

**FINAL REPORT**  
**ON**  
***“A Survey Research on Outreach and Effectiveness of Governmental Schemes on Lives of SC/ST Artisans of Jharkhand”***

Sponsored By  
Development Commissioner (Handicrafts)  
Ministry of Textiles  
Government of India



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DHANBAD

# **“A Survey Research on Outreach and Effectiveness of Governmental Schemes on Lives of SC/ST Artisans of Jharkhand”**

Submitted to  
Development Commissioner (Handicrafts)  
Ministry of Textiles  
Government of India

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## **CHAPTER 1- INTRODUCTION**

### **1.1 Handicrafts: A Prologue**

Handicrafts are emblems of diverse cultural traditions, creativity, beauty, and craftsmanship. Handicrafts are unique, aesthetic, artistic, creative, culturally significant, ornamental, functional, or traditional. Handicrafts are defined "as products produced by hands with attention to materials, design, and workmanship, and are useful and decorative." (Litrell et al., 1992). It is a traditional primary sector of craft that encompasses a wide range of creative and design activities involving using one's hands and ability, such as working with fabrics, moldable and rigid materials, paper, plant fibers, etc. Typically, handicrafts refer to traditional methods of manufacturing both utilitarian and aesthetic goods

Handicrafts make up a significant portion of our economy's unorganized sector, and artisans mostly live in rural areas. They practice these arts as part of their traditional and cultural forbearers. Handicrafts can create sustainable job opportunities for artists. Handicrafts aid in local communities' economic and environmental sustainability (Pearce et al., 2010; González-Pérez et al., 2013; Hadjichambis et al., 2015). They aid in environmental preservation because they are typically produced from natural resources (such as Bamboo) and are thus biodegradable. They represent a nation's cultural heritage and contribute significantly to developed and developing countries (Belk and Groves, 1999; Kathuria et al., 1988; Joseph, 1988; Pye, 1988). Furthermore, handicraft contributes to cultural awareness and cultural identities and traditions (Belk and Groves, 1999).

Handicrafts aid in the preservation of local economies and the environment. Handicrafts play a significant and vital role in India's economy, contributing significantly to large-scale job creation and exports. It also serves as its cultural lifeline and showcases its rich legacy. Given the above, various governmental policies are in place to create, promote, and retain an enabling environment for the handicrafts sector's development and expansion and the generation of sustainable livelihoods for thousands of artisans around the country. The Ministry of Textiles, Government of India, acknowledges the potential of the handicrafts industry and seeks to build an autonomous Handicrafts Policy for India to address the sector's primary requirements and shortcomings successfully. Handicrafts play a prominent part in the country's economy, contributing significantly to large-scale job creation and exports. It also serves as its cultural lifeline and showcases its rich legacy.

Traditional handicrafts can be evaluated utilitarianly, as they arose from a basic human need. Surprisingly, man's weapon was the first to attract creative attention from humans rather than his home. It reflects the sensitivity of a society's cultural reaction to

material developments and represents its cultural enrichment in its daily activities (Deepak, 2008, p. 197).

So, based on the above definitions, handy-crafts are manufactured by hand and with the help of a few simple tiny instruments. Typically, people use it to beautify the room and for its utility value, such as a rug for decorating the drawing-room or bedroom floor, dolls for small children, a wall mat to show the drawing-room more attractively, and so on. Handicraft items are one-of-a-kind due to their nature, design, and materials utilized, as well as the aesthetic interest and feelings expressed in them. According to Dash (2011, p. 241), Handicrafts are a one-of-a-kind sign of a community or culture based on local craftsmanship and materials. Handicraft products are increasingly competing with commodities from all around the world due to greater globalization.

Handicrafts are undoubtedly made by hand rather than by a complex technological machine, which is a bit of a luxury and necessitates plenty of craft skills. However, in rare circumstances, devices primarily operated by hand are used. It has a very high labor component, and the labor cost is higher than the material and gasoline costs. Handicraft artistry is also more valuable than its utility value. Furthermore, even though handicrafts are produced in large quantities in developing countries, they are in higher demand in wealthy countries (Bal and Dash, 2010, P. 24).

Handicrafts need various skills and equipment, including needlework, lace making, weaving, printed textiles, decorative working, woodworking, basketry, ceramics, leatherworking, stained glass manufacturing, and so on. The skills required for a specific handicraft product are passed down from generation to generation in a customary manner. Some locations are established for one particular handicrafts product, and talents are also cultivated in that area. Furthermore, because handicrafts are manufactured from various materials, the specialized skill of manufacturing handicrafts is also developed in those areas (Girón et al., 2007, P.16). There is no way to master these talents theoretically; they must all be learned via practice. The most popular are sewing, weaving, card making, origami, screen printing, flower design, pottery, and other hobbies. All of this ability reflects the individual's culture, community, and tradition. According to research conducted by Mutua et al. (2008, p. 109), in Botswana, 50% of respondents feel that handicrafts reflect the country's culture and tradition.

### **1.1.1 Types of Handicrafts**

Handicraft is working with materials by hand using hand tools. The end outcome can be functional or ornamental. Natural, industrially processed, or recycled materials are used in the product. The product's models are either antique, traditional, or fashionable. Handicrafts are an integral part of our society and aids in preserving and transmitting traditions. Like their own values, philosophy of life, fashion, and self-image, Crafters impart some aspect of their cultural history in ideas, forms, materials, and work methods in their products. Craftspeople, often known as craftsmen, have technical knowledge of materials and labor methods. They're skilled workers whose jobs need manual dexterity. Their primary tools are their job

strategies' effectiveness and manual abilities of the various handicrafts produced in India, some specific manufactured in Jharkhand is discussed below:

- **Cane and Bamboo Art of Jharkhand**

Jharkhand, a natural bamboo reservoir, creates a way of living for people. Bamboo groves abound in the Chota Nagpur plateau region, and the region's inhabitants are specialists at crafting magnificent baskets, cane products, and other valuable things. The tropical environment of this region has a long legacy of bamboo making, and the abundance of raw materials has enabled the natives to master it. Bamboo and cane have a wide range of applications. Cut Bamboo is utilized as a water container, while the thick bamboo stem is used for construction. Woven floor mats, baskets, and other items are examples of different uses. This region's cane and bamboo furniture are classic.

- **Lac Bangle Art of Jharkhand**

Lac bangles are a vital part of Indian culture and heritage. Products made of Lac are considered auspicious and used in marriage ceremonies and even is an indispensable part of everyday life of women and worn by women. It is a compulsory item for married women from the Bhumij, Ho, Oraon, Munda, and Santhal tribes. Jharkhand is one of the world's largest lac producers in India, and Lac has been cultivated in this area for a long time. Lac is used for making ornaments such as necklaces, bangles, earrings, and jewelry boxes. For a long time, the farmers of Jharkhand's Saraikela-Kharswan district have been entirely reliant on lac farming for their livelihood.

- **Dokra Art of Jharkhand**

Dokra is a traditional craft in Jharkhand, Madhya Pradesh, and West Bengal. It is a metal formed of brass, nickel, and zinc alloy used for hollow casting and lost wax casting. For many people in Jharkhand, this art is a source of income and thus is practiced by several tribal and small populations, especially Jharkhand women. In Jharkhand, there are 32 tribes, some of whom have been iron smelters with extensive experience dealing with iron and other metals. The Malhar or Malhore communities are home to the majority of dokra-crafting households.

- **Terracotta Art of Jharkhand**

Terracotta has always been a popular material to use on its own. For starters, it's surprisingly adaptable and can work in various settings. Color is utilized to break up modern, monochrome themes and offer warmth in a more contemporary atmosphere. It can look beautiful in the form of jewelry and ornaments in a more traditional household. Flowerpots and stunning tableware plates are also made of terracotta. Hundreds of male and female statues and animal figurines such as horses, elephants, birds, and reptiles were created and baked from clay in Jharkhand during the Mauryan period.



- **Zari & Zari Goods of Jharkhand**

Zari (or jari) is a fine gold or silver thread used in traditional Indian, Bangladeshi, and Pakistani textiles, particularly brocade in sarees and other garments. This thread is weaved into silk fabrics to create intricate patterns and ornately embroidered motifs known as zardozi. For a long time, the art of Zari has been associated with India's aristocratic and royal personalities. The artistic value makes it the world's most renowned and intricate metal embroidery technique. Zari has long been associated with India's noble and regal characters. Zardozi is the Persian word for this type of art. Zari is a complex art form passed down from generation to generation and guarded by a select few. The old pass on their knowledge to the young, continuing the tradition.

- **Paintings of Jharkhand**

The name 'Sohrai' is thought to have come from the paleolithic word 'soro,' which means 'to drive with a stick.' This tribal art has been practiced from 10,000-4,000 BC, making it one of the oldest forms of wall painting. Sohrai paintings are traditional tribal paintings focusing on natural subjects such as forests, people, and animals. Sohrai paintings are thought to bring good fortune.

- **Embroidery of Jharkhand**

Embroidery is the art of producing patterns and designs on cloth using various colors and threads. It is a needlework technique for embellishing a fabric with distinctive patterns and style using different motifs and abstract designs embroidered in yarn or thread. Sewing beads, mirrors, pearls, and metalwork into a piece of cloth is an example of embroidery work.

- **Jute Craft of Jharkhand**

Jute considered the "Golden Fiber" in India, is one of the most widely used raw materials for packaging and exquisite handmade goods. Jute is the second most commonly produced fiber plant after cotton, and it is widely available. India is the world's largest producer of jute and jute-related products. Jute is grown in 83 districts across India's eastern region, including West Bengal, Assam, Orissa, Bihar, Uttar Pradesh, Jharkhand, Meghalaya, Tripura, and others.

- **Wooden artifacts of Jharkhand**

Wooden handicraft is an art form where a trained artisan decorates or carves wood to create a few tools. Because of its artistry, each item of handcraft is one-of-a-kind. India's wooden handicrafts are known worldwide for their beauty and durability. Because Jharkhand is a land of forests, wood is abundant. Artisans in the region produce a wide range of elegantly and tastefully crafted goods that provide aesthetic appeal in households.

As a predominantly tribal state, Jharkhand has a rich culture and craftsmanship that dates back to the dawn of civilization and is visible in all of the state's handicrafts. Jharkhand has a

dense forest cover, and tribal artisans produce a variety of furniture handicrafts that reflect the state's past. Tribal forest requirements and wants are well balanced, and they have long recognized the need for environmental protection. These furniture items are produced from branches rather than cutting down trees, preserving the environment. Jharkhand produces a tremendous amount of cane, Bamboo, and timber.

- **Carpet and Flooring items of Jharkhand**

Carpet weaving in India dates back to circa 500 B.C. in Bihar and Jharkhand. It became popular during the Buddhist and Mauryan eras. Traditional Indo-Persian designs, as well as floral and geometric themes, are produced here. Carpets indicate larger goods, such as a 4-foot-wide by 6-foot-long area carpet. It is used to adorn homes, offices, and various other locations.

- **Tribal Jewellery of Jharkhand**

Jharkhand jewelry is one of the most popular crafts in the Indian state of Jharkhand. The jewelry created by Jharkhand's indigenous clans exemplifies the highest level of craftsmanship. People from several tribal groups in Jharkhand have a unique ability to adorn themselves with various jewelry. On the other hand, their jewelry is not overly intricate or elaborate. Neckpieces, earrings, and pendants worn on the wrist and other hand parts are the most common types of jewelry they wear.

## **1.2 Factors Affecting the Handicraft Industry's Growth**

For decades, the handicraft sector has been the backbone of India's rural economy. In rural and semi-urban areas, it employs many skilled craftspeople. Handicrafts also provide significant foreign cash while conserving the country's cultural legacy. Due to the government's persistent promotional and growth efforts, the handicraft sector has risen dramatically and has shown consistent growth of 20% each year. Currently, the industry is estimated to employ roughly 68.86 lakh craftspeople.

The following factors are changing the face of the Indian handicraft sector and will help it achieve worldwide recognition in the future:

- **Government Schemes**

The central government is working hard to reach its full potential to grow the industry. Many policies and several plans and efforts have been implemented to assist our craftspeople in overcoming the obstacles they confront. The Dastkar Shashktikaran Yojana collaborates with the Ambedkar Hastshilp Vikas Yojana to help artisans with infrastructure, technology, and human resource development. It was founded to unite artists into self-help groups and societies to encourage mass production and cost savings in acquiring raw materials.

The Mega Cluster Scheme aims to assist employment creation and improve the standard of living of our artisans by using a cluster-based strategy to scale infrastructure at handicraft centers, particularly in rural areas.

The Marketing Support and Services Scheme offers artists financial assistance to attend domestic and international marketing events and trade shows. The Research and Development Scheme was enacted to collect data on crafts and artisans' economic, aesthetic, social, and promotional elements to implement other welfare programs.

- **Trade Platforms**

Dedicated trade platforms are increasing in popularity until recently; India lacked a centralized location to showcase Indian craftsmanship to a global audience. Marketing platforms, such as Craftezy, have sprung up to help Indian artisans find attention in the home and international markets. These international handicraft trade platforms offer free supplier training and aim to give the industry a better-organized image on the global market. These fully managed B2B marketplaces connect Indian manufacturers and distributors with international buyers.

- **Technology as a Tool for Inclusion**

The handicraft sector has benefited greatly from technology that lets people communicate across borders. Obtaining a global customer is no longer a distant possibility if one has a product to provide. E-commerce has paved the path for simple access to consumer products, allowing manufacturers from all over the world to promote their wares on these online marketplaces, allowing for inclusive growth. Even social media platforms are helping to promote Indian handicrafts all over the world.

- **Exports and Imports**

The handicrafts of India share a small proportion of the global market, but the overall potential for growing exports is significant as the global market grows. According to research, the international handicraft market would be worth \$1091.2 billion by 2024, rising at an annual rate of 11%. Exports of Indian handicrafts have increased by more than 40% in the last five years, with three-quarters of all handicraft items being exported. Indian handicrafts are sold to over a hundred countries, with over a third of all Indian handicraft exports going to the United States.

- **Innovations Benefitting The Artisans**

Multi-pronged solutions must address the challenges and issues that Indian handcraft makers face. In the same quest, the innovations have helped the artisans in many ways. For example, from using scientific tools to procure raw materials to finished marketing goods, innovations have helped the artisans. Due to novice ways of selling the products, artists can now reach the consumers. Artisans adapt to new abilities and make items that match new market demands

to increase revenue. Technological innovations have made it convenient for all and have helped all stakeholders.

### 1.3 Trends of Handicrafts in the Global & Indian Context

During the reporting period, exports of handicrafts increased somewhat. Handicrafts exports in 2020-21 totaled Rs. 25,679.98 crores, up from Rs. 25270.14 crores in 2019-20, according to export data. Handicraft exports decreased little in currency terms from US\$ 3564.33 million in 2019-20 to US\$ 3459.75 million in 2020-21 (**Export Promotion Council for Handicrafts 2020-21**).

Exports to Germany, Italy, Japan, the United Arab Emirates, Switzerland, the United Kingdom, and other countries fell by 0.56 percent, 17.95 percent, 12.00 percent, 10.05 percent, 39.55 percent, 2.26 percent, and 10.72 percent in rupee terms over the time. Exports to Australia, Canada, France, the Netherlands, the United States, and Latin American countries climbed by 16.90%, 13.72%, 2.81 percent, 25.51 percent, 11.74 percent, and 9.46 percent, respectively. France, Germany, Italy, Japan, the United Arab Emirates, Switzerland, the United Kingdom, and other countries declined by 1.79 percent, 5.02 percent, 21.63 percent, 15.95 percent, 14.09 percent, 42.26 percent, 6.64 percent, and 14.72 percent in the U.S. Dollar terms. Exports to Australia, Canada, the Netherlands, the United States, and Latin American and Caribbean countries climbed by 11.66 percent, 8.62 percent, 19.89 percent, 6.73 percent, and 4.56 percent, respectively (**Table No. 1.1**).

Exports of Woodwares, Embroidered & Crocheted items, Shawls, and Agarbatties & Attars increased by 20.49 percent, 4.60 percent, 9.19 percent, and 9.81 percent in rupee terms, respectively, during the time. Artmetalwares, Handprinted Textiles, Zari & Zari products, Imitation Jewellery, and Miscellaneous Handicrafts, on the other hand, have had negative growth of 3.28 percent, 3.11 percent, 1.08 percent, 20.98 percent, and 7.29 percent, respectively (**Table No. 1.2**). Woodwares, Shawls, and Agarbatties & Attars saw increases of 15.09 percent, 4.30 percent, and 4.89 percent in USD terms, respectively. Artmetalwares, Hand Printed Textiles, Embroidered & Crocheted products, Zari & Zari goods, imitation Jewellery, and Miscellaneous Handicrafts, on the other hand, experienced negative growth of 7.62 percent, 7.45 percent, 0.09 percent, 5.51 percent, 24.52 percent, and 11.44 percent, respectively. Overall, the rupee increased by 1.62 percent, while the U.S. dollar decreased by 2.93 percent.

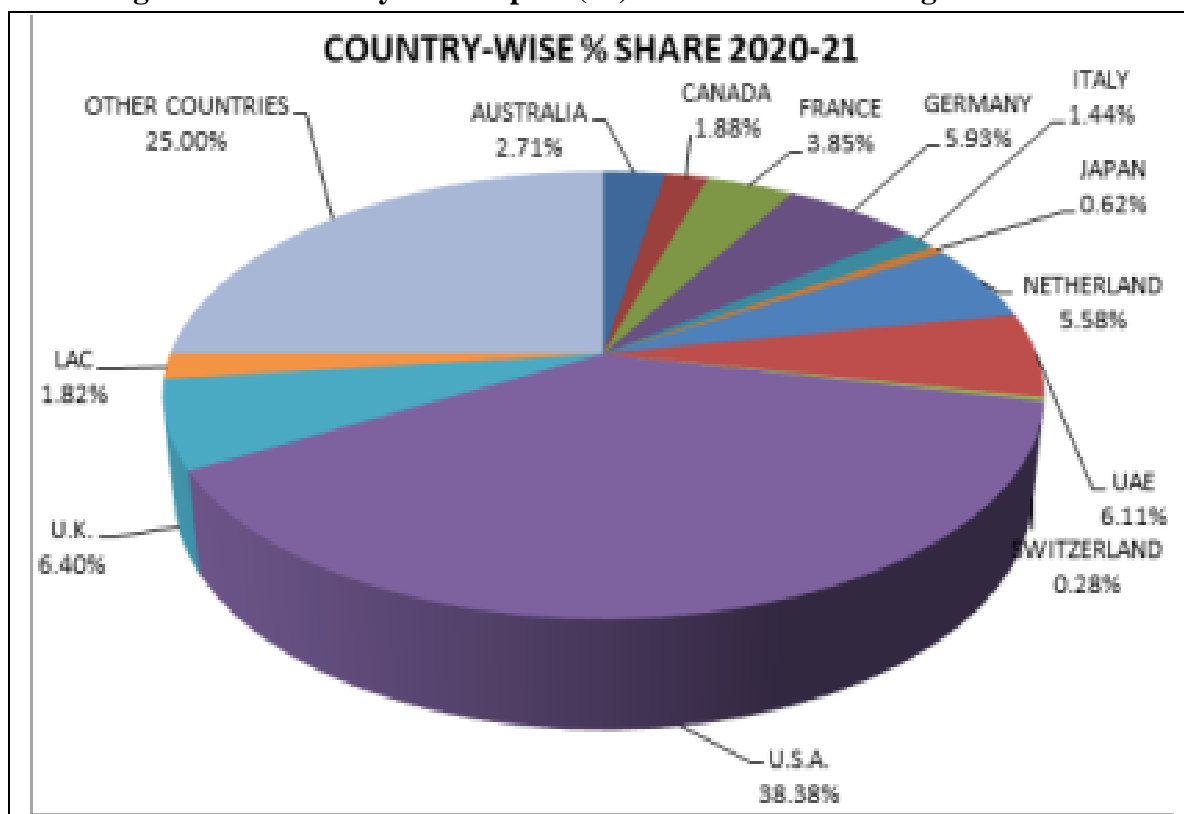
**Table No. 1.1**  
**Country-wise Export (Crores & %) of Handicrafts during 2019-2020 & 2020-21**  
**(excluding hand-knotted carpets)**

Country	In ` Crores & %		
	2019-20	2020-21	Incr. /

			<b>Decr. In % Over 2019 2020</b>
<b>AUSTRALIA</b>	<b>596.06</b>	<b>696.77 (2.71%)</b>	<b>16.90</b>
<b>CANADA</b>	<b>424.12</b>	<b>482.31 (1.88%)</b>	<b>13.72</b>
<b>FRANCE</b>	<b>962.11</b>	<b>989.19 (3.85%)</b>	<b>2.81</b>
<b>GERMANY</b>	<b>1530.61</b>	<b>1522.04 (5.93%)</b>	<b>-0.56</b>
<b>ITALY</b>	<b>449.37</b>	<b>368.72 (1.44%)</b>	<b>-17.95</b>
<b>JAPAN</b>	<b>181.50</b>	<b>159.72 (0.62%)</b>	<b>-12.00</b>
<b>NETHERLAND</b>	<b>1140.72</b>	<b>1431.75 (5.58%)</b>	<b>25.51</b>
<b>UAE</b>	<b>1745.65</b>	<b>1570.16 (6.11%)</b>	<b>-10.05</b>
<b>SWITZERLAND</b>	<b>119.53</b>	<b>72.26 (0.28%)</b>	<b>-39.55</b>
<b>The U.S.A.</b>	<b>8820.15</b>	<b>9855.31 (38.38%)</b>	<b>11.74</b>
<b>The U.K.</b>	<b>1682.12</b>	<b>1644.17 (6.4%)</b>	<b>-2.26</b>
<b>LAC</b>	<b>426.63</b>	<b>467.00 (1.82%)</b>	<b>9.46</b>
<b>OTHER COUNTRIES</b>	<b>7191.57</b>	<b>6420.58 (25%)</b>	<b>-10.72</b>
<b>TOTAL</b>	<b>25270.14 (100%)</b>	<b>25679.98 (100%)</b>	<b>1.62</b>

**Data Source: Export Promotion Council for Handicrafts 2020-21**

**Fig No. - 1.1 Country-wise Export (%) of Handicrafts during 2020-21**



Data Source: Export Promotion Council for Handicrafts 2020-21

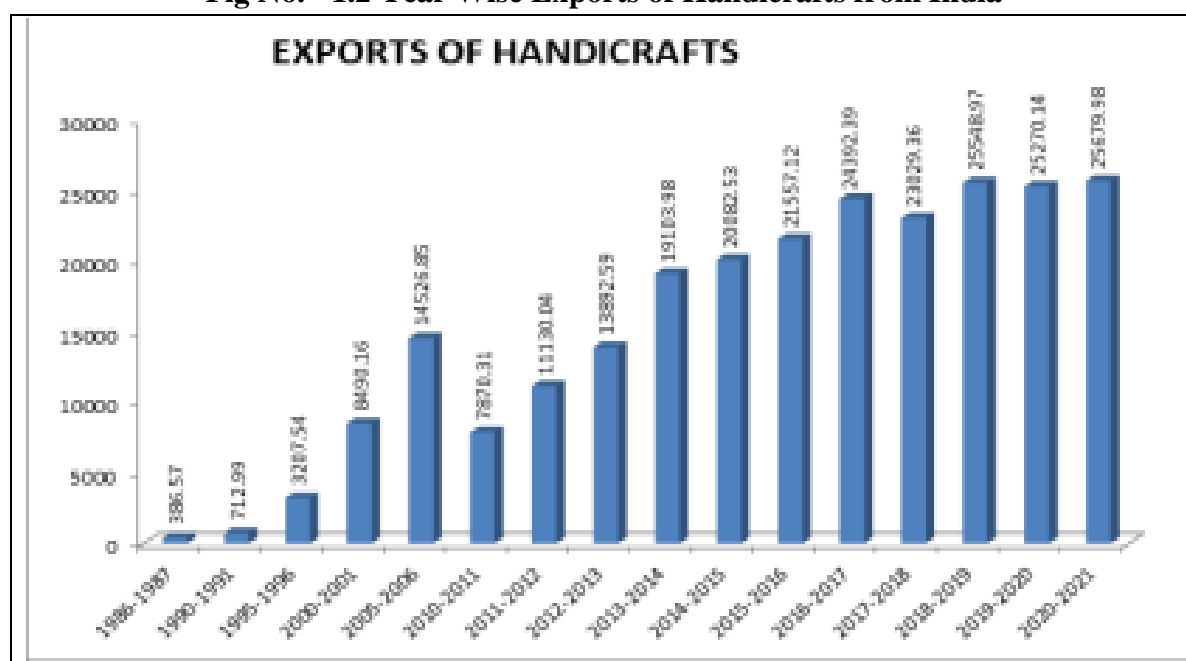
Table No. 1.2

Category-wise Export (Crores & %) of Handicrafts during 2019-20 & 2020-21

Product group	In ` Crores		
	2019-20	2020-21	Incr. / Decr.
	(April-March)		In % Over 2019 2020
Artmetal Wares	3457.50	3344.01 (13.02%)	-3.28
Woodwares	5494.85	6620.85 (25.78%)	20.49
Handprinted Textiles	2543.11	2463.99 (9.60%)	-3.11
Embroidered and Crocheted Goods	4206.36	4399.77 (17.13%)	4.60
Shawls	2.19	2.39 (0.01%)	9.19
Zari & Zari Goods	121.41	120.10 (0.47%)	-1.08
Imitation Jewellery	1582.36	1250.37 (4.87%)	-20.98
Agarbatties & Attars	1106.30	1214.86 (4.73%)	9.81
Misc. Handicrafts	6756.06	6263.64 (24.39%)	-7.29

Data Source: Export Promotion Council for Handicrafts 2020-21

Fig No. - 1.2 Year Wise Exports of Handicrafts from India



Data Source: Export Promotion Council for Handicrafts 2020-21

Jharkhand is known for its handicrafts. Handicrafts such as katha, appliqué, satin stitch, tie and dye, terracotta, tasar print, paper mache, dokra, manufacturing agarbatti or incense sticks, Bamboo and leather craft, Paitkar and jadopatia painting, tribal Jewellery, pearl jewelry, and paper packaging are produced in various regions of the state (Ministry of Textiles 2021).

#### **1.4 Statement of Problem**

There is a need to focus on the outreach and effectiveness of governmental schemes on the lives of SC / ST artisans of Jharkhand as these artists and artisans preserve cultural heritage by laboriously producing the indigenous traditional art forms. Since the art forms have been prevalent for ages and are deeply embedded in the state's cultural fabric, the skills and expertise of artists need to be documented and preserved. Since the practice and promotion of these arts intrinsically depend on artists' financial, social, and cultural lives, an attempt to understand the world of these artists in the context of a changing economic, technological, social, and cultural society is warranted. The Government of India, realizing the immense value of the arts and crafts, has devised and implemented numerous schemes to help the artisans financially make the art sustainable and viable. But whether the schemes have reached the populace or not needs to be ascertained. These schemes aim to preserve the country's cultural fervor by supporting the artisans, but whether the schemes are beneficial and to what extent the artisans have benefitted from such schemes needs to be deliberated upon. Given the dearth of study on outreach and effectiveness of governmental schemes on the lives of SC/ ST artisans of Jharkhand, this study throws light on the current status of reach and benefits. The study was proposed to gauge the outreach of schemes on the economic, cultural, and social life of artisans. First, of its kind, the study provides valuable insights for making policies conducive to the needs of artisans belonging to SC/ ST Categories. The outcome of the research is to suggest viable and sustainable intervention strategies to impact and improve the outreach and effectiveness of governmental schemes on the lives of SC / ST artisans of Jharkhand.

#### **1.5 Research objectives**

The broad objective of this research study is to explore and examine the outreach and effectiveness of governmental schemes on the lives of SC / ST artisans of Jharkhand. Further, this research study has the following specific objectives.

1. To get insights about the outreach and effectiveness of governmental schemes on the lives of SC / ST artisans of Jharkhand.
2. To suggest strategies for increasing the reach of schemes so that unprecedented change can be made in the lives of SC / ST artisans, thereby making the art forms more viable.

#### **1.6 Significance of the study**

The study will help get insights into the outreach and effectiveness of governmental schemes on the lives of SC/ ST artisans of Jharkhand. The principal focus would be to understand the

artisans' traditional art forms' historical aspects and present status. In the same line, the efforts made by governmental schemes and policies for revival and strategic interventions are required to increase the outreach and effectiveness of schemes. So this study provides valuable insights on the above aspects. There is enormous potential in India's arts and crafts, and there are many policies and schemes in place too, but the focus on the outreach and effectiveness of governmental schemes on the lives of SC / ST is required. It is hard to ensure and maintain a steady pace of sustainable development for artisans without adhering to the strategic orientation principle that strategic help directs the activities towards establishing proper conduct to provide an enabling environment conducive to achieving continuity in the optimum performance. Handicraft has enormous potential for the country's economic development and is regarded as one of India's most critical employment-generating businesses. The study has immense value as it provides insights necessary for sustainable development goals.



## CHAPTER 2

### JHARKHAND: TRIBAL ARTISTS AND THEIR UNRAVELLED ART

#### 2.1 Tribals of Jharkhand

According to the 2011 census, Jharkhand's Scheduled Tribe (ST) population is 8645042, accounting for 26.20 percent of the state's total population (32988134). The distribution of ST by district reveals that Khunti has the largest proportion of ST (73.3 percent). According to the 2011 census, only five districts in the state have more than 50% ST population, including Lohardaga (56.9%), W. Singhbhum (67.3%), Gumla (86.9%), Simdega (70.8%), and Khunti (73.3%), and eight districts have more than 25%, including Latehar (45.5%), Dumka (43.2%), Pakur (42.1%), Ranchi (35.8%), Saraikela kharsawn (35.2%), Jamtara (30.4%) and eleven districts in the state have less than 25% ST population, including Deoghar (12.1%), Bokaro (12.4%), Giridih (9.7%), Kodarma (0.96%), Godda (21.26%), Chatra (4.4%), Dhanbad (8.68%), Garhwa (15.6%), Hazaribagh (7.02%), Plamu (9.03%), and Ramgarh (21.19%) (**Dinesh Narayan Verma 2015**). Jharkhand has 32 tribal groups, including Mundas, Santhals, Oraons, Kharias, Gonds, Kol, Kanwars, Savars, Baiga, Asurs, Banjara, Bathudi, Bedia, Binijhia, Birhor, Birjia, Chero, Chik-Braik, Gorat, Ho, Karmali, Kharwar, Khond, Kisan, Koro, Korwa, Lohra, Mahli, Mal-Pahariya, Parahaiya, Sauria-Pahariya and Bhumij (Table No. 2.1).

**Table No. 2.1 District Wise Tribal Population & Name of Tribals**

Sl. No.	Name of district	Total ST Population	Percentage of ST Population	Name of Tribals
1.	Khunti	389626	73.3	(1) Munda, Patar, (2) Oraon, Dhangaroraon, (3) Lohra, (4)Chik Baraik, (5)Mahli, (6) Bhumij,(7) Banjara,(8) Chero,(9) Khond and (10) Kol
2.	Simdega	424407	70.8	(1) Munda,Patar, (2) Kharia, Dhelki kharia, Dudhd kharia,Hill kharia (3)Oraon,Dhangar oraon (4) Gond (5) Lohara (6) Bathudi,(7) Sauria paharia and(8) Savar
3.	Gumla	706754	68.9	(1) Oraon,Dhangar, (2) Munda,Patar, (3) Kharia, Dhelki Kharia, Dudh Kharia, Hill Kharia (4) Lohra (5) Chik Baraik (6) Banjara, ( 7) Bathudi and (8) Kol

<b>4.</b>	W. Singbhum	1011296	67.3	(1) Ho (2) Munda,Patar (3) Oraon (4) Santal (5) Gond (6) Bhumij
<b>5.</b>	Lohardaga	262734	56.9	(1)Oraon (2) Lohra (3) Munda
<b>6.</b>	Latehar	331096	45.5	(1) Oraon,Dhangar (2) Kharwar (3) Chero (4) Munda,Patar (v) Lohra (6) Gorait, (7) Bedia, (8) Savar, (9) Karmali and (10) Ho
<b>7.</b>	Dumka	571077	43.2	(1) Santali, (2) Mal paharia,Kumarbhag paharia (3) Mahli (4) Kol (5) Lohra (6) Chik Baraik,(7) athudi, (8) Bedia, (9) Birhor and (10) Khond
<b>8.</b>	Pakur	379054	42.1	(1) Santal, (2) Mal Paharia, (3) Sauria Paharia (4) Mahli and (5) Kora, Mudi kora.
<b>9.</b>	Ranchi	1042916	35.8	(1) Oraon,Dhangar (2) Munda,Patar (3) Lohra (4)Bedia (5)Mahli (6) Kawar,(7) Parhaiya,(8) Baiga,(9) Khond and (10) Bathudi
<b>10.</b>	Saraikela Kharsawn	374642	35.2	(i) Santal (ii) Ho (iii) Bhumij (iv) Munda, Patar (v) Oraon, Dhangar (Oraon) (6) AsurAgaria, (7) Parhaiya, (8) Birjia, (9) Bathudi and (10) Kawar
<b>11.</b>	Jamtara	240489	30.4	(1) Santal, (2) Mahli, (3) Kol (4) Mal Paharia and (5) Kora, Mudi kora.
<b>12.</b>	E. Singbhum	653923	28.5	(1) Oraon,Dhangar (2) Munda,Patar (3) Lohra (4)Bedia (5) Mahli (6) Kawar,(7) Parhaiya,(8) Baiga,(9) Khond and (10) Bathudi
<b>13.</b>	Sahibganj	308343	26.8	(1)Santal (2) Mal Paharia, Kumarbhag Paharia (3) Sauria Paharia (4) Oraon, Dhangar (Oraon) (5) Mahli (6) Chik Baraik, (7) Bathudi, (8) Baiga, (9) Khond, and(10) Birhor
<b>14.</b>	Deoghar	180962	12.1	(1)Santal (2) Kol ),(3) Mal Paharia, Kumarbhag Paharia (4) Mahli (5) Bhumij, (6) Bathudi, (7) Kora- Mudi -Kora, (8)Kawar, (9) Khond and (10) Bedia
<b>15.</b>	Bokaro	255626	12.4	(1) Santal (2) Munda,Patar (3) Oraon Dhangar(4) Karmali (5) Mahli (6) Banjara, (7) Korwa,Baiga,Khond and Birjia
<b>16.</b>	Giridih	23188	9.7	(i)Santal (ii) Kol (iii) Mahli (iv) Kora, Mudi-kora (v) Munda, Patar (6) Gorait, (7) Korwa, (8) Kawar, (9) Parhaiya and (10) Birjia

17.	Kodarma	6903	0.96	(1)Santal (2) Birhor (3) Oraon, Dhangar (Oraon) (4) Munda, Patar (5) Munda, Patar (6) Mal Paharia, (7) Kumarbhag Paharia, (8) Kisan, (9) Nagesia, (10) Kol, (11) Parhaiya and (12) Kawar
18.	Godda	279208	21.26	(1)Santal (2) Mal Paharia, Kumarbhag Paharia (3) Sauria Paharia (4) Oraon, Dhangar (Oraon) (5) Lohra (6) Asur, (7) Agaria, (8) Chik Baraik, (9) Gorait, (10) Karmali and (11) Korwa
19.	Chatra	45563	4.4	(1) Oraon and (2) Munda
20.	Dhanbad	233119	8.68	(1) Santhals
21.	Garhwa	205874	15.6	(1) Kharwar and (2) Oraon
22.	Hazaribagh	121768	7.02	(1) Santal (2) Oraon,Dhangar(Oraon) (3) Munda ,Patar (4) Karmali (5) Bedia (6) Banjara,(7) Kawar,(8) Birjia/Savar,(9) Korwa/Sauria (10) Paharia and (11) Bathudi
23.	Palamu	181208	9.03	(i) Chero (ii) Kharwar (iii) Oraon, Dhangar (Oraon) (iv) Parhaiya (v) Munda, Patar (6) Sauria Paharia, (7) Savar,(8) Birhor, (9) Kawar and (10) Khond
24.	Ramgarh	201166	21.19	(1) Munda,Patar (2) Bedia (3) Santal (4) Karmali (5) Oraon,Dhangar
	<b>Total (Jharkhand)</b>	8645042	26.21	(1) Mundas, (2) Santhals, (3) Oraons, (4) Kharias, (5) Gonds, (6) Kol, (7) Kanwars, (8) Savars, (9) Baiga, (10) Asurs, (11) Banjara, (12) Bathudi, (13) Bedia, (14) Binijhia, (15) Birhor, (16) Birjia, (17) Chero, (18) Chik-Braik, (19) Gorat, (20) Ho, (21) Karmali, (22) Kharwar, (23) Khond, (24) Kisan, (25) Koro, (26) Korwa, (27) Lohra, (28) Mahli, (29) Mal-Pahariya, (30) Parahaiya, (31) Sauria-Pahariya and (32) Bhumij.

**Source: District Census Handbook 2011**

## 2.2 Arts of Jharkhand an Overview

Jharkhand is well-known for its art, craft, and culture. Various generations of groups that have lived on the land for millennia have dreamed about, molded, and polished the state's cultural sky. The cultural impact on the region Over 32 tribal groups have contributed to the creation of Jharkhand, including the Asurs, Santhals, Banjara, Bihor, Chero, Gond, Ho, Khond, Lohra, Mai Pahariya, Munda, Oraon, Kol, or Kawa. Jharkhand crafts are an essential

component of the cultural heritage of the Indian state of Jharkhand. Woodwork, bamboo works, paitkar paintings, tribal jewelry, and stone carving are popular in Jharkhand, which was once a tribal state. The people's artistry is evident in the finely carved wood and bamboo products. Some crafts, such as paitkar paintings and stone sculptures, are near extinction due to a lack of promotion and marketing. In the following section, the arts of Jharkhand that indigenous artists practice are discussed.

### **2.2.1 Cane and Bamboo**

- **Origin and history**

Jharkhand is rich in natural riches and plentiful in opportunity. Bamboo, also known as golden grass, is a source of income for many artists, primarily through local marketplaces and local items used by the general public in both villages and cities. Jharkhand bamboos are thin, sturdy, and flexible, and artisans use them to create a range of products. Bamboo grass is a type of evergreen flowering plant that belongs to the *Bambusoideae* subfamily of the *Poaceae* family. The word "bamboo" is derived from Malay or Kannada and has its origin in the Dutch or Portuguese languages. Bamboo, often known as green gold, is a hardy, productive, renewable, and environmentally benign crop. In India, bamboo is considered a symbol of growth and prosperity. Another reason for the popularity of bamboo is the belief that scientists substantiate. Also, the bamboo plant produces 35 percent more oxygen than other flora. Jharkhand has about 2500 million tonnes of bamboo every year, making India the second-largest bamboo producer.

Because the overuse of wood products hurts our environment, cane and bamboo are being used to substitute for wood. Because of the giant cane and bamboo plantations in Jharkhand, the artists there are involved in producing a variety of decorative objects, furniture, and everyday objects. Bamboo makes jewellery and beautiful, valuable objects such as lampstands, umbrella handles, partitions, screens, flower pots, baskets, walking sticks, tool handles, fishing rods, tent poles, ladders, toys, etc. fans, cups, mugs, and mats, among other things. In addition to baskets, artisans create screen panels and room separators using fine matting and other materials.

- **Tools and Raw materials**

- Bamboo: The essential raw material used for making the craft.
- Knives: It is used in splitting, cutting, and slicing the bamboo.
- Wood Block: It is used like the Hammer and Anvil or Bench block for the work process.
- Water: - Primary raw material.
- Patri: -Cane skin used for binding.
- Kerosene lamp: -Used to heat the bamboo.
- Hacksaw: - Used for cutting the bamboo.
- Tape: -For measurement.
- Hammer: - Used during furniture making process.
- Cutter: -Used for cutting the thin cane.

- Wooden tool: - Used to make the shape of bamboo.

- **Process**

Bamboo poles from forests are transported on the shoulders of laborers, bullock carts, or small trucks. Then the bamboo is cut to the desired sizes, widths, and lengths with the help of a hacksaw. The cane is heated over a moderate fire for flexibility, usually with a kerosene lamp. Then the pieces of bamboo are sliced into sizes according to the length required by the artist. The artist uses knives for this purpose. Pencil cane is used in the design and binding of pieces. The ends are glued and nailed together, and the joints are tied with pencil cane strips. The cane and bamboo products are cleaned with sandpaper and varnished. Tribal artists in Jharkhand are involved in the cottage bamboo industry for employment.

### 2.2.2 Lac Bangles

- **Origin and history:** - The name “bangle” has its roots in the Hindi word “Bengali,” which means “glass.” Bangles made of gold, silver, copper, bronze, and various other metals are popular and form a part of cultural tradition. All married women have to wear bangles. Lac bangles are a one-of-a-kind craft in India. The Laksh Taru (lac tree) finds a mention in the Indian scriptures dating back to the Vedas. Lac bangles and ornaments of lac have been used since 1600 BCE. It is also mentioned in India’s ancient books, the Vedas.

Jharkhand is one of the world’s largest lac producers in India. Lac cultivation has been practiced in this area for a long time. Lac is utilized in the handicraft business to make ornaments such as necklaces, bangles, earrings, and jewelry boxes. Pens, pen stands, coasters, ashtrays, napkin holders, mirrors, key chains, photo frames, and other lac goods are available. For a long time, the farmers of Jharkhand’s Saraikela-Kharswan district have been entirely reliant on lac farming for their livelihood. Traditionally, lac bangles in Jharkhand are worn by married women belonging to Bhumij, Mo, Oraon, Munda, and Santhal tribes.

- **Tools and Raw materials used for making Lac Bangle and Jewellery**

- Lac: -Primary raw material.
- Coal: - Used for heating the lac.
- Color in powder form: -For coloring the product.
- Precious stone: -For decoration.
- Flat wooden tool- For shaping the lac item.
- Scissors: - For cutting purpose.
- Coal burner- For melting the lac.
- Beroza: - Decorative item.
- Beads: - Decorative item.
- Metal plate: - Used as a base to roll the melting lac.

- **Lac Bangle making Process**

Lac is a dense, thick semi-solid material obtained from a female insect (bug) called '*Tachardia lakka*' that lives on trees in India's woods. Lacquer jewelry is a complicated procedure that necessitates a high level of precision. For making a lac item has; lac has to be first melted with limestone to create a base. Limestone adds to the lac's overall strength. Before coloring, the lac base is rolled on a heated plate, and colored lac is added to it. The wire bangle is then squeezed with a flat wooden piece to form long thin tubes and secures the base. The bangle is then mildly heated before rolling over large round wooden tables to achieve the desired shape. They are then embellished with semi-precious stones, glass beads, tiny mirrors. The bangles are then dispatched to local sellers and finally reach the consumers. Lacquer ornaments are vibrant and detailed. The designs constantly changed to keep up with the latest trends and styles. These bangles are highly popular in Rajasthan, Bihar, and Jharkhand.

### **2.2.3 Dokra**

- **Origin and history**

Dokra is a traditional craft in Jharkhand, Madhya Pradesh, and West Bengal. It is a metal formed of brass, nickel, and zinc alloy used for hollow casting and lost wax casting. The word 'Dokra' comes from the Dokra Damar tribes of West Bengal, who were the first to pursue this art form. Later, metal casting art extended over Central, Eastern, and South India. Hollow casting and solid casting are the two types of casting. Hollow casting is used in Central and Eastern India, including Chhattisgarh, Madhya Pradesh, Jharkhand, and West Bengal, but solid casting is used in South India, including Telangana, and has a GI designation for Adilabad Dokra craft. For many people in Jharkhand, this art is a source of income. This craft is made by several tribal and small populations, especially Jharkhand women. In Jharkhand, there are 32 tribes, some of whom have been iron smelters with extensive experience dealing with iron and other metals. While millennia have passed, select members of the tribal community continue to make metal things that mirror millennia's past, although in a primitive manner. Continuing a centuries-old habit demonstrates how particular cultures and abilities have a unique way of remaining untouched in the face of massive changes and technological advancements. From the third millennium BC, the Indus Valley culture and Egypt used the lost wax method known as dokra. In India, with a large tribal population, it is still a part of tribal life and goods.

While many tribal communities have relocated to the outskirts of towns and begun to work in other fields, many continue to live in forests, dealing in forest products and farming, or in places rich in mineral reserves, where others work in mining. Ranchi, Khunti, Hazaribagh, Ramgarh, and Dumka are among the five centers in Jharkhand that the state government has established to promote Dokra art. The Malhar or Malhore communities are home to the majority of dokra-crafting artists. These artists live in Ramgarh, Dumka, and Khunti and make small dokra products for the villagers; some also have close access to marketing outlets in cities where they provide more elaborate and expensive artifacts for urban and foreign markets.

- **Tools and Raw materials used for making Dokra art**

- Mud: - Mud is the primary raw material used for making the model.
- Water: - Used for mixing mud and cow dung.
- Cow dung: - The primary raw material used to make the model.
- Wax thread: - Used for the wound the clay model.
- Charcoal: - Charcoal is used as fuel in the furnace for obtaining heat.
- Brass: - The core material used for making dokra metal products.
- Wood: - Used for firing purposes.
- Furnace: - Used for baking clay model.
- Graphite Container: It is used for arranging and melting metal (brass) crucibles.
- Hammer: - Used for removing the clay mold.
- Customized Tool: - Used for rendering the design.
- Sand: - Used for mixing the clay.
- Salt: - It is added to metal crucibles.
- Hacksaw Tool: -This is used for cutting out the extras of the metal product.
- File Tool: - This tool is used for polishing purposes.
- Big Size Brush: - Used for dusting and cleaning the clay particles.
- Furnace: - Used for melting the metal and baking the clay molds.

- **Process of making Dokra art**

**There are two main processes of making Dokra art -solid casting and hollow casting.**

➤ **Solid casting**

In concrete casting, concrete bits of wax are used to produce molds rather than clay cores; hollow casting, on the other hand, employs clay cores. A small hole is made in the earth for desired objects, and then a thin coating of wax is applied for thickness. More soil layers are added and dried until the mixture reaches the desired consistency. The molten metal is put into the mold and allowed to cool. The carving is completed after breaking the clay mold. There are no duplicates, and each piece of Dokra is one-of-a-kind. These handicrafts are not embellished in any way. This procedure improves the appearance of the surface by adding color to it using a variety of chemicals. A final coat of wax is put to the artwork to enhance it.

➤ **Hollow casting**

Making the mold out of the mud is the first step in the process. The artisans use a mixture of local soil with rice chaff, which helps in binding the whole form. The design is prepared at this stage. Clay molds are dried for one day in the open sun. Once totally dry, a layer of tar threads is wrapped around them, depending on the level of detail required by design. The clay mud model of the intended design is constructed first as a step towards creating dokra objects. The mud mold is dried until it becomes firm. Metal scraps are placed into the mold which melts and takes the shape of the mold because of the high temperature inside the pit. In dokra craft, it replaces wax as the primary raw material. The artists use tar to manufacture

threads because it functions like wax and can be twisted into any shape or form. The furnace pit area is separated from the rest of the house. This procedure is carried out in a confined space. The tar inside the mold is removed by heating, and the mold is then filled with molten metal. The tar inside the mold melts and oozes out after the first firing. It is gathered and stored in a container for later use.

#### **2.2.4 Terracotta**

- **Origin and history**

Terracotta has been used in India for a long time. The mixture of four vital components – air, earth, fire, and water – is a mystical material. It represents Indian architecture and culture from the Indus Valley Civilization, which lasted from 3300 to 1700 BCE. Many ancient terracotta objects have been discovered in India depicting deities. Terracotta has always been a popular material to use on its own. For starters, it's surprisingly adaptable and can work in various settings. Color can break up modern, monochrome themes and offer warmth in a more contemporary atmosphere. It can look beautiful in the form of jewelry and ornaments in a more traditional household. Flowerpots and stunning tableware plates are also made of terracotta. Hundreds of male and female statues and animal figurines such as horses, elephants, birds, and reptiles were created and baked from clay in Jharkhand during the Mauryan period.

- **Tools and Raw Material used in making the Terracotta item**

- Clay: - Primary raw material.
- Sand: - Used for mixing clay.
- Water: -Used for mixing clay.
- Potter tool: -Used to make the basic shape of the item.
- Bamboo stick: -Used for support of potter wheel.
- Pen: -For pointing the shape.
- Metal blade: -Used for decoration.
- Small iron sticks: -Used for decorating the item.
- Piece of plastic: - Used for texturing the surface of the object.
- Wooden bat: - Used to beat the outer surface of the pot.
- Wet cotton cloth: - Is used to keep the lump of the clay.
- A wooden board: - Is used to prepare the thin rolls of clay.
- The closed furnace: -Is used to burn the finished products.

- **Process of making the Terracotta item**

Riverbanks and alluvial plains produce the best soils. By eliminating pebbles and pollutants, the soil is cleaned/filtered. It's blended with sand and finely mashed to make soft clay flour for ceramics. The clay is kneaded and pounded constantly for a long time to strengthen its flexibility and remove air. To keep the dough moist, it is kept covered. Clay pots can now be made with the clay. The artist then starts manufacturing utensils by placing the clay dough in



the center of the potter's wheel. Each potter in Arcot begins by making a small Diya (little lamp) and setting it aside to be given to the Lord. The artist squeezes and pulls the clay up and out into a hollow shape as the wheel turns. He then molds the clay into the object's desired shape. After reaching the correct form, the potter uses a thread to detach the pot from the wheel and keep it dry. The pots, bowls, and utensils are hammered with a flat wooden bat and an inner mushroom-shaped stone. This procedure is repeated until the desired thinness is obtained. The objects are then dried in the sun for two to three days. When all clay objects are dry, they are baked in a furnace. The purpose of the baking procedure is to strengthen the soil. Small items should be baked for up to an hour and a half, while bigger ones are baked for at least two hours. The family's male members usually do this terracotta/pottery work.

### 2.2.5 Zari and Zari Goods

- **Origin and history**

For a long time, Zari has been regarded as an aristocratic and royal figure in India. It is the most well-known metal embroidery technique. Zardozi is the Persian word for it. The word Zari is supposed to have originated in a village of the same name in ancient Persia. (In today's Iran) Between the Rigveda and 1700–1100 BCE, Persian colonists brought Zari work art to India.

On the other hand, Zari craftsmanship flourished throughout the Mughal Empire, particularly under the Emperor Akbar dynasty. Dosi means embroidery, and Zari means gold. The Haj pilgrims introduced it to India, regarded as the regal clothing of Gods, Kings, and literary figures. Wearing Zardosi suggested you belonged to a specific royal class back then. The various works of Zari are as follows:

**Zardozi:** - It is a large and intricate needlework piece that uses a variety of golden threads, beads, seed, and gota. It's done on satin, velvet, silk, and other fabrics.

**Kamdani:** - In Kamdani, a needle is used to drag a wire attached to a small piece of thread through the fabric, creating stunning designs. Kamdani is becoming increasingly rare, and the majority of the artisans are in their eighties.

**Mina work:** - Gold threads are used to create an effect that resembles enamel work.

**Gota work:** - Metal-coated weft yarn is used in this metallic lace, while cotton and polyester ribbons are used in the warp yarn.

- **Tools and Raw materials required**

- Reel or Thread: -It is the primary material to make zari zardozi embroidery.
- Needle: -Needle helps in attaching the beads precious stones to the fabric.
- Bobbin: -It is used in the sewing machine for the stitching in the embroidery process.
- Pirn: -Used in spinning the thread.
- Scissor: -It is used to cut the item related to embroidery or stitching.
- Beads: -Decorating the material in embroidery.

- Tracing Sheet: -It is used to trace the fabric/material design.
  - Metal Holder: -It is used for pulling out the thread.  
Pencil/Pen: -To draw/trace the design on the paper.
  - Ruler: -To mark a perpendicular line for symmetrical designs using a pen or pencil.
  - Butter paper: -This is a transparent paper used for transferring designs onto the fabric.
  - Wooden Frame: - It is used to stretch the fabric
- **Process/Methods of doing Zari Work**

**Designing:** The first stage of the procedure is designing, which involves tracing the entire design onto a tracing sheet and using a needle to make holes in the traced pattern. Floral and leaf themes can be seen in design patterns.

**Tracing:** Patterned papers are kept on a flat surface with the fabric facing down to locate the design on the fabric. A solution of kerosene and robin blue is created, and fabric pits are soaked in it before being wiped off the tracing sheet. The ink from the sheet can now seep into the fabric.

**Setting the frame:** The fabric with the wooden frame's design embossed on it the frame's size can usually be adjusted to fit the fabric's shape. The material is stretched and held tightly using bamboo and wooden substitutes to give it a uniform tension. The artisans then gather around the frame to begin their needlework work.

**Embroidery:** The fabric is tied with a circular wooden frame, and Ari needle is used to create designs and motifs. In contrast to a traditional needle and thread, the Ari allows the artists to run the threads both above and below the fabric, substantially speeding up the process.

## 2.2.6 Paintings

- **Origin and history:** The tribals of Jharkhand are known for their wall painting techniques known as Sohrai, khovar, and jadopatia. These paintings each have their distinct style, pattern, and individuality. Each image has its unique qualities and peculiarities. Jharkhand crafts, such as Sohrai painting, are an essential component of the Indian state of Jharkhand's cultural legacy.

### ➤ Sohrai Paintings

The name 'Sohrai' has emerged from the paleolithic word 'soro,' which means 'to drive with a stick.' This tribal art has been practiced from 10,000-4,000 BC, making it one of the oldest forms of wall painting. It is based on the same patterns and forms as 'Isko' and other rock arts in the region, such as Satpahar in the Hazaribagh area. This art form used to be primarily found in caves, but it has lately migrated to dwellings with mud walls. Sohrai paintings are traditional tribal paintings focusing on natural subjects such as forests, people, and animals. The artworks are created by Adivasi women utilizing raw materials like clay and charcoal in

various hues. Previously, tribal women used miswak (datuns) to paint their home walls with this ancient art form. On mud walls, ritualistic art is created to welcome the crop and commemorate the animals. Sohrai paintings are thought to bring good fortune.

- **Raw material used in making Sohrai Painting**

These paintings are made entirely of natural colors combined in mud— Kali Matti (manganese black), Duddhi Matti/Charak matti (white mud), Lal Matti/Geru (red oxide), and Pila matti (yellow soil) (yellow ochre).

- **Process of making Sohrai Painting**

First, a coating of white mud is applied to the wall. Sketching on the layer is done with fingertips while it is still wet. Cow dung, which was previously used to coat the house's walls, is now used to add color. The black outline is evident because of the previously applied white mud coat. The canvases are 12 by 18 feet in size. The designs are frequently sketched from memory by the artist. The artist's personal experience and interactions with nature have the most significant influence.

- **Others Painting (Fabric Painting)**

- **Origin and history:** - Fabric painting is simply the application of paint on fabric. Fabric painting is an art form that originated in Asia thousands of years ago and has since spread to other countries of Asia, Europe, and Africa via trade routes. The Kalamkari art and other types of patterning established in China and Japan have a long history with the method. It is now recognized on a global scale. Fabric painting is utilized as a hobby and for business purposes daily. Fabric painting originated when humans first began weaving fibers. When Alexander the Great entered India around 3000 B.C., printing blocks were uncovered, colorfully printed, and painted garments dating back to that time.

Tribal art is well-known in Jharkhand. The artist depicts many of the skills here, and their livelihood relies entirely on the arts. In their works, they use natural hues. Paintings are done on the wall and paper in Jharkhand using natural colors. Artists now utilize artificial colors in their images to make them more beautiful and appealing, but owing to popular demand, they are also using their paintings on fabric (clothing).

- **Methods/Types of Fabric Painting**

- Freehand painting: - easy fabric painting designs with minimal effort and resources.
- Dot painting: - is a technique in which 'dots' are repeatedly marked or imprinted to form a pattern, design, and style.
- Outliner painting: -is a simple yet effective version of fabric painting which may either be color or without any color.

- Spray painting: - add the liquid color of any shade to a small sprayer bottle and blow designs on a piece of cloth either by splashing it away or by using a straw.
- Block painting: - method of using stamps to leave the imprints of various designs on a piece of fabric.
- Watercolor painting: -water-based colors to create beautiful and exciting combinations.
- **Tools and Materials required in doing Painting**
  - Fabric
  - Paint Brush
  - Fabric paint
  - Cardboard/clipboard
  - Sewing pins
  - White chalk pencil
  - Gel medium

### **2.2.7 Embroidery (Hand Embroidery)**

- **Origin and history:** - Embroidery is the art of producing patterns and designs on a piece of cloth using various colors and threads. It is a needlework technique for embellishing a piece of fabric with a distinctive pattern and style using various motifs and abstract designs embroidered in yarn or thread. Sewing beads, mirrors, pearls, and metalwork into a piece of cloth is an example of embroidery work. Embroidery first appeared in China and the Near East in the third century. Today, it is practiced throughout the world. Yet, it dates back to Cro-Magnon, or 30,000 B.C Embroidery work was also prominent in Medieval Islamic communities as a symbol of great social rank. The term "embroidery" comes from the French word "broderie," which means "adornment."

Embroidery is also done by indigenous women in Daltonganj, Lohardaga, Hazaribagh, East Singhbhum, and Ranchi districts in Jharkhand. The women of the tribe embroider for traditional formal and practical purposes employing a range of techniques. Jharkhand embroidery is referred to as "Santhal embroidery of Jharkhand." Santhal Embroidery is known for its one-of-a-kind style and design. It is created by weaving two layers of threads together. This particular style of Embroidery is not found anywhere else in the country. This art is highly detailed and time-consuming, with a unique aesthetic folk appeal.

- **Tools and Raw materials used in doing Embroidery**
  - Fabric (dress material, cloth, saree, Bedsheet, etc.)
  - Frame(wooden/metal)
  - Needle (long, small depending upon the work of thread)
  - Thread
  - Yarn
  - Beads/stones

- Stencils
- Scissors
- Fabric gum

### 2.2.8 Jute craft

- **Origin and history:** -Jute is known as the "Golden Fibre" in India, and it is one of the most widely used raw materials for packaging and exquisite handmade goods. Jute is mainly grown in Asia's subtropical regions, India, Bangladesh, and China. Jute is the second most widely produced fiber plant after cotton, and it is widely available. India is noted for being the world's largest producer of jute and jute-related products. Jute is produced in 83 districts across India's eastern region, including West Bengal, Assam, Orissa, Bihar, Uttar Pradesh, Jharkhand, Meghalaya, Tripura, and others. Jute is a plant fiber made from the bark or bast of a reed-like plant. Jute fiber is made from the bark of two farmed *Chrchorus* species, *C.capsularis* and *C.olitorius*, both Tiliaceae family. *C.capsularis* is known as tita (bitter) jute because it leaves a bitter taste when chewed, whereas *C.olitorius* is the sweet jute. Jute crops require a lot of rain and grow best in hot, humid climates. They mature in 3-4 months. It reaches 3-4 meters in height when fully grown. It is primarily planted in May and June, with harvesting in July and August. The plant is set out in the field for 1-2 days after harvesting to allow the plant's leaves to fall off. The best part of the plant is the most valuable component of the plant. The most helpful section of the plant, which also happens to be the best fiber, is separated from the rest of the plant. Jute is a natural fiber that is both recyclable and biodegradable.

Historically, Indians, particularly Bengalis, employed white jute ropes and twined for home and other purposes. Jute has been used to make various items, including sacs, bags, strings, folders, mats, and wall hangings. The jute industry has grown in India, particularly in eastern India. Jute began to be exported as an essential commodity in the 18th century. Jute became an indispensable industry through the nineteenth and early twentieth centuries. Jute is widely used in agriculture and as a packing material. Jute requires nothing in the way of pesticides and fertilizers. It does not shrink or fade, is readily available, and is long-lasting. Today, two types of jute are produced: white jute and brown jute, the latter of which is more robust, softer, and silkier. Jute goods are more prevalent in Ranchi, Bokaro, and Hazaribagh in Jharkhand. Jute artisans have established a global presence in the field of jute handicrafts. The biggest jute producers in India, West Bengal, Assam, Jharkhand, and Bihar, are pioneering the jute handicrafts market in India.

- **Tools and Raw material required for making Jute products**
  - **Jute:** - fabric is the primary raw material for making the products.
  - **Stitching machine:** - used to sew all parts of products wherever needed.
  - **Frame with screen:** - used to print design patterns on the fabric.
  - **Bamboo handle:** -used as handling purpose of the product.
  - **Zipper:** -used for opening and closing of material.

- **Marking chalk:** -for drawing the raw material.
- **Fabric cutting machine:** -used to cut the jute fabric.
- **Squeegee:** - squeeze is used for coloring the product.
- **Thread/string:** - used for stitching the product.
- **Beads:** - for decoration purpose.
- **Colorful stones:** - decorative item used in the products.
- **Colors:** - used for making the product bright.
- **Other decorative items:** -for decoration.
- **Working Table:** - for keeping material.
- **Scissors:** - for cutting material.
- **Packing material:** -for packing purpose (product).
- **Printing table:** -for printing the material.
- **Measuring tape:** - for measurement.
- **Lamination machine:** -for the lamination of product.

- **Process and technique used in making Jute item**

First, gather the jute material and trim it to fit the product's specifications or pattern. The product is sent to be printed after the way and design have been cut. The product is printed using a screen, following which the cloth is placed on a printing table. The printing is done with watercolor in this case. The printing cloth is spread on the table, and then printing is done with the help of a screen. If the fabric has been printed all over, it must dry. When the material has dried, it is ready for stitching. After the product has been stitched, it is prepared to be sold and sent to the packing department. In the state of Jharkhand, many artisans work on these handcraft goods and make a living from them. Jharkhand and its rich cultural and creative legacy are eloquently depicted in these works of art.

### **2.2.9 Wooden craft**

**Origin and history:**-Wooden handicraft is an art form where a trained artisan decorates or carves wood to create products with few tools. Because of its artistry, each item of handicraft is one-of-a-kind. India's wooden handicrafts are known worldwide for their beauty and durability. It is an old Indian art form that dates back to pre-Mauryan times and began with temple and palace craft before flourishing with building and sculpture. Acceptable examples include Ashoka's palace at Pataliputra and the shrine of Bodh Gaya. India's wooden handicrafts have a long history. Carved sculptures, furniture and accessories, windows, doors, boxes, decorative pieces, utensils, panels, beads, and other Indian wood crafts are well-known in India and abroad. India boasts a diverse range of tree species thanks to Mother Nature. India is mainly covered in deciduous or evergreen trees as a tropical country. Wooden handicraft has flourished in India for millennia. Indian culture is known for its handcrafted wooden products. Because Jharkhand is a land of forests, wood is abundant. Artisans in the region produce a wide range of elegantly and tastefully crafted goods for household and cosmetic reasons.

- **Tools and Raw materials used in making Wood carving**

- **Chip carving knife:** - A knife is the first tool used by a wood carving. Whittling and chip carving are the most common applications.
- **Carpenter chisels:** - The edges of these chisels are flat. Because the edge of a flat chisel tends to burrow into the wood, twisting and plunging the tool deeper on one side than the carver may have desired, they are not commonly employed for sculpture
- **U gouges:** - Wood carving gouges are the workhorses. The breadth of the cutting edge, the sweep, the amount of curvature of the cutting edge, and the shape of the shaft are all used to identify U gouges.
- **V gauges:** - The width between the top edge points and the angle of the v bottom edge define v gauges.
- **Bent gauge:** - The shaft is bent throughout its whole length.
- **Spoon gauge:** - The last 1.5 inches of the shaft are bent into a spoon form.
- **Back-bent gauge:** - a spoon gauge with the curve reversed, resulting in a convex rather than concave cutting edge.
- **Palm tools:** - To carve miniature designs in basswood or other softwoods, all you need is a chip carving knife and a variety of palm gouges. The classic carving mallet is cylindrical and composed of solid, strong hardwood.
- **C.N.C. Wood Carving Machine:** - C.N.C. (Computer Numerical Control) devices can carve wood, metal, and other materials. They are quick and effective. There are blogs and material available on C.N.C. wood carving machines that might help you understand how to use them. Because they are automated, they require some technical understanding before being used.

- **Process and Technique how it made**

A cutting machine is used to cut large wood logs into the correct size and shape. Animal and floral designs of the desired length are drawn on the paper sheet after being cut to the desired size. The outer portion of the design is then traced on the wood. After the exterior sketch is completed, the details are drawn, and the graphic is darkened with a pencil. The undesired bits are scraped out using a router machine, usually done by a professional. Then, the smaller undesired portions are removed using a chisel struck by a wooden mallet. The planned parts are cut on a slant to scrape the wood's exterior solid surface. Several tools such as pointed, flat, and blunt instruments are utilized to engrave the design on the wood. Detail and elaborate motifs are carved since it requires a great deal of precision, patience, and time. After the carving operation is completed, the piece is scraped with sandpaper to achieve a smooth surface. To beautify the wood carvings, two to three coats of polish are added to the carved work, either by spraying or brushing, to improve the look and protect it from termites.



Polishing used to be done using natural colors made up or manufactured from flowers and leaves. However, chemical polish, readily available in local stores, is currently employed for polishing. The artists put in a lot of work to create the finely carved wood. Previously, God and Goddesses, animals, and flowers were employed as design motifs; however, today's designs are being improvised keeping in mind the needs of today's generations.

### **2.2.10 Furniture**

- **Origin and history:** - Furniture is described as portable equipment designed to improve the suitability and comfort of a person's office or home for living or working. Since the dawn of time, furniture design has been a component of the human experience. Furniture has been in use since the Neolithic period. India is known for its diverse and appealing culture. India's diverse culture, combined with its styles and influences, gives it strength. Earlier in India's history, people did not have as much furniture. His customs only allowed him to eat and sleep on the floor. However, some parts of the Indian empire were known for their architecture and furniture. One of them was the Vijayanagar empire in southern India. Around 1336 AD, the craftsperson started making furniture. The concept of furniture first developed as early as 3100-2500 B.C During the 16th and 17th centuries, the Mughals popularised this furniture art, utilized in worship, temples, and works. The craftsman employed inlay and wood carving techniques to make the furniture's qualities more decorative and one-of-a-kind. With the departure of the British, India's furniture industry grew, and furniture is now an integral part of most people's lives. Today's furniture must be attractive and adaptable to tiny spaces and the basic lifestyles of busy families. Thanks to today's trendy furniture design concept, the house is one of a kind and a forerunner. Because of their robustness and the fact that they are both excellent carving materials, Indian artisans have long desired to work with Rosewood and Shisham. On the other hand, artisans have a massive selection of over 80 hardwood kinds to choose from. Other wood popular in India for furniture making is Ebony, Acacia, Mango, and Teak.

As a predominantly tribal state, Jharkhand has a rich culture and craftsmanship in this region that dates back to the dawn of civilization and can be seen in all of the state's handicrafts. Jharkhand has a dense forest cover, and tribal artisans produce a variety of wooden handicrafts that reflect the state's past. Tribal forest requirements and wants are well balanced, and they have long recognized the need for environmental protection. These wooden items are produced from branches rather than cutting down trees, preserving the environment. Jharkhand produces a tremendous amount of cane and bamboo, and timber.

- **Tools and Raw materials required in making Furniture**
  - Wood: -Basic raw material.
  - Leather: -Used for the longevity of the product.
  - Fabric: -Used in the product.
  - Chalk piece: -For marking the surface.



- Measuring tape: -For measurement.
- Timer cutting machine: -Used to cut the wood according to the requirement.
- Wood polish: -For finishing the furniture.
- Hammer: -Used to give impact on wood.
- Sand paper: -Used to smoothen the surface of the wood.
- Brush: -Used to apply oil on the table.

### 2.2.11 Carpets & Other Flooring

- **Carpet**

- **Origin and history:** - Carpet weaving in India dates back to circa 500 B.C. in Bihar and Jharkhand. It became popular during the Buddhist and Mauryan eras. Traditional Indo-Persian designs, as well as floral and geometric themes, are produced here. Carpets indicate larger goods, such as a 4-foot wide by 6-foot extended area carpet. It is used to adorn homes, offices, and various other locations (parties, weddings). Kashmir, Lucknow, and Rajasthan are well-known for this.

- **Rugs**

- **Origin and history:** - Rugs are floor covering made of thick woven material or animal skin that does not cover the complete bottom. Wool, cotton, jute, bamboo, and grass have all been used to make rugs in the past. For numerous centuries, India has produced its rugs. Persian rug weavers came to India and created the first rugs there. Jute Rugs, Dhurrie Print Rugs, Chindi Rugs, and Overdyed Rugs are all examples of Indian rugs. Mats are designed on carpets looms, which are frames. The state of Uttar Pradesh is where India's rugs are made.

- **Durries**

- **Origin and history:** - Durries are a floor covering used in India. It's a flat woven rug with a substantial pile. There are no knots or ridges in the durries. Durries are reversible, which means they can be utilized on both sides. It is easy to maintain and requires less washing. For almost a century, the production of durries in India has been linked to cottage businesses. During the 19th and 20th centuries, Indian captives worked in the durries-making industry. In India, durries are entirely handcrafted and woven. It is created from hand-spun natural fibers like wool, cotton, sisal, hemp, and others, and its design is based on tribal themes. Durries are typically 9 \* 6 inches in size and take eight weeks to manufacture. Durries are part of the dowry given at the time of a daughter's marriage in several of these states. In Uttar Pradesh, Khairabad is a prominent durries manufacturing center. Durries are now available in various design patterns, including stripes of multiple colors and geometrical patterns. Durries are also decorated with animal and bird patterns.

### 2.2.12 Tribal Jewellery

- **Origin and history:** Jharkhand jewellery is one of the most popular crafts in the Indian state of Jharkhand. The jewellery created by Jharkhand's indigenous clans exemplifies the highest level of craftsmanship. People from several tribal groups in Jharkhand have a unique ability to adorn themselves with various jewellery. On the other hand, their jewellery is not overly intricate or elaborate. Neckpieces, earrings, and pendants worn on the wrist and other hand parts are the most common types of jewellery they wear. Artisans make essential jewellery in the state of Jharkhand in India's eastern region. To make jewellery, they mostly need two types of metal. Silver and gold are the two metals in question. Other types of jewellery, primarily made of pearls, are also popular among Jharkhand residents. The state's ethnic groups occasionally wear Jharkhand jewellery consisting of various precious stones. Hasuli, Thela, Tarpot, Pahuchi, Mandali, Jhumka, Matar Rolla, Sikri, and Kada are some of Jharkhand's tribal jewellery. The indigenous people use a range of natural-resource-based jewellery and bell-metal and brass. The ornaments used by Eastern Indian tribes have played a significant part in the history of Indian jewellery manufacture. Indian cultures use locally available materials such as wood, shells, bones, clay, and raw metals to make ornaments. Rings, necklaces, earrings, bangles, and other body ornaments make up tribal jewellery, as do belts, anklets, and other body ornaments. All of these ornaments are weighty and rustic in appearance.

- **Tools and Raw Material used in making Tribal Jewellery**

**Basic raw Materials**

Shell, lac, conch shell, iron or copper bangles, silver brass, base metal, floral jewellery, silver, brass, gold, Khar, coal, wax, kerosene lamp, aluminum metals, wooden molds.

**Tools**

Hammer, mallets, chisel, scraper, scriber, wire scissors, iron & bronze dye colonial beads, coral pearls silk thread, beads, polish.

Decorative Materials: - Glass beads, metal beads, and black beads

Colouring Materials: - Sodium sulfate, alum salt, sulphuric acid, colors, glue, varnish, enamel colors.

- **Process of making Tribal Jewellery**

(a) Generating a photographic negative from a computer-generated image;

(b) Negative masking on a rigid substrate supported by a photopolymerizable resin;

(c) Using U.V. radiation to irradiate the uncovered resin;

(d) Using a washing agent such as water to remove the unpolymerized resin from the photopolymer, resulting in a positive three-dimensional likeness of the object being cast;

- (e) Putting tooling resin into the container containing the etched resin plate to form a plug that bears the negative impact of the jewellery item;
- (f) Pouring the tooling resin plug into an empty-sleeved jewellery item mold, resulting in a fully functional jewellery mold;
- (g) Pouring plastic into the filled mold, resulting in a plastic model of the jewellery item;
- (h) Creating a personalized jewellery item using a plastic model in a "lost wax" casting process.

- **Techniques used for making Tribal Jewellery**

Reticulation is a technique for making metal draw itself into ridges and valleys, giving it a distinct texture. Through fusing, the silver or gold are joined by melting with heat. Sterling silver or forged silver is heated many times to just below its melting point, and then more heat is given, causing the finer silver to move and twist on the surface. There isn't any solder involved in this project. Woodgrain metal is referred to as mokume-gane in Japanese. Intertwined sterling silver and copper layers or sterling silver and 22-carat gold layers. The pattern is created by elevating or rounding the surface, then filing the design to reveal it. A solid stag silver backing is used for the random pattern layers. There are no two pieces that are exactly alike. When titanium is anodized at a given voltage level, an oxide layer forms, which provides the metal with its color. These layers refract light differently, creating a rainbow of hues that reaches the eye. It's vibrantly colored petrification. Shibuichi is fine silver and copper alloy.

## **2.3 District Wise Art Details along with Map**

### **2.3.1 Ranchi District**

#### **2.3.1.1 Distribution of Population**

Ranchi district is one of the districts in the state of Jharkhand. Ranchi district covers a total size of 5097 square kilometres. The population density of this place is 572 persons per square kilometer. According to the census year 2011, the population of this district is 2918253. There are 1311 villages, 15 cities, and 18 blocks under this district. This district is home to 8.83 percent of the total population in the state of Jharkhand. The total population of this district is 1494937 male and 1419316 female populations. It has a rural population of 56.9 percent and an urban population of 43.1 percent. According to the census year 2011, the total population of Scheduled Castes and Scheduled Tribes in this district is 152943 and 1042016. Table no. 2.2 shows the population of the Ranchi district.

**Table No.-2.2 Number and Percentage of Population in Ranchi District -2011**

Sr. No	Name of District	Total Population	Total Rural Population & %	Total Urban Population & %	Total Male & Female Population	Total SC Population & %	Total ST Population & %
1.	Ranchi	2914253	1656918 (56.9%)	1257335 (43.1%)	1494937 & 1419316	152943 (5.25%)	1042016 (35.76%)

Source: District Census Hand Book Ranchi – 2011

### 2.3.1.2 Sex Ratio

According to the census year 2011, the total sex ratio of Ranchi district is 949 per 1000 men. The sex ratio of rural, urban, child (0-6 age), scheduled castes and scheduled tribes in this district are 971, 921, 938, 956 and 996. Table No.-2.3 gives the detail of sex ratio of the Ranchi District.

**Table No.-2.3 Sex Ratio of Ranchi District-2011**

Sr. No.	Name of District	Total sex Ratio (Per 1000 Males)	Rural Sex Ratio	Urban sex Ratio	Child Sex Ratio (0-6)	SC Sex Ratio	ST Sex Ratio
1.	Ranchi	949	971	921	938	956	996

Source: District Census Hand Book Ranchi – 2011

### 2.3.1.3 Literacy Rate

According to Table No. 2.4, the total literacy rate of Ranchi district in the year 2011 is 76.06%. Also, the urban literacy rate is 67.81, and the rural literacy rate is 53.34 in the study area. The male literacy rate and female literacy rate are 84.26 and 67.44. While the literacy rates of Scheduled Castes and Scheduled Tribes are 59.53 and 63.61.

**Table No.-2.4 Literacy Rate of Ranchi-2011**

Sr. No.	Name of	Total Literacy	Urban Literacy	Rural Literacy	Male Literacy	Female Literacy	SC Literac	ST Literac
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	District	Rate	Rate	Rate	Rate	Rate	y Rate	y Rate
1.	Ranchi	76.06 %	67.81 %	86.55 %	84.26 %	67.44 %	59.53 %	63.61 %

Source: District Census Hand Book Ranchi – 2011

#### 2.3.1.4 Population of Workers

Table No. 2.5 shows the total working population, male working population, female working population, handicraft working population and total number of craft of Ranchi district. The total working population of Ranchi district is 1,142,867 (39.22%), of which male working population is 743,967 (49.77%), female working population is 398,900 (28.11%), population of scheduled castes and tribes employed in handicrafts is 462 and total number of crafts is 13.

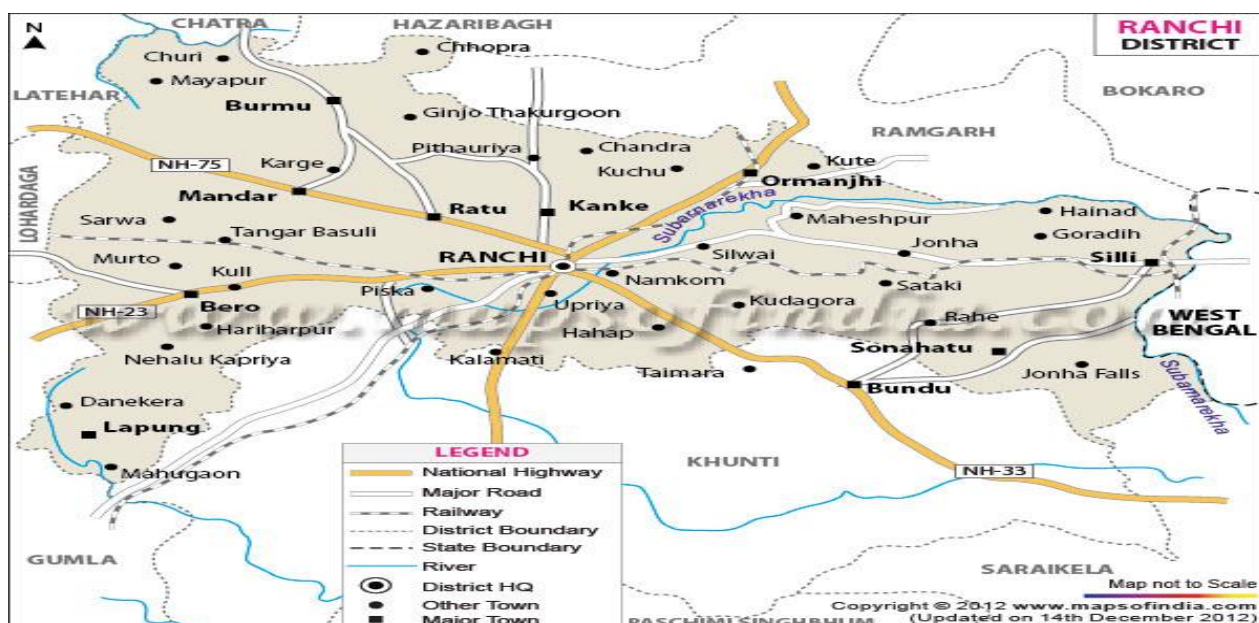
**Table No.-2.5 Population of Workers of Ranchi District-2011**

Sr. No.	Name of District	No. & % of Total Workers	No. & % of Male Workers	No. & % of Female Workers	No. of Handicraft Workers (SC/ST)	No. of Crafts/Arts
1.	Ranchi	1,142,867 (39.22)	743,967 (49.77)	398,900 (28.11)	462	13

Source: District Census Hand Book Ranchi – 2011 & Website of DCH

The names of the crafts are as follows: Carpet and Other Floor Coverings, Terracotta, Jewellery, Zari & Zari goods, Hand printed textiles scarves, Cane & Bamboo, Jute Craft, Applique, Paintings, Doll & Toys, Hand Embroidery, and Embroidery & Crocheted goods.

#### Map of Ranchi District



Source: Map of India.com

## 2.3.2 Hazaribagh District

### 2.3.2.1 Distribution of Population

According to the census year 2011, Hazaribagh district is located under the state of Jharkhand. There are 1, 308 villages, 16 blocks, 17 cities under this district. This district ranks seventh in population and thirteenth in area in the state of Jharkhand. The area of this state is 3555 sq. km. Hazaribagh is the 11<sup>th</sup> densely populated district of the state of Jharkhand where 488 people reside per square km. The total population of this district is 1734495 in which male 890881 and female 843614 along with rural 1459188 (84.12%) and urban 275307 (15.87%) similarly, the total population of SC and ST in this district is 303515 (17.5%) and 121768 (7.02%) (Table No. 2.6).

**Table No.-2.6 Number and Percentage of Population in Hazaribagh District-2011**

Sr. No	Name of District	Total Population	Total Rural Population & %	Total Urban Population & %	Total Male & Female Population	Total scheduled cast population & %	Total scheduled Tribes Population & %
1.	Hazaribagh	1734495	1459188	275,307	890,881 &	303515	121768

			(84.12%)	(15.87%)	843,614	(17.5%)	(7.02%)
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Source: District Census Hand Book Hazaribagh – 2011

### 2.3.2.2 Sex Ratio

Hazaribagh district is ranked sixteenth in terms of sex ratio as per census year 2011 as well as total sex ratio of this district is 947 per 1000 men. This district has a rural sex ratio 954, urban sex ratio 913, child sex ratio 933, SC sex ratio 961, and ST 999. The sex ratio of Hazaribagh district is depicted through Table No. 2.7.

**Table No.-2.7 Sex Ratio of Hazaribagh District-2011**

Sr.No.	Name of District	Total sex Ratio (Per 1000 Males)	Rural Sex Ratio	Urban sex Ratio	Child Sex Ratio (0-6)	SC Sex Ratio	ST Sex Ratio
1.	Hazaribagh	947	954	913	933	961	999

Source: District Census Hand Book Hazaribagh – 2011

### 2.3.2.3 Literacy Rate

Table No. 2.8 shows the literacy rate of the Hazaribagh district. This district's overall literacy percentage is 69.75 percent. The urban literacy rate (85.49%) is higher than the rural literacy rate (66.64%).

**Table No.- 2.8 Literacy Rate of Hazaribagh District-2011**

Sr. No.	Name of District	Total Literacy Rate	Urban Literacy Rate	Rural Literacy Rate	Male Literacy Rate	Female Literacy Rate	SC Literacy Rate	ST Literacy Rate
1.	Hazaribagh	69.75 %	85.49 %	66.64 %	80.01 %	58.95 %	57.4 %	55.61 %

Source: District Census Hand Book Hazaribagh – 2011

The male literacy rate in the district is 80.01 percent, while the female literacy rate is 58.95 percent. The male literacy rate in this district is higher than the female literacy rate. Thus,

Scheduled Castes have a literacy rate (57.4%) and Scheduled Tribes have a literacy rate (55.61%).

#### **2.3.2.4 Population of Workers**

Table No. 2.9 details the population of workers in Hazaribagh district. The total working population is 654,636 (37.74%), as well as the population of male workers, female workers, and handicrafts workers, are 423,475 (47.53%), 231,164 (27.40%), and 11. The number of crafts in this district is one, which called Carpet and Other Floor Coverings.

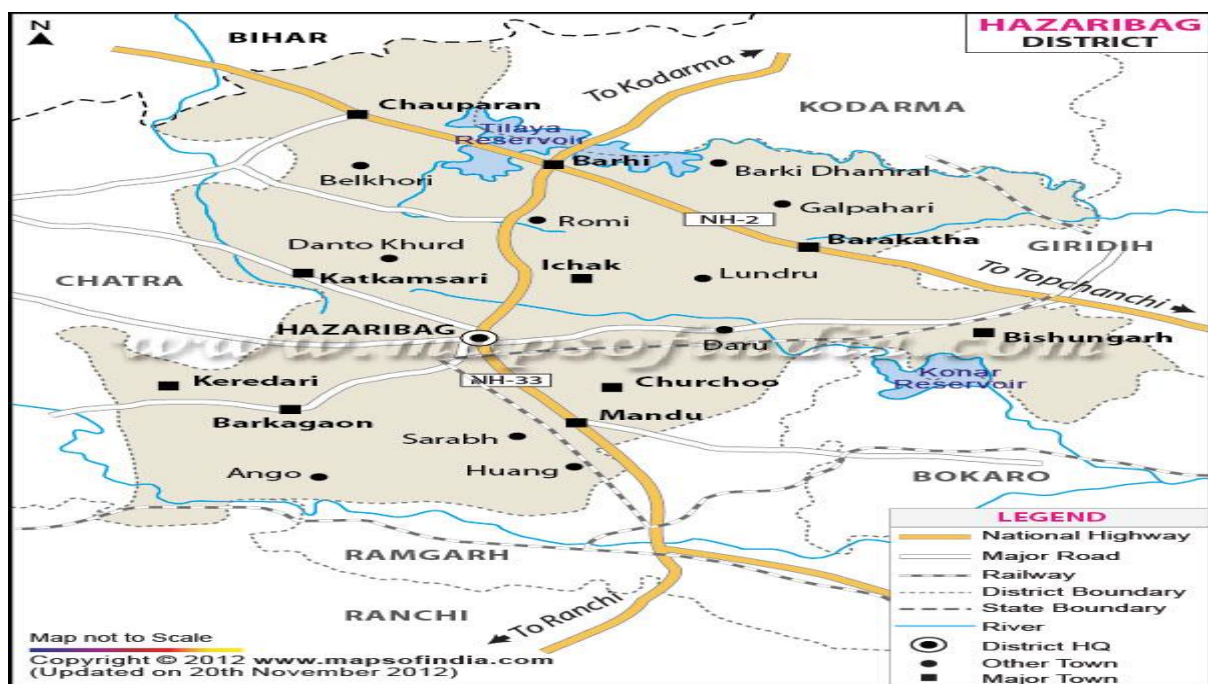
**Table No.-2.9 Population of Workers of Hazaribagh District-2011**

<b>Sr. No.</b>	<b>Name of District</b>	<b>No. &amp; % of Total Workers</b>	<b>No. &amp; % of Male Workers</b>	<b>No. &amp; % of Female Workers</b>	<b>No. of Handicraft Workers (SC/ST)</b>	<b>No. of Crafts/Arts</b>
1.	Hazaribagh	654,636 (37.74%)	423,472 (47.53%)	231,164 (27.40%)	11	1

Source: District Census Hand Book Hazaribagh – 2011

#### **Map of Hazaribagh District**





Source: Map of India.com

### 2.3.3 Bokaro District

#### 2.3.3.1 Distribution of Population

Bokaro district is located under the state of Jharkhand. There are 635 villages, 9 blocks, 27 cities under this district. This district ranks 5<sup>th</sup> in terms of population and 13<sup>th</sup> in terms of area in the state of Jharkhand. The area of this state is 2,883 sq.km. Bokaro is the 2<sup>nd</sup> densely populated district of the state of Jharkhand Where 715 people reside per square km. The total population of this district is 2,062,330 in which male 1,072,807 and female 989,523 along with rural 1,078,686 52.30% (and urban 983.64) 47.69 % .(Similarly, the total population of Scheduled Castes and Scheduled Tribes in this district is 299227) 14.51% (255626) 12.4%. ( Table No. 2.10 shows the distribution of population in Bokaro district. (Census year 2011)

**Table No.-2.10 Number and Percentage of Population in Bokaro District-2011**

Sr. No	Name of District	Total Population	Total Rural Population & %	Total Urban Population & %	Total Male & Female Population	Total SC population & %	Total ST Population & %
1.	Bokaro	2,062,330	1,078,686	983,644	1,072,807	299227	255626

			(52.30%)	(47.69%)	989,523	(14.51%)	(12.4%)
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Source: District Census Hand Book Bokaro – 2011

### 2.3.3.2 Sex Ratio

As of the 2011 census, Bokaro district is placed 22<sup>nd</sup> in terms of sex ratio, with a total sex ratio of 922 per 1000 males. The rural sex ratio is 944, the urban sex ratio is 899, the child sex ratio is 923, the SC sex ratio is 946, and the ST sex ratio is 978 in this district. Table No. 2.11 shows the sex ratio in the Bokaro district.

**Table No.-2.11 Sex Ratio of Bokaro District-2011**

Sr.No.	Name of District	Total sex Ratio (Per 1000 Males)	Rural Sex Ratio	Urban sex Ratio	Child Sex Ratio (0-6)	SC Sex Ratio	ST Sex Ratio
1.	Bokaro	922	944	899	923	946	978

Source: District Census Hand Book Bokaro – 2011

### 2.3.3.3 Literacy Rate

The literacy rate in the Bokaro district is shown in Table No. 2.12. The district's overall literacy rate is 72.01%. The urban literacy rate (81.01%) is greater than the rural literacy rate (63.05%). The male literacy rate in the district is 82.51%, while the female literacy rate is 60.63%. The male literacy rate in this district is higher than the female literacy rate. Thus, literacy rates of Scheduled Castes and scheduled tribes are 57.14 % and 51.08 %.

**Table No.-2.12 Literacy Rate of Bokaro District-2011**

Sr. No.	Name of District	Total Literacy Rate	Urban Literacy Rate	Rural Literacy Rate	Male Literacy Rate	Female Literacy Rate	SC Literacy Rate	ST Literacy Rate
1.	Bokaro	72.01%	81.01%	63.5%	82.51%	60.63%	57.14%	51.08%

Source: District Census Hand Book Bokaro – 2011

### 2.3.3.4 Population of Workers

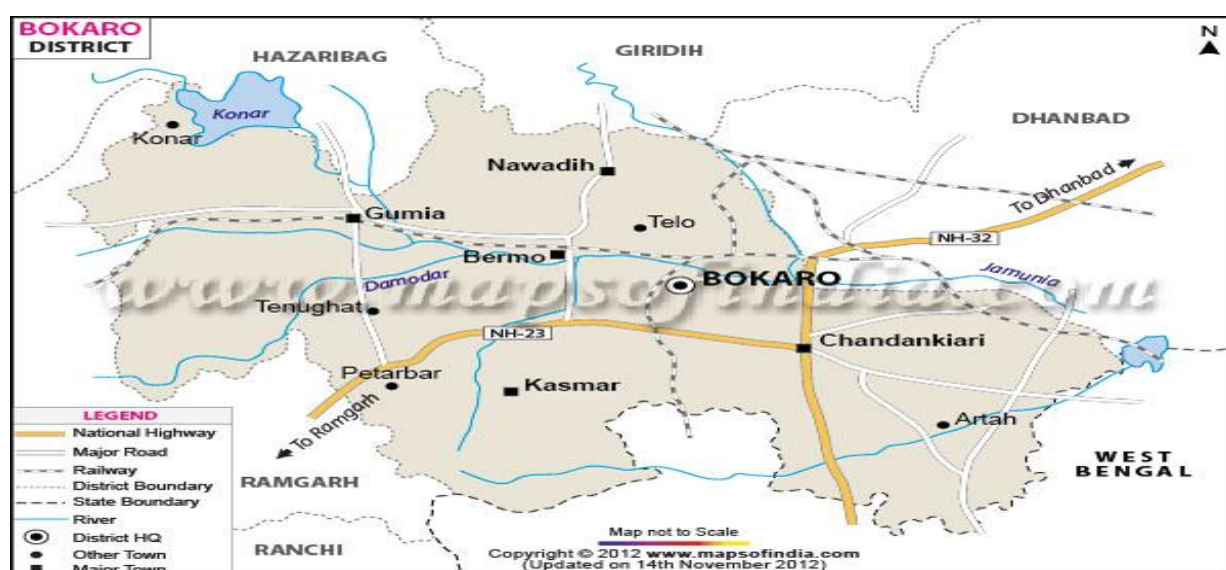
Table No. 2.13 details the population of workers in Bokaro district. The total working population is 685,368 (33.23), as well as the population of male workers, female workers, and handicrafts workers, are 507,677 (47.32%), 177,691 (17.96%) and 8. The number of crafts in this district is 3, which called Embroidered & Crocheted goods, Cane & Bamboo and Textile (Hand Embroidery).

**Table No.-2.13 Population of Workers of Bokaro District-2011**

Sr. No.	Name of District	No. & % of Total Workers	No. & % of Male Workers	No. & % of Female Workers	No. of Handicraft Workers (SC/ST)	No. of Crafts/Arts
1.	Bokaro	685,368 (33.23%)	507,677 (47.32%)	177,691 (17.96%)	8	3

Source: District Census Hand Book Bokaro – 2011 & Website of DCH

### Map of Bokaro District



Source: Map of India.com

### 2.3.4 Dumka District

### 2.3.4.1 Distribution of Population

Dumka district is located under the state of Jharkhand. There are 2925 villages, 10 blocks, 5 cities under this district. This district ranks 11<sup>th</sup> in terms of population and 9<sup>th</sup> in terms of area in the state of Jharkhand. The area of this state is 3761sq.km. Dumka is the 15<sup>th</sup> densely populated district of the state of Jharkhand Where 351 people reside per square km. The total population of this district is 1,321,442 in which male 668,514 and female 652,928 along with rural 1,231,264 (93.17%) and urban 90,178 (6.82%) Similarly, the total population of SC and ST in this district is 79,614 (6.02%) and 571,077 (43.22%). Table No. 2.14 shows the distribution of population in Dumka district. (Census year 2011)

**Table No.-2.14 Number and Percentage of Population in Dumka District-2011**

Sr. No	Name of District	Total Population	Total Rural Population & %	Total Urban Population & %	Total Male & Female Population	Total SC population & %	Total ST Population & %
1.	Dumka	1,321,442	1,231,264 (93.17%)	90,178 (6.82%)	668,514 & 652,928	79,614 (6.02%)	571,077 (43.22%)

Source: District Census Hand Book Dumka – 2011

### 2.3.4.2 Sex Ratio

Dumka district is ranked 7<sup>th</sup> in terms of sex ratio as per census year 2011 as well as total sex ratio of this district is 977 per 1000 men. This district has a rural sex ratio 983, urban sex ratio 895, child sex ratio 975, SC sex ratio 937, and ST 912. The sex ratio of Dumka district is depicted through Table No. 2.15.

**Table No.-2.15 Sex Ratio of Dumka District-2011**

Sr.No.	Name of District	Total sex Ratio (Per 1000 Males)	Rural Sex Ratio	Urban sex Ratio	Child Sex Ratio (0-6)	SC Sex Ratio	ST Sex Ratio
1.	Dumka	977	983	895	975	937	912

Source: District Census Hand Book Dumka – 2011

### 2.3.4.3 Literacy Rate

Table No. 2.16 shows the literacy rate of the Dumka district. This district has a total literacy rate of 61.02 %. The urban literacy (83.72%) rate is higher than the rural literacy (59.28%) rate. The district has a male literacy rate of 72.96 % and a female literacy rate of 48.82 %. The male literacy rate in this district is higher than the female literacy rate. Thus, Scheduled Castes have a literacy rate (55.14%) and Scheduled Tribes have a literacy rate (52.7 %).

**Table No.-2.16 Literacy Rate of Dumka District-2011**

Sr. No.	Name of District	Total Literacy Rate	Urban Literacy Rate	Rural Literacy Rate	Male Literacy Rate	Female Literacy Rate	SC Literacy Rate	ST Literacy Rate
1.	Dumka	61.02%	83.72 %	59.28 %	72.96%	48.82%	55.14%	52.7%

Source: District Census Hand Book Dumka – 2011

### 2.3.4.4 Population of Workers

Table No. 2.17 details the population of workers in Dumka district. The total working population is 624,779 (47.28%), as well as the population of male workers, female workers, and handicrafts workers, are 367,108 (54.91%), 257,671 (39.46%) and 10. The number of crafts in this district is 4, which called Febric painting, Carpet and Other Floor Coverings.

**Table No.-2.17 Population of Workers of Dumka District-2011**

Sr. No.	Name of District	No. & % of Total Workers	No. & % of Male Workers	No. & % of Female Workers	No. of Handicraft Workers (SC/ST)	No. of Crafts/Arts
1.	Dumka	624,779 (47.28%)	367,108 (54.91%)	257,671 (39.46%)	10	4

Source: District Census Hand Book Dumka – 2011 & Website of DCH

### Map of Dumka District



Source: Map of India.com

### 2.3.5 Jamtara District

#### 2.3.5.1 Distribution of population

Jamtara district is located under the state of Jharkhand. There are 1161 villages, 6 blocks, 3 cities under this district. This district is ranked 19<sup>th</sup> in population and 21<sup>st</sup> in area in the state of Jharkhand. The area of this state is 1811sq.km. Jamtara is the 13<sup>th</sup> densely populated district of the state of Jharkhand Where 437 people reside per square km. The total population of this district is 7, 91,042 in which male 404,830 and female 386,212 along with rural 715,296 (90.42 %) and urban 75,746 (9.58 %) Similarly, the total population of SC and ST in this district is 72,885 (9.2%) and 240,489 (30.4%). Table No. 2.18 shows the distribution of population in Jamtara district (Census year 2011).

**Table No.-2.18 Number and Percentage of Population in Jamtara District-2011**

Sr. No	Name of District	Total Population	Total Rural Population & %	Total Urban Population & %	Total Male & Female Population	Total SC population & %	Total ST Population & %
1.	Jamtara	791,042	715,296 (90.42 %)	75,746 (9.58 %)	404,830 & 386,212	72,885 (9.2%)	240,489 (30.4%)

Source: District Census Hand Book Jamtara – 2011

### 2.3.5.2 Sex Ratio

As of the 2011 census, Jamtara district is placed 10th in terms of sex ratio, with a total sex ratio of 954 per 1000 males. The rural sex ratio is 959, the urban sex ratio is 904, the child sex ratio is 954, the scheduled castes sex ratio is 963, and the scheduled tribes sex ratio is 1004. Table No. 2.19 depicts the sex ratio in the Jamtara area.

**Table No.-2.19 Sex Ratio of Jamtara District-2011**

Sr.No.	Name of District	Total sex Ratio (Per 1000 Males)	Rural Sex Ratio	Urban sex Ratio	Child Sex Ratio (0-6)	SC Sex Ratio	CT Sex Ratio
1.	Jamtara	954	959	904	954	963	1004

Source: District Census Hand Book Jamtara – 2011

### 2.3.5.3 Literacy Rate

The literacy rate in the Jamtara district is shown in Table No. 2.20. This district's overall literacy rate is 64.59 %. The urban literacy (82.62%) rate is higher than the rural literacy (62.58%) rate. The male literacy rate in the district is 76.46 %, while the female literacy rate is 52.15 %. The male literacy rate in this district is higher than the female literacy rate. Thus, Scheduled Castes have a literacy rate (57.06%) and Scheduled Tribes have a literacy rate (54.79 %).

**Table No.- 2.20 Literacy Rate of Jamtara District-2011**

Sr. No.	Name of District	Total Literacy Rate	Urban Literacy Rate	Rural Literacy Rate	Male Literacy Rate	Female Literacy Rate	SC Literacy Rate	ST Literacy Rate
1.	Jamtara	64.59 %	82.62%	62.58%	76.46%	52.15%	57.06%	54.79%

Source: District Census Hand Book Jamtara – 2011

#### 2.3.5.4 Population of Workers

Table No. 2.21 details the population of workers in Jamtara district. The total working population is 326,631 (41.29%), as well as the population of male workers, female workers, and handicrafts workers, are 214,740 (53.04%), 111,891 (28.97%) and 63. The number of crafts in this district is 2, which called Carpet and Other Floor Coverings and Cane & Bamboo.

**Table No.-2.21 Population of Workers of Jamtra District-2011**

Sr. No.	Name of District	No. & % of Total Workers	No. & % of Male Workers	No. & % of Female Workers	No. of Handicraft Workers (SC/ST)	No. of Crafts/Arts
1.	Jamtara	326,631 (41.29%)	214,740 (53.04%)	111,891 (28.97%)	63	2

Source: District Census Hand Book Jamtara – 2011 & Website of DCH

#### Map of Jamtara District



Source: Map of India.com

#### 2.3.6 Simdega District

##### 2.3.6.1 Distribution of Population



Simdega district is located under the state of Jharkhand. There are 450 villages, 9 blocks, 1 town under this district. In terms of population, this district ranks 22<sup>nd</sup> in Jharkhand and 8<sup>th</sup> in terms of area. The area of this state is 3774 sq.km. Simdega is the 24<sup>th</sup> densely populated district of the state of Jharkhand Where 159 people reside per square km. The total population of this district is 599,578 in which male 300,309 and female 299,269 along with rural 556,634 (92.84%) and urban 42,944 (7.16%). Similarly, the total population of SC and ST in this district is 44,674 (7.5%) and 424,407 (70.8%). Table No. 2.22 shows the distribution of population in Simdega district. (Census year 2011)

**Table No.-2.22 Number and Percentage of Population in Simdega District-2011**

Sr. No	Name of District	Total Population	Total Rural Population & %	Total Urban Population & %	Total Male & Female Population	Total scheduled cast population & %	Total scheduled Tribes Population & %
1.	Simdega	599,578	556,634 (92.84 %)	42,944 (7.16 %)	300,309 & 299,269	44,674 (7.5%)	424,407 (70.8%)

Source: District Census Hand Book Simdega – 2011

### 2.3.6.2 Sex Ratio

Simdega district is ranked 2<sup>th</sup> in terms of sex ratio as per census year 2011 as well as total sex ratio of this district is 997 per 1000 men. This district has a rural sex ratio 999, urban sex ratio 962, child sex ratio 969, SC sex ratio 969, and ST 969. The sex ratio of Simdega district is depicted through Table No. 2.23.

**Table No.-2.23 Sex Ratio of Simdega District-2011**

Sr.No.	Name of District	Total sex Ratio (Per 1000 Males)	Rural Sex Ratio	Urban sex Ratio	Child Sex Ratio (0-6)	SC Sex Ratio	ST Sex Ratio
1.	Simdega	997	999	962	969	997	969

Source: District Census Hand Book Simdega – 2011

### 2.3.6.3 Literacy Rate

Table No. 2.24 shows the literacy rate of the Simdega district. This district's overall literacy rate is 67.99 percent. The rural literacy (92.84%) rate is higher than the urban literacy (7.16%) rate. The district has a male literacy rate of 76.08 percent and a female literacy rate of 59.92 percent. In this district, the male literacy rate is higher than the female literacy rate. Thus, Scheduled Castes have a literacy rate (7.45%) and Scheduled Tribes have a literacy rate (70.78%).

**Table No.-2.24 Literacy Rate of Simdega District-2011**

Sr. No.	Name of District	Total Literacy Rate	Urban Literacy Rate	Rural Literacy Rate	Male Literacy Rate	Female Literacy Rate	SC Literacy Rate	ST Literacy Rate
1.	Simdega	67.99 %	7.16%	92.84%	76.08%	59.92%	7.45%	70.78%

Source: District Census Hand Book Simdega – 2011

#### **2.3.6.4 Population of Workers**

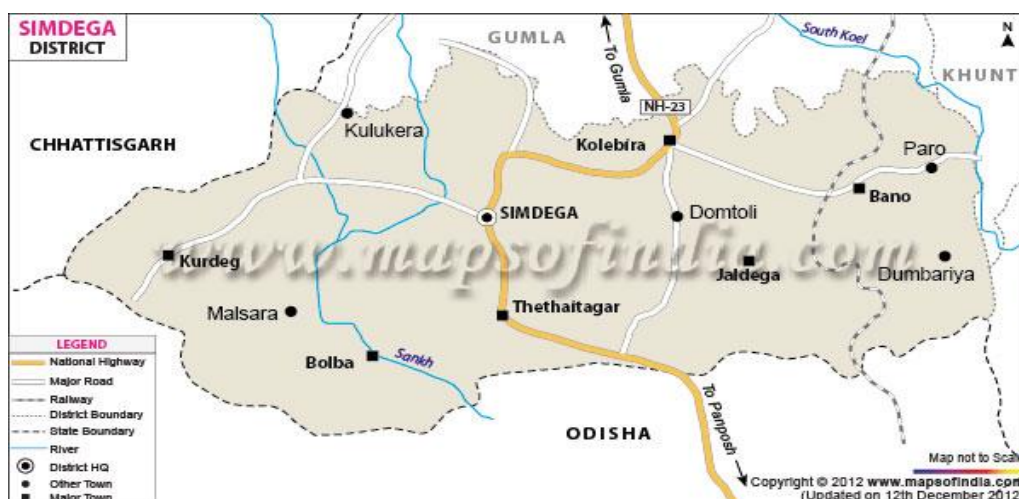
Table No. 2.25 details the population of workers in Simdega district. The total working population is 288,645 (48.14%), as well as the population of male workers, female workers, and handicrafts workers, are 159,867 (53.23%), 128,778 (43.03) and 98. The number of crafts in this district is 6, which called Stone carving, Jewellery, Furniture, Lac bangle, Embroidered & Crocheted goods and Applique.

**Table No.-2.25 Population of Workers of Simdega District-2011**

Sr. No.	Name of District	No. & % of Total Workers	No. & % of Male Workers	No. & % of Female Workers	No. of Handicraft Workers (SC/ST)	No. of Crafts/Arts
1.	Simdega	288,645 (48.14%)	159,867 (53.23%)	128,778 (43.03%)	98	6

Source: District Census Hand Book Simdega – 2011 & Website of DCH

#### **Map of Simdega District**



Source: Map of India.com

## 2.3.7 Garhwa District

### 2.3.7.1 Distribution of Population

Garhwa district is located under the state of Jharkhand. There are 888 villages, 19 blocks, 3 towns under this district. This district ranks 10<sup>th</sup> in terms of population and 7<sup>th</sup> in terms of area in the state of Jharkhand. The area of this state is 4093 sq.km. Simdega is the 16<sup>th</sup> densely populated district of the state of Jharkhand Where 323 people reside per square km. The total population of this district is 1,322,784 in which male 683,575 and female 639,209 along with rural 1,253,114 (94.73%) and urban 69,670 (5.27%) Similarly, the total population of SC and ST in this district is 319,946 (24.2%) and 205,874 (15.6%). Table No. 2.26 shows the distribution of population in Garhwa district. (Census year 2011)

**Table No.-2.26 Number and Percentage of Population in Garhwa District-2011**

Sr. No	Name of District	Total Population	Total Rural Population & %	Total Urban Population & %	Total Male & Female Population	Total SC population & %	Total ST Population & %
1.	Garhwa	1,322,784	1,253,114 (94.73 %)	69,670 (5.27 %)	683,575 & 639,209	319,946 (24.2%)	205,874 (15.6%)

Source: District Census Hand Book Garhwa – 2011

### 2.3.7.2 Sex Ratio

Garhwa district is ranked 19<sup>th</sup> in terms of sex ratio as per census year 2011 as well as total sex ratio of this district is 935 per 1000 men. This district has a rural sex ratio 937, urban sex ratio 902, child sex ratio 960, SC sex ratio 937, and ST 970. The sex ratio of Garhwa district is depicted through Table No. 2.27.

**Table No.-2.27 Sex Ratio of Garhwa District-2011**

<b>Sr.No.</b>	<b>Name of District</b>	<b>Total sex Ratio (Per 1000 Males)</b>	<b>Rural Sex Ratio</b>	<b>Urban sex Ratio</b>	<b>Child Sex Ratio (0-6)</b>	<b>SC Sex Ratio</b>	<b>ST Sex Ratio</b>
1.	Garhwa	935	937	902	960	937	970

Source: District Census Hand Book Garhwa – 2011

### **2.3.7.3 Literacy Rate**

Table No. 2.28 shows the literacy rate of the Garhwa district. This district's overall literacy rate is 60.33 percent. The rural literacy (48.48%) rate is lower than the urban literacy (65.95%) rate. The district has a male literacy rate (72.19%) and a female literacy rate (47.58%). The male literacy rate in this district is higher than the female literacy rate. Thus, Scheduled Castes have a literacy rate (42.7%) and Scheduled Tribes have a literacy rate (41.51%).

**Table No. -2.28 Literacy Rate of Garhwa District-2011**

<b>Sr. No.</b>	<b>Name of District</b>	<b>Total Literacy Rate</b>	<b>Urban Literacy Rate</b>	<b>Rural Literacy Rate</b>	<b>Male Literacy Rate</b>	<b>Female Literacy Rate</b>	<b>SC Literacy Rate</b>	<b>ST Literacy Rate</b>
1.	Garhwa	60.33 %	65.95%	48.48%	72.19%	47.58%	42.7%	41.51%

Source: District Census Hand Book Garhwa – 2011

### **2.3.7.4 Population of Workers**

Table No. 2.29 details the population of workers in Garhwa district. The total working population is 571,431 (43.20%), as well as the population of male workers, female workers, and handicrafts workers, are 335,451 (49.07%), 235,980 (36.92%) and 414. The number of crafts in this district is 10, which called Furniture, Lac bangle, Embroidered & Crocheted

goods, Carpet and Other Floor Coverings, Cane & Bamboo, Grass, Leaf, Red & Fiber, Art Metal Ware, Woodware, Zari & Zari goods, Rugs and Durries.

**Table No.-2.29 Population of Workers of Garhwa District-2011**

Sr. No.	Name of District	No. & % of Total Workers	No. & % of Male Workers	No. & % of Female Workers	No. of Handicraft Workers (SC/ST)	No. of Crafts/Arts
1.	Garhwa	571,431 (43.20%)	335,451 (49.07%)	235,980 (36.92%)	414	10

Source: District Census Hand Book Garhwa – 2011 & Website of DCH

**Map of Garhwa District**



Source: Map of India.com

## 2.3.8 Khunti District

### 2.3.8.1 Distribution of Population

Khunti district is located under the state of Jharkhand. There are 756 villages, 6 blocks, 2 towns under this district. This district ranks 23<sup>rd</sup> in terms of population and 16<sup>th</sup> in terms of area in the state of Jharkhand. The area of this state is 2535 sq.km. Khunti is the 20<sup>th</sup> densely populated district of the state of Jharkhand. Where 210 people reside per square km. The total

population of this district is 531,885 in which male 266,335 and female 265,550 along with rural 486,903 (91.54 %) and Urban 44,982 (8.46%) Similarly, the total population of SC and ST in this district is 24,037 (4.5%) and 389,626 (73.3%). Table No. 2.30 shows the distribution of population in Khunti district. (Census year 2011)

**Table No.-2.30 Number and Percentage of Population in Khunti District-2011**

Sr. No	Name of District	Total Population	Total Rural Population & %	Total Urban Population & %	Total Male & Female Population	Total SC population & %	Total ST Population & %
1.	Khunti	531,885	486,903 (91.54 %)	44,982 (8.46 %)	266,335 & 265,550	24,037 (4.5%)	389,626 (73.3%)

Source: District Census Hand Book Khunti – 2011

### 2.3.8.2 Sex Ratio

Khunti district is ranked 2<sup>th</sup> in terms of sex ratio as per census year 2011 as well as total sex ratio of this district is 997 per 1000 men. The rural sex ratio is 1000, the urban sex ratio is 969, the child sex ratio is 964, the scheduled castes sex ratio is 965, and the scheduled tribes sex ratio is 1009. Table No. 2.31 depicts the sex ratio in the Khunti district.

**Table No.-2.31 Sex Ratio of Khunti District-2011**

Sr. No.	Name of District	Total sex Ratio (Per 1000 Males)	Rural Sex Ratio	Urban sex Ratio	Child Sex Ratio (0-6)	SC Sex Ratio	ST Sex Ratio
1.	Khunti	997	1000	969	964	965	1009

Source: District Census Hand Book Khunti – 2011

### 2.3.8.3 Literacy Rate

Table No. 2.32 shows the literacy rate of the Khunti district. This district's overall literacy rate is 63.86 percent. The urban literacy (83.71%) rate is higher than the rural literacy (61.95%) rate. The district has a male literacy rate of 74.08 percent and a female literacy rate of 53.69 percent. The male literacy rate in this district is higher than the female literacy rate.

Thus, Scheduled Castes have a literacy rate (59.67%) and Scheduled Tribes have a literacy rate (60.06%).

**Table No. -2.32 Literacy Rate of Khunti District-2011**

Sr. No.	Name of District	Total Literacy Rate	Urban Literacy Rate	Rural Literacy Rate	Male Literacy Rate	Female Literacy Rate	SC Literacy Rate	ST Literacy Rate
1.	Khunti	63.86%	83.71%	61.95%	74.08%	53.69%	59.67%	60.06%

Source: District Census Hand Book Khunti – 2011

#### **2.3.8.4 Population of Workers**

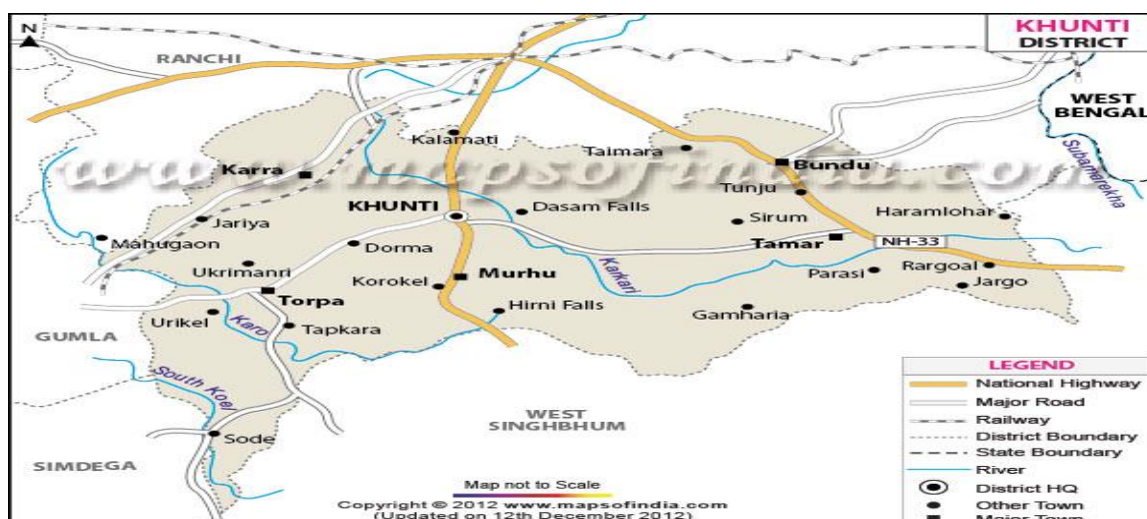
Table No. 2.33 details the population of workers in Khunti district. The total working population is 259,984 (48.88%), as well as the population of male workers, female workers, and handicrafts workers, are 141,123(52.99%), 118,861 (44.76%) and 244. The number of crafts in this district is 16, which called Furniture, Lac Bangle, Embroidered & Crocheted goods, Carpet and Other Floor Coverings, Cane & Bamboo, Art Metal Ware, Woodware, Zari & Zari goods, Rugs and Durries, Jute craft, Jewellery, Doll & Toys, Miscellaneous, Beads craft, Hand block printing and Fabric painting.

**Table No.-2.33 Population of Workers of Khunti District-2011**

Sr. No.	Name of District	No. & % of Total Workers	No. & % of Male Workers	No. & % of Female Workers	No. of Handicraft Workers (SC/ST)	No. of Crafts/Arts
1.	Khunti	259,984 (48.88%)	141,123 (52.99%)	118,861 (44.76%)	244	16

Source: District Census Hand Book Khunti – 2011 & Website of DCH

#### **Map of Khunti District**



Source: Map of India.com

## 2.3.9. Lohardaga District

### 2.3.9.1 Distribution of Population

Lohardaga district is located under the state of Jharkhand. There are 353 villages, 7 blocks, 1 town under this district. This district is ranked 24<sup>th</sup> in population and 22<sup>nd</sup> in area in the state of Jharkhand. The area of this state is 1502 sq.km. Lohardaga is the 17<sup>th</sup> densely populated district of the state of Jharkhand Where 307 people reside per square km. The total population of this district is 461,790 in which male 232,629 and female 229,161 along with rural 404,379 (87.57 %) and urban 57,411 (12.43%) Similarly, the total population of SC and ST in this district is 15330 (3.3%) and 262,734 (56.9%). Table No. 2.34 shows the distribution of population in Lohardaga district (Census year 2011).

**Table No. - 2.34 Number and Percentage of Population in Lohardaga District-2011**

Sr. No	Name of District	Total Population	Total Rural Population & %	Total Urban Population & %	Total Male & Female Population	Total SC population & %	Total ST Population & %
1.	Lohardaga	4,61,790	404,379 (87.57 %)	57,411 (12.43%)	232,629 & 229,161	15,330 (3.3%)	262,734 (56.9%)

Source: District Census Hand Book Lohardaga – 2011

### 2.3.9.2 Sex Ratio



Lohardaga district is ranked 6<sup>th</sup> in terms of sex ratio as per census year 2011 as well as total sex ratio of this district is 985 per 1000 men. The rural sex ratio is 990, the urban sex ratio is 954, the child sex ratio is 970, the scheduled castes sex ratio is 951, and the scheduled tribes sex ratio is 1005. Table No. 2.35 shows the sex ratio in the Lohardaga district.

**Table No.-2.35 Sex Ratio of Lohardaga District-2011**

Sr.No.	Name of District	Total sex Ratio (Per 1000 Males)	Rural Sex Ratio	Urban sex Ratio	Child Sex Ratio (0-6)	SC Sex Ratio	ST Sex Ratio
1.	Lohardaga	985	990	954	970	951	1005

Source: District Census Hand Book Lohardaga – 2011

### 2.3.9.3 Literacy Rate

Table No. 2.36 shows the literacy rate of the Lohardaga district. This district's overall literacy rate is 67.61 percent. The urban literacy (85.37%) rate is higher than the rural literacy (64.98%) rate. The district has a male literacy rate of 77.41 percent and a female literacy rate 57.69 percent. The male literacy rate in this district is higher than the female literacy rate. Thus, Scheduled Castes have a literacy rate (54.79%) and Scheduled Tribes have a literacy rate (51.07%).

**Table No.- 2.36 Literacy Rate of Lohardaga District-2011**

Sr. No.	Name of District	Total Literacy Rate	Urban Literacy Rate	Rural Literacy Rate	Male Literacy Rate	Female Literacy Rate	SC Literacy Rate	ST Literacy Rate
1.	Lohardaga	67.61%	85.37%	64.98%	77.41%	57.69%	54.79%	51.07%

Source: District Census Hand Book Lohardaga – 2011

### 2.3.9.4 Population of Workers

Table No. 2.37 details the population of workers in Lohardaga district. The total working population is 221,332 (47.93%), as well as the population of male workers, female workers, and handicrafts workers, are 121,605(52.27%), 99,727 (43.52%) and 72. The number of

crafts in this district is 2, which called Embroidered & Crocheted goods, and Cane & Bamboo.

**Table No.-2.37 Population of Workers of Lohardaga District-2011**

Sr. No.	Name of District	No. & % of Total Workers	No. & % of Male Workers	No. & % of Female Workers	No. of Handicraft Workers (SC/ST)	No. of Crafts/Arts
1.	Lohardaga	221,332 (47.93%)	121,605 (52.27%)	99,727 (43.52%)	72	2

Source: District Census Hand Book Lohardaga – 2011 & Website of DCH

**Map of Lohardaga District**



Source: Map of India.com

## 2.3.10 Koderma District

### 2.3.10.1 Distribution of Population

Koderma district is located under the state of Jharkhand. There are 699 villages, 6 blocks, 5 towns under this district. This district is ranked 21<sup>st</sup> in population and 15<sup>th</sup> in area in the state of Jharkhand. The area of this state is 2540 sq.km. Koderma is the 18<sup>th</sup> densely populated

district of the state of Jharkhand Where 282 people reside per square km. This district has a total population of 716259 people, with males 367222 and females 349037, as well as rural 575013 (80.28 percent) and urban 141246 (19.72 percent). In this district, the total population of Scheduled Castes and Scheduled Tribes is 109003 (15.2 percent) and 6903 (1 percent). Table No. 2.38 shows the distribution of population in Koderma district. (Census year 2011)

**Table No.-2.38 Number and Percentage of Population in Koderma District-2011**

Sr. No	Name of District	Total Population	Total Rural Population & %	Total Urban Population & %	Total Male & Female Population	Total SC population & %	Total ST Population & %
1.	Koderma	716,259	575,013 (80.28 %)	141,246 (19.72%)	367,222 & 349,037	109,003 (15.2 %)	6,903 (1%)

Source: District Census Hand Book Koderma – 2011

### 2.3.10.2 Sex Ratio

Koderma district is ranked 13<sup>th</sup> in terms of sex ratio as per census year 2011 as well as total sex ratio of this district is 950 per 1000 men. This district has a rural sex ratio 959, urban sex ratio 918, child sex ratio 949, SC sex ratio 976 and ST 917. The sex ratio of koderma district is depicted through Table No. 2.39.

**Table No.-2.39 Sex Ratio of Koderma District-2011**

Sr.No.	Name of District	Total sex Ratio (Per 1000 Males)	Rural Sex Ratio	Urban sex Ratio	Child Sex Ratio (0-6)	SC Sex Ratio	ST Sex Ratio
1.	Koderma	950	959	918	949	976	917

Source: District Census Hand Book Koderma– 2011

### 2.3.10.3 Literacy Rate

Table No. 2.40 shows the literacy rate of the Koderma district. This district's overall literacy rate is 66.84 percent. The urban literacy (66.62%) rate is higher than the rural literacy (51.5%) rate. The male literacy rate in the district is 79.78 percent, while the female literacy

rate is 53.23 percent. The male literacy rate in this district is higher than the female literacy rate. Thus, Scheduled Castes have a literacy rate (43.81%) and Scheduled Tribes have a literacy rate (27.76%).

**Table No. -2.40 Literacy Rate of Kodarma District-2011**

<b>Sr. No.</b>	<b>Name of District</b>	<b>Total Literacy Rate</b>	<b>Urban Literacy Rate</b>	<b>Rural Literacy Rate</b>	<b>Male Literacy Rate</b>	<b>Female Literacy Rate</b>	<b>SC Literacy Rate</b>	<b>ST Literacy Rate</b>
<b>1.</b>	Kodarma	66.84 %	66.62%	51.5%	79.78%	53.23%	43.81%	27.76%

Source: District Census Hand Book Kodarma – 2011

#### **2.3.10.4 Population of Workers**

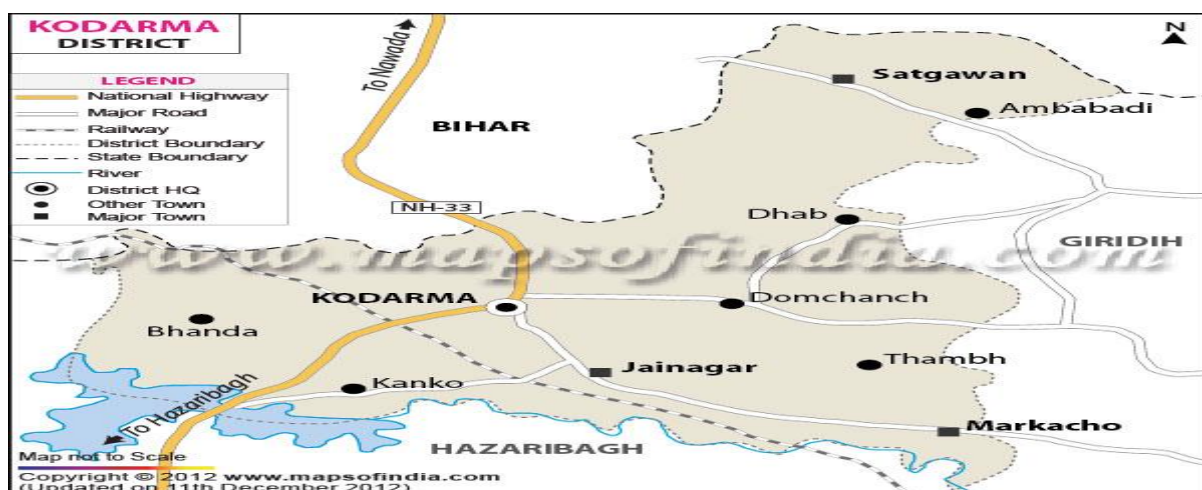
Table No. 2.41 details the population of workers in Kodarma district. The total working population is 257418 (35.94%), as well as the population of male workers, female workers, and handicrafts workers, are 173993 (47.38%), 83425 (23.90%) and 6. The number of crafts in this district is 1, which called Cane & Bamboo.

**Table No. - 2.41 Population of Workers of Koderma District-2011**

<b>Sr. No.</b>	<b>Name of District</b>	<b>No. &amp; % of Total Workers</b>	<b>No. &amp; % of Male Workers</b>	<b>No. &amp; % of Female Workers</b>	<b>No. of Handicraft Workers (SC/ST)</b>	<b>No. of Crafts/Arts</b>
1.	Kodarma	257,418 (35.94%)	173,993 (47.38%)	83,425 (23.90%)	6	1

Source: District Census Hand Book Kodarma – 2011 & Website of DCH

#### **Map of Koderma District**



Source: Map of India.com

### 2.3.11 East Singhbhum District

#### 2.3.11.1 Distribution of Population

East Singhbhum district is located under the state of Jharkhand. There are 1748 villages, 11 blocks, 15 towns under this district. In terms of population, this district ranks fourth in the state of Jharkhand and eleventh in terms of area. The area of this state is 2540 sq.km. East Singhbhum is Jharkhand's fourth most densely populated district. There are 644 individuals per square kilometre in this area. The total population of this district is 2293919 in which male 1176902 and female 1117017 along with rural 1019328 (44.44 %) and urban 1274591 (55.56%) Similarly, the total population of SC and ST in this district is 111414 (4.9%) and 653923 (28.5%). Table No. 2.42 shows the distribution of population in East Singhbhum district. (Census year 2011)

**Table No.-2.42 Number and Percentage of Population in East Singhbhum District-2011**

Sr. No	Name of District	Total Population	Total Rural Population & %	Total Urban Population & %	Total Male & Female Population	Total SC population & %	Total ST Population & %
1.	East Singhbhum	2,293,919	1,019,328 (44.44%)	1,274,591 (55.56%)	1,176,902 & 1,117,017	111,414 (4.9%)	653,923 (28.5%)

Source: District Census Hand Book East Singhbhum – 2011

### 2.3.11.2 Sex Ratio

East Singhbhum district is ranked 14<sup>th</sup> in terms of sex ratio as per census year 2011 as well as total sex ratio of this district is 949 per 1000 men. This district has a rural sex ratio 981, urban sex ratio 924, child sex ratio 923, SC sex ratio 976 and ST 917. The sex ratio of East Sahibganj district is depicted through Table No. 2.43.

**Table No.-2.43 Sex Ratio of East Singhbhum District-2011**

Sr.No.	Name of District	Total sex Ratio (Per 1000 Males)	Rural Sex Ratio	Urban sex Ratio	Child Sex Ratio (0-6)	SC Sex Ratio	ST Sex Ratio
1.	East Singhbhum	949	981	924	923	1002	1007

Source: District Census Hand Book Singhbhum– 2011

### 2.3.11.3 Literacy Rate

Table No. 2.44 shows the literacy rate of the East Singhbhum district. This district's overall literacy rate is 75.49 percent. The urban literacy (85.27%) rate is higher than the rural literacy (62.86%) rate. The male literacy rate in the district is 83.75 percent, while the female literacy rate is 66.81 percent. The male literacy rate in this district is higher than the female literacy rate. Thus, Scheduled Castes have a literacy rate (58.17%) and Scheduled Tribes have a literacy rate (56.08%).

**Table No. – 2.44 Literacy Rate of East Singhbhum District-2011**

Sr. No.	Name of District	Total Literacy Rate	Urban Literacy Rate	Rural Literacy Rate	Male Literacy Rate	Female Literacy Rate	SC Literacy Rate	ST Literacy Rate
1.	East Singhbhum	75.49%	85.27 %	62.86%	83.75%	66.81%	58.17%	56.08%

Source: District Census Hand Book East Singhbhum – 2011

### 2.3.11.4 Population of Workers

Table No. 2.45 details the population of workers in East Singhbhum district. The total working population is 837167 (36.50%), as well as the population of male workers, female workers, and handicrafts workers, are 616249 (52.36%), 220918 (19.78%) and 17. The number of crafts in this district is 6, which called Carpet and Other Floor Coverings, art metal ware, wood (carving), Fabric painting, embroidered & crocheted goods.

**Table No. – 2.45 Population of Workers of East Singhbhum District-2011**

Sr. No.	Name of District	No. & % of Total Workers	No. & % of Male Workers	No. & % of Female Workers	No. of Handicraft Workers (SC/ST)	No. of Crafts/Arts
1.	East Singhbhum	837,167 (36.50%)	616,249 (52.36%)	220,918 (19.78%)	17	6

Source: District Census Hand Book East Singhbhum – 2011 & Website of DCH

### Map of East Singhbhum District



Source: Map of India.com

## 2.3.12 Chatra District

### 2.3.12.1 Distribution of Population

Chatra district is located under the state of Jharkhand. There are 1471 villages, 12 blocks, 2 towns under this district. This district is ranked 15<sup>th</sup> in population and 10<sup>th</sup> in area in the state

of Jharkhand. The area of this state is 3718 sq.km. Chatra is the 19th densely populated district of the state of Jharkhand Where 280 people reside per square km. This district has a total population of 1042886 people, with males 533935 and females 508951, as well as rural 979932 (93.96 percent) and urban 62954. (6.04 percent). The total population of SC and ST in this district is 340553 (32.7%) and 45563 (4.4%) respectively. Table No. 2.46 shows the distribution of population in Chatra district. (Census year 2011)

**Table No.-2.46 Number and Percentage of Population in Chatra District-2011**

Sr. No	Name of District	Total Population	Total Rural Population & %	Total Urban Population & %	Total Male & Female Population	Total SC population & %	Total ST Population & %
1.	Chatra	1,042,886	979,932 (93.96%)	62,954 (6.04%)	533,935 & 508,951	340,553 (32.7%)	45,563 (4.4%)

Source: District Census Hand Book Chatra – 2011

### 2.3.12.2 Sex Ratio

Chatra district is ranked 11<sup>th</sup> in terms of sex ratio as per census year 2011 as well as total sex ratio of this district is 953 per 1000 men. This district has a rural sex ratio 959, urban sex ratio 867, child sex ratio 967, SC sex ratio 974 and ST 973. The sex ratio of Chatra district is depicted through Table No. 2.47.

**Table No.-2.47 Sex Ratio of Chatra District-2011**

Sr.No.	Name of District	Total sex Ratio (Per 1000 Males)	Rural Sex Ratio	Urban sex Ratio	Child Sex Ratio (0-6)	SC Sex Ratio	ST Sex Ratio
1.	Chatra	953	959	867	967	974	973

Source: District Census Hand Book Chatra– 2011

### 2.3.12.3 Literacy Rate

Table No. 2.48 shows the literacy rate of the Chatra district. This district's overall literacy rate is 60.18 percent. The urban literacy rate (69.04%) is higher than the rural literacy rate (47.62%). The male literacy rate in the district is 69.92 percent, while the female literacy rate is 49.92 percent. The male literacy rate in this district is higher than the female literacy rate.



Thus, Scheduled Castes have a literacy rate (33.89%) and Scheduled Tribes have a literacy rate (45.71%).

**Table No. – 2.48 Literacy Rate of Chatra District-2011**

<b>Sr. No.</b>	<b>Name of District</b>	<b>Total Literacy Rate</b>	<b>Urban Literacy Rate</b>	<b>Rural Literacy Rate</b>	<b>Male Literacy Rate</b>	<b>Female Literacy Rate</b>	<b>SC Literacy Rate</b>	<b>ST Literacy Rate</b>
1.	Chatra	60.18%	69.04%	47.62%	69.92%	49.92%	33.89%	45.71%

Source: District Census Hand Book Chatra – 2011

#### **2.3.12.4 Population of Workers**

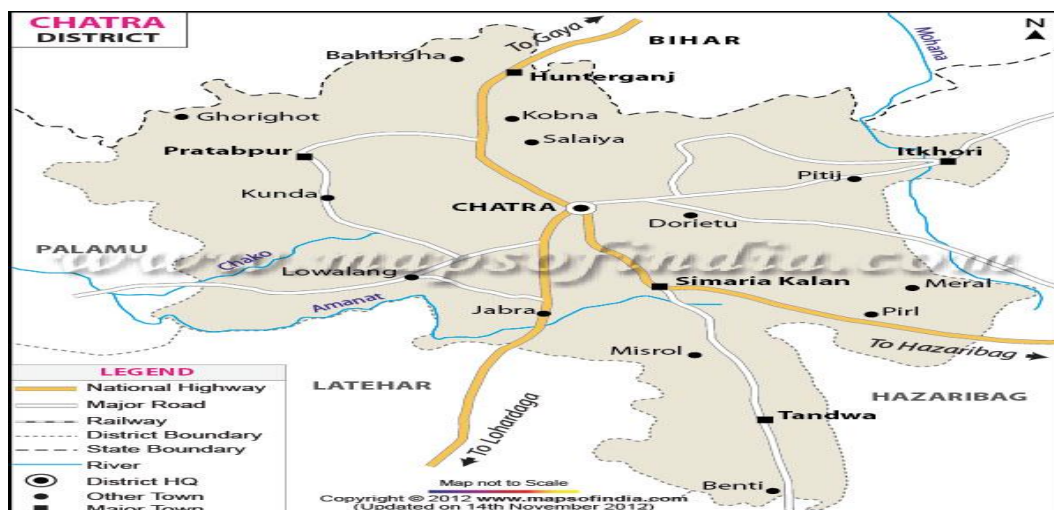
Table No. 2.49 details the population of workers in Chatra district. The total working population is 8397690 (38.13%), as well as the population of male workers, female workers, and handicrafts workers, are 251213 (47.05%), 146477 (28.78%) and 55. The number of crafts in this district is 3, which called carpets and other floor carvings, wood (carving), cane and bamboo.

**Table No. – 2.49 Population of Workers of Chatra District-2011**

<b>Sr. No.</b>	<b>Name of District</b>	<b>No. &amp; % of Total Workers</b>	<b>No. &amp; % of Male Workers</b>	<b>No. &amp; % of Female Workers</b>	<b>No. of Handicraft Workers (SC/ST)</b>	<b>No. of Crafts/Arts</b>
1.	Chatra	397,690 (38.13%)	251,213 (47.05%)	146,477 (28.78%)	55	3

Source: District Census Hand Book Chatra – 2011 & Website of DCH

#### **Map of Chatra**



Map of India.com

### 2.3.13 Deoghar District

#### 2.3.13.1 Distribution of Population

Deoghar district is located under the state of Jharkhand. There are 2662 villages, 10 blocks, 2 towns under this district. This district is ranked 9<sup>th</sup> in population and 17<sup>th</sup> in area in the state of Jharkhand. The area of this state is 2477 sq.km. Deoghar is the 5<sup>th</sup> densely populated district of the state of Jharkhand Where 602 people reside per square km. The total population of this district is 149207 in which male 775022 and female 717051 along with rural 1233712 (82.68 %) and urban 258361 (17.32%) Similarly, the total population of SC and ST in this district is 190036 (12.7%) and 180962 (12.1%). Table No. 2.50 shows the distribution of population in Deoghar district. (Census year 2011)

**Table No.-2.50 Number and Percentage of Population in Deoghar District-2011**

Sr. No	Name of District	Total Population	Total Rural Population & %	Total Urban Population & %	Total Male & Female Population	Total SC population & %	Total ST Population & %
1.	Deoghar	1,492,073	1,233,712 (82.68%)	258,361 (17.32%)	775,022 & 717,051	190,036 (12.7%)	180,962 (12.1%)

Source: District Census Hand Book Deoghar – 2011

#### 2.3.13.2 Sex Ratio

Deoghar district is ranked 21<sup>th</sup> in terms of sex ratio as per census year 2011 as well as total sex ratio of this district is 925 per 1000 men. This district has a rural sex ratio 933, urban sex

ratio 887, child sex ratio 950, SC sex ratio 939 and ST 988. The sex ratio of Deoghar district is depicted through Table No. 2.51.

**Table No.-2.51 Sex Ratio of Deoghar District-2011**

<b>Sr. No.</b>	<b>Name of District</b>	<b>Total sex Ratio (Per 1000 Males)</b>	<b>Rural Sex Ratio</b>	<b>Urban sex Ratio</b>	<b>Child Sex Ratio (0-6)</b>	<b>SC Sex Ratio</b>	<b>ST Sex Ratio</b>
1.	Deoghar	925	933	887	950	939	988

Source: District Census Hand Book Deoghar– 2011

### **2.3.13.3 Literacy Rate**

Table No. 2.52 shows the literacy rate of the Deoghar district. This district's overall literacy rate is 64.85 percent. The urban literacy (84.36%) rate is higher than the rural literacy (60.49%) rate. The male literacy rate in the district is 76.85% and the female literacy rate is 51.80 percent. The male literacy rate in this district is higher than the female literacy rate. Thus, Scheduled Castes have a literacy rate (52.7%) and Scheduled Tribes have a literacy rate (47.82%).

**Table No. -2.52 Literacy Rate of Deoghar District-2011**

<b>Sr. No.</b>	<b>Name of District</b>	<b>Total Literacy Rate</b>	<b>Urban Literacy Rate</b>	<b>Rural Literacy Rate</b>	<b>Male Literacy Rate</b>	<b>Female Literacy Rate</b>	<b>SC Literacy Rate</b>	<b>ST Literacy Rate</b>
1.	Deoghar	64.85%	84.36%	60.49%	76.85%	51.80%	52.7%	47.82%

Source: District Census Hand Book Deoghar – 2011

### **2.3.13.4 Population of Workers**

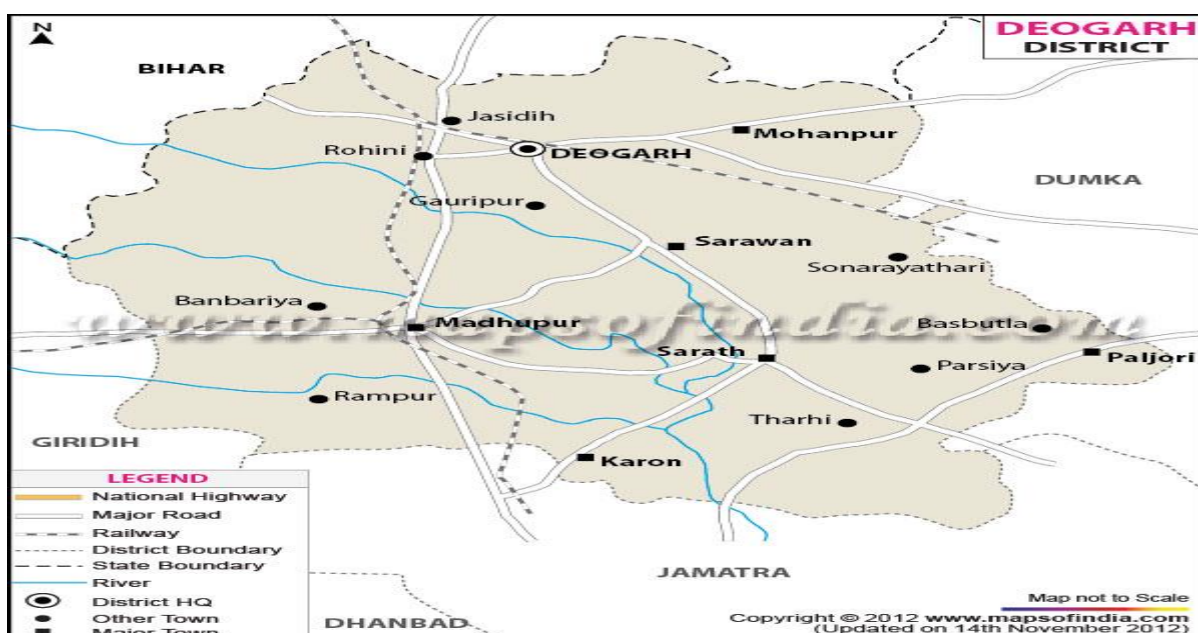
Table No. 2.53 details the population of workers in Deoghar. The total working population is 5511467 (36.96%), as well as the population of male workers, female workers, and handicrafts workers, are 383691 (49.51%), 167776 (23.40%) and 51. The number of crafts in this district is 11, which called Embroidered & Crocheted goods, Woodware, Cane & Bamboo, Art metal ware, Grass, Leaf, Red & Fiber Wood (carving), Fabric painting, Terracotta, Jute craft, Zari & Zari goods, and Textile (Handloom).

**Table No. – 2.53 Population of Workers of Deoghar District-2011**

Sr. No.	Name of District	No. & % of Total Workers	No. & % of Male Workers	No. & % of Female Workers	No. of Handicraft Workers (SC/ST)	No. of Crafts/Arts
1.	Deoghar	551,467 (36.96%)	383,691 (49.51%)	167,776 (23.40%)	51	11

Source: District Census Hand Book Deoghar – 2011 & Website of DCH

**Map of Deoghar**



Source: Map of India.com

## 2.3.14 Ramgarh District

### 2.3.14.1 Distribution of Population

Ramgarh district is located under the state of Jharkhand. There are 315 villages, 6 blocks, 23 towns under this district. This district is ranked 17<sup>th</sup> in population and 23<sup>rd</sup> in area in the state of Jharkhand. The area of this state is 1341 sq.km. Ramgarh is the 3<sup>th</sup> densely populated district of the state of Jharkhand Where 708 people reside per square km. The total population of this district is 949443 in which male 494230 and female 455213 along with rural 530488 (55.87 %) and urban 418955 (44.13%) Similarly, the total population of SC and ST in this district is 106356 (11.2%) and 201166 (21.2%). Table No. 2.54 shows the distribution of population in Ramgarh district. (Census year 2011)

**Table No. – 2.54 Number and Percentage of Population in Ramgarh District-2011**

Sr. No	Name of District	Total Population	Total Rural Population & %	Total Urban Population & %	Total Male & Female Population	Total SC Population & %	Total ST Population & %
1.	Ramgarh	949,443	530,488 (55.87%)	418,955 (44.13%)	494,230 & 455,213	106,356 (11.2%)	201,166 (21.2%)

Source: District Census Hand Book Ramgarh – 2011

#### 2.3.14.2 Sex Ratio

Ramgarh district is ranked 23<sup>th</sup> in terms of sex ratio as per census year 2011 as well as total sex ratio of this district is 921 per 1000 men. This district has a rural sex ratio 949, urban sex ratio 887, child sex ratio 927, SC sex ratio 943 and ST 977. The sex ratio of Ramgarh district is depicted through Table No. 2.55.

**Table No. – 2.55 Sex Ratio of Ramgarh District-2011**

Sr. No.	Name of District	Total sex Ratio (Per 1000 Males)	Rural Sex Ratio	Urban sex Ratio	Child Sex Ratio (0-6)	SC Sex Ratio	ST Sex Ratio
1.	Ramgarh	921	949	887	927	943	977

Source: District Census Hand Book Ramgarh– 2011

#### 2.3.14.3 Literacy Rate

Table No. 2.56 shows the literacy rate of the Ramgarh district. This district's overall literacy rate is 73.17 percent. The urban literacy (70.48%) rate is higher than the rural literacy (56%) rate. The district has a male literacy rate (82.44%) and a female literacy rate (63.09%). The male literacy rate in this district is higher than the female literacy rate. Thus, Scheduled Castes have a literacy rate (50.81%) and Scheduled Tribes have a literacy rate (48.29%).

**Table No. – 2.56 Literacy Rate of Ramgarh District-2011**

<b>Sr. No.</b>	<b>Name of District</b>	<b>Total Literacy Rate</b>	<b>Urban Literacy Rate</b>	<b>Rural Literacy Rate</b>	<b>Male Literacy Rate</b>	<b>Female Literacy Rate</b>	<b>SC Literacy Rate</b>	<b>ST Literacy Rate</b>
<b>1.</b>	Ramgarh	73.17%	70.48%	56.70%	82.44%	63.09%	50.81%	48.29%

Source: District Census Hand Book Ramgarh – 2011

#### **2.3.14.4 Population of Workers**

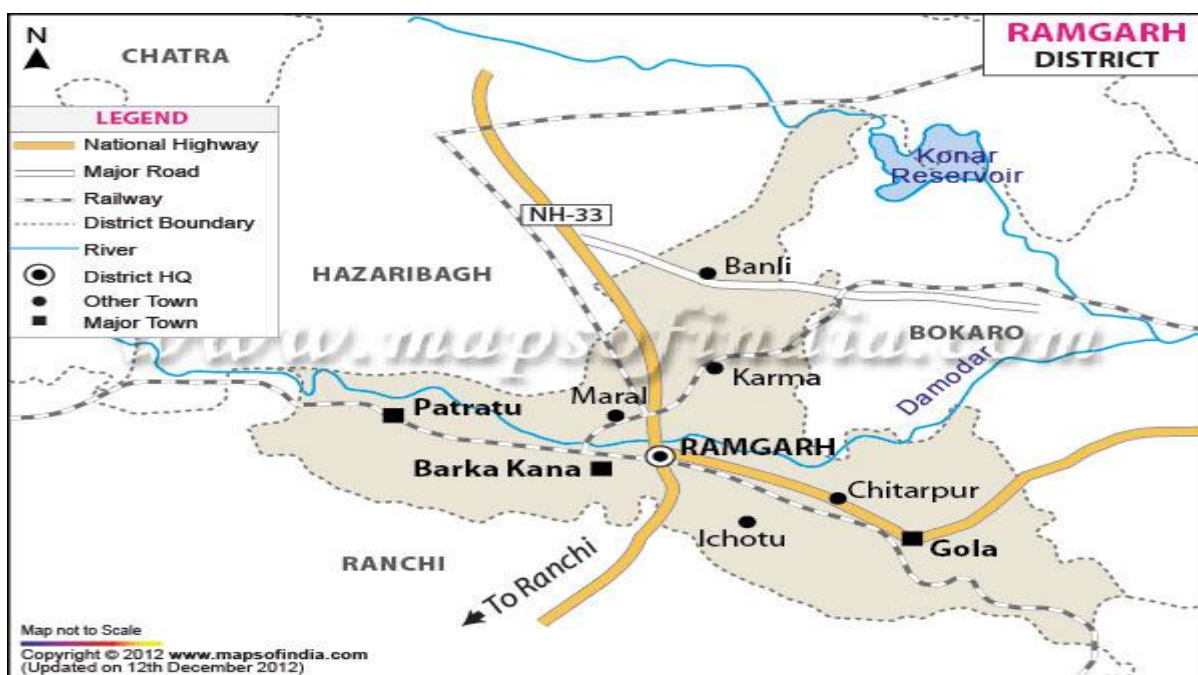
Table No. 2.57 details the population of workers in Ramgarh. The total working population is 312125 (32.87%), as well as the population of male workers, female workers, and handicrafts workers, are 234202 (47.39%), 77923 (17.12%) and 4. The number of crafts in this district is 1, which called Embroidered & Crocheted goods.

**Table No. - 2.57 Population of Workers of Ramgarh District-2011**

<b>Sr. No.</b>	<b>Name of District</b>	<b>No. &amp; % of Total Workers</b>	<b>No. &amp; % of Male Workers</b>	<b>No. &amp; % of Female Workers</b>	<b>No. of Handicraft Workers (SC/ST)</b>	<b>No. of Crafts/Arts</b>
1.	Ramgarh	312,125 (32.87%)	234,202 (47.39%)	77,923 (17.12%)	4	1

Source: District Census Hand Book Ramgarh – 2011 & Website of DCH

#### **Map of Ramgarh**



Source: Map of India.com

## 2.3.15 Saraikela Kharsawan District

### 2.3.15.1 Distribution of population

Saraikela Kharsawan district is located under the state of Jharkhand. There are 1,184 villages, 9 blocks, 7 towns under this district. This district is 14<sup>th</sup> in the state of Jharkhand in terms of population and 14<sup>th</sup> in terms of area. The area of this state is 2657 sq.km. Saraikela Kharsawan is the 14<sup>th</sup> densely populated district of the state of Jharkhand Where 401 people reside per square km. The total population of this district is 10,65,056 in which male 544411 and female 520645 along with rural 806,310 (75.71 %) and urban 258746 (24.29%) Similarly, the total population of SC and ST in this district is 56195 (5.28%) and 374642 (35.18%). Table No. 2.58 shows the distribution of population in Saraikela Kharsawan (Census year 2011).

**Table No. - 2.58 Number and Percentage of Population in Saraikela Kharsawan District-2011**

Sr. No	Name of District	Total Population	Total Rural Population & %	Total Urban Population & %	Total Male & Female Population	Total SC population & %	Total ST Population & %
1.	Saraikela Kharsawan	1,065,056	806,310 (75.71%)	258,746 (24.29%)	544,411 &	56,195 (5.28%)	374,642 (35.18%)

					520,645		
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Source: District Census Hand Book Saraikela Kharsawan – 2011

### 2.3.15.2 Sex Ratio

Saraikela Kharsawan district is ranked 9<sup>th</sup> in terms of sex ratio as per census year 2011 as well as total sex ratio of this district is 956 per 1000 men. This district has a rural sex ratio 972, urban sex ratio 909, child sex ratio 943, SC sex ratio 992 and ST 1003. The sex ratio of Saraikela Kharsawan district is depicted through Table No. 2.59.

**Table No. – 2.59 Sex Ratio of Saraikela Kharsawan District-2011**

Sr.No.	Name of District	Total sex Ratio (Per 1000 Males)	Rural Sex Ratio	Urban sex Ratio	Child Sex Ratio (0-6)	SC Sex Ratio	SC Sex Ratio
1.	Saraikela Kharsawan	956	972	909	943	992	1003

Source: District Census Hand Book Saraikela Kharsawan – 2011

### 2.3.15.3 Literacy Rate

Table No. 2.60 shows the literacy rate of the Saraikela Kharsawan district. This district's overall literacy rate is 67.70 percent. The urban literacy (80.54%) rate is higher than the rural literacy (63.53%) rate. The male literacy rate in the district is 79.03 percent, while the female literacy rate is 55.88 percent. The male literacy rate in this district is higher than the female literacy rate. Thus, Scheduled Castes have a literacy rate (56.01%) and Scheduled Tribes have a literacy rate (56.85%).

**Table No. – 2.60 Literacy Rate of Saraikela Kharsawan District-2011**

Sr. No .	Name of District	Total Literacy Rate	Urban Literacy Rate	Rural Literacy Rate	Male Literacy Rate	Female Literacy Rate	SC Literacy Rate	ST Literacy Rate
1.	Saraikela Kharsawan	67.70%	80.54%	63.53%	79.03%	55.88%	56.01%	56.85%



Source: District Census Hand Book Saraikela Kharsawan – 2011

### 2.3.15.4 Population of Workers

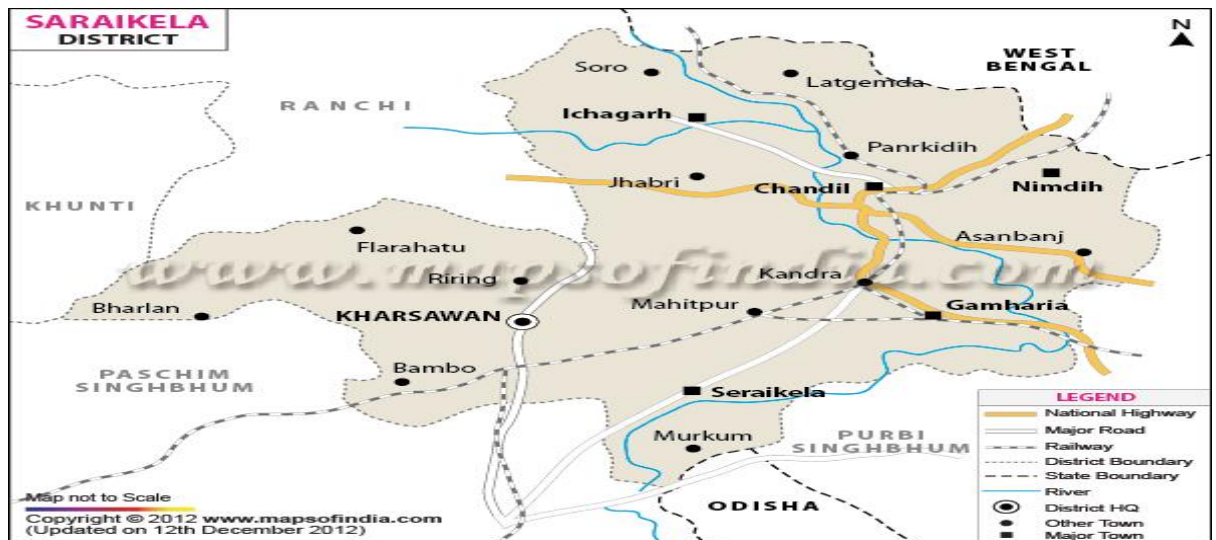
Table No. 2.61 details the population of workers in Saraikela Kharsawan. The total working population is 430051 (40.38%), as well as the population of male workers, & female workers are 283281 (52.03%), & 146770 (28.19%).

**Table No. – 2.61 Population of Workers of Saraikela Kharsawan District-2011**

<b>Sr. No.</b>	<b>Name of District</b>	<b>No. &amp; % of Total Workers</b>	<b>No. &amp; % of Male Workers</b>	<b>No. &amp; % of Female Workers</b>	<b>No. of Handicraft Workers (SC/ST)</b>	<b>No. of Crafts/Arts</b>
1.	Saraikela Kharsawn	430,051 (40.38%)	283,281 (52.03%)	146,770 (28.19%)	-	-

Source: District Census Hand Book Saraikela Kharsawan– 2011

### Map of Saraikela Kharsawan



Source: Map of India.com

## **CHAPTER-3 GOVERNMENTAL SCHEMES FOR ARTISANS**

### **3.1 Types of Government Schemes for an Artist: -**

#### **3.1.1 Ambedkar Hastshilp Vikas Yojana**

The Central Government has introduced the "Ambedkar Hastshilp Vikas Yojana" to help handicraft artists access loans by granting interest subsidies. The Development Commissioner oversees the Scheme, run as a Cluster Specific Scheme (Handicrafts). This program aims to promote Indian handicrafts by establishing artisan clusters around the country. The Government launched the Ambedkar Hastshilp Vikas Yojana (AHVY) in 2001-2002. The Ambedkar Hastshilp Vikas Yojana was implemented during 2011-2012; 2015-2016. The Government has identified and adopted 90 clusters across the country, including aspirational districts, women's clusters, underserved communities, and export-potential clusters. The goal is to convert these clusters in three years by assuring the self-sufficiency of the clusters' Self-Help Groups/artisans. During the current fiscal year, 2019-20, the Government has launched a campaign to educate cluster artisans about the importance of handicrafts for long-term sustainable business development and encourage prospective artisans/Self Help Group members to form producer companies in various cluster areas across the country.

- **Objective of Ambedkar Hastshilp Vikas Yojana**

- Premium handicrafts stocks for the niche market are being promoted.
- Expansion of the manufacturing base for utility, lifestyle, and mass-production handicrafts.
- Heritage/vanishing crafts preservation & protection.

- **Salient Features of Ambedkar Hastshilp Vikas Yojana**

- Baseline Survey & Mobilization of Artisans.
- Design & Technology Upgradation.
- Human Resource Development.
- Direct Benefit to Artisans.
- Infrastructure and Technology Support.
- Research and Development.
- Marketing Support & Services.

- **Baseline Survey & Mobilization of Artisans**

**Objectives:** - On the principles of effective member engagement and cooperation, the Scheme intends to promote Indian handicrafts by transforming artisan clusters into professionally managed and self-reliant community enterprises.

- **Salient Features**

- Formation of artisan groups/ SHGs with the office-bearer's mobilization.
- The survey will be conducted in the prescribed format for each artisan.
- Organizing awareness camps for cluster artisans and discussions and formulating an annual action plan and schedule of events.
- SHGs' bank accounts are opened.
- Individual artisan's bank accounts are being made easier to open under the Jan Dhan Yojna.

- **How it Works**

- Processing scanned data into MS Excel Sheet format, including artisan's ID card numbers, photographs, Aadhar numbers, EPIC numbers, and bank account numbers with bank names.
- Each artisan is included in the Rashtriya Swasthya Bima Yojana and Aam Aadmi Bima Yojana schemes.
- Crafts People Identity Cards (AIC) were issued to every cluster artisan.
- Cluster Managers to be appointed based on their qualifications and expertise and the registration and development of Producer Companies/ Federations/ Institutions with at least 50% of the Cluster artisans as members/ shareholders.
- The Artisans Credit Card (ACC) is a credit card for artists. The ACC program was created to ensure that financial institutions give enough and timely support to artisans to meet their credit needs for both investment and operating capital flexibly and cost-effectively. The initiative is being implemented through Scheduled Banks in rural and urban areas.

### **3.1.1.1 Design & Technology Upgradation: -**

- **Objective: -**

The SchemeScheme intends to improve artisan skills by developing creative designs and prototypes for export markets, reviving endangered crafts, and preserving history, among other things.

- **Salient Features: -**

- Improve the leadership quality
- Learn different tools, types of equipment, and machinery
- Advanced design skills
- Self-sufficiency

- **How it Works**

#### **3.1.1.1.1 Design and Technology Development Workshop: -**

The workshop's goal is to create new prototypes tailored to the tastes and preferences of today's market, combining traditional artisanal skills with the introduction of modern techniques and technology to improve production.

#### **3.1.1.1.2 Integrated Design and Technology Development Project: -**

The project's three main components are design development, technology development, techniques/process and formulation, and publication of crafts design/craft technology to many artisans for skill up-gradation.

#### **3.1.1.1.3 Commercial Market Intelligence by Way of Design, Trend, and Technical Color Forecast:**

The implementation of this project during the 12<sup>th</sup> Plan Period was prompted by the growing demand and needs of international consumers for new styles and trends. The program's goal is to increase the entire handicrafts sector's knowledge of recent design trends and color forecasts to increase the country's exports by increasing new design-led products.

#### **3.1.1.2 Human Resource Development: -**

Human Resource Development is a framework for assisting artists and craftspeople in developing their personal and organizational skills, knowledge, abilities, and terminal competencies. Human competency is the most critical aspect of their long-term success. Terminal competency of artisans and a supportive organizational framework are essential for any firm to achieve its objectives. The Human Resource Development (HRD) Scheme was created to ensure that the handicraft sector has skilled and trained personnel. This workforce will contribute to a solid manufacturing foundation, resulting in high-quality products that meet current market demands. By providing essential inputs through its components, this initiative also aims to build human capital for the sector through trained designers for handicrafts. There is also a provision for the artisans to receive soft skill training deemed vital for running a successful business.

- **Objectives: -**

The Objective of Human Resource Development is to create the best workforce possible so that the company and individual employees may achieve their job goals while serving customers. From time to time, the development method has been diverse. Previously, it was the individual's obligation to develop himself on his own or with the help of a GURU. In the past, ACHARYA's training was the instrument that produced successful monarchs, warriors, courtiers, engineers, and architects. The Industrial Revolution gave the concept of Human Resource Development a whole new meaning. The skilled artisan's group was formed using a "learning by doing" or "on-the-job training" approach. The approach began by boosting the worker's and supervisor's ability and knowledge.

- **Salient Features of Human Resource Development**

- It emphasizes the organization's Human Resource Development. It assists the organization's artisans to develop their overall competencies regarding their current duties and anticipated future roles. It promotes the growth and optimal use of individual capabilities in the interest of the artisan.
- It develops team spirit among artisans.
- It seeks to create competencies at the organizational level and focuses on creating a conducive environment for its growth.
- It aspires to create an organizational culture characterized by positive senior-subordinate relationships, motivation, quality, and a sense of belonging.
- It is based on the well-being of artisans and the quality of their work lives. It attempts to examine/identify artisan needs and meet them to the greatest extent possible.
- It is a method of learning that is ongoing and systematic. Development is a never-ending process that takes place throughout one's life.

- **How it Works**

#### **3.1.1.2.1 Training through Established Institutions: -**

This program intends to create an institutional framework for upgrading/imparting skills in various handicraft trades continuously and sustainably. This was accomplished by regular institute-led training courses, as detailed in the eligibility section. These programs allow artisans to improve their abilities and network with other artisans while also providing a source of income for the people through training programs in various crafts.

#### **3.1.1.2.2. Handicrafts Training Program: -**

The objective of this Scheme is to increase the efficacy of this industry; many skills training programs are implemented for artisans. It has two-component

##### **3.1.1.2.2.1 Technical Pieces of Training: -**

The goal is to teach people how to make handicrafts and handmade carpets, such as pattern making, stencil creation, Talim writing, and mold building.

##### **3.1.1.2.2.2. Soft Skill Training: -**

It aims to provide training in non-technical skills such as microfinance, entrepreneurship development, business plan creation, project report preparation, packing, export procedures, and documentation to enable people to manage their businesses successfully.

#### **3.1.1.2.3 Training through Guru Shishya Parampara: -**

This component ensures the transmission of traditional knowledge from master artisans to the next generation, ensuring the craft's survival. Master Craftspeople provide training to new/semi-skilled artisans. This training will assist artisans in improving the quality of their outputs by teaching them finishing techniques and exposing them to new approaches that can be achieved with enhanced tools and

technology. The training will boost production and productivity while also assisting artisans in adapting to contemporary design and technique.

#### **3.1.1.2.4 Training the Trainers: -**

It is a refresher and skill-building course for master craftsperson's/trainers. The master craftsperson's/trainers are exposed to new designs, updated tools, and new production procedures and technology. The program keeps trainers and other practicing Master artisans updated on the latest breakthroughs in Design Technology and Production Procedures. The focus of the program would be new design concepts, the use of enhanced tools, new production procedures, new technologies, production management and costing, economic and commercial intelligence, packaging, and so on.

#### **3.1.1.3 Direct Benefit to Artisan Scheme (Welfare Scheme for Artisans): -**

The Scheme includes benefits like health and life insurance, recognition, credit facilities, and the provision of new tools and equipment to artists, among other things.

- **Objectives: -**

This Scheme provides financial and social security assistance to handicraft artisans who have received the Shilp Guru Award/ National Award/ Nation Merit Certificate hold/ State Award in handicrafts and have an annual income of more than Rs. 50,000/-monetary assistance of Rs. 3,500/- per month When a Master Craftsperson is in need, they receive this award.

- **Salient Features: -**

- Handicraft artisans' comprehensive welfare program, under which handicraft artisans are provided an identity card via PAHCHAN programs, allowing them to use all Government of India schemes.
- Pradhan Mantri Jeevan Jyoti Bima Yojana/Pradhan Mantri Suraksha Bima Yojana and Modified Aam Admi Bima Yojana through Life Insurance Corporation of India to provide life insurance protection to handicrafts artisans.
- They are aimed towards craftsmen over the age of 60 who have received Shilp Guru Prizes, National Awards, merit certificates, or state awards in handicrafts. Every month, the qualified individual receives support in the sum of Rs.3500/-.
- Interest subsidy of 6% on loan amount up to Rs.1.00 lakhs for three years.
- Margin money at 20% of the sanctioned amount, up to a maximum of Rs. 10,000/- each instance.

- **How it Works: -**

#### **3.1.1.3.1 Pradhan Mantri Jeevan Jyoti Bima Yojana (PMJJBY): -**

People between 18 and 50 who have a Bank Account and agree to join/allow auto-debit are eligible for the PMJJBY. The primary KYC for the Bank Account would be Aadhar. The Rs. 2 lakh life insurance policy will be valid for a year, from June 1 to May 31, and renewed. This policy provides risk coverage of Rs. 2 lakhs in the event of the insured's death for any reason. The annual premium is Rs. 330, which is auto-debited in one installment from the subscriber's Bank Account on or before May 31 of each annual coverage term under the Scheme, as per his option. The program is being provided by Life Insurance Corporation and any other life insurers willing to offer the product on comparable conditions with the relevant approvals and a banking tie-up.

#### **3.1.1.3.2 Support to Artisans in Indigent Circumstances: -**

This activity was investigated as a separate non-plan scheme during the 11th Plan period. However, during the Working Group on Handicrafts' deliberations, it was concluded that it should be included as a component under the Welfare Plan Scheme for the 12th Plan because this is essentially a welfare measure. As a result, the present non-plan scheme will be phased out during the 12th Plan. This system is planned to assist craftspeople in their later years. The program is intended to enhance India's handicraft industry.

#### **3.1.1.3.3 Credit Guarantee Scheme: -**

This effort was pursued as part of the Ambedkar Hastshilp Vikas Yojana during the 11<sup>th</sup> Plan period. However, during the discussions of the Sub Group on Handicrafts, it was concluded that because this is essentially a Welfare measure, it should be included in the Welfare Plan Scheme for the 12<sup>th</sup> Plan. As a result, this Ambedkar Hastshilp Vikas Yojana component has been moved to the Welfare plan. The feature is designed to address the issue of collateral security or third-party guarantees and remove barriers to credit flow to the handicrafts sector.

#### **3.1.1.3.4 Interest Subvention Scheme: -**

This component is being included for the first time due to proposals made during the Working Group on Handicrafts deliberations. By introducing interest subventions for scheduled banks, this program facilitates loan access for handicraft artists. Artisans will be eligible for a 7% interest subsidy for loans taken from Scheduled banks, subject to conditions.

#### **3.1.1.3.5 Financial Assistance for The Supply of Tools, Safety Equipment, Looms, Furnace, etc.: -**

The continuance of this concept has been planned for the 12th Plan period. The Scheme's goal is to boost artisans' production and income. Before being distributed, model toolkits, safety equipment, looms, and furnaces may be certified at the DC(H) office.

#### **3.1.1.3.6 Shilp Guru Award, National Award & National Merit Certificate for Outstanding Contribution in Handicrafts Sector: -**



The Scheme will be implemented throughout the 12<sup>th</sup> Plan era with various modifications. The Scheme's goal is to honor excellent artisans in the handicrafts industry. Shilp Guru Awards, National Awards, and National Merit Certificates will be given to Master Craftspeople just once in a lifetime under the Plan to motivate them to retain excellence in craftsmanship and keep our old tradition alive. Hastkala Academy or the department will implement the component.

#### **3.1.1.4 Infrastructure and Technology Support: -**

##### **3.1.1.4.1 Urban Haat Scheme: -**

It is a location for Indian artisans and craftsmen to exhibit and sell their goods, eliminating intermediaries. Handicrafts, handloom, leather items, hand-carved wooden furniture, and other types of art are displayed and sold at the Urban Haat regularly. The diversity of handicrafts and artifacts and the cultural events provide a panoramic perspective of the richness and diversity of handicrafts and antiquities.

- **Objectives: -**

This component aims to create a permanent marketing infrastructure in larger cities/metropolitan areas so that handicraft artisans and Handloom Weavers can sell their products directly. This will allow them to offer their items to a broader target group throughout the year (or customer segment).

- **Salient Features: -**

- There will be an adequate number of vendors rotating around the country selling traditional Indian cuisine from diverse places.
- The Food & Craft Bazaar will offer leisure and recreational opportunities to both domestic and foreign travelers, similar to Dilli Haat, which has already established itself as a popular destination for vital domestic and worldwide buyers and tourists.
- The haat will be built on a minimum of 8,000 square meters and include a showcase gallery, food court, and other amenities.
- On a rotating basis, craftspeople are assigned stalls for a modest rent. Weavers are also eligible to participate in this program.
- The implementing agencies will be encouraged to form SPVs with the active participation of various agencies dealing with tourism, culture, food, processing industry, etc., involving tour operators, hotel operators, as well as those dealing with handloom and handicrafts, to broaden the base and ensure long-term use of facilities for management and day-to-day operations.

#### **3.1.1.4.2 Mini Urban Haat: -**

- **Objectives: -**

The objectives of this component are to establish a permanent marketing infrastructure in towns and on based tourist circuits in the form of way-side amenities to provide direct marketing facilities to Handicraft Artisans and Handloom Weavers so that they can sell their products all year long and to a broader target audience (or customer segment).

- **Salient Features**

- The Mini Urban Haat will have at least ten stalls and a floor area of 1000 square meters.
- The implementing agencies will be encouraged to form SPVs with the active participation of various agencies dealing with tourism, culture, food, processing industry, etc., involving tour operators, hotel operators, as well as those dealing with handloom and handicrafts, to broaden the base and ensure long-term utilization of facilities for management and day-to-day operations.

#### **3.1.1.4.3 Marketing and Sourcing Hubs in Urban Areas: -**

To promote Indian handicrafts and raise public awareness through marketing events in big and small locations. To provide direct marketing outlets to artisans living in far-flung, remote, and hilly places by inviting them to participate in various marketing events/historical melas in multiple towns to increase their sales and eliminate the need for intermediaries.

##### **3.1.1.4.3.1. Marketing and Sourcing Hubs in the Metro: -**

Based on "One-Stop Shopping," it is proposed to establish Marketing Complexes (Hubs) for handicrafts in metropolitan cities like Mumbai, Kolkata, Chennai, and Bangalore. By presenting the whole range of handicrafts items, it will give a marketing platform for wholesalers, retailers, consumers, and overseas buyers to reach the potential target segment.

##### **3.1.1.4.3.2 Marketing and Sourcing Hubs in Non-Metros: -**

Sourcing Hubs are proposed to be established in virtual craft clusters, towns, and cities to provide buyers with a marketing platform. This will allow them to source their needs from producers in nearby groups throughout the year. There is no such platform, and as a result, buyers are having difficulty obtaining their domestic and foreign markets requirements. At the same time, producers are unaware of the needs of their products. This facility will help increase cluster production and sales while also assisting in creating gainful jobs in the communities surrounding such hubs.

#### **3.1.1.4.4 Design and Craft Schools: -**

- **Objectives: -**

The school's primary goal is to develop handicrafts, resuscitate languishing crafts via training, and provide maximum job possibilities to traditional and nontraditional artisans to ensure the handicrafts' continued progress.

- **Salient Features: -**

- This component is being introduced to address the gap left by the lack of an organized formal institutional setup for imparting craft-related skills at any level in the country. With the initiative of the State Government, the Office of the DC (H) has made an effort to strengthen institutional setup in each state across the country.
- The schools would offer professional design and craft instruction to various age groups, from traditional to contemporary, and different levels of ability and experience.

#### **3.1.1.4.5 Handicrafts Museum: -**

- **Objectives: -**

The Handicrafts Museum's mission is to provide a platform for artists, scholars, designers, and the general public to learn about India's traditional arts and crafts. The Museum's primary goal is to acquire and conserve artifacts with excellent craftsmanship, conceptual design advancements, and valuable features.

- **Salient Features: -**

- The Crafts Museum is a depository for handcrafted items and celebrating them. Making things by hand is still a popular pastime in India. The country's numerous and diverse craft traditions have resulted in a wide range of extraordinary skill and beauty artifacts.
- Some of the best are on display at the Crafts Museum. Unlike other museums, which exhibit dead, old, or rare things, this Museum is dedicated to actual trades, talents, and things still in use today.
- Each month, the Museum's Craft Demonstration Program provides an opportunity to learn more about them, the complex knowledge and skills, and the histories, legends, and folklore that are part of the country's rich craft legacy.

#### **3.1.1.4.6 Design Banks: -**

- **Objectives: -**

The Design Bank will be formed to have a collection of designs in electronic form that can be made available to various user groups to diversify/innovate and personalize products to meet domestic and worldwide market needs.

- **Salient Features:**

- These banks provide information on raw material availability.
- Technology requirements.
- Trained human resource availability.
- Clusters from which these innovative items can be sourced/produced.

#### **3.1.1.4.7 Craft Based Resource Center: -**

- **Objectives: -**

The goal of this Center is to establish an institutional system that will give a single point of contact for thorough handholding in an identified craft.

- **Salient Features**

- Technical & Technological information
- Marketing Intelligence
- Enterprise Development
- Micro Finance Activity
- Reporting/ Monitoring evaluation/ Experience share
- Product Information
- Raw material information
- Cluster/ producer information

#### **3.1.1.4.8 Common Facility Center**

- **Objectives: -**

The common facility center aims to achieve economies of scale, price competitiveness, quality control, continuous application of Design and Technology input, product diversity, improved unit value realization, and compliance with WTO compliant requirements.

- **Salient Features: -**

- Significant cost savings
- The manufacture of a diverse range of high-value items
- Sample development, order execution response time reductions
- High-quality final products.

#### **3.1.1.4.9 Raw Material Depot**

- **Objective: -**

The objective of this component is to make quality, certified, and graded raw materials readily available to artisans and entrepreneurs at a fair cost.

#### **3.1.1.4.10 Technology Upgradation Assistance to Exporters/ Entrepreneurs**

- **Objectives: -**

The objective is to make technical advancements available to exporters and entrepreneurs. The facility center should have current machinery, including machinery used for packing, to promote products, productivity, and quality, among other things.

#### **3.1.1.4.11 Testing Laboratories**

- **Objectives: -**

The aim is to provide comprehensive testing and quality assurance services for handicrafts.

- **Salient Features**

- Standardize / certify raw materials/products
- Set up new labs
- Strengthen existing labs.

#### **3.1.1.4.12 Crafts Village**

- **Objectives: -**

Artisan villages are a new concept in which craft promotion and tourism are combined in one location. Artisans live and work in the same spot, and they have the option to sell their work, securing their survival. Craft products are on display as well as for sale.

- **Salient Features**

- Improving Infrastructure in existing villages where a substantial number of craftsmen practicing similar crafts are residing
- Setting up of new villages where craftsperson can be rehabilitated
- Improvements/creation of Infrastructure, which would include roads, sewerage, water, street lights, footpaths, housing cum workshop, shops, and display areas

#### **3.1.1.4.13 Integrated Handicraft Park**

- **Objectives: -**

Establishing the Park aims to create an integrated facility that will make it easier to produce, finish, package, and sell craft items.

- **Salient Features: -**

- Training facilities
- Workshed cum housing,
- Dormitory for Ladies & Gents,
- Raw material bank
- Warehouse
- Common Convention Centre,
- Common facility center
- Guest House
- Common effluent treatment facilities
- Display areas/Shops/Showrooms Other basic infrastructure facilities such as internal roads, electric supply, water supply, boundary wall, etc

### **3.1.2 Mega Cluster scheme: -**

The Mega Cluster Approach is a drive to scale up the infrastructural and production chain at handicraft clusters that have remained unstructured and have not kept up with the modernization and development thus far. As a result, the handicrafts industry, which is not only the backbone of lengthy traditional heritage and cultural ties, has received no new stimulus for development and optimal output realization.

- **Objectives: -**

The objectives of cluster design would be to build a world-class infrastructure that responds to the business needs of local artisans and SMEs to increase output and export. In summary, the primary goal of establishing these clusters is to help artisans and entrepreneurs show world-class units with modern Infrastructure, cutting-edge technology, enough training and HRD inputs, and market links and product diversity. SPV has been developed to have Standard Models of SSI and SME units with specialized Infrastructure to provide them a competitive advantage. These centers will have a better potential to become globally competitive.

- **Salient Features: -**

- The future of this industry depends on infrastructure improvements, tool and technology modernization, process and product diversity, and the creation of strong brands.
- The key to creating a specialized market for cluster-manufactured products is innovative designs and technical know-how, backed by brand creation of native products.

- The proposed initiative is expected to aid in the upgrading of infrastructure and market linkages, product development, and diversification.
- Clusters of handicrafts are clearly defined geographical places (groups) specializing in specific items, with close ties and interdependence among the cluster's primary actors.
- **How it works: -**
  - **Modernization of Technology:** -Modernization/Upgrading of machinery, processing, and other production procedures to assist entrepreneurs in establishing world-class units using cutting-edge technology by securing one-time government aid in the ratio of 30:70.
  - **Export & Marketing:** - There will be a Trade Center, an Exhibition Hall, a Customs Office, and a Clearing Facility, among other things.
  - **Product Diversification:** -Through quality improvement, design development, and other means, diversifying and improving the product range to suit the needs of current market requirements.
  - **Market Development:** - Through exhibitions, brand marketing, buyer-seller meetings, retail space, warehouses, and e-commerce, increase the proportion of cluster products in local and international markets.
  - **Social Security:** - Small savings, group insurance, banking institutions, and other social security programs will cover the craftspeople in the cluster.
  - **Physical Infrastructure:** - There will be a proposal for land development, water treatment and supply, road connections, electricity supply, telecommunication network, housing-cum-work sheds and other common buildings, sewerage, solid waste management, and effluent treatment plant.

### 3.1.2 Marketing Support & Services Scheme

Marketing is critical to the development of India's handicrafts industry. A concerted effort is made to create a variety of marketing channels for craftsmen around the country, providing significant prospects for company development and income generation. India is a large country, and the local market for handicrafts is highly lucrative. India is the world's largest emerging economy, but it contributes a small percentage of global exports. The MSS Program's primary goal is to close this deficit as much as possible while increasing sales and exports.

- **Objectives: The main goals of this Scheme are:**

- Popularize and publicize the handicrafts industry.
- To provide artisans with long-term sales outlets for their wares.
- To give services in the form of a program for entrepreneurial development.
- To raise public awareness of Indian handicrafts by holding a series of marketing events in big and small locations.
- To give financial assistance to state handicrafts development corporations, apex cooperatives, and well-known NGOs to establish new emporia in strategic locations.

### 3.1.3 Jharkhand Industrial Policy: -

After creating the state of Jharkhand, Jharkhand Industrial Policy – 2001 was formed. Its goal was to effectively increase the value addition of natural and human resources to generate additional employment and resources for the state's growth and development. To preserve the leading edge and reinvigorate the existing rural industries, sericulture, encompassing handlooms, handicrafts, khadi, textiles, and so on, Jharkhand ranks first in the country in tasar silk production. Jharcraft was founded in 2006 to increase milk production while assisting sericulturists, weavers, and artisans. The group undertook government-funded initiatives to promote tasar, handloom, and handicrafts.

- **Objectives:** -Following are the main objectives of Jharcraft
  - Provide an adequate platform for the marketing of handloom and handicraft articles.
  - Strengthen rural cottage industry.
  - Establish 'Kuchai Silk' in the National and Global market.
  - Create a development fund for weavers and artisans.
  - Protect and develop the languishing Art forms.
  - Implement Capacity-building programs for rural artisans.
  - Trust building among the weavers and artisans.
  - Implement welfare schemes.
- **Salient features:** -
  - **Women empowerment-** Women's employment is a primary focus for the organization, aiming to make them self-sufficient. Each woman makes between Rs. 4000 and Rs. 5000 per month through Jharcraft, allowing them to provide for their families, educate their children, and contribute to the advancement of the family and community.
  - **Employment generation-** Jharcraft helps promote handicrafts, handlooms, and the manufacturing of tasar silk. Jharcraft has expanded the horizons of woodcrafts, bamboo products, Dhokra art, terracotta products, lac bangles, cotton handloom, appliqué work, zardozi work, tasar items, and several other types of human art.
  - **Social Upliftment-** Jharcraft encourages people to create trust and work together as a team. Jharcraft places high importance on children's education, women's respect in



society and the home, health values, a high-quality lifestyle, and a healthy work environment for everybody.

- **Pooling And Directing Efforts Towards Growth-** The company aspires to be known as an organization that creates a healthy work environment for its employees. They are exposed to continual learning opportunities and have opportunities for self-development.
- **Preservation Of Natural Wealth-** The state of Jharkhand is rich in natural resources and cultural history. As a tribal-dominated state, nature has taken precedence in many aspects of life and culture. Jharcraft's mission is to preserve the state's vanishing traditions and to resurrect the state's exceptional arts, paintings, and crafts.
- **How it works:** -Jharkhand Silk Textiles & Handicraft Development Corporation Limited (JHARCRAFT) has its own Corporate Social Responsibility (CSR) implementation.
  - Jharcraft used to take on CSR projects from various government/private sector firms (ideally Navratnas/Maharatnas/Miniratnas) and conduct sustainable livelihood programs by providing training in handloom, handicraft, and sericulture.
  - Jharcraft's CSR efforts are not limited to providing training but also marketing assistance for the organizations' final goods throughout the project's life cycle.
  - Jharcraft offered raw materials to the group and then bought back the finished product from them, resulting in a sustainable development and income creation approach among the impoverished artisans and deprived members of society.

## **CHAPTER-4**

### **RESEARCH METHODOLOGY**

#### **4.1 Introduction**

A study's research plan is its most crucial component (Chisnall, 2001). The research reveals the many methods that were employed to obtain data. "Research methodology is a way for solving a research topic in a methodical way" (Kothari, 2004, p.8). It provides an organized and well-thought-out approach to the research challenge, ensuring that all aspects are in sync. Furthermore, the research methodology verifies the appropriate study design and procedures to meet the research purpose and objectives (Kline, 2011). The research design and methods used to perform the current study are primarily described in this chapter. In other words, it defines the process of creating a research instrument, which comprises a pilot study, sampling method, data gathering method, and data analysis procedure.

A research design is a roadmap for carrying out a study (Malhotra & Dash, 2014). It provides a structure for gathering relevant evidence with minimal effort, time, and financial outlay. A solid research design ensures that the research endeavor is carried out effectively and efficiently. The research was carried out in the following phases:

Phase 1: Collection of background information

Phase 2: Preparation of draft questionnaire, pilot testing of the draft questionnaire, formulation of the final questionnaire

Phase 3: Sampling and Data Collection

Phase 4: Coding the data and analysis

#### **4.2 Collection of background information**

This research study has used both exploratory and descriptive research designs. Typically, the exploratory research design is used when the researcher does not have sufficient input and understanding about the research problem. Exploratory research design is the process of gathering information that is loosely defined, and the research procedure is flexible and unstructured. The sample used in the exploratory research design is small and non-representative. Primary data is analyzed using qualitative techniques. The findings of data analysis are tentative and are followed by further research. Therefore, exploratory research has been conducted through an extensive survey of available information to define the research problem more precisely. The literature review is a systematic procedure for reviewing or evaluating printed and electronic documents. Articles and Research papers, blog articles, and books were used for gaining insights into the research problem. Like the other analytical methods in qualitative research, document analysis requires the data examined and

interpreted to extract meaning, gain understanding and develop empirical knowledge (Bowen, 2009, P.27). According to Malhotra & Dash (2014), "conclusive research is typically more formal and structured than exploratory research." The sample used in the conclusive research design is large and representative. Primary data collected were subjected to quantitative analysis. The results of data analysis were conclusive and could be used directly for decision-making. Descriptive research, a part of conclusive research, is a procedure used to describe something-usual characteristics or functions (Malhotra & Dash, 2014). The descriptive research design is used to describe the reach and effectiveness of Governmental schemes on the lives of SC/ST artisans of Jharkhand.

#### **4.2.1. An Exploration of Existing Literature**

“Building a research on and relating it to existing knowledge is the building block of all academic research activities, regardless of discipline” (Hannah Snyder, 2009). A literature review is a crucial step of the entire research process. It gives valuable insights into the existing pool of knowledge. We have reviewed essential works relating to the subject in this section, discussed in the following section.

According to Liebl, M., & Roy, T. (2003), Indian handicrafts have gained an important position in recent years, but the potential remains massively underused. They are unable to match the demand and supply due to outdated technology. The researchers explored specific initiatives and presented a quick review of craft manufacturing and marketing in India.

In their phenomenal work *Culture, craft, and consumption in a postmodern society*, Campbell, C. (2005) has proposed that social scientists should identify the existence of consumers engaged in craft consumption.

Girón, J., P., H., Hernández, M., L., D. and Castañeda, M., C. (2007), studied the marketing strategies, employed by Mexican handicraft sector. Further, they examined the success factors in the Mexican handicraft sector and found that artists used product advertising and pricing strategies for marketing.

Kumaj Jena, P. (2010) in ‘Indian Handicrafts in Globalization Times: An Analysis of Global-Local Dynamics’ talks about interdisciplinary description of complex systems of Indian handicrafts, which empower a significant segment of the decentralized sector of the economy. Exports of handicrafts have reached unprecedented heights Indian folk art and crafts, which are the inherent parts of the Indian lifestyle and tradition, are in massive demand in the western market. This paper also discussed globalization's increased influence on Indian handicrafts and craftspeople. The researchers were of the view that globalization provides myriad opportunities to artisans.

Mohapatra, S., & Dash, M. (2011), in the paper 'Problems Associated with Artisans in Making of Handicrafts in Orissa, India.' The state of Odisha is rich in distinctive craft heritage. Crafts symbolize a tradition, embodying the artistic imagination of artists. The researcher discussed the problems of artisans producing handicrafts.

Dash, M. (2011) found that handicrafts occupied an unrivaled position in India but lacked amenities.

“The handicraft industry is the second-largest employer after agriculture. It requires little per capita investment, strong participation of women and individuals from lower socio-economic groups, and generates environment-friendly products” Dash (, 2011).

In 'Constraints and Potentials of Handicraft Industry in Underdeveloped Region of Malaysia,' Redzuan, M., & Aref, F. (2011), highlighted the ability and obstruction faced by the craft market in a backward zone of Malaysia. The research was performed on the two districts, Tumpat and Kota Bharu of Malaysia. The study was carried out on batik and silverware craft workers. The study used material gathered from several villages of these two district and based on a qualitative approach.

Nagori, N., & Saxena, K. (2012) discussed the relevance of the rural sector in an untapped market for handicrafts existing in rural India.

Blerim, K. (2012). placed a strong emphasis on web marketing of handicrafts because it significantly impacts sales. Web marketing can provide consumers with up-to-date information about products. With government support, thriving web marketing programs to advertise handicrafts can be developed and beneficial for artisans.

Yadav, M. (2012) highlighted the several problems rural artisans face.

Chudasri, D., Walker, S., & Evans, M. (2013) investigated the design and sustainable development in the handicrafts sector of Upper North Thailand through a case study. According to the researchers, the main objective of the research paper is to develop the craft design approach systematically. The handicraft sector's problems and the Crafts-design approach's stability for sustainable development of the handicrafts sector, namely facsimile, adaptation, and innovation, are described.

Kumar, D., and Rajeev, P.V. (2013) proposed that the handicraft sectors should connect – producer – retailers through the internet to deliver all required information about the craft.

According to Khan, W. A., & Amir, Z.(2013), craft up-gradation and repositioning can be accomplished through procedures and standards related to design, market, technology, innovation, and quality of life, such that product designs, technology, and marketing become integral parts of repositioning process.

Jain, R., & Sharma, S. (2015) found that just one-third of the respondents were aware of all forms of government handicraft schemes and handicrafts contributed to foreign exchange and job creation.

Jain, R., and Sharma, S. (2015), in their research into artisan perceptions of the government's handicrafts promotion policy in India, found that handmade bazaars/melas benefited particular artisans, and they needed marketing support and guidelines.

Vats, S. (2015) discovered that handicraft manufacturing units faced several challenges, including inefficient resource layout, high production costs, low productivity of scarce manufacturing resources, uncertainty in raw material supply, raw material price fluctuation, raw material supply uncertainty, high transaction costs in raw material procurement, exchange rate fluctuation, and poor logistics infrastructure.

Roy, D., & Mondal, A. (2015) study the socio-economic status of scheduled castes artists of West Bengal.

‘Study in on the Model of Lesson Study-Based Handicraft Job Training ECO Green Park Kota Batu.’ Studied’Zahro, S., &Kiranawati, T. M. (2015), in their work, the researcher has evaluated the training program using a more Kirkpatrick model to measure the forcefulness of the training program at Eco Green Park.

Basole, A. (2015), In their phenomenal work ‘Authenticity, Innovation and the Geographical Indication in an Artisanal Industry: The Case of the Banarasi Sari.’ The researcher highlighted how G.I.s solve the problems of poor but skilled artisans of developing countries and what their limitations are.

Shah, A., & Patel, R. (2016) highlighted the role of e-commerce in the development of rural artisans in India and studied the role of government and non-government agencies in the socio-economic upliftment of rural artisans through e-commerce. The challenges, strengths, weaknesses faced by rural handicraft artisans adopting e-commerce. Individually handicraft artisans are set to gain online marketing developed by groups and cooperatives.

Fabeil, N. F., Rahim, I. A., &Kinabalu, S. (2016) investigated the workshop-based structure of crafts production and found that artisans who worked full-time outperformed part-time.

According to Datta, H. (2016), the artisans' social, educational, and economic backgrounds were relatively poor because the handicraft's intermediaries earned the majority of the profit. As a result, artisans' should engage in new market discovery and improve bargaining skills to obtain a better price for their products. Also, they can use Self Help Groups distribution channels, such as direct distribution, door-to-door selling, village markets/ haats, SHGs melas (Fairs) at the block and district levels, and regional SHG melas known as 'SARAS,' among others.

Datta, D.B., and Bhtachryya, S. (2016) investigated how Indian handicraft is noted for their perfection, outstanding design and variety, and unrivaled color sagacity. The study identified the most significant difficulties that have inhibited the development of the craft industry, including a lack of education, lack of exposure to new technologies, lack of money, lack of infrastructure, lack of market intelligence, and lack of formal organization, among others.

The researcher, Kumari, G., Srivastava, A. R., & Singh, A. K. (2016), Studied Pyatker painting, one of the oldest environment-friendly art forms created through natural materials. Due to the poor condition of the artisans and illiteracy, they have not reached the international market. Problem and prospects are studied and found that artisans are looking for other ways of livelihood to support their families.

In her research, Kumari, G. (2016) tried to highlight marketing support and services plans for Indian handicrafts and challenges towards implementing the policies. Fillis, I. R., & Abisuga-Oyekunle, O. A., (2017), 'The Role of Handicraft in Micro-Enterprises as A Catalyst for Youth Employment,' investigated employment and income generation, and poverty reduction. The article throws light on the strategies employed to promote handicrafts.

In their research title ' Problems and challenges faced by handicraft artisans,' Shah, A., & Patel, R. (2017) studied the problems and challenges of artisans of Gujarat.' Entrepreneurship and skill development are interlinked with each other. Singh, U.(2017), The overall objective of the entrepreneurship and skill development Program is to motivate the youth, and Recent scheme reforms make it clear that both the Central and the state governments of Jharkhand are focusing on skill development to ensure sustainable entrepreneurship development.

In Banik, S. (2017), titled 'A Study On Financial Analysis of Rural Artisans in India: Issues and Challenges,' the researcher in the research provides a comprehensive summary of the financial analysis of rural artisans in India and the challenges faced by them. Employing the exploratory research method researcher found that the schemes run by the government are not implemented at the right time; hence their effect is not seen at the right time.

Kumari, G., & Srivastava, A. R. (2017) have tried to find out the reason for the downfall of traditional Paitkerpaintings and presented suggestions for its conservation and development. The significance of craft village in the revival of pyatker painting is deliberated upon government, NGO, and corporate houses. Findings indicate that technical, financial, and marketing support for preserving pyatker paintings is warranted.

‘Awareness of The Government's Initiative Policies and Study of the Handicrafts Sector in Mirajapur,' check the awareness level about the craftsmanship policies artisan. Kumar, D., & Kumar, M. (2018) found that financial scarcity of artisans, technical knowledge, awareness of government policies, lack of market knowledge, etc., affect artisans adversely. It is found that most artisans have no idea about the various approaches of handicrafts. The researchers think that the government should conduct a particular campaign to raise awareness in rural areas as more than 80% of the artisans to live in this area. The artisans should be provided information through radio, television, and other sources in the local language to increase awareness about the schemes.

Kousik, P. (2018), In his study, found that Marketing, infrastructure, institutional credit, and innovation are significant problems with rope producers, and there is a scope of development of livelihood of artisans through modern technology and skill development has been determined.

Oyekunle, O. A., & Sirayi, M. (2018) has explored the role of innovative design in the development of sustainable handicraft industries. The researcher has highlighted the sustainable development of modern design in the handicrafts sector.

Agarwal, R., Malhotra, G., & Nisa, S. (2019) studied the effect of marketing on creating livelihood opportunities for tribal women. According to this Paper, after receiving training, tribal women specialized in making beautiful paintings of various art forms. But, they faced many problems in marketing.

Amarnani, N., & Patel, R. (2019), in their paper, have studied the handicraft practices and transitional trends of rural artisans and learned new techniques to increase the income of artisans. The study presents the transitional movement of handicraft practices of artisans related to handicrafts. This research paper shows that the payment of artisans adopting new techniques is higher than that of artisans with traditional methods.

Bakas, F. E., Duxbury, N., & de Castro, T. V. (2019), In 'Creative Tourism: Catalysing Artisan Entrepreneur Networks in Rural Portugal,' the researcher has unearthed the fact that artisans from rural areas or small towns are entrepreneur-mediators. The authors found that artisans use creativity to provide creative tourism experiences to connect tourists to rural areas.

Kumar, D., Rajeev, P. V., & Tanty, G. (2019), In the paper titled 'A Literature Review of Ergonomics Factors in Handicraft Sector,' the researchers focus on various factors adversely affecting the work environment of the artisans. They found it critical the neck, shoulders, wrists, elbows, and back are affected. The researcher opined that it is necessary to check the worksite of artisans to redesign the workstation to improve the seating position and working condition of the artisans.

In the paper titled 'Role of CSR in Supporting Tribal Handicrafts of Jharkhand,' Kumari, G., Ratnesh, M., & Eguruze, E. S. (2020) focuses on women artisans in Jharkhand and explore the contribution of CSR. The research paper highlights the importance of CSR for the improvement of local handicrafts. The inductive approach has been adopted in this study, and the study explored the impact of CSR projects on the socio-economic development of the local community. This study critically compares the CSR initiatives undertaken by Jindal Steel & Power Limited and Tata Steel Limited to promote SC / ST handicrafts.

In his paper, Rawat, S. S. (2020) studied the evolution of terracotta art. In this research paper, the researcher has talked about the journey of the Indian terracotta from the Indus Valley Civilization to the present day.

Sharan, V. D., Priya, A., & Shrivastava, M. K (2020), in 'Crafting The Way Forward: Sustainability Model for Indian Rural,' have highlighted the fundamental problem encountered by the rural artisans on making their livelihood sustainable. The author's opined that investing in the art and craft industry attracts enormous benefits and offers considerable

opportunities to rural communities by improving their social, economic, and environmental conditions and empowering rural tribes.

Agarwal, R., Malhotra, G., Nisa, S., Pruthi, M., Kumar, P., & Lodhi, P. (2020), In the paper titled 'Different Handicrafts Training Programmes for Tribal's in Jharkhand: A Review,' examined the efficacy of handicrafts training programs being run in the state of Jharkhand for tribal people.

Ghosal, I., Prasad, B., & Behera, M. P. (2020), in 'Delineating the Exchange Environment of Handicraft Industry from Market Space to Marketplace: An Inclusive Map for RURBAN Development' suggested the need for digital marketing and handicraft sales.

In the paper titled 'Condition of Women Artisans in India,' Sharan, V. D., & Mittal, V. (2020)' checked the situation of the women workers. The authors recommended some steps for the integrated development of the whole society by understanding the perspectives of women artists.

### **4.3 Research Approach**

The research approach may differ depending on the research being conducted and the statistical analysis utilized to obtain the results (Gliner, Morgan,&Leech, 2011). In this study, both qualitative and quantitative research methods were employed. Because, according to Denzin (1989) and Strauss & Corbin (1990), it is better to use both qualitative and quantitative research methodologies to obtain superior insights and findings. "A qualitative research provides insights and comprehension of the problem setting," according to Malhotra & Dash (2014), "while quantitative research aims to quantify the data and, typically, uses some type of statistical analysis." The combined research technique was employed in this study because it helps overcome the inherent limitations of each of the individual approaches when they are not used separately (Saleh, 2006).

#### **4.3.1 Data Collection Tools**

##### **4.3.1.1 Preparation of draft Questionnaire**

A survey instrument is a tool used to collect accurate replies from respondents. In other words, it's a device for carrying out a scientific methodology to collect data from responders in a reliable manner. A questionnaire is employed as a survey tool in most social and behavioral surveys. "A questionnaire is a systematic series of questions for getting information from respondents," Malhotra & Dash (2014). Furthermore, according to Burgess (2001), the questionnaire design should be quick and explained clearly to the respondents to get proper responses.

A semi-structured questionnaire was used to collect replies (or primary data) in this investigation. According to Malhotra & Dash (2014), "a structured questionnaire is a set of structured questions that specify the set of response alternatives and the response format."The structured questionnaire was used in this study because such a questionnaire generates quantitative data, is reliable, and easy to analyze. The semi-structured questionnaire is open,



allows new ideas to be brought up during the interview as an outcome of what the interviewee or respondent says, and can stick to the core of the research (Sarkar, 2016). The survey instrument or questionnaire is comprised of three parts. The first section extracted demographic information from the respondents such as gender, age, educational qualification, marital status, family size, occupation, monthly family income in Indian rupee, and dwelling place). The questionnaire's second section contained questions relating to the specific art and craft they practiced. It had 27 questions. The third part of the questionnaire was used to assess the reach and effectiveness of schemes of the respondents' skills. The various schemes were studied, and questions pertaining to them were asked.

#### **4.3.1.2 Pilot testing**

Before collecting primary data, content validity and face validity of the questions were ensured by showing the questionnaire to academicians and practitioners. The experts were requested to examine the suitability of the questions to obtain maximal information from the respondents or interviewees (Edward et al., 2010; Osei-Frimpong, 2017). The experts suggested minor corrections that were incorporated into the questionnaire. In addition, to detect misunderstanding questions and elucidate the survey instrument or questionnaire, a pilot test was conducted. The pilot-test was carried out by appointing trained personnel to one of the selected villages of the districts (e.g., Bokaro, Dumka, Deoghar, and Hazaribagh) of Jharkhand. Each personnel was asked to fill up at least five questionnaires and observe the attitude/feedback of the respondents or interviewees. Based on the interaction with the interviewees and outcomes generated via pilot-test, the questionnaire was modified, and the result was the final questionnaire used for the survey. The final questionnaire had 20 questions in Part A, 27 in part B pertaining to specific art practiced by artisans and in Part C there were 90 questions relating to various schemes and policies of the government

### **4.4 Sampling and Data Collection**

#### **4.4.1 Methods of Primary Data Collection**

Non-probability sampling and probability sampling are the two types of sampling methodologies. "Instead of chance, non-probability sampling depends on the researcher's personal judgment to choose sample elements" (Malhotra & Dash, 2014). Researchers can choose what elements to include in the sample arbitrarily or intentionally using the non-probability sampling technique. Purposive sampling, also known as judgmental, selective, or subjective sampling, is non-probability sampling. Researchers choose people from the public to participate in their surveys based on their judgment. "A population is the aggregate of all the elements that have some common set of characteristics and that compose the universe for the marketing research problem," according to Malhotra & Dash (2014). The target population was the main focus of this investigation.

##### **4.4.1.1 Survey Method**

"The target population is a group of components or objects that contain the information that the researcher is looking for and from which inferences are drawn" (Malhotra & Dash, 2014). The target population for this study was the tribal artists belonging to the Scheduled caste and scheduled tribes. The list of all artisans was downloaded from the website of the Ministry of Textiles. Accordingly, the team visited the various rural and urban areas of the 24 districts of Jharkhand FROM August, 2021 to December, 2021. The artists who belonged to the ST/ST community were then surveyed. The document verification was done for ascertaining the same community of the artists before filling up the questionnaire. Five hundred ninety artists belonging to SC and ST community were then surveyed. Before the interview, the artists, the purpose of the discussion, and the research were briefed to the interviewees. The details are documented in chapter 5 of this report.

#### **4.5 Coding the data and analysis**

With a specific end goal to achieve the objectives of this study, data pertaining to the research was collected in five months, i.e., from August to December, 2021. Further, the collected data were coded and subjected to analyses. The descriptive statistical analyses of the data were executed using SPSS version 23 and M.S. Excel Sheet, the details of which are shown in the next chapter.

## CHAPTER 5

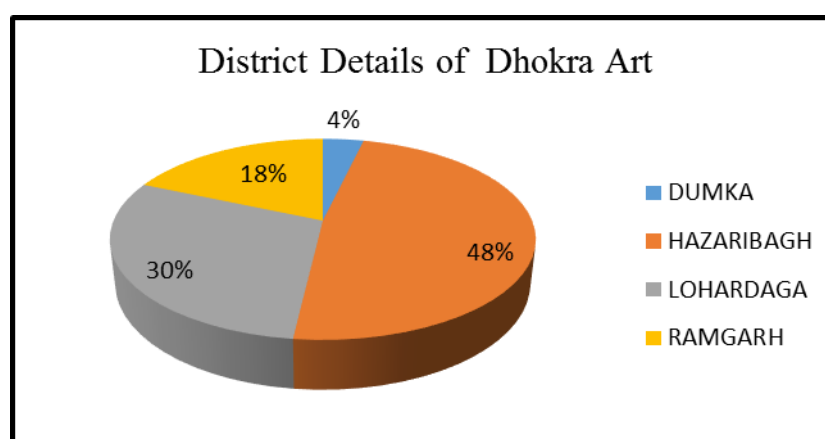
### DATA ANALYSIS & INTERPRETATION

#### 5.1 Dhokra Art

##### 5.1.1 Demographic Details

District	Frequency	Percent
Dumka	1	3.7
Hazaribagh	13	48.1
Lohardaga	8	29.6
Ramgarh	5	18.5
Total	27	100.0

**Table no. 5.1.1- District details of Dhokra art**

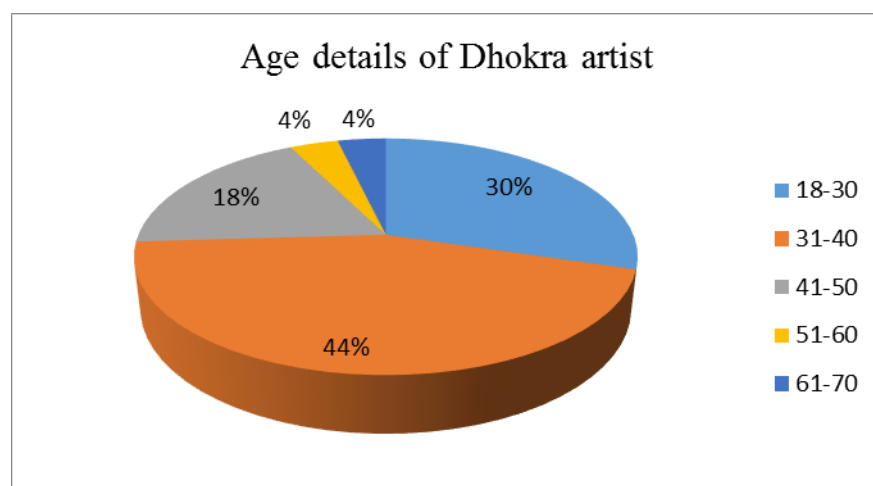


**Fig 5.1.1 District details of Dhokra art**

The above table no. 5.1.1 shows the districts of Jharkhand where Dhokra crafts are produced. A total of 27 artists were surveyed from various districts of Jharkhand. Out of the 27 artists 1 were from Dumka 13 were from Hazaribagh 8 were from Lohardaga and 5 from Ramgarh district of Jharkhand.

Age	Frequency	Percent
18-30	8	29.6
31-40	12	44.4
41-50	5	18.5
51-60	1	3.7
61-70	1	3.7
Total	27	100.0

**Table no. 5.1.2 Age details of Dhokra art**

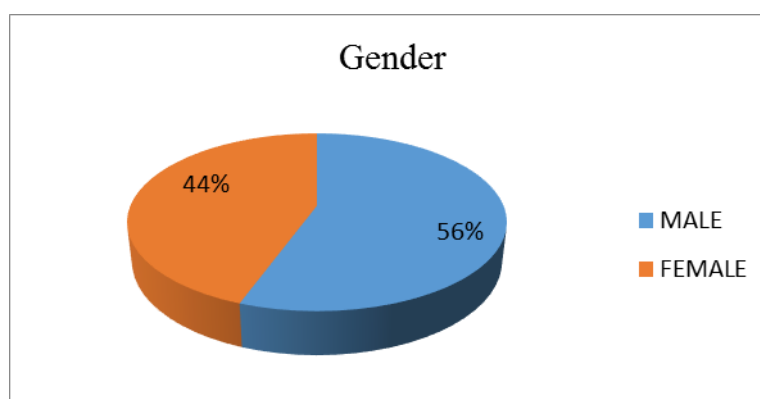


**Fig 5.1.2 Age details of Dhokra art**

Table no.5.1.2 shows from 27 artists surveyed 8 artists were between the ages of 18- 30, 12 artists were between the ages of 31 - 40, 5 artists were between the ages of 41 - 50, 1 artists were between the ages of 51- 60, and 1 artist were between the ages of 61 – 70.

Gender	Frequency	Percent
Male	15	55.6
Female	12	44.4
Total	27	100.0

**Table no. 5.1.3 Gender details of Dhokra art**

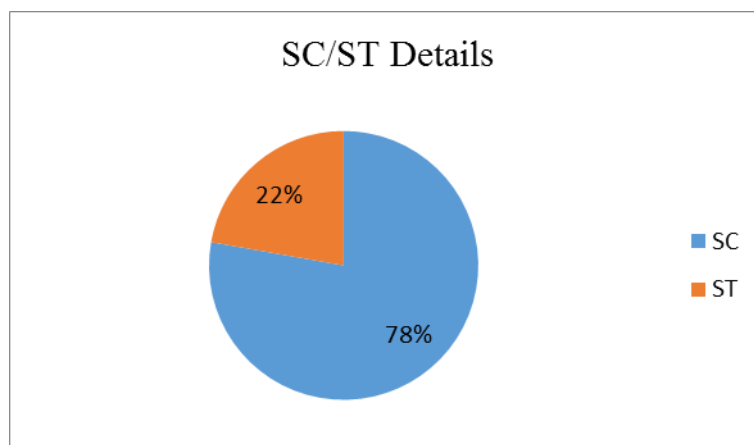


**Fig. 5.1.3 Gender details of Dhokra art**

As per the respondents table no.5.1.3 shows 15 were male and 12 were female artist.

SC/ST	Frequency	Percent
SC	21	77.8
ST	6	22.2
Total	27	100.0

**Table no. 5.1.4 SC/ST details of Dhokra art**

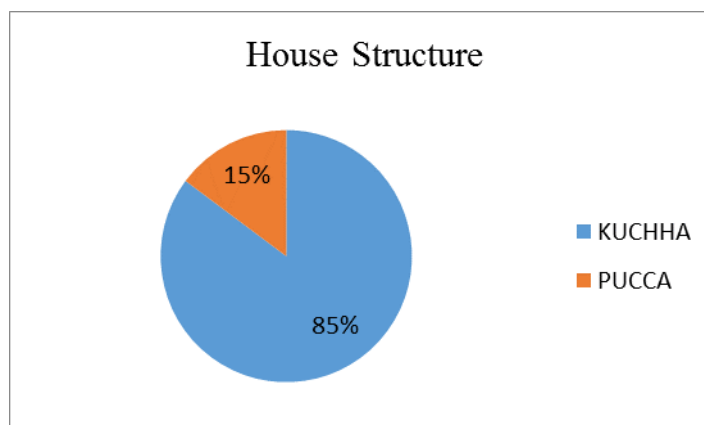


**Fig 5.1.4 SC/ST details of Dhokra art**

Table no 5.1.4 shows 21 which is 77 % belonged to the schedule caste category, while 6 that is 22 % belonged to the schedule tribe's category.

House Structure	Frequency	Percent
Kuchha	23	85.2
Pucca	4	14.8
Total	27	100.0

**Table no. 5.1.5 House structure details of Dhokra art**

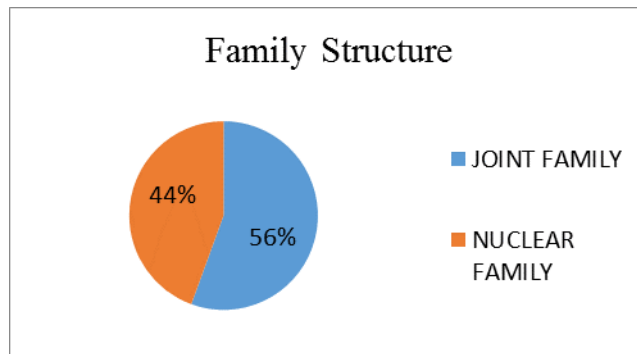


**Fig 5.1.5 House structure details of Dhokra art**

The questionnaire also had questions related to the dwelling place of artists. This is also an indication of status of government of India provides financial support of constructing houses for the artists. Table no 5.1.5 shows out of 27 artists, 23 artists lived in Kuchha house and 4 in pucca house.

Family Structure	Frequency	Percent
Joint Family	15	55.6
Nuclear Family	12	44.4
Total	27	100.0

**Table no. 5.1.6 Family details of Dhokra art**

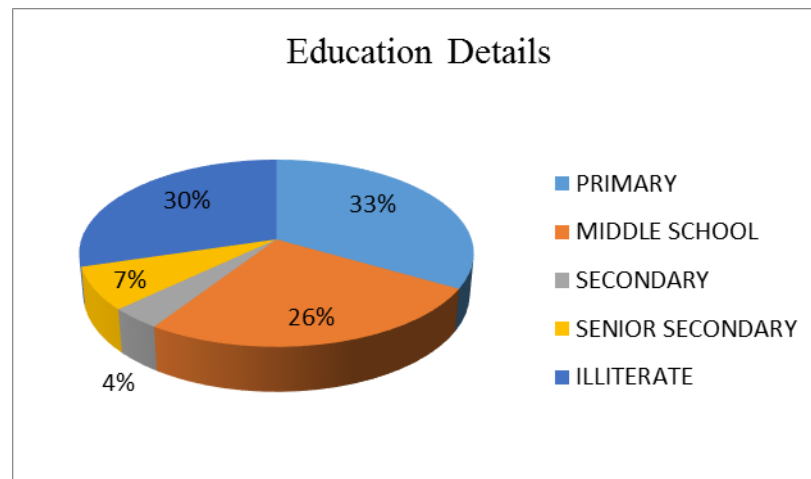


**Fig. 5.1.6 Family details of Dhokra art**

Table no.5.1.6 shows regarding the family structure 15 had joint family whereas 12 had nuclear family and all artists followed Hindu religion.

Education	Frequency	Percent
Primary	9	33.3
Middle School	7	25.9
Secondary	1	3.7
Senior Secondary	2	7.4
Illiterate	8	29.6
Total	27	100.0

**Table no. 5.1.7 Education details of Dhokra art**

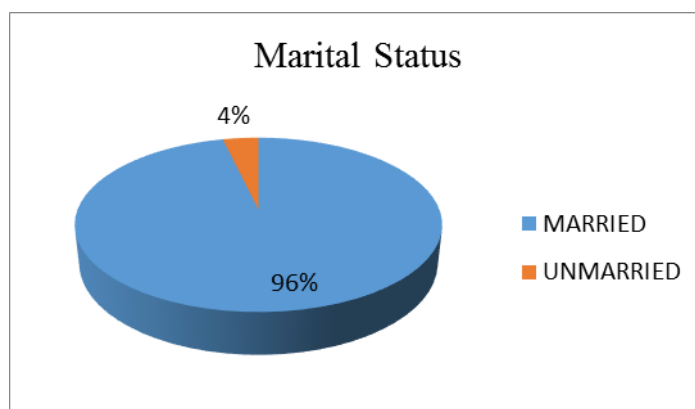


**Fig. 5.1.7 Education details of Dhokra art**

Table no. 5.1.7 shows out of 27 artists 8 have no formal education and 19 had formal education where 9 have completed primary school, 7 have completed middle school, 1 have completed secondary school and 2 have done senior secondary school.

Marital Status	Frequency	Valid Percent	Cumulative Percent
Married	26	96.3	96.3
Unmarried	1	3.7	100.0
Total	27	100.0	

**Table no. 5.1.8 Marital Status of Dhokra art**

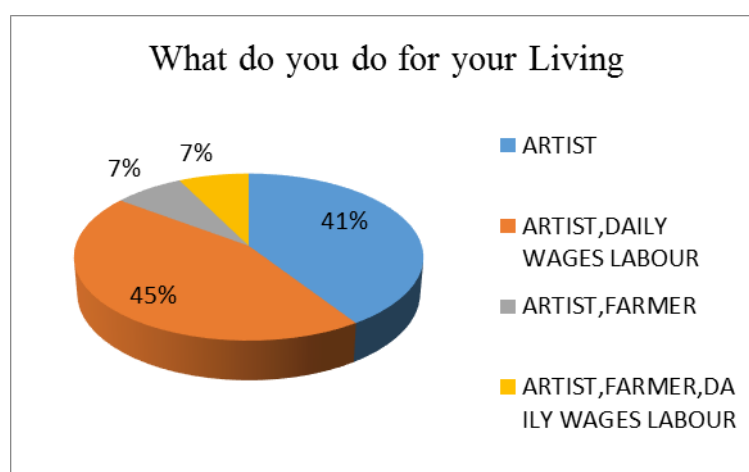


**Fig. 5.1.8 Marital Status of Dhokra art**

Tableno. 5.1.8 shows 26 artists are married and 1 is single total of 27 artists.

What do you do for your living	Frequency	Percent
Artist	11	40.7
Artist, Daily Wages Labour	12	44.4
Artist, Farmer	2	7.4
Artist, Farmer, Daily Wages Labour	2	7.4
Total	27	100.0

**Table no. 5.1.9 Living condition details of Dhokra art**



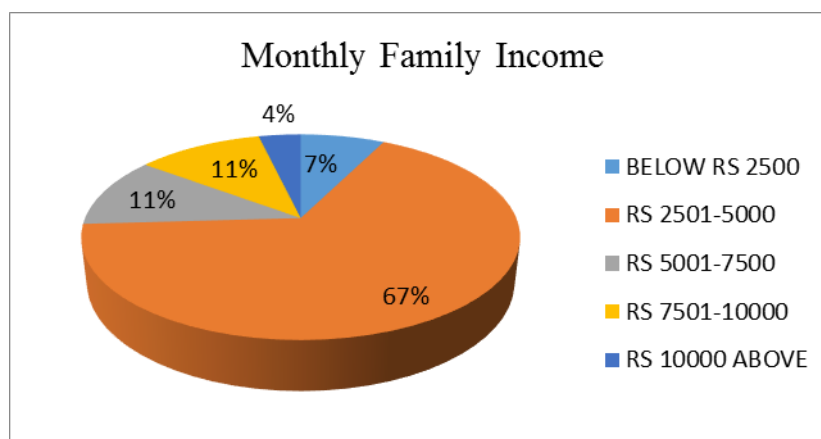
**Fig. 5.1.9 Living condition details of Dhokra art**

Table no 5.1.9 shows out of 27 artists, 11 are wholly reliant on Dhokra art and the rest artists have their artisan card but are not reliant completely on art, 12 work as daily wage worker/lab8ur, 2 work as farmer, and 2 work as farmer and daily wage worker.

Monthly Family Income	Frequency	Percent
Below Rs 2500	2	7.4
Rs 2501-5000	18	66.7

Rs 5001-7500	3	11.1
Rs 7501-10000	3	11.1
Rs 10000 Above	1	3.7
Total	27	100.0

**Table no. 5.1.10 Monthly Family Income details of Dhokra art**



**Fig. 5.1.10 Monthly Family Income details of Dhokra art**

Table no 5.1.10 shows out of 27 artists 2 artists have a monthly income of less than 2500 rupees, 18 have a monthly income of 2501-5000 rupees, 3 have a monthly income of 5001-7500 rupees, 3 have a monthly income of 7501-10000 rupees, and 1 have a monthly income of more than 10000 rupees.

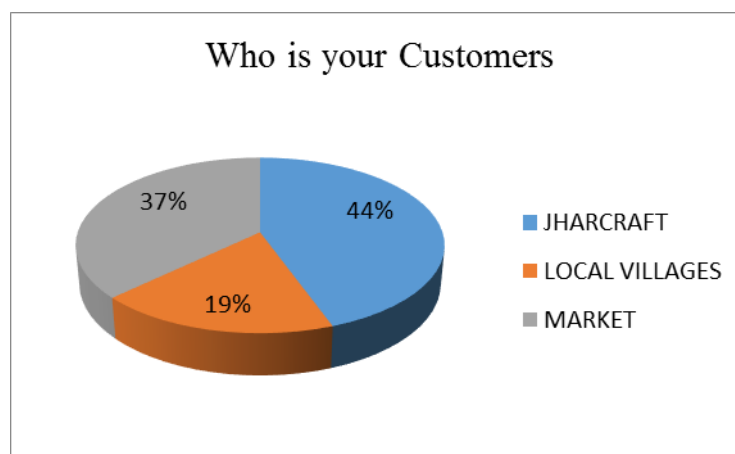
### 5.1.2 Arts

There were specific questions relating to the practice of art and all artists claimed that Dhokra is their traditional art and that their grandparents have been performing it for many generations and they are deeply involved in the art, value it, and like to practising it. There are 10 artists who have been practising this art for 1-10 years, 10 artists who have been practising for 11-20 years, 4 artists who have been practising for 21-30 years, 1 artist who have been practising for 31-40 years, 1 artist who have been practising for 41-50 years, and 1 artist who have been practicing for 51-60 years. According to the respond of artists the price of products varied from rupees 50 to 25000. The average monthly sale of an art product in terms of Indian rupees was from 1500-30000. On an average a minimum 6 to maximum 60 Dhokra items could be produced in a month depending on the nature of item and demand from customers.

Who is your customers	Frequency	Percent
Jharcraft	12	44.4
Local Villages	5	18.5
Market	10	37.0
Total	27	100.0

**Table no. 5.1.11 Customers details of Dhokra art**



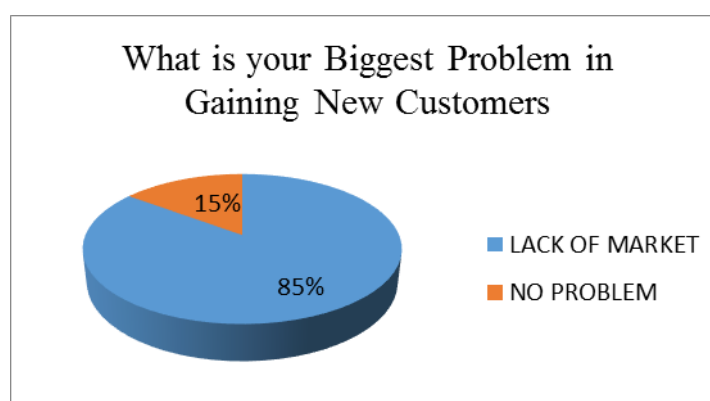


**Fig. 5.1.11 Customers details of Dhokra art**

Table no 5.1.11 shows 44 % of the artists sell their product to Jharcraft, 18 % of them sell their product in local villages and rest 37% artists sell their product in market. From this art the artists could earn minimum rupees 1000 to maximum 2 lac annually. All the artists acknowledge that any client directly contacts them in their village. They granted them a discount if client demand for the goods was high, according to all 27 artists.

What is your biggest problem in gaining new customers	Frequency	Percent
Lack of Market	23	85.2
No Problem	4	14.8
Total	27	100.0

**Table no. 5.1.12 Problems Gaining Customers details of Dhokra art**



**Fig. 5.1.12 Problems Gaining Customers details of Dhokra art**

Table no 5.1.12 depicts 85% artist admitted that they don't have sufficient market for selling their product. All artists have expressed an interest in taking part in various events in order to boost their sales. 99 % artists are interested in developing young talent.

In your opinion what is the future of your art	Frequency	Percent
Bright	27	100.0

**Table no. 5.1.13 Future details of Dhokra art**

Table no 5.1.13 depicts all of the artists believe that Dhokra Art has a promising future and will flourish in the next coming years.

How can you make this sustainable	Frequency	Percent
Teaching Art to Younger Generation	27	100.0

**Table no. 5.1.14 Sustainable Condition details of Dhokra art**

Table no 5.1.14 depicts out of 27 artists, all confess that their art is traditional and that they have continued to practicing it while also providing training to younger artists to create new items and designs.

### 5.1.3 Schemes and Policies

Specific questions were asked about the governmental policies and the benefits of the policies where 24 of the 27 have an artisan card while 3 do not have artisan card. Out of 24 artists, 21 have obtained their Artisan card through a government agency, 1 have obtained through a non-governmental organization working in their district and 2 obtained through some other sources.

Do you know about Design and Technology Upgradation	Frequency	Percent
Yes	9	33.3
No	18	66.7
Total	27	100.0

**Table no. 5.1.15 Awareness of Design and Technology Upgradation details of Dhokra art**

Table no 5.1.15 shows only 9 of the 27 artists were aware of the Design and Technology Upgradation initiative, while the remaining 18 were unaware of the scheme. 8 of the 9 artists were aware of the Design and Development workshop and all 8 artists took part in a one-month Design and Development program.

Participation In One Marketing Event	Frequency	Percent
Yes	2	7.4
No	25	92.6
Total	27	100.0

**Table no. 5.1.16 Participation in One Marketing Event details of Dhokra art**

Table no 5.1.16 shows only 2 artists participated in one marketing event program, and received stipends for participating in the design development program.

Are you aware of the Integrated Design and Technology Development Project	Frequency	Percent
Yes	4	14.8
No	23	85.2
Total	27	100.0

**Table no. 5.1.17 Awareness in Integrated Design and Technology Development Project details of Dhokra art**

Table no. 5.1.17 shows only 4 of the 27 artists were aware of the Design and Technology development project initiative, while the remaining 23 were unaware of this scheme. 4 of the 4 artists took part in a 3-month Design and Development program and all of the artists received wage remuneration for participating in the initiative.

Did you get design support from a reputed institution NID, NIFT, EPCH, CEPC, NCDP and Other	Frequency	Percent
NO	27	100.0

**Table no. 5.1.18 Assistance from Reputed Institution details of Dhokra art**

Table no. 5.1.18 depicts no artists received design assistance from a reputable institution NID, NIFT, EPCH, NCDP, and other and also received stipend for participating in the initiative. No artists received training from the vocational training institution program from Vocational Training Institution, Industrial Training Institute (ITI), Polytechnics, Technical and Other Institute Recognised by Central Government/Concerned State, Government/Universities /Handicrafts Sector Skill Council and Such Other Affiliating Bodies.

Have you got technical training through the Handicraft Training Programme	Frequency	Percent
Yes	3	11.1
No	24	88.9
Total	27	100.0

**Table no. 5.1.19 participation in Handicraft Training Program details of Dhokra art**

Table no 5.1.19 shows a sample of 27 artists, 3 were aware of the handicrafts training program, while the remaining 24 were unaware of the program. Out of 3 all of them received training under the handicraft training program and received a tool package and also all the 3 artists received stipends for participating in the initiative.

**Soft skill training** is implemented with the objective of train the persons in non-technical skills such as micro finance/ entrepreneurship development/preparation of Business plans/preparation of project reports/ packaging/ export procedures/Documentation etc. so that to enable them in running their own enterprises smoothly. None of the 27 artists received soft skill training through the Handicraft Training Program, nor did they learn any of the program's skills, such as Micro Finance, Entrepreneurship Development, Business Plan Preparation, Project Report Preparation, Packaging Export Procedures, Documentation, and so on.

Only 3 of the 27 artists were aware of the Guru Shishya Parampara, while the remainder were unaware of the scheme.

Have you participated in training through Guru Shishya Parampara	Frequency	Percent
Yes	2	7.4
No	25	92.6
Total	27	100.0

**Table no. 5.1.20 participation in Guru Shishya Parampara details of Dhokra art**

Table no 5.1.20 shows out of 3 only 2 artists were taken part in the Guru Shishya Parampara program and it helps them in add value to the quality of the outputs, learn the finishing techniques and also give them the exposure to innovative techniques using improved tools and technology.

**Training the trainers** -It is a course for master craftsperson /trainers for refreshing and honing up their skills under which the master crafts-persons /trainers are exposed to new designs, use of improved tools and new production techniques and technologies. 2 of the 27 artists surveyed were aware of the Training the Trainers program were master trainers and they also have trained master craft persons and out of 2 artists 1 artists were state awardee/ master crafts person and none of them had Shilp Guru, National Award, National Merit Certificate.

**Direct Benefit to Artisans**-Under the Direct Benefit to the Artisans aims at financially enabling the artisans' community to access to the best of healthcare facilities in the country. None of the artists were aware of the Artisan's direct advantage and the arrangement had not benefitted any of the artists.

Are you aware of Pradhan Mantri Jeevan Jyoti Bima Yojana? (Age between 18 Years to 50 Years)	Frequency	Percent
Yes	3	11.1
No	24	88.9
Total	27	100.0

**Table no. 5.1.21 Awareness of Pradhan Mantri Jeevan Jyoti Bima Yojana details of Dhokra art**

Table no. 5.1.21 shows when the question relating to it was asked only 3 out of 27 artists said that they were aware of the Pradhan Mantra Jeevan Jyoti Bima Yojna scheme but none of them had registered their name in the scheme. Only one artist knew about the Artisan Support Program for People in Need but none of them had registered for the program.

**Interest Subvention Scheme**-This component is being introduced for the first time based on suggestions emerged during the deliberations of the Working Group on Handicrafts. This scheme is facilitating credit access for handicrafts artisans, through introducing interest subventions for scheduled banks. All 27 artists had no idea about the Interest Subvention Scheme for Artisans, they also had not taken loan through the scheme and none of them were aware of the scheme's assistance for the supply of tools, safety equipment, looms, and other related items through it.

Are you aware of Urban Haat	Frequency	Percent
Yes	11	40.7
No	16	59.3
Total	27	100.0

**Table no. 5.1.22 Awareness of Urban Haat details of Dhokra art**

Table no. 5.1.22 shows 11 were aware of the Urban Haat program, while the remaining 16 did not have any idea. The 11 artists who participated said that they all are benefitted from the scheme.

Are you aware of Mini Urban Haat	Frequency	Percent
Yes	10	37.0
No	17	63.0
Total	27	100.0

**Table no. 5.1.23 Awareness of Mini Urban Haat details of Dhokra art**

Table no 5.1.23 shows 10 artists were aware of the Mini Urban Haat program, while the remaining 17 did not have any idea. The 10 artists who participated said that they all are benefitted from the scheme.

All 27 artists were not aware of marketing and sourcing hubs in urban areas, craft school, handicraft museum, design bank, craft-based resource centre, common facility centre, raw material, testing laboratories, craft village, integrated handicraft park and mega cluster and marketing support service scheme related to the artisans.

Are you aware of Gandhi Shilp Bazar	Frequency	Percent
Yes	1	3.7
No	26	96.3
Total	27	100.0

**Table no. 5.1.24 Awareness of Gandhi Shilp Bazar details of Dhokra art**

Table no 5.1.24 shows The Gandhi Shilp Bazaar was only known by 1 artist and artists took part, and were pleased with the Gandhi Shilp Bazaar policy.

Are you aware of Craft Bazar	Frequency	Percent
Yes	1	3.7
No	26	96.3
Total	27	100.0

**Table no. 5.1.25 Awareness of Craft Bazar details of Dhokra art**

Table no. 5.1.25 shows The Craft Bazaar was only known by 1 artist and they took part and were happy with the Craft Bazaar policy. None of the artists were aware about Exhibition and The National Handicraft Fair scheme. The Demonstration program was not known to any of the 185 artists. None of the artists were aware of the strategy to participate in international fairs and exhibit abroad, Indian folk craft festival, stand-alone exhibits, road shows, and other events, opportunity to participate in Indi folk craft festivals, stand-alone shows, or road shows, among other events, no information about the market studies program in another country, program for international craft exposure, unaware of the cultural exchange scheme, unaware of the compliance, social or other welfare measures in place, The buyer-seller meet in India program, The marketing workshop curriculum, The advertising and brand promotion campaign, the print and electronic media publicity The web marketing initiative.

The state government initiative for development of artisans under Jharkhand Silk Textile and Handicraft Development Corporation Limited was known by 24 of the 27 artists while 3 were unaware about aegis of JHARCRAFT.

Do you work for Jharcraft	Frequency	Percent
Yes	22	81.5

No	5	18.5
Total	27	100.0

**Table no.5.1.26Working with JHARCRAFT details of Dhokra art**

Table no 5.1.26 shows Jharkhand Silk Textile and Handicraft Development Corporation Limited employed 22 artists out of a total of 27.

Have you participated in a Skill Development Program in the Jharcraft	Frequency	Percent
Yes	17	63.0
No	10	37.0
Total	27	100.0

**Table no. 5.1.27Participation in a Skill Development Program detailsof Dhokra art**

Table no 5.1.27 depicts Jharcraft's skill development program included 17 artists who participated in skill development program out of 22 artists.

Did this skill development program helps you in gaining customers	Frequency	Percent
Yes	17	63.0
No	10	37.0
Total	27	100.0

**Table no. 5.1.28 skill development helps in gaining customers detailsof Dhokra art**

Table no 5.1.28 shows all 17 artists said that the skill development program aided them in getting consumers.

Have you ever participated in the "Urban Haat "Program run by Jharcraft	Frequency	Percent
Yes	20	74.1
No	7	25.9
Total	27	100.0

**Table no. 5.1.29Participation in Urban Haat details of Dhokra art**

Table no 5.1.29shows Only 20 artists took part in Jharcraft Urban Haat initiative.

Do you receive aid procurement of the materials and tools from jharcraft	Frequency	Percent
Yes	10	37.0
No	17	63.0
Total	27	100.0

**Table no. 5.1.30Assistance of aid procurement details of Dhokra art**

Table no 5.1.30 shows only 10 artists received assistance from Jharcraft for the procurement of materials and tools and all artists admit that their lifestyle has improved after they started working for Jharcraft.

Are you a member of an association/organisation of an art	Frequency	Percent
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Yes	12	44.4
No	15	55.6
Total	27	100.0

**Table no. 5.1.31 Member of Organisation details of Dhokra art**

Table no 5.1.31 shows 12 artists admitted to belonging to an organisation or non-governmental organisation (NGO), while the remaining 15 artists stated that they did not belong to any of the organisations.

Did you get any benefits from an association/organisation	Frequency	Percent
Yes	12	44.4
No	15	55.6
Total	27	100.0

**Table no. 5.1.32 Benefit from organisation details of Dhokra art**

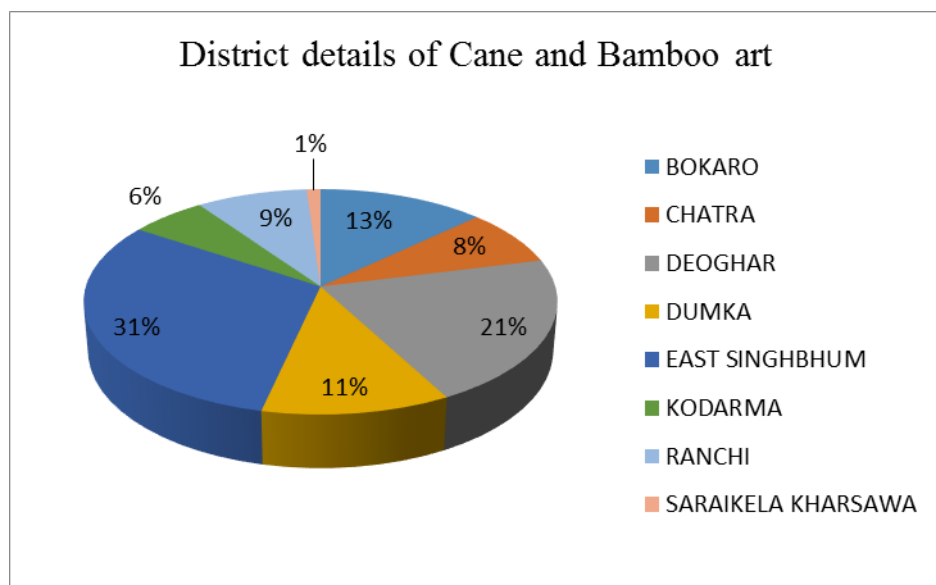
Table no 5.1.32 depicts 12 out of 12 artists admitted that they were benefitted by the organization.

## **5.2 Cane and Bamboo Art**

### **5.2.1 Demographic Details**

District	Frequency	Percent
Bokaro	24	13.0
Chatra	15	8.1
Deoghar	39	21.1
Dumka	21	11.4
East Singhbhum	57	30.8
Koderma	11	5.9
Ranchi	16	8.6
SaraikelaKharsawa	2	1.1
Total	185	100.0

**Table no. 5.2.1 District details of Cane and Bamboo art**

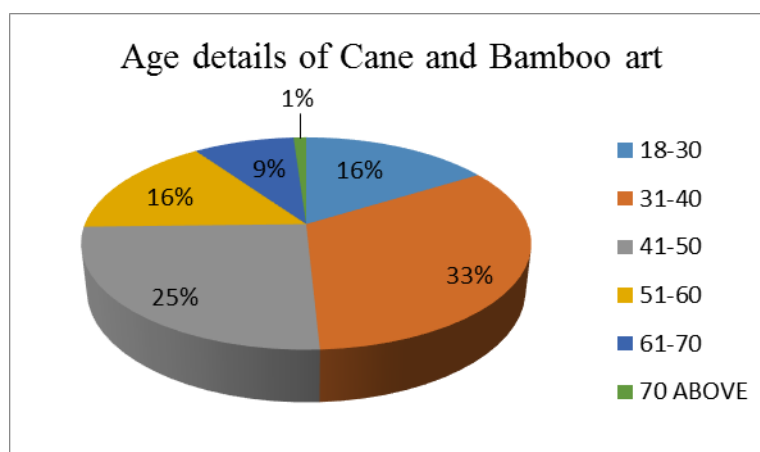


**Fig. 5.2.1 District details of Cane and Bamboo art**

The above table no. 5.2.1 shows the districts of Jharkhand where cane and bamboo crafts are produced. A total of 185 artists were surveyed from various districts of Jharkhand. Out of the 185 artists 24 were from Bokaro 15 were from Chatra 39 from Deoghar 21 from Dumka 57 from East Singhbhum 11 from Koderma 16 were from Ranchi and 2 from Saraikela Kharsawan district of Jharkhand.

Age	Frequency	Percent
18-30	30	16.2
31-40	61	33.0
41-50	47	25.4
51-60	29	15.7
61-70	16	8.6
70 ABOVE	2	1.1
Total	185	100.0

**Table no. 5.2.2 Age details of Cane and Bamboo art**



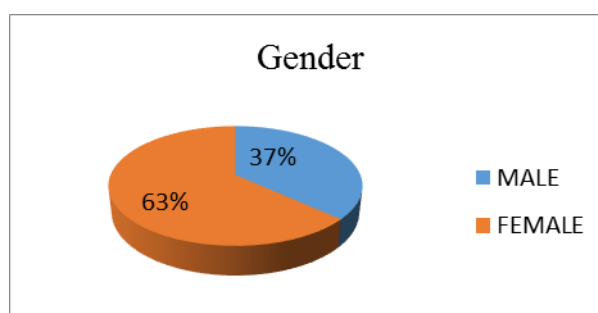
**Fig. 5.2.2 Age details of Cane and Bamboo art**



Table no5.2.2 shows from 185 artists surveyed 30 artists were between the ages of 18- 30, 61 Artists were between the ages of 31 - 40, 47 Artists were between the ages of 41 - 50, 29 Artists were between the ages of 51- 60, 16 Artists were between the ages of 61 - 70, and 2 Artist was over the age of 70.

Gender	Frequency	Percent
MALE	68	36.8
FEMALE	117	63.2
Total	185	100.0

**Table no. 5.2.3 Gender details of Cane and Bamboo art**

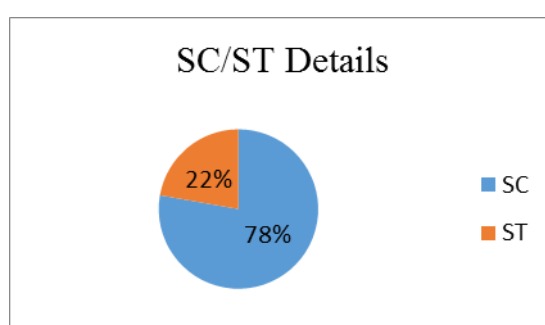


**Fig. 5.2.3 Gender details of Cane and Bamboo art**

As per the respondents table no. 5.2.3 shows 68 were male and 117 were female artist.

SC/ST	Frequency	Percent
SC	87	47.0
ST	98	53.0
Total	185	100.0

**Table no. 5.2.4 SC/ST details of Cane and Bamboo art**



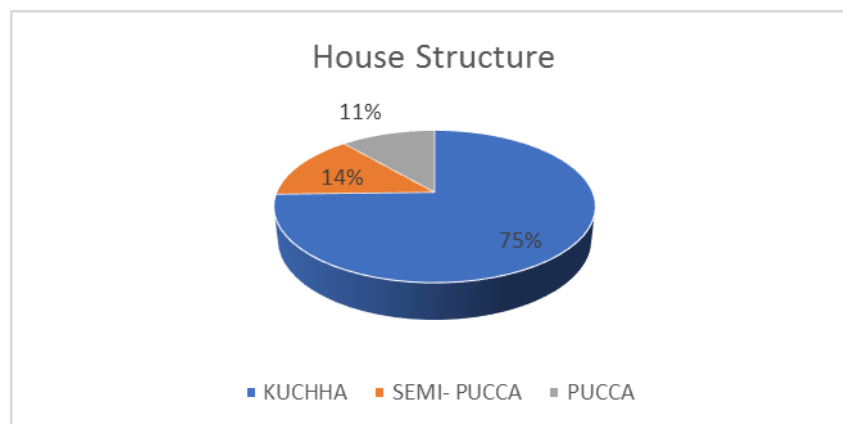
**Fig. 5.2.4 SC/ST details of Cane and Bamboo art**

Table no 5.2.4 shows 87 which is 47 % belonged to the schedule caste category, while 98 that is 53 % belonged to the schedule tribe's category.

House Structure	Frequency	Percent	Valid Percent	Cumulative Percent
Kuchha	138	74.6	74.6	74.6

Semi- Pucca	26	14.1	14.1	88.6
Pucca	21	11.4	11.4	100.0
Total	185	100.0	100.0	

**Table no. 5.2.5 House Structuredetails of Cane and Bamboo art**

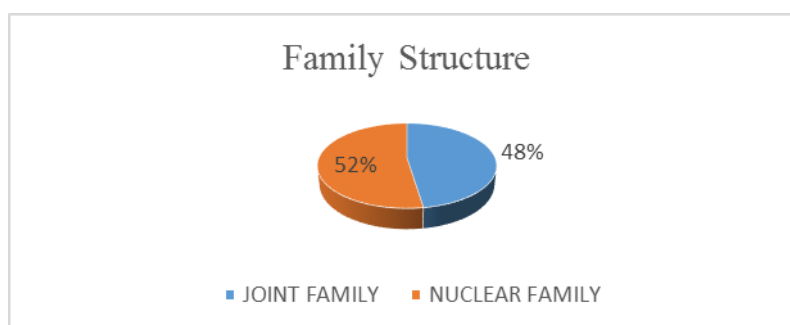


**Fig no. 5.2.5 House Structure details of Cane and Bamboo art**

The questionnaire also had questions related to the dwelling place of artists. This is also an indication of status of government of India provides financial support of constructing houses for the artists. Table no 5.2.5 shows out of 185 artists, 138 artists lived in Kuchha house, 26 in semi-pucca house, and only 21 had pucca house.

Family Structure	Frequency	Percent
Joint Family	88	47.6
Nuclear Family	97	52.4
Total	185	100.0

**Table no. 5.2.6 Family details of Cane and Bamboo art**



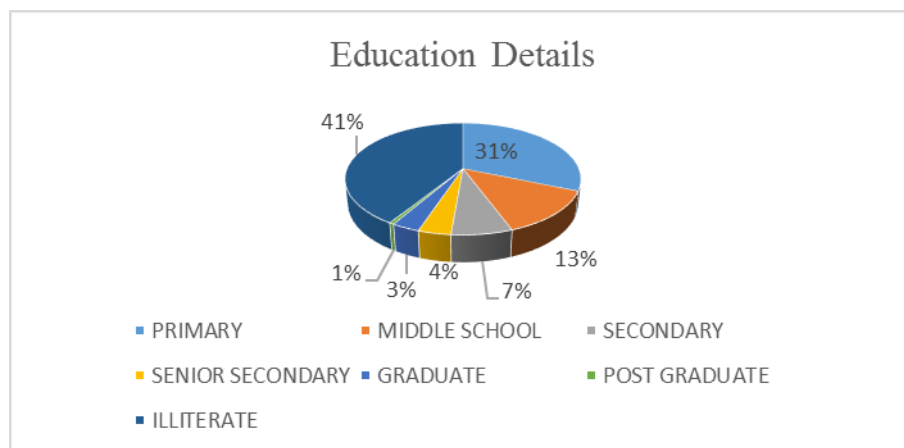
**Fig no. 5.2.6 Family details of Cane and Bamboo art**

Table no. 5.2.6 shows regarding the family structure 88 had joint family whereas 97 had nuclear family and all artists followed Hindu religion.

Education	Frequency	Percent
Primary	58	31.4

Middle School	24	13.0
Secondary	13	7.0
Senior Secondary	7	3.8
Graduate	6	3.2
Post Graduate	1	.5
Illiterate	76	41.1
Total	185	100.0

**Table no. 5.2.7 Education details of Cane and Bamboo art**

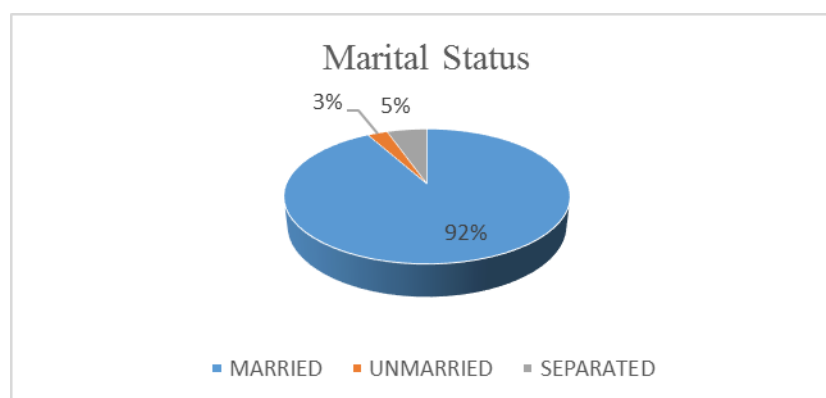


**Fig. 5.2.7 Education details of Cane and Bamboo art**

Table no 5.2.7 shows out of 185 artists 76 have no formal education and 109 had formal education where 58 have completed primary school, 24 have completed middle school, 13 have completed secondary school, 7 have done senior secondary school, 6 have completed graduation, and 1 have completed post graduate degree.

Marital Status	Frequency	Percent
Married	170	91.9
Unmarried	5	2.7
Separated	10	5.4
Total	185	100.0

**Table no. 5.2.8 Marital Status details of Cane and Bamboo art**

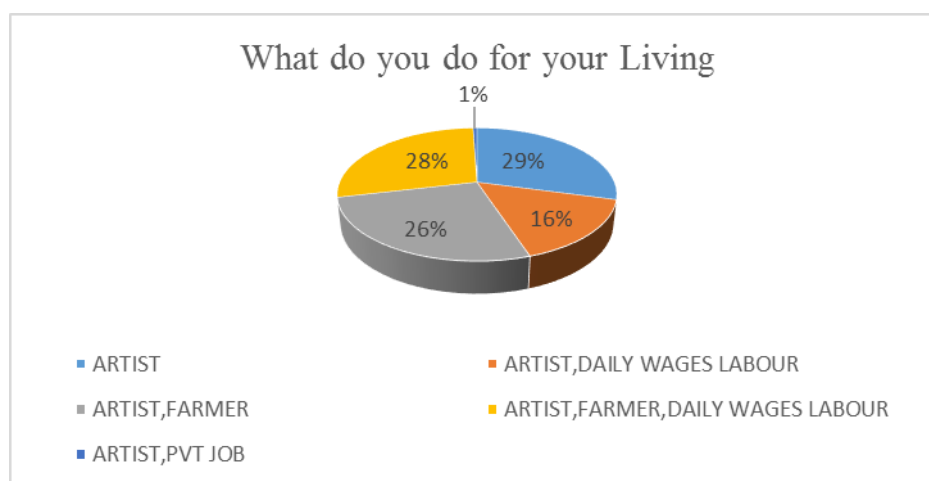


**Fig. 5.2.8 Marital Status details of Cane and Bamboo art**

Table no 5.2.8 shows 170 artists are married, 75 are single and 9 are divorced total of 185 artists.

What do you do for your living	Frequency	Percent
Artist	54	29.2
Artist, Daily Wages Labour	29	15.7
Artist, Farmer	49	26.5
Artist, Farmer, Daily Wages Labour	52	28.1
Artist, Pvt. Job	1	.5
Total	185	100.0

**Table no. 5.2.9 Living condition details of Cane and Bamboo art**



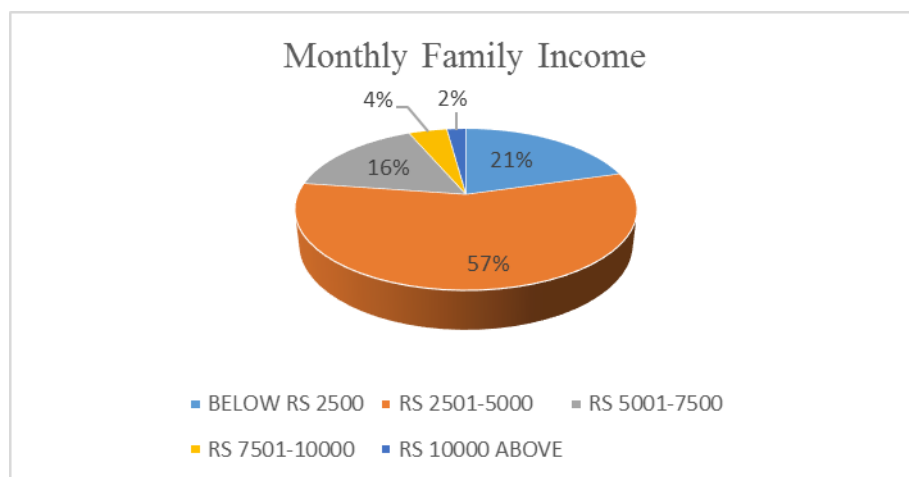
**Fig. 5.2.9 Living condition details of Cane and Bamboo art**

Table no. 5.2.9 shows out of 185 artists, 54 are wholly reliant on cane and bamboo art and the rest artists have their artisan card but are not reliant completely on art, 29 work as daily wage worker/labour, 101 work as farmer and daily wages worker/labour and 1 artist work as private job.

Monthly Family Income	Frequency	Percent
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Below Rs 2500	38	20.5
Rs 2501-5000	105	56.8
Rs 5001-7500	30	16.2
Rs 7501-10000	8	4.3
Rs 10000 Above	4	2.2
Total	185	100.0

**Table no. 5.2.10 Monthly Family Income details of Cane and Bamboo art**



**Fig. 5.2.10 Monthly Family Income details of Cane and Bamboo art**

Table no. 5.2.10 shows out of 185 artists 38 artists have a monthly income of less than 2500 rupees, 105 have a monthly income of 2501-5000 rupees, 30 have a monthly income of 5001-7500 rupees, 8 have a monthly income of 7501-10000 rupees, and 4 have a monthly income of more than 10000 rupees.

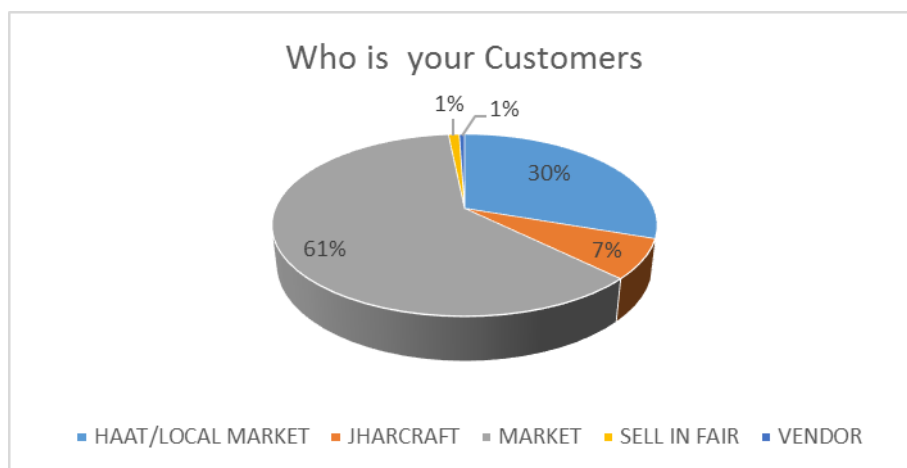
### 5.2.2 Arts

There were specific questions relating to the practice of art and all artists claimed that Cane and Bamboo is their traditional art and that their grandparents have been performing it for many generations and they are deeply involved in the art, value it, and like practising it. There are 53 artists who have been practising this art for 1-10 years, 64 artists who have been practising for 11-20 years, 40 artists who have been practising for 21-30 years, 16 artists who have been practising for 31-40 years, 10 artists who have been practising for 41-50 years, and 2 artists who have been practicing for 51-60 years. According to the respond of artists the price of products varied from rupees 10 to 22000. The average monthly sale of an art product in terms of Indian rupees was from 500-10800. On an average a minimum 5 to maximum 100 cane bamboo items could be produced in a month depending on the nature of item and demand from customers.

Who is your customers	Frequency	Percent
Haat/Local Market	56	30.3
Jharcraft	13	7.0

Market	113	61.1
Sell In Fair	2	1.1
Vendor	1	.5
Total	185	100.0

**Table no. 5.2.11 Customers details of Cane and Bamboo art**

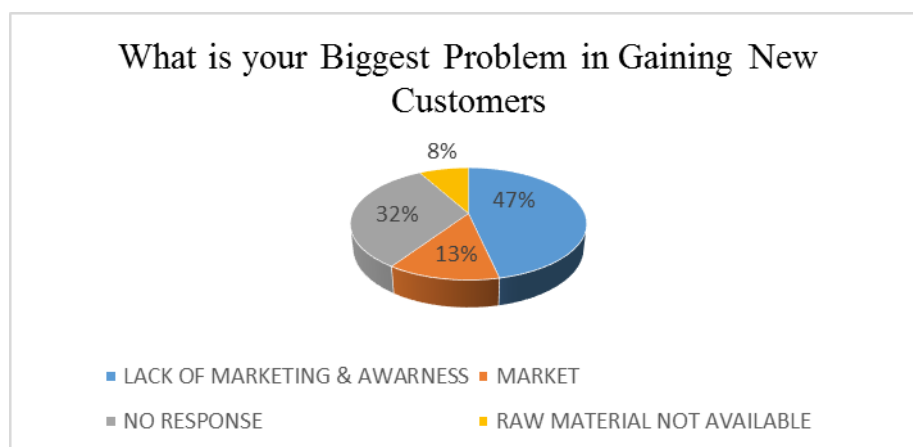


**Fig. 5.2.11 Customers details of Cane and Bamboo art**

Table no. 5.2.11 shows 90 % of the artists sell their product in local haat / market, while 7% of them sell their product to Jharcraft and rest 3% artists sell their product to vendor and fair. From this art the artists could earn minimum rupees 2500 to maximum 2 lac annually. All the artists acknowledge that any client directly contacts them in their village. They granted them a discount if client demand for the goods was high, according to 125 artists, whereas 60 artists indicated they sell their product without a discount.

What is your biggest problem in gaining new customers	Frequency	Percent
Lack Of Marketing & Awareness	86	46.5
Market	24	13.0
No Response	60	32.4
Raw Material Not Available	15	8.1
Total	185	100.0

**Table no. 5.2.12 Problems Gaining Customers details of Cane and Bamboo art**



**Fig. 5.2.12 Problems Gaining Customers details of Cane and Bamboo art**

Table no. 5.1.12 depicts 59% artist admitted that they don't have sufficient market for selling their product while 8% admitted that the availability of raw material is very less and they are not capable of purchasing raw material. So, this is the biggest problem for an artist. All artists have expressed an interest in taking part in various events in order to boost their sales. 68.6 % artists are interested in developing young talent.

In your opinion what is the future of your art	Frequency	Percent
Bright	185	100.0

**Table no. 5.2.13 Future details of Cane and Bamboo art**

Table no. 5.2.13 depicts all of the artists believe that Cane Bamboo Art has a promising future and will flourish in the next coming years.

How can you make this sustainable	Frequency	Percent
By Improving Finishing of Product	3	1.6
Taught this Art to New Generation.	174	94.1
Trained to Make New Things & Design	8	4.3
Total	185	100.0

**Table no. 5.2.14 Sustainable Condition details of Cane and Bamboo art**

Table no 5.2.14 depicts out of 185 artists, 174 confess that their art is traditional and that they have continued to practicing it while also providing training to younger artists, while 11 say they are doing it to create new items and designs.

### 5.2.3 Schemes and Policies

Specific questions were asked about the governmental policies and the benefits of the policies where 142 of the 185 have an artisan card while 43 do not have artisan card. Out of 142 artists, 63 have obtained their Artisan card through a government agency, 79 have obtained through a non-governmental organization working in their district.

Do you know about Design and Technology Upgradation	Frequency	Percent
Yes	36	19.5
No	149	80.5

	Total	185	100.0
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**Table no. 5.2.15 Awareness of Design and Technology Upgradation details of Cane and Bamboo art**

Table no. 5.2.15 shows only 36 of the 185 artists were aware of the Design and Technology Upgradation initiative, while the remaining 149 were unaware of the scheme. 27 of the 36 artists were aware of the Design and Development workshop and only those 27 artists took part in a one-month Design and Development program.

Participation in one Marketing Event	Frequency	Percent
Yes	13	7.0
No	172	93.0
Total	185	100.0

**Table no. 5.2.16 Participation in One Marketing Event details of Cane and Bamboo art**

Table no. 5.2.16 shows only 13 artists out of 27 participated one marketing event program and all artists received stipends for participating in the design development program.

Are you aware of the Integrated Design and Technology Development Project	Frequency	Percent
Yes	17	9.2
No	168	90.8
Total	185	100.0

**Table no. 5.2.17 Awareness in Integrated Design and Technology Development Project details of Cane and Bamboo art**

Table no 5.2.17 shows only 17 of the 185 artists were aware of the Design and Technology development project initiative, while the remaining 168 were unaware of this scheme. 17 of the 17 artists took part in a 3-month Design and Development program and all of the 17 artists received wage remuneration for participating in the initiative.

Did you get design support from a reputed institution NID, NIFT, EPCH, CEPC, NCDP and Other	Frequency	Percent
Yes	2	1.1
No	183	98.9
Total	185	100.0

**Table no. 5.2.18 Assistance from Reputed Institution details of Cane and Bamboo art**

Table no. 5.2.18 depicts only two artists out of 185 received design assistance from a reputable institution NID, NIFT, EPCH, NCDP, and Other and also received stipend for participating in the initiative, while the remaining 183 artists did not receive any assistance from the institution. No artists received training from the vocational training institution program from Vocational Training Institution, Industrial Training Institute (ITI), Polytechnics, Technical and Other Institute Recognised by Central Government/Concerned State, Government/Universities /Handicrafts Sector Skill Council and Such Other Affiliating Bodies.



Have you got technical training through the handicraft training programme	Frequency	Percent
Yes	11	5.9
No	174	94.1
Total	185	100.0

**Table no. 5.2.19 Participation in Handicraft Training Program details of Cane and Bamboo art**

Table no. 5.2.19 shows a sample of 185 artists, 11 were aware of the handicrafts training program, while the remaining 174 were unaware of the program. Out of 11 only 8 artists received training under the handicraft training program and received a tool package and also all the 8 artists received stipends for participating in the initiative.

**Soft skill training** is implemented with the objective of train the persons in non-technical skills such as micro finance/ entrepreneurship development/preparation of Business plans/preparation of project reports/ packaging/ export procedures/Documentation etc. so that to enable them in running their own enterprises smoothly. None of the 185 artists received soft skill training through the Handicraft Training Program, nor did they learn any of the program's skills, such as Micro Finance, Entrepreneurship Development, Business Plan Preparation, Project Report Preparation, Packaging Export Procedures, Documentation, and so on.

Only 11 of the 185 artists were aware of the Guru Shishya Parampara, while the remainder were unaware of the scheme.

Have you participated in training through guru shishya Parampara	Frequency	Percent
Yes	9	4.9
No	176	95.1
Total	185	100.0

**Table no. 5.2.20 participation in Guru Shishya Parampara details of Cane and Bamboo art**

Table no.5.2.20 shows out of 11 only 9 artists were taken part in the Guru Shishya Parampara program.

**Training the trainers** -It is a course for master crafts-person /trainers for refreshing and honing up their skills under which the master crafts-persons /trainers are exposed to new designs, use of improved tools and new production techniques and technologies. None of the 185 artists surveyed were aware of the Training the Trainers program though they were not aware of the scheme but 9 were master trainers and they also have trained master craft persons and out of 9 artists 7 artists were state awardee and none of them had Shilp Guru, National Award, National Merit Certificate, and other master crafts person award.

**Direct Benefit to Artisans**-Under the Direct Benefit to the Artisans aims at financially enabling the artisans' community to access to the best of healthcare facilities in the country. None of the artists were aware of the Artisan's direct advantage and the arrangement had not benefitted any of the artists.

Are you aware of Pradhan Mantri Jeevan Jyoti Bima Yojana? (Age Between 18 Years to 50 Years)	Frequency	Percent
Yes	3	1.6
No	182	98.4
Total	185	100.0

**Table no. 5.2.21 Awareness of Pradhan Mantri Jeevan Jyoti Bima Yojana details of Cane and Bamboo art**

Table no 5.2.21 shows when the question relating to it was asked only 3 out of 185 artists said that they were aware of the Pradhan Mantra Jeevan Jyoti Bima Yojna scheme but none of them had registered their name in the scheme. No one knew about the Artisan Support Program for People in Need and none of them had registered for the program.

Are you aware about the Interest Subvention Scheme for artisans	Frequency	Percent
Yes	9	4.9
No	176	95.1
Total	185	100.0

**Table no. 5.2.22 Awareness of Interest Subvention Scheme for Artisans details of Cane and Bamboo art**

Table no. 5.2.22 shows only 9 artists out of 185 had idea about the Interest Subvention Scheme for Artisans, they also had taken loan through the scheme and all of the artists were aware of the scheme's assistance for the supply of tools, safety equipment, looms, and other related items, and they all had received these items through it.

Are you aware of Urban Haat	Frequency	Percent
Yes	17	9.2
No	168	90.8
Total	185	100.0

**Table no. 5.2.23 Awareness of Urban Haat details of Cane and Bamboo art**

Table no. 5.2.23 shows 17 were aware of the Urban Haat program, while the remaining 168 did not have any idea. The 17 artists who participated said that they all are benefitted from the scheme.

Are you aware of Mini Urban Haat	Frequency	Percent
Yes	14	7.6
No	171	92.4
Total	185	100.0

**Table no. 5.2.24 Awareness of Mini Urban Haat details of Cane and Bamboo art**

Table no. 5.2.24 shows 14 artists were aware of the Mini Urban Haat program, while the remaining 171 did not have any idea. The 14 artists who participated said that they all are benefitted from the scheme.

All 185 artists were not aware of marketing and sourcing hubs in urban areas, craft school, handicraft museum, design bank, craft based resource centre, common facility centre, raw material, testing laboratories, craft village, integrated handicraft park and mega cluster scheme related to the artisans.

Do you know about the Marketing Support Service	Frequency	Percent
Yes	3	1.6
No	182	98.4
Total	185	100.0

**Table no. 5.2.25 Awareness of Marketing Support Service details of Cane and Bamboo art**

The table no. 5.2.25 depicts the marketing aid and service policies were known by 3 of the 185 artists, but not by the other 182 and these 3 had benefitted from the scheme.

Have You Participated in Marketing Events in India	Frequency	Percent
Yes	3	1.6
No	182	98.4
Total	185	100.0

**Table no. 5.2.26 Participation in Marketing Events details of Cane and Bamboo art**

Table no. 5.2.26 depicts 3 artists out of 185 were aware of the assistance for organizing/participating in marketing events in India and these 3 artists took part in marketing activities in India and had also benefited from the program.

Are you aware of Gandhi Shilp Bazar	Frequency	Percent
Yes	11	5.9
No	174	94.1
Total	185	100.0

**Table no. 5.2.27 Awareness of Gandhi Shilp Bazar details of Cane and Bamboo art**

Table no. 5.2.27 shows The Gandhi Shilp Bazaar was only known by 11 artists and all 11 artists took part, and all of them were pleased with the Gandhi Shilp Bazaar policy.

Are you aware of Craft Bazar	Frequency	Percent
Yes	11	5.9
No	174	94.1
Total	185	100.0

**Table no.5.2.28 Awareness of Craft Bazar details of Cane and Bamboo art**

Table no. 5.2.28 shows The Craft Bazaar was only known by 11 artists and all 11 artists took part, and all of them were happy with the Craft Bazaar policy.

Are you aware of Exhibition	Frequency	Percent
Yes	11	5.9

No	174	94.1
Total	185	100.0

**Table no. 5.2.29 Awareness of Exhibition details of Cane and Bamboo art**

Table no. 5.2.29 shows only 11 artists out of 185 were aware, participated and also satisfied of the exhibition scheme. None of the 185 artists were aware that built-up space was being hired for events staged by other organizations.

Are you aware of National Handicrafts Fair	Frequency	Percent
Yes	9	4.9
No	176	95.1
Total	185	100.0

**Table no. 5.2.30 Awareness of National Handicraft Fair details of Cane and Bamboo art**

Table no 5.2.30 shows The National Handicraft Fair scheme was known to 9 artists while rest are unaware and they were the ones who also participated and satisfied by the scheme.

The Demonstration program was not known to any of the 185 artists. None of the artists were aware of the strategy to participate in international fairs and exhibit abroad, Indian folk craft festival, stand-alone exhibits, road shows, and other events, opportunity to participate in Indian folk craft festivals, stand-alone shows, or road shows, among other events, no information about the market studies program in another country, program for international craft exposure, unaware of the cultural exchange scheme, unaware of the compliance, social or other welfare measures in place, The buyer-seller meet in India program, The marketing workshop curriculum, The advertising and brand promotion campaign, the print and electronic media publicity The web marketing initiative.

The state government initiative for development of artisans under Jharkhand Silk Textile and Handicraft Development Corporation Limited was known by 28 of the 185 artists while 157 were unaware about aegis of JHARCRAFT.

Do you work for Jharcraft	Frequency	Percent
Yes	20	10.8
No	165	89.2
Total	185	100.0

**Table no. 5.2.31 Working with JHARCRAFT details of Cane and Bamboo art**

Table no. 5.2.31 shows Jharkhand Silk Textile and Handicraft Development Corporation Limited employed only 20 artists out of a total of 28.

Have you participated in a skill development program in the jharcraft	Frequency	Percent
Yes	18	9.7
No	167	90.3
Total	185	100.0

**Table no. 5.2.32 participation in skill development details of Cane and Bamboo art**

Table no. 5.2.32 depicts Jharcraft's skill development program included 18 artists who participated in skill development program out of 20 artists.

Did this skill development program helps you in gaining customers	Frequency	Percent
Yes	14	7.6
No	171	92.4
Total	185	100.0

**Table no. 5.2.33 skill development helps in gaining customers details of Cane and Bamboo art**

Table no. 5.2.33 shows only 14 artists said that the skill development program aided them in getting consumers.

Have you ever participated in the "UrbanHaat "Program run by Jharcraft	Frequency	Percent
Yes	16	8.6
No	169	91.4
Total	185	100.0

**Table no. 5.2.34Participation in Urban Haat details of Cane and Bamboo art**

Table no. 5.2.34 shows Only 16 artists took part in Jharcraft's Urban Haat initiative.

Do you receive aid procurement of the materials and tools from jharcraft	Frequency	Percent
Yes	6	3.2
No	179	96.8
Total	185	100.0

**Table no. 5.2.35Assistance of aid procurementdetails of Cane and Bamboo art**

Table no. 5.2.35 shows only 6 artists received assistance from Jharcraft for the procurement of materials and tools and all 16 artists admit that their lifestyle has improved after they started working for Jharcraft.

Are you a member of an association/organisastion of an art	Frequency	Percent
Yes	65	35.1
No	120	64.9
Total	185	100.0

**Table no. 5.2.36Member of Organisation details of Cane and Bamboo art**

Table no. 5.2.36 shows 65 artists admitted to belonging to an organisation or non-governmental organisation (NGO), while the remaining120 artists stated that they did not belong to any of the organisations.

Did you get any benefits from an association/organisation	Frequency	Percent
Yes	59	31.9

No	126	68.1
Total	185	100.0

**Table no. 5.2.37benefits from organisation details of Cane and Bamboo art**

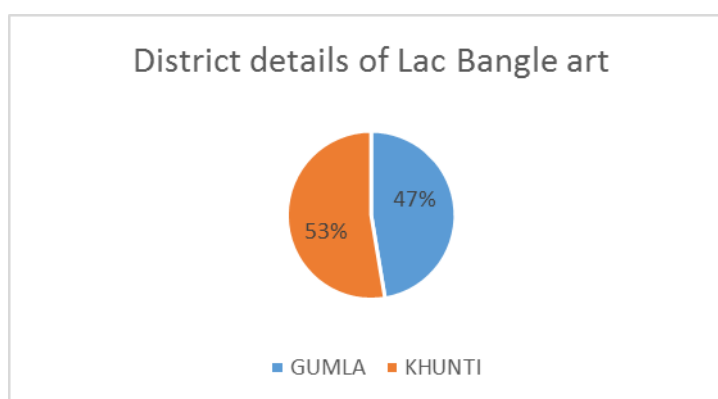
Table no. 5.2.37 depicts 59 artists out of 65 admitted that they were benefitted by the organization.

### 5.3 Lac Bangle Art

#### 5.3.1 Demographic Details

District	Frequency	Percent
Gumla	9	47.4
Khunti	10	52.6
Total	19	100.0

**Table no. 5.3.1District details of lac Bangle art**

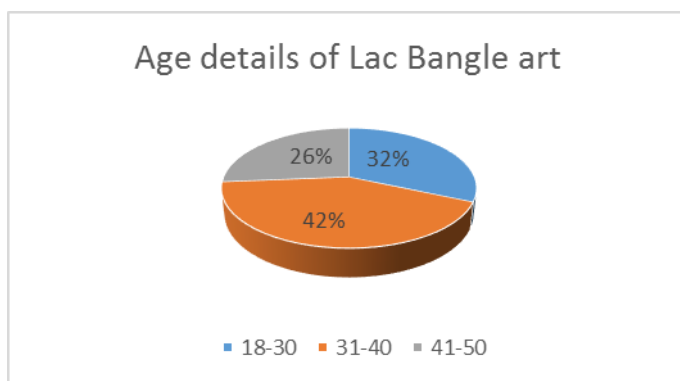


**Fig. 5.3.1District details of lac Bangle art**

The above table no.5.3.1 shows the districts of Jharkhand where Lac bangle are produced. A total of 19 artists were surveyed from various districts of Jharkhand. Out of the 19 artists 9 were from Gumla and 10 were from Khunti district of Jharkhand.

Age	Frequency	Percent
18-30	6	31.6
31-40	8	42.1
41-50	5	26.3
Total	19	100.0

**Table no. 5.3.2 Age details of lac Bangle art**



**Fig. 5.3.2 Age details of lac Bangle art**

Table no 5.3.2 shows from 19 artists surveyed 6 artists were between the ages of 18- 30, 8 Artists were between the ages of 31 – 40 and 5 Artists were between the ages of 41 – 50.

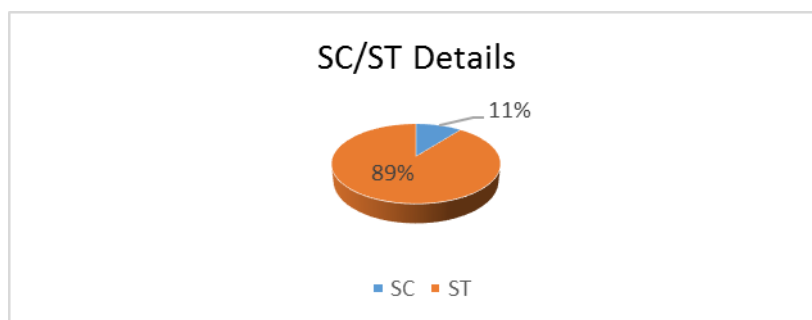
Gender	Frequency	Percent
Female	19	100.0

**Table no. 5.3.3 Gender details of lac Bangle art**

As per the respondents table no. 5.3.3 shows all 19 were female artist.

SC/ST	Frequency	Percent
SC	2	10.5
ST	17	89.5
Total	19	100.0

**Table no. 5.3.4 SC/ST details of lac Bangle art**

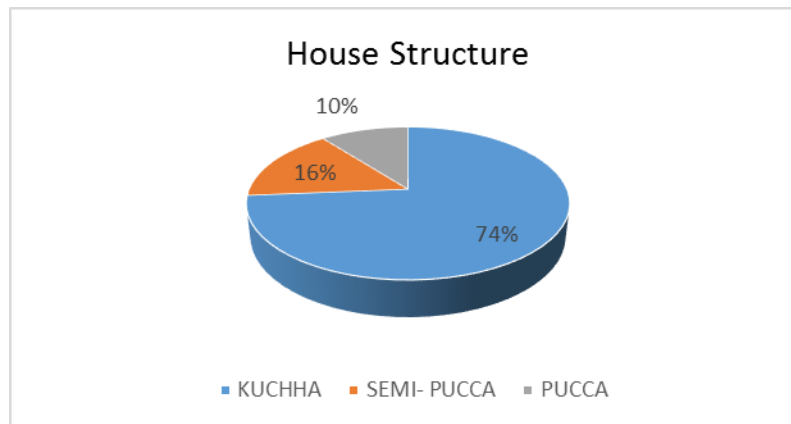


**Fig. 5.3.3 SC/ST details of lac Bangle art**

Table no. 5.3.4 shows 2 i.e., 10 % belonged to the schedule caste category, while 17 that is 89 % belonged to the schedule tribe's category.

House Structure	Frequency	Percent
Kuchha	14	73.7
Semi- Pucca	3	15.8
Pucca	2	10.5
Total	19	100.0

**Table no. 5.3.5 House Structure details of lac Bangle art**

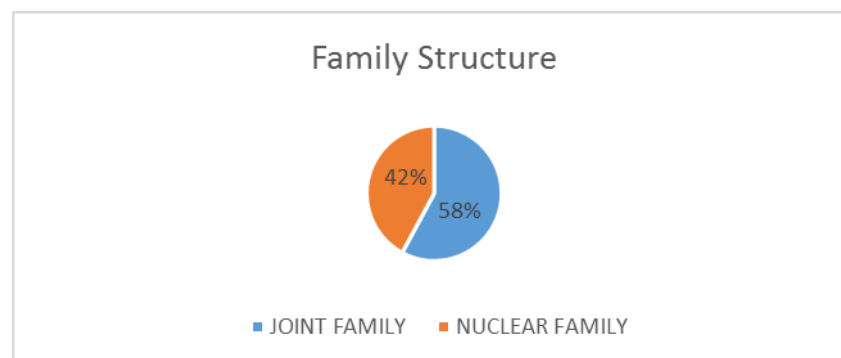


**Fig. 5.3.4 House Structure details of lac Bangle art**

The questionnaire also had questions related to the dwelling place of artists. This is also an indication of status of government of India provides financial support of constructing houses for the artists. Table no. 5.3.5 shows out of 19 artists, 14 artists lived in Kuchha house, 3 in semi-pucca house, and only 2 had pucca house.

Family Structure	Frequency	Percent
Joint Family	11	57.9
Nuclear Family	8	42.1
Total	19	100.0

**Table no. 5.3.6 Family Structure details of lac Bangle art**



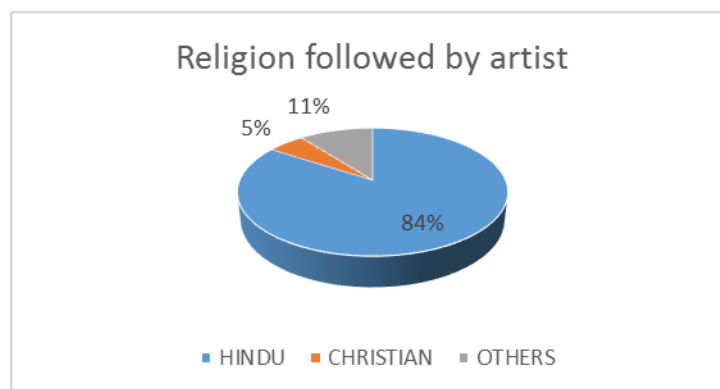
**Fig.5.3.5 Family Structure details of lac Bangle art**

Table no. 5.3.6 shows regarding the family structure 11 had joint family whereas 8 had nuclear family.

Religion	Frequency	Percent
Hindu	16	84.2
Christian	1	5.3
Others	2	10.5
Total	19	100.0

**Table no. 5.3.7 Religion details of lac Bangle art**



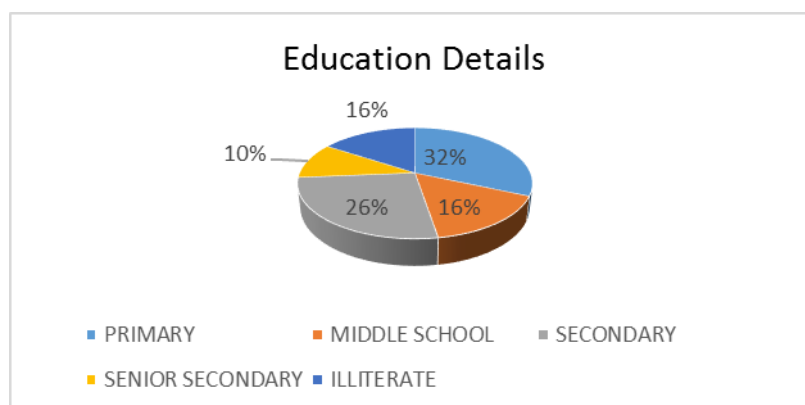


**Fig. 5.3.6 Religion details of lac Bangle art**

Table no 5.3.7 shows 16 artists followed Hindu religion, 1 is Christian and rest 2 followed some other religion.

Education	Frequency	Percent
Primary	6	31.6
Middle School	3	15.8
Secondary	5	26.3
Senior Secondary	2	10.5
Illiterate	3	15.8
Total	19	100.0

**Table no. 5.3.8 Education details of lac Bangle art**

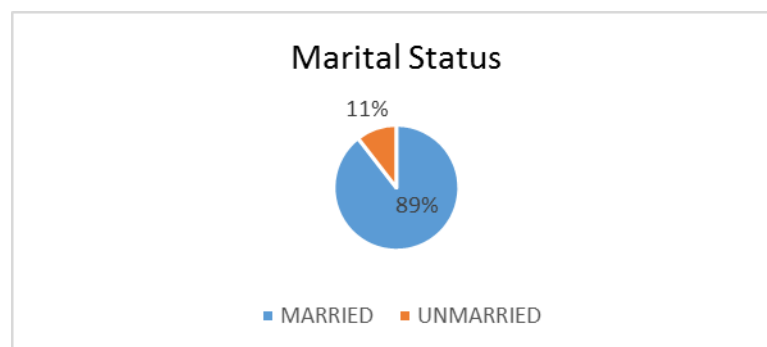


**Fig.5.3.7 Education details of lac Bangle art**

Table no. 5.3.8 shows out of 19 artists 3 have no formal education and 16 had formal education where 6 have completed primary school, 3 have completed middle school, 5 have completed secondary school, 2 have done senior secondary school.

Marital Status	Frequency	Percent
Married	17	89.5
Unmarried	2	10.5
Total	19	100.0

**Table no. 5.3.9 Marital Status details of lac Bangle art**

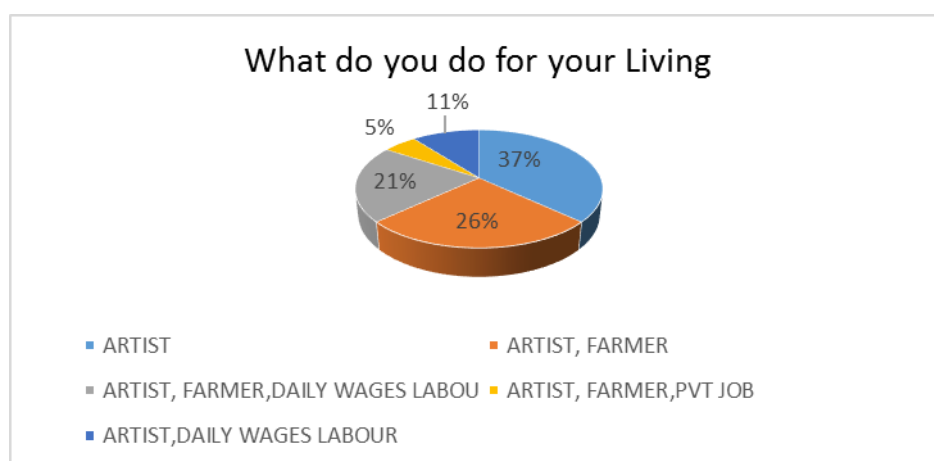


### 5.3.8 Marital Status details of lac Bangle art

Table no.5.3.9 shows 17 artists are married and 2 are single.

What do you do for your living	Frequency	Percent
Artist	7	36.8
Artist, Farmer	5	26.3
Artist, Farmer, Daily WagesLabour	4	21.1
Artist, Farmer, Pvt Job	1	5.3
Artist, Daily Wages Labour	2	10.5
Total	19	100.0

**Table no. 5.3.10 Living Condition details of lac Bangle art**



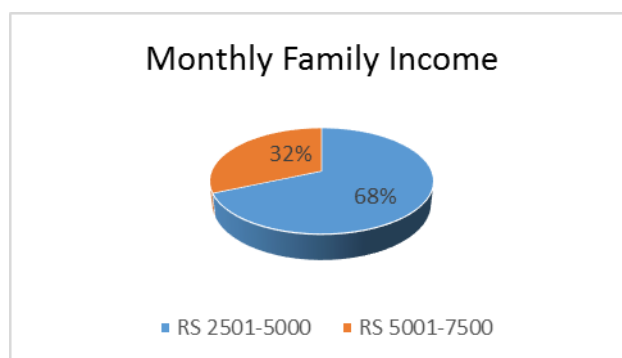
**Fig. 5.3.9 Living Condition details of lac Bangle art**

Table shows 5.3.10 out of 19 artists, 7 are wholly reliant on lac bangle art and the rest artists have their artisan card but are not reliant completely on art, 5 work as farmer, 4 work as farmer and daily wages worker/labour and 1 artist work as farmer and private job and 1 work as daily wages labours.

Monthly Family Income	Frequency	Percent
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Rs 2501-5000	13	68.4
Rs 5001-7500	6	31.6
Total	19	100.0

**Table no. 5.3.11 Monthly Family Income details of lac Bangle art**



**Fig. 5.3.10 Monthly Family Income details of lac Bangle art**

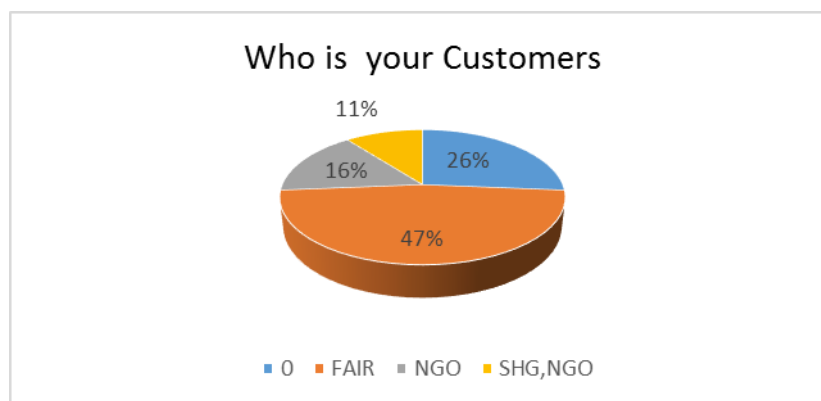
Table no. 5.3.11 shows out of 19 artists have a monthly income of 2501-5000 rupees and 6 have a monthly income of 5001-7500 rupees.

### 5.3.2 Arts

There were specific questions relating to the practice of art and all artists acknowledged that lac bangle is not their traditional art they learned it from the master person of their area and have been performing it for many years and are deeply involved in the art, value it, and like to practising it. All of the artists practising this art for 1-10 years. According to the respond of artists the price of products varied from rupees 20 to 1200. The average monthly sale of an art product in terms of Indian rupees was from 2000-8000. On an average a minimum 20 to maximum 500 bangle items could be produced in a month depending on the nature of item and demand from customers.

Who is your customers	Frequency	Percent
0	5	26.3
Fair	9	47.4
NGO	3	15.8
SHG, NGO	2	10.5
Total	19	100.0

**Table no. 5.3.12 Customers details of lac Bangle art**



**Fig. 5.3.11 Customers details of lac Bangle art**

Table no. 5.3.12 shows 47 % of the artists sell their product in fair, while 15% of them sell their product to NGO and rest 10% artists sell their product to SHG/NGO. From this art the artists could earn minimum rupees 24000 to maximum 85000 annually. 73 %the artists acknowledge that any client directly contacts them in their village. They granted them a discount if client demand for the goods was high, according to all artists.

What is your biggest problem in gaining new customers	Frequency	Percent
Market	19	100.0

**Table no. 5.3.13 Problems Gaining Customers details of lac Bangle art**

Table no. 5.3.13 depicts all artist admitted that they don't have sufficient market for selling their product and they are not capable of purchasing raw material. So this is the biggest problem for an artist. 14 artists have expressed an interest in taking part in various events in order to boost their sales and are interested in developing young talent.

In your opinion what is the future of your art	Frequency	Percent
Bright	14	73.7
Dark	5	26.3
Total	19	100.0

**Table no. 5.3.14 Future details of lac Bangle art**

Table no. 5.3.14 depicts 73% of the artists believe that Art has a promising future and will flourish in the next years ahead.

How can you make this sustainable	Frequency	Percent
By Making and Learning New Pattern and	9	47.4
Teaching to the New Generation	10	52.6
Total	19	100.0

**Table no. 5.3.15 Sustainable Condition details of lac Bangle art**

Table no. 5.3.15 depicts out of 19 artists, 9 artists confess that they have continued to practicing it by learning new pattern and style while 10 artists said they providing training to younger artists.

### 5.3.3 Schemes and Policies

Specific questions were asked about the governmental policies and the benefits of the policies where 19 of the 19 have an artisan card. Out of 19 artists, 18 have obtained their Artisan card through a government agency and 1 had obtained it through some other organization working in their district.

Do you know about Design and Technology Upgradation	Frequency	Percent
Yes	19	100.0

**Table no. 5.3.16 Awareness of Design and Technology Upgradation details of lac Bangle art**

Table no. 5.3.16 shows all of the 19 artists were aware of the Design and Technology Upgradation initiative. 19 of the 19 artists were aware of the Design and Development workshop and also took part in a one-month Design and Development program.

Participation in one Marketing Event	Frequency	Percent
Yes	19	100.0

**Table no. 5.3.17 Participation in One Marketing Event details of lac Bangle art**

Table no. 5.3.17 shows all 19 artists participated one marketing event program and received stipends for participating in the design development program.

Are you aware of the Integrated Design and Technology Development Project	Frequency	Percent
Yes	19	100.0

**Table no. 5.3.18 Awareness in Integrated Design and Technology Development Project details of lac Bangle art**

Table no. 5.3.18 shows 19 of the 19 artists were aware of the Design and Technology development project initiative and took part in a 3-month Design and Development program and all of the them received wage remuneration for participating in the initiative.

Did you get design support from a reputed institution NID, NIFT, EPCH, CEPC, NCDP and Other	Frequency	Percent
No	19	100.0

**Table no. 5.3.19 Assistance from Reputed Institution details of lac Bangle art**

Table no. 5.3.19 depicts only no artists received design assistance from a reputable institution NID, NIFT, EPCH, NCDP, and other and also did not participating in the initiative and did not receive any assistance from the institution. No artists received training from the vocational training institution program from Vocational Training Institution, Industrial Training Institute (ITI), Polytechnics, Technical and Other Institute Recognised by Central Government/Concerned State, Government/Universities /Handicrafts Sector Skill Council and Such Other Affiliating Bodies.

**Handicrafts Training Program-** To increase production base by involving more and more persons in this sector, large number of training programs in hard and soft skills are required to be undertaken to fill the gap of the skilled workforce. A sample of 19 artists, only 9 were aware of the handicrafts training program, while the remaining 10 were unaware of the program. No artists received training under the handicraft training program, a tool package and stipends for participating in the initiative.

**Soft skill training** is implemented with the objective of train the persons in non-technical skills such as micro finance/ entrepreneurship development/preparation of Business plans/preparation of project reports/ packaging/ export procedures/Documentation etc. so that to enable them in running their own enterprises smoothly. None of the 19 artists received soft skill training through the Handicraft Training Program, nor did they learn any of the program's skills, such as Micro Finance, Entrepreneurship Development, Business Plan Preparation, Project Report Preparation, Packaging Export Procedures, Documentation, and so on.

Only 7 of the 19 artists were aware of the Guru Shishya Parampara, while the remainder were unaware of the scheme.

Have you participated in Training Through Guru Shishya Parampara	Frequency	Percent
Yes	1	5.3
No	18	94.7
Total	19	100.0

**Table no. 5.3.20 participation in Guru Shishya Parampara details of lac Bangle art**

Table no. 5.3.20 shows out of 7only 1 artist were taken part in the Guru Shishya Parampara program.

**Training the trainers** -It is a course for master crafts-person /trainers for refreshing and honing up their skills under which the master crafts-persons /trainers are exposed to new designs, use of improved tools and new production techniques and technologies. None of the 19 artists surveyed were aware of the Training the Trainers program and none of them were State Awardee, Shilp Guru, National Award, National Merit Certificate, and other master crafts person award.

**Direct Benefit to Artisans**-Under the Direct Benefit to the Artisans aims at financially enabling the artisans' community to access to the best of healthcare facilities in the country. None of the artists were aware of the Artisan's direct advantage and the arrangement had not benefitted any of the artists.

Are you aware of Pradhan Mantri Jeevan Jyoti Bima Yojana? (Age between 18 Years To 50 Years)	Frequency	Percent
Yes	8	42.1
No	11	57.9
Total	19	100.0

**Table no. 5.3.21Awareness of Pradhan Mantri Jeevan Jyoti Bima Yojana details of lac Bangle art**

Tableno. 5.3.21 shows when the question relating to it was asked only 8 out of 19 artists said that they were aware of the Pradhan Mantra Jeevan Jyoti BimaYojna scheme but none of them had registered their name in the scheme. No one knew about the Artisan Support Program for People in Need and none of them had registered for the program.

Are you aware about the Interest Subvention Scheme for artisans	Frequency	Percent
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No	19	100.0
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**Table no. 5.3.22 Awareness of Interest Subvention Scheme for Artisans details of lac Bangle art**

Table no. 5.3.22 shows no artists had idea about the Interest Subvention Scheme for Artisans, and also had not taken loan through the scheme and none of the artists were aware of the scheme's assistance for the supply of tools, safety equipment, looms, and other related items, and had not received these items through it.

**Urban Haat-** The objective of this component is to setup a permanent marketing infrastructure in big towns/ metropolitan cities to provide direct marketing facilities to the handicraft's artisans/handloom weavers. This will enable them to sell their products round the year to a wider target audience. 19 of the 19 artists were not aware of the Urban Haat program, and no one had participated and benefitted from the scheme.

Are you aware of Mini Urban Haat	Frequency	Percent
Yes	8	42.1
No	11	57.9
Total	19	100.0

**Table no. 5.3.23 Awareness of Mini Urban Haat details of lac Bangle art**

Table no. 5.3.23 shows 8 artists were aware of the Mini Urban Haat program, while the remaining 11 did not have any idea. The 8 artists who participated said that they all are benefitted from the scheme. All 19 artists were not aware of marketing and sourcing hubs in urban areas, craft school, handicraft museum, design bank, craft based resource centre, common facility centre, raw material, testing laboratories, craft village, integrated handicraft park, mega cluster, marketing support service, marketing events, Gandhi shilp bazaar, craft bazaar, exhibition, National Handicraft Fair scheme related to the artisans.

The Demonstration program was not known to any of the 185 artists. None of the artists were aware of the strategy to participate in international fairs and exhibit abroad, Indian folk craft festival, stand-alone exhibits, road shows, and other events, opportunity to participate in Indi folk craft festivals, stand-alone shows, or road shows, among other events, no information about the market studies program in another country, program for international craft exposure, unaware of the cultural exchange scheme, unaware of the compliance, social or other welfare measures in place, The buyer-seller meet in India program, The marketing workshop curriculum, The advertising and brand promotion campaign, the print and electronic media publicity The web marketing initiative.

The state government initiative for development of artisans under Jharkhand Silk Textile and Handicraft Development Corporation Limited was known by all of the 19 artists.

Do you work for Jharcraft	Frequency	Percent
Yes	19	100.0

**Table no.5.3.24 Working with JHARCRAFT details of lac Bangle art**

Table no. 5.3.24 shows Jharkhand Silk Textile and Handicraft Development Corporation Limited employed all of the 19 artists.

Have you participated in a skill development program in the Jharcraft	Frequency	Percent
Yes	19	100.0

**Table no. 5.3.25 Participation in skill development program details of lac Bangle art**

Table no. 5.3.25 depicts Jharcraft's skill development program included all 19 artists who participated in skill development program.

Did this skill development program helps you in gaining customers	Frequency	Percent
Yes	15	78.9
No	4	21.1
Total	19	100.0

**Table no. 5.3.26skill development helps in gaining customers details of lac Bangle art**

Table no. 5.3.26 shows only 15 artists said that the skill development program aided them in getting consumers.

Have you ever participated in the "Urban Haat "Program run by Jharcraft	Frequency	Percent
No	19	100.0

**Table no. 5.3.27Participation in Urban Haat details of lac Bangle art**

Table no. 5.3.27 shows no artists took part in Jharcraft's Urban Haat initiative.

Do you receive aid procurement of the materials and tools from jharcraft	Frequency	Percent
Yes	10	52.6
No	9	47.4
Total	19	100.0

**Table no. 5.3.28Assistance of aid procurement details of lac Bangle art**

Table no. 5.3.28 shows only 10 artists received assistance from Jharcraft for the procurement of materials and tools and all artists admit that their lifestyle has improved after they started working for Jharcraft.

Are you a member of an association/organisation of an art	Frequency	Percent
Yes	8	42.1
No	11	57.9
Total	19	100.0

**Table no. 5.3.29 Member of Organisation details of lac Bangle art**

Table no. 5.3.29 shows 8 artists admitted to belonging to an organisation or non-governmental organisation (NGO), while the remaining11 artists stated that they did not belong to any of the organisations. All 8 artists admitted that they were benefitted by the organization.

## **5.4 Terracotta Art**



### 5.4.1 Demographic Details

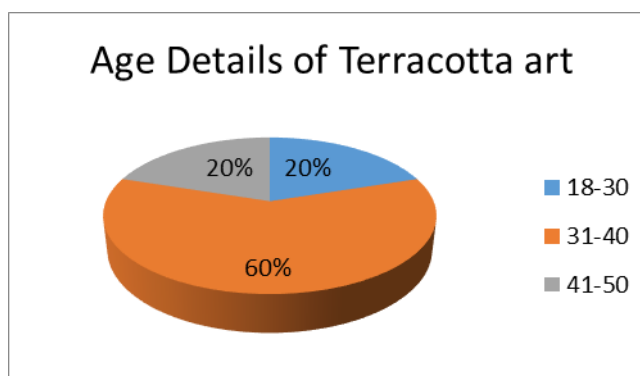
District	Frequency	Percent
Dumka	5	100.0

**Table no. 5.4.1 District details of Terracotta art**

The above table no. 5.4.1 shows the districts of Jharkhand where Terracotta art are produced. A total of 5 artists were surveyed from various districts of Jharkhand and all 5 artists were from Dumka district of Jharkhand.

Age	Frequency	Percent
18-30	1	20.0
31-40	3	60.0
41-50	1	20.0
Total	5	100.0

**Table no.5.4.2 Agedetails of Terracotta art**



**Fig.5.4.1 Age details of Terracotta art**

Table no.5.4.2 shows from 5 artists surveyed 1 artist were between the ages of 18- 30, 3 Artists were between the ages of 31 - 40, and 1 artist were between the ages of 41-50.

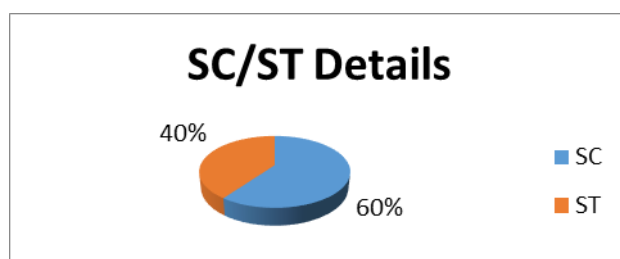
Gender	Frequency	Percent
Female	5	100.0

**Table no. 5.4.3 Gender details of Terracotta art**

As per the respondents table no. 5.4.3 shows all 5 were female artist.

SC/ST	Frequency	Percent
SC	3	60.0
ST	2	40.0
Total	5	100.0

**Table no. 5.4.4 SC/ST details of Terracotta art**

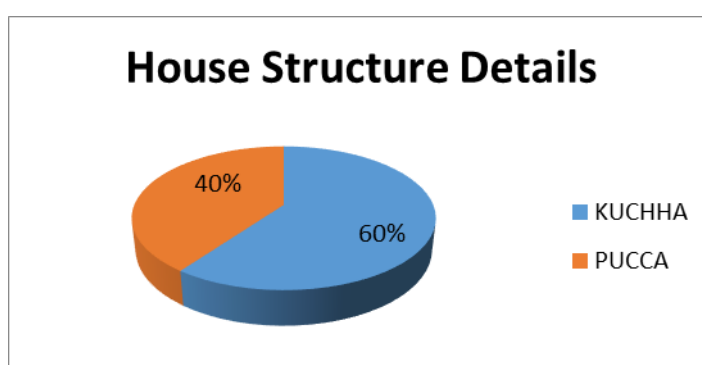


**Fig. 5.4.2 SC/ST details of Terracotta art**

Table no. 5.4.4 shows 3 artist which is 60 % belonged to the schedule caste category, while 2 that is 40 % belonged to the schedule tribe's category.

House Structure	Frequency	Percent
Kuchha	3	60.0
Pucca	2	40.0
Total	5	100.0

**Table no. 5.4.5 House Structure details of Terracotta art**

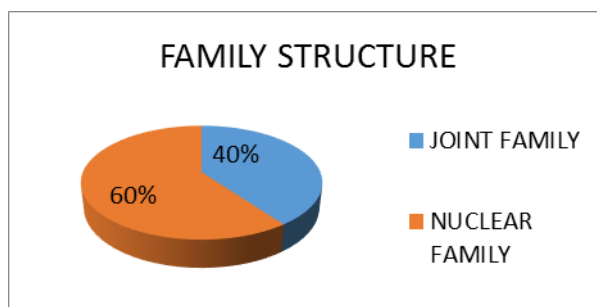


**Fig. 5.4.3 House Structure details of Terracotta art**

The questionnaire also had questions related to the dwelling place of artists. This is also an indication of status of government of India provides financial support of constructing houses for the artists. Table no. 5.4.5 shows out of 5 artists, 3 artists lived in Kuchha house, and only 2 had pucca house.

Family Structure	Frequency	Percent
Joint Family	2	40.0
Nuclear Family	3	60.0
Total	5	100.0

**Table no. 5.4.6 Family Structure details of Terracotta art**

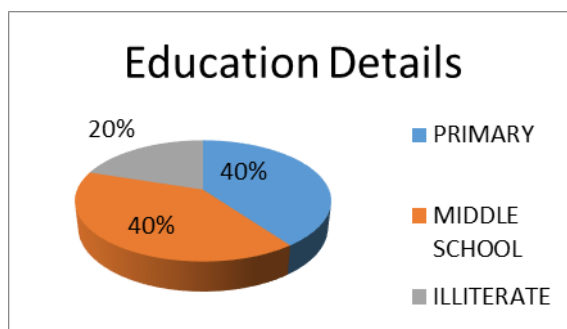


**Fig. 5.4.4 Family Structure details of Terracotta art**

Table no. 5.4.6 shows regarding the family structure 2 had joint family whereas 3 had nuclear family and all artists followed Hindu religion.

Education	Frequency	Percent
Primary	2	40.0
Middle School	2	40.0
Illiterate	1	20.0
Total	5	100.0

**Table no. 5.4.7 Education details of Terracotta art**



**Fig. 5.4.5 Education details of Terracotta art**

Table no. 5.4.7 shows out of 5 artists 1 have no formal education and 4 had formal education where 2 have completed primary school and 2 have completed middle school.

Marital Status	Frequency	Percent
Married	5	100.0

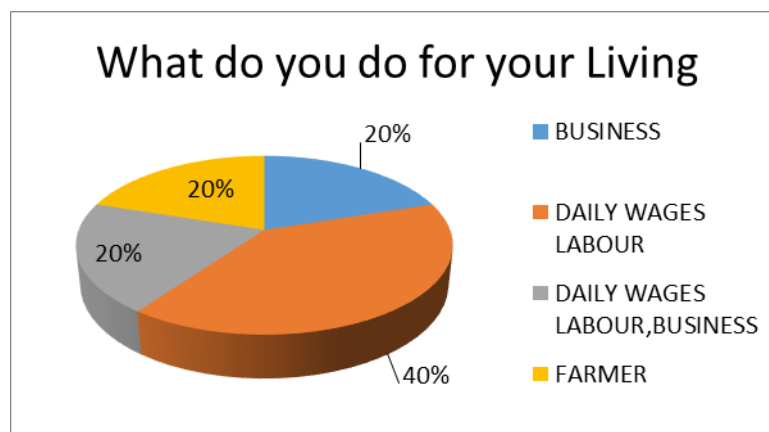
**Table no. 5.4.8 details of Terracotta art**

Table no. 5.4.8 shows all 5 artists are married.

What do you do for your living	Frequency	Percent
Business	1	20.0
Daily Wages Labour	2	40.0
Daily Wages Labour, Business	1	20.0
Farmer	1	20.0

Total	5	100.0
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**Table no. 5.4.9 Living Condition details of Terracotta art**

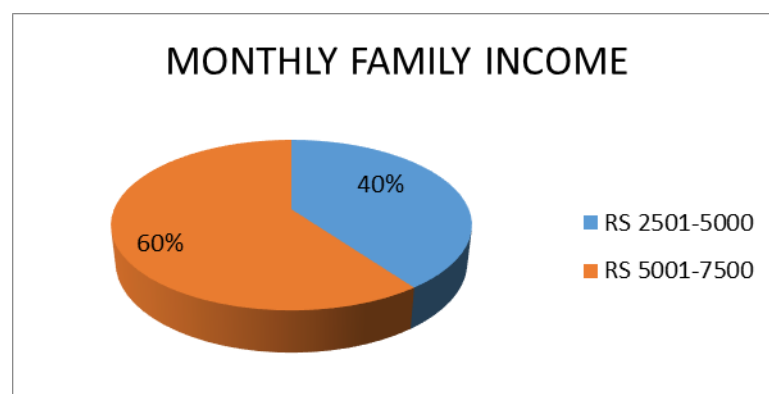


**Fig. 5.4.5 Living Condition details of Terracotta art**

Table no. 5.4.9 shows out of 5 artists, no artist are wholly reliant on the art and no artists have their artisan card. 1 worked as business 2 work as daily wage worker/labour and 2 worked as daily wages worker/labour/business and 1 worked as farmer.

Monthly Family Income	Frequency	Percent
Rs 2501-5000	2	40.0
Rs 5001-7500	3	60.0
Total	5	100.0

**Table no. 5.4.10 Monthly Family Income details of Terracotta art**



**Fig. 5.4.6 Monthly Family Income details of Terracotta art**

Table no. 5.4.10 shows out of 5, 2 artists have a monthly income of 2501-5000 rupees and 3 have a monthly income of 5001-7500 rupees.

## 5.4.2 Arts

There were specific questions relating to the practice of art and all artists claimed that terracotta art is their traditional art and that their grandparents have been performing it for many generations and they are deeply involved in the art, value it, and like to practising it. There are 5 artists and all 5 have been practising this art for 1-10 years. According to the

respond of artists the price of products varied from rupees 300 to 500. The average monthly sale of an art product in terms of Indian rupees was from 1000-2000.

Who is your customers	Frequency	Percent
NGO	5	100.0

**Table no. 5.4.11 Customers details of Terracotta art**

Table no. 5.4.11 shows 100 % of the artists sell their product to NGO. From this art the artists could not earn a single penny in recent times monthly/annually. All the artists acknowledge that any client directly contacts them in their village. They granted them a discount if client demand for the goods was high, according to all 5 artists.

What is your biggest problem in gaining new customers	Frequency	Percent
No marketing and no awareness	5	100.0

**Table no. 5.4.12 Problems Gaining Customers details of Terracotta art**

Table no. 5.4.12 depicts 100 % artist admitted that they don't have sufficient market for selling their product. So, this is the biggest problem for an artist. All artists have expressed an interest in taking part in various events in order to boost their sales. 80 % artists are interested in developing young talent.

In your opinion what is the future of your art	Frequency	Percent
Bright	5	100.0

**Table no. 5.4.13 Future details of Terracotta art**

Table no. 5.4.13 depicts all of the artists believe that Terracotta art has a promising future and will flourish in the next coming years. They also admitted that if government takes interest in promoting the art and the artists, it will help the art to flourish more in coming days.

How can you make this sustainable	Frequency	Percent
Teaching to the younger one	5	100.0

**Table no. 5.4.14 details of Terracotta art**

Table no. 5.4.14 depicts out of 185 artists, 174 confess that their art is traditional and religious and that they have continued to practicing it while also providing training to younger artists.

### 5.4.3 Schemes and Policies

Specific questions were asked about the governmental policies and the benefits of the policies for the artisan where all artists said that they don't have an artisan card and they were not aware about any scheme or policies related to the artisan run by central /state government.

## 5.5 Zari & Zari Goods Art

### 5.5.1 Demographic Details

District	Frequency	Percent
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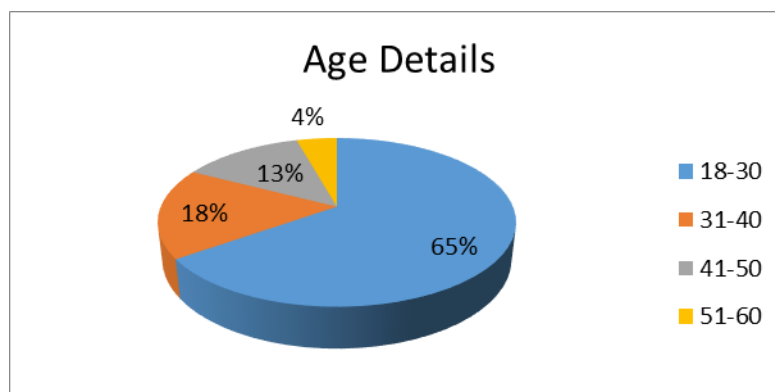
Lohardaga	23	100.0
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**Table no. 5.5.1 District details of Zari & Zari Goods Art**

The above table no. 5.5.1 shows the districts of Jharkhand where Zari and Zari goods crafts are produced. A total of 23 artists were surveyed from various districts of Jharkhand. All 23 artists were from Lohardaga district of Jharkhand.

Age	Frequency	Percent
18-30	15	65.2
31-40	4	17.4
41-50	3	13.0
51-60	1	4.3
Total	23	100.0

**Table no. 5.5.2 Age details of Zari & Zari Goods Art**



**Fig. 5.5.1 Age details of Zari & Zari Goods Art**

Table no 5.5.2 shows from 23 artists surveyed 15 artists were between the ages of 18- 30, 4 Artists were between the ages of 31 - 40, 3 Artists were between the ages of 41 – 50 and 1 artist were between the ages of 51- 60.

Gender	Frequency	Percent
Female	23	100.0

**Table no. 5.5.3 Gender details of Zari & Zari Goods Art**

As per the respondents table no. 5.5.3 all of the 23 were female artist.

SC/ST	Frequency	Percent
ST	23	100.0

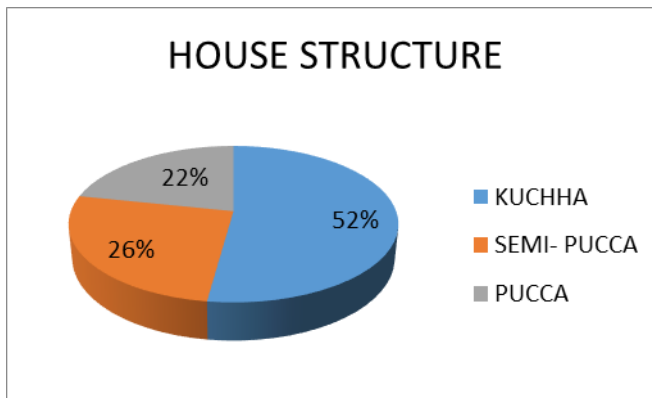
**Table no. 5.5.4 SC/ST details of Zari & Zari Goods Art**

Table no. 5.5.4 shows all 23 artists i.e. 100 % belonged to the schedule tribes category.

House Structure	Frequency	Percent
Kuchha	12	52.2

Semi- Pucca	6	26.1
Pucca	5	21.7
Total	23	100.0

**Table no. 5.5.5 House Structure details of Zari & Zari Goods Art**



**Fig .5.5.2 House Structure details of Zari & Zari Goods Art**

The questionnaire also had questions related to the dwelling place of artists. This is also an indication of status of government of India provides financial support of constructing houses for the artists. Table no. 5.5.5 shows out of 23 artists, 12 artists lived in Kuchha house, 6 in semi-pucca house, and only 5 had pucca house.

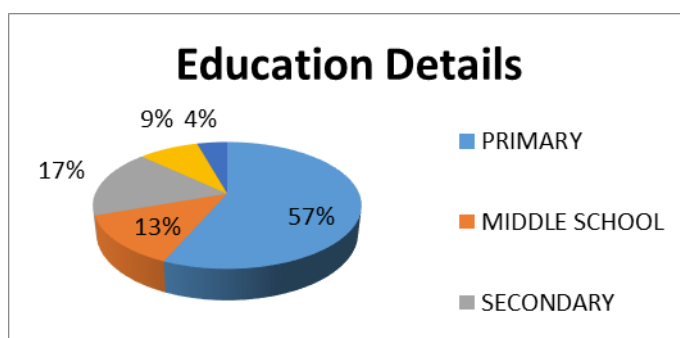
Family Structure	Frequency	Percent
Joint Family	23	100.0

**Table no. 5.5.6 Family Structure details of Zari & Zari Goods Art**

Table no. 5.5.6 shows regarding the family structure all 23 had joint family and all artists followed Hindu religion.

Education	Frequency	Percent
Primary	13	56.5
Middle School	3	13.0
Secondary	4	17.4
Senior Secondary	2	8.7
Illiterate	1	4.3
Total	23	100.0

**Table no. 5.5.7 Education details of Zari & Zari Goods Art**

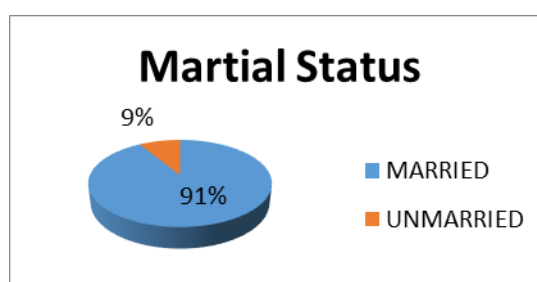


**Fig. 5.5.3 Education details of Zari & Zari Goods Art**

Table no 5.5.7 shows out of 23 artists 1 have no formal education and 22 had formal education where 13 have completed primary school, 3 have completed middle school, 4 have completed secondary school, 2 have done senior secondary school.

Marital Status	Frequency	Percent
Married	21	91.3
Unmarried	2	8.7
Total	23	100.0

**Table no. 5.5.8 Marital Statusdetails of Zari & Zari Goods Art**



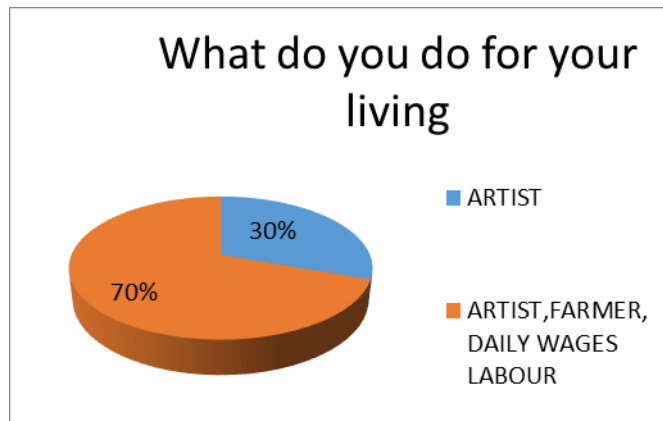
**Fig. 5.5.4 Marital Statusdetails of Zari & Zari Goods Art**

Table no. 5.5.8 shows 21 artists are married and 2 are single total of 23 artists.

What do you do for your living	Frequency	Percent
Artist	7	30.4
Artist, Farmer, Daily Wages Labour	16	69.6
Total	23	100.0

**Table no. 5.5.9 Living Condition details of Zari & Zari Goods Art**



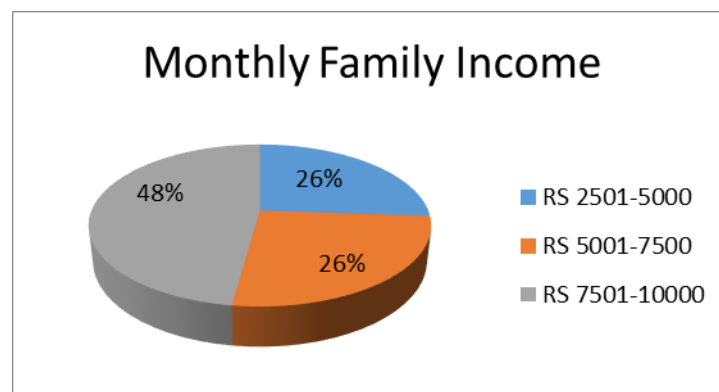


**Fig . 5.5.5 Living Condition details of Zari & Zari Goods Art**

Table shows out of 185 artists, 7 are wholly reliant on zari goods art and the rest artists have their artisan card but are not reliant completely on art, 16 work as daily wage worker/labour, farmer.

Monthly Family Income	Frequency	Percent
RS 2501-5000	6	26.1
RS 5001-7500	6	26.1
RS 7501-10000	11	47.8
Total	23	100.0

**Table no. 5.5.10 Monthly Family Income details of Zari & Zari Goods Art**



**Fig. 5.5.6 Monthly Family Income details of Zari & Zari Goods Art**

Table no. 5.5.10 shows out of 23 artists 6 have a monthly income of 2501-5000 rupees, 6 have a monthly income of 5001-7500 rupees and 11 have a monthly income of 7501-10000 rupees.

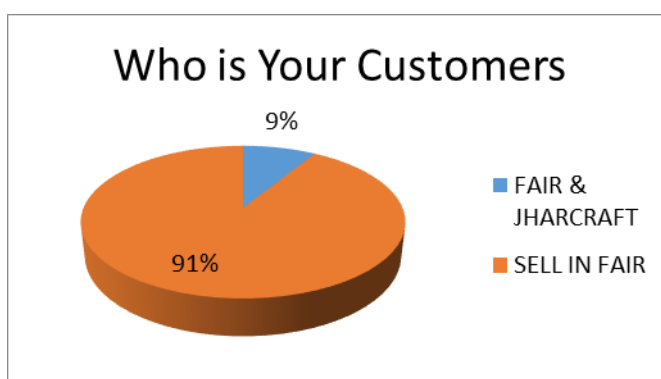
## 5.5.2 Arts

There were specific questions relating to the practice of art and all artists claimed that zari goods art is not their traditional art and that their grandparents have not been performing it they learnt it from some other trainer and practiced it for many years and are deeply involved in the art, value it, and like practising it. All 23 artists have been practising this art for 1-10 years. According to the respond of artists the price of products varied from rupees 40 to

20000. The average monthly sale of an art product in terms of Indian rupees was from 3500-55000. On an average a minimum 5 to maximum 20 zari goods items could be produced in a month depending on the nature of item and demand from customers.

Who is your customers	Frequency	Percent
Fair &Jharcraft	2	8.7
Sell In Fair	21	91.3
Total	23	100.0

**Table no. 5.5.11Customers details of Zari & Zari Goods Art**



**Fig . 5.5.7Customers details of Zari & Zari Goods Art**

Table no. 5.5.11 shows 91 % of the artists sell their product in fair, while 2% of them sell their product to Jharcraft. From this art the artists could earn minimum rupees 20,000 to maximum 90,000 annually. All the artists acknowledge that any client directly contacts them in their village. They granted them a discount if client demand for the goods was high.

What is your biggest problem in gaining new customers	Frequency	Percent
Market	23	100.0

**Table no. 5.5.12Problems Gaining Customers details of Zari & Zari Goods Art**

Table no. 5.5.12 depicts 100 % artist admitted that they don't have sufficient market for selling their product. So this is the biggest problem for an artist. All artists have expressed an interest in taking part in various events in order to boost their sales and all artists are interested in developing young talent.

In your opinion what is the future of your art	Frequency	Percent
Bright	23	100.0

**Table no. 5.5.13Future details of Zari & Zari Goods Art**

Table no. 5.5.13 depicts all of the artists believe that Cane Bamboo Art has a promising future and will flourish in the next coming years.

How can you make this sustainable	Frequency	Percent
Make New Items	23	100.0

**Table no. 5.5.14Sustainbale Condition details of Zari & Zari Goods Art**

Table no. 5.5.14 depicts all 23 confess that they have continued to practicing it to create new items and designs.

### **5.5.3 Schemes and Policies**

Specific questions were asked about the governmental policies and the benefits of the policies where 23 of the 23 have an artisan card. All 23 have obtained their Artisan card through a government agency working in their district.

Do you know about Design and Technology Upgradation	Frequency	Percent
Yes	23	100.0

**Table no. 5.5.15Awariness of Design and Technology Upgradation details of Zari & Zari Goods Art**

Table no. 5.5.15 shows all 23 artists were aware of the Design and Technology Upgradation initiative and all of them were aware of the Design and Development workshop and also participated in one-month Design and Development program.

Participation in one Marketing Event	Frequency	Percent
Yes	23	100.0

**Table no. 5.5.16Participation in One Marketing Event details of Zari & Zari Goods Art**

Table no. 5.5.16 shows only all 23 participated in one marketing event program and received stipends for participating in the design development program.

Are you aware of the Integrated Design and Technology Development Project	Frequency	Percent
Yes	23	100.0

**Table no. 5.5.17Awareness in Integrated Design and Technology Development Project details of Zari & Zari Goods Art**

Table no. 5.5.17 shows all of the 23 artists were aware of the Design and Technology development project initiative and participated in 3-month Design and Development program and all of the 23 artists received wage remuneration for participating in the initiative.

Did you get design support from a reputed institution NID, NIFT, EPCH, CEPC, NCDP and other	Frequency	Percent
No	23	100.0

**Table no. 5.5.18Assistance from Reputed Institution details of Zari & Zari Goods Art**

Table no. 5.5.18 depicts no artists received design assistance from a reputable institution NID, NIFT, EPCH, NCDP, and other. No artists received training from the vocational training institution program from Vocational TrainingInstitution, Industrial Training Institute (Iti), Politechnics, Technical and Other Institute Recognised ByCentral Government/Concerned State, Government/Universities /Handicrafts Sector Skil Council and Such Other Affiliating Bodies.

**Handicrafts Training Program** -To increase production base by involving more and more persons in this sector, large number of training programmes in hard and soft skills are required to be undertaken to fill the gap of the skilled workforce. In a sample of 23 artists no artists were aware of the handicrafts training program and none of them had received training under the handicraft training program.

**Soft skill training** is implemented with the objective of train the persons in non-Technical skills such as micro finance/ entrepreneurship development/preparation of Business plans/preparation of project reports/ packaging/ export procedures/Documentation etc. so that to enable them in running their own enterprises smoothly. None of the 185 artists received soft skill training through the Handicraft Training Program, nor did they learn any of the program's skills, such as Micro Finance, Entrepreneurship Development, Business Plan Preparation, Project Report Preparation, Packaging Export Procedures, Documentation, and so on.

**Training through Guru Shishya Parampara** - This component provides for handing over/transfer of traditional knowledge from master craftsmen to the new generation ensuring the sustenance of the craft. New/Semi-skilled artisans are provided training by master crafts persons. No artists were aware of the Guru Shishya Parampara scheme and none of them were taken part in the Guru Shishya Parampara program.

**Training the trainers** -It is a course for master crafts person /trainers for refreshing and honing up their skills under which the master crafts-persons /trainers are exposed to new designs, use of improved tools and new production techniques and technologies. None of the 23 artists surveyed were aware of the Training the Trainers scheme. No artists received state award, Shilp Guru, National Award, National Merit Certificate, and other master crafts person award.

**Direct Benefit to Artisans**-Under the Direct Benefit to the Artisans aims at financially enabling the artisans' community to access to the best of healthcare facilities in the country. None of the artists were aware of the Artisan's direct advantage and the arrangement had not benefitted any of the artists.

**Interest Subvention Scheme** -This component is being introduced for the first time based on suggestions emerged during the deliberations of the Working Group on Handicrafts. This scheme is facilitating credit access for handicrafts artisans, through introducing interest subventions for scheduled banks.all of the 23 artists had no idea about the Interest Subvention Scheme for Artisans and none of them were aware of the scheme's assistance for the supply of tools, safety equipment, looms, and other related items.

**Urban Haat** -The objective of this component is to setup a permanent marketing infrastructure in big towns/ metropolitan cities to provide direct marketing facilities to the handicraft's artisans/handloom weavers. This will enable them to sell their products round the year to a wider target audience no artists were aware of the Urban Haat program and had not participated and benefitted from the scheme.

Are you aware of Mini Urban Haat	Frequency	Percent
Yes	23	100.0

**Table no. 5.5.19 Awareness of Mini Urban Haat details of Zari & Zari Goods Art**

Table no. 5.5.19 shows all 23 artists were aware of the Mini Urban Haat program and also participated and benefitted from the scheme.

All 23 artists were not aware of marketing and sourcing hubs in urban areas, craft school, handicraft museum, design bank, craft based resource centre, common facility centre, raw material, testing laboratories, craft village, integrated handicraft park and mega cluster, marketing support service, marketing events in India, Gandhishilp Bazar, craft bazar, exhibition, of national handicrafts fair scheme related to the artisans.

Demonstration program was not known to any of the 185 artists. None of the artists were aware of the strategy to participate in international fairs and exhibit abroad, Indian folk craft festival, stand-alone exhibits, road shows, and other events, opportunity to participate in Indian folk craft festivals, stand-alone shows, or road shows, among other events, no information about the market studies program in another country, program for international craft exposure, unaware of the cultural exchange scheme, unaware of the compliance, social or other welfare measures in place, The buyer-seller meet in India program, The marketing workshop curriculum, The advertising and brand promotion campaign, the print and electronic media publicity The web marketing initiative.

The state government initiative for development of artisans under Jharkhand Silk Textile and Handicraft Development Corporation Limited was known by 23 of the 23 artists.

Do you work for Jharcraft	Frequency	Percent
Yes	19	82.6
No	4	17.4
Total	23	100.0

**Table no. 5.5.20 Working with JHARCRAFT details of Zari & Zari Goods Art**

Table no. 5.5.20 shows Jharkhand Silk Textile and Handicraft Development Corporation Limited employed only 19 artists out of a total of 23.

Have you participated in a skill development program in the Jharcraft	Frequency	Percent
Yes	19	82.6
No	4	17.4
Total	23	100.0

**Table no. 5.5.21 Participation in Skill Development details of Zari & Zari Goods Art**

Table no. 5.5.21 depicts Jharcraft's skill development program included 19 artists who participated in skill development program out of 19 artists.

Did this skill development program help you in gaining customers	Frequency	Percent
Yes	19	82.6
No	4	17.4
Total	23	100.0

**Table no. 5.5.22 Skill development helps in gaining customers details of Zari & Zari Goods Art**

Table no. 5.5.22 shows all 19 artists said that the skill development program aided them in getting consumers.

Have you ever participated in the "Urban Haat "Program run by Jharcraft	Frequency	Percent
No	23	100.0

**Table no. 5.5.23 Participation in Urban Haat details of Zari & Zari Goods Art**

Table no. 5.5.23 shows no artists took part in Jharcraft's Urban Haat initiative.

Do you receive aid procurement of the materials and tools from jharcraft	Frequency	Percent
No	23	100.0

**Table no. 5.5.24 Assistance of aid procurement details of Zari & Zari Goods Art**

Table no. 5.5.24 shows no artists received assistance from Jharcraft for the procurement of materials and tools.

Are you a member of an association/organisation of an art	Frequency	Percent
Yes	23	100.0

**Table no. 5.5.25 Member of Organisation details of Zari & Zari Goods Art**

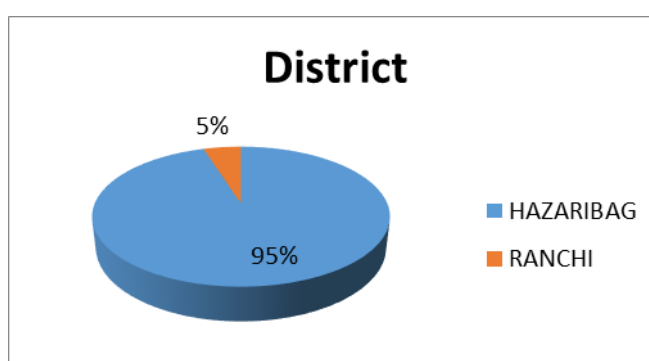
Table no. 5.5.25 shows all 23 artists admitted to belonging to an organisation or non-governmental organisation (NGO) and admitted that they were benefitted by the organization.

## 5.6 Paintings

### 5.6.1 Demographic Details

District	Frequency	Percent
Hazaribag	78	95.1
Ranchi	4	4.9
Total	82	100.0

**Table no. 5.6.1 District details of Painting art**

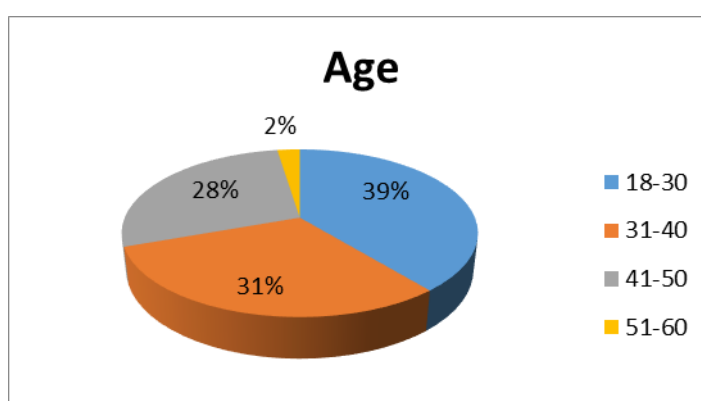


**Fig. 5.6.1 District details of Painting art**

The above table no.5.6.1 shows the districts of Jharkhand where painting art are produced. A total of 82 artists were surveyed from various districts of Jharkhand. Out of the 82 artists 78 were from Hazaribagh and 4 were from Ranchi district of Jharkhand.

Age	Frequency	Percent
18-30	32	39.0
31-40	25	30.5
41-50	23	28.0
51-60	2	2.4
Total	82	100.0

**Table no. 5.6.2 Age details of Painting art**

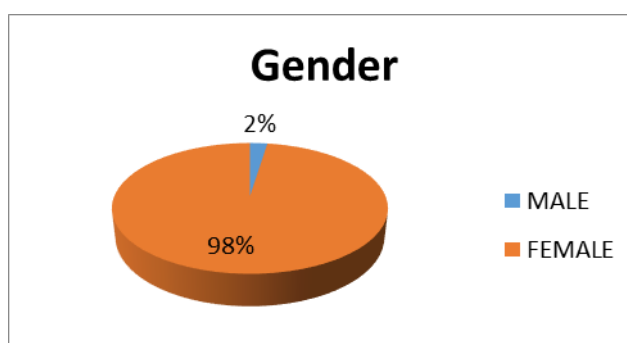


**Fig . 5.6.2 Age details of Painting art**

Table no 5.6.2 shows from 82 artists surveyed 32 artists were between the ages of 18- 30, 25 artists were between the ages of 31 - 40, 23 artists were between the ages of 41 – 50 and 2 artists were between the ages of 51- 60.

Gender	Frequency	Percent
Male	2	2.4
Female	80	97.6
Total	82	100.0

**Table no. 5.6.3 Gender details of Painting art**

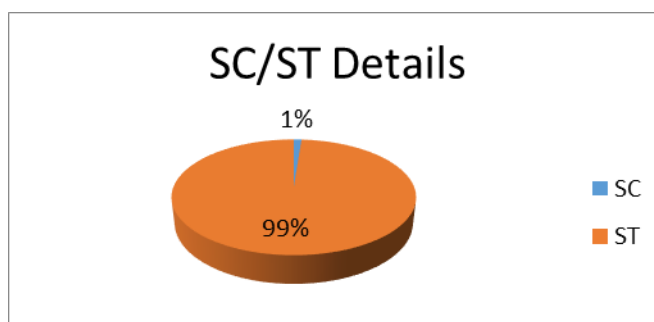


**Fig. 5.6.3 Gender details of Paintaing art**

As per the respondents table no. 5.6.3 shows 2 were male and 80 were female artist.

Sc/St	Frequency	Percent
SC	1	1.2
ST	81	98.8
Total	82	100.0

**Table no. 5.6.4 Sc/St details of Paintaing art**

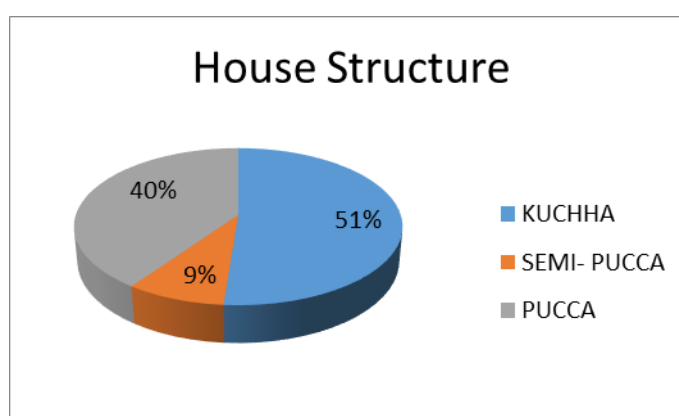


**Fig. 5.6.4 Sc/St details of Paintaing art**

Table no. 5.6.4 shows 1 which is 1.2 % belonged to the schedule caste category, while 81 that is 98.8 % belonged to the schedule tribe's category.

House Structure	Frequency	Percent
Kuchha	42	51.2
Semi- Pucca	7	8.5
Pucca	33	40.2
Total	82	100.0

**Table no. 5.6.5 House details of Paintaing art**



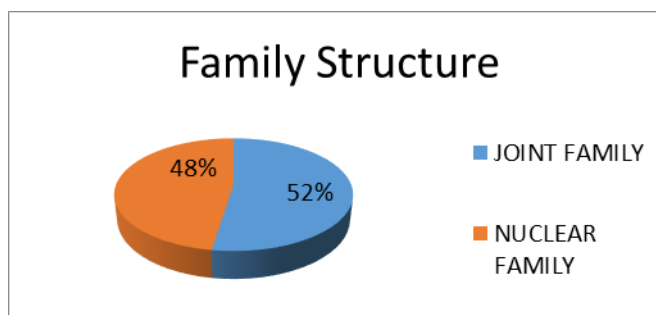
**Fig. 5.6.5 House details of Paintaing art**

The questionnaire also had questions related to the dwelling place of artists. This is also an indication of status of government of India provides financial support of constructing houses for the artists. Table no. 5.6.5 shows out of 82 artists, 42 artists lived in Kuchha house, 7 in semi-pucca house, and only 33 had pucca house.



Family Structure	Frequency	Percent
Joint Family	43	52.4
Nuclear Family	39	47.6
Total	82	100.0

**Table no. 5.6.6 Family Structure details of Paintaing art**

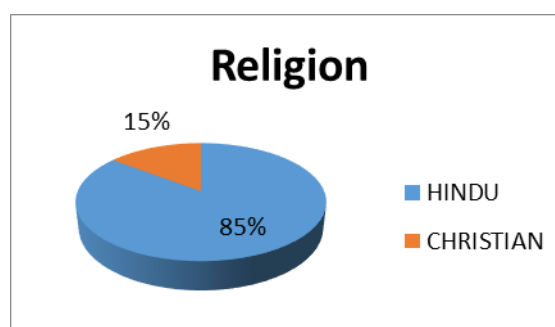


**Fig . 5.6.6 Family Structure details of Paintaing art**

Table no. 5.6.6 shows regarding the family structure 43 had joint family whereas 39 had nuclear family.

Religion	Frequency	Percent
Hindu	70	85.4
Christian	12	14.6
Total	82	100.0

**Table no. 5.6.7 Religion details of Paintaing art**



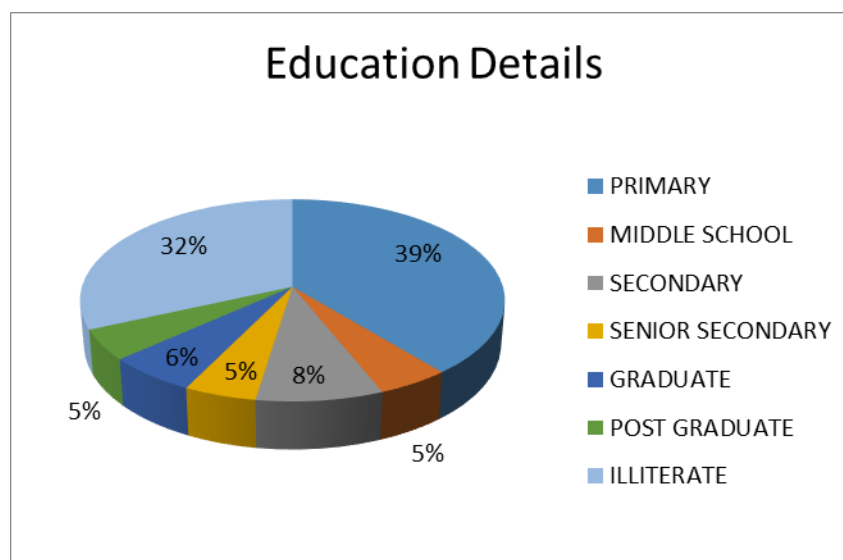
**Fig. 5.6.7 Religion details of Paintaing art**

Table no. 5.6.7 shows 70 of the artists followed Hindu religion and 12 artists followed Christian religion.

Education	Frequency	Percent
Primary	32	39.0
Middle School	4	4.9
Secondary	7	8.5

Senior Secondary	4	4.9
Graduate	5	6.1
Post Graduate	4	4.9
Illiterate	26	31.7
Total	82	100.0

**Table no. 5.6.8 Education details of Paintaing art**

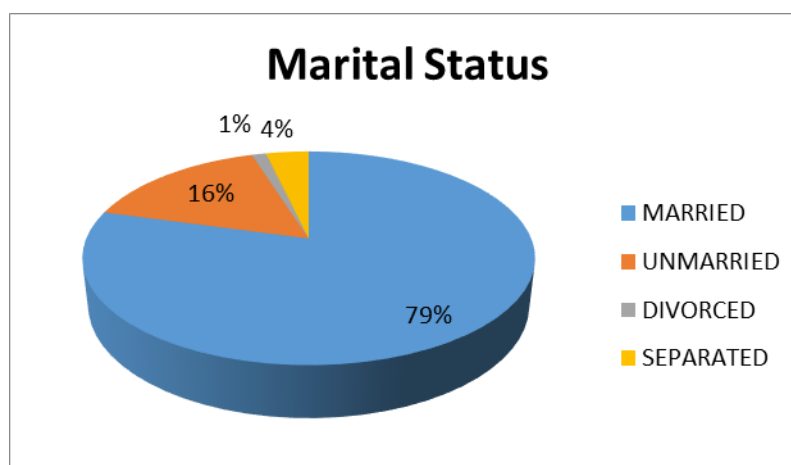


**Fig.5.6.8 Education details of Paintaing art**

Table no. 5.6.8 shows out of 82 artists 26 have no formal education and 56 had formal education where 32 have completed primary school, 4 have completed middle school, 7 have completed secondary school, 4 have done senior secondary school, 5 have completed graduation, and 4 have completed post graduate degree.

Marital Status	Frequency	Percent
Married	65	79.3
Unmarried	13	15.9
Divorced	1	1.2
Separated	3	3.7
Total	82	100.0

**Table no. 5.6.9 Marital Status details of Paintaing art**

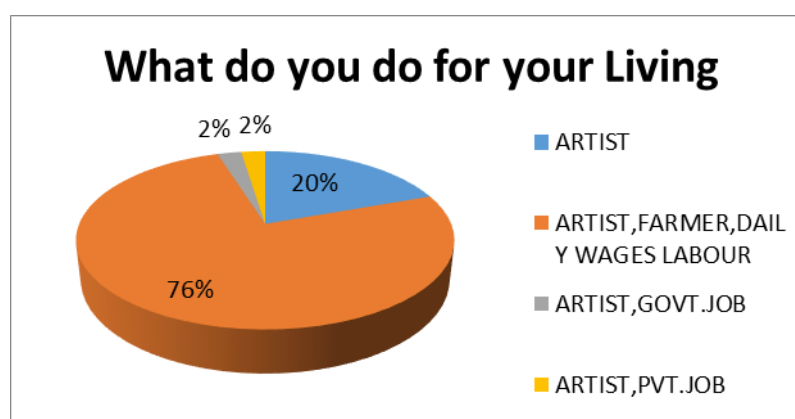


**Fig. 5.6.9 Marital Status details of Paintaing art**

Table no. 5.6.9 shows 65 artists are married, 13 are single 1 is divorced and 3 are separated total of 185 artists.

What do you do for your living	Frequency	Percent
Artist	16	19.5
Artist,Farmer,Daily Wages Labour	62	75.6
Artist,Govt.Job	2	2.4
Artist,Pvt.Job	2	2.4
Total	82	100.0

**Table no. 5.6.10 Living Condition details of Paintaing art**



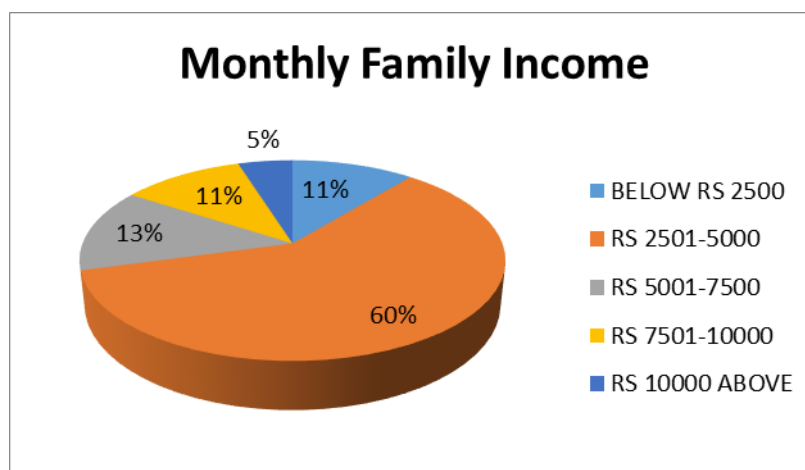
**Fig . 5.6.10 Living Condition details of Paintaing art**

Table no. 5.6.10 shows out of 82 artists, 16 are wholly reliant on paintaing art and the rest artists have their artisan card but are not reliant completely on art, 62 work as farmer, daily wage worker/labour, 2 work as government job and 2 work as private job.

Monthly Family Income	Frequency	Percent
Below Rs 2500	9	11.0
Rs 2501-5000	49	59.8

Rs 5001-7500	11	13.4
Rs 7501-10000	9	11.0
Rs 10000 Above	4	4.9
Total	82	100.0

**Table no. 5.6.11 Monthly Family Income details of Paintaing art**



**Fig . 5.6.11 Monthly Family Income details of Paintaing art**

Table no. 5.6.11 shows out of 82 artists 9 artists have a monthly income of less than 2500 rupees, 49 have a monthly income of 2501-5000 rupees, 11 have a monthly income of 5001-7500 rupees, 9 have a monthly income of 7501-10000 rupees, and 4 have a monthly income of more than 10000 rupees.

## 5.6.2 Arts

There were specific questions relating to the practice of art and 95% artists claimed that paintaing is their traditional art and that their grandparents have been performing it for many generations and they are deeply involved in the art, value it, and like practising it. There are 51 artists who have been practising this art for 1-10 years, 23 artists who have been practising for 11-20 years, 6 artists who have been practising for 21-30 years, 2 artists who have been practising for 31-40 years. According to the respond of artists the price of products varied from rupees 50 to 7000. The average monthly sale of an art product in terms of Indian rupees was from 5000-15000. On an average a minimum 10 to maximum 25 paintaing items could be produced in a month depending on the nature of item and demand from customers.

Who is your customers?	Frequency	Percent
	78	95.1
Sell to market	4	4.9
Total	82	100.0

**Table no. 5.6.12 Customers details of Paintaing art**

Table no. 5.6.12 shows 95 % of the artist did not able to sell their product, while 4% of them sell their product in market. From this art the artists could earn minimum rupees 80000 to

maximum 1.7 lac annually. All the artists acknowledge that any client directly contacts them in their village. They granted them a discount if client demand for the goods was high.

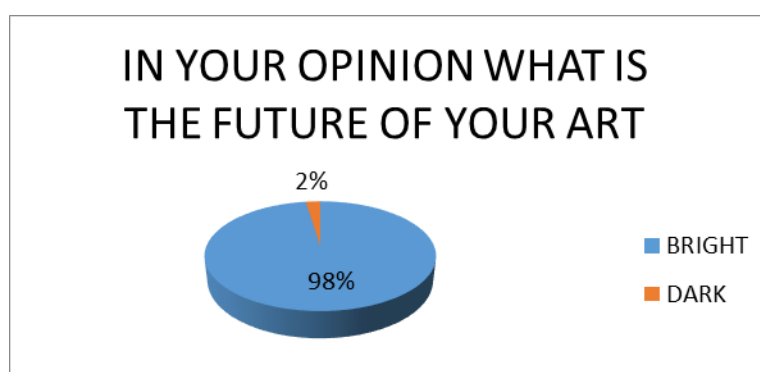
What is your biggest problem in gaining customers	Frequency	Percent
Market	82	100.0

**Table no. 5.6.13 details of Paintaing art**

Table no. 5.6.13 depicts 100% artist admitted that they don't have sufficient market for selling their product and this is the biggest problem for an artist. All artists have expressed an interest in taking part in various events in order to boost their sales. 93% artists are interested in developing young talent.

In your opinion what is the future of your art?	Frequency	Percent
Bright	80	97.6
Dark	2	2.4
Total	82	100.0

**Table no. 5.6.14 Future details of Paintaing art**

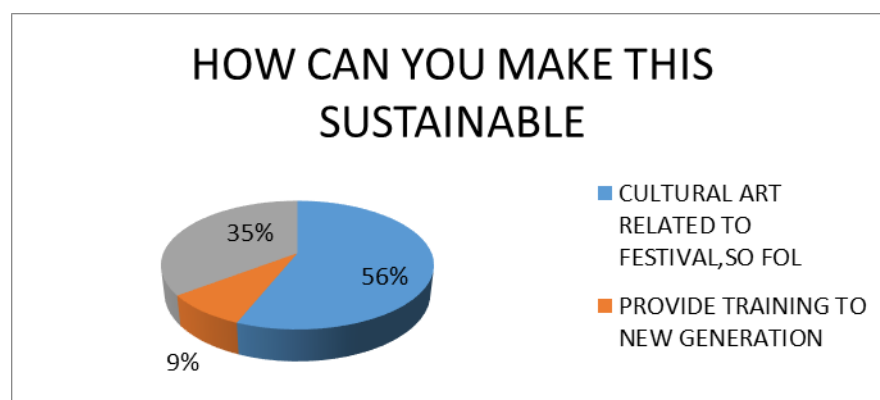


**Fig. 5.6.12 Future details of Paintaing art**

Table no. 5.6.14 depicts 97% of the artists believe that paintaing Art has a promising future and will flourish in the next coming years.

How can you make this sustainable?	Frequency	Percent
Cultural art related to festival	46	56.1
Provide training to new generation	7	8.5
Traditional art transfer from one gene	29	35.4
Total	82	100.0

**Table no. 5.6.15 Sustainable Condition details of Paintaing art**



**Fig. 5.6.13 Sustainable Condition details of Paintaing art**

Table depicts out of 82 artists, 29 confess that their art is traditional and that they have continued to practicing it while 7 artists provide training to younger artists and 46 said art is related to culture.

### 5.6.3 Schemes and Policies

Specific questions were asked about the governmental policies and the benefits of the policies where 8 of the 82 have an artisan card while 74 do not have artisan card. All artists have obtained their Artisan card through a non-governmental organization working in their district.

Do you know about design and technology upgradation?	Frequency	Percent
Yes	4	4.9
No	78	95.1
Total	82	100.0

**Table no. 5.6.16 Awarness of Design and Technology Upgradation details of Paintaing art**

Table no. 5.6.16 shows only 4 of the 82 artists were aware of the Design and Technology Upgradation initiative, while the remaining 78 were unaware of the scheme. 4 of the 4 artists were aware of the Design and Development workshop and also took part in a one-month Design and Development program.

Participation in one marketing event	Frequency	Percent
Yes	4	4.9
No	78	95.1
Total	82	100.0

**Table no. 5.6.17 Participation in One Marketing Event details of Paintaing art**

Table no. 5.6.17 shows 4 of the 4 artists out of 82 participated one marketing event program and all artists received stipends for participating in the design development program.

No artists received design assistance from a reputable institution NID, NIFT, EPCH, NCDP, and other assistance from the institution. No artists received training from the vocational

training institution program from Vocational Training Institution, Industrial Training Institute (Iti), Politechnics, Technical And Other Institute Recognised By Central Government/Concerned State, Government/Universities /Handicrafts Sector Skill Council And Such Other Affiliating Bodies. No artists were aware of Handicraft Training Program.

**Soft skill training** is implemented with the objective of train the persons in non-technical skills such as micro finance/ entrepreneurship development/preparation of Business plans/preparation of project reports/ packaging/ export procedures/Documentation etc. so that to enable them in running their own enterprises smoothly. None of the 82 artists received soft skill training through the Handicraft Training Program, nor did they learn any of the program's skills, such as Micro Finance, Entrepreneurship Development, Business Plan Preparation, Project Report Preparation, Packaging Export Procedures, Documentation, and so on.

**Training through Guru Shishya Parampara** - This component provides for handing over/transfer of traditional knowledge from master craftsmen to the new generation ensuring the sustenance of the craft. New/Semi-skilled artisans are provided training by master crafts persons. No artists were aware of the Guru Shishya Parampara scheme and none of them were taken part in the Guru Shishya Parampara program.

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All 82 artists were not aware of marketing and sourcing hubs in urban areas, craft school, handicraft museum, design bank, craft-based resource centre, common facility centre, raw-material, testing laboratories, craft village, integrated handicraft park and mega cluster, marketing support service, marketing events in India, Gandhi Shilp Bazar, craft bazar, exhibition, of national handicrafts fair scheme related to the artisans.

The Demonstration program was not known to any of the 82 artists. None of the artists were aware of the strategy to participate in international fairs and exhibit abroad, Indian folk craft festival, stand-alone exhibits, road shows, and other events, opportunity to participate in Indian folk craft festivals, stand-alone shows, or road shows, among other events, no information about the market studies program in another country, program for international craft exposure, unaware of the cultural exchange scheme, unaware of the compliance, social or other welfare measures in place, The buyer-seller meet in India program, The marketing workshop curriculum, The advertising and brand promotion campaign, the print and electronic media publicity The web marketing initiative.

The state government initiative for development of artisans under Jharkhand Silk Textile and Handicraft Development Corporation Limited was not known by any of the 82 artists and none of them had worked for JHARCRAFT.

Are you a member of an association/organisation of an art?	Frequency	Percent
Yes	9	11.0
No	73	89.0
Total	82	100.0

**Table no. 5.6.18 Member of Organisation details of Painting art**

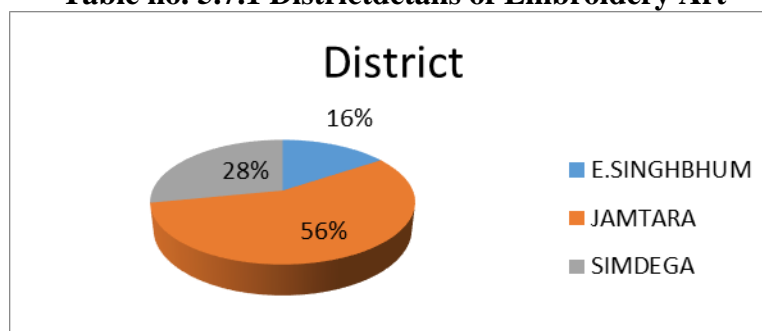
Table no. 5.6.18 shows 9 artists admitted to belonging to an organisation or non-governmental organisation (NGO), and also benefitted by the organisation while the remaining 73 artists stated that they did not belong to any of the organisations.

## 5.7 Embroidery Art

### 5.7.1 Demographic Details

District	Frequency	Percent
E.Singhbhum	5	15.6
Jamtara	18	56.3
Simdega	9	28.1
Total	32	100.0

**Table no. 5.7.1 District details of Embroidery Art**



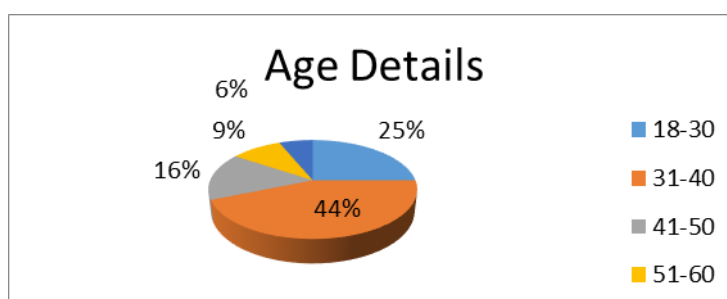
**Fig . 5.7.1 District details of Embroidery Art**



The above table no. 5.7.1 shows the districts of Jharkhand where embroidery crafts are produced. A total of 32 artists were surveyed from various districts of Jharkhand. Out of the 32 artists 5 were from East -Singhbhum, 18 were from Jamtara and 9 from Simdega district of Jharkhand.

Age	Frequency	Percent
18-30	8	25.0
31-40	14	43.8
41-50	5	15.6
51-60	3	9.4
61-70	2	6.3
Total	32	100.0

**Table no. 5.7.2 Age details of Embroidery Art**



**Fig . 5.7.2 Age details of Embroidery Art**

Table no5.7.2 shows from 32 artists surveyed 8 artists were between the ages of 18- 30, 14 artists were between the ages of 31 - 40, 5 artists were between the ages of 41 - 50, 3 artists were between the ages of 51- 60 and 2 artists were between the ages of 61 – 70.

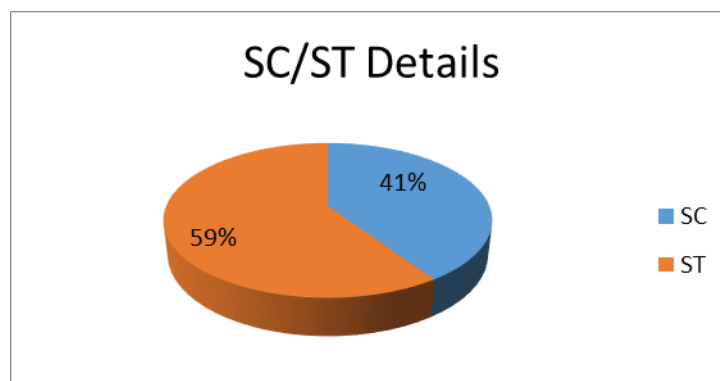
Gender	Frequency	Percent
Female	32	100.0

**Table no. 5.7.3 Gender details of Embroidery Art**

As per the respondents table no. 5.7.3 shows all 32 were female artist.

SC/ST	Frequency	Percent
SC	13	40.6
ST	19	59.4
Total	32	100.0

**Table no. 5.7. 4 SC/STdetails of Embroidery Art**

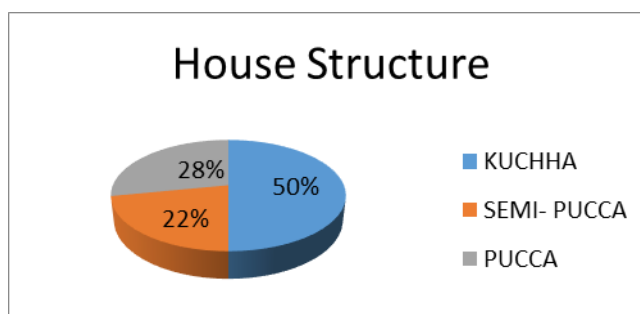


**Fig. 5.7. 3SC/ST details of Embroidery Art**

Table no. 5.7.4 shows 13 which is 40.6% belonged to the schedule caste category, while 19 that is 59 % belonged to the schedule tribes category.

House Structure	Frequency	Percent
Kuchha	16	50.0
Semi- Pucca	7	21.9
Pucca	9	28.1
Total	32	100.0

**Table no. 5.7.5 House Structure details of Embroidery Art**

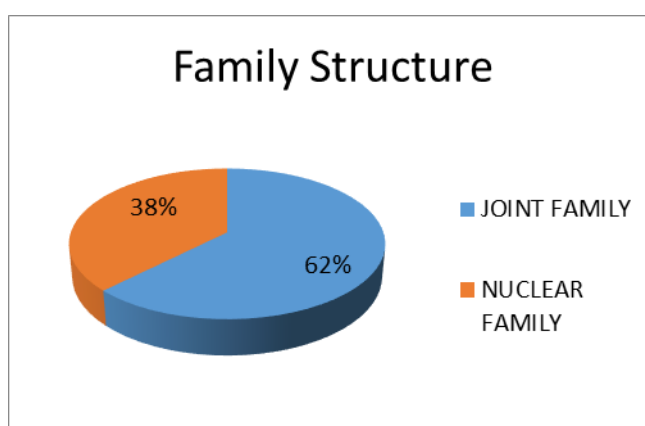


**Fig . 5.7.4 House Structure details of Embroidery Art**

The questionnaire also had questions related to the dwelling place of artists. This is also an indication of status of government of India provides financial support of constructing houses for the artists. Table no. 5.7.5 shows out of 32 artists, 16 artists lived in Kuchha house, 7 in semi-pucca house, and only 9 had pucca house.

Family Structure	Frequency	Percent
Joint Family	20	62.5
Nuclear Family	12	37.5
Total	32	100.0

**Table no. 5.7.6 Family Structure details of Embroidery Art**

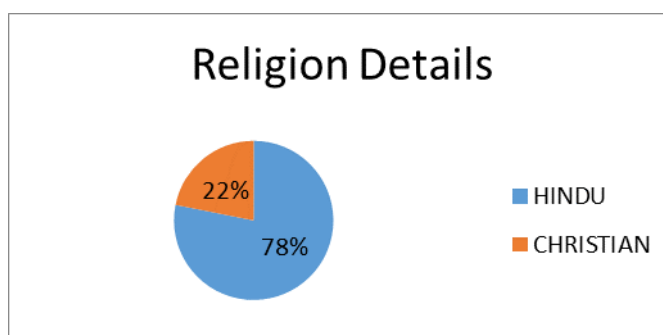


**Fig . 5.7.5 Family Structure details of Embroidery Art**

Table no. 5.7.6 shows regarding the family structure 20 had joint family whereas 12 had nuclear family.

Religion	Frequency	Percent
Hindu	25	78.1
Christian	7	21.9
Total	32	100.0

**Table no. 5.7.7 Religion details of Embroidery Art**

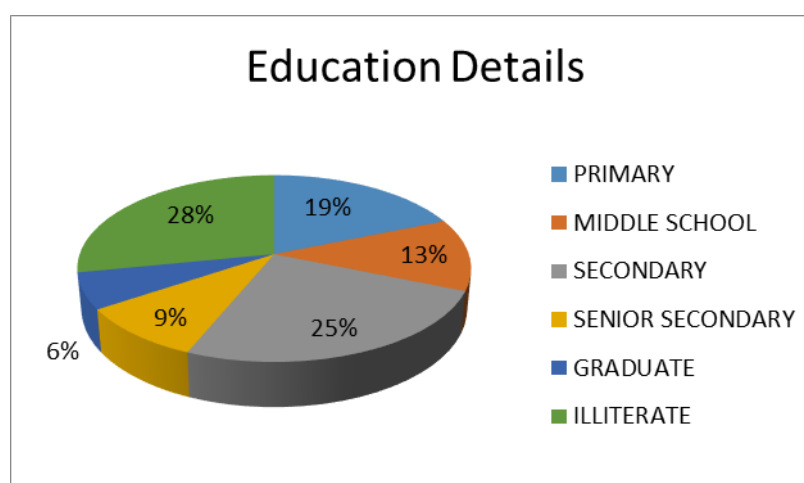


**Fig . 5.7.6 Religion details of Embroidery Art**

Table no. 5.7.7 shows regarding the religion 25 artists followed Hindu religion while rest 7 followed Christian religion.

Education	Frequency	Percent
Primary	6	18.8
Middle School	4	12.5
Secondary	8	25.0
Senior Secondary	3	9.4
Graduate	2	6.3
Illiterate	9	28.1
Total	32	100.0

**Table no. 5.7.8 Education details of Embroidery Art**

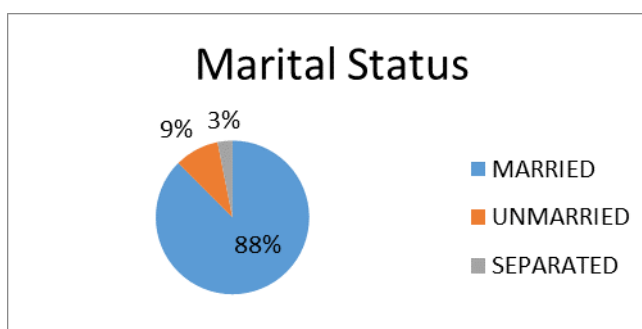


**Fig . 5.7.7 Education details of Embroidery Art**

Table no. 5.7.8 shows out of 32 artists 9 have no formal education and 23 had formal education where 6 have completed primary school, 4 have completed middle school, 8 have completed secondary school, 3 have done senior secondary school, and 2 have completed graduation.

Marital Status	Frequency	Percent
Married	28	87.5
Unmarried	3	9.4
Separated	1	3.1
Total	32	100.0

**Table no. 5.7.9 Marital Status details of Embroidery Art**

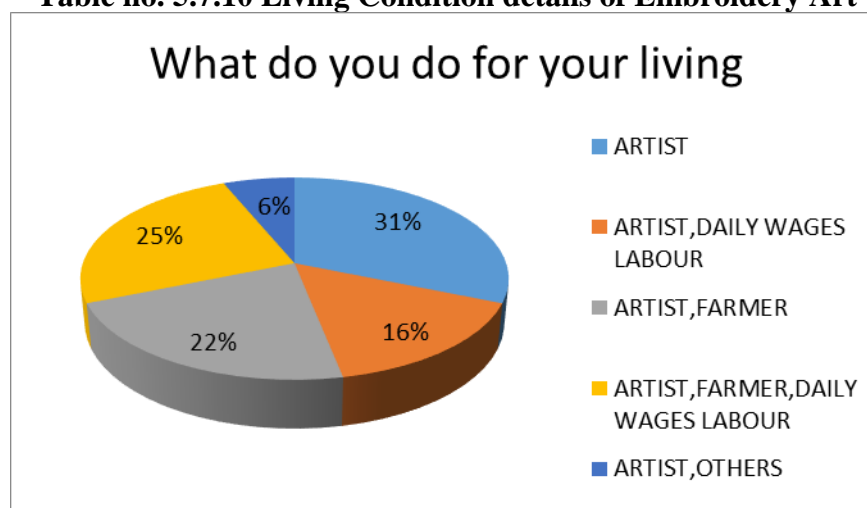


**Fig . 5.7.8 Marital Status details of Embroidery Art**

Table no. 5.7.9 shows 28 artists are married, 3 are single and 1 is separated total of 32 artists.

What do you do for your living?	Frequency	Percent
Artist	10	31.3
Artist, Daily Wages Labour	5	15.6
Artist, Farmer	7	21.9
Artist, Farmer, Daily Wages Labour	8	25.0
Artist, Others	2	6.3
Total	32	100.0

**Table no. 5.7.10 Living Condition details of Embroidery Art**

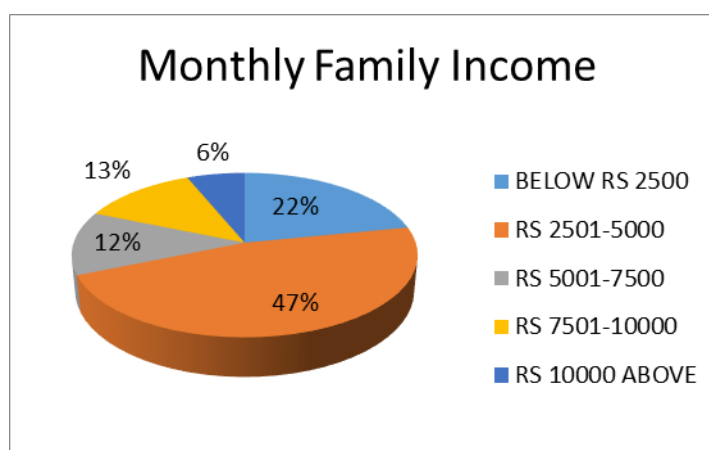


**Fig . 5.7.9 Living Condition details of Embroidery Art**

Table no. 5.7.10 shows out of 32 artists, 10 are wholly reliant on embroidery art and the rest artists have their artisan card but are not reliant completely on art, 5 work as daily wage worker/labour, 7 work as farmer, 8 work as farmer and daily wages labour and 2 work as others job.

Monthly Family Income?	Frequency	Percent
Below Rs 2500	7	21.9
Rs 2501-5000	15	46.9
Rs 5001-7500	4	12.5
Rs 7501-10000	4	12.5
Rs 10000 Above	2	6.3
Total	32	100.0

**Table no. 5.7.11 Monthly Family Income details of Embroidery Art**



**Fig . 5.7.10 Monthly Family Income details of Embroidery Art**

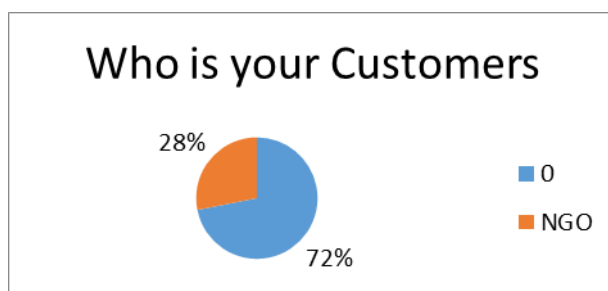
Table no. 5.7.11 shows out of 32 artists 7 artists have a monthly income of less than 2500 rupees, 15 have a monthly income of 2501-5000 rupees, 4 have a monthly income of 5001-7500 rupees, 4 have a monthly income of 7501-10000 rupees, and 2 have a monthly income of more than 10000 rupees.

## 5.7.2 Arts

There were specific questions relating to the practice of art and most of the artists claimed that Embroidery is their traditional art and that their grandparents have been performing it for many generations and they are deeply involved in the art, value it, and like practising it. There are 30 artists who have been practising this art for 1-10 years, 1 artist who have been practising for 11-20 years and 1 artist who have been practising for 31-40 years. According to the respond of artists the price of products varied from rupees 20 to 7000. The average monthly sale of an art product in terms of Indian rupees was from 1000-1500. On an average a minimum 5 to maximum 30 items could be produced in a month depending on the nature of item and demand from customers.

Who is your customers?	Frequency	Percent
0	23	71.9
NGO	9	28.1
Total	32	100.0

**Table no. 5.7.12 Customers details of Embroidery Art**

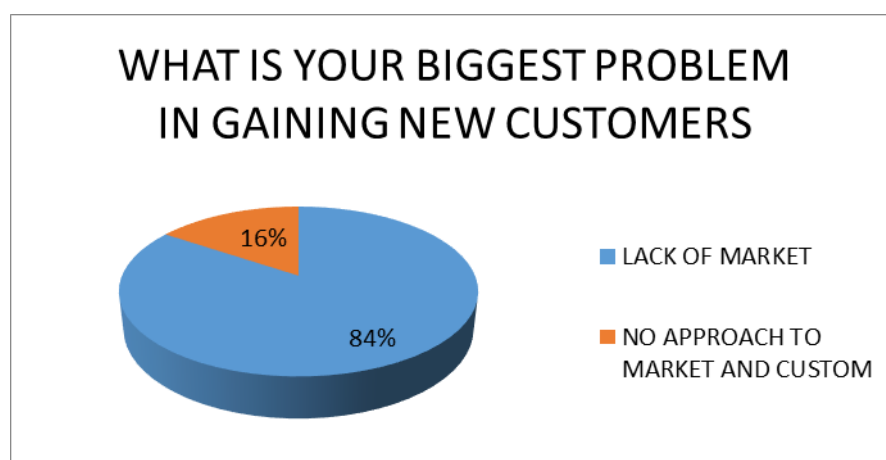


**Fig . 5.7.11 Customers details of Embroidery Art**

Table no.5.7.12 shows only 28 % of the artists sell their product to NGO while rest of the artists are unable to sell their product. From this art in recent years artists could not earn any monetary benefit. All the artists acknowledge that any client directly contacts them in their village. They granted them a discount if client demand for the goods was high, according to 12 artists, whereas 20 artists indicated they sell their product without a discount.

What is your biggest problem in gaining new customers?	Frequency	Percent
Lack of market	27	84.4
No approach to market and custom	5	15.6
Total	32	100.0

**Table no. 5.7.13 Problems Gaining Customers details of Embroidery Art**

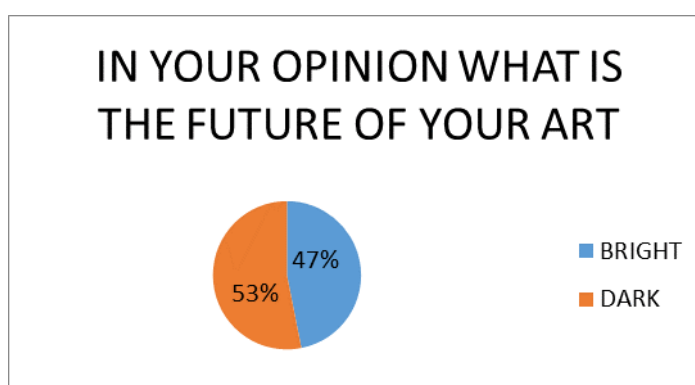


**Table no. 5.7.12 Problems Gaining Customers details of Embroidery Art**

Table no. 5.7.13 depicts 100% artist admitted that they don't have sufficient market for selling their product and this is the biggest problem all of them. 37 % artists have expressed an interest in taking part in various events in order to boost their sales. 65 % artists are interested in developing young talent.

In your opinion what is the future of your art?	Frequency	Percent
Bright	15	46.9
Dark	17	53.1
Total	32	100.0

**Table no. 5.7.14 Future details of Embroidery Art**



**Fig . 5.7.13Future details of Embroidery Art**

Table no. 5.7.14 depicts only 46 % of the artists believe that the Art has a promising future and will flourish in the next coming years.

How can you make this sustainable?	Frequency	Percent
Teaching to the new generation	32	100.0

**Table no. 5.7.15Sustainable Condition details of Embroidery Art**

Table no. 5.7.15 depicts all artists confess that their art is traditional and that they have continued to practicing it while also providing training to younger artists.

### 5.7.3 Schemes and Policies

Specific questions were asked about the governmental policies and the benefits of the policies where 24 of the 32 have an artisan card while 8 do not have artisan card. Out of 24 artists, 8 have obtained their Artisan card through a government agency, 16 have obtained through a non-governmental organization working in their district.

Do you know about Design and Technology Upgradation?	Frequency	Percent
Yes	10	31.3
No	22	68.8
Total	32	100.0



**Table no. 5.7.16 Awareness of Design and Technology Upgradation details of Embroidery Art**

Table no 5.7.16 shows only 10 of the 32 artists were aware of the Design and Technology Upgradation initiative, while the remaining 22 were unaware of the scheme. 10 of the 10 artists were aware of the Design and Development workshop and all 10 artists took part in a one-month Design and Development program.

Participation in one Marketing Event?	Frequency	Percent
Yes	2	6.3
No	30	93.8
Total	32	100.0

**Table no. 5.7.17 Participation In One Marketing Event details of Embroidery Art**

Table no. 5.7.17 shows only 2 artists out of 10 participated one marketing event program and all artists received stipends for participating in the design development program.

Are you aware of the Integrated Design and Technology Developments Project?	Frequency	Percent
Yes	5	15.6
No	27	84.4
Total	32	100.0

**Table no. 5.7.18 Awareness in Integrated Design and Technology Development Project details of Embroidery Art**

Table no. 5.7.18 shows only 5 of the 32 artists were aware of the Design and Technology development project initiative, while the remaining 27 were unaware of this scheme. 5 of the 5 artists took part in a 3-month Design and Development program and all of them received wage remuneration for participating in the initiative.

No artists received design assistance from a reputable institution NID, NIFT, EPCH, NCDP, and other assistance from the institution. 3 artists received training from the vocational training institution program from Vocational Training Institution, Industrial Training Institute (Iti), Politechnics, Technical And Other Institute Recognised By Central Government/Concerned State, Government/Universities /Handicrafts Sector Skill Council And Such Other Affiliating Bodies.

Have you got technical training through the handicraft training programe?	Frequency	Percent
Yes	4	12.5
No	28	87.5
Total	32	100.0

**Table no. 5.7.19 participation in Handicraft Training Program details of Embroidery Art**

Table no.5.7.19 shows a sample of 32 artists, 4 were aware of the handicrafts training program, while the remaining 28 were unaware of the program. All 4 of them received training under the handicraft training program and received a tool package and also all the 4 artists received stipends for participating in the initiative.

**Soft skill training** is implemented with the objective of train the persons in non-technical skills such as micro finance/ entrepreneurship development/preparation of Business plans/preparation of project reports/ packaging/ export procedures/Documentation etc. so that to enable them in running their own enterprises smoothly. None of the 32 artists received soft skill training through the Handicraft Training Program, nor did they learn any of the program's skills, such as Micro Finance, Entrepreneurship Development, Business Plan Preparation, Project Report Preparation, Packaging Export Procedures, Documentation, and so on.

**Training through Guru Shishya Parampara** - This component provides for handing over/transfer of traditional knowledge from master craftsmen to the new generation ensuring the sustenance of the craft. New/Semi-skilled artisans are provided training by master crafts persons. No artists were aware of the Guru Shishya Parampara scheme and none of them were taken part in the Guru Shishya Parampara program.

**Training the trainers** -It is a course for master crafts person /trainers for refreshing and honing up their skills under which the master crafts-persons /trainers are exposed to new designs, use of improved tools and new production techniques and technologies. None of the 23 artists surveyed were aware of the Training the Trainers scheme. No artists received state award, Shilp Guru, National Award, National Merit Certificate, and other master crafts person award.

**Direct Benefit to Artisans**-Under the Direct Benefit to the Artisans aims at financially enabling the artisans' community to access to the best of healthcare facilities in the country. None of the artists were aware of the Artisan's direct advantage and the arrangement had not benefitted any of the artists.

**Interest Subvention Scheme** -This component is being introduced for the first time based on suggestions emerged during the deliberations of the Working Group on Handicrafts. This scheme is facilitating credit access for handicrafts artisans, through introducing interest subventions for scheduled banks.all of the 23 artists had no idea about the Interest Subvention Scheme for Artisans and none of them were aware of the scheme's assistance for the supply of tools, safety equipment, looms, and other related items.

**Urban Haat** -The objective of this component is to setup a permanent marketing infrastructure in big towns/ metropolitan cities to provide direct marketing facilities to the handicrafts artisans/handloom weavers. This will enable them to sell their products round the year to a wider target audience no artists were aware of the Urban Haat program and had not participated and benefitted from the scheme.

Are you aware of Mini Urban Haat?	Frequency	Percent
Yes	4	12.5
No	28	87.5
Total	32	100.0

**Table no. 5.7.20 Awareness of Mini Urban Haat details of Embroidery Art**

Table no. 5.7.20 shows only 4 artists were aware of the Mini Urban Haat program, while the remaining 28 did not have any idea. The 4 artists who participated said that they all are benefitted from the scheme.

All 32 artists were not aware of marketing and sourcing hubs in urban areas, craft school, handicraft museum, design bank, craft based resource centre, common facility centre, raw material, testing laboratories, craft village, integrated handicraft park and mega cluster, marketing support service, marketing events in India, Gandhishilp Bazar, craft bazar, exhibition, of National Handicrafts Fair scheme related to the artisans.

Demonstration program was not known to any of the 32 artists. None of the artists were aware of the strategy to participate in international fairs and exhibit abroad, Indian folk craft festival, stand-alone exhibits, road shows, and other events, opportunity to participate in Indian folk craft festivals, stand-alone shows, or road shows, among other events, no information about the market studies program in another country, program for international craft exposure, unaware of the cultural exchange scheme, unaware of the compliance, social or other welfare measures in place, The buyer-seller meet in India program, The marketing workshop curriculum, The advertising and brand promotion campaign, the print and electronic media publicity The web marketing initiative

The state government initiative for development of artisans under Jharkhand Silk Textile and Handicraft Development Corporation Limited was known by only 3 of the 32 artists but no artists had worked for JHARCRAFT.

Are you a member of an association/organisation of an art?	Frequency	Percent
Yes	2	6.3
No	30	93.8
Total	32	100.0

**Table no. 5.7.21 Member of Organisation details of Embroidery Art**

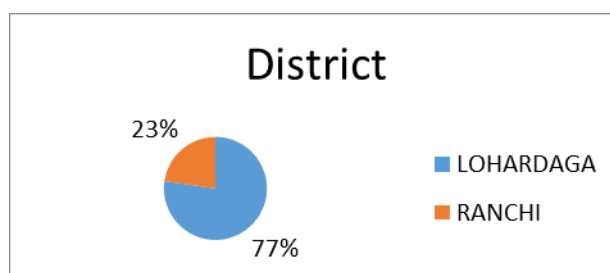
Table no. 5.7.21 shows 2 artists admitted to belonging to an organisation or non-governmental organisation (NGO) and also get benefit from the organisation, while the remaining 30 artists stated that they did not belong to any of the organizations.

## **5.8 Jute Craft**

### **5.8.1 Demographic Details**

District	Frequency	Percent
Lohardaga	17	77.3
Ranchi	5	22.7
Total	22	100.0

**Table no. 5.8.1 District details of Jute Craft**

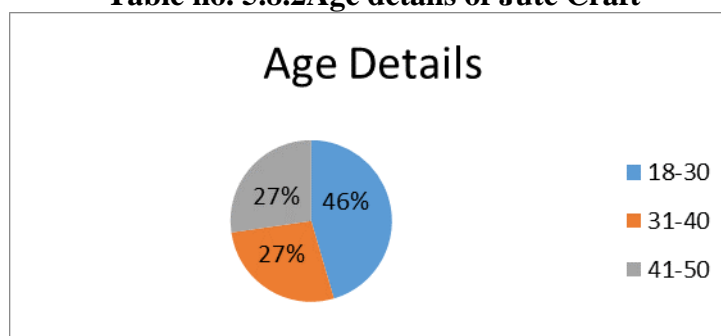


**Fig . 5.8.1 District details of Jute Craft**

The above table no. 5.8.1 shows the districts of Jharkhand where Jute crafts are produced. A total of 22 artists were surveyed from various districts of Jharkhand. Out of the 22 artists 17 were from Lohardaga and 5 were from Ranchi district of Jharkhand.

Age	Frequency	Percent
18-30	10	45.5
31-40	6	27.3
41-50	6	27.3
Total	22	100.0

**Table no. 5.8.2 Age details of Jute Craft**



**Fig . 5.8.2 Age details of Jute Craft**

Table no 5.8.2 shows from 22 artists surveyed 10 artists were between the ages of 18- 30, 6 artists were between the ages of 31 – 40 and 6 artist were between the ages of 41-50.

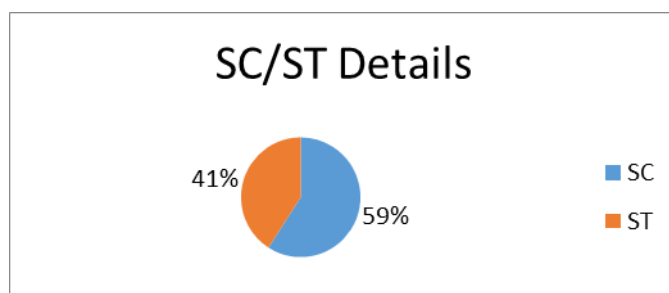
Gender	Frequency	Percent
Female	22	100.0

**Table no. 5.8.3 Gender details of Jute Craft**

As per the respondents table no. 5.8.3 shows all 22 were female artist.

SC/ST	Frequency	Percent
SC	13	59.1
ST	9	40.9
Total	22	100.0

**Table no. 5.8.4SC/ST details of Jute Craft**

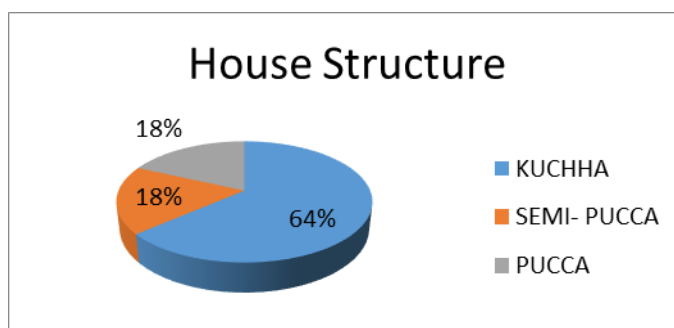


**Fig . 5.8.3 SC/ST details of Jute Craft**

Table no.5.8.4 shows 13 which is 59 % belonged to the schedule caste category, while 9 that is 40 % belonged to the schedule tribe's category.

House Structure	Frequency	Percent
Kuchha	14	63.6
Semi- Pucca	4	18.2
Pucca	4	18.2
Total	22	100.0

**Table no. 5.8.5House Structure details of Jute Craft**

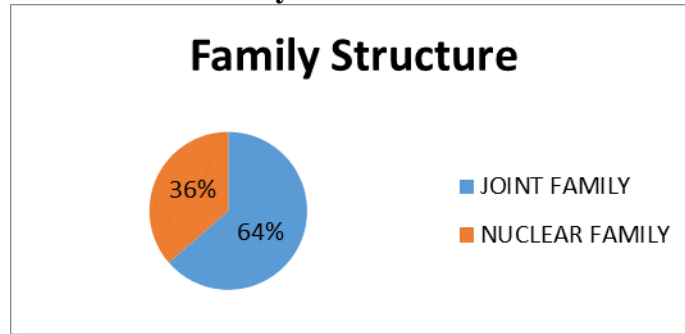


**Fig. 5.8.4House Structure details of Jute Craft**

The questionnaire also had questions related to the dwelling place of artists. This is also an indication of status of government of India provides financial support of constructing houses for the artists. Table no.5.8.5 shows out of 22 artists, 14 artists lived in Kuchha house, 4 in semi-pucca house, and only 4 had pucca house.

Family Structure	Frequency	Percent
Joint Family	14	63.6
Nuclear Family	8	36.4
Total	22	100.0

**Table no. 5.8.6 Family Structure details of Jute Craft**

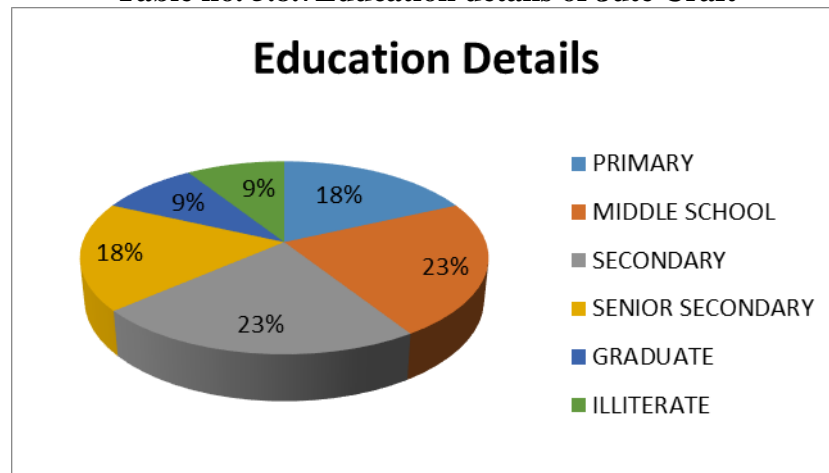


**Fig . 5.8.5 Family Structure details of Jute Craft**

Table no. 5.8.6 shows regarding the family structure 14 had joint family whereas 8 had nuclear family and all artists followed Hindu religion.

Education	Frequency	Percent
Primary	4	18.2
Middle School	5	22.7
Secondary	5	22.7
Senior Secondary	4	18.2
Graduate	2	9.1
Illiterate	2	9.1
Total	22	100.0

**Table no. 5.8.7 Education details of Jute Craft**



**Fig . 5.8.6 Education details of Jute Craft**

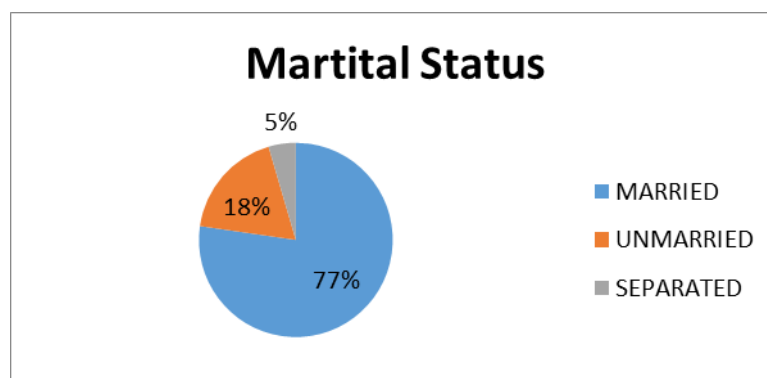
Table no. 5.8.7 shows out of 22 artists 2 have no formal education and 20 had formal education where 4 have completed primary school, 5 have completed middle school, 5 have completed secondary school, 4 have done senior secondary school and 2 have completed graduation.

#### Marital Status

Marital Status	Frequency	Percent
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Married	17	77.3
Unmarried	4	18.2
Separated	1	4.5
Total	22	100.0

**Table no. 5.8.8 Marital Status details of Jute Craft**

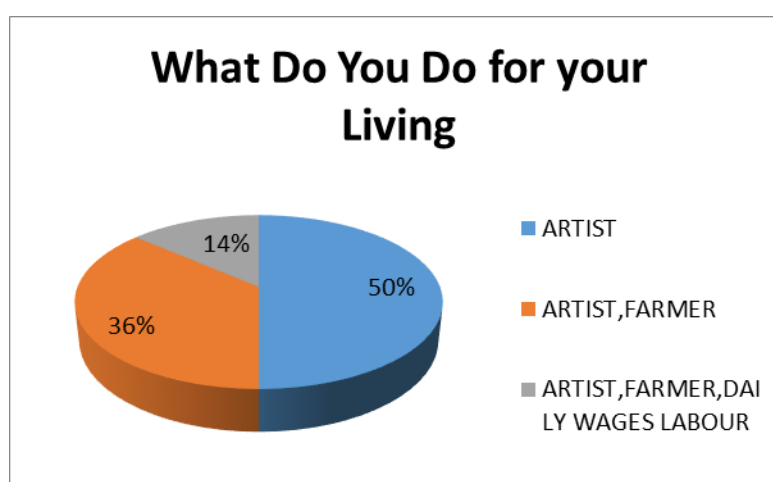


**Fig . 5.8.7 Marital Status details of Jute Craft**

Table no. 5.8.8 shows 17 artists are married, 4 are single and 1 is divorced total of 22 artists.

What do you do for your living	Frequency	Percent
Artist	11	50.0
Artist, Farmer	8	36.4
Artist, Farmer, Daily Wages Labour	3	13.6
Total	22	100.0

**Table no. 5.8.9 Living condition details of Jute Craft**

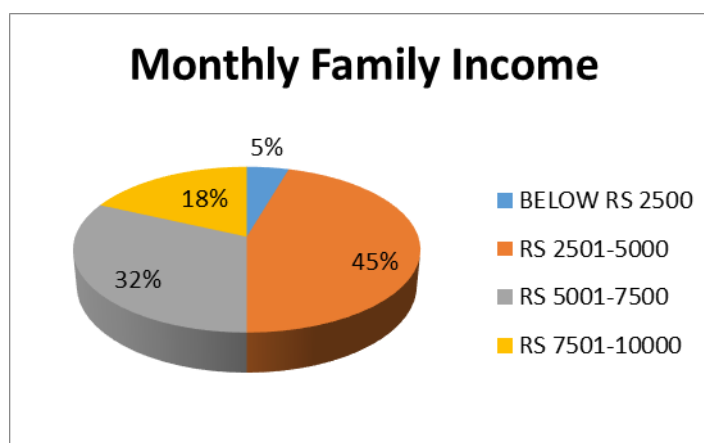


**Fig . 5.8.8 Living condition details of Jute Craft**

Table no. 5.8.9 shows out of 22 artists, 11 are wholly reliant on jute art and the rest artists have their artisan card but are not reliant completely on art, 8 work as farmer and 3 work as farmer and daily wages worker/labour.

Monthly Family Income	Frequency	Percent
Below Rs 2500	1	4.5
Rs 2501-5000	10	45.5
Rs 5001-7500	7	31.8
Rs 7501-10000	4	18.2
Total	22	100.0

**Table no. 5.8.10 Living condition details of Jute Craft**



**Fig . 5.8.9 Living condition details of Jute Craft**

Table no. 5.8.10 shows out of 22 artists 1 artists have a monthly income of less than 2500 rupees, 10 have a monthly income of 2501-5000 rupees, 7 have a monthly income of 5001-7500 rupees and 4 have a monthly income of 7501-10000 rupees.

### 5.8.2 Arts

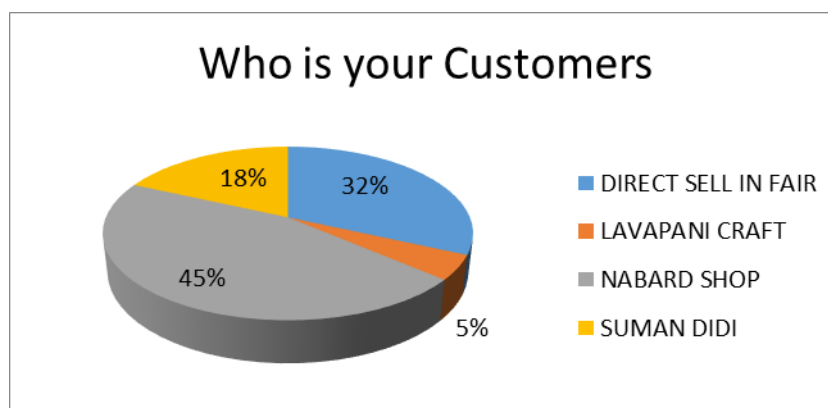
There were specific questions relating to the practice of art and all artists said that Jute craft is not their traditional art and that their grandparents did not performing it but they learned it from other villagers or trainers and are deeply involved in the art, value it, and like to practising it. There are 21 artists who have been practising this art for 1-10 years and 1 artists who have been practising for 11-20 years. According to the respond of artists the price of products varied from rupees 60 to 1400. The average monthly sale of an art product in terms of Indian rupees was from 500-40000. On an average a minimum 5 to maximum 300 jute items could be produced in a month depending on the nature of item and demand from customers.

Who is your customers	Frequency	Percent
Direct Sell In Fair	7	31.8



Lavapani Craft	1	4.5
Nabard Shop	10	45.5
Suman Didi	4	18.2
Total	22	100.0

**Table no. 5.8.11 Customers details of Jute Craft**



**Fig . 5.8.10 Customers details of Jute Craft**

Table no. 5.8.11 shows 31% of the artist sell their product in fair, while 4% of them sell their product to lavapani craft NGO ,45% artists sell their product to Nabard shop and rest 18% of them sell their product to suman didi. From this art the artists could earn minimum rupees 6000 to maximum 2 lac annually. All the artists acknowledge that any client directly contacts them in their village. They granted them a discount if client demand for the goods was high.

What is your biggest problem in gaining new customers	Frequency	Percent
Market	22	100.0

**Table no. 5.8.12 Problems Gaining Customers details of Jute Craft**

Table no. 5.8.12 depicts 100% artist admitted that they don't have sufficient market for selling their product. So this is the biggest problem for an artist. All artists have expressed an interest in taking part in various events in order to boost their sales. All artists are interested in developing young talent.

In your opinion what is the future of your art	Frequency	Percent
Bright	22	100.0

**Table no. 5.8.13Future details of Jute Craft**

Table no. 5.8.13 depicts all of the artists believe that Jute Art has a promising future and will flourish in the next coming years.

How can you make this sustainable	Frequency	Percent
Trained More Artist	22	100.0

**Table no. 5.8.14Sustainbale Condition details of Jute Craft**

Table no. 5.8.14 depicts all artists confess that they have continued to practicing it while also providing training to younger artists.

### 5.8.3 Schemes and Policies

Specific questions were asked about the governmental policies and the benefits of the policies where 20 of the 22 have an artisan card while 2 do not have artisan card. Out of 20 artists, 18 have obtained their Artisan card through a government agency, 2 have obtained through other organization working in their district.

Do you know about Design and Technology Upgradation	Frequency	Percent
Yes	9	40.9
No	13	59.1
Total	22	100.0

**Table no. 5.8.15 Awareness of Design and Technology Upgradation details of Jute Craft**

Table no. 5.8.15 shows only 9 of the 22 artists were aware of the Design and Technology Upgradation initiative, while the remaining 13 were unaware of the scheme. 8 of the 9 artists were aware of the Design and Development workshop and took part in a one-month Design and Development program.

Participation in one Marketing Event	Frequency	Percent
Yes	8	36.4
No	14	63.6
Total	22	100.0

**Table no. 5.8.16 Participation in One Marketing Event details of Jute Craft**

Table no. 5.8.16 shows only 8 artists out of 22 participated one marketing event program and all of them received stipends for participating in the design development program.

Are you aware of the Integrated Design and Technology Development Project	Frequency	Percent
Yes	6	27.3
No	16	72.7
Total	22	100.0

**Table no. 5.8.17 Awareness in Integrated Design and Technology Development Project details of Jute Craft**

Table no. 5.8.17 shows only 6 of the 22 artists were aware of the Design and Technology development project initiative, while the remaining 16 were unaware of this scheme. 6 of the 6 artists took part in a 3-month Design and Development program and all of the 6 artists received wage remuneration for participating in the initiative.

Did you get design support from a reputed institution NID, NIFT, EPCH, CEPC, NCDP and other	Frequency	Percent

Yes	1	4.5
No	21	95.5
Total	22	100.0

**Table no. 5.8.18 Assistance from Reputed Institution details of Jute Craft**

Table no. 5.8.18 depicts only one artist out of 22 received design assistance from a reputable institution NID, NIFT, EPCH, NCDP, and other and also received stipend for participating in the initiative, while the remaining 21 artists did not receive any assistance from the institution. No artists received training from the vocational training institution program from Vocational Training Institution, Industrial Training Institute (Iti), Politechnics, Technical and Other Institute Recognised By Central Government/Concerned State, Government/Universities /Handicrafts Sector Skill Council and Such Other Affiliating Bodies.

Have you got technical training through the handicraft training programe	Frequency	Percent
Yes	4	18.2
No	18	81.8
Total	22	100.0

**Table no. 5.8.19 participation in Handicraft Training Program details of Jute Craft**

Table no. 5.8.19 shows a sample of 22 artists, 4 were aware of the handicrafts training program, while the remaining 18 were unaware of the program. Out of 4 all 4 artists received training under the handicraft training program and received a tool package and also all the artists received stipends for participating in the initiative.

**Soft skill training** is implemented with the objective of train the persons in non-technical skills such as micro finance/ entrepreneurship development/preparation of Business plans/preparation of project reports/ packaging/ export procedures/Documentation etc. so that to enable them in running their own enterprises smoothly. None of the 22 artists received soft skill training through the Handicraft Training Program, nor did they learn any of the program's skills, such as Micro Finance, Entrepreneurship Development, Business Plan Preparation, Project Report Preparation, Packaging Export Procedures, Documentation, and so on.

Only 5 of the 22 artists were aware of the Guru Shishya Parampara, while the remainder were unaware of the scheme but no one taken part in the Guru Shishya Parampara program.

**Training the trainers** -It is a course for master craftsperson /trainers for refreshing and honing up their skills under which the master crafts-persons /trainers are exposed to new designs, use of improved tools and new production techniques and technologies. None of the 185 artists surveyed were aware of the Training the Trainers program though they were not aware of the scheme but 9 were master trainers and they also have trained master craft persons and out of 9 artists 7 artists were state awardee and none of them had Shilp Guru, National Award, National Merit Certificate, and other master crafts person award.

**Direct Benefit to Artisans**-Under the Direct Benefit to the Artisans aims at financially enabling the artisans' community to access to the best of healthcare facilities in the country.

None of the artists were aware of the Artisan's direct advantage and the arrangement had not benefitted any of the artists.

Are you aware of Pradhan Mantri Jeevan Jyoti Bima Yojana? (Age between 18 Years To 50 Years)	Frequency	Percent
Yes	5	22.7
No	17	77.3
Total	22	100.0

**Table no. 5.8.20 Awareness of Pradhan Mantri Jeevan Jyoti Bima Yojana**

#### **details of Jute Craft**

Table no.5.8.20 shows when the question relating to it was asked only 5 out of 17 artists said that they were aware of the Pradhan Mantra Jeevan Jyoti Bima Yojna scheme but none of them had registered their name in the scheme. No one knew about the Artisan Support Program for People in Need and none of them had registered for the program.

Are you aware about the interest subvention scheme for artisans	Frequency	Percent
No	22	100.0

**Table no. 5.8.21 Awareness of Interest Subvention Scheme for Artisans details of Jute Craft**

Table no. 5.8.21 shows none of the artists had idea about the Interest Subvention Scheme for Artisans, they also had not taken loan through the scheme and all of the artists were not aware of the scheme's assistance for the supply of tools, safety equipment, looms, and other related items, and they all had not received these items through it.

Are you aware of Urban Haat	Frequency	Percent
Yes	4	18.2
No	18	81.8
Total	22	100.0

**Table no. 5.8.22 Aware of Urban Haat details of Jute Craft**

Table 5.8.22 shows 4 were aware of the Urban Haat program, while the remaining 18 did not have any idea. The 4 artists who participated said that they all are benefitted from the scheme.

Are you aware of Mini Urban Haat	Frequency	Percent
Yes	5	22.7
No	17	77.3
Total	22	100.0

**Table no. 5.8.23 Awareness of Urban Haat details of Jute Craft**

Table no. 5.8.23 shows 5 artists were aware of the Mini Urban Haat program, while the remaining 17 did not have any idea. The 5 artists who participated said that they all are benefitted from the scheme.

All 22 artists were not aware of marketing and sourcing hubs in urban areas, craft school, handicraft museum, design bank, craft based resource centre, common facility centre, raw material, testing laboratories, craft village, integrated handicraft park and mega cluster scheme related to the artisans.

Do you know about the Marketing Support Service	Frequency	Percent
Yes	3	13.6
No	19	86.4
Total	22	100.0

**Table no. 5.8.24 Awareness of Marketing Support Service details of Jute Craft**

The table no. 5.8.24 depicts the marketing aid and service policies were known by 3 of the 22 artists and all 3 of them had benefitted from the scheme.

Have you participated in marketing events in India	Frequency	Percent
Yes	3	13.6
No	19	86.4
Total	22	100.0

**Table no. 5.8.25 Participation in Marketing Events in India details of Jute Craft**

Table no. 5.8.25 depicts 3 artists out of 22 were aware of the assistance for organizing/participating in marketing events in India and these 3 artists took part in marketing activities in India and had also benefited from the program.

All 22 artists were not aware of marketing and sourcing hubs in urban areas, craft school, handicraft museum, design bank, craft based resource center, common facility center, raw material, testing laboratories, craft village, integrated handicraft park, mega cluster, marketing support service, marketing events, Gandhi shilp bazaar, craft bazaar, exhibition, National Handicraft Fair scheme related to the artisans.

The Demonstration program was not known to any of the 22 artists. None of the artists were aware of the strategy to participate in international fairs and exhibit abroad, Indian folk craft festival, stand-alone exhibits, road shows, and other events, opportunity to participate in Indian folk craft festivals, stand-alone shows, or road shows, among other events, no information about the market studies program in another country, program for international craft exposure, unaware of the cultural exchange scheme, unaware of the compliance, social or other welfare measures in place, The buyer-seller meet in India program, The marketing workshop curriculum, The advertising and brand promotion campaign, the print and electronic media publicity The web marketing initiative.

The state government initiative for development of artisans under Jharkhand Silk Textile and Handicraft Development Corporation Limited was known by 20 of the 22 artists while 2 were unaware about aegis of JHARCRAFT.

Do you work for Jharcraft	Frequency	Percent
Yes	20	90.9
No	2	9.1
Total	22	100.0

**Table no. 5.8.26 Working with JHARCRAFT details of Jute Craft**

Table no. 5.8.26 shows Jharkhand Silk Textile and Handicraft Development Corporation Limited employed only 20 artists out of a total of 22.

Have you participated in a skill development program in the Jharcraft	Frequency	Percent
Yes	20	90.9
No	2	9.1
Total	22	100.0

**Table no. 5.8.27 skill development helps in gaining customers details of Jute Craft**

Table no. 5.8.27 depicts Jharcraft's skill development program included 20 artists who participated in skill development program out of 20 artists.

Did this skill development program helps you in gaining customers	Frequency	Percent
Yes	20	90.9
No	2	9.1
Total	22	100.0

**Table no. 5.8.28 Skill development program helps you in gaining customers details of Jute Craft**

Table no. 5.8.28 shows all 20 artists said that the skill development program aided them in getting consumers.

Have you ever participated in the "Urban Haat" program run by Jharcraft	Frequency	Percent
Yes	17	77.3
No	5	22.7
Total	22	100.0

**Table no. 5.8.29 Participation in Urban Haat details of Jute Craft**

Table no. 5.8.29 shows Only 17 out of 20 artists took part in Jharcraft's Urban Haat initiative.

Do you receive aid procurement of the materials and tools from Jharcraft	Frequency	Percent
No	22	100.0

**Table no. 5.8.30 Assistance of aid procurement details of Jute Craft**

Table no. 5.8.30 shows no artists received assistance from Jharcraft for the procurement of materials and tools and 17 artists admit that their lifestyle has improved after they started working for Jharcraft.

Are you a member of an association/organization of an art	Frequency	Percent
Yes	22	100.0

**Table no. 5.8.31 Member of Organisation details of Jute Craft**

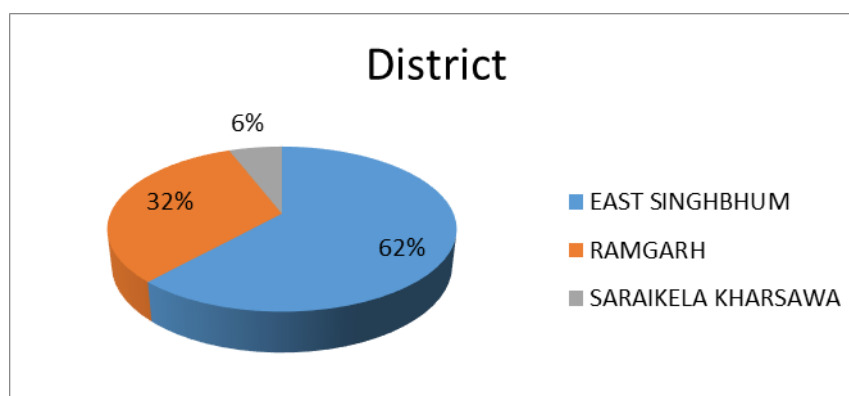
Table no. 5.8.31 shows all artists admitted to belonging to an organisation or non-governmental organisation (NGO) and admitted that they were benefitted by the organization.

## 5.9 Wooden Craft

### 5.9.1 Demographic Details

District	Frequency	Percent
East Singhbhum	21	61.8
Ramgarh	11	32.4
Saraikela Kharsawa	2	5.9
Total	34	100.0

**Table no. 5.9.1 District details of Wooden Craft**



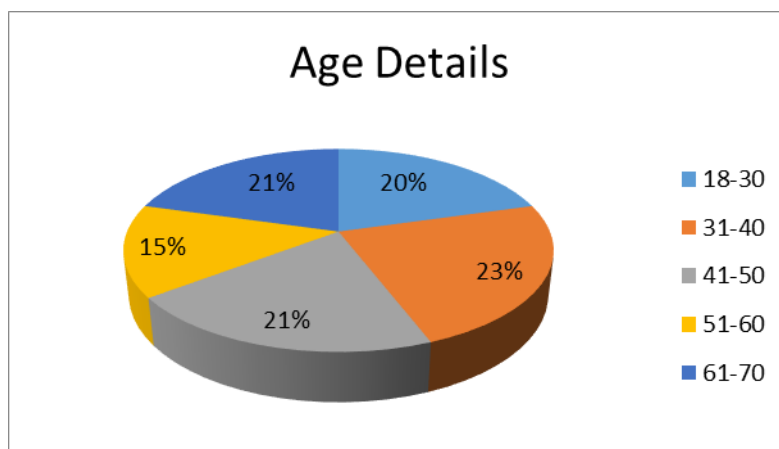
**Fig . 5.9.1 District details of Wooden Craft**

The above table no.5.9.1 shows the districts of Jharkhand where Wooden crafts are produced. A total of 34 artists were surveyed from various districts of Jharkhand. Out of the 34 artists 21 were from East Singhbhum 11 were from Ramgarh and 2 from Saraikela Kharsawan district of Jharkhand.

Age	Frequency	Percent
18-30	7	20.6
31-40	8	23.5
41-50	7	20.6
51-60	5	14.7
61-70	7	20.6

Total	34	100.0
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**Table no. 5.9.2Age details of Wooden Craft**

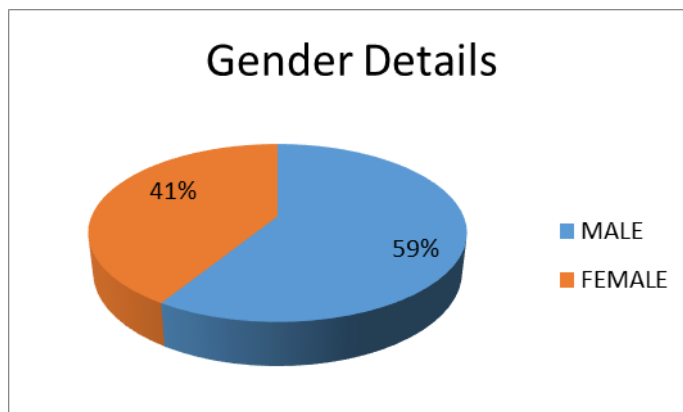


**Fig . 5.9.2Age details of Wooden Craft**

Table no 5.9.2 shows from 34 artists surveyed 7 artists were between the ages of 18- 30, 8 artists were between the ages of 31 - 40, 7 Artists were between the ages of 41 - 50, 5 artists were between the ages of 51- 60 and 7 artists were between the ages of 61 – 70.

Gender	Frequency	Percent
Male	20	58.8
Female	14	41.2
Total	34	100.0

**Table no. 5.9.3Gender details of Wooden Craft**



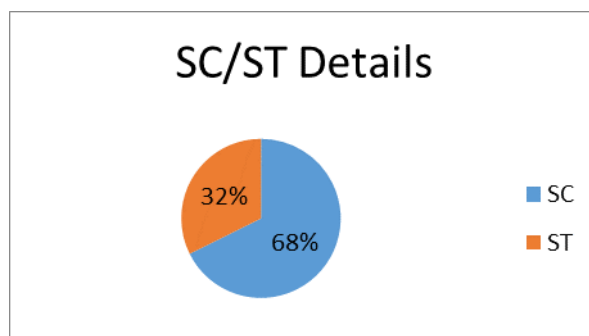
**Fig . 5.9.3Gender details of Wooden Craft**

As per the respondents table no. 5.9.3 shows 20 were male and 14 were female artist.

SC/ST	Frequency	Percent
SC	23	67.6
ST	11	32.4
Total	34	100.0

**Table no. 5.9.4SC/ST details of Wooden Craft**



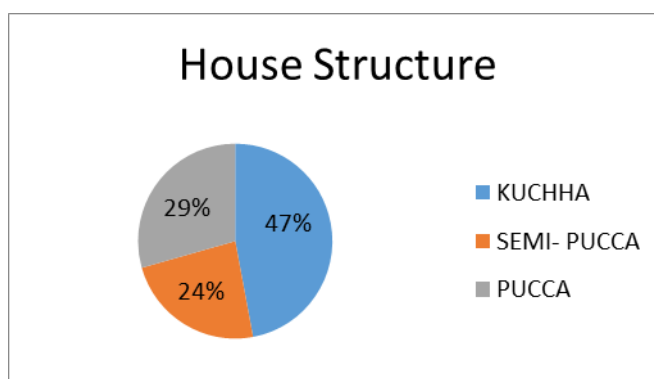


**Fig . 5.9.4SC/ST details of Wooden Craft**

Table no. 5.9.4 shows 23 which is 67.6 % belonged to the schedule caste category, while 11 that is 32.4 % belonged to the schedule tribes category.

House Structure	Frequency	Percent
Kuchha	16	47.1
Semi- Pucca	8	23.5
Pucca	10	29.4
Total	34	100.0

**Table no. 5.9.5House Structure details of Wooden Craft**

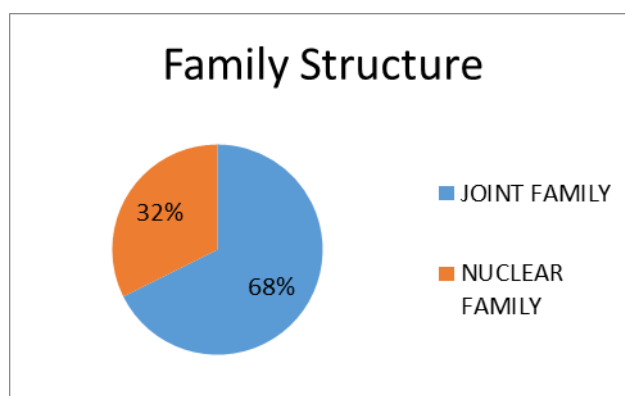


**Fig . 5.9.5House Structure details of Wooden Craft**

The questionnaire also had questions related to the dwelling place of artists. This is also an indication of status of government of India provides financial support of constructing houses for the artists. Table no. 5.9.5 shows out of 34 artists, 16 artists lived in Kuchha house, 8 in semi-pucca house, and only 10 had pucca house.

Family Structure	Frequency	Percent
Joint Family	23	67.6
Nuclear Family	11	32.4
Total	34	100.0

**Table no. 5.9.6 Family Structuredetails of Wooden Craft**

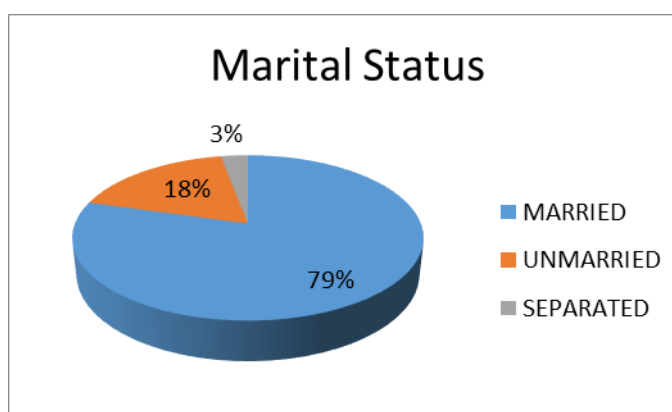


**Fig . 5.9.6 Family Structure details of Wooden Craft**

Table no. 5.9.6 shows out of 34 artists 10 have no formal education and 24 had formal education where 9 have completed primary school, 7 have completed middle school, 3 have completed secondary school, 2 have done senior secondary school, 2 have completed graduation, and 1 have completed post graduate degree.

Marital Status	Frequency	Percent
Married	27	79.4
Unmarried	6	17.6
Separated	1	2.9
Total	34	100.0

**Table no. 5.9.7 Marital Status details of Wooden Craft**



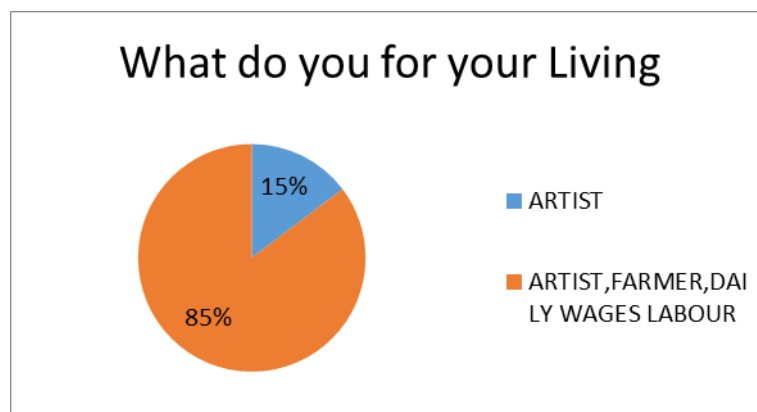
**Fig . 5.9.7 Marital Status details of Wooden Craft**

Table no. 5.9.7 shows 27 artists are married, 6 are single and 1 is separated total of 34 artists.

What do you do for your living	Frequency	Percent
Artist	5	14.7
Artist, Farmer, Daily Wages Labour	29	85.3

Total	34	100.0
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**Table no. 5.9.8 Living Condition details of Wooden Craft**

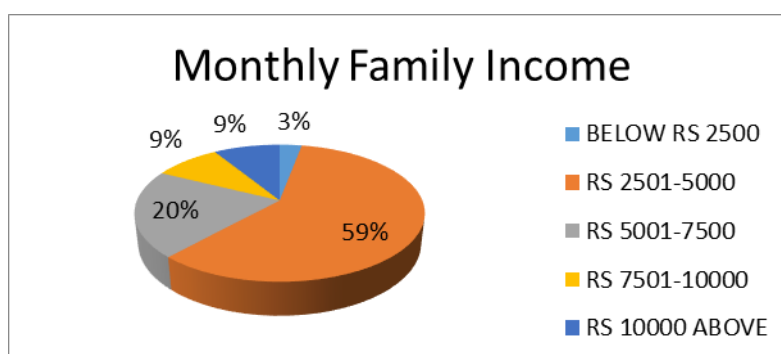


**Fig . 5.9.8 Living Condition details of Wooden Craft**

Table no. 5.9.8 shows out of 34 artists, 5 are wholly reliant on wooden art and the rest artists have their artisan card but are not reliant completely on art, 29 working as daily wage worker/labour and farmer.

Monthly Family Income	Frequency	Percent
Below Rs 2500	1	2.9
Rs 2501-5000	20	58.8
Rs 5001-7500	7	20.6
Rs 7501-10000	3	8.8
Rs 10000 Above	3	8.8
Total	34	100.0

**Table no. 5.9.9 Monthly Family Income details of Wooden Craft**



**Fig . 5.9.9 Monthly Family Income details of Wooden Craft**

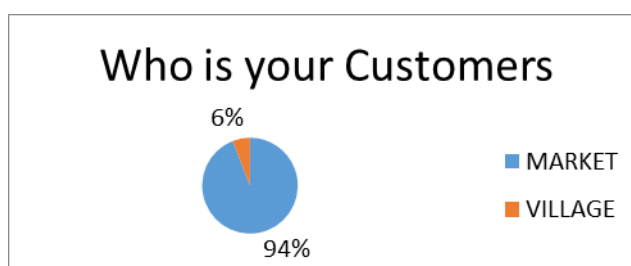
Table no. 5.9.9 shows out of 34 artists 1 artist have a monthly income of less than 2500 rupees, 20 have a monthly income of 2501-5000 rupees, 7 have a monthly income of 5001-7500 rupees, 3 have a monthly income of 7501-10000 rupees, and 3 have a monthly income of more than 10000 rupees.

### 5.9.2 Arts

There were specific questions relating to the practice of art and all artists claimed that wooden art is their traditional art and that their grandparents have been performing it for many generations and they are deeply involved in the art, value it, and like practising it. There are 11 artists who have been practising this art for 1-10 years, 8 artists who have been practising for 11-20 years, 7 artists who have been practising for 21-30 years, 4 artists who have been practising for 31-40 years, and 4 artists who have been practising for 41-50 years. According to the respond of artists the price of products varied from rupees 100 to 5000. The average monthly sale of an art product in terms of Indian rupees was from 500-8000. On an average a minimum 5 to maximum 20 wooden items could be produced in a month depending on the nature of item and demand from customers.

Who is your customers	Frequency	Percent
Market	32	94.1
Village	2	5.9
Total	34	100.0

**Table no. 5.9.10 Customers details of Wooden Craft**



**Fig . 5.9.10 Customers details of Wooden Craft**

Table no. 5.9 10 shows 94 % of the artists sell their product in local haat / market, while 6% of them sell their product to villagers. From this art the artists could earn minimum rupees 6000 to maximum 74000 annually. All the artists acknowledge that any client directly contacts them in their village. They granted them a discount if client demand for the goods was high.

What is your biggest problem in gaining new customers	Frequency	Percent
Lack of marketing & awarness	34	100.0

**Table no. 5.9.11 Problems Gaining Customers details of Wooden Craft**

Table no. 5.9.11 depicts artists admitted that they don't have sufficient market for selling their product and this is the biggest problem for an artist. All artists have expressed an interest in taking part in various events in order to boost their sales.

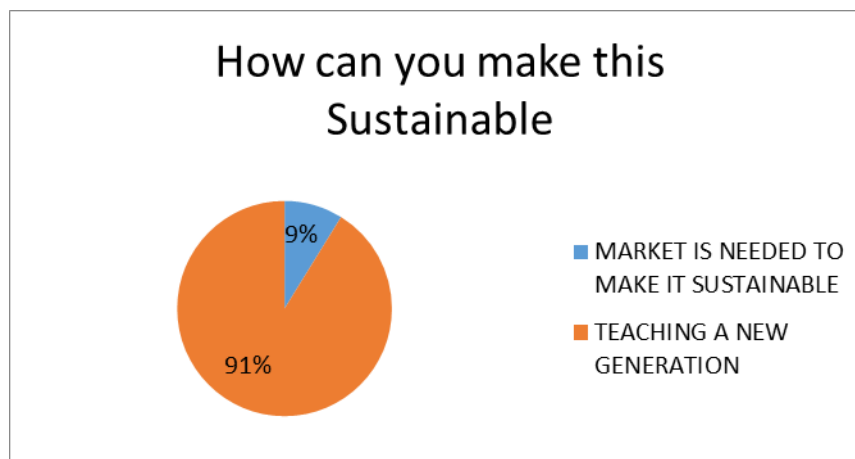
In your opinion what is the future of your art	Frequency	Percent
Bright	34	100.0

**Table no. 5.9.12 Future details of Wooden Craft**

Table no. 5.9.12 depicts all of the artists believe that wooden Art has a promising future and will flourish in the next coming years.

How can you make this sustainable	Frequency	Percent
Market is needed to make it sustainable	3	8.8
Teaching a new generation	31	91.2
Total	34	100.0

**Table no. 5.9.13 Suistainbale Condition details of Wooden Craft**



**Fig . 5.9.11Suistainbale Condition details of Wooden Craft**

Table no. 5.9.13 depicts out of 34 artists, 3 confess that the market is needed to sell the product and also motivated the artists to practicing the art while 31 say they teaches to the new generation to make it sustainable.

### 5.9.3 Schemes and Policies

Specific questions were asked about the governmental policies and the benefits of the policies where 21 of the 34 have an artisan card while 13 do not have artisan card. Out of 21 artists all 21 have obtained their Artisan card through a government agency. No artists were aware of the Design and Technology Upgradation, Design and Development workshop and no one had participated in any of the program. No artists were aware of the Design and Technology development project initiative and had not participated and received wage remuneration. None of them were aware and received design assistance from a reputable institution NID, NIFT, EPCH, NCDP, and other even no one had received training from the vocational training institution program from Vocational Training Institution, Industrial Training Institute (Iti), Politechnics, Technical And Other Institute Recognised By Central Government/Concerned State, Government/Universities /Handicrafts Sector Skill Council And Such Other Affiliating Bodies. No artists were aware of the handicrafts training program and no one had received training under the handicraft training program.

**Soft skill training** is implemented with the objective of train the persons in non-technical skills such as micro finance/ entrepreneurship development/preparation of Business plans/preparation of project reports/ packaging/ export procedures/Documentation etc. so that to enable them in running their own enterprises smoothly. None of the 34 artists received soft

skill training through the Handicraft Training Program, nor did they learn any of the program's skills, such as Micro Finance, Entrepreneurship Development, Business Plan Preparation, Project Report Preparation, Packaging Export Procedures, Documentation, and so on.

**Training through Guru Shishya Parampara**-This component provides for handing over/transfer of traditional knowledge from master craftsmen to the new generation ensuring the sustenance of the craft. New/Semi-skilled artisans are provided training by master crafts persons. The artists were not aware about the scheme.

**Training the trainers** – It is a course for master crafts person /trainers for refreshing and honing up their skills under which the master crafts-persons /trainers are exposed to new designs, use of improved tools and new production techniques and technologies. None of the 34 artists surveyed were aware of the Training the Trainers program though they were not aware of the scheme and none of them had Shilp Guru, National Award, National Merit Certificate, and other master crafts person award.

**Direct Benefit to Artisans**-Under the Direct Benefit to the Artisans aims at financially enabling the artisans' community to access to the best of healthcare facilities in the country. None of the artists were aware of the Artisan's direct advantage and the arrangement had not benefitted any of the artists.

**Urban Haat** -The objective of this component is to setup a permanent marketing infrastructure in big towns/ metropolitan cities to provide direct marketing facilities to the handicrafts artisans/handloom weavers. Artists were not aware of the scheme

All 34 artists were not aware of Marketing And Sourcing Hubs In Urban Areas, Craft School, Handicraft Museum, Design Bank, Craft Based Resource Centre, Common Facility Centre, Raw Material, Testing Laboratories, Craft Village, Integrated Handicraft Park And Mega Cluster, Marketing Support Service, Marketing Events In India, Gandhi Shilp Bazar, Craft Bazar, Exhibition , National Handicrafts Fair scheme related to the artisans.

The Demonstration program was not known to any of the 34 artists. None of the artists were aware of the strategy to participate in international fairs and exhibit abroad, Indian folk craft festival, stand-alone exhibits, road shows, and other events, opportunity to participate in Indi folk craft festivals, stand-alone shows, or road shows, among other events, no information about the market studies program in another country, program for international craft exposure, unaware of the cultural exchange scheme, unaware of the compliance, social or other welfare measures in place, The buyer-seller meet in India program, The marketing workshop curriculum, The advertising and brand promotion campaign, the print and electronic media publicity The web marketing initiative.

The state government initiative for development of artisans under Jharkhand Silk Textile and Handicraft Development Corporation Limited was not known by any of the 34 artists and no one had worked for JHARCRAFT

Are you a member of an association/organisastion of an art	Frequency	Percent
No	34	100.0

**Table no. 5.9.14 Working with JHARCRAFT details of Wooden Craft**

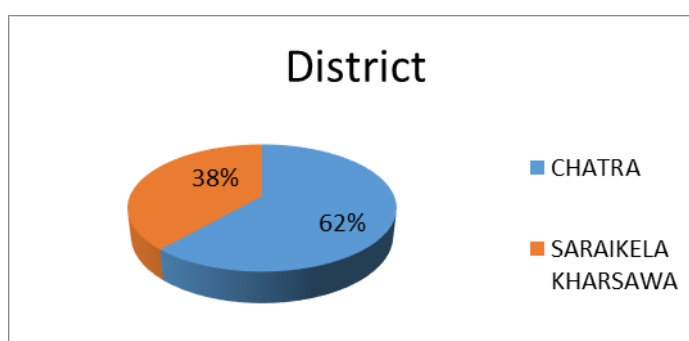
Table no. 5.9.14 shows no artists were belongs to any organisation or non-governmental organisation (NGO).

## 5.10 Furniture Art

### 5.10.1 Demographic Details

District	Frequency	Percent
Chatra	24	61.5
SaraikelaKharsawa	15	38.5
Total	39	100.0

**Table no. 5.10.1 District details of Furniture Art**

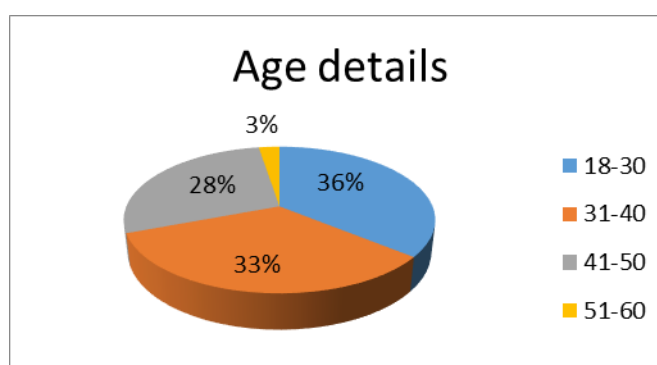


**Fig . 5.10.1 District details of Furniture Art**

The above table no.5.10.1 shows the districts of Jharkhand where Furniture are produced. A total of 39 artists were surveyed from various districts of jharkhand. Out of the 39 artists 24 were from Chatra and 15 were from SaraikelaKharsawan district of Jharkhand.

Age	Frequency	Percent
18-30	14	35.9
31-40	13	33.3
41-50	11	28.2
51-60	1	2.6
Total	39	100.0

**Table no. 5.10.2Age details of Furniture Art**

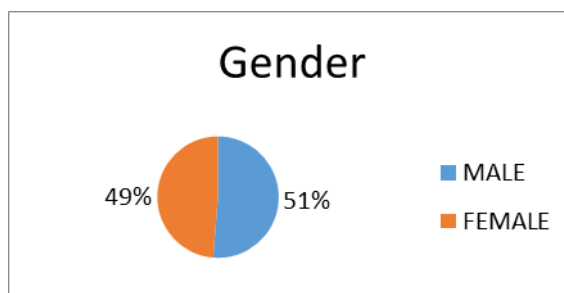


**Fig . 5.10.2Age details of Furniture Art**

Table no 5.10.2 shows from 39 artists surveyed 14 artists were between the ages of 18- 30, 13 Artists were between the ages of 31 - 40, 11 Artists were between the ages of 41 – 50 and 1artist were between the ages of 51- 60.

Gender	Frequency	Percent
Male	20	51.3
Female	19	48.7
Total	39	100.0

**Table no. 5.10.3Gender details of Furniture Art**

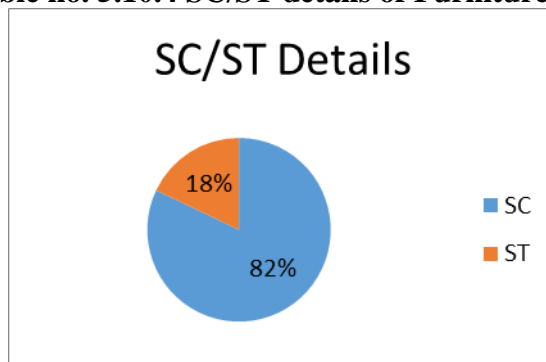


**Fig s. 5.10.3Gender details of Furniture Art**

As per the respondents table no.5.10.3 shows 20 were male and 19 were female artist.

SC/ST	Frequency	Percent
SC	32	82.1
ST	7	17.9
Total	39	100.0

**Table no. 5.10.4 SC/ST details of Furniture Art**



**Fig . 5.10.4 SC/ST details of Furniture Art**

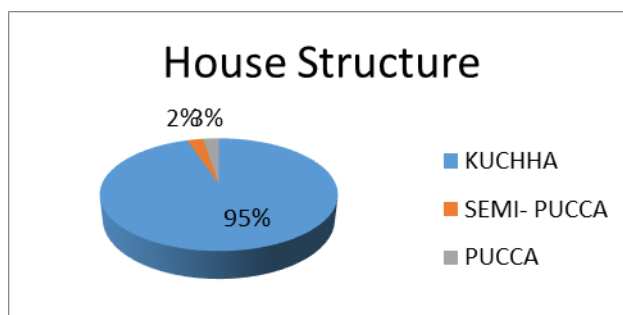
Table no. 5.10.4 shows 32 which is 82 % belonged to the schedule caste category, while 7 that is 17 % belonged to the schedule tribe's category.

House Structure	Frequency	Percent
Kuchha	37	94.9
Semi- Pucca	1	2.6



Pucca	1	2.6
Total	39	100.0

**Table no. 5.10.5House Structuredetails of Furniture Art**

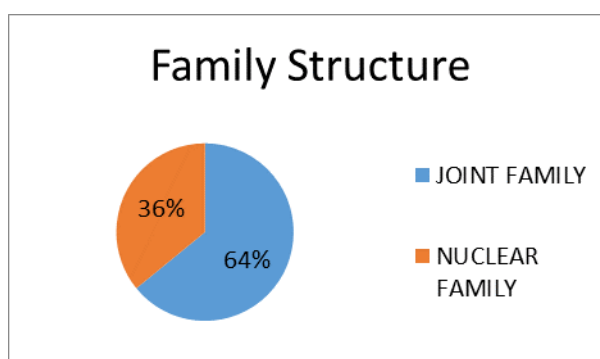


**Fig . 5.10.5House Structure details of Furniture Art**

The questionnaire also had questions related to the dwelling place of artists. This is also an indication of status of government of India provides financial support of constructing houses for the artists. Table no. 5.10.5 shows out of 39 artists, 37 artists lived in Kuchha house, 1 in semi-pucca house, and only 1 had pucca house.

Family Structure	Frequency	Percent
Joint Family	25	64.1
Nuclear Family	14	35.9
Total	39	100.0

**Table no. 5.10.6Family Structure details of Furniture Art**



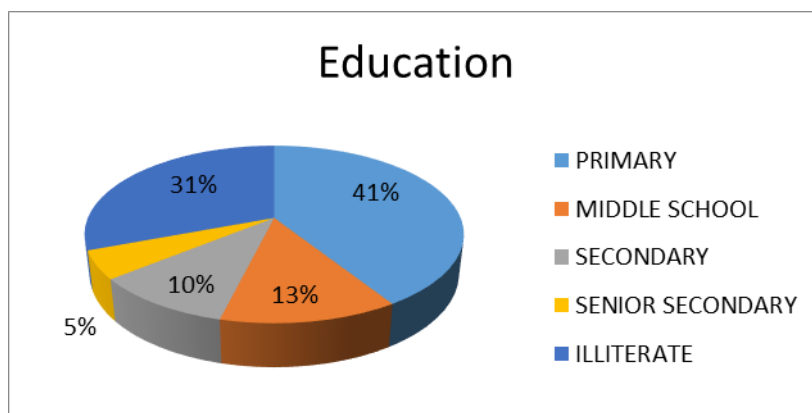
**Fig . 5.10.6Family Structure details of Furniture Art**

Table no.5.10.6 shows regarding the family structure 25 had joint family whereas 14 had nuclear family and all artists followed Hindu religion.

Education	Frequency	Percent
Primary	16	41.0
Middle School	5	12.8
Secondary	4	10.3
Senior Secondary	2	5.1

Illiterate	12	30.8
Total	39	100.0

**Table no. 5.10.7 Education details of Furniture Art**



**Fig . 5.10.7 Education details of Furniture Art**

Table no. 5.10.7 shows out of 39 artists 12 have no formal education and 27 had formal education where 16 have completed primary school, 5 have completed middle school, 4 have completed secondary school, and 2 have done senior secondary school.

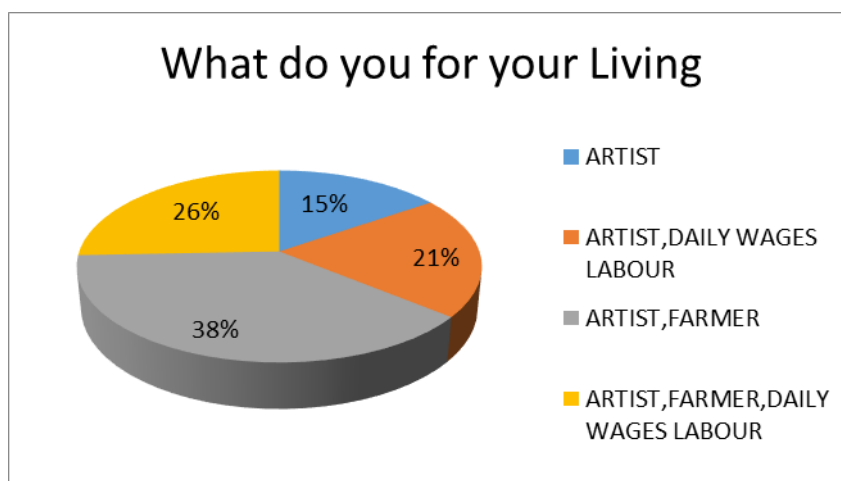
Marital Status	Frequency	Percent
Married	39	100.0

**Table no. 5.10.8 details of Furniture Art**

Table no. 5.10.8 shows all 39 artists are married.

What do you do for your living	Frequency	Percent
Artist	6	15.4
Artist,Daily Wages Labour	8	20.5
Artist,Farmer	15	38.5
Artist,Farmer,Daily Wages Labour	10	25.6
Total	39	100.0

**Table no. 5.10.9 Living Condition details of Furniture Art**

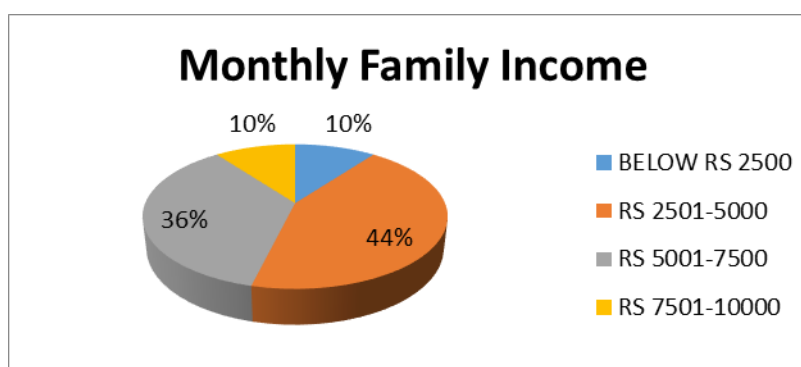


**Fig . 5.10.8 Living Condition details of Furniture Art**

Table no. 5.10.9 shows out of 39 artists, 6 are wholly reliant on furniture art and the rest artists have their artisan card but are not reliant completely on art, 8 work as daily wage worker/labour, 15 work as farmer and 10 artists work as farmer and daily wages worker/labour.

Monthly Family Income	Frequency	Percent
BELOW RS 2500	4	10.3
RS 2501-5000	17	43.6
RS 5001-7500	14	35.9
RS 7501-10000	4	10.3
Total	39	100.0

**Table no. 5.10.10 Monthly Family Income details of Furniture Art**



**Table no. 5.10.9 Monthly Family Income details of Furniture Art**

Table no. 5.10.10 shows out of 39 artists 4 artists have a monthly income of less than 2500 rupees, 17 have a monthly income of 2501-5000 rupees, 14 have a monthly income of 5001-7500 rupees and 4 have a monthly income of 7501-10000 rupees.

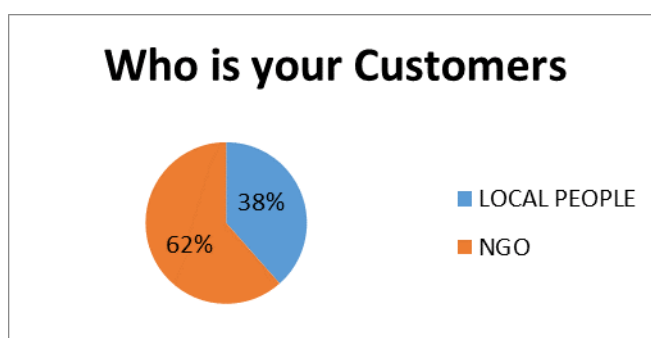
### 5.10.2 Arts

There were specific questions relating to the practice of art and most of the artists claimed that furniture is their traditional art and that their grandparents have been performing it for many generations and they are deeply involved in the art, value it, and like practicing it. There are 27 artists who have been practicing this art for 1-10 years, 8 artists who have been practicing for 11-20 years, 3 artists who have been practicing for 21-30 years and 1 artist who have been practicing for 31-40 years. According to the respond of artists the price of products varied from rupees 20 to 55000. The average monthly sale of an art product in terms of Indian rupees was from 5000-10000. On an average a minimum 4 to maximum 20 furniture items could be produced in a month depending on the nature of item and demand from customers.

Who is your customers	Frequency	Percent
Local People	15	38.5

NGO	24	61.5
Total	39	100.0

**Table no. 5.10.11 Customers details of Furniture Art**

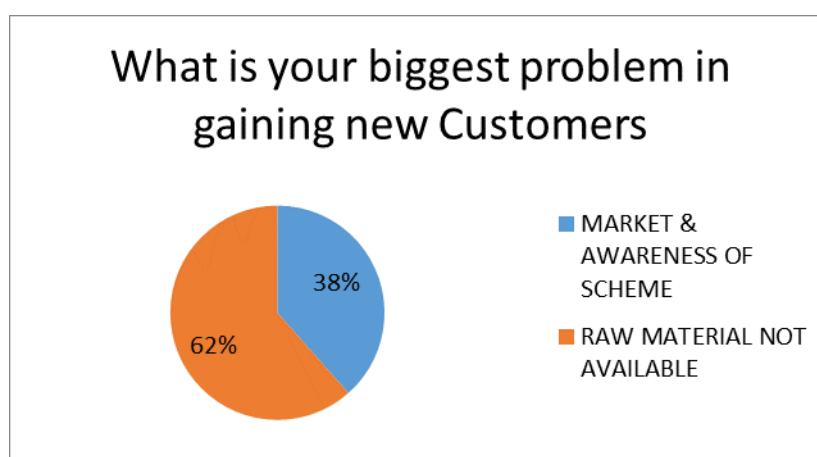


**Fig . 5.10.10 Customers details of Furniture Art**

Table no. 5.10.11 shows 38 % of the artists sell their product in local haat / market, while 61% of them sell their product to NGO. From this art the artists could earn minimum rupees 60000 to maximum 2.5 lac annually. All the artists acknowledge that any client directly contacts them in their village.

What is your biggest problem in gaining new customers	Frequency	Percent
Market & awareness of scheme	15	38.5
Raw material not available	24	61.5
Total	39	100.0

**Table no. 5.10.12Problems Gaining Customers details of Furniture Art**



**Fig . 5.10.11Problems Gaining Customers details of Furniture Art**

Table no. 5.10.12 depicts 38 % artist admitted that they don't have sufficient market for selling their product while 61% admitted that the availability of raw material is very less and they are not capable of purchasing raw material. So this is the biggest problem for an artist.

All artists have expressed an interest in taking part in various events in order to boost their sales. All artists are interested in developing young talent.

In your opinion what is the future of your art	Frequency	Percent
Bright	39	100.0

**Table no. 5.10.13 Future details of Furniture Art**

Table no. 5.10.13 depicts all of the artists believe that Furniture Art has a promising future and will flourish in the next coming years.

How can you make this sustainable	Frequency	Percent
Teaching to the new generation	39	100.0

**Table no. 5.10.14 Sustainable Condition details of Furniture Art**

Table no. 5.10.14 depicts all 39 artists confess that their art is traditional and that they have continued to practicing it while also providing training to younger artists.

### 5.10.3 Schemes and Policies

Specific questions were asked about the governmental policies and the benefits of the policies where 9 of the 39 have an artisan card while 30 do not have artisan card. Out of 9 artists all have obtained their Artisan card through a government agency. No artists were aware of the Design and Technology Upgradation, Design and Development workshop and no one had participated in any of the program. No artists were aware of the Design and Technology development project initiative and had not participated and received wage remuneration. None of them were aware and received design assistance from a reputable institution NID, NIFT, EPCH, NCDP, and others even no one had received training from the vocational training institution program from Vocational Training Institution, Industrial Training Institute (ITI), Politechnics, Technical and Other Institute Recognised By Central Government/Concerned State, Government/Universities /Handicrafts Sector Skill Council And Such Other Affiliating Bodies.

No artists were aware of the handicrafts training program and no one had received training under the handicraft training program.

**Soft skill training** is implemented with the objective of train the persons in non-technical skills such as micro finance/ entrepreneurship development/preparation of Business plans/preparation of project reports/ packaging/ export procedures/Documentation etc. so that to enable them in running their own enterprises smoothly. None of the 39 artists received soft skill training through the Handicraft Training Program, nor did they learn any of the program's skills, such as Micro Finance, Entrepreneurship Development, Business Plan Preparation, Project Report Preparation, Packaging Export Procedures, Documentation, and so on.

**Training through Guru Shishya Parampara**-This component provides for handing over/transfer of traditional knowledge from master craftsmen to the new generation ensuring the sustenance of the craft. New/Semi-skilled artisans are provided training by master crafts persons. The artists were not aware about the scheme.

**Training the trainers** -It is a course for master crafts person /trainers for refreshing and honing up their skills under which the master crafts-persons /trainers are exposed to new

designs, use of improved tools and new production techniques and technologies. None of the 39 artists surveyed were aware of the Training the Trainers program though they were not aware of the scheme and none of them had Shilp Guru, National Award, National Merit Certificate, and other master crafts person award.

**Direct Benefit to Artisans**-Under the Direct Benefit to the Artisans aims at financially enabling the artisans' community to access to the best of healthcare facilities in the country. None of the artists were aware of the Artisan's direct advantage and the arrangement had not benefitted any of the artists. No artists had idea about the Interest Subvention Scheme for Artisans and assistance for the supply of tools, safety equipment, looms, and other related items.

**Urban Haat** -The objective of this component is to setup a permanent marketing infrastructure in big towns/ metropolitan cities to provide direct marketing facilities to the handicraft's artisans/handloom weavers. Artists were not aware of the scheme.

All 39 artists were not aware of Marketing And Sourcing Hubs In Urban Areas, Craft School, Handicraft Meseaum, Design Bank, Craft Based Resource Centre, Common Facility Centre, Raw Material, Testing Laboratories, Craft Village, Integrated Handicraft Park And Mega Cluster, Marketing Support Service, Marketing Events In India, Gandhi Shilp Bazar, Craft Bazar, Exhibition, National Handicrafts Fair scheme related to the artisans.

The Demonstration program was not known to any of the 39 artists. None of the artists were aware of the strategy to participate in international fairs and exhibit abroad, Indian folk craft festival, stand-alone exhibits, road shows, and other events, opportunity to participate in Indi folk craft festivals, stand-alone shows, or road shows, among other events, no information about the market studies program in another country, program for international craft exposure, unaware of the cultural exchange scheme, unaware of the compliance, social or other welfare measures in place, The buyer-seller meet in India program, The marketing workshop curriculum, The advertising and brand promotion campaign, the print and electronic media publicity The web marketing initiative.

The state government initiative for development of artisans under Jharkhand Silk Textile and Handicraft Development Corporation Limited was not known by any of the 39 artists and no one had worked for JHARCRAFT.

Are you a member of an association/organisation of an art	Frequency	Percent
Yes	24	61.5
No	15	38.5
Total	39	100.0

**Table no. 5.10.15 Member of Organisation details of Furniture Art**

Table no. 5.10.15 shows 24 artists admitted to belonging to an organisation or non-governmental organisation (NGO), while the remaining 15 artists stated that they did not belong to any of the organisations.

Did you get any benefits from an association/organisation	Frequency	Percent
Yes	24	61.5

No	15	38.5
Total	39	100.0

**Table no. 5.10.16 Benefits from an Organisation details of Furniture Art**

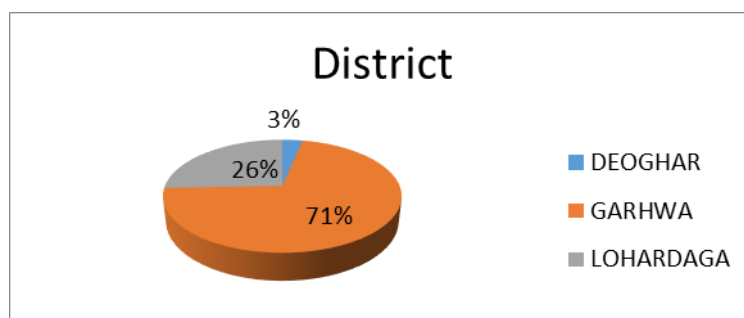
Table no. 5.10.16 depicts 24 of the 24 artists admitted that they were benefitted by the organization.

## **5.11 Carpet and other flooring Art**

### **5.11.1 Demographic Details**

District	Frequency	Percent
Deoghar	4	3.3
Garhwa	86	71.1
Lohardaga	31	25.6
Total	121	100.0

**Table no. 5.11.1 District details of Carpet and other flooring Art**

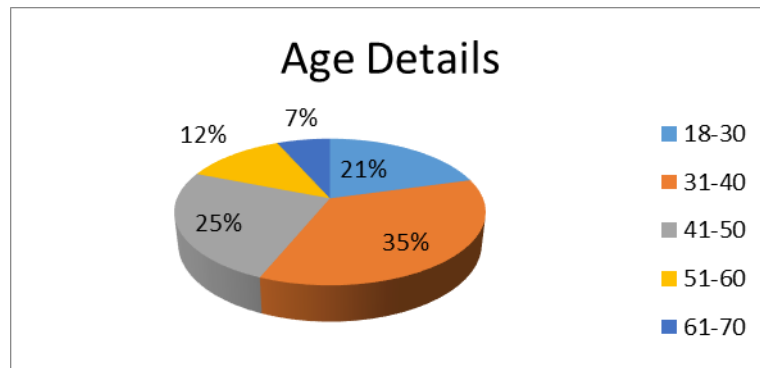


**Fig . 5.11.1 District details of Carpet and other flooring Art**

The above table no. 5.11.1 shows the districts of Jharkhand where carpet and other flooring crafts are produced. A total of 121 artists were surveyed from various districts of Jharkhand. Out of the 121 artists 4 were from Deoghar 86 were from Garhwa and 3 artists were from Lohardaga district of Jharkhand.

Age	Frequency	Percent
18-30	25	20.7
31-40	43	35.5
41-50	30	24.8
51-60	15	12.4
61-70	8	6.6
Total	121	100.0

**Table no. 5.11.2 Age details of Carpet and other flooring Art**

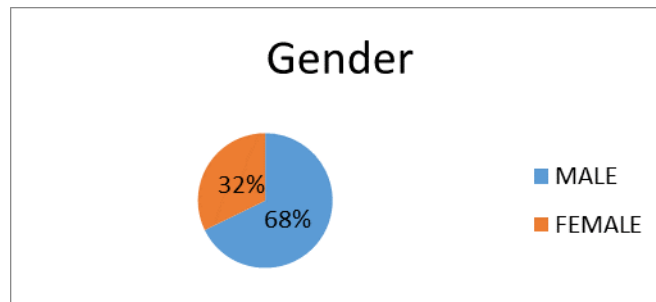


**Fig . 5.11.2 Age details of Carpet and other flooring Art**

Table no. 5.11.2 shows from 121 artists surveyed 25 artists were between the ages of 18- 30, 43 Artists were between the ages of 31 - 40, 30 Artists were between the ages of 41 - 50, 15 Artists were between the ages of 51- 60 and 16 Artists were between the ages of 61 – 70.

Gender	Frequency	Percent
Male	82	67.8
Female	39	32.2
Total	121	100.0

**Table no. 5.11.3 Gender details of Carpet and other flooring Art**

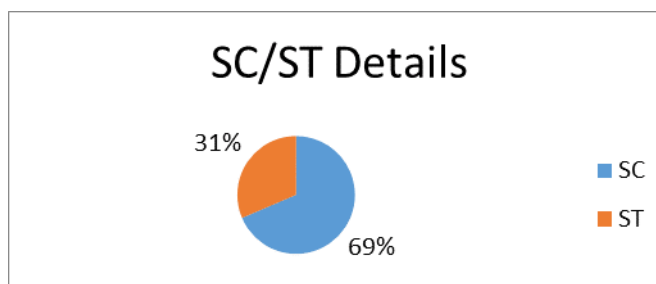


**Fig . 5.11.3 Gender details of Carpet and other flooring Art**

As per the respondents table no. 5.11.shows 82 were male and 39 were female artist.

SC/ST	Frequency	Percent
SC	83	68.6
ST	38	31.4
Total	121	100.0

**Table no. 5.11.4 SC/ST details of Carpet and other flooring Art**



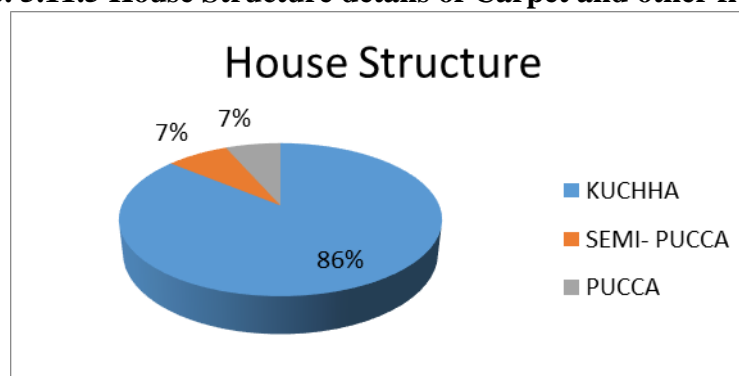


**Fig . 5.11.4 SC/ST details of Carpet and other flooring Art**

Table no. 5.11.4 shows 83 which is 68.6 % belonged to the schedule caste category, while 38 that is 31.4 % belonged to the schedule tribe's category.

House Structure	Frequency	Percent
Kuchha	104	86.0
Semi- Pucca	9	7.4
Pucca	8	6.6
Total	121	100.0

**Table no. 5.11.5 House Structure details of Carpet and other flooring Art**

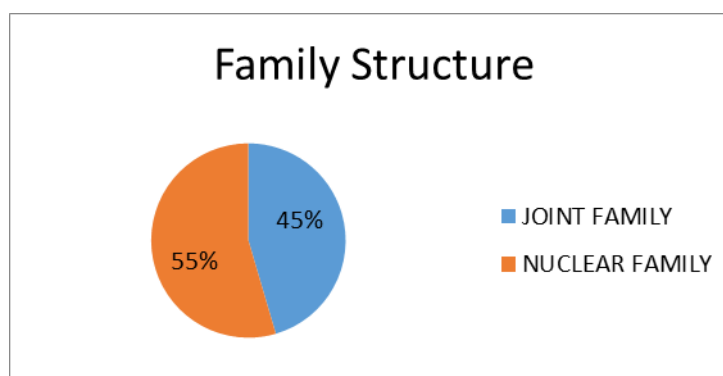


**Fig . 5.11.5 House Structure details of Carpet and other flooring Art**

The questionnaire also had questions related to the dwelling place of artists. This is also an indication of status of government of India provides financial support of constructing houses for the artists. Table no. 5.11.5 shows out of 121 artists, 104 artists lived in Kuchha house, 9 in semi-pucca house, and only 8 had pucca house.

Family Structure	Frequency	Percent
Joint Family	55	45.5
Nuclear Family	66	54.5
Total	121	100.0

**Table no. 5.11.6 Family Structure details of Carpet and other flooring Art**

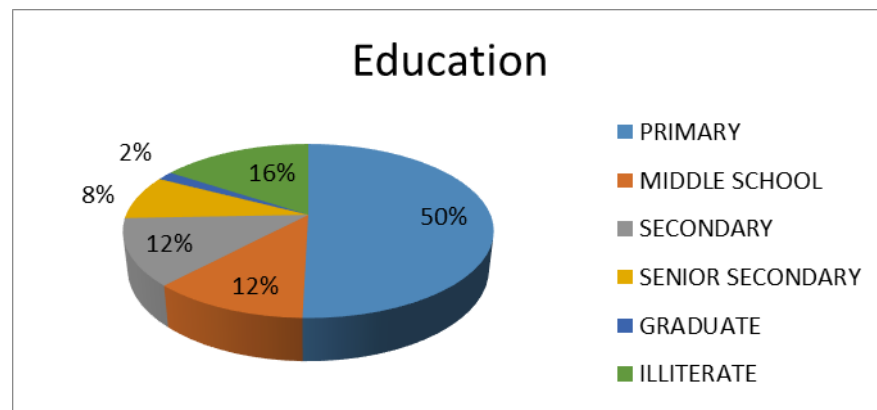


**Table no. 5.11.6 Family Structure details of Carpet and other flooring Art**

Table no. 5.11.6 shows regarding the family structure 55 had joint family whereas 66 had nuclear family and 120 artists followed Hindu religion while 1 artist followed Christian religion.

Education	Frequency	Percent
Primary	61	50.4
Middle School	14	11.6
Secondary	15	12.4
Senior Secondary	10	8.3
Graduate	2	1.7
Illiterate	19	15.7
Total	121	100.0

**Table no. 5.11.7 Education details of Carpet and other flooring Art**

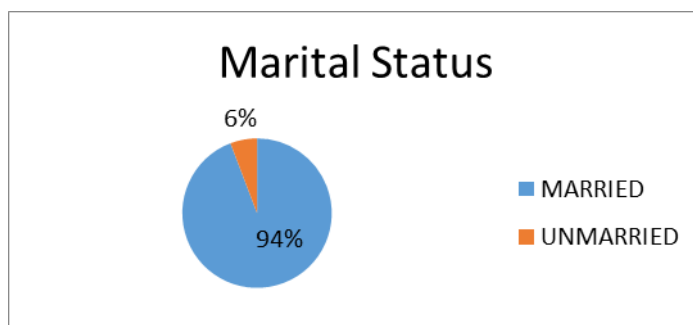


**Fig . 5.11.7 Education details of Carpet and other flooring Art**

Table no. 5.11.7 shows out of 121 artists 19 have no formal education and 102 had formal education were 61 artists have completed primary school, 14 have completed middle school, 15 have completed secondary school, 10 have done senior secondary school and 2 have completed graduation.

Marital Status	Frequency	Percent
Married	114	94.2
Unmarried	7	5.8
Total	121	100.0

**Table no. 5.11.8 Marital Status details of Carpet and other flooring Art**

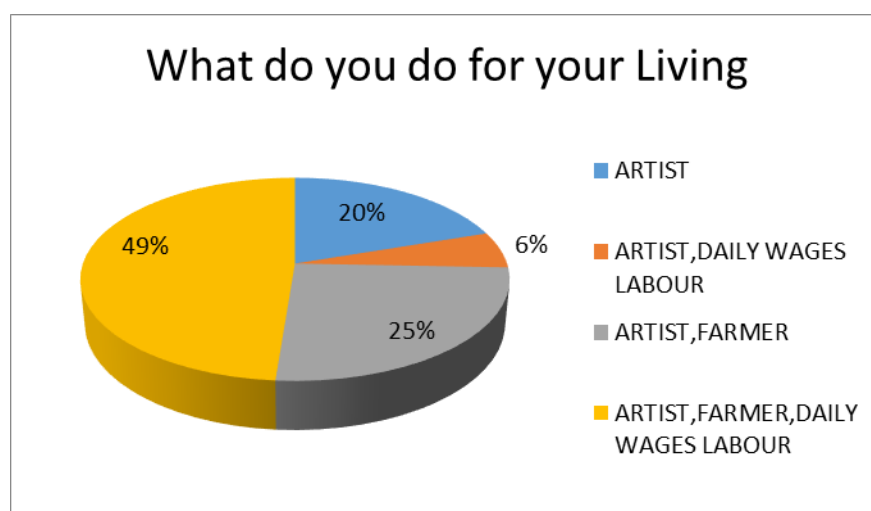


**Fig . 5.11.8 Marital Status details of Carpet and other flooring Art**

Table no. 5.11.8 shows 114 artists are married and 7 are single total of 121 artists.

What do you do for your living	Frequency	Percent
Artist	24	19.8
Artist, Daily Wages Labour	7	5.8
Artist, Farmer	31	25.6
Artist, Farmer, Daily Wages Labour	59	48.8
Total	121	100.0

**Table no. 5.11.9 Living Condition details of Carpet and other flooring Art**



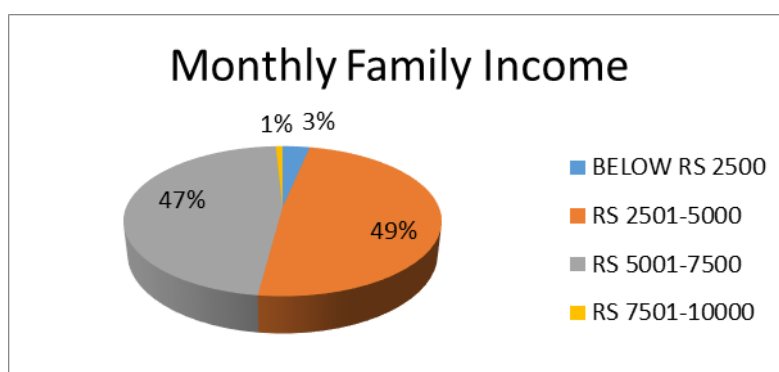
**Fig . 5.11.9 Living Condition details of Carpet and other flooring Art**

Table no. 5.11.9 shows out of 121 artists, 24 are wholly reliant on carpet and other flooring craft art and the rest artists have their artisan card but are not reliant completely on art, 7 work as daily wage worker/labour, 31 work as farmer and 59 works as daily wages worker/labour and farmer.

Monthly Family Income	Frequency	Percent
Below Rs 2500	4	3.3
Rs 2501-5000	59	48.8
Rs 5001-7500	57	47.1

Rs 7501-10000	1	.8
Total	121	100.0

**Table no. 5.11.10 Monthly Family Income details of Carpet and other flooring Art**



**Fig. 5.11.10 Monthly Family Income details of Carpet and other flooring Art**

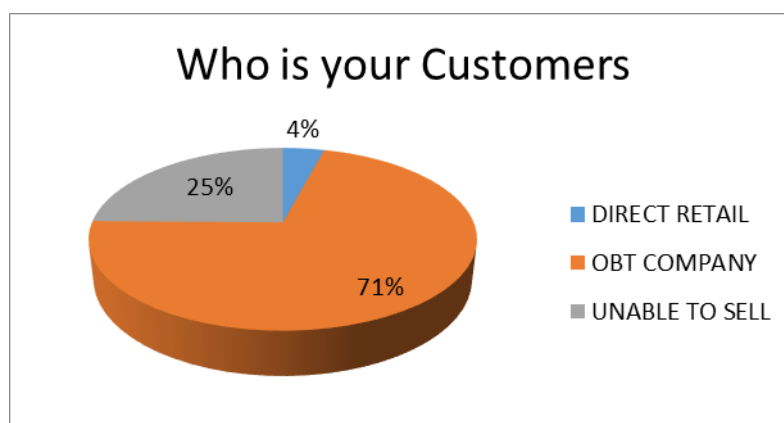
Table no. 5.11.10 shows out of 121 artists 4 artists have a monthly income of less than 2500 rupees, 59 have a monthly income of 2501-5000 rupees, 57 have a monthly income of 5001-7500 rupees and 1 have a monthly income of 7501-10000 rupees.

### 5.11.2 Arts

There were specific questions relating to the practice of art and only 38 artists claimed that carpet and other flooring craft is their traditional art and that their grandparents have been performing it for many generations and they are deeply involved in the art, value it, and like practicing it. There are 41 artists who have been practicing this art for 1-10 years, 33 artists who have been practicing for 11-20 years, 33 artists who have been practicing for 21-30 years, 11 artists who have been practicing for 31-40 years, 2 artists who have been practicing for 41-50 years, and 1 artist who have been practicing for 51-60 years. According to the respond of artists the price of products varied from rupees 200 to 1 lacs. The average monthly sale of an art product in terms of Indian rupees was from 5000-50000. On an average a minimum 1 to maximum 10 carpet items could be produced in a month depending on the nature of item and demand from customers.

Who is your customers	Frequency	Percent
Direct Retail	5	4.1
OBT Company	86	71.1
Unable to sell	30	24.8
Total	121	100.0

**Table no. 5.11.11 Customers details of Carpet and other flooring Art**

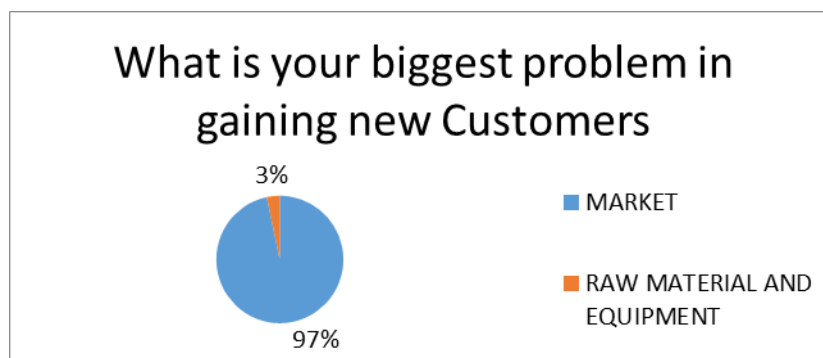


**Table no. 5.11.11 Customers details of Carpet and other flooring Art**

Table no. 5.11.11 shows 86 % of the artist sell their product to OBT Company belongs to their area, while 5% of them sell their product direct to retailer and rest 30% artists are unable to sell their product. From this art the artists could earn minimum rupees 40000 to maximum 1.8 lacs annually. All the artists acknowledge that any client directly contacts them in their village. They granted them a discount if client demand for the goods was high.

What is your biggest problem in gaining new customers	Frequency	Percent
Market	117	96.7
Raw Material And Equipment	4	3.3
Total	121	100.0

**Table no. 5.11.12 Problems Gaining Customers details of Carpet and other flooring Art**



**Fig. 5.11.12 Problems Gaining Customers details of Carpet and other flooring Art**

Table no. 5.11.12 depicts 96% artist admitted that they don't have sufficient market for selling their product while 4% admitted that the availability of raw material is very less and they are not capable of purchasing raw material. So this is the biggest problem for an artist. All artists have expressed an interest in taking part in various events in order to boost their sales. All artists are interested in developing young talent.

In your opinion what is the future of your art	Frequency	Percent
Bright	121	100.0

**Table no. 5.11.13 Future details of Carpet and other flooring Art**

Table no. 5.11.13 depicts all of the artists believe that the art has a promising future and will flourish in the next coming years.

How can you make this sustainable	Frequency	Percent
Teaching to the new generation	121	100.0

**Table no. 5.11.14 Sustainable Condition details of Carpet and other flooring Art**

Table no. 5.11.14 depicts out of 121 artists, all of them confess that their art is traditional and that they have continued to practicing it while also providing training to younger artists, teach them to create new items/pattern and designs.

### 5.11.3 Schemes and Policies

Specific questions were asked about the governmental policies and the benefits of the policies where 81 of the 121 have an artisan card while 40 do not have artisan card. Out of 81 artists, 30 have obtained their Artisan card through a government agency, 51 have obtained through a non-governmental organization working in their district and 1 artist get it from some other agency.

Do you know about Design and Technology Up gradation	Frequency	Percent
Yes	31	25.6
No	90	74.4
Total	121	100.0

**Table no. 5.11.15 Awareness of Design and Technology Up gradation details of Carpet and other flooring Art**

Table no. 5.11.15 shows only 31 of the 121 artists were aware of the Design and Technology Up gradation initiative, while the remaining 90 were unaware of the scheme. All 31 artists were aware of the Design and Development workshop and took part in a one-month Design and Development program.

Participation in one Marketing Event	Frequency	Percent
Yes	1	.8
No	120	99.2
Total	121	100.0

**Table no. 5.11.16Participation in One Marketing Event details of Carpet and other flooring Art**

Table no. 5.11.16 shows only 1 artist took part in one marketing event program, and received stipends for participating in the design development program.

Are you aware of the Integrated Design and Technology Development Project	Frequency	Percent
Yes	27	22.3

No	94	77.7
Total	121	100.0

**Table no. 5.11.17 Awareness in Integrated Design and Technology Development Project details of Carpet and other flooring Art**

Table no. 5.11.17 shows only 27 of the 121 artists were aware of the Design and Technology development project initiative, while the remaining 94 were unaware of this scheme. 27 of the 27 artists took part in a 3-month Design and Development program and all of the 27 artists received wage remuneration for participating in the initiative.

Did you get design support from a reputed institution NID,NIFT,EPCH,CEPC,NCDP and other	Frequency	Percent
Yes	1	.8
No	120	99.2
Total	121	100.0

**Table no. 5.11.18 Assistance from Reputed Institution details of Carpet and other flooring Art**

Table no. 5.11.18 depicts only 1 artist out of 121 received design assistance from a reputable institution NID, NIFT, EPCH, NCDP, and other and also received stipend for participating in the initiative, while the remaining 120 artists did not receive any assistance from the institution. No artists received training from the vocational training institution program from Vocational Training Institution, Industrial Training Institute (Iti), Polytechnics, Technical And Other Institute Recognised By Central Government/Concerned State, Government/Universities /Handicrafts Sector Skill Council And Such Other Affiliating Bodies, Handicrafts training program.

**Soft skill training** is implemented with the objective of train the persons in non-Technical skills such as micro finance/ entrepreneurship development/preparation of Business plans/preparation of project reports/ packaging/ export procedures/Documentation etc. so that to enable them in running their own enterprises smoothly. None of the 185 artists received soft skill training through the Handicraft Training Program, nor did they learn any of the program's skills, such as Micro Finance, Entrepreneurship Development, Business Plan Preparation, Project Report Preparation, Packaging Export Procedures, Documentation, and so on.

**Guru Shishya Parampara scheme-** provides for handing over/transfer of traditional knowledge from master craftsmen to the new generation ensuring the sustenance of the craft. New/Semi-skilled artisans are provided training by master crafts persons. All of the 121 artists were not aware of the Guru Shishya Parampara scheme.

**Training the trainers** -It is a course for master craftsperson /trainers for refreshing and honing up their skills under which the master crafts-persons /trainers are exposed to new designs, use of improved tools and new production techniques and technologies. None of the 121 artists surveyed were aware of the Training the Trainers program and none of them had received Shilp Guru Award, National Award, National Merit Certificate, and other master crafts person award.

**Direct Benefit to Artisans**-Under the Direct Benefit to the Artisans aims at financially enabling the artisans' community to access to the best of healthcare facilities in the country. None of the artists were aware of the Artisan's direct advantage and the arrangement had not benefitted any of the artists.

**Interest Subvention Scheme**-This component is being introduced for the first time based on suggestions emerged during the deliberations of the Working Group on Handicrafts. This scheme is facilitating credit access for handicrafts artisans, through introducing interest subventions for scheduled banks. All artists had no idea about the Interest Subvention Scheme for Artisans, they also had not taken loan through the scheme and none of them were aware of the scheme's assistance for the supply of tools, safety equipment, looms, and other related items through it.

All 121 artists were not aware of Urban Haat program, Mini Urban Haat program, Craft school, Handicraft Museum, Design bank, Craft based resource center, Common facility center, Raw material, Testing laboratories, Craft village, Integrated handicraft park and Mega cluster, Marketing support service, Gandhi shilp bazaar, Craft bazar policy, Exhibition, National handicraft fair scheme related to the artisans.

The Demonstration program was also not known to any of the 121 artists. None of the artists were aware of the strategy to participate in international fairs and exhibit abroad, Indian folk craft festival, stand-alone exhibits, road shows, and other events, opportunity to participate in Indi folk craft festivals, stand-alone shows, or road shows, among other events, no information about the market studies program in another country, program for international craft exposure, unaware of the cultural exchange scheme, unaware of the compliance, social or other welfare measures in place, The buyer-seller meet in India program, The marketing workshop curriculum, The advertising and brand promotion campaign, the print and electronic media publicity The web marketing initiative.

The state government initiative for development of artisans under Jharkhand Silk Textile and Handicraft Development Corporation Limited was known by 1 of the 121 artists while 120 were unaware about aegis of JHARCRAFT.

Do you work for jharcraft	Frequency	Percent
Yes	1	.8
No	120	99.2
Total	121	100.0

**Table no. 5.11.19 Working with JHARCRAFT details of Carpet and other flooring Art**

Table no. 5.11.19 shows Jharkhand Silk Textile and Handicraft Development Corporation Limited employed only 1 artist out of a total of 121.

Have you participated in a skill development program in the jharcraft	Frequency	Percent
Yes	1	.8
No	120	99.2
Total	121	100.0



**Table no. 5.11.20 Skill development helps in gaining customers details of Carpet and other flooring Art**

Table no. 5.11.20 depicts Jharcraft's skill development program included only 1 artists who participated in skill development program out of 120 artists.

Did this skill development program helps you in gaining customers	Frequency	Percent
NO	121	100.0

**Table no. 5.11.21skill development program helps in gaining customersdetails of Carpet and other flooring Art**

Table 5.11.21 shows artist said that the skill development program did not helps in getting consumers and he had not participated in urban haat program through jharcraft and artists did not received any assistance from Jharcraft for the procurement of materials and tools.

Are you a member of an association/organisastion of an art?	Frequency	Percent
Yes	1	.8
No	120	99.2
Total	121	100.0

**Table no. 5.11.22Member of Organisation details of Carpet and other flooring Art**

Table no. 5.11.22 shows only 1 artist admitted to belonging to an organisation or non-governmental organisation (NGO), while the remaining120 artists stated that they did not belong to any of the organisations.

## **5.12 Tribal Jewellery Art**

### **5.12.1 Demographic Details**

District	Frequency	Percent
Ranchi	1	100.0

**Table no. 5.12.1District details of Tribal Jewellery Art**

The above table no.5.12.1 shows the districts of Jharkhand where jewelery crafts are produced. A total of only 1 artist was surveyed from various districts of Jharkhand and the artist belongs to Ranchi district of Jharkhand.

Age	Frequency	Percent
41-50	1	100.0

**Table no. 5.12.2 Age details of Tribal Jewellery Art**

Table no. 5.12.2 shows the artists was between the ages of 41- 50.

Gender	Frequency	Percent
FEMALE	1	100.0

**Table no. 5.12.3Gender details of Tribal Jewellery Art**

As per the respondents table no.5.12.3 shows the artist was female artist.

SC/ST	Frequency	Percent
ST	1	100.0

**Table no. 5.12.4 SC/ST details of Tribal Jewellery Art**

Table no. 5.12.3 shows artist belonged to schedule tribe category.

House Structure	Frequency	Percent
Pucca	1	100.0

**Table no. 5.12.5 House Structure details of Tribal Jewellery Art**

The questionnaire also had questions related to the dwelling place of artists. This is also an indication of status of government of India provides financial support of constructing houses for the artists. Table no. 5.12.5 shows artist had pucca house.

Family Structure	Frequency	Percent
Joint Family	1	100.0

**Table no. 5.12.6 Family Structure details of Tribal Jewellery Art**

Table no. 5.12.6 shows regarding the family structure and the artist had joint family and artist followed Hindu religion.

Education	Frequency	Percent
Graduate	1	100.0

**Table no. 5.12.7 Education details of Tribal Jewellery Art**

Table no. 5.12.7 shows artist had completed her graduation degree.

Marital Status	Frequency	Percent
Separated	1	100.0

**Table no. 5.12.8 Marital Status details of Tribal Jewellery Art**

Table no. 5.12.8 shows artist is separated from spouse.

What do you do for your living	Frequency	Percent
ARTIST	1	100.0

**Table no. 5.12.9 Living Condition details of Tribal Jewellery Art**

Table no. 5.12.9 shows artist is wholly reliant on the jewellery art.

Monthly Family Income	Frequency	Percent
RS 7501-10000	1	100.0

**Table no. 5.12.10 Monthly Family Income details of Tribal Jewellery Art**

Table no. 5.12.10 shows artist have a monthly income of 7501-10000 rupees from the art.

## 5.12.2 Arts

There were specific questions relating to the practice of art and artist claimed that jewelry is their traditional art and that their grandparents have been performing it for many generations

and they are deeply involved in the art, value it, and like to practising it. The artist practiced it for 1-5 years. According to the respond of artist the price of products varied from rupees 300 to 1500. The average monthly sale of an art product in terms of Indian rupees was 5000. On an average a minimum 5 to maximum 10 items could be produced in a month depending on the nature of item and demand from customers.

Who is your customers	Frequency	Percent
Fair/Market	1	100.0

**Table no. 5.12.11 Customers details of Tribal Jewellery Art**

Table no. 5.12.11 shows the artist sell their product in local fair / market. From this art the artist earn rupees 45000 annually. Artist said that any client directly contacts her in their village. She grants them a discount if clients demand for the goods is high.

What is your biggest problem in gaining new customers	Frequency	Percent
Marketing and awareness	1	100.0

**Table no. 5.12.12 Problems Gaining Customers details of Tribal Jewellery Art**

Table no. 5.12.12 depicts artist admitted that they don't have sufficient market for selling their product. So this is the biggest problem for an artist. Artist expressed an interest in taking part in various events in order to boost their sales and she is interested in developing young talent.

In your opinion what is the future of your art	Frequency	Percent
Bright	1	100.0

**Table no. 5.12.13 Future details of Tribal Jewellery Art**

Table no. 5.12.13 depicts artist believe that Art has a promising future and will flourish in the next coming years.

How can you make this sustainable	Frequency	Percent
By using new technique	1	100.0

**Table no. 5.12.14 Sustainable Condition details of Tribal Jewellery Art**

Table no. 5.12.14 depicts artist confess that the art is traditional and that they have continued to practicing it while also providing training to younger artist to create new items and designs.

### 5.12.3 Schemes and Policies

Specific questions were asked about the governmental policies and the benefits of the policies, artist have an artisan card and she had obtained her Artisan card through a government agency.

Do you know about Design and Technology Upgradation	Frequency	Percent
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Yes	1	100.0
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**Table no. 5.12.15 Awareness of Design and Technology Upgradation details of Tribal Jewellery Art**

Table no. 5.12.15 shows artist were aware of the Design and Technology Upgradation initiative and she is also aware of Design and Development workshop and took part in a one-month Design and Development program.

Participation in one Marketing Event	Frequency	Percent
Yes	1	100.0

**Table no. 5.12.16 Participation In One Marketing Event details of Tribal Jewellery Art**

Table no. 5.12.16 shows only artist took part in one marketing event program and received stipends for participating in the design development program.

Are you aware of the Integrated Design and Technology Development Project	Frequency	Percent
Yes	1	100.0

**Table no. 5.12.17 Awareness in Integrated Design and Technology Development Project details of Tribal Jewellery Art**

Table no. 5.12.17 shows artist is aware of the Design and Technology development project initiative. She took part in a 3-month Design and Development program artists received wage remuneration for participating in the initiative. Artist did not receive any assistance from the institution nor she received training from the vocational training institution program from Vocational Training Institution, Industrial Training Institute (Iti), Polytechnics, Technical And Other Institute Recognized By Central Government/Concerned State, Government/Universities /Handicrafts Sector Skill Council And Such Other Affiliating Bodies.

Artist is aware of the handicrafts training program but did not received training under the handicraft training program and had not received any tool package.

**Soft skill training** is implemented with the objective of train the persons in non-Technical skills such as micro finance/ entrepreneurship development/preparation of Business plans/preparation of project reports/ packaging/ export procedures/Documentation etc. so that to enable them in running their own enterprises smoothly. artists did not received soft skill training through the Handicraft Training Program, nor did they learn any of the program's skills, such as Micro Finance, Entrepreneurship Development, Business Plan Preparation, Project Report Preparation, Packaging Export Procedures, Documentation, and so on.

**Guru Shishya Parampara scheme** : Artist is aware of the Guru Shishya Parampara scheme but she was not participated in the Guru Shishya Parampara program.

**Training the trainers** -It is a course for master craftsman /trainers for refreshing and honing up their skills under which the master crafts-persons /trainers are exposed to new designs, use of improved tools and new production techniques and technologies. The artist surveyed were not aware of the Training the Trainers program and also she had not got Shilp Guru, National Award, National Merit Certificate, and other master crafts person award.

**Direct Benefit to Artisans-**Under the Direct Benefit to the Artisans aims at financially enabling the artisans' community to access to the best of healthcare facilities in the country. Artist is not aware of the Artisan's direct advantage and the arrangement had not benefitted the artist. she said that she is not aware of the Pradhan Mantra Jeevan Jyoti BimaYojna scheme and had not registered their name in the scheme. She was also not aware about the Artisan Support Program for People in Need and had not registered for the program.

**The Interest Subvention Scheme For Artisans:** This scheme is facilitating credit access for handicrafts artisans, through introducing interest subventions from scheduled banks, artist had no idea about the Interest Subvention Scheme for Artisans, she had not taken loan through the scheme and also she were not aware of the scheme's assistance for the supply of tools, safety equipment, looms, and other related items.

Are you aware of Urban Haat	Frequency	Percent
No	1	100.0

**Table no. 5.12.18 Awareness of Urban Haat details of Tribal Jewellery Art**

Table no. 5.12.18 shows artist is not aware of the Urban Haat program/mini urban haat program and are not benefitted from the scheme.

Are you aware of Mini Urban Haat	Frequency	Percent
1	1	100.0

**Table no. 5.12.19 Awareness of Mini Urban Haat details of Tribal Jewellery Art**

Table no. 5.12.19 shows artist is aware of the Mini Urban Haat program and participated in the program and benefitted from the scheme.

The artist is not aware of marketing and sourcing hubs in urban areas, craft school, handicraft museum, design bank, craft based resource centre, common facility centre, raw material, testing laboratories, craft village, integrated handicraft park, mega cluster marketing support service, Gandhishilp bazaar, Craftbazaar, exhibition and national handicraft fair scheme related to the artisans.

The Demonstration program was not known by the artist. She is not aware of the strategy to participate in international fairs and exhibit abroad, Indian folk craft festival, stand-alone exhibits, road shows, and other events, opportunity to participate in Indian folk craft festivals, stand-alone shows, or road shows, among other events, no information about the market studies program in another country, program for international craft exposure, unaware of the cultural exchange scheme, unaware of the compliance, social or other welfare measures in place, The buyer-seller meet in India program, The marketing workshop curriculum, The advertising and brand promotion campaign, the print and electronic media publicity The web marketing initiative.

The state government initiative for development of artisans under Jharkhand Silk Textile and Handicraft Development Corporation Limited was known by the artist but she had not worked for Jharcraft.

## **CHAPTER-6**

### **CONCLUSION & RECOMMEDATIONS**

#### **6.1 Summary of findings**

This study was proposed to gauge the outreach and effectiveness of Government schemes and policies on the lives of SC/ST artisans of Jharkhand. The impact and benefits of these schemes on the economic, cultural, and social life of artisans were researched. First of its kind, the study provides valuable insights for creating a conducive environment commensurate to the needs of artisans belonging to SC/ ST Categories.

Many artists practice these indigenous arts, but they are shifting to other professions because of the lack of awareness of schemes. They have less access to raw materials and tools. Most artisans had their artisan cards, but only a few were aware of the benefits. Specifically, the artists of terracotta, none of the artists surveyed have artisan cards. They are not aware of training programs, even if they haven't participated in any program. In the Direct benefit to artisan scheme, none of the artists surveyed have received any benefit. The artists are unaware of the mega cluster scheme. They do not have any idea about infrastructure and technology support schemes.

#### **6.2 Conclusion and limitations**

Primarily the findings of the study suggest several implications for the government. The empirical contribution of the study is that it provides empirical evidence concerning the reach and effectiveness of governmental schemes. Since these crafts are intrinsically connected to artisans' lives, the first strategic intervention is to preserve, provide sustainable employment, and improve artists' life and living and working status. An applied contribution of this study is that it is beneficial for those policymakers who can devise their strategy accordingly by drawing inputs from this research work.

## **Limitations of the Study**

The following limitations constrain the present study:

- Seriousness and knowledge level of respondents
- Many artisans said that they knew these arts and crafts but were not practicing them because they had chosen allied fields for livelihood, and many of them had left the state for employment; they were not made a part of the study.
- The final limitation was a deficiency of previous research related to the topic.

Thus, future research may be needed to support this study.

### **6.3 Policy recommendations**

Based on an extensive survey, we propose that most artists possessing the artisan card should be exposed to the training programs. The same artists participate in events and are aware, and the rest do not participate. The artisan card should be renewed based on awareness and participation in programs and events; otherwise, merely possessing the card does not lead to any benefit. Also, random physical verification of artists should be done, and their category (SC/ST) should be checked by supporting documents. Also, their current working status and whether they are practicing art should be ensured before renewing the artisan card. Proper market place should be provided and training on latest designs should be provided at regular intervals. These interventions can make the art forms more viable and generate sustainable livelihood for artists.

### **6.4 Implications and scope for future study**

There is a broad scope of future research in this area as it is unexplored. Strategic interventions for the restoration and revival of art and craft can be studied in the future. Also, further study should focus on documentation of the process of creating arts and crafts, promotion and marketization of art forms, and identification of bottlenecks. Also, the effects and reach of various Governmental initiatives on artists' living and working conditions should be researched.

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## Annexure: 1

### Questionnaire

Village:-.....  
.....

Post office:-

Panchayat: -.....  
.....

Block:-

District:-.....

Date:-.....

Photo

Art name:-.....

### Part –A

#### Personal details of an artist

1) Artist name: .....

2) Artist guardian name: .....

3) Age:-

1) 18-30 ( )      2) 31-40 ( )      3) 41-50 ( )      4) 51-60 ( )      5) 61-70 ( )      6) 70 above ( )

4) Gender:

1) Male ( )      2) Female ( )

5) Voter card no:-.....

6) Aadhar card:-.....

7) Pan card no. (If available):-.....

8) Artisan card no (If available):- .....

9) Contact no .....

10) Ration card:-

1) BPL card ( )

2) APL card ( )

11) Whether belongs to:

1) SC ( )

2) ST ( )

12) How many years have you been Residing in this place: .....

13) House structure

1) Kuchha ( )

2) Semi-pucca ( )

3) Pucca ( )

14) Family structure

1) Joint family ( )

2) Nuclear family ( )

15) Religion: -

1) Hindu ( )

2) Muslim ( )

3) Sikh ( )

4) Christian ( )

5) Other ( )

Please specify.....

16) Education:

1) Primary ( )

2) Middle school ( )

3) Secondary ( )

4) Senior Secondary ( )

5) Graduate ( )

6) Post Graduate ( )

7) Illiterate ( )

17) Marital status:

1) Married ( )

2) Unmarried ( )

3) Divorced ( )

4) Widow ( )

5) Separated ( )

18) What do you do for your living?

1) Artist ( )

2) Farmer ( )

3) Daily wages Labour ( )

5) Household Industry Workers ( )

6) Pvt.

Job 7) Govt. job ( )

8) Business ( )

9) Other ( )

19) Monthly family income:

1) Below ₹ 2500 ( )

2) ₹2500-₹5000 ( )

3) ₹5000-₹7500 ( )

4) ₹7500-₹10000 ( )

5) ₹10,000 above ( )

20) Language known:-.....

### Part -B

#### Art details of an artist

1	What is the traditional art form or craft that you do?	
2	Did your grandparents practice this art?	
3	Who taught you this skill?	
4	How long have you been doing this traditional art?	
5	What materials do you need to do it?	
6	Where do you get your materials?	
7	What tools do you use?	
8	What is unique about this art?	
9	Do you love to do your work?	
10	What is your favorite pattern/style/item to make?	
11	How long have you been a professional artist?	
12	The Minimum price of an item?	

13	The Maximum price of an item?	
14	The average sale of an item monthly basis?	
15	In a month, how many items do you produce?	
16	Who is your customer	
17	From your art, how much did you earn annually?	
18	How new customers approach you?	
19	Do you give a wholesale discount?	
20	What is your biggest problem in gaining new customers?	
21	How do you sell your product (items)?	
	i) In Cash	
	ii) Directly	
	iii) E-commerce	
22	Will you be willing to participate in various events to increase your sale?	
23	Have you used technological advancements in manufacturing and marketing the product?	
24	Do you have any difficulties in supplying your product for sale?	
25	Are you interested in training young talent?	
26	In your opinion what is the future of your art?	
	i) Bright	
	ii) Dark	
27	How can you make this sustainable?	

### **PART C**

GOVERNMENTAL SCHEMES RELATED TO ARTISANS			YES (1)	NO (2)
<b>1</b>	<b>A</b>	<b>Baba Saheb Ambedkar Hastshilp Vikas Yojna</b>		
	i)	Do you know about Baba Saheb Ambedkar Hastshilp Vikas Yojna?		
	ii)	Do you have Artisan's Identity Card?		
	iii)	Who was the facilitator?		
		1 By Government agency		
		2 NGO		
		3 Others, please specify		
<b>1</b>		<b>Design and Technology Up-gradation. (Upto 30 Artisans)</b>		
	i)	Do you know about design and technology up-gradation?		
	<b>I</b>	<b>Design and Development Workshop</b>		
	i)	Are you aware of Design and development workshop?		
	ii)	Have you participated in the following programs?		
		1) One month Design and development Workshop.		
		2) Participation in one Marketing event		
	iii)	Did you get a stipend for participating in the program? If Yes how much?		
	<b>II</b>	<b>Integrated design and technology development project (Upto 40 artisans)</b>		
	i)	Are you aware of the Integrated Design and technology development project?		
	ii)	Have you participated in the following programs?		
		1 3 months for design development.		
		2 Participation in 2 marketing events.		
	iii)	Did you get a Wage compensation for participating in the program? If Yes how much?		
	<b>III</b>	<b>Commercial market intelligence by way of design, trend, and technical color forecast</b>		

	i)	Did you get design support from a reputed institution NID, NIFT, EPCH, CEPC, NCDPD and others?		
	<b>2</b>	<b>Human Resource Development</b>		
	<b>I</b>	<b>Training through Established Institutions</b>		
	i)	Did you get training from Vocational training institution, Industrial training Institutes (ITI), Polytechnics, Technical and other institute recognized by Central Government/concerned state, Government/universities/Handicrafts Sector Skill Council and such other affiliating bodies?		
	ii)	Did you get a stipend for participating in the program? If Yes how much?		
	<b>II</b>	<b>Handicrafts Training Program</b>		
	i)	Do you know about the Handicrafts Training Program?		
	<b>II A</b>	<b>Technical trainings</b>		
	i)	Have you got Technical trainings through the Handicraft training program?		
	ii)	Which new technique did you learn from this technical training program?		
	iii)	Did you get improved tool kit?		
	iv)	Did you get a stipend for participating in the program? If Yes how much?		
	<b>II B</b>	<b>Soft skill trainings</b>		
	i)	Have you got Soft skill trainings through the Handicraft training program?		
	ii)	What skills did you learn from the Soft skill trainings program?		
		1) Micro finance		
		2) Entrepreneurship development		
		3) Preparation of Business plans		
		4) Preparation of Project reports		
		5) Packaging		
		6) Export procedures		
		7) Documentation		
		8) Others:-		
	iii)	What have you learn from technical training program?		
	<b>III</b>	<b>Training through Guru ShishyaParampara</b>		
	i)	Are you aware about the Training through Guru ShishyaParampara?		
	ii)	Have you participated in Training through Guru ShishyaParampara?		
	iii)	How many times did you participate in Training through Guru ShishyaParampara? :-		
	iv)	Did this program help you achieve the following goals:-		
		1) Add value to the quality of the outputs		
		2) Learn the finishing techniques and also give them the exposure to innovative techniques which can be achieved using improved tools and technology.		
		3) Improve production as well as productivity and help artisans adapt to new design and techniques		
	v)	When you get trained? :-		
	<b>IV</b>	<b>Training the trainers</b>		
	i)	Are you master trainer?		
	ii)	Have you ever trained the master crafts person/trainers?		
	iii)	Did you get the following awards:-		
		1) Shilp Guru Awardee		
		2) National Awardee		
		3) National Merit Certificate		
		4) State Awardee		
		5) Other master crafts person		
	<b>3</b>	<b>Direct Benefit to Artisans</b>		
	i)	Have you been beneficiary in this scheme?		
	<b>I</b>	<b>Welfare Scheme</b>		
	i)	Are you aware of Pradhan Mantri Jeevan Jyoti Bima Yojana? (age between 18 years to		



		50 years)			
	ii)	Have you registered for this scheme?			
	II	<b>Support to artisans in indigent circumstances (Greater than 60 years)</b>			
	i)	Are you above 60 years? (Age relaxation in case of physically challenged)?			
	ii)	Are you aware about support to artisans in indigent (greater than 60 years) circumstances?			
	iii)	Have you registered in the Support to artisans in indigent circumstances?			
	iv)	Did you get any Awards or Certificate of Excellence in your art?			
	v)	Is your annual income less than Rs 50,000?			
	vi)	Did you get Benefited from this scheme			
	III	<b>Interest subvention Scheme</b>			
	i)	Are you aware about the Interest subvention Scheme for artisans?			
	ii)	Did you take a loan from an interest subvention Scheme?			
	IV	<b>Financial Assistance for supply of tools, safety equipment's, looms, furnace etc.</b>			
	i)	Are you aware about assistance for supply of tools, safety equipments, looms, furnace etc. distribution and Did you receive any of following?			
	ii)	Did you received the following equipment's:-			
		1) Modern toolkits			
		2) Safety equipment			
		3) Looms			
		4) Furnace			
		5) Others:-			
	V	<b>Shilp Guru Award, National Award &amp; National Merit Certificate for outstanding contribution in Handicrafts Sector</b>			
	i)	Are you Aware about the Shilp Guru Award, National Award & National Merit Certificate for outstanding contribution in handicraft sector?			
	ii)	What award/certificate did you get for the handicrafts sector, and when			
		SI. No.	Awards/Certificate	when did you get an award	How did you come to know about it?
		1)	Shilp Guru Award		
		2)	National Award		
		3)	National Merit Certificate		
	4	<b>Infrastructure and Technology Support</b>			
		SI. No.	Name of Scheme	Are you aware	Are you benefited
		1	Urban Haat		
		2	Mini Urban Haat		
		3	Marketing and Sourcing Hubs in Urban Areas		
		4	Design and Craft School		
		5	Handicrafts Museum		
		6	Design Bank		
		7	Craft Based Resource Center		
		8	Common Facility Center		
		9	Raw Material Depot		
		10	Technology Up gradation Assistance to Exporters/Entrepreneurs		
		11	Testing Laboratories		

		12	Craft Village				
		13	Integrated Handicraft Park				
	<b>B</b>	<b>Mega Cluster</b>					
	i)	Are you aware of the Mega Cluster					
	ii)	How you are benefited from this Schemes					
		<b>1</b>	<b>Social</b>				
		i)	Employment Generation				
		ii)	Better living standards for the existing artisans.				
		<b>2</b>	<b>Economic</b>				
		i)	Foreign Exchange earnings by exports				
		ii)	Substantial Increase in quality and value added Production				
		iii)	Increase in the business of small entrepreneurs				
		iv)	Savings in cost by manufacturers in the cluster due to better infrastructure and government induced benefits				
	<b>C</b>	<b>Marketing Support &amp; Services</b>					
		1	Do you know about the marketing support service?				
	(i)	<b>Domestic Marketing events</b>					
		1	Have you got benefit through the domestic marketing events				
	(i)	<b>Assistance for organizing/participation in marketing events in India</b>					
	(a)						
		1	Are you aware of assistance for organizing/participation in marketing events?				
		2	Have you participated in marketing events in India?				
		3	Have you got benefits through marketing events in India? If 'Yes' how?				
		<b>Sl. No.</b>	<b>Scheme</b>	<b>Are you aware</b>	<b>Have you participated</b>	<b>Are you satisfied</b>	<b>How much Wage compensation did you get</b>
		1	Gandhi Shilp Bazar				
		2	Crafts Bazar				
		3	Exhibitions				
		4	Hiring of built up space in events organized by other organization				
		5	National Handicrafts Fair				
		6	Demonstration Program				
		7	Participation in international fairs and exhibition abroad				
	(i)	<b>Folk Craft Festival of India/ Stand Alone Shows/ road shows</b>					
	(b)						
		1	Are you aware of the folk craft festival of India/standalone shows/roadshows/catalogue shows/thematic exhibitions/special events?				
		2	Have you ever got a chance to participate in folk craft festival of India/standalone shows/roadshows/catalogue shows/thematic exhibitions/special events?				
		3	Have you benefited from the folk craft festival of India/standalone shows/roadshows/catalogue shows/thematic exhibitions/special events?				

		4	Do you belong to any of these categories		
		i	Shilp Gurus		
		ii	National Awardees		
		iii	National Merit Certificate Holders		
		iv	Representative of SHG Federation		
		v	Entrepreneurs		
		vi	Exporters		
		vii	Others		
	(i) (c)	<b>Market studies abroad</b>			
		1	Do you know about market studies abroad?		
		2	Did you get the benefit of the market studies abroad?		
	(i) (d)	<b>International Craft Exposure programme</b>			
		1	Are you aware of the international craft exposure program?		
		2	Have you participated in International Craft Exposure program?		
		3	What skills did you get from this program?		
		i	Designs		
		ii	Product innovations		
		iii	Techniques		
		iv	Technology		
		v	Processing		
		vi	Finishing		
		vii	Others please specify:		
		4	Are you satisfied with International Craft Exposure program?		
	(i) (e)	<b>Cultural Exchange program</b>			
		1	Do you have any of the following certificates? Master Craft's persons, Shilp Gurus, and National Awardees?		
		2	Do you know about the cultural exchange program?		
		3	Have you ever participated in the cultural exchange program?		
	(i) (f)	<b>Compliance, social and other welfare measures</b>			
		1	Do you know about compliance, social and other welfare measures?		
	(ii)	<b>Buyer seller meet in India</b>			
		1	Do you know about the buyer-seller meet in India?		
		2	Have you participated in the buyer-seller meet in India?		
		3	Have you got benefited through the buyer-seller meet in India?		
	(iii)	<b>Marketing Workshop</b>			
		1	Do you know about the marketing workshop?		
		2	Have you participated in the marketing workshop?		
		3	Are you satisfied with the marketing workshop?		
		4	What did you learn in the Marketing workshops please describe?		
		5	Total how many seminars did you attend till now?		
		6	In the past 6 months, how many workshops events you have attended?		
	(iv)	<b>Publicity and Brand Promotion</b>			
		1	Are you aware of the publicity and brand promotion?		
	(iv) (a)	<b>Publicity via print and electronic media</b>			
		1	Do you know about Publicity via print and electronic media?		
	(iv)	<b>Web Marketing</b>			

	(b)			
	1	Are you aware of Web Marketing?		
	<b>JHARKHAND INDUSTRIAL POLICY (JHARCRAFT)</b>			
	1	Do you know about Jharcraft?		
	2	Do you work for Jharcraft?		
	3	Have you participated in a skill development program in the Jharcraft?		
	4	In which program you have participated?		
	i)	Exposure		
	ii)	Marketing Training		
	iii)	Technical Training		
	iv)	Design Workshop		
	v)	Soft Skill Training		
	5	Did this skill development program helps you in gaining customers?		
	6	Have you ever participated in the “urban haat” program run by Jharcraft?		
	7	Do you receive aid for procurement of the materials and tools from Jharcraft?		
	8	Do you think your living standard is improved after associated with Jharcraft?		
	9	Are you a member of an association/organization of an art?		
	10	Did you get any benefits from an association/organization?		

**Signature or Thumb impression**