

**LIVELIHOOD AND LIVING CONDITIONS OF
TRIBAL ARTISANS IN MIZORAM**

**A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY**

MALSAWMTLUANGI

MZU REGISTRATION NO.: 4629 OF 2009 -10

Ph.D. REGISTRATION NO.: MZU/ Ph.D/ 700 of 21.10.2014



**DEPARTMENT OF SOCIAL WORK
SCHOOL OF SOCIAL SCIENCES**

MAY, 2024

**LIVELIHOOD AND LIVING CONDITIONS OF
TRIBAL ARTISANS IN MIZORAM**

By

Malsawmtluangi

Department of Social Work

Supervisor: Prof. Kanagaraj Easwaran

Submitted

in partial fulfillment of the requirement of the degree of Doctor of Philosophy in
Social Work of Mizoram University, Aizawl

MIZORAM UNIVERSITY

MAY, 2024

CERTIFICATE

This is to certify that the thesis “Livelihood and Living Conditions of Tribal Artisans in Mizoram”, submitted by Ms. Malsawmtluangi for the award of Doctor of Philosophy in Social Work is carried out under my guidance and incorporates the student’s bonafide research and this has not been submitted for the award of any degree in this or any other university or institute of learning.

Date: 1st May, 2024

Place: Aizawl, Mizoram

(KANAGARAJ EASWARAN)

Professor & Supervisor
Department of Social Work
Mizoram University
Aizawl - 796004

DECLARATION

Mizoram University

May, 2024

I Malsawmtluangi, hereby declare that the subject matter of this thesis is the record of the work done by me, that the contents of this thesis did not form basis of the award of any previous degree to me or to do the best of my knowledge to anybody else, and that the thesis has not been submitted by me for any research degree in any other University/ Institute.

This is being submitted to Mizoram University for the degree of
Doctor of Philosophy in Social Work.

Date: 1st May, 2024
Place: Aizawl, Mizoram

(MALSAWMTLUANGI)
Department of Social Work
Mizoram University
Aizawl- 796004

(C.DEVENDIRAN)
Professor & Head
Department of Social Work
Mizoram University
Aizawl- 796004

(KANAGARAJ EASWARAN)
Professor & Supervisor
Department of Social Work
Mizoram University
Aizawl- 796004

ACKNOWLEDGEMENT

I would like to acknowledge my indebtedness and render my warmest thanks to the research supervisor, Prof. Kanagaraj Easwaran, who made this work possible. His friendly guidance and expert advice have been invaluable throughout all stages of my research.

I would also aspire to express my gratitude to Prof. C. Devendiran, Head of Department, Department of Social Work, for extended discussions and valuable suggestions which have contributed greatly to the improvement of my thesis.

The thesis has also benefited from comments and suggestions made by Dr. Grace L. Sailo, Assistant Professor, Department of Social Work and who has read through the manuscript. Dr. Elizabeth H. and Dr. Henry Zodinliana, Associate Professors, Department of Social Work, for their enduring support. I take this opportunity to thank them.

The persons with the greatest contribution to this research are my family for their continuous support and understanding. My thanks are extended to my friends Dr. Ramengmawii Renthlei, Dr. Sangeeta Rai, Dr. C.Vanlalhriati and Dr. H.Lalrinzuali for always being there at my weakest.

Last but not the least, my deepest thanks to bamboo handicraft artisans of Mizoram for their altruistic support in my research.

MALSAWMTLUANGI

CONTENTS

Chapter	Page no.
Certificate	i
Declaration	ii
Acknowledgement	iii
Contents	iv
List of Tables	vi
List of Figures	viii
List of Abbreviations	ix
I Introduction	
1.1 Handicrafts and Artisans	1
1.2 Overview of Literature	6
1.3 Sustainable Livelihood Framework	9
1.4 Statement of the Problem	10
1.5. Chapter Scheme	11
II Review of Literature	
2.1 Studies on Artisans at International Level	15
2.2 Studies on Artisans in India	21
2.3 Studies on Artisans in North East India	33
2.4 Studies on Artisans in Mizoram	36
2.5 Research Gap	43
III Methodology	
3.1 The Setting: Profile of the Study Area	45
3.2 Research Design	58

Chapter	Page no.
IV	Structural Bases and Working Conditions
	4.1 Structural Bases of Tribal Artisans 65
	4.2 Working Conditions of Tribal Artisans 81
	4.3 Lived Experiences of the Tribal Artisans : Some Case Vignettes 105
V	Livelihood and Living Conditions
	5.1 Livelihood Challenges Experienced and Social Support used by Artisan 113
	5.2 Livelihood Assets 119
	5.3 Living Conditions 127
	5.4 Rural-Urban Differentials in Livelihood and Living Conditions 131
	5.5 Livelihood and Living Conditions 133
VI	Conclusion
	6.1 Summary of Findings 140
	6.2 Conclusion 150
	5.3 Policy Suggestions 151
	Appendices -
	Interview Schedule xii
	Bibliography xix
	Bio-data xxxi
	Particulars xxxii

LIST OF TABLES

Table	Page No.
4.1 Demographic Profile of Artisans	66
4.2 Family Profile of Artisans	70
4.3 Social Profile of Artisans	74
4.4 Economic Profile of Artisans	77
4.5 Demographic Compositions of Artisan Household	79
4.6 Traditional Bamboo Products of the Respondents	83
4.7 Modern Bamboo Products of the Respondents	85
4.8 Sources of Raw Materials for Bamboo Crafts: Frequency of Use	89
4.9 Challenges Experienced by Artisans in Accessing Raw Materials	91
4.10 Patterns of Tools Used by Artisans	93
4.11 Challenges Experienced by Artisans in Tools Use	95
4.12 Patterns of Access to Market	97
4.13 Challenges Experienced by Artisan in Market	99
4.14 Access to Government support to Artisan	101
4.15 Challenges Experienced by Artisans in Accessing Government Support	102
4.16 Number of Artisans in the Respondent Household	104
4.17 Level Household Employment in Bamboo Crafts	104

Table	Page No.
5.1 Livelihood Challenges Experienced by Artisans	115
5.2 Livelihood Strategies: Social Support Used by Artisans	118
5.3 Artisans' Access to Natural Assets: Pattern of Land Possession	120
5.4 Artisans' Access to Natural Assets: Pattern of Livestock Ownership	121
5.5 Artisans' Access to Physical Assets: Pattern of Ownership	122
5.6 Artisans' Endowment of Financial Assets: Household Savings	124
5.7 Artisans' Endowment of Financial Assets: Household Debt	125
5.8 Rural-Urban Differentials in Access to Human Capital	126
5.9 Pattern of Household Income of Artisans	128
5.10 Pattern of Distribution of Household Income of Artisans	129
5.11 Pattern of Monthly Household Expenditure of Artisans	130
5.12 Pattern of Distribution of Monthly Household Expenditure of Artisans	131
5.13 Rural-Urban Differentials in Access to Natural Physical and Financial Assets	132
5.14 Rural-Urban Differentials in Living Conditions	132
5.15 Livelihood Assets: Inter-correlation Matrix	134
5.16 Indicators of Living Conditions: Intercorrelation Matrix	135
5.17 Indicators of Livelihood and Living Conditions: Correlation Matrix	136

LIST OF FIGURES

Figure		Page No.
3.1.	Map of Mizoram	46
3.2.	Map of Aizawl District	48
3.3.	Map of Lunglei District	49
3.4.	Map of Kolasib District	51
3.5.	Map of Lawngtlai District	53
3.6.	Map of Champhai District	54
3.7.	Map of Mamit District	55
3.8	Map of Serchhip District	56
3.9	Map of Siaha District	58

LIST OF ABBREVIATIONS

AAY	: <i>Antyodaya Anna Yojana</i>
AGUP	: Anchalik Gram Unnayan Parishad
AHYV	: Ambedkar Hastshilp Vikas Yojana
APL	: Above Poverty Line
CAPART	: Council of Advancement of People's Action and Rural Technology
CFC	: Common Facility Centre
CSPPro	: Census and Survey Processing System
BPC	: Bamboo Processing Centre
BPL	: Below Poverty Line
DCH	: Development of Commissioner Handicrafts
DFID	: Department for International Development
DoF	: Department of Forest
EFCI	: Evangelical Free Church of India
FICLI	: Forum on Indian Culture and Lifestyle of India
GO	: Government Organisation
GOI	: Government of India
GOM	: Government of Mizoram
HHEC	: Handicrafts and Handlooms Export Corporation
HSLC	: High School Leaving Certificate/ Matric
HSSLC	: Higher Secondary School Leaving Certificate/ Class -XII
EPCH	: Export Promotion Council for Handicrafts

IGNCA	:	Indira Gandhi National Centre for The Arts
IIT	:	Indian Institute of Technology
KVIC	:	Khadi and Village Industries Commission
MGNREGS	:	Mahatma Gandhi National Rural Employment Generation Scheme
MHIP	:	Mizo Hmeichhe Insuihkhawm Pawl
MIS	:	Management Information System
MS Excel	:	Microsoft Excel
MUP	:	Mizoram Upa Pawl
NABARD	:	National Bank for Agriculture and Rural Development
NEC	:	North Eastern Council
NEDFi	:	North Eastern Finance Institution Corporation Limited
NGO	:	Non-Governmental Organisation
SA	:	Salvation Army
SC	:	Schedule Caste
ST	:	Schedule Tribe
SEEDS	:	Socio-Economic and Educational Development Society
SIDBI	:	Small Industries Development Bank of India
SITRA	:	Supply Improved Toolkits to Rural Artisan
SHG	:	Self Help Group
SL	:	Sustainable Livelihood
SLA	:	Sustainable Livelihood Approach
SPSS	:	Statistical Package for Social Sciences

TRIFED	Tribal Cooperative Marketing Development Federation of India Limited
UPC NE	: United Pentecostal Church North East
VO	: Voluntary Organisation
Zohanco	: Mizoram Handloom and Handicraft Development Corporation Limited

CHAPTER I

INTRODUCTION

The present study attempts to understand the livelihood and living conditions of Handicraft Artisans in Mizoram through social work research. It highlights the scenario of traditional handicraft artisans in Mizoram, their livelihood, challenges and their living conditions. It explains the situation of people processing bamboo into articles in order to earn and support their livelihood.

1.1 Handicrafts and Artisans

Handicraft is not new to the world; it can be said as having emerged with tribes or societies from the beginning. It serves as an identity and a significant storyteller of civilization. The form of handicraft is developed in some way from time to time, but it hardly loses the origin of the craftsman while becoming more detailed in shape, size and application. Handicrafts signified the tradition and capacity of the tribe. The raw materials of natural resources used for handicrafts also highlight the desperate needs and intelligence of the indigenous tribe (Banda & Johnsen, 2005; Muraleedharan, Anitha & Rugmini, 2009; Sahadevan, 2009; M. et al., 2009; Handique, 2010; Kumar and Rajeev, 2014; Bhat & Yadav, 2016). Handicrafts are made with simple tools, these traditional tools used by artisans from different places reveal the capacity of an individual to adjust accordingly to the environment (Muraleedharan, et. al, 2009; Handique, 2010; Das & Das, 2011; Malsawmtluangi, 2013; Gupta, 2016). With time changes, handicrafts slowly started to show their business potential. It is started by exchanging the product with vegetables and crops with neighbours. Rural artisans need intermediaries/ brokers to reach out to the village and expand the business scope for the intermediaries (Handique, 2010; Malsawmtluangi 2013). Artisans are mostly from agricultural backgrounds therefore they live a low standard of living with little or no savings due to low income. Their livelihood revolves around handicrafts and agricultural products, livestock, and other wage labour (Handique, 2010; Malsawmtluangi 2013).

Bamboo belongs to a grass family that can grow 7.5 to 40 cm in a day and no other plant can outrun it in growth. It has been identified that there are 1250 - 1140

species in 75 - 110 genera of bamboo (Hazarika, Paney & Amrita, 2008; Jha, 2010). In India, 128 species of bamboo have been identified (Tripathi, 2008). North East India is enriched with sixty-three bamboo species and thirty-five species of bamboo have been identified in Mizoram (Hazarika et al., 2008; BDA, 2008).

Bamboo is distributed in tropical, subtropical and mild temperate zones; therefore, it is present in Africa, Asia, and Central and South America, some parts of Europe and North America. It has been recorded that 80% of the world's bamboo forests are composed in India, China and Myanmar. The climate condition blessed India with bamboo - green gold - giving it the largest area and the second largest reserve of bamboo in the world. The north-eastern region of India has the largest bamboo stock in the country which accounts for fifty-four percent of the bamboo resources in India. (Kakra & Bhattachrjee, 2009; Muraleedharan et. al., 2009). According to the record of Bamboo Development Agency of Mizoram (2008), not less than fifty percent of Mizoram's land is covered by bamboo, which makes it the highest percentage when compared with other states.

The bamboo's capacity to bear heavy weight with its own light weight makes it popular with construction and industrial workers. If it is treated properly, it can last very long. Because of its lightweight, versatility, cheapness and durability, it is used to construct modern houses in many developing countries. The value addition uses are the product of bamboo into medicine, food and other transform utilization, viz. Bamboo charcoal, vinegar, paper, pharmaceutical use, bamboo shoot for food, paper, carbon absorbent and other important things. The more advanced developed country has already invested a huge amount of money in the application and utilization of bamboo while the less developed country starts to be aware of the importance of bamboo utilization for livelihood (Yu, 2007; Tripathi, 2008; Kaur, Pant, Santosh & Naik, 2016).

Bamboo is used for housing, kitchenware, household assets, tools and equipment in farms and at home, hunting implements, play-ware, ornaments, rituals, festivals and others. During the primitive time and still, in many parts of rural areas the most common raw material that one can get is not iron or plastic, but mud, cotton balls, wood and bamboo. Therefore, handicraft is rooted deep inside the heart of tribal society and many craft products earned cultural importance to the people (Mishra,

2009; Arinasa, 2010; Malsawmtluangi, 2013; Shah & Patel, 2017; Lalrindika, 2020). In Bali, more than ten bamboo species have been used for rituals besides its economic importance (M et al., 2009). The most concentrated tribal population in Asia is India which is the second largest concentration in the world, that does not change the fact that tribal society needs the forest (Sahadevan, 2009).

Mizoram, one of the North Eastern regions of India has utilized bamboo in everyday life. The inhabitant, Mizo, are categorised as a scheduled tribe by the Indian Constitution. Forest resources and their usage is a major livelihood for tribes. Every male who attained a certain age can be unknowingly considered as an artisan for he is needed to provide the family with the material needed for living (Malsawmtluangi, 2013). In Mizoram, the urban population consists of 51.51 percent of the total state population wherein 64,753 households are estimated to be living in Aizawl city, the capital of the State GOI (Census, 2011). Out of this number, 15,735 households live below the poverty line (GOM, 2011) which means that Aizawl city houses 57 percent of the total BPL population of the State. Mizoram has a wide consumption of bamboo from building houses to having as a seasonal food. Malsawmtluangi (2013) has highlighted the large concentration of Mizo tribe in Mizoram, and only a few non-Mizo are found among the artisans in Mizoram. These artisans' livelihoods are based on producing the traditional handicrafts for the major population of Mizoram.

Artisans' population of India from 1981 to 2001 census was from 8.2 lakhs to 15 million artisans. Even with the increase in number, it reached only 1.63% of the Indian working population (GOI, 2001; Narasaiah & Naidu, 2006; Sundriyal & Sundriyal, 2009). The handicraft sector is believed to hold the second largest source of employment in India after Independence (Bhat & Yadav, 2016). The number of artisans is difficult to profile as they are much unorganized and mostly home-based workers. Indian Labour year book 2011 and 2012 described there is no authentic data on home-based workers, it has been estimated that there are 48 lakh artisans and craft persons in India (Das & Das, 2011; GOI, 2015). Din (2014) report from a source Enumeration of Crafts Person in India (2013) there has not been a record of artisan of any kind from Mizoram.

The wide span of bamboo application in everyday life is very much welcome in every household. Especially those who work independently other than the fact that

it is rooted in culture, a large number of artisans in India find their livelihood from handicrafts and bamboo (Bhuyan, 2008; Sundriyal & Sundriyal, 2009; Rajasekharan, 2009; Nath & Das, 2009; Moktan, 2013). It has been continued to practise in many parts of the world as it is in the olden time, while modifications and additions are made in some places to meet the present needs from traditional to modern handicrafts (Wangdi & Meijboom, 2009; Muraleedharan et. al., 2009; Malsawmtluangi, 2013; Mekonnen et. al., 2014). The utilization of bamboo can be classified in three ways (Hazarika, 2008). Firstly, the domestic uses or the traditional utilization that serves the house and farm that can meet with or without a simple tool viz. vegetable stakes, trellis poles, etc. Secondly, industrial utilization or commercial products for use in construction, food and arts such as concrete reinforcement, crafts, and edible bamboo shoots, musical instruments. Thirdly, for conserving land with agroforestry, constructed wetlands and so on. As one can meet most of the human basic needs from bamboo, it cannot be left behind.

The chances of artisans and bamboo processing units can be different on their financial income. The rural artisans and the urban artisans also experience differences. The work of simple handicrafts producers and those who run the big bamboo processing with heavy machinery taste a total difference work of line. Whether big or small enterprises, bamboo handicrafts and bamboo processing support the ecological balance and tradition of a society. The developing countries are depending on their simple bamboo production and running a small business for livelihood. There is a chance to replace plastic businesses from the production stage to the marketing stage with bamboo industries. Developed countries make inventions and innovate in large-scale industrial processes of bamboo and produce better items, and are able to run big business (Singh & Bhandari, 1980; Seethalakshmi, Sankar & Pandalai, 2009; Handique, 2010; Yu, 2013). Sensitising and awareness among the mass population have been a concern in the developed and developing countries (Seethalakshmi et al., 2009; Perrereas, Quintana & Lantican, 2009; Malsawmtluangi, 2013).

But, handicraft artisans all over India belong to the socially and economically weaker section enjoying the minimum livelihood in society. These artisans sell their products only for livelihood as a larger amount of the productions were for domestic use (Mishra, 2009; Muraleedharan et al., 2009; Sahadevan, 2009; Sundriyal &

Sundriyal, 2009). In spite of the wide scope of the bamboo enterprise, the high-cost production with low-cost investment makes this sector always stuck at the bottom presenting declining production and producers all over India. Gradually, industrial development resulted in the replacement of manmade material with machine-made material that does not require manual work and is easier to get. As the demand for bamboo crafts decreases so does the necessity for craftsmen. Artisans are giving up their skills and losing their traditional occupation of craftsmanship which makes it pertinent to take action to give them hope, continuing, imparting and valuing the traditional handicrafts work (Vidyarthi & Rai, 1985; Planning Commission, 2005; Mottaleb, 2008; Muraleedharan et. al., 2009; Sahadevan, 2009; Sundriyal & Sundriyal, 2009; Das & Das, 2011; Malsawmtluangi, 2013).

The traditional way of utilizing bamboo has led to the depletion of bamboo in many places as there is only cutting down and consumption without planting for replacement. In addition to that, as the developmental projects often caused the clearing of large forest areas, it becomes more challenging for the rural artisans to depend on forest resources (Singh & Bhandari, 1980; Seethalakshmi et al., 2009; Handique, 2010; Yu, 2013). Planned and managing bamboo plantations need concern as many artisans are starting and continue to face challenges due to the inadequate supply of raw materials to deliver a quality product (Singh & Bhandari, 1980; Perrereas et al., 2009; Seethalakshmi et al., 2009; Malsawmtluangi, 2013). Bhutan (Wangdi & Meijboom, 2009) has a bamboo management plan in 2006 where the local knowledge and technical knowledge of the foresters play an important role to control the extraction of resources which is maintained by community but has to get approval from the Department of Forest.

Initiative steps have been taken up in a way of revival. A number of development programmes are carried out and imparted to uplift their poor economic condition hoping to achieve better financial income (Mishra, 2009; Muraleedharan et. al., 2009; Sahadevan, 2009; Sundriyal & Sundriyal, 2009). The Common Facility Centre (CFC) and many cottage industries have been set up in villages within the country hoping to group and club the artisans as much as possible. The scattered dispersion of artisans makes it difficult to keep a record in many cases. In Mizoram,

artisans are few in number and work from their homes, and many of them are valid only because he/she is well known in the village (Malsawmtluangi, 2013).

In the process of India's Independence movement, the leaders followed self-reliance that allowed the people to go back to the beginning and learn the importance of the natural resources they had. Khadi Village Industries, CAPART, NABARD, and NEDFi are the well-known government agencies that come to exist to meet the financial need and make provisions for the rural areas and tribal society. Developmental programmes such as training, workshops and seminars are organised, and Exposure programmes such as fairs, melas, and crafts bazaars are held more frequently than before. After 2010, the Prime Minister's programme made new provisions for the benefit of the artisan population trying to validate the contribution of handicrafts to the economy of a family and the country. However, the situation is not good in many places within the country (Jaya, 2007; Solanki, 2008; Handique, 2009; Jadhav, 2014; Shah & Patel, 2017). Shah & Patel (2017) report that Development of Commissioner Handicrafts (DCH) is the acting nodal agency in the Government of India. It also highlighted the other big agencies working for the development of handicrafts in India such as Ministry of Textiles, Handicrafts and Handlooms Export Corporation (HHEC) and Export Promotion Council for Handicrafts (EPCH).

Industrial product goods serve a great purpose in our daily life. But bamboo and other hand-crafted products provide a warm and special treat to the consumer. Well-maintained quality bamboo products get picked by a customer when compared with other materials.

Therefore, a study on the livelihood and living conditions of tribal artisans in Mizoram has been carried out so that it might help the development of tribal artisans. Social Work Research will identify the needs and problems and also identify what role social workers will play, which methods, tools and techniques to be used in order to let the artisan communities help themselves in attaining their fullest potential.

1.2. Overview of Literature

A large number of literatures stressed on bamboo plants, plantations and bamboo enterprises, some studies focused on the need for government interaction too,

and some literature described the developmental programmes for bamboo and bamboo craftsmen. Only a few studies focused on the livelihood condition and the challenges of an artisan in all handicrafts sectors, not only in bamboo handicrafts.

The rural artisans constitute a notable proportion of India's population, but the literature on their crafts and their living conditions is scarce. Among them, some studies focused on the social aspects of tribal arts and crafts. Anthropologists and sociologists have attempted studies on tribal life, their cultural relation to forests and the artistic skill with which they have decorated their simple life (Narasaiah & Naidu, 2006; Sahadevan, 2009; Thakur, 2009; Malsawmtluangi, 2013).

There are some studies which focus on commercial and economic aspects of tribal handicrafts. They look into the condition of bamboo enterprise and marketing systems. Self-employment was commonly observed, Bamboo enterprise provides family labour as well as hired labour. The benefit of bamboo enterprises to living conditions, practices of craftsman and bamboo collectors, and involvement of stakeholders in the bamboo industries are examined. The Indian handicraft sector depends on a large amount of labour workforce, small activities and decentralised. (Banda & Johnsen, 2005; Narasaiah & Naidu, 2006; Bhat & Yadav, 2016). The difficulty for expansion of the industry is likely hindered by lack of capital and other managerial challenges of the handicraft industry are also seen (Banda & Johnsen, 2005; Muraleedharan et.al., 2009; Dey, 2018). Tribal people have almost forgotten the technology and skill of their traditional occupations, and now these groups are engaged as wage labourers under local landlords and estates (Muraleedharan et. al., 2009; Sahadevan, 2009).

The artisans across countries face quite similar socio-economic conditions which are mostly unfavourable. They earn low wages barely enough to enjoy minimum living conditions, and therefore, sit in the lower socio-economic class. Shifting of occupation for security, high consumption of time due to manual work, comparison with replicated machine-made products, inadequate time to look for better market that allow the profession to become more of a part-time job, stagnation growth in production lack of challenge or exposure, their debts in case of contract agreement and possibility to rule as profession that required formal training so as to promote employment (Solanki, 2008; Kumar and Rajeev, 2014; Shah & Patel, 2017; Dey, 2018)

Challenges in acquiring raw material, effect of bamboo flowering, low quality of raw material; marketing system, tools related, seasonal occupation, and poor management between artisans and broker linked up the poor condition of artisans (Muraleedharan et. al., 2009; Malsawmtluangi, 2013; Kumar and Rajeev, 2014; Shah & Patel, 2017) There are few studies that tried to identify and focused on the possible physical health issues and ailment (Malsawmtluangi, 2013; Shah & Patel, 2017; Dey, 2018)

Significantly, with the emergence of a globalised economy, coupled with postmodern consumer sentiments, crafts represent a traditional (or homely) form of consumer goods, which, for some buyers, gives them great appeal. In other words, the consumption of crafts allows for a symbolic (imagined) reconnection back to earlier, (traditional) and more “earthly” forms and designs in a fragmented, fractured and technological world (Timothy, 2003; Scrase, 2005).

There are studies that look out strategies for craftsmen such as social and economic development of artisans’ long term or short term, bamboo plantation and expansion of bamboo industries. They highlighted the need for tax collection on plastic to promote eco-friendly products; and the need for the involvement of different agencies and non-governmental organizations to back up the artisans through various means like organising exhibitions, seeking funding, conducting awareness meetings and so on (Muraleedharan et. al., 2009; Perreras et. al., 2009; Dey, 2018).

Government roles are always important in every country, especially to the less privileged groups in society. Government failure and effort on artisans are also seen. Studies on government role-play express the power of government. The artisans are ignorant and they fail to learn that the existing profitable scheme for handicrafts in time is considered a responsibility of the government. Artisans are neglected by the State government and the Central government which can be seen as non-recognition, non-inclusive in agricultural relief programmes, non-involvement in rural development programmes and hindrance to upgradation of technologies and materials to continue their profession as artisans. Government tries but is hardly rewarding, so a study was conducted hoping to identify the real problem. Such studies also identify the weakness of artisans as a lack of awareness, technical and systematic management in order to find and maintain the market which can differ with government involvement as the efficient involvement of government for the bamboo craftsmen was

experienced in some studies (Banda & Johnsen, 2005; Solanki, 2008; Mishra, 2009; Kumar & Rajeev, 2014; Bhat & Yadav, 2016; Shah & Patel, 2017). Studies on implications and conducting developmental projects are seen through which livelihood, marketing, skill development and capacity development are imparted and examined (Banda & Johnsen, 2005; Freitas & Filho, 2005; Mottaleb, 2008; Mishra, 2009).

In spite of the world's acceptance of Bamboo and its industry everywhere, the handicraft workers are always in a poor scenario and in need of attention while the government is found in a situation to ignore this weaker section of the country even though they are considered the backbone of the country's economy. Swiping out the handicraft artisans from the face of the country seems impossible.

The above overview of the literature suggests a few gaps. Firstly, studies on artisans in Mizoram and in the context of Mizoram tribal artisans are almost absent as it is confined largely to the selected item and is not inclusive of all the artisans; and the relationship between livelihood and living conditions has yet to be explored. Secondly, the working conditions and the structural bases of the artisans need more exploration. Thirdly, strategies followed by artisans in managing their livelihood and coping with their problems have been rarely studied in the national context. There are studies that focus on the strategies to uplift handicraft industries with good results. But that does not show the daily struggle of artisans. Fourthly, studies on urban and rural artisans lack theoretical and empirical rigor. This present study addresses these research gaps with the application of a sustainable livelihood approach and probes into the livelihood and living conditions of artisans.

1.3 Sustainable Livelihood Framework

The SL approach is a way of thinking that can be used as a tool for planning interventions, reviewing and evaluating projects, research, policy analysis and development. As mentioned by Ellis (2000), the livelihoods approach is based on the premise that the asset status of the poor is fundamental to understanding the options open to them, the strategies they adopt to attain livelihoods, the outcomes they aspire to and the vulnerability context under which they operate. The Department for

International Development (DFID) distinguishes five categories of assets (or capital) such as natural, social, human, physical and financial.

Robert Chambers and Gordon Conway defined livelihood as a livelihood comprising the capabilities, assets (stores, resources, claims and access) and activities required for a means of living. A livelihood is sustainable which can cope with and recovers from stress and shocks, maintain or enhance its capabilities and assets, and provide sustainable livelihood opportunities for the next generation; and contribute net benefits to other livelihoods at the local and global levels and in the short and long term (Krantz, 2001).

The holistic view of the Sustainable livelihood approach has been rightly applied to determine the relationship between the livelihood and living conditions of less privileged groups of people as it reached their vulnerability, threat, capabilities and available resources to support livelihood (Malsawmtluangi, 2013; Sailo, 2015). Application of Sustainable Livelihood Framework is most convenient and practical in order to understand the livelihood through segments of livelihood assets. The separation of livelihood assets allowed a better purview of reality. Understanding the livelihood and the living conditions is very much needed to be able to execute any developmental work.

1.4 Statement of the Problem

Mizo have many traditional handicraft products made from cane and bamboo. This skill had been passed on from one generation to the other until machine-made products replaced them. However, there are a few traditional handicrafts items which machine-made items cannot replace and are culturally valued. Unfortunately, there are only a few artisans left in Mizoram, especially in Aizawl, who are engaged in such callings. There has not been any study to let the artisans share their lived experiences. The author has done a similar but smaller study (Malsawmtluangi, 2013) to put out a platform for the bamboo artisan of Mizoram. The artisan's vulnerability is not seen by the public in general. Cases have been seen about the non-involvement of the younger generation with the said traditional practice of bamboo handicrafts. The life of a bamboo artisan needs to be brought to light in order to understand their livelihood and living conditions. In order to elevate the difficult and unattractive conditions of the

handicraft journey along with the artisan, empirical knowledge about them is necessary.

Strategies need to be made to meet the need and executed in a more effective way. Central and state government programmes for the promotion of rural handicrafts and the living conditions of rural artisans including annual and occasional trade fairs and *melas* conducted for popularising handicrafts, organised by governmental and voluntary organisations go a long way in protecting traditional handicrafts work. The voluntary organisations also are taking steps to promote traditional handicrafts, not only cane and bamboo products but also wood and handloom by opening shops, organising exhibitions, skill development workshops and training in rural areas.

In this context, the present study attempts to probe into the patterns of livelihood and living conditions of tribal artisans in Mizoram from a sustainable livelihood framework perspective (Krantz, 2001). The study probes into inter-related aspects of artisan livelihood such as livelihood assets, livelihood strategies, and livelihood outcomes i.e. living conditions. It also examines the relationship between livelihood and living conditions of the artisans. In the light of the findings, the study proposes a few suggestions for social policy making and social work practice towards the livelihood promotion of tribal artisans in the state.

1.5 Chapter Scheme

The study is organised into six chapters. The first chapter focuses on the introduction of the study in the Handicrafts and Artisans section that summarise the story of bamboo, and its importance for the tribe in various ways that leads to the needs of the present study. An overview of literature provides that there has been literature focused on the bamboo plant, plantations and enterprises, the need for government interaction, description of developmental programmes for bamboo and bamboo craftsmen, leaving a gap in studies related to the livelihood and challenges of artisans in handicrafts sectors. The chapter explains the applicability of the Sustainable Livelihood Framework for the present study which is followed by the situation that triggers the need for in depth study of the bamboo artisans in Mizoram.

The second chapter deals with a review of literature on handicrafts. The chapter is divided into sections to separate literature focused on the studies abroad, India,

North East India and Mizoram. Literature review acts as awareness in understanding the situation of the target population in every direction. These kinds of literature provide different methods, designs, processes and steps that have been adopted for particular studies in dealing with handicrafts artisan. Literature review enlightens the study to follow a correct path and not commit errors and faults in repeating others' work.

The third chapter tells us about the methodology of the present study. The chapter describes the setting with the profile of Mizoram and its various districts. Then, it continues to explain the design adopted for the study, objectives are laid out accordingly for an efficient study including hypotheses drawn from the previous study by the scholar to examine the relations between livelihood assets and living conditions, sampling, data collection process and analysis. The chapter ends with operational definitions and limitations of the study.

The fourth chapter is about the structural bases and working conditions of bamboo artisans. It gives eye-opening data on the structural bases of the artisans' profile from individual, family, socio and economic, and demographic composition of the households. The detailed structural bases are followed by the working conditions of the tribal artisans. The working conditions of the artisans spread across from production, sources and challenges of raw materials, patterns and challenges of tools used, patterns of access and challenges to market; accessibility and challenges to government support. The chapter winds up with the role of bamboo crafts in creating employment and case studies of artisans.

The fifth chapter concentrates largely on the livelihood and living conditions of the artisans. It has a number of sections with data showing the livelihood assets and the living conditions based on the sustainable livelihood framework. The chapter is cut into several sections in order to bring out the most possible branches of livelihood and living conditions including their relationships. The chapter starts with challenges that the artisans face in order to pursue the handicrafts works and strategies they adopted. The chapter further stresses three livelihood assets with their various attributes that determined the artisans' situation. The fifth chapter is closed with linkages between livelihood and living conditions that explain the fundamental needs of the study and the importance of further developmental process.

The present study is concluded in the last chapter, sixth chapter. The chapter summarizes what has been discussed from the beginning to the findings from the various sections that have been explained in the other chapters. This chapter is arranged so as to visible the efficiency of the present study for necessary developmental action for the tribal artisans.

The present chapter expresses the overall view on bamboo, handicrafts and artisans with an overview of literature that could help the study. It provides a descriptive explanation of the adopted framework for a meaningful path to get the work done. The situation of the tribal artisan is explained in order to carve out the need and importance of the study. From that and other resources that have been collected, Objectives are laid out to meet the need for fundamental development for the tribal artisans in Mizoram. Hypotheses are added for the certainty of the study followed by the chapter separations for the present study.

The coming chapter will lay out the review done to help and validate the present study from various literature collected focused on bamboo, handicrafts and artisans. The Literature Review is divided into sections to separate literature focused on the studies abroad, India, North East India and Mizoram.

CHAPTER II

REVIEW OF LITERATURE

The previous chapter is an introduction to the present study. It enlightens us with general knowledge of the study paper related subjects from bamboo, handicrafts, artisans and the situation of artisans all over the world. The challenging and poor scenario of the artisan's socio economy has been explained as simply as possible. The objectives of the study are also disclosed along with the hypotheses and the arrangement of the study from the beginning to the end.

The present chapter will try to serve the scenario of the handicraft artisans based on available literature. Literature review acts as awareness in understanding the situation of the target population in every direction. These literatures provide different methods, designs, processes and steps that have been adopted for particular studies in dealing with handicrafts artisan. Literature review enlightens the study to follow a correct path and not committing errors and faults in repeating others work.

Some literature will throw light in the area of raw materials, financial, marketing, management, importance of handicrafts to the people, or, steps taken to improve the handicraft artisan's situation. All of these literatures make each other valid and act as a foundation for others. They put themselves out for comparison or supporting the other study, thus, validating the study.

In the present chapter, what experts and scholars have done in the field of handicrafts artisans in relation to the present study are reviewed. These studies are from far and wide from abroad to Mizoram in hopes of finding similarities and differences that could prevent voids and support the study. Review of literature also acts as a tool to show the scope of the study as in a case when it is difficult to find literature related to the study or literature is short to support the study. Authenticity is needed not only in research work, but also in qualitative speech and teaching we delivered and received. That is where literature review does its work beautifully.

This chapter provides a review of literature for the present study about the livelihood and living conditions of tribal artisans in Mizoram. This chapter is classified into four sections depending on the region where studies were done. The first section

is studies on artisans at international level. The section concentrates on the literature that deals with studies of artisans, bamboo and handicrafts done abroad. The second section is studies on artisans in India where literature deals with Indian context are reviewed. This section often mentioned the poor socio-economic condition and the vanishing artistry and other challenges of the artisans that are commonly experienced in the Indian context. The third section focuses on studies on artisans in North East India where bamboo provides livelihood, has a deep root and value to tribes and rural dwellers. The last section studies on artisans in Mizoram. The presence of limited sources through literature calls out for the present study as well. Only one study on artisans in Mizoram has been found which is done by the same author. Other literature provides the importance and need for quality improvements for crafts in Mizoram and a brief explanation of Mizoram conditions based on social work research carried out in various fields.

The four sections are as follows -

2.1 Studies on Artisans at International level

The first section as the heading says stress on studies conducted outside India. These literatures expand our view to a larger purview. The section commonly mentioned the importance of handicrafts for the rural community, the challenges they face in pursuing hereditary occupation, the developmental steps taken and possible ways to improve their income.

B.G.Sosola Banda and F.H.Johnsen (2005) wrote the Rural livelihoods on bamboo handicrafts in Mver, Malawi. In their studies, they highlighted the forest provides the raw material for bamboo enterprises to the rural farmers that resulted in a positive household income through analysis with t-test. But, the handicraft market was seasonal and sales depended on the urban consumers which was difficult to expand for the low capital rural artisans. Therefore, the fully committed artisans reached only 8% from a studied area of four villages with a sample size of 96 while the majority took up another job to support their family. Focus group discussion and questionnaire surveys were done for collecting data. Intra and inter village markets were commonly used for acquiring raw material and for selling finished products, showing the important role of an intermediary. Steps were taken by the Malawi Chambers of

Commerce but the collection of participation fees at high rates barred the target rural artisans. In the case of Malawi, Bamboo enterprises support the financial income better than the agriculture cash income but the absence of management in bamboo planting, collection of raw material and marketing hinder the development of Bamboo enterprises and it hides the significant contribution to the livelihood (Banda & Johnsen, 2005).

“Academically supported social work for the development of handicraft skills – case study: the Pitangapora Project” highlighted the introduction of Product Design to foster the low-income families with physically and/or mentally handicapped children living in the poorer areas of Belo Horizonte in Brazil and planning and development of income – generating activities. Methodology of the project consists of identification of families which fit the description and groups are formed to have weekly meetings focusing on topics such as their interests to learn handicraft making selling procedures, partnerships with the community, where to sell, financing and managerial support to help them achieve future independence in business. Most apprentices were females between 35 and 44 years of age. A small number had finished secondary school and more than half of the population had not. Fifty-nine percent were unemployed, 10.2% were employed and 13.66% declared to do odd jobs. Family income was around 2.32 the minimum wage with an average of five family members. With more frequent interventions, the activity of product design is now considered as an important contributor in the adaptation process, nowadays so frequently required. The application of the principle of creativity process facilitated the apprentice in his/her realization of their creativity naturally. The project underwent two phases. First phase plays a role in the introduction of apprentices to handicraft making and designing. In some cases, there was family pressure to stop as they did not perceive any immediate income-generation. Second phase implements refinement, production, market and evaluation. At the project end sale, the apprentice has to encounter continued work in handicraft as they have success. It also clears them that low quality production cannot be expected to sell well at marketing point (Freitas & Filho, 2005).

Xiaobing Yu (2007) studies strictly focus on the structure and culture of bamboo rather than the economics of artisans. It examined and explained the clash present in bamboo consumption between ‘pre and post’ Industrial revolution. Since

time immemorial bamboo adds up the life of Asian, African and South American from housing to passage to food, even sculptures, musical appliances, and an instrument to cultural rituals while Europeans enjoy the magnificent bamboo only after the sixteenth century. The effect of the Industrial revolution can be seen with the fading of the deep connection between people and bamboo. Bamboo's exceptional properties invited inventors to utilize bamboo in an industry even though it possessed limitations when compared with plastics, aluminium, wood, etc. Bamboo then gains some attention with its new processed look and starts to replace wood. The non-stop debate between traditional bamboo items and industrialized bamboo products lead to the need for research on this issue (Yu, 2007).

Rural Craftsmanship, Employment Creation and Poverty Alleviation: The Case of Bamboo Craftsmanship in Bangladesh presented studies conducted on four districts in Bangladesh. The paper focused on examining human capital for better chances to traditional bamboo craftsmen, how the level of human capital affects craft enterprise from acquiring raw material to selling finished products, and lastly identifying problems and its solution. Bangladesh Public Administration Training Centre (BPATC) operates various training programmes and the present study highlighted one training result. The sample size 201 bamboo craftsmen were randomly selected from Bagerhat, Rajbari, Chittagong and Joypurhat. Females were fewer in number than male craftsmen. There are only forty-five females from 201 respondents. The paper explained there are 201 bamboo production units within the districts in which more than 670 workers are working with half of them being female. They produce daily household needs such as kula, khudi, chalani, dala, poultry and fish cage, fishing trap, cradle, etc. Importance was given to craftsmen age, experience, occupation, education, total workers and market system. Absence of proper record to tell the number of artisans engaged in handicraft. Ignorant in a way they do not give importance in keeping records of their product to acquire monthly or annual products. Bamboo business created a way to earn livelihood for rural people when there is not much work in their field, not only that it also gives an opportunity to the upper section of society with marketing. Quality control can be achieved by exporting and upgrading the value with rise in price. Traditional household crafts in poor quality threaten the extinction of craftsmen but developing it into other items can open a wider gate.

Scarcity of good quality raw material and opening of new employment in other sectors started to become a problem which in one way resulted in reduction in sale or setting up a crafts outlet when comparing before and after the year 2000. Majority of the artisans fall in the more than 40 years old group and the new generation does not take up the work. In addition to that, the craftsmen are mostly uneducated, which lowers the level of human capital which can affect progression and development for a better stage. Since the profession is commonly learnt from family with a method of imitation it hardly changed over a period of time. The studies accepted human capital has positive significance in bamboo crafts works from obtaining raw bamboo to marketing the product, low levels of human capital seriously stagnate the bamboo production enterprise. Suggestion derived from the respondent included the following - loan with less or no interest and other possible financial support from Government might help in Bamboo crafts enterprises, there were homeless artisans among the respondents that need support to include in any available programme for homeless, a provision to avail high quality bamboo with lower price and support in marketing system (Mottaleb, 2008).

Wangdi and Meijboom (2009) studied the management, production and commercialization of handicrafts in the remote areas of Bjoka, Silambi, Gongdue and Kangpara in Bhutan. They stress on the importance of working along the entire value chain including sustainable management of the resources through community-based management, product development and establishing proper marketing linkages. Similar to India, in Bhutan, rural areas are often located far from market centers or even road heads. Skills Development Project focused on product diversification, processing, quality control, and product costing, handicraft exhibitions were organized which were considered very successful as it gave insights to products and demands; and helped to establish direct marketing linkages. Villagers have been able to keep up the tradition and pass the crafting skills over from one to the next despite the fact that resources have been completely degraded for decades due to increasing demands, unsustainable harvesting techniques, forest fire and deforestation. Because of the depletion of the resources, the villagers set up a nursery and a plantation of 30 acres with wildlings from Samdrup Jongkhar in 2005. Artisans sell their products to middlemen who are living in the same village who sell them in the towns. Furthermore,

because of the isolated location and the dispersed location of the households in the mountainous terrain, it takes time to communicate the requests of the buyers and traders to the producers. Therefore, villagers just produce and try to sell their products instead of producing the handicrafts based on market demands. The isolated location furthermore makes it difficult for villagers to have access to new information, techniques and materials. There is a risk that alternatives such as plastic baskets will dominate the market and replace the traditional bamboo baskets however the Government of Bhutan discourages the use of plastics. Yula, an important raw material, grows only in some selected pockets of the country because of which there is limited scope for up-scaling handicraft production from this species and as a consequence production quantity will remain relatively low, while prices are relatively high. It is essential to have a management plan in place in order to ensure the sustainable supply of the raw materials. It studied the income of bamboo and cane handicrafts in Bhutan that explained the supply of raw material, marketing and resource management. They explained the role of Bamboo and Cane handicrafts for the Bjoka, Silambi, Gongdue and Kangpara's communities. Tshazo (cane & bamboo work) acts as one of the thirteen traditional crafts in Bhutan. The government gives importance on maintaining the cane & bamboo resources resulting in execution of a practical Management Plan. This study produces a detailed production process beginning with collection of Yula (bamboo) and cane from forest to its transportation to the village when it is ready. The common product of Tshazo, known as '*Bangchungs*' is a basket of different sizes that serves as kitchenware to village people and decorative items for the urban dweller. The skills and decorative patterns are passed on from one generation to the next. Within a period of 5 years, a development programme was implemented for product development, marketing and business planning; later on, a skill development project that focused on diversification, process, quality control and product costing with a follow-up exhibition was organized successfully at some point. However, the traditional *bangchungs* earned more suitable production than most of the new designs. Usage of traditional *bangchungs* validated the importance of artisans in spite of their poor economic status. But the emerging plastic products threaten the demand of traditional Tshazo. The crafts community located in a remote place from the city that prevents chances of mass production,

production must balance with the community's capacity as well as the availability of transportation (Wangdi & Meijboom, 2009).

Thitisak Wechakama (2011) studies shows that people who live in rural areas of North-East Thailand lead a simple life that is much dependent on need. Therefore, they depend on nature and its products. Crafts and inventions are inevitable for their survival. As these crafts originated from them it expressed their unique taste and became a part of their culture. Knowledge of producing these crafts are imparted within the family or with the neighbours and need protection. The study mainly focused on resource management and business management. It is a qualitative research base with detailed information about the context from the village community to their lifestyle, religion, culture, arts and crafts that they received from the elder community members only. Community physical, socio-economic and cultural needs have evolved from the past with the involvement of the business community with business management. Data was collected with survey, interview, observation, focus group discussion and conducting workshop focusing on the production process, characteristics and weakness of the local arts and crafts. The study expressed the role of handicraft production in household income in cash and in kind with its simple techniques and detailed design has essential utility. The government intervention with the Community Development department encourages the use of natural products and indigenous methods to create income. Buyers were targeted with the product finishing process regarding color and tool used. Modern tools save time and labour progressively. High wage workers of Thais hindered growth of handicraft with hard work and patience needed and low cost finished products. While arts and crafts were considered cultural heritage workers were those who had little or no choice of picking other occupations. Therefore, lack of new innovations and design, low production and lack of business planning were experienced. Tool use, low capital, weak cooperation within craftsmen groups maintained the handicraft and its worker in its position unable to grow and evolve with modernity (Wechakhama, 2011).

Jha and Yadava (2015) has conducted studies on bamboo and its relation with the Nepalese. Bamboo plays a vital role to Nepalese that they even planted in their own lands. While ethnic communities are dependent on bamboo for livelihood, the poor mobility and small outlets for products hindered them from increasing their

income. Right, bamboo is used to meet the needs of the household therefore needs development in the modern market. With the knowledge of the vital part that bamboo plays in the socio and economic growth of the rural people, basically for the more disadvantaged group. The focused measures have been taken to promote and create jobs and provide financial sources to the people. With a goal in one hand, study was performed in a way to clarify in order to enjoy the economic upturn and bamboo market system in Rautahat District, Nepal. During the year 2010, there were 96 Village Development Committees (VDCs) and 1 municipality in Rautahat District. Ten VDCs were randomly selected for the study area with the help of able personnel. 144 Households were surveyed through semi-structured questionnaires, key informants and five focus group discussions to learn about bamboo production, marketing system, price detail, demand and supply, uses of raw bamboo with problems. There were thirty-three Bamboo entrepreneurs, ten district officials, six bamboo contractors and thirty customers were interviewed as key informants. The study's main concern is bamboo plantation that gives importance to the size of a bamboo, number of stocks, and clumps produced. Production data were analyzed with MS Excel and SPSS. The result showed the majority plant bamboo in their farm for selling, while 23% did not plant bamboo because of absence of land. Major hindrances found were lack of upgraded knowledge - method, technology and market; lack of financial support from government, relation with neighbor.

With that study the first section is concluded that overall tells us the situation of handicraft artisans outside India. The second section will focus on study literature based in India context.

2.2 Studies on Artisans in India

The present section stresses on studies of handicrafts, the raw material and the artisans found in the Indian context. Various studies show the ignorance of artisans, need for government intervention for development, challenges in the acquiring raw materials, need for improved tools and financial shortage. Work related information of artisans are mostly seen in the section.

Report of the Inter-ministry task group on “*Technological, investment and Marketing support for household and artisanal manufacturing*” laid out India’s

Handicraft condition within Chapter 4 of the report. This chapter highlighted the cultural importance of handicrafts as preservation of our heritage in the traditional art forms, preservation of traditional skills and talents, relevance to people's history and lifestyles, and their role as a unifying factor in the country's cultural profile. It also explained the economic importance of handicrafts as high employment potential, low capital investment, high ratio of value addition, high potential for export and earning of foreign exchange, and large-scale involvement of persons from the weaker sections and the minority community for whom it has been a sustainable source of livelihood for generations. The paper gives a clear explanation among the three sectors viz. Khadi and Village Industries, Handloom and Handicraft. There are areas which overlap between the Handicrafts and Khadi and Village Industries sectors, just as there are between 'Handicrafts' and 'Handlooms' and between 'Handlooms' and 'Khadi and Village Industries'. However, the areas covered by the three are largely separate. The sector lacks economies of scale and the performance of "cooperatives" is low. Other than financial security, social security in the form of medical insurance, basic shelters and old age pensions are conspicuous by their absence. The lack of a reliable database is one of the reasons which makes it difficult to prepare a plan for a sector whose numbers are so uncertain and fluid. Foreign exchange estimation through sales in the emporiums, exhibitions, retail outlets through cooperatives and private channels do not include the large number of artisans who fall outside the purview of the Khadi and Village Industries Commission and the Development Commissioner (Handicrafts). It is therefore critically important to conduct a census for obtaining a database for the sector in order to understand its socio-economic profile. It also highlighted the importance of research and documentation that will also lead to identification of interventions needed for protecting traditional skills and transferring them into the requirements for the contemporary market. Socio-economic and cultural understanding together with market research can suggest opportunities for reviving traditional markets. Confusion over the "middleman" still prevails, and many still perceive him as a principal exploiter. A particular marketing challenge is to link production with delivery capacity of quality standard. For artisans, the Trade Fairs are an important exposure to market trends and consumer tastes in order to make their own assessments. Apart from the market, the next important area needing attention is

technology upgradation. The craftsman should also be taught to link costs and prices to earnings in order to be able to earn a sustainable livelihood in the context of market realities. One of the causes of the sector's vulnerability is on account of critical shortages in raw materials which include wood, leather, quality cane and bamboo and other forest-based products. The solution lies in raw material surveys and in making things easy through inter-departmental/inter-ministry consultations. In the Handicrafts sector, the need for credit is preponderantly for working capital, as craftsmen need funds for raw material. In the household and artisan sector, micro credit is a key requirement. Since most artisans lack market intelligence, there is a need for partnerships with institutions that can help link this dispersed sector with credit disbursing institutions. Handicraft Sectors provide employment to 62 lakhs [6.2 million] persons and the share of Indian Handicrafts is about 2 percent of the global trade. The Government's role over the years has shifted from one of patronage to that of a facilitator. It now encourages "partnerships" rather than aiming to plan and control. It is important therefore to understand the need to expose partnerships with NGOs, entrepreneurship capacities need to be built both for the domestic and export markets. The artisans' security and retain a fair share of earnings that will encourage the next generations to practice the trade and perpetuate its cultural values must be focused. Suggestions have been made within this report toward review the existing schemes in the perspective of the current policies and challenges and emphasize the need to open up channels for credit (working capital), technology upgradation and market in which the craft community representatives should be actively associated; bring management, finance and design institutions together towards a synergy for meeting global challenges; funding which should be made available for "research" and "documentation" and publication through institutions and craft expert bodies; revival of marketing structures; provide special attention to the Northeast and Jammu & Kashmir where *crafts* represents the *lifeline* for populations living under stress; recognize the importance of hand skills outside the so called Handicraft Sector, and treat our master craftsmen as national treasures as is done in Japan (Planning Commission, 2005).

In his paper "*Globalization of Indian Handicrafts: A human development approach*", **Jena (2008)** examines how economic and cultural globalizations have

influenced the overall quality of life, or how globalization has influenced the indicators that constitute 'human development. The paper focuses on the handicrafts sector of India and those millions of rural artists who have sustained this invaluable tradition/identity of this vast nation since ages. He explained the growing opportunity for handicrafts globally but the condition of Indian artisans is incapable of developing with little resource to spare; they barely have anything to enlarge their choices and expand their capabilities. This leads them to a situation where human development is almost impossible. Jena also explained the strategies adopted by artisan to earn more by changing products as customers want the products to be cheaper and attractive and at times ignoring the quality that in return brings threat to originality of craft forms and a threat to its own identity. Handicrafts are also becoming globalized as the artisans lose their holds over the old patron-client business network and jajmani relationship resulting in more dependence on the middle men and trader entrepreneurs who drag a major part of the profit which should have gone to the artists. The threat of local artists is more visible when the artisans started to give up the hereditary occupation with other professions. The paper also suggested that since the production base in this sector is much unorganized and by and large traditional tools and techniques are used in the process of production, there is a need to upgrade the skill of the artists and supply quality raw material and adequate financial assistance. It is the time for both financial and skill-based support in the form of loan/assistance and training respectively, from the government in order to help the artisans survive the inevitable globalization (Jena, 2008)

S.S.Solanki highlights the major challenges faced by artisans in the paper “*Sustainability of Rural Artisans*”. The results present the Lack of Skill Improvement and Technology Upgradation as handicraft is passed from one generation to another and most of the artisans have not received any formal training at any institute. Many of the respondents show interest in attending formal technical training if it will be useful to their trade. Lack of Specialized Markets is another major challenge in marketing of their products and disturbs the visibility of artisans and buyers to each other. Non-existence of Infrastructural Facilities like workspace, storage space, access to roads and supply of electricity is very common among artisans. Non availability of quality raw materials forces the artisans to buy sub-standard raw materials or pay

higher prices. They felt the need for proper arrangement to improve their economic sustainability. Weak financial power of artisans that make them depends on loans taken from private money lenders. Poor financial power has an effect on the pricing of product, collection of raw material, innovation of new product and quality of product. Artisans faced an inability to get bank loans due to their inability to furnish collateral securities needed by financial institutions. Majority of the artisans are not aware about email or fax, though most of them have seen or used a cell phone but have poor access to information. There is a lack of linkages with different institutions between rural artisans and different institutions and development functionaries. Majority of the respondents are not aware of the existence of those institutions which could provide help to them. There is hardly any provision for social security schemes for rural artisans. Solanki also provides political suggestions for development of rural artisans such as organizing training, interaction programme with developmental and financial institutions, provision of free loan, introduction of Artisans Credit Cards to get benefits of loans, practicing participatory approach in development programmes, setting up of cluster based technical education for upgrading artisans' skills, extension of marketing facilities, provision of easy accessibility of information and, provision of appropriate social security schemes to alleviate the vulnerable economic artisan condition (Solanki, 2008).

“Experience with Livelihood Development Projects– A Case Study of Chhattisgarh, India” written by **Diwakar Mishra** elucidates the potential of value addition of Bamboo in ensuring sustained employment and in providing an additional income, the skill upgradation use of machines, preparation and marketing of quality value added Bamboo articles. More than fifty percent of the artisans were women and the additional income is used for welfare of family. The study concentrates on the Bamboo artisans, commonly known as "Basods" and "Kamars" have been recognized as a separate caste in Chhattisgarh and have been included in the list of scheduled castes. They prepare various Bamboo articles and sell them in local markets in various parts of the State. Some of them also produce fancy items like lamp shades, furniture, wall panels etc. The economic well-being of the Basods is entirely dependent upon the availability of Bamboo. Besides Basods, other primitive tribal groups like Birhor, Pahari Korva, Baiga, Pando, Kamars are also traditionally engaged in Bamboo crafts.

Their socioeconomic condition is very poor. To improve their socioeconomic condition and provide sustained employment, Bamboo Processing Centers (BPCs) are being established in the State. The methodology includes Establishment of self-help groups (SHGs), Training, Establishment of machines, Operation of the BPCs, Participation in Fairs and Marketing or setting up outlets. The result of the study challenged to form SHGs and provide sustained employment in the BPC which can be an effective tool in poverty reduction and providing additional income to bamboo artisans in remote areas of Chhattisgarh (Mishra, 2009).

Vineeth Sahadevan published "*Interaction Pattern and Livelihood Strategies of an Artisan Tribe*" explaining the changing artisan occupation and cultural change it brings. The study focused on Urali Kurumas, a Schedule Tribe of Wayanad District, Kerala. These people are the only tribal community who pursued a variety of artisan occupations such as pottery, basketry and blacksmithing and are unique in their artisan skill. But Urali Kurumar can no longer take up their traditional occupations due to several factors and are engaged as wage labourers in the nearby estates. Randomly selected 80 households from three tuluks of Wayanad Districts were studied by conducting Group discussion, Key informant interviews. In the exogamous groups of Urali Kurumar, both nuclear and extended families were found in which bio-physical and social environment plays an important role for their handicraft skill and shaping their lifestyle. Urali Kurumar had to interact with almost all the neighboring communities in connection with the supply of their artisan products. A policy of mutual give and take relationship existed between Urali Kurumar and neighboring communities that were reflected in their interaction in terms of reciprocal adjustment. While Urali Kurumar mainly depends on the forest for their subsistence, strict forest rules introduced by the Forest Department forced them to buy the forest pass which cost hundreds of rupees or otherwise face cruel punishment if they were caught. This encouraged the people to change their occupation from traditional occupation and also to the younger generation becoming uninterested in carrying out their traditional occupation because of the high risk in collecting resources and the low income from the work. The findings presented that Urali Kurumar's traditional occupation has almost vanished due to non-availability of raw materials and started migrating to other

states in search of jobs. Interaction with other castes and communities changed their culture leading to decline in social mechanisms (Sahadevan, 2009).

In the paper “*Vanishing Trade of Bamboo: A Case Study of Traditional Artisans of Uttarakhand*”, **Sundriyal, Manju and Sundriyal, R.C** highlighted the detailed condition of artisans in Uttarakhand with a few suggestions for improvement. Based on the large number of bamboo artisans, four districts of Uttarakhand were identified with the help of discussion with experts, NGOs and other resource persons for the purpose of the investigation. Documentation of the community indigenous knowledge system on bamboo artifacts was done through standard questionnaire surveys and formal-informal interviews with the local people. Findings based on the survey of traditional bamboo artisans/craftsmen in 20 villages revealed that communities make a total of 62 items which comprise a large variety of baskets, mats, toys, instruments, and other household utility items. Selected families were totally dependent on selling bamboo items. Despite a huge knowledge base on making articles, only 14 items were recorded sold to the villages. High labour requirements and dwindling raw material status are causing much pressure on the artisans to switch over to other seasonal labor for immediate cash. Bamboo is available in plenty in low hill forests that are under the control of the Forest Department, who collects and auctions it through selected depots. Unfortunately, such material is not accessible and procured by artisans because of their poor socioeconomic conditions. Hindrance to continuous raw material supply therefore increases the price of bamboo culms. They lack land and other resources for their livelihood and have been dependent on this trade for centuries, which is run at subsistence level. A large number of such traders live in remote villages; unfortunately, most of them are not in a position to avail benefits of the government run schemes. In a study of 20 villages, the status of all the bamboo-artisan families (100%) was recorded as below the poverty line schedule caste (BPL-SC). Most articles were made for domestic use and do not carry commercial value as they are big in size. The articles are sold either directly to rural folks either in cash or bartered or made on order. Sometimes the items are sold in small towns but purchased by rural people only. The market price ranges from Rs. 45 to Rs. 800 depending on the item. Most artisans were more than 50 years of age and only a few were from the younger generation, which shows that the latter category is not interested in this

tradition. The major constraints of the bamboo-trade are that it is now restricted to remote village areas and highly marginalized communities and those having low socio-economic profile in the society are practicing it. The study clearly depicts that the bamboo-trade is labor intensive and products are made in low volume and sold at low prices. As the cost of raw materials is increasing day by day, the communities look for alternate sources of income. The traditional enterprise is home-based and consumption of the product occurs within village or walking distances or to a town that is just a bus ride away or at festivals in nearby areas. Similar to other cases, the benefits of government run schemes often do not yield positive results because of various reasons including lack of awareness, and organizational and risk-taking capacities. A detailed investigation of the resource status and socio-economic conditions of the artisans clearly shows that the bamboo trade is highly subsistent in the state that desires immediate attention. A discussion with the *baruree* and *rudia* communities revealed that they demand for some advocacy for the trade along with building their skills for new products. Besides ensuring resource availability to the artisans, another major problem of the trade is increasing community linkages with the market. An important challenge is mainstreaming the remotely located artisans who have resources but are not aware of market demands; therefore, trade is done in villages only. There should be a common facility center where artisans could sell their products. If artisans' knowledge and experience could be upgraded for making new products and they are linked with markets and organized to form cooperatives; and benefits of government run schemes are extended to them, then the low-status of these highly marginalized communities could be improved substantially. Artisans in remote areas cannot be left merely on a training basis. They should get appropriate help through NGOs and SHGs, and cooperative networks who can take responsibility for marketing their products. All artisans were above 50 years, which highlights the need to motivate younger generations by associating them with appropriate schemes. If vast bamboo resources of the region could be developed scientifically, it would generate enough employment opportunities for the artisans, entrepreneurs and farmers of the state, which can revolutionize the socio- economic status of the rural people of Uttarakhand state (Sundriyal & Sundriyal, 2009).

P.K.Muraleedharan, V.Anitha and P.Rugmini paper “*Bamboo Handicraft Industry in Kerala State of India: Problems and Prospects*” attempts to highlight some of the problems and prospects of the bamboo handicraft industry in Kerala. In the traditional sector, production of mats and baskets is the major activity undertaken by traditional artisans/workers. The non-traditional sector involves mainly the production of other handicraft products which are produced by traditional and non-traditional artisans/workers (members of all castes). The intermediaries play an important role in marketing and poor management makes the problem worse. The artisans lack capability to face new challenges of producing new products with new designs with low cost. The future of the handicraft industry depends on the resolution of these problems which requires policy and intuitional interventions among others. The paper attempts to delineate the major problems of the bamboo handicraft industry, policy changes and the type and nature of intervention required for its development. The respondents were artisans of the traditional bamboo-based production and workers of the Kerala State Bamboo Corporation Ltd. In order to study the problems of this sector, data was collected from 100 randomly selected households located in central Kerala. The non-traditional bamboo handicraft sector in Kerala produces table mats, bamboo curtains, flower baskets, bottle cover, furniture, notepads, among others. Survey method was used to collect data and was conducted during 2005-06. There were 39 non-traditional bamboo handicraft units in Kerala and socio-economic data covering profitability, cost of production, marketing and livelihood conditions of the workers were collected from all the units. Production is a time-consuming laborious activity needing a lot of physical strength as well as a seasonal activity in the rural areas when there is a high seasonal demand for bamboo baskets and the like (mats, baskets). A market analysis of the bamboo products highlights that the opportunity cost is greater than the earned benefit and the community is underpaid even during the peak period of sales. Their survey indicated the average number to be 5 in bamboo handicraft units, excluding trainees and other part-time workers. About 80 per cent of the units were owned by individual proprietors and the rest were partnership units. About 80 per cent of the units were owned by individual proprietors and the rest were partnership units. Limited demand hinders chances of higher profit while the raw material cost and wages are the two major items of cost, accounting for 80 per cent. The production was mostly

labour intensive using primitive technology. One reason for poor development of technology in this sector is scarcity of capital as this is carried out by socially and economically weaker sectors in the society. Some bamboo handicraft units in the State have started using modern technology such as circular saw, plane, sanding machine, drilling machine, hacksaw, hand drill and file. One of the problems in the production of bamboo products in Kerala is the lack of quality and homogeneity due to low mechanization. They see long term strategies that mitigate technological, pricing, marketing and institutional constraints of the industry. From their findings, the authors believed that the livelihood security of the bamboo workers can be enhanced and improved through increased accessibility to raw material and market, employment opportunity, skill development and adequate sustainable institutional support (Muraleedharan et. al., 2009).

Studies on “*Challenges and Opportunities for Rural cottage and Handicraft Industries in India*” stress on the problems of cottage industries along with the agriculture sector. The paper explained in spite of the commonly known functions with simple tools and intensive employment generation of the village and cottage industries they are facing challenges. Most popular cottage industries are identified as- Cotton weaving, Silk weaving, Carpet making, Leather industry and Metal handicrafts. It listed down the problems as inadequate finance, difficulties of marketing, shortage of raw material and competition from large scale industries. It also highlights factors to meet the need in funding capital, project profile, reservation, extensive promotion & support by government, raw material and tools supply, export and increasing demand, and others (Sarvamangala, 2012).

Poverty alleviation programmes and employment generation in India Since 1991 is a study on human capital development and economic growth are important for Poverty alleviation with improved Tools, Supply Improved Toolkits to Rural Artisan (SITRA). With these programmes the artisans are conditioned to improve their income by using the supplied improved toolkits and analyzing the reason. It has been explained the need for improved toolkits in order to produce more with better quality. Government took up various programmes aiming to alleviate poverty, some might not be effective, then some are promising. In SITRA, cane and bamboo artisans and some selected craft artisans have been provided with improved tools with or without power-

driven tools that need some contribution from the beneficiaries. Reservation has been made according to Scheduled caste, schedule tribe and other categories but not for women and physically handicapped persons. SITRA evaluation studies were conducted to probe the apparent difference in performance in Gujarat and Maharashtra in western India and Bihar and Haryana in northern India. But a comprehensive evaluation of SITRA at the all-India level was conducted during 2000 and it brought out many interesting facets of SITRA. The empirical part of the present paper is based on the data collected during this evaluation study (Gupta, 2016).

In a report “*Problems and Challenges Faced by Handicraft Artisans*”, the term ‘Handicraft’ encompasses a wide range of artifacts. The informal sector, which includes handicrafts has been described by the international Labour Organization (ILO) as a part of economic activity characterized by certain features like reliance on local available resources and skills, family ownership, small scale operations, labour intensity, traditional technology, skills generally acquired outside the formal school system, unregulated and competitive markets. Artisans mostly work in traditional and unorganized sectors in which they are vulnerable to exploitation and low wages. They fall in lower strata of the hierarchy both socially and economically. Responsible for a middle man and the importance of artisan are mentioned. Traditionally, the artisans had been the backbone of Indian society, yet today they are the most valuable character for development. Thus, an attempt has been made to study the weaknesses and challenges faced by the Handicraft artisans. 77.5% respondents believed that the new generation is not interested in handicraft due to lack of recognition and monetary value, laborious work, availability of alternative labour work in industries, etc. Most of the artisans are found reluctant to have their children into such handicraft, as they don’t visualize a bright future in this line. Hypotheses are accepted - Chi square proof no significant relation between education and participation in fair and exhibition. Also, t-test for being registered or not in an NGO or other handicrafts agency has nothing to do with the amount of income of an artisan (Shah and Patel, 2017).

Dr. Kumar and Dr. Kumar (2018) have conducted a study on Awareness of Government Initiated Schemes in the Handicraft sector of Mirzapur. Mirzapur is one district in Uttar Pradesh and the people contribute a lot in the handicraft sector. It is descriptive and explanatory research with 106 sizes. Snowball sampling technique is

applied for collecting data. The results come with the active years are the 31-40 age group with a less than rupees five thousand wage in a month. The artisans' knowledge on government Marketing schemes, Human Resource Development programmes, Awareness on infrastructure and technology development schemes, Welfare Schemes, and Awareness on AHYV (Baba Saheb Ambedkar Hastshilp Vikas Yojana) were studied. The results came with the ignorance of the artisans as they barely participated and were aware of the programmes and schemes. Recommendation of popularizing the schemes and better financial support from the Government conclude the study for the survival and welfare of the artisans (Kumar & Kumar, 2018).

Monika Dey report of *Managerial Challenges of Handicraft Industry: An Indians Perspective* highlighted the importance of Indian handicrafts to the world market. The report explains the wide culture and tradition of the Indian added the rich heritage of handicrafts of all form. Handloom and handicrafts in India have represented the rich Indian culture. The same handicraft item produce in different regions are different from each to show their unique culture. Machine-made articles threaten the traditional handicrafts products and put an enormous pressure on the future of handicraft. The study give importance in the challenges of handicrafts is the customer do not receive knowledge related to craft product. The producers and the customer do not meet each other that effect the market. Effective marketing system can only be met with proper record of data, facts and policy implementation. Challenges in handicrafts industry is mentioned such as lack of exposure, low income, lack of business and managerial skill, financial constraint, contacts to purchase raw material, client coverage, lack of co-ordination. Numbers of artisans are lack awareness on the health issue that can developed with their works. Prevention and precaution measures should be imparted and disseminate. The unorganized nature of handicraft or artisans make it impossible to promote branding and fixing the price of their product that can help in marketing and financial income. Installment payments from retailer customers is another challenge. Financial constraint, decreasing skilled artisans and lack of good quality raw material causes poor quality productions. Lack of advance technology, poor road infrastructure and lack of knowledge are another hindrance for the growth of artisans. Cultural preservation and promoting country's economic through artisans

can be achieved if the agencies can come up with skilled and planned action to meet the mentioned challenges (Dey, 2018).

From the above brief review of literature, it can be understood that the working conditions of artisans in India is not at its best. Even though handicrafts are valued and culturally important to its people, their ignorance and globalization are against each other and in need of input.

The next section will start to focus on artisans in North East India. North East India is composed of various tribe groups. Therefore, they are expected to produce or utilize their own handicraft product at home or in their farm as handicraft items show a basic way to use forest resources.

2.3. Studies on Artisans in North East India

The present section contains review of literature based on study conducted in the North East Indian region. The review threw lights on various states of Northeast India with their various handicrafts. The importance of handicrafts for the household and its role play for income has been reported.

Tika Prasad Sharma & SK Borthakur's paper, "*Traditional handloom and handicrafts of Sikkim*" throws light on the significance of handloom and handicraft for the society along with various products which the community group is engaged in. Surveys were carried out all over the districts of Sikkim and interviews with the village head, group discussion and assistance to local informants were also used to gather information about handloom and handicraft products. The paper concluded that bamboo and cane craft are deep rooted in traditional culture of all ethnic groups of Sikkim and become a means of their livelihood (Sharma & Borthakur, 2008).

In their paper called "*Bamboo - A renewable natural resource and valuable raw material of cottage industries*" **Th. Brojendro Singh and Dr. Th. Sobita Devi** focuses on the utilization of underground rhizomes of bamboo for making craft products in Manipur. A detailed study was conducted in the selected craft center where the underground rhizomes were collected & processed to make different craft products of special designs. The local skilled and innovative artisan was interviewed personally and the product types were examined regarding the fineness, longevity, lightness, size, quality, cost-effectiveness etc. The tools used were simple knives for cutting and

splitting, goldsmith tools and scrubbers designed by the artists themselves like for drilling, chopping, etc and pins, nails, etc. The findings revealed that every home is a cottage industry and handicraft. Encouraging this field of work will help uplift the rural poor and the entire socio-economy of the region (Singh and Devi, 2009).

Handique (2010) in his work *Handicrafts in Assam* presented a detailed situation of handicrafts and artisans of Assam, the cane and bamboo artisans. The book started with an explanation on the value of handicrafts in human society saying it embodied the identity of a society. The objectives are to study the development of handicrafts, socio-economic conditions of the entrepreneurs and assessment of handicrafts works in Assam to be able to design strategies. The study is conducted in seven districts from the Brahmaputra valley. 131 registered and non registered units were randomly selected for the ongoing empirical research in which primary data were collected with structured interviewed schedules. The schedule is separated into three parts. The first part contained the demographic profile, occupation, land owned, crops grown, structure of unit, loan finance, item produced, sales detail, marketing cost, production cost, fixed capital and other related finance involvement. The second part questions go to the respondent relation with the work, and the third part deals with the owner relating to the unit functioning. The study mentioned the unorganized character of the entrepreneurs due to the uneducated and less educated artisans. The findings are separated as Rural units and Urban units from the 131 units. The Rural units were known to set up since 1951 and continue to grow even in the year 2001 with a total of 86 units, while the Urban units were set up since 1981 and reached 45 units in 2001. Proprietorship and partnership owners were the two types of ownership experienced and the reason of setting up is mostly economic profit in both sectors, but, shortage of land, encouragement of relatives and/or friends, and hereditary are another factor seen in the rural area, while scope of increasing market demand is a factor to the urban units. The studies give a deep detail of the economics of the units in its unfavorable condition with a conclusion of accepting the hypothesis that cane and bamboo works are not remunerative to the entrepreneurs in Assam. Handique's findings give ten big points viz. lack of finance, stiff competition with other products, high cost of production, marketing problem, non availability of raw materials, lack of systematic guidance,

limited transport and communication facilities, lack of proper training facilities, design of products, and excessive market levy (Handique, 2010).

A study conducted by **Rinku Das and Ashim Kumar Das** “*Industrial Cluster: An Approach for Rural Development in North East India*” highlighted the cluster development initiatives in the North East and their implication on rural economic and industrial development. Rural India plays a very important role in deciding economic development as 70 percent of the Indian population lives in rural areas. Other than agriculture, rural economy also depends on non-agricultural sub-sector consist of several economic activities such as cottage and village industries, khadi, handloom, handicrafts, trading of general goods, small shops, petty traders and service such as – transportation, communication, banking, input supply and marketing of farm and non-farm producers. In north eastern states, agriculture is underdeveloped; there is low industrialization in the region and under development of basic infrastructure has compelled the rural population to take up some economic activities based on their natural/ traditional skill. It is estimated that Small and Medium Enterprises sectors contribute 40 percent of industrial production, 35 percent of manufacturing exports and employment to about 24 million people in over 13 million units. The numbers of employment in each unit have increased from 4.48 (2001-02) to 6.24 (2006-07) per unit. The Government of India implements various policies from time to time for the development of small and household industries but could not bring a smile to the faces of artisan and households’ businesses of North Eastern Regions. The authors believe that sustainable community and rural development has become possible only through the establishment of industrial clusters that produce long-established products for generations and centuries old skills. They highlighted a case study of Barpeta Cane and Bamboo craft Cluster situated in the Raipur Village of Barpeta district of Assam. Anchalik Gram Unnayan Parishad (AGUP) under Khadi and Village Industries Commission has developed clusters from 5 districts. The cluster intervened with an objective to provide new design inputs, provide access to new markets and strengthen the supply chain. The major turning point was setting up a Common Facility Center, provisions for direct linkages with the foreign buyers and participation in the different exhibition and trade fairs. The result was that more than 650 artisans were directly engaged as full-time workers in the cane and bamboo-based industry. Their income

rises to about Rs.4, 500/- from the earlier Rs.700/- per month. A Common Facility Centre has been introduced with new advanced machineries for the benefit of entire cluster artisans. This has helped in increasing production and achieving a level of international standard in design and quality. Another 100 artisans were helped with toolkits for their own setup in the same village. To measure the quality control and improvement in designing, processing and treatment has been provided by Indian Institute of Technology (IIT), Guwahati. Under market promotion assistance, a few exhibitions have been organized in different parts of India. A show room has been established to facilitate regular sale of Cane and bamboo products. Under the capacity building programme, awareness camps and capacity building training has been organized to develop the cluster approach and motivate the artisans. To promote social security, an insurance scheme has been introduced among the artisans and identity cards were issued from the District Commission of Handcraft. The overall study concluded with the important role played by clusters in the economy and the various institutional framework and governmental policies can play a very important role in the field of cluster development (Das & Das, 2011).

Based on the literature, steps were taken to improve the artisans' working conditions for sustainable livelihood, strategies of cluster formation for imparting government policies, and development of handicraft entrepreneurs. Studies on North East India context shares the importance of handicrafts to the tribe groups and significance of handicraft than those of machine-made household articles.

The following section will express the situation of handicrafts, handicrafts artisans and Mizoram itself with the help of related literature.

2.4 Studies on Artisans in Mizoram

The present section tries to express the handicraft artisans' situation in Mizoram from literature. It presents the glimpse of handicrafts and Mizoram with social work research focusing on the fundamental development of the people. The artisans population is declining but their importance is not absent.

Indira Gandhi National Centre for The Arts (IGNCA, 1999) presents "*Bamboo and Cane Culture of Mizoram*" and highlights the importance of cane and bamboo products in the lives of the Mizo. There are more than fifteen essential

handicraft items in a Mizo household excluding the bamboo house in which they live. Generally, women are excelling in handloom weaving and men are experts at cane and bamboo works. There are baskets for carrying firewood, water, paddy, rice and vegetables, for storing ornaments, clothes and other valuables; headgear of a bamboo band with parrot feathers stuck in it, the ends of which are decorated with beetles. Other bamboo products include fish and animal traps, rain bamboo hats and daily wear hats.

“A *Project report on Quality Improvement in Handicraft*” by **Lalthapuii** purposely selected five Cane and Bamboo Handicraft items viz. *Khumbeu*, Bamboo Pencil box, Bamboo Shopping Basket, Bamboo Tray and Bamboo Vase produced under Hnam Chhantu Pawl NGO in Aizawl and working under the guidance of Hands of India, an NGO in New Delhi. The project achieved a satisfactory result by producing an improvised quality of the selected items after analyzing the product which include finding out the defects or drawbacks of the product, reviewing the manufacturing process, innovation of manufacturing steps and applying the ‘Step of Doneness’ method in order to improve quality and capacity building. Step of Doneness contains a table where all the steps to produce a product/an item is listed out and measured in percentages according to the time taken. In her paper, Lalthapuii explained the importance of artisans and NGOs like Hnam Chhantu Pawl in maintaining quality for remaining in the market by satisfying both the producer and consumer. Improving the quality of the product not only meant improvement in physical appearance of the service but also services provided after the products are sold (Lalthapuii, 2009).

Livelihood and Living conditions of Tribal Artisans in Mizoram was the first study and inspiration of the present study done by the author. In the paper the concern was the selected traditional handicrafts which have cultural value and are still prevalent in the society. They acted as ‘the must have’ articles of the household from earlier days. They are *Em*, *Thlangra*, *Thul* and *Khumbeu*. The study was conducted in the two artisan populated districts where most of the production was made. It served as the study carried out with the artisans. The objectives of the study were to find out the social and economic characteristics of tribal artisans, to probe into the patterns of livelihood and living conditions of tribal artisans, to identify the livelihood strategies followed by the tribal Artisans, to assess the role of governmental organizations,

financial institutions and voluntary organizations in promotion of tribal artisans, to determine the relationship between livelihood and living condition of tribal artisans. Structure Interviewed schedules were used to collect data. As there was no available count of an artisan number in any government recognized institutional work place and they were few in number, allocating the artisans was through personal sharing with their working friends and from the product sellers. Besides, the selected handicraft products make it more difficult to include some artisans as they were engaged in modern products. Their sample size reached 74 artisans from the targeted areas. Urban artisans were 16 and Rural artisans were 58 in numbers. The study was conducted with Sustainable Livelihood Framework. The demographic profile showed the diversity of the respondents. The livelihood assets were categorized as physical capital, social capital, human capital, natural capital and financial capital. The Livelihood and Living conditions showed a positive relation that explained the low income and simple lifestyles of the artisans. Challenges were found in various areas to finish a product. From the perception of artisans' physical health issues, working infrastructure and financial support were bigger in size; material, tools and marketing systems did affect the pace of business. Differences between the Urban artisans and Rural artisans were clearly visible. The Rural artisans spend more time and produce more product than the Urban artisans but the cash income of the Urban artisans are more than the Rural artisans. Handicrafts serve primary occupation to most of the artisans from both areas, cases are there who take up handicraft work as their secondary income but serve the village needs. Declining rate of artisans, non-continuation from younger generation, low educational qualification, non-exposure and absence of attending skill development programmes were seen from the data. The government sector involvement was quite low from the respondent perception and the non-governmental sector played an important part in marketing and exposure of the artisans. Among the rural artisans financial savings was almost absent and the amount of debts was not much, payment in kind was commonly practiced as money lenders were mostly the brokers and not banks. Among the Rural artisans, the banking system was used only for availing MNGRES benefits. Many artisans know the worth of practicing handicraft work relating to the society and culture while some were engaging because there can

be bread. The study also laid out the suggestions to improve and promote the artisan of Mizoram and prevent them from extinction (Malsawmtluangi, 2013).

Social work research has been done in various aspects. It was well expressed in *Social welfare, Development and Empowerment: Fields, Perspectives and Paradigm in Social Work Research in Mizoram*. The paper laid out the efficacy of Social work research in welfare, development and empowerment work by the department of social work, Mizoram University. As social work mainly concerns the human functioning it takes in the relation and environment where he/she reaches a situation. Friedlander in 1955 defined Social work as “Social Work is a professional service based upon scientific knowledge and skill in human relation, which assists individuals alone or in groups, to obtain social and personal satisfaction and independence”. The paper was divided in six sections in which the first section focused on social work education and research. The second section dealt with examining studies on welfare of family, child, youth and elderly. The third section reviewed studies on health and mental health, while studies on women entered the fourth section. The fifth section presented tribal community development studies. Community development focused to promote socio economic development of the people by grouping them in rural and urban communities. There were four parts – challenges, agencies, service users and strategies – that must be dealt with in the process of community development. The first dimension were studies with in depth studies on Socio economic poverty, livelihood issues with changing systems in cultivation and environment, migration from rural to urban areas, urbanization, solid waste storage and disposal, air pollution, alcoholism, insufficient supply of drinking water. The second dimension of research was the agencies or institutions. It presented studies that elaborate the importance of State and civil society actors in elevating challenges and meeting goals in rural and urban areas. Various studies looked into the effectiveness of housing schemes, role of local self-governing institutions, traditional institution of chieftainship in tribal development, the role of voluntary organizations, self-help groups and major community organizations in Mizoram. The third dimension was the strategies such as policy making, social mobilization, social development, social action, networking and collaboration. Social work researches were carried out quantitatively and qualitative in nature with participatory methods. These various

studies provided teaching material to the social work courses. Still, social work research in Mizoram faced challenges in combining social work theory, practice and research; practicing the models and approaches of social work with the field experiments; designing and examining indigenous theories, certainty with application of qualitative and participatory methods; and lastly, documentation and publications of studies in domestic and international journals (Sarathy, Kanagaraj & Devinderan, 2013).

Bamboo flowering and sustainability of Rural livelihood in Mizoram laid out the situation of rural livelihood in Mizoram. Bamboo flowering is calculated to happen every 48 – 50 years that affect the availability of food and other surplus. Bamboo flowering is followed by rodent outbreaks and can result in famine and other health issues. Bamboo flowering is a sign of deteriorating bamboo. Therefore, it is known as ‘Mautam’ (Bamboo species of *Melocanna baccifera*) in Mizo and it is usually followed by famine, the period is called ‘Mautam Tam’ – famine due to bamboo flowering. It is one of the most devastating periods that often happen in Mizoram. Landslide is another natural calamity that has a worse effect in Mizoram. Bamboo flowering has sadly affected the people who depend on bamboo resources. The dead culms are also prone to wildfire as they are dried to the core that can lead to landslides or soil erosion. There is another famine ‘Thingtam’ occurring due to flowering different bamboo *Bambusa Tulda*. The two bamboo *Melocanna baccifera* and *Bambusa Tulda* does not flower at the same time, therefore, the two follow each other every 30 to 18 years interval. As mentioned by Rokhuma (1998) ‘Mautam’ comes every 30 years after ‘Thingtam’, and ‘Thingtam’ happens at the 18th year after Mautam. In the year 1815, 1863, 1911 and 1959 Mizoram experienced Mautam. In the year 1785, 1833, 1881, 1929 and 1977 ‘Thingtam’ – the second most horrifying famines occurred in Mizoram. Mautam is more destructive because the flowering bamboo species *Melocanna baccifera* is believed to be the largest bamboo stock in Mizoram based on a Government of Mizoram report. 2007-2008 is the latest known Mautam. The study shows the demographic characteristics, family profile, social structural characteristics and economic profile. The study explained the three effects of Mautam other than the expected results such as resource losses, food inadequacy, and possible starvation death and health decline. The expanded three effects of

Mautam to rural household as decline in economic well-being, bio-psychological well-being and, social relations and participation. However, the result of the recent Mautam is much better than the earlier Mautam. The rural livelihood pattern is presented as Pre Mautam period and Post Mautam period across inter-districts. During Pre Mautam period, the livelihoods assets show significant inter-district variation of the sample households. Process of awareness on bamboo flowering and household preparation carried out but the government and other agencies have been explained. Head of the family and community leaders are given a vital role as information provider to their members. The better they impart the knowledge about Mautam minimize the possible suffering. Strategies to reduce the unfavorable consequences are taken up by the respondents. Coping strategies is also drawn from SLF as problem-oriented coping, emotional coping and social support coping and reliance on public action. Declining in the economic well-being of the households and vulnerability to food inadequacy are the two most effects of mautam in rural areas. Differential endowments of livelihood assets such as natural, physical and human capital contribute varied effects across the districts. Strong social capital also contributes in preventing the social and bio-psychological well-being of the household. Human capital, physical capital and social capital show positive significant to the resilience of households during food inadequacy. Natural capital and financial capital did not have any significant effect on the household resilience to food security (Zaitinvawra, 2014).

Dynamics of Urban Poverty in Mizoram presented the urban scenario of Mizoram. Poverty is inevitable in very developed and developing countries. Living conditions and low financial income resulted in visible conditions of poverty. In the year 1999, the World Bank studied the pattern of urbanization as half of the world's population, and estimated it to double by the year 2025 that will result in 2 billion migrations to cities and towns. The poor urban dwellers lived on wage labor and petty business in informal occupations. Lack of literature in the area invited social work research to dig deep into the poverty of urban Mizoram. It aimed to figure out the flow of urban poverty from the perception of the people. It was exploratory in nature and a participatory method was adopted. Non-poor women and men, men and women from below poverty line families from five communities of Aizawl were put to focus group discussion with two themes in order to find out their knowledge and identification,

and, understanding and possible solutions of urban poverty. According to the participants, the pattern of poverty from micro level (individual) to mezzo level (household) affects the macro level (state). Low finance, inability to obtain nutritious food and physical need, lack of higher education, no savings, lack of assets, poor mental health, and rebellious activities were some effects of poverty. There were 36 pushing factors of poverty from the participants. Laziness is accepted as a factor by all four categories of the participants as the religion and cultural behavior preach hard work and despite laziness. Some of the factors were by product of laziness, lack of employment opportunities, finance, indebtedness, lack of morale or values, party policies leading to corrupt administration, unhealthy eating habits, lack of teaching in family, poor family background, ignorance, cultural lag, cost of living is high. Most indicators and causes were the perception and identified by the participants from BPL men and women. Lastly, strategies to alleviate urban poverty were discussed with more participation from male. In micro level, parenting skills in order to mend the child with a positive mindset, planning and managing finance, sincerity and perseverance in one's own work were some of the points. In mezzo level, giving importance to education within the family, stepping in of Church and Academicians to provide livelihood and opportunities to promote the able society members, appreciating the hard work and oppose corruption, lack of collaboration between society and the government, awareness on banks and financial institutions to promote saving were points. The macro level, the government and civil society must popularize and practice enough to accept and know the public about their rights and duties as well as the duties of the states. People must be aware enough to enjoy and benefit from the legislation and other welfare programmes. Practicing an organized marketing system was needed to uplift the economy and maintain stability to the unorganized sector. The inequality of poor and non-poor was clearly visible from their perception and presentation. The finding could help in lessening the vulnerability of the urban poor and providing them as sustainable through present available poverty alleviation schemes (Sailo, 2015).

Lalrindika, P.C report on "*Bamboo and Mizo Society: A Historical Study*" present a detail study of various bamboo species found in Mizoram. The study has an objective to understand the role played by bamboo in Mizo culture, to study the relationship between bamboo and Mizo economy, and, lastly, to study bamboo

technology and material culture. The study highlighted the various use of bamboo in Mizo society. It is used to build house, and other daily articles and instruments. Bamboo is processed in to numbers of handicrafts by weaving or simply cutting it short. It is also used it as it is for measuring units during harvesting. It is also consumed as vegetables. The study also adds the significant use of bamboo in Mizo phrases. Bamboo also enrich Mizo society by its interval flowering that cause famine in across the land and leaving an important timeline in Mizo history. Mizo society actually dance around bamboo when bamboo provides everything. It is also use as trapping device to catch not only land and water animal, but also bird. It is use to make number of traditional musical instruments, and, it also acts as the main utility in cloth making process (Lalrindika, 2020).

From literature review of artisans in Mizoram it is sure that steps need to be taken to validate the artisan's existence. They need exposure not only with their handicraft works as livelihood but also their living conditions. It is very likely to consider a handicrafts product as easy as a machine-made product which is very far apart.

2.5 Research Gap

The review of the literature brings to light a few research gaps especially in Mizoram. Firstly, the only study on artisans in Mizoram and in the context of Mizoram tribal artisans is almost absent as it is confined largely with the selected item and excluded all the artisans, the relationship between livelihood and living conditions has yet to be explored. Livelihood determines an individual's performance in his/her functioning. Unless social security is attained at some point, livelihood changes and there can be no stability or settlement. Understanding the livelihood and living conditions might be able to show the reason for the low artisan population. Everyone is looking for a chance to live a comfortable, easier life as much as possible. No one wants to strive so hard to earn three days a meal everyday of his/her life.

Secondly, the working conditions and the structural bases of the artisans need more exploration. Handicraft is made in small quantities to meet the local and self-consumption. It is small scale and production rate is also low with simple tools that can cause undervalued to the production and the workers. This needs to change and

the traditional handicraft production needs to slowly turn into modern handicraft production to create a wider market and employment. Structural bases of the artisan have to be strong in order to see development in his/her production. Exploring and investigating the artisan's working conditions and their structural bases of artisan is needed in removing the stagnant process or adding what could be more efficient for the artisan and its household.

Thirdly, strategies followed by artisans in managing their livelihood and coping with their problems have been rarely studied in the national context. Number of strategies have been followed, plans and schemes have been made and modified hoping to develop the cottage industries. Bamboo crafts and other handicrafts are considered as the oldest cottage industries, and they continue to exist. The country's exports are also high. The worst part is that the artisans are still poor and they are still invisible with bare income in spite of the contribution they have made.

Fourthly, studies on tribal and rural artisans lack theoretical and empirical rigor. This present study addresses these research gaps with application of Sustainable Livelihood Approach and probes into livelihood and living conditions of artisans. Application of SLA is very useful in classifying the livelihood assets and living conditions. It dissects the whole lot into smaller parts which are easier to see and understand.

In this chapter an attempt has been made to present a review of artisans abroad, in the country, in the region of North East, Mizoram and the research gaps therein are highlighted. These literatures expressed and explained widely from planting bamboo, importance of artisans' population, commercial and economic aspects of handicrafts, poor socio-economic condition, role of linkages, studies about artisan groups, development projects and other related topics. In the chapter, studies related to the livelihood, working and living conditions of the artisans were reviewed and the research gaps in the literature were also highlighted. In the light of these, the next chapter presents the methodological aspects along with the description of the setting of the study.

CHAPTER III

METHODOLOGY

In the previous chapter, the available scenario of handicraft artisans all over the world. The literature expresses various situations of artisans in their working conditions, the family economic conditions, other challenges, things that matter from collecting raw materials to selling production, developmental issues and steps taken. Literature review acts as awareness in understanding the situation of the target population in every direction. These kinds of literature provide different methods, designs, processes and steps that have been adopted for particular studies in dealing with handicrafts artisan. Literature review enlightens the study to follow a correct path and not commit errors and faults in repeating others' work.

In the chapter, studies related to the livelihood, working and living conditions of the artisans were reviewed and the research gaps in the literature were also highlighted. In the light of them in this chapter, the methodological aspects of the present study along with a description of the study area were presented. The present chapter three presents detailed information about the universe and the methodology of the present study. The chapter is divided into three sections. The three sections are information on the study areas, the methodological part and the conceptual framework.

3.1. The Setting: Profile of the Study Area

The present study covers all the districts of Mizoram viz. Aizawl district, Lunglei district, Kolasib district, Champhai district, Mamit district, Siaha district, Lawngtlai district and Serchhip district.

3.1.1 Mizoram

Mizoram is one of the twenty-eight states of India with an area of 21,087 sq. kms. and a population of 1,091,014 persons according to the 2011 census. It is located in North Eastern India. The people living in Mizoram are called Mizo with literacy of 88.49 percent which is considered to be the second highest in the country. Mizo are a close-knit society with no class distinction and very little discrimination on grounds of sex. Ninety percent of them are cultivators and the members. Birth of a child, marriage

in the village and death of a person in the village are important occasions in which the whole village is involved, especially in a smaller village.

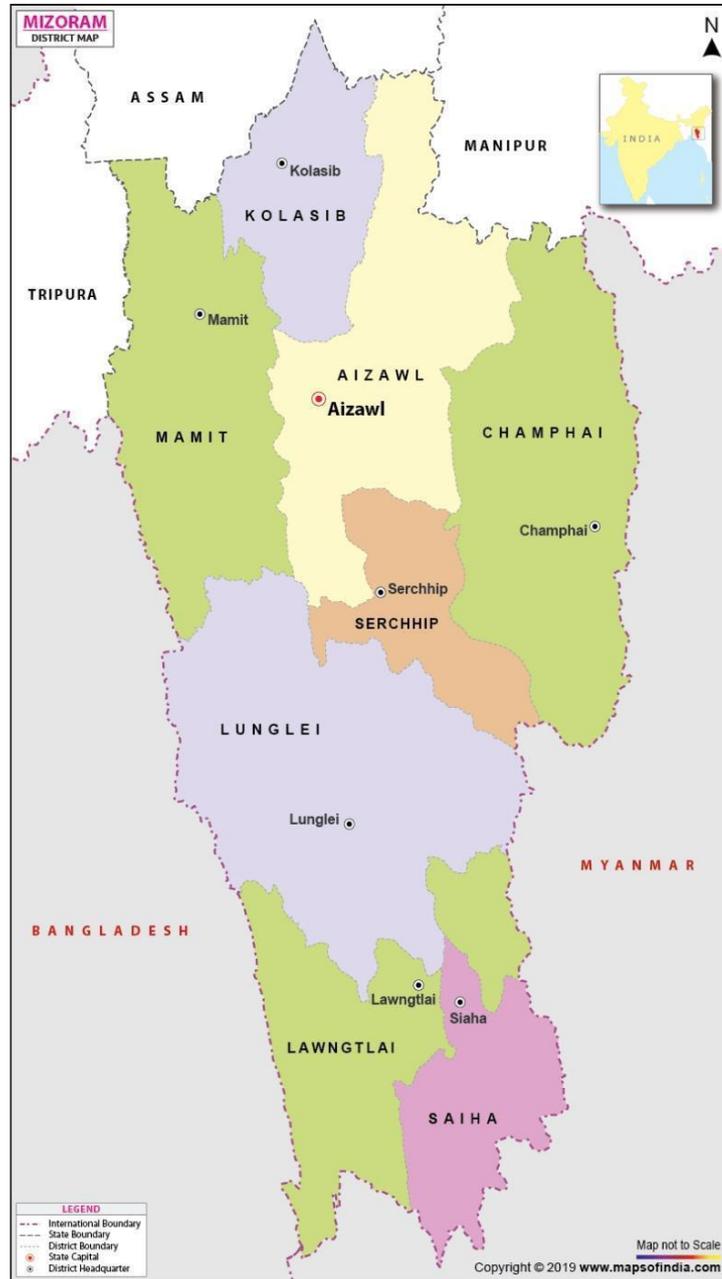


Figure 3.1: Map of Mizoram

Mizoram has a moderate climate and a beautiful landscape that attracts tourists from metropolitan cities. The temperature and beautiful scenery present a peaceful and calm atmosphere everywhere. *Chapchar Kut* is one of the three traditional festivals that is still observed throughout Mizoram; in which hundreds of young male and female perform a dance called Cheraw (that need bamboo poles), the festival itself is in need of large amounts of bamboo for setting up the areas and performing the Mizo history.

There are eight Districts in the State viz. Aizawl District, Lunglei District, Kolasib District, Champhai District, Mamit District, Lawngtlai District, Serchhip District and Sialha (Saiha) District. When Mizoram received its Union Territory status on 21 January 1972, it was divided into three districts: Aizawl, Lunglei and Chhimtuipui. Later, in the year 1998, the other five more districts were carved out from the present three districts.

3.1.2 Aizawl District

Aizawl is the Capital of the state and the heart of Mizoram. The city is located north of the Tropic of Cancer in the northern part of Mizoram and is situated on a ridge 1132 metres (3715 ft) above sea level, lies between the Tlawng river and the Tuirial river valley on its West and East.

In 2011, Aizawl had a population of 400,309 of which males and females were 199,270 and 201,039 respectively.

It is located in the central part of Mizoram, and is the biggest commercial place of Mizoram where all the imported and locally made products are found from clothing, food, books, household needs, construction material and so on. Aizawl represents the Urban city of Mizoram. All the important Government offices, Universities, Medical colleges, Nursing schools and most vocational institutions are found in Aizawl.

The lifestyle, occupations and living conditions of Aizawl are quite different from other villages of Mizoram. The economy of Aizawl is basically sustained by government services as it is the capital of Mizoram.

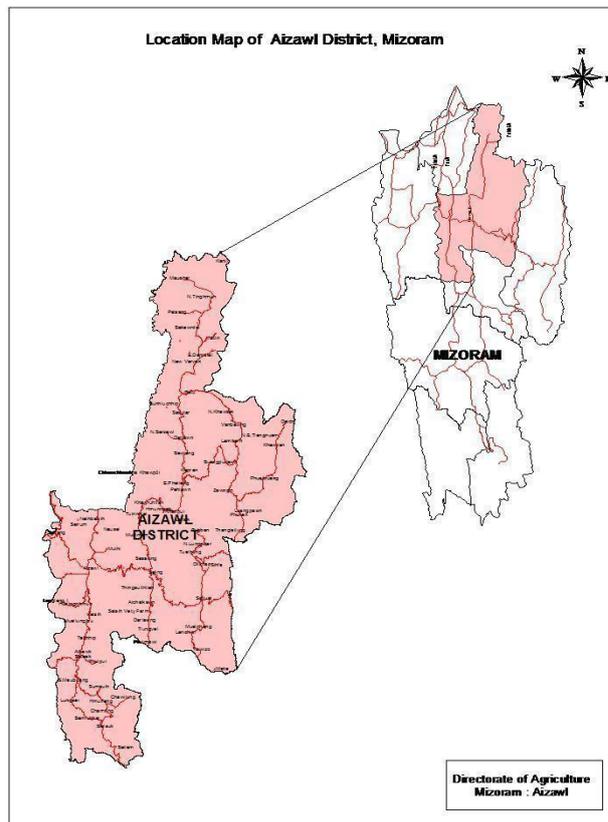


Figure 3.2. Map of Aizawl District

Aizawl city stands out from every other town and village of Aizawl District as well as other district headquarters in terms of infrastructure and welfare services. The present study covers fourteen cities, towns and villages from Aizawl district.

They are Aizawl, Ratu, Sailutar, Sawleng, Zohmun, Sakawrdai, Vervek, Lungsum, Khawrihnim, W.Lungdar, Hmuifang, Sihfa, Dilkhan and Rulchawm. Artisans from Aizawl District comprise 12.5 percent of the sample size. They do not produce in large numbers but they suffice and meet the needs of the areas.

3.1.3 Lunglei District

Lunglei District, the biggest District of Mizoram, is bounded on the north by Mamit and Serchhip Districts, on the south by Lawngtlai and Saiha Districts, on the east by Myanmar and on the west by Bangladesh. It has an area of 4,538 sq.km with a population of 161,428, roughly (2011 census) and 186 villages. The district has a population density of 36 inhabitants per square kilometre (93/sq mi). Its population growth rate over the decade 2001-2011 was 17.64 percent. Lunglei has a sex ratio of 947 females for every 1000 males, and a literacy rate of 88.86 percent.

The district is named after its headquarters, Lunglei. Lunglei means a bridge of rock. It derived its name from a bridge-like rock found in the riverine area around the Nghasih, a small tributary of the river Tlawng. It is growing and becoming more populated. Lunglei is known to be the centre of the Baptist denomination as the Baptist Church Missionaries arrived there first and the earliest Church was built in the district.

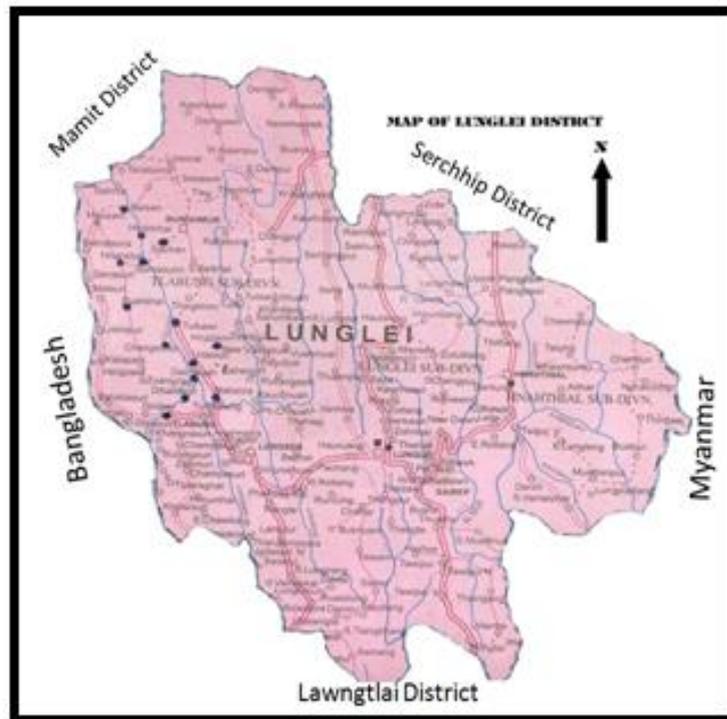


Figure 3.3. Map of Lunglei District

Although inhabited by a large section of Chakma and other communities mostly in the western belt of the district, the mother tongue, Mizo (language) is

commonly used by the inhabitants. Christianity and Buddhism are the two most important religions of the people of the district. Christmas and New Year festivals are the most popular and important functions of the Christian community whereas Buddha Purnima is also observed by the Chakma population of the district.

Being the biggest district in Mizoram, Lunglei district has the largest number of villages. The artisans' population also constituted 19.7 percent from twenty seven towns and villages. They are Thingfal, Mamte, Tawipui S, Hrangchal, Lungpuizawl, Zobawk, Chengpui, Zotuitlang, Dawn, Rotlang E, Phairuankai, Lungsen, Chawnpui, Tlabung, Tuichawng, Hnahthial, Denlung, Tuipui, Darzo, S.Vanlaiphai, Pangzawl, Thiltlang, Mampui, Mausen, Haulawng, Mualthuam and Ramlaitui.

3.1.4 Kolasib District

Kolasib is one of the hot weather districts of Mizoram. The national highway runs through Kolasib to Aizawl from Assam and therefore urbanization is seen in the life of the inhabitants. The district is bounded on the north and northwest by Hailakandi district of Assam state, on the west by Mamit district, on the south and east by Aizawl district and on the northeast by Cachar district of Assam state. The district occupies an area of 1382.51 km².

Kolasib district received its district-hood in 1998, it was sliced from the then Aizawl district. It is believed that Kolasib got the name from the Britishers as Kolasib used to have a Chief, Chief Kawla during the rule of Chieftainship in Mizoram. In 2011, Kolasib had a population of 83,955 of which males and females were 42,918 and 41,037 respectively. In the 2001 census, Kolasib had a population of 65,960 of which males were 34,562 and the remaining 31,398 were females. The district has a population density of 61 inhabitants per square kilometre (160 /sq mi). Its population growth rate over the decade 2001-2011 was 27.28 percent. Kolasib has a sex ratio of 956 females for every 1000 males, and a literacy rate of 93.50 percent.

The Kolasib district became more important and attractive in recent years. It has one completed Dam, Serlui B Dam and two under construction Bairabi Dam and Tuirial Dam Construction recommenced in September 2011. It also has Railway Connectivity in Bairabi Village and one of the world's best Military Schools, i.e. Counter insurgency and Jungle Warfare School is situated in Vairengte.

Kolasib district is one of the smaller districts among the eight districts of Mizoram. The area contributes ten towns and villages with 26.2 percent respondent for the present study. They are Kolasib, S.Chhimluang, Kawnpui, Bualpui N, Bawktlang (New Builum), Bilkhawthlir, Saiphai, Saipum, N.Hlimen and N.Chhimluang. Most of these villages supplied their product to their own villages or the neighbouring village, except S.Chhimluang. S.Chhimluang sell their products not only to the district capital Kolasib but also to the biggest marketplace in Aizawl, the state capital. They are the major producer of a specific bamboo item called Emping.



Figure 3.4. Map of Kolasib District

3.1.5 Lawngtlai District

Lawngtlai District is situated in the southernmost part of the state of Mizoram. It was declared a district on 18th September, 1998. It was previously under Chhimtuipui District. It has its distinct feature of housing one of the highest minority population

concentrated areas in India in the western belt of the district. The district is cut-off by Lunglei District and Siahla District into two parts. The eastern part is located on the eastern side of the Chhimtuipui River, the biggest river in the state and it comprises Sangau Sub-Division. The western part comprises Lawngtlai Sub-Division (Sadar) and Chawngte Sub-Division.

There are two Autonomous District Councils constituted under the 6th Schedule of the constitution viz. Lai Autonomous District Council and Chakma Autonomous District. Since the district is inhabited mostly by the members of Pawi and Chakma community, Pawi and Chakma dialects are used by these people while speaking amongst themselves whereas Mizo language is spoken by Pawi and English or Bengali is spoken by Chakma while speaking to others, not only that there is a variety of social religious and traditional festivals which vary from other districts of the state.

Economically, Lawngtlai District is one of the most backward districts of the state. Population is 117,894 in which male are 60,599 and female 57,295. About 60% of the total population depends on agriculture and allied sectors, 37.90 percent on the service sector and 2.4 percent on the secondary sector. About 37.54 percent of the total households are BPL. The literacy rate of the District (66.41 percent) is the lowest in the state. The Lai Autonomous District Council takes up the Education sector within the District up to the Elementary level and in addition to the general subjects taught at other schools, the schools within Lawngtlai District have Laica as a subject up to Middle School (8th standard) to study and better understand the Lai language.

The major landmarks in the District are Phawngpui, the tallest mountain in the State, Phawngpui National Park and Ngengpui Wildlife Sanctuary which provide shelter to a large variety of flora and fauna. Another landmark is the Kaladan Multi-Modal transit project linking the two countries along the river Kaladan, known as Chhimtuipui River, inside the Indian border. This is an important trans-border infrastructure project that will let the land-locked North Eastern states gain easy access to the Bay of Bengal through Myanmar.

Lawngtlai district provides 10.9 percent of the artisan in the present study from its eighteen villages. The precious eighteen villages are Sangau, Paithar, R.Vanhne, S.Bungtlang, Hmunnuam, Lawngtlai, Thingkah, Chawntlang, Sihtlangpui, Saikah,

Lungpher, Siachangkawn, Bualpui Ng, Lungzarhtum, Lunglian, Khawmawi, Diltlang and Tuichawng. They do not produce in large amounts but in little quantities to meet the needs.

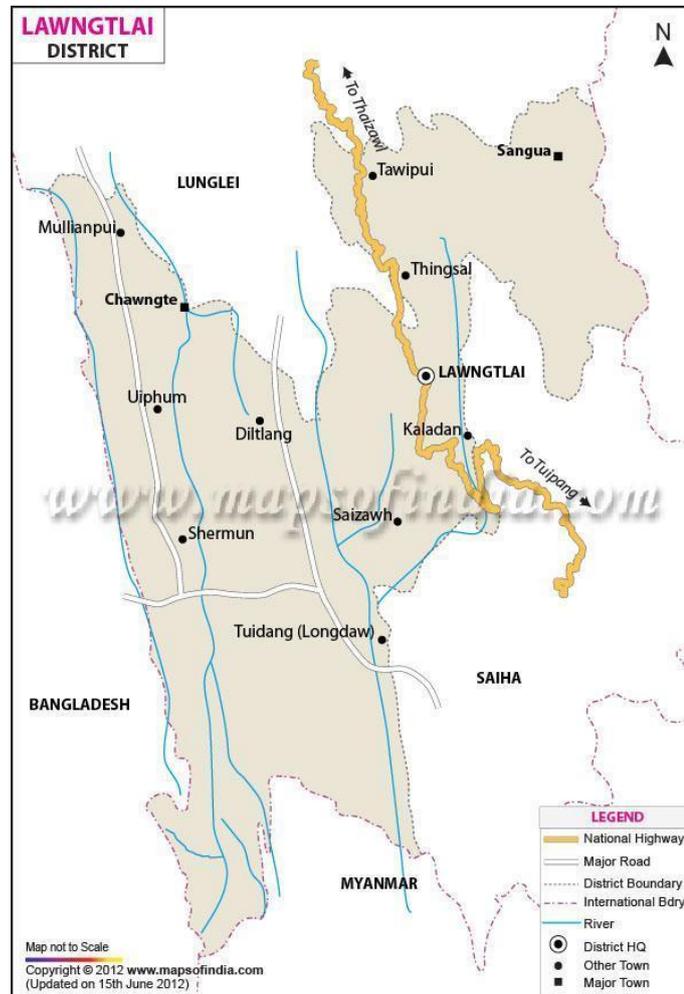


Figure 3.5. Map of Lawngtlai District

3.1.6 Champhai District

Champhai District came into existence in 1998. The District, located in the North East corner of Mizoram, is bordered by Manipur in the North and Myanmar in the East and South. It covers an area of 3,185.83 sq km and has a population of 127,660 (2011 Census).

Champhai District ranks 5th among urbanized populations in the State. The Literacy of Champhai District is 95.9 against the State average of 91.3 and is the 3rd most literate District in the State.

Set in the beautiful state of Mizoram with its colourful tribal traditions, orchids and butterflies, Champhai boasts a fabulous view of the Myanmar hills. Champhai district covers a major number of identified cultural heritage sites including Rihdil Lake. This border district has a special place in the history of the tiny north-eastern state and its people. Champhai welcomed tourists with its pleasant weather and beautiful flat rice fields that earned the village, the name Champhai.

In the present study, Champhai district contributes equally to Lunglei district i.e. 19.7 percent of the artisan. These artisans come from twenty towns and villages. They are Dunglei, Khawbung, Hmunhmeltha, Khuangleng, Khawhai, Vangchhia, Khawdungsei, Chiahpui, Chawngtlai, Farkawn, Leithum, Pawlrang, Sazep, Vaphai, Khawkawn, Puilo, Ngopa, Hliappui and Kawkulh.

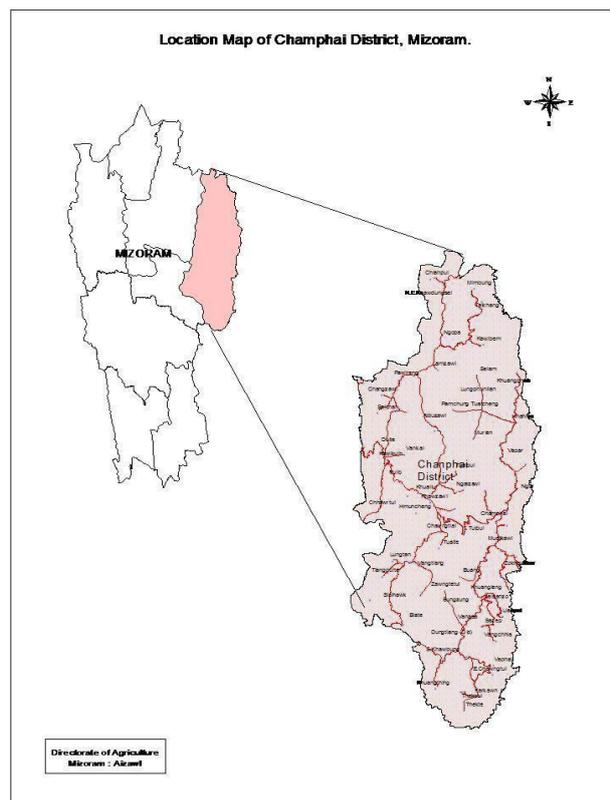


Figure 3.6. Map of Champhai District

3.1.7 Mamit District

Mamit District started functioning in 1998. Mamit is the least urbanized districts of Mizoram with 17.25 % of the total Population i.e out of 86364 only 14,899

people are living in urban areas. The Literacy rate of the district is the second least Literacy Rate with 84.9% out of all Eight Districts of the State.

The Temperature ranges from 9C to 24C and from 24C to 36C during winter and summer respectively. The district experiences Monsoon during summer receiving abundant rainfall and is neither too hot nor too cold throughout the year. The district is bounded on the north by Hailakandi district of Assam state, on the west by North Tripura district of Tripura State and Bangladesh, on the south by Lunglei district and on the east by Kolasib and Aizawl districts. The district occupies an area of 3025.75 km sq. It is the 4th largest district in Mizoram.



Figure 3.7. Map of Mamit District

The economy of the District is basically Agro-based. Rice/Paddy is the main crop. The district is famous for Oranges and Hatkora fruits. The vegetation is an admixture of species which ranges from bamboos and canes to fuel woods and timber

species. The major allied activity in the district is Animal Husbandry (piggery and Poultry).

The dominant tribe within the District is Mizo followed by Chakma and Reang. Chakma celebrates Biju while Reang, also known as Tuikuk or Bru celebrates Buishu. Reiek Tlang has become more of a tourist attraction.

Mamit district contributes 14.6 percent of the present study artisan population from its fourteen towns and villages, such as the district capital Mamit, Kanhmun, Luimawi, Bungthuam, Zamuang, Rengdil, Kawrthah, Kawrtethawveng, Bungmun, Tuidam, Darlak, Dampui, Dapchhuah and Rawpuichhip.

3.1.8 Serchhip District

The establishment of Serchhip District came functional in 1998 and is the smallest district (1421 sq.km in size) in the state. The Tropic of Cancer passes through the District and is located in the central of the state of Mizoram. Serchhip is adjoined by Champhai District in the East, in the southeast by Myanmar (Burma), Aizawl in the North and North West and Lunglei District in the South.

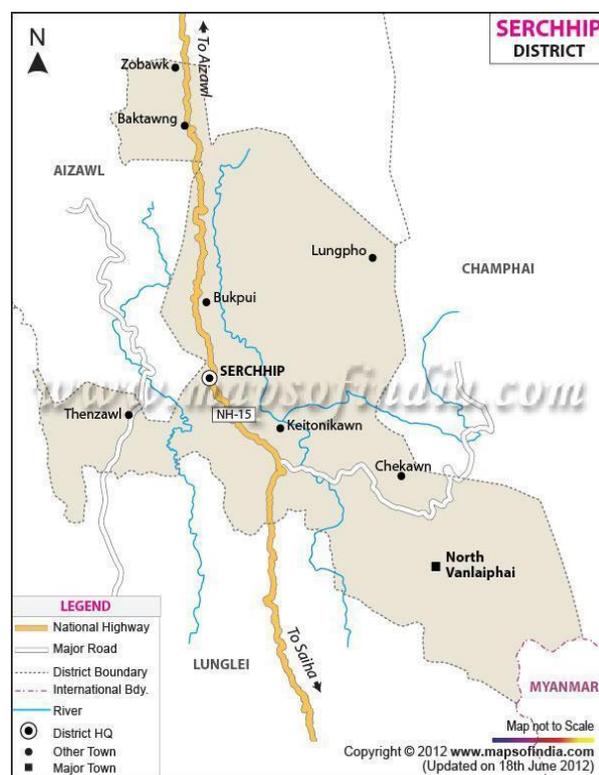


Figure 3.8. Map of Serchhip District

Few historical monuments commonly known from folklores are located in Serchhip District. It is enchanted with rivers and large thick forests. Serchhip district has a population of 34,937 with the highest literate district in Mizoram with 97.91 % literate.

The main occupation is largely agriculture and allied activities. In the largest town, Serchhip, nearly half of the total workforce is engaged in primary activities. The sectoral distribution of output also reflects the economic condition of these towns. Among the primary activities in small towns, the highest productivity is observed in market-oriented cropping (market-based gardening), succeeded by market-oriented animal husbandry. Public establishments play a very important role in creating livelihood opportunities. Within the urban economy, the government servants and businessmen often practice crop production in neighbouring areas of the town, in their free time to supplement incomes or for getting food items from farms for the household.

In the present study, 7.9 percent of the total artisan population comes from Serchhip district. The nine towns and villages of Serchhip districts from which artisans are found are Serchhip, Khumtung, Baktawng, E.Lungdar, N.Vanlaiphai, Khawlailung, Chhiahtlang, Hmuntha and Thenzawl. Besides handicrafts, Serchhip district is known for its mass handloom production in Mizoram.

3.1.9. Siaha District

Siaha District is situated on the southernmost fringe of the North-eastern region of India and is bordering Myanmar on the eastern and southern sides. It has a total population of 56,574 as per the 2011 census. The district area comes under Mara Autonomous District Councils under the Sixth Schedule of the Constitution of India. The Councils function like mini- Legislative Assemblies with powers to pass their own laws and rules, subject to ratification by the Administrator (Governor of Mizoram).

Siaha district is 1899 sq. km in area with a hot weather climate. Mara, English, Mizo and Hindi are commonly used. It has a literacy rate of 82.43 percent. Tea, Rubber and Coffee are the most common plantations.

In the early 1950s when Chieftainship was abolished and Mizo District Council covering the then Aizawl district and Lunglei District areas were constituted,

a separate Regional Council called Pawi/ Lakher Regional Council was also created for the present day Lawngtlai and Saiha District areas. This district is predominantly occupied by Mara population and the Mara Autonomous District Headquarters is also located at Saiha.

In Siah district, artisans are almost absent in the present study as their number is as low as 0.9 percent from three villages, such as Siah, Zero and Kawlchaw.

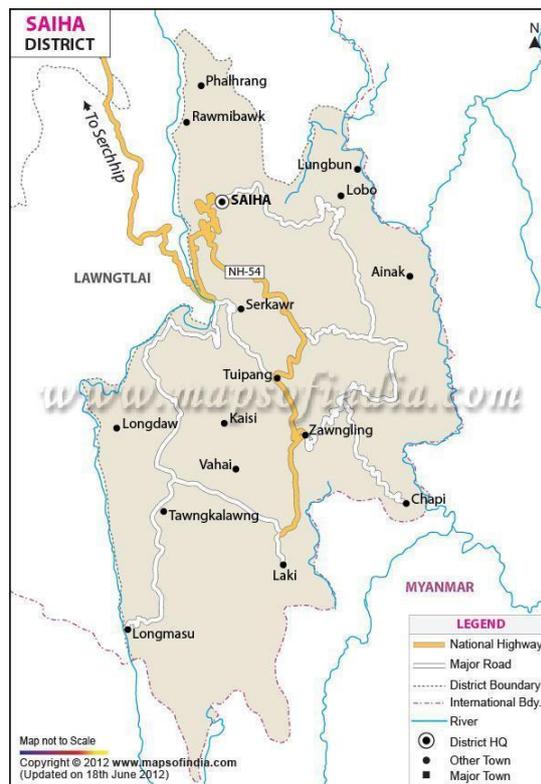


Figure 3.9. Map of Siah District

The described eight districts of Mizoram serves the research areas where 430 respondents participated in the study. Kolasib district contribute the highest artisan sample while Siah district constitute the least sample. The handicrafts produce show different design according to the

3.2. Research Design

In this section, the objectives, the hypotheses and various components of the research design are described in detail.

3.2.1. Objectives

The following are the objectives of the present study:

1. To describe the social and economic characteristics of tribal artisans.
2. To understand the working conditions of the tribal artisans.
3. To identify the livelihood challenges faced and strategies used to manage them by the tribal Artisans.
4. To understand the patterns of livelihood and living conditions of tribal artisans.
5. To assess the relationship between livelihood and living conditions of tribal artisans.

3.2.2. Hypotheses

1. The living conditions of the tribal artisan household are related to its natural capital endowment.
2. The living conditions of the tribal artisan household are related to its physical capital endowment.
3. The living conditions of the tribal artisan household are related to its human capital endowment.
4. The living conditions of the tribal artisan household are related to its financial capital endowment.
5. The living conditions of the tribal artisan household are related to its man-days of employment in handicraft work.

The first four hypotheses were derived from the Sustainable Livelihood Framework and an earlier study (Malsawmtluangi, 2013) while the last hypothesis draws inspiration from the results of the study by Malsawmtluangi (2013).

3.2.3. Methodology

The present study is cross-sectional in nature and descriptive in design. The study is based on the primary data collected through a field survey with structured household interview schedule. The quantitative data from the field survey was supplemented with case studies of lived experiences of tribal artisans.

3.2.3.1. Sampling

The unit of study is households engaged in Bamboo handicraft work while the universe of the study includes all such artisan households in Mizoram.

A multistage sampling procedure was used to select the district, urban and rural areas, and artisan households. As there is no register of artisans with the government of Mizoram, identifying the artisans and their habitat was a herculean task. The first stage is selection of the district. All the districts Mizoram viz, Aizawl, Lunglei, Kolasib, Lawngtlai, Champhai, Mamit, Serchip and Siahla were selected, as artisans are spread across these districts and there are socio-cultural and economic diversity among them. The second stage is selection of rural and urban areas. The headquarter towns of all the districts of Mizoram have been purposely selected to represent the urban areas. The urban localities and villages with bamboo and cane artisans were identified with the help of merchants selling their products and managers of tourist lodges who show the cause of the products. A total of 20 urban localities and 25 rural villages were identified and all the households in the identified localities /villages have been included in the sample. Thus, 430 bamboo artisans composed the sample of the study.

For sampling to conduct case studies the artisans who are successful in utilizing the crafts for their betterment were selected. Ten case studies were thus conducted with the help of key informant interviews.

3.2.4. Data Collection Processing and Analysis

The primary data was collected with the help of a pretested structured household interview schedule. It includes sections such as socio-economic profile and bamboo crafts-related questions that affect the living condition of a craftsman (please refer to appendix 1).

The primary quantitative data collected through the field survey was processed with the help of MSEXcel, CSPro (Census Bureau, 2022) while SPSS was used to analyse the data. For analysis cross-tabulation, percentages, descriptive statistics, 't' test and Karl Pearson's coefficient of correlation were used.

3.2.5. Concepts and Operational Definitions

In this section the important concepts used in the present study are operationally defined as under:

The present study adopts the Sustainable Livelihood Approach (Krantz, 2001; Kollmair & Gamper, 2002; DIFD, 1999) to understand the situation of artisans in Mizoram.

The '*Sustainable Livelihoods Approach*' presents the main factors that affect people's livelihoods, and typical relationships between the vulnerability context, livelihood assets, institutions, livelihood strategies of people and livelihood outcomes. It can be used in both planning new development activities and assessing the contribution to livelihood sustainability made by existing activities. The livelihoods framework is a tool to improve our understanding of livelihoods, particularly the livelihoods of the poor. It has the following interrelated components

A. *Vulnerability Context* frames the external environment in which people exists has three components:

i) Trends - Population trends, Resource trends (including conflict), National/international economic trends, Trends in governance (including politics), Technological trends.

ii) Shocks - Human health shocks, Natural shocks, Economic shocks, Conflict, Crop/livestock health shocks.

iii) Seasonality - of prices, of production, of health, of employment opportunities.

B. *Livelihood Assets* is the context which influences and to a large degree defines the options and constraints available to households and individuals in their livelihood strategies. Livelihood assets are either controlled directly by households/individuals, or include publicly owned assets and more intangible assets related to social and cultural relations. Livelihood assets are defined within five distinct asset categories as:

Human Capital - In the context of the SL framework it is defined as follows: "Human capital represents the skills, knowledge, ability to labor and good health that together enable people to pursue different livelihood strategies and achieve their livelihood objectives" (DFID, 1999). At the household level it varies according to

household size, skill levels, leadership potential, health status, etc. and appears to be a decisive factor - besides being intrinsically valuable - in order to make use of any other type of assets.

Social Capital - mean the social resources upon which people draw in seeking for their livelihood outcomes, such as networks and connectedness, that increase people's trust and ability to cooperate or membership in more formalized groups and their systems of rules, norms and sanctions.

Natural Capital - is the term used for the natural resource stocks from which resource flows and services (such as land, water, forests, air quality, erosion protection, biodiversity degree and rate of change, etc.) useful for livelihoods are derived. It is of special importance for those who derive all or part of their livelihoods from natural resource-based activities, as it is often the case for the poor stakeholders, but also in more general terms, since a good air and water quality represents a basis for good health and other aspects of a livelihood.

Physical Capital - comprises the basic infrastructure and producer goods needed to support livelihoods, such as affordable transport, secure shelter and buildings, adequate water supply and sanitation, clean, affordable energy and access to information.

Financial Capital - denotes the financial resources that people use to achieve their livelihood objectives and it comprises the important availability of cash or equivalent that enables people to adopt different livelihood strategies. Two main sources of financial capital can be identified as Available stocks comprising cash, bank deposits or liquid assets such as livestock and jewellery, not having liabilities attached and usually independent of third parties; and Regular inflows of money comprising labour income, pensions, or other transfers from the state, and remittances, which are mostly dependent on others and need to be reliable

C. Livelihood Strategies comprise the range and combination of activities and choices that people undertake in order to achieve their livelihood goals (Kollmair and Gamper, 2002). Livelihood Strategies are the behavioural strategies and choices adopted by people to make a living, i.e. how people access food, how they earn income, the way they allocate labour, land and resources, patterns of expenditure, and the way

in which they manage and preserve assets, and how they respond to shocks and the coping strategies they adopt.

D. Livelihood outcomes are the achievements of livelihood strategies, such as more income (e.g. cash), increased well-being (e.g. non material goods, like self-esteem, health status, access to services, sense of inclusion), reduced vulnerability (e.g. better resilience through an increase in asset status), improved food security (e.g. increase in financial capital in order to buy food) and more sustainable use of natural resources (e.g. appropriate property rights). Livelihood Outcomes directly influence the assets and dynamically change their level - the form of the pentagon -, offering a new starting point for other strategies and outcomes (Kollmair and Gamper, 2002).

'Living Conditions' is the way of living totally depending on the Household Income and Expenditure.

D.N.Majumdar defines *'Tribe'* as a group with territorial affiliation endogamous with no specialization of function ruled by tribal officers hereditary or otherwise, united in language or dialect recognizing social distance with other tribes or castes. According to Ralph Linton, a tribe is a group of bands occupying a contiguous territory or territories and having a feeling of unity deriving from numerous similarities in culture, frequent contacts and a certain community of interest.

An *'Artisan'* (from Italian: *artigiano*) is a skilled manual worker who makes items that may be functional or strictly decorative, including furniture, clothing, jewellery, household items, and tools (Narasaiah & Naidu, 2006; FICLI, 2011). In the present study, *'Artisan'* indicates an artisan who is working with cane and bamboo.

'Handicraft', is a type of work where useful and decorative devices are made completely by hand or by using only simple tools. Usually, the term is applied to traditional means of making goods. The individual artisanship of the items is a paramount criterion; such items often have cultural and/or religious significance. Handicraft goods are generally considered more traditional work, in traditional non-industrial and transitional societies created as a somewhat more necessary part of daily life (in comparison to industrial societies), while *arts and crafts* imply more of a hobby pursuit and a demonstration/perfection of a creative technique.

Yojona & Sansad (2006) definition of handicraft is simple, it is understood as the items made by hands with simple tools and is generally artistic and/or traditional in nature (Redzuan & Aref, 2011; Din, 2014).

3.2.6. Limitations

The target population is sparsely scattered all over the state considering the importance of the handicraft item. But those who sell and generate income from handicrafts are hard to find which creates difficulties for the study. There can be no selection based on geographical area for the purpose of the study as there is no population record of artisans in Mizoram. There is a high possibility of unreached and left out artisans in the study as handicrafts consist of home-based work, and artisans are not clearly visible for identification. Most of the respondents are identified through the market and their participation in exhibitions and other handicraft programmes organized by Government Organisations and Non-Governmental Organisations. The artisans often change their occupation in order to find better wages. Therefore, there are numbers of people who can make handicrafts item, but are not accountable to be an artisan. Data collection was limited as there is difficulty in communication due to the language barrier in some areas where the interviewer has a chance of not obtaining the exact information from the artisan or from oneself in expressing her/his thought because of the need for a translator. Another limitation is the inaccuracy of the information regarding collecting livelihood assets as the artisans do not have the habit of maintaining records of the household assets.

In this chapter, an attempt has been made to describe the setting of the present study. Further, the methodological aspects of the present study were also described. Starting from the next two chapters will present the results and findings of the present study.

In the next chapter, the structural bases and working conditions of artisans will be presented. The chapter is divided into three large sections which have sub-sections in it. The first section deals with the structural bases of the artisans that give descriptive findings of the artisans' detailed profile that constitute the foundation of the artisan; the second section goes into the detail of artisan work-related data including challenges in each sub-sections, and the last section presents the lived experiences of the artisans.

CHAPTER IV

STRUCTURAL BASES AND WORKING CONDITIONS

The previous chapter described the methodological aspects of the present study. It also highlighted its setting of it. In this chapter, an attempt has been made to discuss the structural bases of the artisan households, their working conditions and lived experiences in Mizoram in three broad sections.

4.1 Structural Bases of Tribal Artisans

The structural bases describe the demographic, familial, social and economic characteristics of the artisans. It also describes the demographic composition of artisan households. The present section provided the environment of the respondent on which his/her life is built on. They represent the condition in which the artisan is living.

4.1.1 Demographic Profile of Artisans

Demographic profile is needed to express the identity of the respondent that could be used to develop the artisan's strengths, capabilities and weaknesses. Demographic characteristics of the artisans that are discussed here include gender, age group, marital status and education status (see table 4.1).

The first demographic characteristic taken up for discussion is gender. It has always been a debate whether handicraft work is a male job or a female one. Handicrafts do not necessarily need masculine strength but male involvement is quite high in comparison with females in earlier studies (Malsawmtluangi, 2013; Handique, 2010; Mekonnen et. al., 2014). A similar picture emerges in both the rural as well as urban areas in the present study as well. Among the Rural respondents, the majority are male as females contribute only 6 percent. Similarly, in the case of urban respondents, female artisan is dominated by male artisans (90.2%). The low involvement of females can be attributed to the fact that females are less expected to be involved in earning a livelihood; and more expected to look after the household. It is a social practice where men are expected to earn and find a way to support the family. Even so, some females find interest and join their spouses in handicraft work. Gender comparison is quite common in artisan and handicraft studies from various places.

Mottaleb's (2008) study from Bangladesh also highlighted the low involvement of females in handicrafts. This result is similar to the earlier study in Mizoram (Malsawmtluangi, 2013) and Assam (Handique, 2010) which have reported the predominance of male artisans in the population. On the other hand, the findings of Frietas & Filho (2005) in the Philippines show that in the most productive age group (35 to 44 years of age) of the handicraft, the artisans were women. Muraleedharan et. al., (2009) also report the large involvement of women from socially and economically weaker sections of the society in a study in Kerela.

Table 4.1 Demographic Profile of Artisans

Sl. No.	Characteristic	Locality		Total N = 430
		Rural n = 371	Urban n = 59	
I	Gender			
	Female	19 (5)	6 (10)	25 (5)
	Male	352 (95)	53 (90)	405 (95)
II	Age Group			
	<= 19	1 (0.3)	0 (0)	1 (0.2)
	20 – 40	42 (11.3)	3 (5)	45 (10.5)
	41+	328 (88.4)	56 (95)	384 (89.3)
III	Marital Status			
	Unmarried	15 (4)	8 (13.7)	23 (5.3)
	Married	293 (79)	40 (67)	333 (77.5)
	Divorced/Separate	16 (4.3)	2 (3.6)	18 (4.2)
	Widowed	47 (12.7)	9 (15.7)	56 (13)
IV	Education Status			
	Illiterate	65 (17.5)	7 (11.8)	72 (16.7)
	Primary (1 -5)	264 (71.2)	39 (66)	303 (70.4)
	Middle (6 - 8)	32 (8.6)	10 (17)	42 (9.8)
	High School (9 -10)	10 (2.7)	1 (2)	11 (2.6)
	Higher Secondary and Above	0 (0)	2 (3.3)	2 (0.5)

Source: Computed

Figures in parentheses are percentages

The second demographic characteristic taken up for analysis is the age group. Age group is taken into consideration as they present the range of capacities to work. The Age group is classified into three categories, viz. below 19 years, between 20 to 40 years, and, above 41 years. Most of the respondents in both rural and urban areas belong to the age group above 41 years and there is not much difference in the pattern of distribution of respondents by age. Nearly four-fifths of the rural artisans belong to this age group (88.4%) while almost all of the urban artisans are of this age group (95%). Some studies report the low involvement of young people in handicrafts and the decreasing numbers of artisans and craftsmen all over the world. There might be another reason behind the declining rate of artisans, the low rate of young people's participation also contributed. Handicraft evolved in a close-knit community and has been passed on from generation to generation. Different cultures and different tribes have their design in their handicrafts. This cultural value is imparted in every handicraft product. Handicrafts may have developed into modern ones, but Traditional handicrafts still attract the mind of people. Low-rate involvement of young age group tells us times are different now and father does not pass on their handicraft skill to their son, or their son does not find the need of learning handicraft work (Jena, 2008; Mottaleb, 2008; Solanki, 2008; Handique, 2009; Sahadevan, 2009; Wangdi & Meijboom, 2009; Redzuan & Aref, 2011; Wechakhama, 2011; Malsawmtluangi, 2013; Mekonnen et. al., 2014).

The hereditary occupation (Malsawmtluangi, 2013; Bhat & Yadav, 2016) of handicrafts seems to stop for a couple of generations and not just one generation. Artisans have been neglected; they do not earn respect and acknowledgement for too long therefore the present artisans' groups are concentrated in the 40+ age group. Looking at China, handicrafts are still prevalent since time immemorial and being a bamboo craftsman is normal. Well-planned management practiced in China from bamboo plantation to product selling has helped it to involve every age group in traditional bamboo handicraft work (Yu, 2007). There is a great need to attract young age groups in this sector. Unemployment of youth is one big challenge to every developing country that results in urban poverty in one way (Sailo, 2015). If older artisans can depend on handicrafts work for livelihood, younger aged people will surely be able to contribute to the family income with handicrafts.

Marital status is categorized as unmarried, married, divorced/separated and widowed. Married artisans composed the majority (77.5 percent) and divorced constituted the smallest amount (4.2 percent). Among rural respondents, the married category attains more than three fourth (79 percent) followed by widowed with less than one-fourth (12.7 percent), divorced and unmarried are almost equal by attaining percent and percent. Of urban respondents, less than three fourth (67 percent) falls under the married group, followed by Widowed with less than one-fourth (15.7 percent), the unmarried group comes third with 13.7 percent and the divorced group is 3.6 percent. Similar to this finding, Handique (2010) classify the artisans' marital status into married and unmarried groups, where the married group is majority from both rural areas and urban areas. Malsawmtluangi (2013) classified marital status as married, divorced, remarried and widow in which the majority are under the married group in areas, viz. rural areas and urban areas. A married artisan couple helps each other in many ways. Not only that, some men started handicrafts after they got married to support the family, and there are also cases where the spouse learnt from his in-laws and the wife learnt from her husband to help and support her husband. A similar finding is observed in the earlier study conducted by the same author (Malsawmtluangi, 2013).

The last demographic attribute is educational Status. Education is one of the critical components of human capital and it is expected to improve the quality of life of an individual. Mottaleb (2008) emphasized the significance of human capital in the artisans' economic progress. He highlighted how the lower level of human capital endowment hinders their progress and development among them. The ignorance and illiteracy among the artisans in fact prevent them from protecting their interests and popularizing handicrafts in many ways for gaining better income (Banda & Johnsen, 2005).

In the present study, educational status is grouped into 5 levels viz. illiterate, primary (Class 1 to 5), middle (Class 6 to 8), high school (Class 9 to 10) and, higher secondary and above. There is no notable rural-urban difference in the pattern of distribution of respondents by the levels of education. In both the locations, most of the respondents are literate and educated up to the primary level. Among rural artisans, the primary group attained the majority with a little less than three fourth (71.2%) with

none higher than the high school group. In urban areas, a little more than three-fifths (66%) are in the primary group; there is 3.3 percent of higher secondary and above and only 2 percent i.e. one person falls in the high school group. The low rate of education standard level expressed that handicraft work does not attract educated people. In his study, Handique (2010) made a classification of the level of education as below HSLC, HSLC, HSSLC and graduate. There are no Graduate artisans from rural areas, and almost all the artisans fall below HSLC. Malsawmtluangi (2013) in her earlier study of bamboo craftsmen also observed low levels of educational attainment of artisans. Mizoram had practiced inclusion of crafts work in education institutions seriously before the 1970s where it trained every student, boy or girl able to support the family's needs practically. But with the development of industries and easy accessibility of machine-made products that look modern, hand-work in schools is slowly diminishing, and instructors are not available easily. Now, some schools are reviving the method again in Urban areas and rural areas. The result will be seen in the level of support given by the family member and the education system in the long run. The Illiteracy rate is higher in rural areas than in urban areas. About four-fifths of respondents have been enrolled in an institution but dropped out or could not continue school education higher than Class V. Analysis of education status shows the vulnerability of artisans and the glimpse of ignorance as the artisans concentrate on the lower level of education status. Higher the educational level, higher the capacity and strength of an individual is expected to be. The involvement of higher level of education was found among only two artisans. Unemployment is one of the biggest problems in Mizoram (Sailo, 2015) but educated people do not choose handicrafts for their livelihood. These characters serve as livelihood assets and it determines the livelihood as human capital.

The demographic profile of the artisans presents the fundamentals of an artisan for his survival. The gender classification of females and Male easily shows the ratio and the involvement of each gender in handicrafts work. The age group division of below 19 years, between 20 and 40 years and above 40 years shows the low participation of young people and that the occupation is kept alive by the older artisans. It is a must to focus on the young people in order to preserve the tradition and the skill of Mizoram handicrafts in years to come. Family support is needed in every work especially in handicrafts which can be practiced in a household; and married artisans

have more participants in the work. Education Status tells us the strength of human capital attained by the artisans. The data is self-explanatory as among the 430 artisans, majority attained only primary level of Education (Class 1 to 5 standards). This presents the vulnerability and the weak foundation base of handicrafts of the artisans in Mizoram.

The next section will focus on the artisan's Family profile. It will present the different forms, types, and sizes of families that the artisans in Mizoram are living in. Family is often where the artisan starts his/her handicraft profession.

4.1.2 Family Profile of Artisans

Another important component of the structural base is the family. Family plays an important part in the functioning of each member constituting it. The structural aspects of a family such as type, form and size are expected to have a significant bearing on the wellbeing. The family Profile of artisans is analyzed in terms of Types, Form and Size (see Table 4.2).

Table 4.2 Family Profile of Artisans

Sl. No.	Characteristic	Locality				Total N = 430	
		Rural n = 371		Urban n = 59		Number	Percent
		Number	Percent	Number	Percent		
I	Type of Family						
	Nuclear	166	45	21	35	188	44
	Joint	205	55	38	65	242	56
II	Form of Family						
	Stable	344	93	57	96	400	93
	Broken	6	2	0	0	6	1
	Reconstituted	21	6	2	4	23	5
III	Size of Family						
	<= 3	36	10	12	20	47	11
	4 – 5	178	48	21	35	200	47
	6 – 8	88	24	16	27	104	24
	9 +	68	18	10	18	79	18
	Size of Family	5.3	2.2	5.3	2.8	5.3	2.3

Source: Computed

Type of family is the first structural attribute of family. The type of Family has two categories viz., the nuclear family and joint family. The nuclear family is the

smallest family type where the family is formed by the parent and their children, Joint family can be large with more than one generation of a family living together under one roof. There is minimal difference in rural artisan families between the two groups in comparison with the case of urban artisan families. The Joint Family formed a major family type in both areas with more than half (55 percent) among the Rural artisan family, and more than three-fifths (65 percent) in the Urban artisan family. This finding is in contrast with the other study (Malsawmtluangi, 2013) where the Nuclear Family is more in rural areas and the urban area shows equal participation between the joint family and the nuclear family. In Mizoram, a joint family is a general practice where nuclear families commonly share the same building on different floors or live in colonies close to each other.

The form of the family is separated into stable family, broken family and reconstituted family. In both rural areas and urban areas, broken Family is found with a low figure equal to 1 percent only. Almost every family (93 percent) of the rural artisan family comes from a stable family which is higher in the urban artisan family with little difference (96 percent). Reconstituted families comprised 6 percent among rural artisan families and 4 percent among urban artisan families. The type of family and the form of family of artisans is hardly taken into consideration. Again, Malsawmtluangi (2013) provided stable family and reconstituted family where most of them are from stable families and one reconstituted family each from a rural area or urban area. Broken families are quite common these days due to many reasons, not to the artisans' families who still enjoy the privilege of a stable family.

Size of the family is considered a human capital as the number of members in a household effects the household expense and income, consumption and savings. Each member of the family determines and affects the whole family's functioning. The size of a family can determines the expenditure and income of the family therefore it is one of the character determining factors. In the present study, the size of the family of the artisan is divided into four groups according to the number of the family. Size groups are below 3, between 4 to 5, between 6 to 8 and, more than 9 members. The table shows that the majority of the size of the rural respondent family and the urban respondent family falls under 4 to 5 members (48% and 35% respectively). Among the rural respondent families, 10% belong to 3 member groups and among the urban

respondent families, 18 % have more than 9 members. The middle size family with a family member between 4 to 6 is also seen in the study of Assam handicrafts (Handique, 2010) and traditional handicrafts artisan (Malsawmtluangi, 2013).

No one can exist without a family, broken or not. Family structure determines the capacity, ability, and development of an individual in his/her life. Especially in the case of artisans, family is where the skill, the profession is passed on to the next generation to this present day. The handicraft product with all the design, pattern, usage, and cultural value is inculcated with the participation of numbers of family's generation to generation for so long that marked each tribe to be unique from each other.

The next chapter will express the social profile of the artisan. Its characteristics are religion, denomination, ethnicity, sub-tribe and socio-economic status. These attributes determine the behavior of an individual in society and its economic status based on the family income.

4.1.3 Social Profile of Artisan Households

The previous section focuses on the family profile of artisans in Mizoram. The type, form and size of the family are important in determining the capacity and the environment of the artisans from which he/she is brought up to the present condition.

The social profile of artisans comprises religion, denomination, ethnicity, sub-tribe and socio-economic category. The present data is expected to show the social capital from which the artisans accounted for the network, relation and cooperation presented in the society. Religious belief is very powerful for an individual in his/her entire life to face any kind of challenge on the way. Denomination not only guides the person's religious activities but the performance in society also. Ethnicity and sub-tribes prevent and allow an individual in his/her networking and mobility within and outside the society. The socio-economic status generally gave a person's status to a society based on the family income. These networking attributes can be the guide to understanding the situation of artisans in Mizoram from one another (see Table 4.3).

Religion is defined by Emile Durkheim as "a unified system of beliefs and practices relative to sacred things, that is to say, things set apart and forbidden - beliefs and practices which unite into one single moral community called a church, all those

who adhere to them" (Barberis, 1912). There are three Religions followed in Mizoram, they are Christian, Buddhist, and Hindu. Christians are a majority with almost everyone (97%) from rural areas and, all (100%) from urban areas. The Buddhist and Hindu are few but not absent. Malsawmtluangi (2013) is in support of the present study where Christianity is the major religion of artisans in the study area. While Handique (2010) presented the religious status of an artisan as Hindu, Muslim and others.

Denomination differences are a common feature in Mizoram. In the study, Christians are divided into nine Denominations viz., Presbyterian, Baptist, Local Denomination (Isua Krista Kohhran, Lai Ram Isua Krista Kohhran), United Pentecostal Church North East, United Pentecostal Church Mizoram, Roman Catholic, EFCI, Salvation Army, Seventh Day Adventist and No Denomination. In the present study of artisans in Mizoram, Presbyterians constitute 42 percent as the largest denomination, followed by Baptists (21%), Salvation Army (1%) and Seventh Day Adventist (2 persons). There are 5% with No Denomination.

Ethnicity attributes the profile of respondents with two categories -Mizo and non-Mizo. In Rural areas, there is an involvement of few non-Mizo with 13 percent while there is only one non-Mizo among Urban artisans and all other artisans belong to Mizo.

There are ten identified Sub-Tribes who are engaged in handicraft. They are Lusei, Hmar, Lai, Paite, Bru, Ralte, Mara, Chakma, Gorkha and others (Bengali, Assamese). Among the Rural respondents, Lusei are the largest in number with 31 percent while the other Sub-Tribes of Hmar, Lai, Paite, Bru and Ralte fall between 18 percent to 8 percent. Among the Urban areas, Lusei constitute 49 percent followed by Hmar (18%), Lai (14%), Ralte (10%) and Paite (8%). There is a single-person involvement of other categories in both areas. The data present the existing various sub tribes who contribute bamboo handicrafts in Mizoram. The role they play in preserving the tradition and their existence is made known in the present study.

Table 4.3 Social Profile of Artisans

Sl. No.	Characteristic	Locality				Total N = 430	
		Rural n = 371		Urban n = 59		Number	Percent
		Number	Percent	Number	Percent		
I	Religion						
	Christian	360	97	59	100	419	97
	Buddhist	6	2	0	0	6	1
	Hindu	5	1	0	0	5	1
II	Denomination						
	Presbyterian	148	40	30	51	179	42
	Baptist	81	22	8	13	89	21
	Local Denomination	57	15	6	10	63	15
	UPC NE	28	8	3	4	31	7
	UPC Mz	18	5	3	6	21	5
	No Denomination	15	4	5	9	20	5
	Roman Catholic	12	3	2	4	14	3
	EFCI	7	2	0	0	7	2
	Salvation Army	2	1	1	2	3	1
	Seventh Day Adventist	2	1	0	0	2	0
III	Ethnicity						
	Mizo	324	87	58	99	382	89
	Non-Mizo	47	13	1	1	48	11
IV	Sub-tribe						
	Lusei	115	31	28	47	143	33
	Hmar	66	18	10	18	77	18
	Lai	58	16	8	14	66	15
	Paite	49	13	5	8	54	13
	Bru	42	11	1	1	43	10
	Ralte	29	8	6	10	35	8
	Mara	5	1	0	0	5	1
	Chakma	3	1	0	0	3	1
	Gorkha	2	1	0	0	2	0
	Other	1	0	1	2	2	0
III	Socio-Economic Category						
	Very Poor (AAY)	34	9	7	11	41	10
	Poor (BPL)	194	52	27	46	221	51
	Non-Poor (APL)	143	39	25	43	169	39

Source: Computed

According to the family ration card type, the socio-economic category is classified into Very Poor (AAY), Poor (BPL) and Non-Poor (APL). AAY stands for *Antyodaya Anna Yojana*, BPL is *Below Poverty Line* and APL is for *Above Poverty Line*. APL are considered to have a stable income from business or government service, they earn above the poverty line index. BPL are those who do not have regular

income or earn minimum wages. AAY family income is much worse than the BPL. Among the Rural artisans, Poor (BPL) constitutes the highest number with 52 percent followed by non-poor category (APL) 39 percent and Very Poor (AAY) constitutes 9 percent only. Looking into the urban artisans, Poor (BPL) 46 percent is slightly higher than Non-Poor (APL) 43 percent with 11 percent comes from Very Poor (APL). Analysis of data shows that the average artisans' economic condition is not poor and only few (39%) enjoy a normal standard life.

The poor economic condition of an artisan household has been seen everywhere which even forced them to change their profession hoping to earn better (Planning Commission, 2005; Mishra, 2009; Singh & Devi, 2009; Sundriyal & Sundriyal, 2009). Artisans from Ethiopia mostly come from poor households, followed by medium and then, rich households (Mekonnen et. al., 2014). The interesting result of the present study showing a higher rate of non-poor than very poor group can be used to prove the economic role handicrafts play in supporting a family.

It has been a livelihood for so many people in the past so the question is why it cannot be a modern livelihood with inclusion of better tools with better ideas, and better techniques from other countries in order to generate ecofriendly employment.

In the next section, an elaborate economic profile of artisans in Mizoram is presented. It covers The Earner/ Dependents profile, Primary Occupation profile and Secondary Occupation profile. The section will clarify the bamboo artisans' works and the alternatives they took up for their livelihood. The occupations are drawn from the earlier study of the present author (Malsawmtluangi, 2013).

4.1.4 Economic Profile of an Artisans

The last section stresses on the socio-economic profile of the artisans in which the religion, denomination, ethnicity, the sub-tribe, and socio-economic status. The section laid out the purview of the social network through possible ways and the level of income in-general.

The present section will delve into the economic determining factor by classification or earner and dependent, primary occupation and secondary occupation in which artisan livelihood is dependent. Respondent artisans in the present study are either the main earner or supporter of the family income. In many cases, the respondent

has to take up more than one job to support the family. The economic profile of the artisan is determined by the quantity of earner/dependent, primary occupation and secondary occupation that has affected the financial condition of the household (see Table 4.4).

Looking at the condition of the earner / dependent section of the respondent, the majority are earners in both areas. In rural areas, only 5.4 percent of respondents are dependent, and only 7.8 percent of respondents from the urban areas are dependent. Dependent artisans are cases where the artisan is old aged, physically or mentally challenged but needed by the society because of their handicraft skills. They do not act as earners but they still practice handicraft when the need arises.

As regards occupation, it is divided into primary occupation and secondary occupation. Primary occupation is the main and the most dependable work that the respondents take up as livelihood. Secondary occupation is the alternative and the supporter to add an income or to use as a means of resources when the primary occupation meets challenges. Handicraft profession is the most common practice of livelihood source with two-fifths (43.2%) of the respondents practicing it as a primary occupation while more than half (56.1%) practice it as secondary occupation.

The primary occupations of the artisans in Mizoram are divided into artisans, wage labor, cultivator, government worker, pensioner and those who work only when opportunity arises as other. In Rural areas, since cultivating farmland is the major source of livelihood, the percentage of cultivator also reaches high up to 42.9 percent followed by 41.8 percent of artisans which can be done along with cultivating. Wage labour and other categories only add to 6.5 percent and 5.4 percent while pensioners and government workers contribute 2.2 percent and 1.1 percent respectively. In urban areas, artisans acquired the highest number (52.9%) followed by cultivators (31.4%), other categories like wage labour and government workers attribute as little as 7.8%, 5.9% and 2% respectively. The Government workers are those who work as handicraft instructors.

Secondary occupation of the present study is Artisans, Wage labor, Cultivator, Piggery, Cattle rearing and those who work if there is an opportunity. In Rural areas, Artisans constitute the largest secondary occupation (57.6%) followed by those with no secondary occupation (22.8%), Cultivator (10.9%), Wage labour (7.1%), Piggery

(1.4%) and 0.3 percent of Cow rearing. Urban areas experience a little difference than the rural areas where Wage labour workers are more than Cultivators; half of the artisans adopted handicraft work as their Secondary occupation followed by 35.3 percent of other works, 11.8 percent by wage labour, and cultivators are only 7.8 percent with none involved in piggery or cow rearing.

Table 4.4 Economic Profile of Artisans

Sl. No.	Characteristic	Locality				Total N = 430	
		Rural n = 371		Urban n = 59		Frequency	Percent
		Frequency	Percent	Frequency	Percent		
I	Earnor or Dependent						
	Dependent	20	5.4	5	7.8	25	5.7
	Earnor	351	94.6	54	92.2	405	94.3
II	Primary Occupation						
	None	20	5.4	5	7.8	25	5.7
	Artisan	155	41.8	31	52.9	186	43.2
	Wage labour	24	6.5	3	5.9	28	6.4
	Cultivator	159	42.9	19	31.4	179	41.5
	Government Worker	4	1.1	1	2.0	5	1.2
	Pensioner	8	2.2	0	0.0	8	1.9
III	Secondary Occupation						
	None	85	22.8	21	35.3	105	24.3
	Artisan	214	57.6	27	45.1	241	56.1
	Wage labour	26	7.1	7	11.8	33	7.6
	Cultivator	40	10.9	5	7.8	45	10.5
	Piggery	5	1.4	0	0.0	5	1.2
	Cow Rearing	1	0.3	0	0.0	1	0.2

Source: Computed

The economic profile characteristics are drawn from the earlier study of the same author (Malsawmtluangi, 2013). There is a slide difference from the earlier classification. The artisans can be in a position where he/she does the handicraft work for the main occupation or use it only as a secondary occupation when the need arises. The other difference is that earlier studies show petty business criteria in both primary occupation and secondary occupation which is not valid anymore in the present study. The declining rate of artisan as an occupation can be seen when comparing both studies.

It has been seen in the study of Tripura (Shah, 2017) that small-scale workers like the handicraft's artisans practiced shifting cultivation as primary occupation and Handicrafts work as the secondary occupation. The present study's finding of a larger number of artisans from rural areas who practice cultivation other than handicrafts as a primary occupation is corroborated by other studies (Handique, 2010; Shah, 2017). This is opposite among the urban artisans as respondents who took artisan work as primary occupation are more in number.

The next section will conclude the demographic structure of the artisan in Mizoram with a detailed profile of demographic composition of artisan households with attributes of age, gender, marital status and education status.

4.1.5 Demographic Composition of Artisan Households

In the above section the economic profile of artisans in Mizoram. It has been discussed that the artisans can be the bread earner, can be other workers but still earn wages because of the need for handicrafts work in the neighborhood or community. The artisans may diversify their livelihood to add to the income of the family.

The present section will lay out the demographic composition of the artisan household. The demographic profile of artisan households has been categorized into age, gender, marital status and education of the artisan's family member that could contribute to the human capital of the artisans and represented with the percentage of mean value (see Table 4.5). Comparison is carried out between the rural and the urban households. The present data represent the family composition and their capacity to support the household.

The first composition is age group which is divided into three viz., below 19 years of age, between 20 to 40 years of age, and 41 years and above. The mean age in rural artisan households is 36.5 years and 41.2 years in urban artisan households. Among rural artisan households, 31% belong to below 19 years group and 20 – 40 years group and 39% belong to 41 years and above group. In the case of the urban artisan households, 25% belong to below 19 years group which is less than 30% of 20 – 40 years group, the 41 years and Above group are 45% which is much higher than the Rural artisan households. The Age group shows rural artisan households undergo

a higher birth rate but shorter life expectancy rate while urban artisan households experience the opposite.

Gender is classified as female and male. Gender differentiation can determine a lot of what is happening in the household. The Gender composition is quite similar in both areas. Females attribute 47 percent and 48 percent in rural artisan households and urban artisan households respectively, while Male population is dominant in both areas as 53 percent and 52 percent. Gender composition is almost balanced when taking the whole artisans household member from both areas as 47 percent Female and 53 percent of Male.

Table 4.5 Demographic Composition of Artisan Households

Sl.No	Characteristic	Locality				Total N = 430	
		Rural n = 371		Urban n = 59		Mean	SD
		Mean	SD	Mean	SD		
I	Age						
	<= 19	31	21	25	21	30	21
	20 - 40	31	19	30	21	31	19
	41+	39	25	45	25	39	25
	<i>Age_Mean</i>	36.5	13.1	41.2	14.8	37.1	13.4
	<i>Age_SD</i>	20.9	7.8	20.0	8.2	20.8	7.9
II	Gender						
	Female	47	18	48	18	47	18
	Male	53	18	52	18	53	18
III	Marital Status						
	Unmarried	47	21	44	24	46	21
	Married	44	24	47	27	45	24
	Divorced/Separate	4	14	5	13	4	14
	Widowed	4	12	4	11	4	12
IV	Education Status						
	Illiterate	22	24	15	24	21	24
	Primary (1 - 5)	47	23	49	26	47	24
	Middle (6 - 8)	20	19	18	18	19	19
	High School (9 -10)	8	12	10	18	8	13
	Higher Secondary and Above	4	10	8	19	4	12
	<i>MeanYears of Education</i>	4.1	2.1	4.7	2.6	4.2	2.1
	<i>Education_SD</i>	3.0	1.4	2.9	1.4	3.0	1.4

Source: Computed

Figures are in percentages to total

Marital status determines the chance of support and dedication in the work. Marital status of the artisan household is categorized into four groups viz., unmarried, married, divorced/separated and widowed. The respondent households are similarly

distributed across unmarried (46%) and married (45%) while divorced/separated and widowed constitute only 4 percent. Among rural artisan households, majority are unmarried (47%), followed by married (44%) while in urban artisan households, majority are married (47%) followed by unmarried (44%). It is interesting to see the low divorce or widow rate among the respondents. Rural artisan households' higher unmarried rate can be related to the above large number low age range.

Education is one of the most important factors in the development of a man. Access to education can be different in rural areas and urban areas. Mean standard of education of the household is Class 4 standard. Examining the educational status of an artisan's family member is categorized into Illiterate, Primary (1-5 standards), Middle (6-8 standard), High school (9-10 standards) and lastly, Higher Secondary and above. Artisan households mostly reach Primary (47%) while Illiteracy rate is high (21%) constituting a similar number with those with Middle standard of occupation (20%) with High school level of only 8percent and an even lower number of those with education level of Higher Secondary and above (4%).

The present section of structural bases of artisans in Mizoram probes into the profile of the artisan's demographic, family, social, economic and composition of the artisan household. Information about the artisans is drawn from it and the difference between rural artisans and urban artisans are seen in various profiles.

The first subsection shows the demographic profile of the artisans in which the study presents more involvement of male than female, low participation of young people, high marriage rate among the artisans and low level of education attained by the artisans.

The second subsection of the study highlights the family profile where the major family type among artisans is nuclear with stable form of family and middle-sized family of 4 to 5 members.

The third subsection presents the social-economic profile showing Christianity as the major religion in Mizoram while Presbyterian denomination is the largest among ten different denominations of Christianity. Mizo artisans are comparatively more than non-Mizo artisans from rural areas. Lusei, Hmar, Lai and Paite are the common sub tribe among the artisans, and the artisans largely falls under the Poor (BPL) category with regards to socio-economic status.

The next subsection presents the economic profile of the artisan where most of the artisans are found to be earners and not dependents. Among the common five occupations practiced by the artisans, the respondents mostly work as an Artisan and a Cultivator to support the family, whether it is primary occupation or secondary occupation.

The last sub section of structural bases section presents the profile of artisan households. The majority of the artisan households have members above 41 years with comparatively more male members. Households with divorced/separated and widows is almost absent with large numbers of unmarried and married members. Most of the artisans' households have Primary level (1 to 5 standard) of education.

In the next section, the working conditions of tribal artisan will be discussed. It has eleven sub sections that elaborate the artisan work related information starting with the production, raw material, tools, marketing channel, access to government support and level of employment in bamboo handicraft.

4.2 Working Conditions of Tribal Artisans

The previous section is about the Structural Bases of the tribal artisans in Mizoram. It explains basic characters of the artisans in order to exist and to support the family. Those structural bases are built up by the demographic profile of the artisan, family profile, socio-economic profile, economic profile, and demographic profile of the artisan household.

The present section stresses on the working condition of the artisans that includes the products, sources of raw material and challenges experienced in accessing them, pattern of tool use and challenges experienced in tools use, pattern of market and challenges experienced, access to government support and challenges experienced in accessing government support, number of artisans in a household and level of employment in bamboo crafts.

The successive sub section will stress on bamboo products. The respondent artisans are involved in making at least one bamboo product as a livelihood source. This study highlights the various handicrafts used in daily life and the additional modern products.

4.2.1 Bamboo Products of the Respondents

The Working conditions of the bamboo artisans section need an opening by introduction of bamboo products. The present subsection will focus on production made by the tribal artisans of Mizoram.

Handicrafts are expected to serve the household or to present the culture in some way whether it is traditional handicraft or modern handicraft. In the present study, bamboo handicraft products are separated into two, such as traditional handicraft and modern handicraft. The separation is made based on how they have come to exist. It is true that inventions are always there in every aspect of life. Especially in relation to kitchenware and household needs with new designs that can be easier to use and more attractive. But traditional items are not easy to let go with today's invention as we can see in the case of Bhutan artisans (Wangdi & Meijboom, 2009). But the artisan loss their customers and demand are going down with plastics and aluminum products (Jha & Yadava, 2015).

In the present study, twenty-five products have been listed based on the respondents' production. These productions are made out of bamboo and cane. Every product evolves out of need. Based on the user environment and lifestyle, need can be different. For example, a person working in the field will need an *Empai*, it is his/her essential need which is not needed for a person doing a pen job in an office. Rural environment or urban environment, there are no barriers for handicrafts from existing. Therefore, the present study also presents Traditional handicrafts (see Table 4.6) and Modern Handicrafts (see Table 4.7). Bamboo has deep root in Mizo; therefore, the listed products are not the only production made by the tribal artisans in Mizoram, there are numbers of other handicrafts product which is made in little quantity, frequently made, seasonal and, for self-utility and have not yet enter a market.

As the name implies, traditional handicrafts are those products with traditional value and have existed for so many decades ago and continue to exist as it has a cultural value, depict the skill, technology and lifestyle of the particular tribe. The traditional handicrafts are *Emping*, *Paikawng*, *Thlangra*, *Hnam*, *Kho*, *Dawrawn*, *Khumbeu*, *Empai*, *Malkalhem*, *Thul*, *Pher* (oversized *Thlangra*), *Chhihri* and *Murra* commonly known as *Herhsawp*.

Table 4.6 Traditional Bamboo Products of the Respondents

Sl. No.	Craft	Locality				Total N = 430	
		Rural n = 371		Urban n = 59			
		Number	Percent	Number	Percent	Number	Percent
1	Emping	288	76	36	57	324	74
2	Paikawng	230	61	34	54	264	60
3	Thlangra	136	36	24	38	160	36
4	Hnam	120	32	16	25	136	31
5	Kho	92	24	10	16	102	23
6	Dawrawn	75	20	16	25	91	21
7	Khumbeu	50	13	17	27	67	15
8	Empai	61	16	5	8	66	15
9	Mal kalhem	38	10	2	3	40	9
10	Thul	16	4	4	6	20	5
11	Pher	15	4	5	8	20	5
12	Chhihri	9	2	3	5	12	3
13	Herhsawp/ Murra	7	2	3	5	10	2

Source: Computed

Emping is a container, a basket, conical in shape with small four leg. It is mostly made of bamboo and small amount of cane at the bottom part and the top part. It is use to carry heavy load mostly farm harvest. In urban areas, it is mostly used to carry vegetables by vendors and ration rice from retailer. Price of *Emping* is depend upon the size and the sliver size that add the aesthetic value. Normal size *Emping* usually hold 20 kgs of rice, therefore, it is also use as a measuring unit. It is customary for a bride to have *Emping* as one of her dowries because it is very much need in the house (Lalthapuii, 2009; Malsawmtluangi, 2013; Lalrindika, 2020).

Paikawng has a similar shape with *Emping* but the weaving pattern is different. They are not closely knit for they are used to carry firewood (Lalrindika, 2020) and fetching water with bamboo water tube (bamboo pole). *Paikawng* is also used for carrying the harvest which are more solid and root vegetables. In some villages, *Paikawng* is counted as dowries for a bride.

Thlangra is tray like structure with triangular in shape but soft corner. It is use to sieve and clean rice, dal, chana, and, other pulses and grains (Lalthapuii, 2009; Malsawmtluangi, 2013; Lalrindika, 2020).

Hnam is the supporter (Lalrindika, 2020) of *Emping*, *Paikawng*, *Dawrawn*, *Empai* and *Thul* from the head to carry load. It is made up of weave bamboo or cane

sliver in the middle part and twine rope on both sides. The middle part is place on the head while the two sides is knotted in the middle to tight the carrier according to the height of the user.

Kho is another important measuring unit to measure the quantity of rice, sesame, chilies and other vegetables. There are different size and their name are also slightly different. *Kho* is the common name for its shape and design. It is mostly use to keep vegetables, ball of yarn during loomed weaving process and other small household utilities.

Dawrawn has a similar looks and pattern of *Emping* but is more slim and taller. It is mostly use during paddy harvest period as it can carry more load. Using *Dawrawn* is becoming less prevalent and many young people are not familiar with it.

Khumbeu is a hat. It is either weave with bamboo or cane with two layers. The two layers sandwich a green leave called hnahthial (*Phrynium capitatum*). Men, who love *Khumbeu* worn it everywhere at all time. The presence of hnahthial leave provide a comfortable shade during sunny or rainy days. Wearing *Khumbeu* is becoming more of a fashion trend among young adult. It is often used to symbolize Mizo traditional custom in recent years (Lalthapuii, 2009; Malsawmtluangi, 2013; Lalrindika, 2020).

Empai has a similar purpose with *Emping* and *Dawrawn*, it is broader in shape and can carry load heavier than the two. It is mainly use by male members of the family. Therefore, it is use to consider same as *Emping* by many people. But strictly speaking, they are slightly different.

Malkalh-em is the simpler form of *Emping*. The pattern of weaving explains the easy way of making *Emping*. The conical shape and the purpose is the only similarity between them. But the craft skill is greatly apart from each other. It is not commonly use. It is a Bru tribe *Emping*.

Thul is weaved using bamboo, cane and *Phrynium capitatum* leaves. It has a similar shape with *Emping* but larger and thicker with a lid on top (Lalthapuii, 2009; Malsawmtluangi, 2013; Lalrindika, 2020). In earlier days, it was used for storing clothes and other valuable items. Brides used to take *Thul* and *Emping* for keeping her clothes and other belongings when they get married, but this has not practice anymore. It has been reviving recently, purely on a person's choice.

Pher is a broad tray, about 4 fit diameters wide. It is circular in shape which is use for drying chilies, rice, bamboo shoot, mustard leaves and staple food (Lalrindika, 2020).

Chhihri is a tray like *Thlangra* but is loosely weave so that the dirt and other pollutants like stone and dry leaves will fall while sieve from pulses and grains (Lalrindika, 2020).

Herhsawp/ Murra is a backless chair or seat. It is round in shape with about 1 fit height. The bottom part is made of bamboo stick. The seat part can be a cow/bull skin or cane depending the availability of the raw material. It is purposefully use all over Mizoram.

Modern handicrafts (see Table 4.7) are those that are modified from traditional form or evolve with the developing environment. The Modern handicrafts are *Cup, Coaster, Pher/Mat, Chair, Plate, Loom-weave mat, Broom handle, Miniature set, Pen stand, Bowl, Vase and Scratcher*. These Modern handicrafts do not necessarily present the tradition or culture. They simply replace plastic products, add beauty and usages at home and can bring a bigger cause to the ecosystem.

Table 4.7 Modern Bamboo Products of the Respondents

Sl. No.	Craft	Locality				Total N = 430	
		Rural n = 371		Urban n = 59			
		Number	Percent	Number	Percent	Number	Percent
1	Vase	3	1	10	16	13	3
2	Cup	1	0	5	8	6	1
3	Coaster (Place-mats)	0	0	6	10	6	1
4	Pher (Mat)	3	1	2	3	5	1
5	Chair	2	1	3	5	5	1
6	Plate	1	0	4	6	5	1
7	Loom-weave Mat	1	0	4	6	5	1
8	Broom handle	0	0	5	8	5	1
9	Miniature set	0	0	5	8	5	1
10	Pen Stand	1	0	3	5	4	1
11	Bowl	0	0	3	5	3	1
12	Scratcher	0	0	3	5	3	1

Source: Computed

The Modern handicrafts are self-explanatory with its name. The name tells its purpose. They can be described as the followings.

Vase is a container-like to keep flower for decorations. Its shapes and designs can be varied. Some vases are burned, curved or painted bamboo pole; some other vases are bamboo pole covered with weaved bamboo/ cane sliver.

Cup is for drinking tea, liquor or any other consumable liquid. The traditional cup-like material is a bamboo cut at 3-inch length with its nodes as the bottom part, the top part is cut diagonally, and the pointed part will touch the lips to drink. It is not easy to use as it is too deep, people often pour themselves while drinking. The modern bamboo cup is made in such a way to be more similar with the normal cup but have its originality at some point. Handles can be given depending on personal choices. The outer enamel green part of bamboo is removed to give a clean and better look, they are shorter and have a slim cut at the top which is more comfortable to use.

Coaster (Place-mats) is for hot tea cup and hot pot. It is bamboo sliver weave. The shape, size and pattern can be adjusted accordingly. Bamboo can resist hot material and prevent burning.

Pher (Mat) is a mat to sleep and sit. It is used as carpet to cover a particular area for child's play or relaxing. It needs thin sliver of large amount. It has a wide surface area; more than one artisan can work at same time unlike any other products.

Chair is a product to sit. It could be of various designs. Cane and bamboo are used to make chair.

Plate is for serving edible food. It is used in many Asian countries but is newly introduced in Mizoram. It is made with bamboo sliver.

Loom-weave mat is a mat which is made out of bamboo stick weave as handloom. Depending upon the size of the mat, the purpose can be different. It can be stitched into bags and table mats, decorated for wall hanging and other purposes.

Broom handle is a bamboo pole of about 5 nodes length. Brooms are tight up at one end. In this way, broom length can be made as desired with the length of bamboo.

Miniature set is the replica of traditional handicrafts. Larger population do not use numbers of traditional handicrafts and younger people are started to forget them. The miniature set is a reminder of the valued traditional handicrafts which can be kept for educational and decorative purpose.

Pen stand is a container to hold pen, pencil, other stationeries, cosmetics, spoon, etc. A cut bamboo with nodes can serve the purpose. Better yet, cut bamboo and other container can be covered with weave bamboo to make it look more authentic.

Bowl is for serving food. Bamboo bowl is recently introduced in Mizoram which is made with bamboo sliver.

Scratcher is a bamboo strip of 1 inch width with a little curve at one end to scratch one's itching back. It is effective for those who have a locomotive challenge in using arms.

The data show that Traditional handicraft products give more work to the artisans. These products have served a useful purpose because of the traditional practice.

The following Traditional handicraft are the most common products in which engaging artisans are large in both areas as 74 percent artisans in *Emping*, 60 percent *Paikawng*, 36 percent *Thlangra*, and 31 percent artisans in producing *Hnam*. Rural artisans mostly produce the Traditional handicraft while urban artisans produce both types of handicrafts. One artisan can produce more than one item. *Emping* is the most producing handicraft in both areas. Almost all the rural artisans engaged in making *Emping* i.e. 76 percent. There are differences in production making and skill innovation that can be seen with the range of production made. Rural artisan production ranges from 76 percent to 0 percent while urban artisan's production range is more balanced from 57 percent to 3 percent.

The twelve lists of modern handicrafts are the millennial productions that are innovated out of handicraft development and to meet buyer's demand. Mizo have use bamboo cup in olden times but the present bamboo cups are more beautiful and need more work to be ready for use. The modern handicrafts present the employment availability in cane and bamboo work.

Findings show that in Mizoram the traditional handicraft hold an important position to the people that shout out the need of artisan. Chances are there if the artisans get support and encouragement better than what they receive now, production will increase, and artisans will increase. Value addition to the production, targeting a larger number of productions, diversion of appliances to blend more into the present day is

needed. It has been shown that the few modern handicraft from the present study received acknowledgement.

Studies in Bhutan (Wangdi & Meijboom, 2009) show the traditional *bangchungs* earned the most suitable production than most of the new designs imparted through a test conducted within 5 years. The other products as lamp shade, furniture, wall panel, etc which are different from productions of Mizoram. Muraleedharan et. al., (2009) report traditional artisan engaged in traditional sector making *matas* and baskets, while non-traditional sector focus on other bamboo products, bamboo curtain, table mat, lamp shade and oval basket. There is a threat of modern plastics production but customers are still engaged with the traditional handicraft. Jha & Yadava (2015) produce traditional *Nanglo* and baskets. Mekonnen et. al., (2014) studied in Ethiopia bring two types of products small-scale and medium-scale which include grain store, baskets, chairs and tables (traditional) and curtains, sandal sticks, briquettes and match products (modern).

The high-rate production of *emping* that explains the useful purpose and the importance of *emping* in Mizo. Likewise, the modern handicraft items earn little production that explains they are not yet known or used throughout Mizoram. They serve mostly in urban areas.

The next section will focus on the sources of raw materials for bamboo crafts depending on the frequency of its usage. Raw material determines the presence and absence of production. It will expand the sources and difficulties in acquiring raw material in order to produce handicraft items.

4.2.2 Source of Raw Materials for Bamboo Crafts: Frequency of Use

The production list is shown in the previous sub-section. It does not only show the variety of production but the involvement of artisans from both areas – rural and urban. The production also gives a difference between the two artisans. The traditional handicrafts are mostly produced by the rural artisans as the urban artisans produce not only the traditional handicrafts but also the modern handicrafts.

The present section will expand what the raw materials use, and from where they are collected and acquired. The process of acquiring raw material determines the

price of production and the production quantity. Handicraft depends so much on the raw material quality.

The two most needed Raw materials are Bamboo and Cane. Cane, also known as Rattan can be of various types, they are not needed in bulk but it is needed to complete the product. The sources of bamboo and cane are known as directly from forest and near the house, from supplier and from trader with a frequency unit of always, mostly, sometimes and never (see Table 4.8).

In rural areas, chances are there for the artisans to collect bamboo by themselves as it can be found in nearby forests and around the house. So, all of the artisans do not spend money on buying bamboo but time and effort to carry it home from the forest. Urban people do not enjoy that privilege. While collecting by themselves is possible for some, buying from regular suppliers and from traders is also commonly practiced sometimes. Similar reports on collecting bamboo from the forest and nearby are found (Banda & Johnsen, 2005; Mishra, 2009; Muraleedharan et. al., 2009; Sahadevan, 2009; Malsawmtluangi, 2013).

Table 4.8 Source of Raw Materials for Bamboo Crafts: Frequency of Use

Sl. No.	Raw Material/ Source	Locality				Total N = 430	
		Rural n = 371		Urban n = 59		Mean	SD
		Mean	SD	Mean	SD		
I	Bamboo						
	Directly from Forest	2.4	0.6	1.8	1.1	2.3	0.7
	From Supplier	0.0	0.3	0.3	0.9	0.1	0.4
	From Trader	0.0	0.3	0.4	1.0	0.1	0.5
II	Cane						
	Directly from Forest	1.2	0.9	0.5	1.0	1.1	1.0
	From Supplier	0.2	0.6	0.5	1.0	0.3	0.6
	From Trader	0.3	0.7	0.9	1.2	0.4	0.8

Source: Computed

Finding cane seems more difficult than Bamboo even though both are forest resources. Cane is found only in dense forest areas while bamboo is comparatively easily available in almost all areas of Mizoram. In Rural areas, collecting Cane from the forest is still practiced, and sometimes from the Supplier and from the Traders. In

the case of Urban artisans, cane is not easy to find, therefore, all three sources are used alternatively.

From the earlier section and earlier study (Malsawmtluangi, 2013) the artisans in Mizoram do not practice planting bamboo or cane for future use. There have not been any known initiatives taken from the government or any other agencies to promote raw material management and planning. The artisans are simple men and are not aware of the planning and management of raw material even though they can see the deterioration of supply. Some artisans mentioned that they used to collect bamboo that is close to their house, but it is gone soon.

Similar report is seen in Kerela (Muraleedharan et. al., 2009; Sahadevan, 2009) and Chhattisgarh (Mishra, 2009) used up the resources. The artisan used up clay, bamboo, reed and other resources needed to practice traditional occupation that open a way for them to change their livelihood. The artisan's livelihood is end without bamboo therefore, bamboo availability is very much essentials for bamboo handicrafts artisan.

Therefore, they have to go further in order to get favorable bamboo to have productions. India, especially the North East area of India, is known for its large supply of bamboo. That does not necessarily mean these bamboos are handicraft making materials and are not directly accessible to the artisans.

The following section will describe the challenges experienced by artisans in accessing raw materials.

Challenges Experienced by Artisans in Accessing Raw Materials

It has been discussed that the most common raw materials used and needed are Bamboo and Cane, the respondents get these raw materials from three sources directly or indirectly from the forest. Exploring or hiking in a forest to enjoy also requires energy and time but collecting raw material from bamboo with simple tools is not an easy task.

Challenges faced by artisans in accessing raw material will be discussed in this section in order to understand working conditions of bamboo artisans in Mizoram. The challenges can be various as raw materials need to attain a certain level of good quality with an abundant quantity. Studies within India have shown the challenges such as the

poor quality of raw material, non-availability quality of raw material, high cost of raw material (Jena, 2008; Solanki, 2008; Muraleedhran et. al., 2009; Gupta, 2016; Dey, 2018) for the artisans, the previous study of the author (Malsawmtluangi, 2013) also mentioned the quality maintaining and raw material supply management need to be look at to promote the artisans. Difficulty in acquiring raw material (Redzuan & Aref, 2011) is also reported in Malaysia. Shortage of raw material (Mekonnen et. al., 2014) is one challenge experience in Ethiopia. The artisans not only work for their livelihood, but they are the role player in activating the traditional handicrafts works, pattern and culture to exist and preventing their disappearance.

Working with natural resources deals with how nature produces according to climate and the world's order. It is not picking whatever we want whenever we want. The Artisans have to deal with the fact that nature brings when collecting raw material. Whether it is Cane or Bamboo, the difficulties are similar. There are three challenges faced: Inadequate supply, Inability to collect, and poor quality. These challenges are measured with a frequency of always, mostly, sometimes and never (see Table 4.9).

Among the rural artisans, all of the three challenges are 'Mostly' experienced evenly and the urban artisan suffer most like 'Always' with poor quality of raw material along with 'Mostly' Inadequate supply and Inability to collect by themselves.

Table 4.9 Challenges Experienced by Artisans in Accessing Raw Materials

Sl. No.	Challenges	Locality				Total N = 430	
		Rural n = 371		Urban n = 59		Mean	SD
		Mean	SD	Mean	SD		
1	Inadequate supply	1.2	1.2	1.8	1.2	1.3	1.3
2	Inability to collect	1.4	1.2	1.8	1.2	1.5	1.2
3	Poor Quality	1.1	1.3	2.0	1.2	1.2	1.3

Source: Computed

The highlighted challenges are not different from what has been experienced in other parts of India as mentioned in the earlier paragraph. Inadequate supply of raw material is linked with the poor financial condition and absence of infrastructure of artisans. Every living plant and tree has a seasonal cycle, one has to follow and obey the cycle in order to get the best desired quality. But in the case of artisan, it is not

easy to stock the good quality bamboo as they do not have savings for it. Even if they do have the money, they need a large place to use as storage.

From the present study, respondents from the rural areas are ignorant and they are more attached to cultivation and other occupations. Even though their handicraft work suffices their needs at some point, they take it as a seasonal occupation that they would practice during summer and rainy season when there is little production from the farm land. Bamboo is best collected in winter which respondents do not follow and pause the crafts works leaving it for the summer. During this period, they are busy clearing and burning the land preparing it for cultivation and usually have no time for handicraft work.

The beginning part of this chapter tells the age group of the artisans. Handicrafts are mainly practiced by adults who are over 50 years of age. It is not easy for them to collect and carry loads like bamboo or cane from the jungle. In many places, roads are not good, they are steep and narrow and vehicles are not always there to use. Bamboo and cane in their raw condition are not very easy to touch as they can be itchy and irritate skin. This kind of situation is very challenging for the respondents.

Bamboo needs to be mature and reaching at least three to four years. Lack of awareness and lack of bamboo plantation management from the government, and the ignorance of the respondents there can be no mannered collection of bamboo. Bamboo flowering helps in this way as it is a deteriorating bamboo. Bamboo is easier to grow than those of cane. Cane supply and quality is a well-known challenge for crafts person. Cane is mostly collected from a dense forest, and those who collect are not the crafts persons and do not care about the quality. The better the quality of the raw material, the better production and higher income it contributes. But the poor quality is not durable, the product needs to be cheaper with same work charge.

The three points mentioned of the challenges faced in accessing the raw material by the artisans are shared commonly all over India. The good quality raw material attracts the artisan and they find it hard not to get into the process (Planning Commission, 2005).

The next section describes the tools used by the artisan in his/her work in making a production from raw material. Tools are very important whether they are handy simple or heavy complex machinery.

4.2.3 Patterns of Tools Used by Artisan

Handicraft is based on simple tools almost without cost which every household can have, and it is hardly changed (Muraleedharan et. al., 2009; Handique, 2010; Das & Das, 2011; Malsawmtluangi, 2013; Gupta, 2016). Report of Assam (Handique, 2010) and the previous study in Mizoram (Malsawmtluangi, 2013) compare the tool used between the rural and urban, from which the modern tools are prevalent with few urban artisans but traditional tools more are used in both areas.

The list of general tools used can be divided into two type. One, traditional tools such as model structure/ frame, saw, piercing rod, clipper, knife, needle & thread; and two, modern tools such as hand drill, adhesive, blow lamp, electric drill and electric cutter. These tools could be used in different frequencies always, mostly, sometimes and never according to production made (see Table 4.10).

Table 4.10 Patterns of Tools Used by Artisans

Sl. No.	Tools Used	Locality				Total N = 430	
		Rural n = 371		Urban n = 59		Mean	SD
		Mean	SD	Mean	SD		
I	Traditional tools						
1	Model structure	1.59	1.313	2.25	1.198	1.68	1.316
2	Saw	1.51	1.274	1.71	1.314	1.54	1.280
3	Piercing rod	2.12	1.067	2.20	1.095	2.13	1.070
4	Clipper	2.06	1.033	2.29	1.035	2.09	1.035
5	Knife	2.33	.956	2.68	.753	2.38	.937
6	Needle & Thread	.23	.623	.78	1.260	.30	.765
II	Modern tools						
1	Hand Drill	.06	.248	.63	1.216	.14	.540
2	Adhesive	.02	.226	.41	.873	.07	.406
3	Blow Lamp	.00	.052	.29	.832	.04	.325
4	Electric Drill	.01	.090	.19	.706	.03	.280
5	Electric Cutter	0.00	0.00	.17	.673	.02	.254

Source: Computed

Rural Artisans mostly use traditional tools. Among them, piercing rod, clipper and are highly in need as Always; Model Structure and Saw are ‘Mostly’ used then Needle & Thread as they can use silver. Among the Modern tools, Blow lamp and Electric cutter are Never used by the Rural artisans. Among the Urban artisans, most

of the listed tools are ‘Sometimes’ used while Model structure, Piercing rod, Clipper and Knife come under ‘Always’ used.

The simplicity of tools is often a result of low financial capital and low production. They stick to traditional methods in the process of production making and also traditional design. The traditional way of slicing bamboo with a knife is still the best and most valid way (Handique, 2010; Malsawmtluangi, 2013).

Other than the above highlighted tools, the following tools are mentioned as modern tools in other studies (Muraleedharan et. al., 2009, Singh & Devi, 2009) such as saw, plane, sanding machine, hacksaw, hand drill and file. Without all these modern tools, the artisan often used sandpaper or the messy wasted part of the bamboo for smoothing the product. Lightly roasting in a fire is also commonly practiced as it can burn the rough and off-fiber.

Tools used and adopted by the artisan can be simple but they still do the magic and give us a charmed and lovely product. The following section will focus on the challenges experienced by artisans in tool use.

Challenges Experienced by Artisans in Tools Use

As the tools used by the artisans are simple and useful for the artisans, it is easily overlooked; they are often not considered as a challenge to the artisans. There are studies that thoroughly explain the challenges of artisans but neglect the tools adopted by the artisans (Solanki, 2008). The simple tools used by the artisans prove that it is possible to get the job done with the primitive tools in our today’s modern technology world.

Skill use in tools as well as tools choice determine a great deal in Handicraft especially the speeding rate of production. So, challenges in tools used are listed: Inability to purchase Cane slicer, Irregular Supply of Electricity, Inability to purchase Electric powered tool, and Lack of skill in use of Modern tools. It is again measured with frequency they met the listed challenges (see Table 4.11).

Table 4.11 Challenges Experienced by Artisans in Tools Use

Sl. No.	Challenge	Locality				Total N = 430	
		Rural n = 371		Urban n = 59		Number	Percent
		Number	Percent	Number	Percent		
1	Lack modern tools to use	14	3.8	5	8.5	19	4.4
2	Inability to purchase cane slicer	6	1.6	12	20.3	18	4.2
3	Irregular supply of electricity	10	2.7	3	5.1	13	3.0
4	Inability to purchase Electric Tool	9	2.4	3	5.1	12	2.8

Source: Computed

Rural artisans' biggest challenge is lack of skill in using Modern tools whether they have it or not. A large number of respondents do not find difficulties with tools they used. Lack of skill in use of Modern tools is the most frequent response, Inability to purchase Cane Slicer (Sliver maker) is another frequent pop-up response as it takes a good amount of time followed by Irregular supply of Electricity and Inability to purchase electric powered tools.

The poor financial condition and the ignorance of the artisans can result in lack of modern tools besides the simple traditional tools validity (Das & Das, 2011; Malsawmtluangi, 2013; Jadhav, 2014; Gupta, 2016, Dey, 2018). Having a cane/bamboo slicer for sliver making is every dream of artisans. Sliver making needs calm and smooth action. It needs patience and tons of practice to be smooth and quick. Even the expert longed for a machine for that. Efforts have been made but not yet bring good results to replace the traditional way of making sliver. The artisans do understand the effectiveness of modern tools. The low quantity production and the higher rate of maintaining the machine do not match. They sometimes borrow the neighbours' tools which is not very pleasing as machines need expertise when it gets spoilt.

Tools use and the challenges in tools used have been discussed with its powers to bring production out of raw materials. Traditional tools are so much valid to the respondents, and other places of India. Modern tools started to enter the realm of handicraft slowly. It might not come in a big wave and might not completely change

the traditional tools, but it will bring good effective changes little by little to the bamboo and cane handicrafts artisans.

The next section will focus on the patterns of Access to Market and the challenges faced in the market by the artisans. Market is the main way to convert all the artisans' hard work, skills, design and ideas into reality. Therefore, the marketing channel plays an important role in exposing the artisans to the outer world than of his own.

4.2.4 Patterns of Access to Market

With simple tools they have, the artisans bring out beautiful things which serve an essential purpose in day-to-day life and could be decorative items. They all have a deep connection with the artisans and the customers. The artisans are largely rural area dwellers and their hands are short to reach larger customers. They need a platform to expose themselves and the market serves that purpose. Market is the simplest way for artisan to get interact with other villages in many rural places which can be seen on earlier studies (Sahadevan, 2009; Malsawmtluangi, 2013). The marketing channel purpose and accessibility has seen that could serve in a varied level. The market system such as local and national market, tourist market and export material given by Redzuan & Aref (2011) give the importance of market in promoting the artisan. Indian handicrafts are rich in nature and have a world market taste. India has made an income from its export revenue and growing with

Accessibility of the market determined a lot in the livelihood of artisans. There are six marketing channels as direct-sale to individuals, local markets, brokers, non-governmental organizations, governmental organizations and private shops. Frequency of using these channels is measured as always, mostly, sometimes and never according to production made (see Table 4.12).

Rural artisans mostly sell their products through direct-sale to individuals, some are selling at the local market when they have more time spare. Those who stay in remote areas depend much on brokers. Brokers collect and buy the product from the willing artisans in the village and sell the product in bigger villages or in a city. There are a few respondents who sell their products to private shops, governmental organizations and non-governmental organizations.

Table 4.12 Pattern of Access to Market

Sl. No.	Market Channel	Locality				Total N = 430	
		Rural n = 371		Urban n = 59			
		Mean	SD	Mean	SD	Mean	SD
1	Direct Sale to individuals	2.44	1.057	2.14	1.181	2.40	1.079
2	Local Markets	.54	1.050	.47	1.006	.53	1.044
3	Brokers	.28	.840	0.00	0.000	.24	.786
4	Non-Governmental Orgs	.01	.155	.58	1.054	.09	.457
5	Government Orgs	.01	.073	.27	.848	.04	.332
6	Private shops	.03	.258	.05	.289	.03	.262

Source: Computed

Urban artisans do not experience the need for brokers. Direct-sale to individuals is “Mostly” adopted; sales to non-governmental organizations, local markets, governmental organizations and private shops are the pattern followed.

Direct sale to individuals is the simplest and the first marketing way. It does not always involve cash money, but it can be in kind like rice, crops, groceries and others. But prices can be low in spite of selling in the local market. Whether higher price rate or low-price rate it is all good to the needy it meets the needs.

Local markets are easier to access for selling products. Customers also easily identified the artisans. Local markets are usually used by the local members; therefore, the production cannot reach a wider area. Smaller the village, the close-knit existence within the locality is strong that could favor the customer to buy for later payment. With regards to the money price of the product, selling in the local market is more preferable for the artisan than selling directly to an individual.

Brokers play an important role in reaching a wider area as the broker is not expected to do the craft work, he/she can meet a variety of people and different villages in order to sell the product. The artisans cannot spend too much time searching for customers, but the broker can. The importance and need of brokers/ intermediaries to rural artisans for a wider market (Wangdi & Meijboom, 2009; Handique, 2010; Malsawmtluangi, 2013; Shah, 2017). Muraleedharan et. al. (2009) also report the important role that the intermediaries play but poor management create problem for the artisan. The broker can pay in advance or after the product is sold off. If the

production is to be sold by the broker, the production reaches the customer to a higher price as the artisans and the broker need to get their share in the process.

Non-governmental organisations (NGO) come in to take steps indirectly from the government or totally outside government ways. In the present study, the non-governmental organisation largely means Hnam Chhantu Pawl, an organisation rising to promote and support the poor economic condition by looking into farmers and all local producers. The NGO stands up openly to all the local producers when they are in need of selling their production. The NGO identifies and encourages the artisans and the other producers also. In this way, the NGO plays a vital role in exposing and bringing a higher platform for the artisans. The NGO acts more than the marketing channel, they can bring developmental work for handicrafts to the artisans. The NGO tries to sell the product according to the quality and looks. The NGO tries to benefit as low as possible and not higher than the artisans in any way, therefore the marketing channel can be better than Local market. The artisans do not need to spend time in the market; the NGO can do the part of reaching the customers.

Governmental Organisation always favors the artisans and gives their attention in a way however the reality can be different. The government does not strongly support but continuously exists to offer and to execute the new schemes, adapting and planned for the future. Government Organisations and government-based organisations function under government therefore the artisans can sell much better than to the broker. The government has better linkage with other districts and government offices. They are expected to be the most favorable marketing channel but the results show otherwise.

Private shops solely depend on a person's interest. They give the best market to the customers, but the artisans' benefits are so much lower than the shop owner. They are easy to access for the customer, for the broker and for the artisans. The shop is for business and not for basic needs; prices of the product can go so much higher that push away many customers.

There are challenges in accessing the market which is discussed in the next section.

Challenges Experienced by Artisans in Market

The previous section highlights the marketing channel for the artisan in Mizoram. These channels are the existence of artisans and so are the handicrafts of Mizoram.

In this section, Challenges Experienced by Artisans in Market are discussed. Market allows the product to travel far and wide. Challenges are there in accessing the marketing pattern. There are commonly two challenges experienced by the artisans. They are Installment Payment and Insecurity. It is again measured with frequency with which they met the listed challenges (see Table 4.13).

In both areas, Installment Payment occurs more frequently than Insecurity. Installment payment takes place when the broker in rural area and customer in urban area cannot pay in full at one time. Insecurity to sell happens sometimes to Rural respondents but not to Urban respondents.

Table 4.13 Challenges Experienced by Artisans in Market

Sl. No.	Challenge	Locality				Total N = 430	
		Rural n = 371		Urban n = 59		Mean	SD
		Mean	SD	Mean	SD		
1	Installment Payment	.01	.073	.02	.130	.01	.083
2	Insecurity	.00	.052	0.00	0.000	.00	.048

Source: Computed

Installment Payment means when the buyer pays the price in two or three shots. The artisans cannot benefit the whole price at once but in a follow up way. This can cause little less income in time and is easier to spend and savings is difficult with little income.

Insecurity is a time when the artisan is not sure about whether the product will be selling off or not. The artisan sometimes needs to take risks in the design or the product itself. Cane and bamboo weave is not like loom weaving or knitting, the shapes and structure need a good touch. It is difficult to produce exactly the same design or pattern for a similar item. Similarity needs to be maintained in the similar item which is also difficult. A time comes when the artisan tries to develop through new design, or the new artisan tries to make a product. It is a big challenge for the poor

artisan whether the product will be sold off in order to recover the time spent and the hard work given to the product. Report from Nepal (Jha & Yadava, 2015) show similar challenges in marketing such as lack of guarantee in selling the products and no support from the government; the other challenges experienced are no fixed price, lack of fixed market, lack of management information system (MIS), lack of institution in marketing.

It is everyone's desire to sell out as soon as possible. This is very much needed by the artisans as they get minimum to meet their living costs. Savings only last till the next sale. Most of the time, selling prices do not meet the time they spend in production making. Therefore, many artisans choose another occupation where they can earn easily through lesser work. Therefore, installment payment and insecurity shake the confidence and development of the artisan in practicing handicraft.

Report from Ethiopia (Mekonnen et. al., 2014) mentioned few marketing challenges such as lack of market assistance programme, lack of infrastructure and lack of demand are the major challenges in marketing.

4.2.5 Access to Government support to Artisan

The earlier section expands the marketing pattern and the importance of a good marketing channel. The artisan needs extra hands more than any other entrepreneur. They have limited mobility due to low levels of financial capital and human capital. The artisan needs the government involvement for their growth, development and mobility as mentioned in the marketing pattern.

The present section highlighted the respondents understanding of support they received from the government. Types of the most likely financial supports are listed as loan, subsidy and loan interest repaid (see Table 4.14).

Financial support is hardly received by the respondents. Loan is seen among the urban respondents and subsidy is seen among the rural respondents.

Table 4.14 Access to Government Support to Artisans

Sl. No.	Form of Support	Locality				Total N = 430	
		Rural n = 371		Urban n = 59		Mean	SD
		Mean	SD	Mean	SD		
1	Loan	.00	.05	.02	.13	.00	.07
2	Subsidy	.03	.16	.00	.00	.02	.15
3	Loan interest repaid	.00	.00	.00	.00	.00	.00

Source: Computed

Here, government support is seen as financially which is the best understanding to the artisans. Government support can be seen in other ways also (Handique, 2010; Malsawmtluangi, 2013; Shah, 2017). The Central and State governments often set up a platform for the artisan to expose themselves. Exhibition, fairs and other kinds of open but limited period exposure have been organized and conducted by the Government and sometimes, other agencies in various districts. Another way of support is implementing skills development training within and outside the states. Capacity building, design workshop, seminar, any other training programmes and developmental strategies for small scale industries are imparted to add human capital and help the individual and the industries to grow. However, these Exhibitions and Training are not necessarily seen as a support system. The reasons could be firstly, the respondents do not mention it unless the researchers said it otherwise. Secondly, for the urban areas artisans without the exhibition the artisans have their own customers and are not worried about sale off. They are already hard working at their best according to the raw material supply they have. Thirdly, most of the time, the design workshop is not as successful as the designer's design and the local taste is very different. Design needs to go along with most buyers who are the the local customers. Fourthly, artisans with little diplomatic knowledge do not understand and utilize the seminar and discussion unless they see the action right away. They might contribute to the system but it is meaningless time wasting and not efficient. The artisans see only themselves and their food, and their social security while the government only sees their product, their capacity for contribution to the country.

Challenges Experienced by Artisans in Accessing Government Support

In the present study, the working conditions of tribal artisans in Mizoram included the challenges experienced by the artisan in accessing government support along with many other challenges that have been discussed earlier in this chapter.

There could be challenges in accessing the available support such as low amount received, lack of awareness about financing system and difficulties in application process (see Table 4.15).

Table 4.15 Challenges Experienced by Artisans in Accessing Government Support

Sl. No.	Challenge	Locality				Total N = 430	
		Rural n = 371		Urban n = 59		Mean	SD
		Mean	SD	Mean	SD		
1	Low amount received	2.94	.34	2.54	1.09	2.89	.53
2	Lack of awareness about financing system	2.93	.41	2.61	.95	2.89	.53
3	Difficulties application processes	2.94	.40	2.61	.95	2.89	.52

Source: Computed

From both areas, all of the listed point received positive response as most of the respondents are not aware of any financial support available for them; they are aware that anything that needs applying for is always difficult such that they hardly keep a record of their work, and those who have enjoyed the support also find it very meagre to increase their livelihood conditions.

There are things that cannot be changed for good with proper financial support. The government had also tried to open up in ways such as New Land Use Policy where the beneficiary received thousands of rupees as a start up support for those who registered themselves as artisan. At first, the number of beneficiaries reached more than four hundred but started declining to less than hundred in four years as per the data given by the government institution. Among the beneficiaries from the eighth districts, the Researcher came to meet only one during the study. Most of the beneficiaries do not engage in cane and bamboo works for their livelihood.

It is impertinent and mandatory to give support to the bamboo artisan of Mizoram with proper and regular maintenance in order to keep the artisan in the profession and grow which in turn can promote the profession of bamboo handicrafts.

A report from Redzuan & Aref (2011) mentioned the effort given by government and numerous government agencies for handicraft industries development in Malaysia. But these are not successful as there were overlapping duties, too much concentration on one aspect and neglecting another and, absence of long plan. Jadhav (2014) mentioned the failure of governments actions as lack of implementation of policies and concentration on the macro perspective suppress the effectiveness of the work, the study also suggests the cooperation between the NGOs and GOs from the grass root could be more effective.

4.2.6 Employment

Bamboo handicrafts can create employment and it can be a source of national income not only to the rural population, but to the nation. But it needs protection, promotion and development from either the state or the central government (Bhat & Yadav, 2016). Handicraft plays a significant and efficient role in the country's economy. It provides employment to a large number of artisans of all kind from rural to urban areas that plays a vital role in foreign exchange for the country (Dey, 2018). In spite of the large artisan population across the country, their unorganized character and low investment makes it vulnerable. Handicraft nature of cultural and traditional heritage open doors to the world for bigger employment opportunity. The plus points (Din, 2041) of handicrafts can be its low capital investment, value addition nature, and light weight make it easier to export with no gender or age bearer.

4.2.6.1 Number of Artisans in the Household

Human Capital includes the members of the family as it expands the strength and ability of an individual, so does the number of artisans in a family. Table 4.16 represents the quantity of an artisan in a household. Overall, there are 430 households. Almost all of the respondent households have one artisan, and only twelve rural respondents' households have two artisans in the house.

Table 4.16 Number of Artisans in the Respondent Household

Sl. No.	Number of Artisans	Locality		Total n = 430
		Rural n= 371	Urban n = 59	
1	1.00	359 (96.7)	59 (100)	418 (97.1)
2	2.00	12 (3.3)	0 (0)	12 (2.9)
	Total	371 (100)	59 (100)	430 (100)

Source: Computed Figures in parentheses are percentages

Handicraft is the beginning of making material needs, therefore, it has been passed on from generation to generation. The rural respondents show a larger number of artisans in a family as compared to the urban respondents which is expected as communities are more close-knit in rural areas than in urban areas.

4.2.6.2 Level of Employment in Bamboo Crafts

The role Bamboo crafts play in providing income generation can be determined by learning the level of employment it creates annually. Employment availability can be classified into three groups such as low-level group which will include 5.01 to 29.09 days of work, moderate-level group will include 29.10 to 63.21 days, and high-level group 63.22 and above days (see table 4.17).

Table 4.17 Level Household Employment in Bamboo Crafts

Sl. No.	Level	Locality		Total n = 430
		Rural n = 371	Urban n = 59	
1	Low (-5.01 - 29.09)	268 (72.2)	36 (63.2)	304 (71.0)
2	Moderate (29.10 - 63.21)	75 (20.2)	13 (22.8)	88 (20.2)
3	High (63.22+)	28 (7.5)	10 (14.0)	38 (8.8)
	Total	371 (100)	59 (100)	430 (100)
	Annual Household Mean Man-days of Craft Employment	28 ± 32	37 ± 45	29 ± 34

Source: Computed

The pattern of Level Household Employment in Bamboo Crafts is quite similar in both areas. Majority (71%) of artisans have low level, a fifth (20.2%) are Moderate and only 8.8 percent have high level of household employment. In Rural areas, 28 to 32 days are the Mean days of working in Handicraft while it is higher in Urban areas (37 to 45 days).

4.3. Lived Experiences of the Tribal Artisans: Some Case Vignettes

In this section some case studies of the lived experiences of artisans are presented so as to present the point of view of the artisans.

Case I: A Women who Weaves Thul

Pi Hnuni is a widow living with her daughter's family. She depends on her handicrafts for living. Her educational level is only till Class V. After her husband passed away, she took up handicraft as an income source. She is 60 years old and lives in the sub urban area of Aizawl.

She started out alone and then with her daughter. Because of her skills in producing beautiful and fine products, she gets selected during exhibitions and fairs by customers, and is now able to impart training to others and earn a few extra wages. She also practices cultivation in a small area to support the house with green leaves and vegetables.

Her product *Thul* price ranges from Rs. 500/- to Rs 10000/- depending upon the size, and detailed design. Presently, she is the only one practicing normal size Thul making besides her trainees. She was invited to many craft fairs by Government Agencies and played an important role. She is a State Awardee but, in her perception, she is forgotten and recognized only when such events occur.

Pi Hnuni lives a normal lifestyle in her locality and is well-known as she worked hard in handicrafts. Even the artisan community in their area show respect to her not only because of her age, but also for her skill. She enjoys imparting training and getting trained for new designs and new approaches, participating in seminars and exhibitions.

Case II: A Lady Artisan who trains Artisans

Mrs. Mawii is a 57 years old Mizo woman living in Aizawl. She has engaged in handicraft work since 1986 after getting proper training from the government training centre. She is working with the Government and is currently providing training in this area. She is the breadwinner for her family of four members by earning Rs. 20,000 approximately. She barely has any formal education and her entry into the handicraft industry was motivated by the availability of stipend rather than her genuine interest in craftsmanship. Initially she was not interested in being a trainer and now she has been imparting training for the last 25 years. She has no desire for her children to take up Handicraft as their career. As she spent most of her time with handicraft, her husband has started helping and assisting her after a couple of years of apprenticing.

She is good at handicraft and produces smooth and fine products. Therefore, she was selected as a model artisan by HnamChhantu Pawl, an NGO to produce export quality *Khumbeu*. This export quality product cost between Rs. 800/- to Rs.2000/-. She has become the best quality '*Khumbeu*' weaver in the country.

She obtains raw materials from an individual supplier. She reported that it is difficult to get a fine quality cane in abundant supply. If the quality of raw material is not good it is very difficult to produce a fine product because splitting, slicing and processing the raw materials largely depend on its quality.

She has poor vision that sometimes causes her to pause from her handicraft work and rest for a day or even a week to gain energy. However, she usually did not realize her weak health due to sincere concentration in her work.

She has participated in many trade fairs and exhibitions taken place within and outside the State of Mizoram by performing a live demonstration of *Khumbeu* making. She found those trade fairs and exhibitions useful because she observed a variety of handicraft products that could also be practiced in Mizoram.

To her, the prices of handicraft products are usually low, which loses the value of artisans. She is concerned that young people are not interested in finding employment in the handicraft sector where there is so much work to do. She suggests that a carefully planned training programme on handicraft for youth might bring improvement and development of traditional handicraft in Mizoram.

Case III: A happy Artisan

A Mizo man of 65 years old, Mr. Lawma is widowed and lives with his school going grandchild. With 30 years of experience, he is now one of the most popular Paikawng maker in the village of Pangzawl. After his wife died, he ended up weaving bamboo and left the farm to his sons who live nearby.

Unlike many of the cases, Pu Lawma found nothing to complain about weaving bamboo. To him, through bamboo weaving he provides the neighbours and people in need of that particular product. He gracefully accepted his handicraft work as his mission to accomplish as long as he is capable.

He has not attended any fairs and has no other exposure. His market is within the village and sold his product if passersby from another village happen to see it. However, there is always a demand for his work to keep him busy everyday.

With his age, he finds it difficult to collect raw materials from the forest as he used to practice earlier. His son would bring it for him from the forest when he finds good quality bamboo. He usually sells one product at a price of Rs. 250/- as this is the rate followed in the village.

Case IV: Bru making Mizo handicraft as an income source

Mr. Liana, 31 years old belongs to Bru tribe and lives in the rural area of Kolasib District. He lives with his wife and two children. In his place, everyone has a simple built house without separate bedrooms and no furniture. He earns his livelihood from handicrafts and daily labour. He earns around Rs. 3700/- from handicrafts monthly. Since there is no other work to take up in his Bru village, he spends most of his time in handicraft as others do. He learned to weave *Emping* from his friends through observation and has 15 years of experience. Sometimes he would also work in MNREGS. There is no handicraft outlet in the rural area other than brokers who deliver the products to urban area, mostly Aizawl.

His livelihood coping strategy is seeking support and help from his relatives. His poor health prevents him from working in the field. Therefore, he stays at home and concentrates on handicraft.

Case V: Little earning and ill health

Pu Hrang, 70 years of age is one of the few artisans who inspired his son and other family members to engage in handicraft. They live in the sub-urban area of Aizawl city. The family of 10 members depends on daily labour and handicraft work. They live a simple life and are busy with their handicraft work.

Initially, Pu Hrang used to weave Emping, Thlangra and Thul, but with his ill health condition he can barely involve anymore in handicraft work but his wife and son helped him. The whole family is involved whenever they can. They also work as daily labour whenever they find work to support the family. They continue to produce modern items such as flower vases of different designs, earrings, and other simpler items in small quantities.

Pu Hrang with his family had participated in various exhibitions within and outside the States. But they cannot have savings as they earn little. In matters of illness, it is hard not to ask for financial help from relatives and good friends. Therefore, in order to keep themselves out of debts they need to look for other work.

Case VI: A resourceful pensioner

Pu Khuma is 67 years old and is a pensioner. He used to work in the government sector before he retired. They are a family of 6 members who live in Khumthung, Serchhip District. His monthly pension and his son's wages are supplemented by the craft he produces to act as the financial capital of the family.

He started to gain interest and learnt handicraft in 1995 from observing other artisans. As he chooses the easier pattern among Em, he can finish two *Em-Awng* in a week. He earns and spends quality time by weaving bamboo.

Em-Awng is a modified form of *Emping*. *Emping* need more time and more raw material. It is also more beautiful than *Em-Awng*. From the look itself *Em-Awng* is not smooth, as the name tells it is not closely weave and rough which. It is easy to make, and it receive less care than normal basket.

Case VII: Educated and Imparted to other

Pu Chala is 77 years old with an educational qualification of Class X. He used to work in the government sector and has a pension to support the family. He is living in his own house on the hilly area of Baktawng.

He took up handicraft work as he believes it is important for a man to be able to support the family by making some traditional handicrafts. So, he learnt and started to make handicraft after the age of 40. He can make *Em-ping*, *Em-awng*, *Paikawng*, *Khumbeu*, and non-selling items like *Ai-awt* – a trap and carrier of crab. He considered himself starting late but he is now helping the village by producing handicrafts. As he worked most of the time in crafts, his grandson took up the process and started to weave his own *Ai-awt* when he wanted to catch a crab from the river.

As he is getting older, Pu Chala cannot work efficiently as in the earlier days, but there are none who are likely to replace him in the trade. He observed and experienced that the traditional trend of bamboo craft disappearing more and more in Mizo society.

Case VIII: Man who weave Khumbeu

Pu Thanga lives in Sazep with his family. He is in his 70s and has studied upto 9th standard. His wife and sons work mostly in their field and other daily work.

Pu Thanga is a businessman and was also engaged in the farm. He is confined to *Khumbeu* (hat) weaving but does not weave *Khumbeu* for sale but for himself. However, they heard the price of the high quality *khumbeu*, which was worth at least between Rs 800/- to Rs. 1000/- when the normal *khumbeu* cost not more than Rs. 400/- to Rs. 500/-. So, with a business mind, he started to indulge more in *Khumbeu* business from around the year 2010. He is now one of the most important producers of the high quality *Khumbeu* and his main market is an NGO – Hnam Chhantu Pawl, Aizawl. Very often, he also sells to an individual who personally requested him.

The good price *khumbeu* is also quite cheap as compared to the labour involved therefore, people are not attracted to join him in producing *khumbeu*. Although the product is beautiful and good, only few wealthy men will prefer it from the normal one. Many people do not see the worth of spending as much as a thousand rupees on a head accessory even though it is considered a traditional item.

Case IX: A Lady Artisan

Te-i is a spinster of 42 years from Hnahthial village. She lives with her brother's family of seven members. She has always had a passion for craft since her childhood. She used to help out her friends at school when they had craft work to do. She finished her matriculation and dropped out from school as she had to help her parents.

She is well known in the village for her skill and work on handicraft. Her brother is also aware how good she is and how she started without any help. She started when she was about twelve years old when she used to observe her father's work; and sometimes when he was away with other work, she would try and continue to finish. She is also known to the Government sector and had been employed as an instructor but her pay was not much better than working by herself, and such employment bars her from doing other things she used to do such as helping the family in the carpentry shop or on the farm. So, she decided to leave the Government sector as she sees no future.

She is constantly working with her brother in his carpentry work and providing craft items when the villagers ask for it. Presently, she has difficulty in acquiring raw material as cane is not found easily.

Case X: An Artisan Couple

Pu Ramhluna and his wife are artisans of Hmuntha village. The couple is in their middle age. Pu Ramhluna and his brother learnt the process from their father. His wife, Pi Tlani is more involved than her husband in bamboo craft which she learnt from her grandfather as she loved spending her times with him. Now, the village depends on them when they need bamboo craft. Apart from handicraft, they practice black smithy, cultivate the land and also piggery. The husband, Pu Ramhluna produced *Empai*, and Pi Tlani produced *Thlangra*, *Paikawng*, *Em-awng* and *Hnam*. There is always one or two orders to work if they can spare time. Bamboo weaving needs attention and dedication so one has to sit and work continuously while making an item. Handicraft needs passion and time, keenness.

Though they earn income from handicraft they often refuse to practice because of their busy schedule in their cultivated and other household chores. Therefore, it is not always preferable for a responsible man that favours him to take up other jobs in order to feed the family.

Case studies explains the importance of an artisans to the family, to the society and to the government also no matter where they are coming from. Whether the artisan is a teacher, a simply man or a eminent artisans, they are treasure to the society . They are the exemplary artisans for other artisans in their dedication to handicrafts works. They are the most experienced artisans who have been engaged in handicrafts for more than 20 years. They highlight the potential of an artisan for skill upgradation, not only that, innovation of design in a positive way and in a negative way. Even after in their retirement year from their professional job, the could earn some amount of money from handicrafts and added the household income that helps them feel responsible to the family. With more income, and improvement with the assets, living conditions is likely to improve. These cases have gone through thick and thin, but keep holding to their artistic profession with all the challenges they have experienced. They have preserved the tradition and pass on to the next generation. The cases also showed the year long employment that an artisan can work as along as the artisan is willing to.

The present chapter highlighted the structural bases, the working conditions and lived experiences of tribal artisans in Mizoram. Structural bases presented the demographic, familial, social, economic profile and demographic composition of artisan's households. The working conditions described the pattern in which the rural and urban areas artisan pursue their work from how many members are involved in handicrafts work, level of employment handicrafts generate, collecting the raw materials, the pattern and challenges, all related issues for smooth functioning of artisan to engage in handicrafts.

The following chapter will present the pattern of livelihood assets, pattern living conditions and the relationship between the livelihood and living conditions of the artisans.

CHAPTER V

LIVELIHOOD AND LIVING CONDITIONS

The previous chapter described the structural bases, the working conditions and lived experiences of the artisans in Mizoram. In the present chapter, the patterns of livelihood, challenges, strategies, assets and living conditions of the artisans are discussed from a sustainable livelihood perspective. The SLA directs a way to focus on what is needed to be seen so as to understand the livelihood and living conditions.

In this chapter, livelihood is classified into livelihood assets such as natural capital, physical capital and financial capital, while human capital is examined in the previous chapter through structural base characteristics. Natural capital is examined with land and livestock possessed; physical capital focuses on the pattern of ownership; financial capital takes household savings and debt. Social capital is not looked into in this present study. But, with the help of earlier studies (Malsawmtluangi, 2013; Sailo, 2015) a line can be drawn as a larger population of the artisans come from rural areas, and even artisans from urban areas still live in close-knit communities and are likely to show a positive social capital.

Living conditions are measured using household income and household expenditure. Income determines the way of living as well as household expenditure also has much impact on the household. Living conditions in rural areas are much lower than in urban areas because the amount of money earned and money spent for everyday needs show a huge difference. More income usually brings better living conditions. Life is easier, healthier and of a higher standard. It has been often said in other studies (Mottaleb, 2008; Solanki, 2008; Muraleedharan et. al., 2009; Sundriyal & Sundriyal, 2009; Handique, 2010, Malsawmtluangi, 2013) that artisans can barely earn a living and have poor living conditions. They often search for better jobs for a better livelihood by leaving handicraft making. This has led to decreasing numbers of artisans not only in Mizoram, but also all over India. Living conditions and livelihood depend on each other as better livelihood results in more income and thus changing the way of living.

Challenges can mend or crush an individual in his/her way of life. No one escapes challenges in our lives; they can come in different forms to anyone. The present study tries to understand the challenges experienced by the artisans in earning a beard.

5.1 Livelihood Challenges Experienced and Strategies

Artisans are simple people and their challenges are not complex as compared to more privileged households. But these challenges can be a burden depending upon the person's experience and physical condition. The artisans' challenges based on working conditions have been explained in the previous chapter such as the quality and availability of raw materials and tools; and the marketing channel in converting the artisans' work into a livelihood. Larger numbers of authors focus on the marketing part and the work-based livelihood challenges with similar results found in the present study.

Apart from the mentioned working condition base challenges, the present section looks into the livelihood challenges experienced daily. These livelihood challenges could be physical or mental. Bamboo artisans are a poor section in the society where they work hard for livelihood. They are ignorant and receive only a low-level standard of education. Though it has been many decades since Bamboo has served people's livelihood in many ways (Muraleedharan et. al., 2009; Malsawmtluangi, 2013; Dey, 2018; Lalrindika, 2020) yet bamboo handicraft or bamboo industry is still not the first choice of the able and well-educated person's choice of livelihood. Yet, the artisan product imbued with traditional patterns is priceless.

Livelihood is also simply explained as the ability, strength and mobility to survive; therefore, the livelihood challenges and strategies can be different (Sahadevan, 2009). For an artisan community with low income and scarcity of raw material and difficulties in collecting raw material alone are good enough to give up handicrafts work. Even though the present artisans try to keep up with handicraft work, low-level participation from the younger generation shows how large the economic challenges could be. The listed challenges show the vulnerable situation of the artisans in earning a livelihood.

5.1.1 Livelihood Challenges

Everyone struggles with livelihood challenges. It is the human desire to have a secure income and savings that can be used in such times as illness or unfavourable situations. The level of security might be different. But livelihood does not hold the power of happiness of an individual. Therefore, we often find happy and content people from wage labour who earn minimum wage. Materialism does affect the needs and raises the need for better livelihood. Studies on Mizoram (Malsawmtluangi, 2013; Zaitinvawra, 2014; Sailo, 2015) show that ownership of land is an investment or security. In urban areas, land holds more value than in rural areas and is difficult to own.

Body stress and other physical pain are commonly known challenges experienced by artisans (Malsawmtluangi, 2013; Bhat & Yadav, 2016; Dey, 2018) and in the present study as well. Low price with high production rate of items is experienced by the artisans which often led to giving up the work for another job (Vidyarthi, 1985; Planning Commission, 2005; Mottaleb, 2008; Muraleedharan et. al., 2009; Sahadevan, 2009; Sundriyal & Sundriyal, 2009; Das & Das, 2011; Malsawmtluangi, 2013; Jadhav, 2014). Handique (2010) examines the challenges of handicrafts artisans in Assam mostly based on the working conditions of artisans. Challenges experienced by artisans from Mizoram and Assam are not so different as both areas face challenges with regard to the availability of raw materials, tools, marketing, price, transportation and design.

The present study on livelihood challenges is wide-ranging. There are fourteen types of livelihood challenges faced by the artisans which are drawn from earlier studies (Malsawmtluangi, 2013) to explore the challenges (see table 5.1). There are slight differences in the challenges of the present study with the earlier study done by the author in which there has been mention of a lack of respect for handicraft works, absence of a specific workplace and limited training period. However, this is a valid point as artisans are slowly vanishing in rural areas and urban artisans cannot work at home as desired because they do not have enough space at home to be used as a common facility centre to work with all the mess they made while working.

Artisans used to have continuous or frequent complaints about health issues that cannot be specifically mentioned but do hinder the artisans from working properly. Handicraft needs constant sitting and engaging in the work which requires time and patience. It is difficult to work properly when there is some bodily ailment. The artisan cannot mention the exact health issue as it is more a mixture of different ill health conditions. Poor health is the most experienced challenge among the artisans constituting 28 percent overall. Poor health as a challenge is experienced more by the rural artisans than the urban artisans with slight differences.

Table 5.1 Livelihood Challenges Experienced by Artisans

Sl. No.	Challenges	Locality				Total N = 430	
		Rural n = 371		Urban n = 59		Number	Percent
		Number	Percent	Number	Percent		
1	Poor Health	104	28	17	29	121	28
2	Poor Eye-sight	96	26	18	31	114	27
3	Back and waist Pain	68	18	15	25	83	19
4	Low wage	60	16	10	17	70	16
5	Distraction due to Household Responsibilities	57	15	8	14	65	15
6	Effect of Old Age	50	13	9	15	59	14
7	Body stress/pain	20	5	9	15	29	7
8	Low Demand	20	5	6	10	26	6
9	Scapular pain	11	3	6	10	17	4
10	Stomach Problem	10	3	1	2	11	3
11	Disabled	6	2	3	5	9	2
12	Unable to sit for long period	6	2	1	2	7	2
13	Catching Fever due to work	5	1	0	0	5	1
14	Lack of Interest	1	0	1	2	2	0

Source: Computed

Artisans need good eyesight to see and count the pattern of product design. Without strong and healthy eyes, it is difficult to work as a bamboo handicraft artisan. Poor eyesight needs a good light source. It is a challenge for them to work under electric light during night time therefore their night hours are wasted. The respondents with Poor eyesight constitute 27% of the respondents. Urban artisans suffer more than rural artisans with only a little difference.

It is very relaxing to stay in a bad posture, sometimes it could be due to work and it could be out of habit. Everyone needs to maintain body posture. The artisans also bend their neck and their back to curve in while working. This working posture does have an impact on the person such as back and waist pain. Low wage is the third most common challenge experienced by artisans in pursuing livelihood. Distraction due to household responsibilities and the effects of old age are the other challenges that are experienced by a large number of artisans in both areas.

The other challenges such as body stress/pain, low demand and scapular pain are more experienced in urban areas than the rural areas.

Traditional handicraft needs strength to make a curve or round and bend the bamboo strip in the process. It is even more challenging for the aged and the physically challenged. Modern handicraft is softer than traditional handicraft. It can be made by all working ages, including aged persons. However, the challenge is that it requires a stable position and healthy eyesight. Handicraft needs continuous work otherwise the product loses its touch and cannot look beautiful as it is supposed to be.

The challenge of lack of interest is explained in detail. Handicraft work cost is high as it takes time but the product price is low. When higher prices are tagged on items in relation to the product quality and finish, buyers frequently complain about the higher price which discourages the artisans and many artisans start to lose interest due to low self-esteem. Since handicraft products are durable and last a long time, demand is often low which often pushes the artisan to shift to other forms of livelihood.

Challenges faced by handicrafts artisans are also listed by other authors which is quite similar to the present study including the working conditions of artisans. Decreasing demand as a result of changes in the taste and interest of people, changes in lifestyle and culture, competition with the latest machine-made products of large

industries, problems of quality and durability due to being handmade, gaining less for hard work, middlemen earning a huge profit, the new generation not interested in handicrafts, lack of infrastructural facilities, improper implementation of government schemes/ programmes, irregularity in employment lead to handicraft losing its original form (Bhat & Yadav, 2016; Shah, 2017). Similar vulnerabilities of artisans are seen in the present study.

Artisans from rural areas are fortunate as they can grow vegetables on their farm and spend less money on vegetables. The agricultural land, big or small provides just enough to save them from hunger but is too small as a form of livelihood. Poverty is a result of structural and personal failings that touch an individual personality, self-esteem and strength. That slowly prevents the individual, so his/her family often withdraw from community life (Pawar & McClinton, 1999). Withdrawal and lesser participation in a community limit an individual from attaining knowledge about his/her environment, therefore, they lack strategies and planning to solve the continuous challenges and difficulties that come in the way. They do not have long-term plans to solve or minimize the challenges they have experienced. The innocent artisans look for quick strategies that can be seen below. However, for those with low income and living in remote areas, savings is difficult and looks impractical.

5.1.2. Livelihood Strategies

The respondent artisans follow the quickest strateg(ies) they know to escape poverty. Livelihood strategies may be varied and include supporting each other in their activities and choices they follow for livelihood. It can be explained as the slow effective cycle that the household members practice to meet the family needs. The member might be involved in different works and places but work for the family (DFID, 1999). Among the respondents, the head of the family plays an important role as the family member listens and follows his/her way.

There are a few strategies which the rural areas of Mizoram have followed in times of crisis. These strategies include minimizing expenditure, cultivating land, taking up alternative jobs, livestock rearing, savings and investment (Zaitinvawra, 2014; Sailo, 2015). But to the respondent artisans, these are the normal livelihood they tried to afford but hardly achieve.

Table 5.2 shows the strategies that are adopted by the artisans to survive. They do not provide a well-planned strategy but the social support they seek. Though many survive without seeking extra support, earlier studies on livelihood have reported social support as one of the coping strategies in times of need in Mizo society (Malsawmtluangi, 2013; Zaitinvawra, 2014; Sailo, 2015).

Table 5.2 Livelihood Strategies: Social Support Used by Artisans

Sl. No.	Strategies: Social Support	Locality				Total N = 430	
		Rural n = 371		Urban n = 59			
		Number	Percent	Number	Percent	Number	Percent
1	Support from Relative	8	2	5	8	13	3
2	Loan from Broker	9	2	1	2	10	2

Source: Computed

The artisans have minimal life needs on most days, therefore, seeking support from relatives is the most common and the easiest, and could be the only way they know to break free from their difficult time. The other strategy that the artisan adopted is taking loans from a broker as an advance payment of their product. As shown in Table 5.2, no matter how difficult their life seems, a little more than a fifth (23%) mentioned the strategies they adopted. This could be due to their well-being challenges being more physical.

Handicrafts can be said to pass on from generation to generation and, it is confined within the society, and between neighbours. Therefore, many of the handicraft product patterns are similar in a way and imbibe cultural values. Because of this close-knit relation within the society, lending and borrowing of needs from food to any other household needs is not a new practice.

In rural areas, the broker serves an important role. Intermediaries are often pictured as a huge problem for the artisans. They are seen to get more profit rather than the artisan (Shah, 2017). But, putting aside this, the broker/intermediary does help and give hands to the innocent artisans who cannot have spare time to travel or do business while working with the real bamboo works. The broker or the intermediary makes sure the product will be selling off with his/her time while the artisan can concentrate on production, making work or collecting raw materials. It can be any

other engagement rather than spending time and energy looking for buyers. The broker started his/her business because of the handicraft's product. The artisan has a positive relationship with the broker. They co-operate and earn a more stable livelihood. They understand the situation and help each other in times of need.

The following section will discuss the livelihood assets. The livelihood challenges of the present study clearly showed the presence of physical health issues and inadequate appreciation from others. The respondents' challenges related to production from raw materials to marketing have been discussed in the earlier chapter. The livelihood strategies are also discussed and only a few respondents are found to reach out to others for cash money. With little they earn, they manage to meet their economic needs.

The livelihood assets of the respondent artisans will be discussed based on the Sustainable Livelihood Framework. Livelihood assets are not of much concern to the artisan as seen in a previous study (Malsawmtluangi, 2013). Land is one of the most important assets that a man could have as it can provide crops and can be used for livestock rearing to meet household needs and for livelihood (Malsawmtluangi, 2013; Zaitinwawra, 2014; Sailo, 2015). The various assets owned and used by the respondents will help in understanding the livelihood of respondents. What they own and consume will provide how much the artisans require for their livelihood.

5.2. Livelihood Assets

In the previous section, the livelihood challenges and strategies are discussed. It has shown various challenges that artisans have to overcome in their life. Though bamboo handicrafts provide a livelihood to a number of artisans yet their living standard is low and the handicraft sector requires attention that could give the artisan their worth in holding the tradition.

With the application SL approach, Livelihood Assets are identified and the pattern of each asset is determined to explain the artisan resources for livelihood. The following livelihood assets will be determined viz. natural capital, physical capital, financial capital and human capital. Livelihood assets cover the area which influences and to a large degree, defines the options and constraints available to households and

individuals in their livelihood strategies. Livelihood assets are either controlled directly by households/individuals or include publicly owned assets and more intangible assets related to social and cultural relations.

5.2.1 Natural Capital

The natural resource stocks from which resource flows and services (such as land, water, forests, air quality, erosion protection, biodiversity degree and rate of change, etc.) useful for livelihoods are derived. It is of special importance for those who derive all or part of their livelihoods from natural resource-based activities, as it is often the case for the poor stakeholders, but also in more general terms since good air and water quality represents a basis for good health and other aspects of a livelihood.

5.2.1.1 Access to Natural Capital: Pattern of Land Possession

Respondents' strength of Natural capital with land possession is evaluated. Most respondents find it difficult and could not provide the exact area of the land they own or use. Table 5.3 shows the land possession pattern in terms of No title/Community Land, Temporary Pass, Periodic Land Pass, Land Settlement

Table 5.3 Artisans' Access to Natural Assets: Pattern of Land Possession

Sl. No.	Form of Land	Locality				Total N = 430	
		Rural n = 371		Urban n = 59		Mean	SD
		Mean	SD	Mean	SD		
1	No title/Community Land	1.52 (86.1)	0.898	1.31 (81.1)	1.133	1.49 (85.5)	0.936
2	Temporary Pass	0.09 (5.2)	0.385	0.05 (3.2)	0.289	0.09 (4.9)	0.373
3	Periodic Land Pass	0.02 (1.4)	0.237	0.05 (3.2)	0.391	0.03 (1.6)	0.263
4	Land Settlement Certificate	0.13 (7.3)	1.100	0.20 (12.6)	0.484	0.14 (8.0)	1.037
5	Size of Landholding	1.77 (100)	1.199	1.61 (100)	0.947	1.75 (100)	1.168

Source: Computed

Figures in parentheses are percentages

It can be seen that the majority (85.5%) do not possess land and depend on Community land. Only 7.3 percent of rural respondents and 12.6 percent of urban respondents own a land of their own.

5.2.1.2. Access to Natural Capital: Pattern of Livestock Ownership

Livestock includes piggery, poultry, cow, goat, other livestock and fish. Here, Other livestock refers to any other livestock other than the mentioned ones such as duck and buffalo. Piggery and poultry are the most common livestock in Mizoram, cow, goat and fish are another livestock that for consumption and for resources (Malsawmtluangi, 2013; Zaitinvawra, 2014; Sailo, 2015). Livestock rearing is more popular among rural artisans as compared to urban artisans. Livestock worth is analyzed with mean value (see Table 5.4).

Table 5.4 Artisans' Access to Natural Assets: Pattern of Livestock Ownership
(Value in Rs)

Sl. No.	Livestock	Locality				Total N = 430	
		Rural n = 371		Urban n = 59		Mean	SD
		Mean	SD	Mean	SD		
1	Pig	3229 (80.5)	4912	3390 (63.7)	5285	3251 (77.6)	4959
2	Poultry bird	475 (11.9)	1376	373 (7.0)	963	461 (11.0)	1326
3	Cow	243 (6.0)	2161	1525 (28.7)	8673	419 (10.0)	3794
4	Goat	27 (0.7)	242	34 (0.6)	260	28 (0.7)	245
5	Other Livestock	22 (0.5)	367	0 (0.0)	0	19 (0.4)	341
6	Fish	15 (0.4)	202	0 (0.0)	0	13 (0.3)	188
	Livestock	4011 (100)	5621	5322 (100)	9671	4190 (100)	6332

Source: Computed

Figures in parentheses are percentages

Rural artisans, livestock have a mean value worth Rs. 4,011.00 and the urban artisans' Livestock mean value is Rs. 5322.00. The huge difference can be understood when taking in the number of artisans from both areas. The most common livestock is Piggery constituting more than two-thirds (77.6%) of all livestock owned by artisan households while Poultry is only a little more than a tenth (11%). Animal rearing is

practiced in more varied forms by rural artisans and urban artisans comparatively do not involve much with rearing livestock however the mean value of their livestock is higher as compared to rural households.

5.2.2 Physical Capital

Physical assets comprise the basic infrastructure and producer goods needed to support livelihoods, such as affordable transport, secure shelter and buildings, adequate water supply and sanitation, clean, affordable energy and access to information.

Table 5.5 Artisans' Access to Physical Assets: Pattern of Ownership
(Value in Rs)

Sl. No.	Asset	Locality				Total N = 430	
		Rural n = 371		Urban n = 59		Mean	SD
		Mean	SD	Mean	SD		
1	House/Building	11854 (48.2)	18030	38203 (52.7)	93800	15470 (49.7)	39399
2	Television	3081 (12.5)	3687	5780 (8.0)	4169	3451 (11.1)	3865
3	Telephone / Mobile Phone	2190 (8.9)	1469	4280 (5.9)	4124	2477 (7.9)	2163
4	Household Furniture	1865 (7.6)	1512	5478 (7.6)	9730	2361 (7.6)	4040
5	Vehicle	1321 (5.4)	7720	5508 (7.6)	15776	1895 (6.1)	9335
6	Fridge	1628 (6.6)	5140	3000 (4.1)	2871	1816 (5.8)	4912
7	Household Utensil	1399 (5.7)	1270	3632 (5.0)	5498	1706 (5.5)	2464
8	Cooking Gas	822 (3.3)	1186	1910 (2.6)	1351	971 (3.1)	1265
9	Jewel	76 (0.3)	410	3692 (5.1)	11303	572 (1.8)	4355
10	Washing Machine	329 (1.3)	3241	1059 (1.5)	2633	429 (1.4)	3172
11	Radio	9 (0.0)	122	0 (0.0)	0	8 (0.0)	113
	Physical Assets	24575 (100)	29181	72542 (100)	128938	31157 (100)	57054

Source: Computed

Figures in parentheses are percentages

The physical assets of an artisan household in the present study are House/Building, Television, Mobile Phone, Household Furniture, Vehicles, Fridge, Utensils, cooking gas, Jewel, Washing machine and Radio. The Physical Assets are evaluated with a mean value in Rupees (see Table 5.5).

There is a wide difference between the urban artisans and the rural artisans with the net worth of Physical assets. Rural artisan household physical asset is expected to reach Rs. 24,575.00 while the worth of urban artisans' household physical asset expectation is Rs. 72,542.00. The pattern is quite similar in both areas depending on the assets' importance to the family. House/Building value is almost half (48.2%) in Rural areas and more than half (52.7%) in Urban areas.

Among the listed assets, Radio is the only asset that urban artisans do not own but is owned by rural artisans. The value of assets comparatively differs as also the importance of assets such as Vehicle and Jewel. The urban artisans have better access to physical capital than the rural artisans.

5.2.3 Financial Capital

Financial capital means the head resource that people use to achieve their livelihood objectives. It is made up of the availability of cash or equivalent that enables people to adopt different livelihood strategies. Two main sources of financial capital can be identified as Available stocks comprising cash, bank deposits or liquid assets such as livestock and jewellery, not having liabilities attached and usually independent of third parties; and regular inflows of money comprising labour income, pensions, or other transfers from the state, and remittances, which are mostly dependent on others and need to be reliable.

5.2.3.1 Financial Assets: Household Savings

Financial Capital means the financial resources that people use to achieve their livelihood objectives and it comprises the important availability of cash or equivalent that enables people to adopt different livelihood strategies. Two main sources of financial capital can be identified as Available stocks comprising cash, bank deposits or liquid assets such as livestock and jewellery, not having liabilities attached and

usually independent of third parties; and Regular inflows of money comprising labour income, pensions, or other transfers from the state, and remittances, which are mostly dependent on others and need to be reliable.

Financial Assets include Cash in hand, Bank deposit and other means of saving such as Insurance. Most respondents do not feel comfortable sharing information about their savings (Table 5.6).

The total Household savings of rural artisans is Rs. 2,215.00 and urban artisans Household savings reached Rs. 12,064.00. The difference is quite large, which explains the poor state of the rural artisans. Cash in hand is the major financial capital of half of the respondents with the rural artisans constituting three fourth (71.2%) and the urban artisans constituting less than two fourth (39.5%). Bank savings by rural artisans is as low as one-fifth (28.7%) while urban artisans' bank savings is three-fifths (60.5%). Life insurance is absent in urban areas and is as low as 0.1% in rural areas.

Table 5.6 Artisans' Endowment of Financial Assets: Household Savings
(Value in Rs)

Sl. No.	Form	Locality				Total N = 430	
		Rural n = 371		Urban n = 59		Mean	SD
		Mean	SD	Mean	SD		
1	Cash in Hand	1576 (71.2)	1038	4766 (39.5)	9358	2014 (56.5)	3738
2	Commercial bank	636 (28.7)	1427	7288 (60.5)	18125	1549 (43.4)	7171
3	Life Insurance	3 (0.1)	52	0 (0.0)	0	2 (0.1)	48
	Household Savings	2215 (100)	2134	12054 (100)	24839	3565 (100)	9941

Source: Computed

Figures in parentheses are percentages

5.2.3.2 Financial Assets: Household Debt

The household debt found in grocery shops, money lenders, friends & relatives, brokers, commercial banks and cooperatives provides the financial assets as Household Debt (see Table 5.7). The number of debts is given as the mean rupee's value.

Table 5.7 Artisans' Endowment of Financial Assets: Household Debt
(Value in Rs)

Sl. No.	Form	Locality				Total N = 430	
		Rural n = 371		Urban n = 59		Mean	SD
		Mean	SD	Mean	SD		
1	Grocery Shop	191 (30.2)	396	631 (72.7)	2631	251 (37.9)	1046
2	Money Lender	202 (32.0)	1423	85 (9.8)	651	186 (28.0)	1344
3	Friends & Relative	186 (29.5)	639	153 (17.6)	611	181 (27.4)	635
4	Broker	40 (6.3)	262	0 (0.0)	0	34 (5.2)	243
5	Commercial Bank	7 (1.1)	107	0 (0.0)	0	6 (0.9)	99
6	Cooperatives	5 (0.9)	104	0 (0.0)	0	5 (0.7)	96
	Household Debt	631 (100)	1564	868 (100)	2743	663 (100)	1771

Source: Computed

Figures in parentheses are percentages

The mean value of Household debts of the rural respondent is about Rs. 631 and of urban respondents is around Rs. 868. Urban artisans spent more on food while Money lenders provide good support to the Rural artisans. Urban respondents have the highest debt to grocery shops which is almost three fourth (72.2%) while Rural respondents have the highest debt to Money Lenders. Urban artisans can manage better than Rural artisans as Urban artisans do not have problems regarding debts with Brokers, commercial banks and cooperatives.

The financial capital differential shows a wide difference between artisans from rural and urban areas. Rural artisans used three sources effectively for debiting their financial endowment while urban artisans largely depended only on two sources. The urban artisans have better access to financial capital rather than the rural artisans.

5.2.4 Human capital

"Human capital represents the skills, knowledge, ability to labour and good health that together enable people to pursue different livelihood strategies and achieve their livelihood objectives" (DFID, 1999). At the household level, it varies according to household size, skill levels, leadership potential, health status, etc. and appears to

be a decisive factor - besides being intrinsically valuable - in order to make use of any other type of assets.

Human capital provides expected capability and ability. Determining the access to the human capital of an area the attributes like mean age, family size, the proportion of males, the proportion of earners, mean years of adult education, SD years of adult education, number of artisans and mean days of craft employment are taken into consideration (see Table 5.8).

With regards to mean age, the proportion of earners and mean years of adult education show a great difference between the two areas of artisans. Mean Man days of craft employment also show the positive significance that urban people enjoy more working days. Urban artisans experience better access to human capital that will help their livelihood and mobility.

Human capital strengthens the individual and the family which adds the mobility and fruitfulness of an individual. The larger size of the family brings more knowledge as higher education standards build self-esteem for that person.

Table 5.8: Rural-Urban Differentials in Access to Human Capital

Sl. No.	Indicator	Locality				t
		Rural n = 371		Urban n = 59		
		Mean	SD	Mean	SD	
1	Mean Age	36.5	13.1	41.2	14.8	2.46**
2	Family Size	5.4	2.3	4.9	2.2	1.40
3	Proportion of Male	0.5	0.2	0.5	0.2	0.48
4	Proportion of Earners	0.5	0.2	0.6	0.3	2.62**
5	Mean Years of Adult Education	4.0	2.3	4.8	2.7	2.44**
6	Number of Artisans	1.0	0.2	1.0	0.0	1.29
7	Mean Man Days of Craft Employment	27.8	32.1	37.3	44.6	1.96*

Source: Computed

**P < 0.01

*P < 0.05

It is difficult to widen and expand choices and capabilities with too little resources, the artisan finds themselves in such situation. In due time they reach the stage where their human development almost becomes impossible. They do not have opportunity for social security when they aged. Human development is a way to enlarge human capabilities which can be acquired with education (Jena, 2008).

5.3 Living Conditions

Living conditions is the way of living totally depending on the Household Income and Expenditure. Handicraft production is categorized as an unorganized sector and small-scale industries or cottage industries. It is usually home-based work. A well-run common facility centre is one of the few things that an artisan can hope to enjoy in pursuing handicraft work. Household Income has very little chance to reach large numbers solely dependent on handicrafts. Rural areas are likely to practice shifting cultivation for food and other vegetables, in that way reducing the need for money to buy food.

5.3.1. Annual Household Income

The income of the household is determined by the following sources, such as agriculture, bamboo crafts, government employment, non-agricultural labour, skilled labour, agriculture labour, livestock and business. The annual household income of the rural has a mean value of approximately Rs. 50457 which is half of the urban annual household income mean value (Rs. 107627).

The monetary income of the rural artisan is less as compared to the income of the urban artisans. Household income determines the standard of living. Rupees one lakh as urban artisan's household income is not high to live a normal comfortable life. The low income can be understood with the report on urban poverty of Mizoram (Sailo, 2015) as the average household income of the urban poor is four folds of the average artisan's household income.

Agriculture is the main source of household income for both the rural and the urban areas. Bamboo crafts and government employment are the other two big income sources that show an opposite pattern between the rural artisan and the urban artisan. The rural areas benefit more from bamboo crafts than government employment; whereas government employment provides more income and income from bamboo crafts is not the main source in urban areas.

The mean per capita of household annual income is considered to be approximately Rs 11050 for the rural area and Rs. 21734 in the urban area.

Table 5.9 Pattern of Household Income of Artisans
(Value in Rs)

Sl. No.	Source	Locality				Total N = 430	
		Rural n = 371		Urban n = 59		Mean	SD
		Mean	SD	Mean	SD		
1	Agriculture	24140 (48)	17611	15458 (14)	18867	22949 (39)	18015
2	Bamboo Crafts	10602 (21)	7599	28797 (27)	70733	13099 (22)	27668
3	Government Employment	7598 (15)	34941	44237 (41)	119773	12626 (22)	56141
4	Non-Agricultural Labour	4631 (9)	8273	6305 (6)	18560	4860 (8)	10292
5	Skilled Labour	1536 (3)	6287	7746 (7)	14668	2388 (4)	8231
6	Agriculture Labour	1132 (2)	4939	1356 (1)	5320	1163 (2)	4987
7	Livestock	385 (1)	2722	2203 (2)	11306	635 (1)	4906
8	Business	431 (1)	3918	1525 (1)	5891	581 (1)	4252
	Income	50457 (100)	34333	107627 (100)	134689	58301 (100)	62106
	Per capita Annual Household Income	11050	8704	21734	32857	12451	14772

Source: Computed

Figures in parentheses are percentages

5.3.2 Pattern of Distribution of Household Income

The pattern of distribution of annual income is another characteristic that determined the living conditions. The pattern of distribution of annual income is presented with three groups of different income ranges. The low-income range (Below Rs. 58301.16), the moderate-income range (Rs. 58301.17 - 120406.84) and the high-income range (Rs. 120406.85+). The rural and the urban areas follow similar patterns however the percentage has a significant difference from each other.

The low-income group takes the majority in rural and urban areas reaching almost four-fifth (77.2%) of the respondents. The difference between the two areas is quite large between the moderate-income group and the high-income group. The rural areas barely have the high-income group while the urban areas have one-fifth of the respondents (see Table 5.10).

The rural artisan household's income distribution comes as the majority (80.3%) fall among the low-income category, followed by less than one-fifth (14.8%) of the moderate-income and 4.9% among the high-income group. The urban artisan households follow a similar pattern while moderate and high are close to each other than those of the rural artisans. Urban artisans' household income climbs up from Low as half (57.6) of the respondents fall in this group, while Moderate (22.0%) is closely followed by the High-income groups (20.3%).

With the result of the analysis, it can be said that the urban artisans have better opportunities in accessing household income than the rural artisans.

Table 5.10 Pattern of Distribution of Household Income of Artisans

Sl. No.	Level	Locality		Total N = 430
		Rural n = 371	Urban n = 59	
1	Low (Below 58301.16)	298 (80.3)	34 (57.6)	332 (77.2)
2	Moderate (58301.17 - 120406.84)	55 (14.8)	13 (22.0)	68 (15.8)
3	High (120406.85+)	18 (4.9)	12 (20.3)	30 (7.0)
	Total	371 (100)	59 (100)	430 (100)

Source: Computed Figures in parentheses are percentages

5.3.3. Monthly Household Expenditure of Artisans

Household expenditure includes the expenditure of the family members on a regular basis as Food and Non-Food. The mean value of expenditure is represented by Rupee. Food includes all the edible food. Non-Food includes regular monthly bills, education-related fees, medical-related, clothing and other essential needs (Table 5.11).

According to Engel's law, where income is higher, provision for food expenditure is decrease and higher proportion goes to non-food expenditure such as other good and luxury. He also stated that higher food expenditure indicates poverty with low resources. For a poor household, when the income is higher, it is expected that share of food expenditure would be higher than the non-food component.

Expenditure is a development if it adds up savings and investments. Pattern of expenditure also indicate the standard of living showing by better well-being.

The average food expenditure (51.3 %) is higher than non-food (48.8 %). While, expenditure pattern differences between rural households and urban households are quite large and is also opposite to each other.

**Table 5.11 Pattern of Monthly Household Expenditure of Artisans
(Value in Rs)**

Sl. No.	Form	Locality				Total N = 430	
		Rural n = 371		Urban n = 59		Mean	SD
		Mean	SD	Mean	SD		
1	Food	795 (58.1)	449	1468 (36.6)	1621	888 (51.3)	763
2	Non-food	573 (41.9)	527	2544 (63.4)	5109	844 (48.8)	2056
	Household Monthly Expenditure	1369	814	4012	6417	1731	2640
	Per capita Monthly Household Expenditure	297	198	1140	2070	407	818

Source: Computed

Figures in parentheses are percentages

Rural household expenditure is higher with food (795) than non-food (573), but non-food expenditure (2544) is higher than food (1468) in Urban households. The mean amount of monthly expenditure of an urban household is almost threefold of rural household expenditure. The per-capita expenditure is also significantly different from hundred to thousand rupees. The mean per capita expenditure is considered to be approximately Rs. 297 for the rural area and Rs. 1140 for the urban area.

Similar observation is made in earlier study (Zaitinvawra, 2014) where districts with higher-income show higher non-food expenditure than on food.

5.3.4 Pattern of Distribution of Monthly Household Expenditure of Artisans

Monthly household expenditure is classified into three groups to show the distribution pattern in terms of Low expenditure (between Rs. 908.38 to Rs. 1,731.26), Moderate expenditure (Rs. 1,731.27 to Rs. 4,370.90) and High expenditure (above Rs. 4,370.91) (see Table 5.12).

Table 5.12 Pattern of Distribution of Monthly Household Expenditure of Artisans

Sl. No.	Level	Locality		Total N = 430
		Rural n = 371	Urban n = 59	
1	Low (908.38 - 1731.26)	313 (84.4)	36 (61.0)	349 (81.2)
2	Moderate (1731.27 - 4370.90)	54 (14.6)	11 (18.6)	65 (15.1)
3	High (4370.91+)	4 (1.1)	12 (20.3)	16 (3.7)
	Total	371 (100)	59 (100)	430 (100)

Source: Computed

Figures in parentheses are percentages

Majority (84.4%) of rural households and 61% of urban households come under low expenditure. This is followed by moderate expenditure with 14.6% among Rural households and a fifth (20.3%) of High expenditure among urban households. The remaining 1.1% of rural households belong to High expenditure and 18.6% of urban households have Moderate expenditure.

5.4. Rural-Urban Differentials in Livelihood and Living Conditions

In this section, differentials in livelihood and living conditions are discussed in the following two subsections.

5.4.1 Differentials in Access to Natural, Physical and Financial Assets

In order to understand the rural-urban differentials in accessing natural assets, physical assets and financial assets the following assets such as the size of land holding, livestock, physical assets, household savings and household debts are examined (Table 5.13).

There are little or insignificant differences in land holding between the rural area and the urban area. Livestock show larger differences (1.480) among the natural assets. There is a significant difference between physical assets (6.26) and household savings (7.503) of the two areas. The urban areas have higher debts is seen as investments or stocks in kind that shows development which is difficult with little and limited resources.

The analysis of the rural-urban differentials in accessing to natural, physical and financial assets gives a result that the urban artisans have better chances of accessing livelihood assets than rural artisans.

Table 5.13
Rural-Urban Differentials in Access to Natural Physical and Financial Assets

Sl. No.	Asset	Locality				t
		Rural n = 371		Urban n = 59		
		Mean	SD	Mean	SD	
1	Size of Landholding	1.77	1.199	1.61	.947	.965
2	Livestock	4010.5	5620.6	5322.1	9671.2	1.480
3	Physical Assets	24575	29181	72542	128938	6.260**
4	Household Savings	2215	2134	12054	24839	7.503**
5	Household Debt	631	1564	868	2743	.956

Source: Computed

**P < 0.01

*P < 0.05

5.4.2 Differential in Access to Living conditions

Living conditions determine the mobility of the household with the income and expenditure it enjoys. Annual Household Income, Per-capita Household Income, Monthly Household Expenditure and Per-capita Monthly Household Expenditure are taken into present Rural-Urban differential in accessing financial capital (see Table 5.14).

In every attribute, there has been a great significant difference between the two areas. Rural artisan household income and expenditure are lower than Urban artisan households.

Table 5.14 Rural-Urban Differentials in Living Conditions

Sl. No.	Indicator	Locality				t
		Rural n = 371		Urban n = 59		
		Mean	SD	Mean	SD	
1	Annual Household Income	53791	47626	87625	116112	3.87**
2	Per capita Household Income	11050	8704	21734	32857	5.20**
3	Monthly Household Expenditure	1369	814	4012	6417	7.60**
4	Per capita Monthly Household Expenditure	297	198	1140	2070	7.67**

Source: Computed

**P < 0.01

*P < 0.05

5.5 Livelihood and Living Conditions

The Inter relation that exists among various livelihood assets is probed in this section. This section is presented in three sub-sections. Firstly, the relationship among the livelihood assets is discussed. Then, secondly, the relationship among the indicators of living conditions is discussed. Finally, the relations between the livelihood assets on the one hand and living conditions on the other are discussed.

5.5.1 Inter-relationship among Livelihood Assets

Interrelationship between livelihood assets viz., natural capital, physical assets, financial capital, and human capital indicators has been probed with the help of Karl Pearson's product-moment correlation coefficients (see table 5.15).

Natural capital assets viz., size of land holding and value of livestock are positively related as expected. The Pearson's correlation coefficient between these two variables (.118) is significant at 5 percent level. It is clear that greater the size of landholding, greater the value of livestock owned by an artisan household.

Physical assets value is positively correlated with both the forms of natural assets size of landholding (.109) and livestock (.185) value. Regarding financial capital, though the household debt is not significantly related to any of the natural capital assets, household savings is positively related to livestock value (.204) and physical assets (.644).

The most critical of all human capital indicators, the mean years of adult education is significantly positively related to other human capital indicators as well as natural, physical and financial assets and it is also found to have positively related to natural, physical and financial assets. It is negatively related to the proportion of earners (-.098) but not significantly related to the proportion of male members in the households. This indicates that as the level of education of the household increases its proportion of earners declines. The mean years of adult education have a positive relationship with natural assets like livestock (.171), physical assets (.269), as well as financial assets such as household savings (.212), and household debt (.119).

Thus, the natural, physical, financial and human capital assets are interrelated positively in one form or another. However, the relationship among them is substantially weak in the context of craftsmen in Mizoram.

Table 5.15 Livelihood Assets: Inter-correlation Matrix

Var	Assets	Var 01	Var 02	Var 03	Var 04	Var 05	Var 06	Var 07	Var 08	Var 09
Natural Capital										
01	Size of Landholding	1								
02	Livestock	.118*	1							
03	Physical Assets	.109*	.185**	1						
Financial Capital										
04	Household Savings	-.069	.204**	.644**	1					
05	Household Debt	.032	.025	.017	-.025	1				
Human Capital										
06	Proportion of Earners	-.028	.050	.011	.096*	-.002	1			
07	Proportion of Males	-.041	-.035	-.035	-.017	-.003	.381**	1		
08	Mean Years of Adult Education	.061	.171**	.269**	.212**	.119*	-.098*	-.050	1	
09	Mean Man Days of Craft Employment	-.145**	.044	.048	.192**	-.040	.395**	.346**	-.165**	1

Source: Computed

**P < 0.01

*P < 0.05

The relationship of Mean Man Days of Craft Employment with the natural, physical, financial and human capital has also been explored. It was found that this employment indicator is negatively related to the natural capital asset such as the size of land holding (-.145) and human capital indicators such as mean years of adult education (-.165). Greater the size of land held by the household lesser its employment from craft work. Likewise, as the level of education of the adults of the household rises, their employment in crafts also decreases. It seems that as the economic and educational status of a household improves its moves out of the craft work.

5.5.2 Indicators of Living Conditions: Inter Correlation Matrix

Household income and expenditure constitute the most simple and appropriate measures of living conditions. Hence, they have been used to understand the living conditions of the craftsmen in this study. From these two basic indicators, two more precise indicators have also been computed viz., per capita household income, and per capita monthly household expenditure. The relationships between the pairs of indicators of the living conditions viz., annual household income, per-capita household income, monthly household expenditure and per-capita household expenditure are determined with Pearson's coefficient of correlation (see table 5.16).

As expected, there is a positive and significant correlation between each of the pairs of the indicators of living conditions.

Annual household income shows positive relation to other indicators viz. per-capita household income (.853), monthly household expenditure (.533) and per-capita household expenditure (.375). Similarly, per-capita household income is significantly positively related to monthly household expenditure (.546) and per-capita household expenditure (.608). Likewise, monthly household expenditure and per capita monthly household expenditure (.827) are significantly positively related.

Table 5.16 Indicators of Living Conditions: Intercorrelation Matrix

Indicator	Variable	Var01	Var02	Var03	Var04
Annual Household Income	Var01	1	.853**	.533**	.375**
Per Capita Household Income	Var02	.853**	1	.546**	.608**
Monthly Household Expenditure	Var03	.533**	.546**	1	.827**
Per Capita Monthly Household Expenditure	Var04	.375**	.608**	.827**	1

Source: Computed

**P < 0.01

*P < 0.05

5.5.3 Relationship between Livelihood and Living Conditions

The focus of the present study is on five hypotheses on the relationship between livelihood assets and living conditions. Positive relationships between the livelihood assets such as natural capital, physical capital, financial capital and human capital on the living conditions represented by Annual Household Income, Per capita Household Income, Monthly Household Expenditure and Per capita Monthly Household Expenditure were hypothesized. Apart from these four hypotheses, it was

also expected a direct relationship between the employment represented by mean man-days of employment and the indicators of living conditions.

Pearson's product-moment correlation coefficient is used to determine the relationship between livelihood and living conditions of artisans. Correlation coefficients were worked out between natural capital (Size of landholding and livestock), physical capital, financial capital (Values of household savings and household debt), human capital (Family size, mean age, proportion of earners, proportion of male, mean years of adult education and, mean man-days of craft employment on the one hand and indicators of living conditions annual household income, per-capita household income, monthly household expenditure and per-capita monthly household expenditure (see Table 5.17).

Table 5.17 Indicators of Livelihood and Living Conditions: Correlation Matrix

Sl. No.	Indicator	Annual Household Income	Per capita Household Income	Monthly Household Expenditure	Per capita Monthly Household Expenditure
1	Size of Landholding	.035	-.030	-.009	-.051
2	Livestock	.032	.077	.102*	.249**
3	Physical Assets	.512**	.511**	.847**	.681**
4	Household Savings	.583**	.696**	.656**	.741**
5	Household Debt	-.016	-.038	.029	.014
6	Family Size	.154**	-.233**	.028	-.238**
7	Mean Age	-.121*	.105*	-.086	.094
8	Proportion of Earners	-.122*	.176**	-.023	.207**
9	Proportion of Male	-.131**	.068	-.031	.153**
10	Mean Years of Adult Education	.383**	.245**	.260**	.205**
11	Mean Man Days of Craft Employment	.002	.376**	.103*	.425**

Source: Computed

**P < 0.01

*P < 0.05

The first hypothesis of the present study states that the living conditions of the tribal artisan household are related to its natural capital endowment. The indicators of natural capital include the size of land holding and the value of livestock while annual household income, per capita household income, monthly household expenditure and per capita household expenditure were considered the indicators of living conditions. Considering the results of the correlation analysis the first hypothesis has been validated. Size of land holding has a negative effect on annual household income (.035) per-capita household income (-.030), monthly household expenditure (-.009) and per-capita monthly household expenditure (-.051) consistently. However, none of these correlation coefficients is significant even at a 5 per cent level. As most of the artisans do not own land there is no significant contribution from land to living conditions. On the contrary, the value of Livestock has a significant and positive relationship with two indicators of the living conditions viz., monthly household expenditure (.102) and per-capita monthly household expenditure (.249) at a 5 per cent level. Yet Annual Household Income and Per capita Household Income are not significantly related to the value of livestock owned by the artisan households. It seems the artisans use their livestock for their personal consumption rather than selling their products in the market.

The second hypothesis reads that the living conditions of the tribal artisan household are related to its physical capital endowment. The results of the correlation analysis show that the value of physical assets possessed by the artisan households is significantly and positively related to all the indicators of living conditions viz. annual household income (.512), per-capita income (.696), monthly household expenditure (.656) and per-capita expenditure (.741). Hence, the second hypothesis has been accepted.

The third hypothesis of the present study states that the living conditions of the tribal artisan household are related to its human capital endowment. The indicators of human capital considered were mean age, proportion of earners, proportion of males and mean years of adult education. Of all these, the mean years of adult education is a standard indicator for measuring human capital globally. Human Capital indicators of Family Size and Mean age have a negative but no significant relationship with the indicators of Living Conditions. A positive relation between Family size and Annual

household Income is also observed. Yet another human capital indicator the proportion of Earners show a negative effect on Annual household Income and Monthly household Expenditure, but, a significant and positive effect on per-capita Income and per-capita Expenditure. The correlation of the proportion of males with annual household income and monthly household expenditure is the opposite with insignificant and negative effects. Though correlation coefficients of mean age, proportion of earners, and proportion of male with the indicators of living conditions, the mean years of adult education has significantly related to all the indicators of living conditions viz, annual household income (.383), per-capita Income (.245), monthly household expenditure (.260) and per-capita expenditure (.205). Hence, the third hypothesis is also accepted.

The mean years of adult education show a significant and positive effect on Living Conditions, it gives a higher level of education, better income and expenditure, better livelihood and better living conditions.

The fourth hypothesis of the present study states that the living conditions of the tribal artisan household are related to its financial capital endowment. The value of household savings has significant and positive relations with all of the indicators of living conditions viz, annual household income (-.016), per-capita Income (-.038), monthly household expenditure (.029) and per-capita expenditure (.014). However, the value of household debt has no significant relationship with any of the indicators of living conditions viz., annual household income (.583), per-capita income (.696), monthly household expenditure (.656) and per-capita expenditure (.741). Considering the significant and positive relationship of household savings with the artisans living conditions the fourth hypothesis is also accepted.

The fifth hypothesis of the present study states that the living conditions of the tribal artisan household are related to its man-days of employment in handicraft work. The correlation analysis shows a significant and positive relationship between the mean man-days of craft employment with most of the indicators of Living conditions. The correlation coefficients of mean man-days of craft employment with annual household Income (.002) were not significant at a 5 per cent level. However, the correlation coefficients with per-capita income (.376), monthly household expenditure

(.103) and per-capita expenditure (.425) were significant at a 5 per cent level. Hence the fifth hypothesis of the present study also has been validated.

Thus, all the hypotheses predicting a positive relationship between the Livelihood asset endowment of the artisan households and their Living conditions have been accepted. The results of the hypotheses testing have far-reaching implications for livelihood promotion among the tribal artisans in Mizoram. Generation of more employment through greater opportunities for craft production will enhance their living conditions. An increase in their access to natural, physical, human and financial capital will also promote their living conditions and wellbeing.

In the present chapter, the patterns of livelihood and living conditions, as well as their inter-relationship were discussed. Also, the hypotheses of the present study have been tested. The next chapter presents the summary of the foundations, conclusion and implications of the present study.

CHAPTER VI

CONCLUSION

The present study aims at understanding the livelihood and living conditions of handicraft artisans in Mizoram from a sustainable livelihood perspective. The previous two chapters presented a discussion on the results of quantitative and qualitative data analyses. In this chapter, an attempt has been made to summarize the results presented in the earlier chapters. This chapter is presented in three sections. The first section presents the summary of findings while in the second section the conclusion is presented. The suggestions of the study for policy, social work practice and scope for further research are presented in the last section.

6.1 Summary of Findings

The salient findings of the present study are presented in six sub-sections. The first sub-section presents the structural bases of artisans; the second sub-section is devoted to discussing the working conditions of artisans. The third sub-section presents the patterns of livelihood while the fourth sub-section presents the findings of patterns of the living conditions. In the fifth sub-section, the rural and urban differences in the livelihood and living conditions of artisans are discussed. The last sub-section highlights the relationship between the livelihood and the living conditions of tribal artisans in Mizoram.

6.1.1 Structural Bases of Artisans

The structural bases of artisans in Mizoram are analysed in terms of the demographic, familial, social, and economic characteristics of artisans and their households. These characteristics of the respondents reflect the social structural locations of the artisans and their households.

Demographic characteristics of artisans included gender, age group, marital status and educational status. As regards gender, the results show the dominance of males among the artisan population in both rural areas and urban areas. With regard to the age group, most of the respondents in both rural and urban areas belong to the age

group above 41 years and there is not much difference in the pattern of distribution of respondents by age. However, the involvement of the younger age group is much greater in rural areas than in urban areas. Regarding marital status, rural areas and urban areas show a similar pattern as most of the respondents are married and have a low divorce rate. Educational status is low though most of them are literate among the artisans in both the rural and urban areas. The majority have primary education (Class 1 to Class 5) in both rural and urban areas. Similar findings have also been reported in other studies on handicraft artisans in India.

The family profile is characterized by the type of family, the form of family and the size of the family. The type of family shows a similar pattern between the urban and the rural areas where more than half of the respondents belong to a joint family. Broken families and reconstituted families merely exist and most of the respondents come from stable families in both rural areas and urban areas. The next characteristic of the family profile is the size of the family which is categorized into four based on the number of family members. The medium size of family (Between 4 to 5 members) is most common among the respondents in both rural and urban areas.

The social profile of an artisan's household is discussed in terms of religion, denomination, ethnicity, sub-tribe and socio-economic status. As regards religion, respondents are mostly belonging to the Christian religion. Rural areas show a slight difference with the presence of a few Buddhists and Hindus among the artisans. Of the ten denominations of Christianity found in the study, Presbyterian is the most followed, while Baptist and Local denominations are the other two popular denominations that the respondents belonged to. Regarding ethnicity, Mizo artisans are from rural areas and non-Mizo artisans constitute more than four-fifths of the respondents. Regarding sub-tribe, Lusei is the most common sub-tribe; Hmar, Lai, Paite, and Ralte are other sub-tribe mostly coming from both areas while Bru, Mara, Chakma and Gorkha are in the rural areas. Analysis of Socio-economic status showed that most of the respondents are Poor in both rural and urban areas.

Economic characteristics of the artisans include primary occupation, secondary occupation, and dependency. As regards dependency, almost all of the respondents are earners in both areas. With regard to the Primary Occupation, two-fifth of the respondents are Artisans in rural areas while in urban areas more than half of them are

artisans. Cultivation is the next popular primary occupation among the artisan and a greater proportion of rural artisans report it as their primary occupation. Regarding secondary occupation, half of the rural respondents consider craftwork while nearly half of them in urban areas rely on it for their secondary occupation. Cultivator and wage labour are other secondary occupations practised while one-fifth do not take up any secondary occupation.

The demographic composition of Artisan Households shows the age, gender, marital status and education status of the households of the respondents. The mean age of rural areas respondent shows the people are by and large young. More male population and unmarried family members are seen in both the rural and urban areas. Most of the members of the respondent households have educational status up to the primary standard. The mean years of adult education are four only showing that most of them have not crossed the primary level of education.

6.1.2 Working Conditions of Artisans

Working conditions of artisans are discussed in terms of the bamboo craft products, raw material use, tools use, access to market, access to government support and employment from bamboo craft work.

The first aspect of working conditions is the bamboo craft products made by the respondents. The products may be classified as traditional and modern. Traditional handicrafts are those products with traditional values that have existed for many decades and continue to serve as a cultural symbol of a particular tribe. The traditional handicrafts found in vogue are *Emping*, *Paikawng*, *Thlangra*, *Hnam*, *Kho*, *Dawrawn*, *Khumbeu*, *Empai*, *Malkalhem*, *Thul*, *Pher* (*oversized Thlangra*), *Chhihri* and *Murra* commonly known as *Herhsawp*. On the other hand, modern handicrafts are those that are modified from a traditional form or evolve with the developing environment. The Modern handicrafts that are produced are *Vase*, *Cup*, *Coaster* (*Place-mats*), *Pher/Mat*, *Chair*, *Plate*, *Loom-weave mat*, *Broom handle*, *Miniature set*, *Pen stand*, *Bowl*, and *Scratcher*. The results of the quantitative analysis show that the traditional handicraft products give more work to the artisans than the modern and emerging products. The most common products in traditional handicrafts which the majority of the artisans are engaged in, in both areas are *Emping*, *Paikawng*, *Thlangra*, and *Hnam*. Rural artisans

mostly produce traditional handicrafts while urban artisans produce both types of handicrafts. One artisan can produce more than one item. *Emping* is the most produced handicraft in both areas. Almost all the rural artisans, i.e. 76 per cent engaged in making *Emping*. There are differences in production making and skill innovation that can be seen with the range of products made.

The second dimension of working conditions is access to raw materials. Raw materials such as bamboo and cane are mostly collected from forests by rural artisans themselves directly, while the urban artisans depend on traders. The artisans experienced three challenges viz., inability to collect raw material, inadequate supply of raw materials and poor quality of the material supplied in both areas.

Tools use is the third dimension of working conditions. Tools use pattern is mostly similar between rural artisan and urban artisan. From the eleven listed tools, there are traditional tools and modern tools. Most rural artisans do not have access to modern tools because of affordability factors. Lack of access to modern tools is the main challenge to the rural artisans while the inability to acquire sliver (slice) makers is a major challenge to the urban artisans.

Marketing channel use is the third dimension of the working condition. There are six channels to carry out marketing, they are direct-sale to individuals, local markets, brokers, non-governmental organizations, governmental organizations and private shops. A direct sale to individuals is the most common channel used in both areas. Local markets and brokers (Intermediary) are also active channels for rural artisans while urban artisans do not use brokers as needed by the rural artisan. Rural areas barely access non-government organizations and governmental organizations as marketing sources. Among the two challenges found, Installment payment is more experienced than Insecurity to sale.

The fourth dimension is access to government support. The use of government support or financial assistance to artisans is almost absent in both areas. Even the urban artisans do not enjoy the benefits of the government schemes and support. The reasons are procedural difficulties, inadequate amount of support or financial assistance and lack of awareness about the government scheme and banking practices.

The last dimension is employment from the bamboo craft engagement. Most households are with one artisan, especially in the urban area. Few households have

two artisans in the rural areas while none are from urban areas respondents. The level of employment is low in both areas. However, the urban areas have better access to employment with handicrafts than the rural areas.

6.1.3. Lived Experiences of Artisans

Lived experiences explained the artisan's social and economic characteristics with challenges experienced as an artisan. The case studies show the story of artisans from their beginning stage as an artisan to the professional stage. Their engagement in handicrafts works opened the way for their livelihood. It helps the artisan to be known as the artisan among the masses through their work. They developed and became more skilled and stepped into the professional road through their continuous work and overcame challenges. Depending upon the family size and living conditions, depending only on handicrafts could not suffice the household needs; therefore, secondary or additional occupation is needed in many cases. These artisans imparted their knowledge and skill to others who have an interest in joining the artisan work. But they could not succeed in getting their due recognition.

6.1.4 Patterns of Livelihood of Artisans

The livelihoods of the artisans are studied in terms of livelihood challenges and livelihood asset endowment of the households. Livelihood Challenges experienced by the artisans are physical health and mental health-related. There are fourteen challenges which are felt by the artisans. Poor health is the main concern in both areas and poor eyesight is experienced more among urban artisans. Back pain and waist pain, low wage, distraction due to household responsibilities and the effect of old age are shared by urban and rural artisans at large. A few artisans experienced body stress/pain, low demand and scapular pain by urban artisans show differences from rural artisans regarding challenges. Livelihood Strategies used by the artisans include seeking social support from relatives or borrowing from brokers in both areas. But brokers are not used in urban areas as much as in rural areas whereby their role is less significant in urban areas.

Livelihood asset endowment is discussed in terms of natural, physical, financial and human capital. Natural capital is seen in terms of land holding and

livestock. Majority of artisans do not own land. Rural artisans depend much more on a temporary land pass. Urban artisans have slightly greater access to land holding whether it is periodic-pass or having a land settlement certificate. Another source of the natural capital of artisans is livestock and it shows a different pattern from land hold. Rural artisans are more actively involved with livestock than urban artisans. Urban artisans mostly practiced cow rearing other than piggery among the livestock. Piggery is the most common practice followed by poultry bird and cow rearing by the respondents.

Regarding the physical capital, there are eleven assets owned by the households. Housing is the most precious asset in both areas, followed by television, mobile phone, and household furniture; vehicle, fridge and household utensils are other physical assets that complete the household. Assets such as vehicles and jewelry show a different pattern between the rural areas and the urban area artisans.

Household savings and household debt determine the financial capital. Household savings with cash in hands, depositing in banks and life insurance are the three forms. More rural artisans have cash-in-hand than urban artisans while urban artisans are more active with bank savings than rural artisans. The household debt difference between the rural areas and the urban areas is quite large even though grocery shops are where the larger part of the debt exists for both artisans from rural and urban areas. Artisans from urban areas have more debt than artisans from rural areas. Artisans from rural areas have debts mostly with money lenders, friends & relatives, and brokers to whom they borrow financial aid. This happens very little with the urban artisans. The urban artisans have better access to finance capital than the rural artisans.

The human capital provides expected capability and ability. Determining the access to the human capital of an area, the attributes like mean age, family size, proportion of males, proportion of earners, mean years of adult education, number of artisans and mean days of craft employment are taken into consideration. Mean age, proportion of earners and mean years of adult education show a significant difference between the rural and urban artisans. In terms of Mean Man days of craft employment urban people enjoy more time working days. Urban artisans experience better access to human capital.

Differentials between rural areas and urban areas in accessing various livelihood assets are seen in many livelihood assets, and the urban artisan has better access to different forms of the livelihood capital viz, natural, physical, financial and human.

6.1.5 Living Conditions of Artisans

Household income and expenditure as well as their per capita measures were considered the indicators of living conditions of artisans. Handicraft production is part and parcel of unorganized sector and small-scale industries or cottage industries. It is usually home-based work. Household income is usually low with handicrafts. The living conditions of the artisans are discussed in terms of their patterns and levels of distribution.

The pattern of annual household income of the household is analysed by the distribution of sources such as agriculture, bamboo crafts, government employment, non-agricultural labour, skilled labour, agriculture labour, livestock and business. Agriculture is the primary source of household income for the artisans in the rural area while government employment is the primary source of income for the urban artisans. For respondents across both rural and urban areas, bamboo cane crafts work is the secondary source of income.

The pattern of distribution of annual household income is discussed in terms of three levels viz., the low-income (Below Rs. 58301.16), the moderate-income (Rs. 58301.17 - 120406.84) and the high-income (Rs. 120406.85+). Though the majority of artisan households have a low level of income, the proportion of households having it is higher among the rural artisans. Further, the proportion of the respondents having moderate and high income is greater in urban areas as compared to those in rural areas. Thus the urban artisans are having greater income which is mainly due to their government employment as well greater amount of income from crafts work.

Another indicator of living conditions is the monthly expenditure of the artisan households. The monthly expenditure is composed of food and non-food expenditure. Most of the monthly household expenditure of the artisan households in the urban area is spent on non-food items while most of it is incurred on the food by the rural artisans. This shows the relatively better economic condition of the urban artisans.

The pattern of distribution of monthly expenditure of the artisan household is analyzed in terms of three levels viz. the low-level (908.38 - 1731.26), the moderate-level (1731.27 - 4370.90) and the high-level (4370.91+). The majority of the artisan households have a low level of monthly expenditure in both the rural and urban areas. However, greater proportions of the urban artisan households are having moderate and high levels of income. Thus in terms of both the indicators of living conditions annual household income and monthly household expenditure, the urban respondents are significantly different and slightly better off though most of them have a low standard of living.

6.1.6 Rural-Urban Differences in Livelihood and Living Conditions

The rural-urban differential in accessing the livelihood capital and the living conditions is analyzed statistically with *t-test*.

There are significant differences in the Livelihood assets endowment between the rural and urban artisans except in natural capital. In both the forms of natural capital size of landholding and the value of livestock, there is no significant difference between rural and urban artisans. On the contrary, the urban artisan households have greater physical, financial and human capital endowments.

The rural-urban differential in accessing living conditions is found in the indicators of the annual household income, the per capita household income, the monthly household expenditure and the per capita household expenditure between the rural area and the urban area. The urban artisan households have greater per capita monthly household expenditure, monthly household expenditure, per capita annual income and lastly annual household income. The rural artisan has a lower income as well as lower expenditure than the urban artisan which means that rural artisan households have lower living conditions than the urban artisan household. The urban artisan enjoys more opportunities in accessing better living conditions than the rural artisan.

6.1.7 Livelihood and Living Conditions: Linkages

The present focus of the present study is on the relationship between livelihood and living conditions of tribal artisans in Mizoram. To understand the relationship between livelihood assets on the one hand and living conditions on the other, Karl Pearson's coefficients of correlation were used.

The intercorrelation among the livelihood assets clarifies their linkages and changes they could contribute to each other for artisan households' growth and development.

Secondly, the intercorrelations among the indicators of living conditions give their dependency on each other. The variables determining the intercorrelation of living conditions are annual household income, per capita household income, monthly household expenditure and per capita monthly household expenditure. These variables have a significant relationship with each other for higher household income, the expenditure of the household also increases. The annual household income and the per capita monthly household expenditure show the least (.375) related to each other which still shows a great significance at a 5 per cent level.

Thirdly, the livelihood and the living conditions correlation is determined by Karl Pearson's coefficient correlation. The findings provide the results of the hypotheses laid out in the present study.

The natural capital such as the size of landholding and livestock show a different relationship with the indicators of living conditions such as the annual household income, per capita income, monthly household expenditure and per capita monthly household expenditure. As most of the artisans do not own land, there is no significant contribution from land to living conditions. The value of Livestock has a significant and positive relationship with two indicators of the living conditions viz., monthly household expenditure (.102) and per-capita monthly household expenditure (.249) at a 5 per cent level. Thus, it validates the living conditions of the tribal artisan household are related to its natural capital endowment.

The physical capital is the household asset relationship with the indicators of living conditions is determined that accepted the statement that the living conditions of the tribal artisan household are related to its physical capital endowment. The value of physical assets possessed by the artisan households is significantly and positively

related to all the indicators of living conditions viz. annual household income (.512), per-capita Income (.696), monthly household expenditure (.656) and per-capita expenditure (.741).

The third statement, the living conditions of the tribal artisan household are related to its human capital endowment is also validated by the analysis results. The indicators of human capital considered were mean age, proportion of earners, proportion of males and mean years of adult education. The variables of the human capital of family size with annual household income (living conditions) present a positive relation. Proportion of earners (human capital) also shows a positive effect on per capita income and per capita expenditure. The correlation coefficients of mean age, proportion of earners, and proportion of males with the indicators of living conditions, the mean years of adult education has significantly related to all the indicators of living conditions viz, annual household income (.383), per-capita Income (.245), monthly household expenditure (.260) and per-capita expenditure (.205). The mean years of adult education show a significant and positive effect on living conditions, it gives higher education attain better income and expenditure, and better livelihood brings better living conditions.

The correlation analysis between the financial capital with the living conditions proved the existence of a relationship between the financial capital and the living conditions of the tribal artisan household. The value of household savings has significant and positive relations with all of the indicators of living conditions viz, annual household income, per-capita income, monthly household expenditure and per-capita expenditure. However, the value of household debt has no significant relationship with any of the indicators of living conditions.

The last correlation analysis presents the living conditions of the tribal artisan household are related to its man-days of employment in handicraft work. The mean man-days are both low in both areas but provide an income to the artisans. The correlation analysis shows a significant and positive relationship between the mean man-days of craft employment with most of the indicators of living conditions such as per-capita income, monthly household expenditure and per-capita expenditure being significant at a 5 per cent level.

The living conditions of the tribal artisan household are related to its natural capital endowment, physical capital endowment, human capital endowment and its financial capital endowment. The living conditions of the tribal artisan household are related to its man-days of employment in handicraft work.

6.2 Conclusion

The present study attempts to understand the patterns of livelihood and living conditions of tribal artisans in Mizoram within the sustainable livelihood framework. It covers all the districts of Mizoram. The artisans are drawn from the population of the state in terms of the demographic, social and economic structural base. The artisans preserve the most precious aspect of their culture and tradition with their hard work yet their socio-economic conditions are far from satisfactory and a very substantial income of them is derived from other sources.

The bamboo and cane craft in the state of Mizoram is nearly at the stage of extinction because of inadequate income from it and whether it will be transmitted to the next generation or not is a great challenge. The artisans are producing the crafts mainly for their personal satisfaction and love for it. They suffer from raw material shortages, poor market access and low price. Their inability to purchase modern tools due to high costs also constrains their productivity. Most of them do not access government programmes and are not even aware of them.

The bamboo crafts of Mizoram have both aesthetic and utility value. For preserving the culture and tradition of Mizoram, the promotion of the livelihood and living conditions of the artisans is an imperative need. The urban artisans experience a better access to livelihood and living conditions better than the rural artisans with a possibility to expand but limited, due to low human and financial resources. The government, civil society organisations and community at large need to play a proactive role in preserving the crafts as well as promoting the artisans.

The present study lay out the challenging scope for Social Work in paving the way for the bamboo artisans in Mizoram. Social workers can engage themselves in promoting the artisans and crafts in the context of government, civil society and the private sector. Social worker could step in to upgraded the human capital of the artisan by reassuring the artisan skills and channel it to bring better quality outcome. A person

view and way of living can be learnt and change if a path is introduced. Artisans can be taught to keep records of their design, numbers of production in a month, and anything that can set a goal to achieve higher goal. The importance of management in collecting raw material, plantation of bamboo can also be made aware to the artisans. It has been understood the possibility of negative dynamic among the artisans. The stronger the dynamic will bring better results. Therefore, Social worker could cultivate the group dynamics of artisan by listening and be a catalyst to the group of artisans that might solve their other problem too. Such as, the cost of transportation of a product, or meeting a demand which could be a hectic one for a single artisan. But with a good mediator the artisans could work together in a less complicated way. The artisans are innocent in many ways, they need a capable person to reach out even in managing money. Micro finance is known to be the key for the less advantage group of a society. Social worker can introduce and guide the artisan to make use of micro finance support and adopt more systematic way. The social workers can also act as reaching arms for the Government in giving awareness about the beneficial schemes and other available programmes for the artisans. Social workers can be advocates for the policy measures; they can be the interpreter and advocates between the artisans and the government or any other agencies. They can also act as an implementing agency in meeting the artisans to the available beneficial schemes. Social Workers are an eye-opener to many as the present study opens the situation of the artisans, the hidden treasure of the land.

6.3 Policy Suggestions

The present study tries to give direction for secure and sustainable livelihood for the handicraft's artisans in the state of Mizoram.

The earlier study on artisans in Mizoram has laid out suggestions such as periodic training with better electrical equipment to increase the production, preparing a platform to expose themselves through exhibitions and enjoyable events where people gather in large numbers and get awareness about the scope of handicrafts (Malsawmtluangi, 2013). These are all valid even now. Bhat & Yadav (2016) also put forth a similar suggestion as the present study by highlighting the need of government involvement to in creating more organized than it is, introducing vocational courses and

training, welfare provision and reduction of middlemen, implementing more effective developmental scheme that can generate money flow, upgradation of technology and marketing system, and providing a chance to expose globally. Dey (2018) see the health issue and challenges it causes and laid out the need for awareness on health issue. With the help of these earlier suggestions, the following suggestions are put forth for policy.

6.3.1 Promotion of Working Conditions

The artisans are vulnerable and are slowly vanishing. The present study shows the livelihood assets that the artisans are enjoying are quite weak. The following are the suggestions for promoting artisans' livelihood:

1. Management of Raw Material

The artisans need better raw materials supply for producing high-quality products. There has not been any plan regarding acquiring raw material, whether it is bamboo or cane as per the present study. The artisans get them from wherever they can but there has not been any planting that causes a reduction in supply. Local/Village level, District level or State Government need to intervene in this area so that the artisan of any village/district should not cause deforestation in acquiring raw material of his/her choice, but there have to be planned areas from where the raw material can be acquired. This will allow providing good, healthy and quality raw materials while promoting livelihood sustainability.

2. Implementing the use of modern tools

Handicrafts go with simple traditional tools on most days but the application of modern tools can be efficient too. The present study explains the rural artisans' low accessibility to tools used. Traditional or Modern tools, tools needed in handicrafts are not complex and too costly. But the rural artisans' livelihood is not yet stable enough to give importance to tools while alternatives are there. Another challenge in using modern tools is the inability to use and the improper electrical power supply. These can be met with distributions of modern tools depending on their need as per product items, as well as a few demonstrations of how to run the machine or tools.

3. Creating a platform for exposure and exchange of knowledge

As the handicraft production process is slow and time-consuming work, the artisans hardly find time to enjoy leisure. With a chance to participate in exhibitions and *mela*, they can explore other than being confined to their workplace which is usually at home. They enjoy their sales and learn what is new and trending, thus, acquiring ideas and identifying their weakness when seeing better productions. Their major worry during this time is how to dispose of the unsold product which is where the government could come in. During exhibitions and *melas*, everyone is excited hoping to see new products or fine products they do not see every day which is an opportunity for artisans to expand the market. During this period the artisans can be fed with knowledge for development and express themselves through their products.

4. Public Awareness of Arts and Crafts of Mizoram

The general public needs to be aware of the importance of artisans and their contributions to society. The government need to be aware of not only the handicrafts production but the artisans also as the government needs to take responsibility for what is staying and what is gone from the land. The artisans and the handicrafts do not get enough acknowledgement from their people which makes the artisan lose hope and change their occupations toward the more appreciated job like government services, business with imported materials, shopkeeping as daily labour and other easy earning work. The cultural value, the artisan's dedication and ability to create and produce from the land resources has to be seen and respected enough to allure the other too. The preservation of Mizo culture and heritage is largely in the hands of artisans and weavers which makes it all the more important to preserve and value the skills and products of such artisans.

5. Awareness Generation on Government Schemes

There are some beneficial programmes for rural areas, small-scale industry workers, and other handicraft artisans. These schemes and programmes are not popularized enough and are not reaching the target group. These existing programmes need to be exposed and made available and more practical to be beneficial for the artisans. People can be educated and given awareness through radio talks, short film

clips, hoarding and televised advertisements; talk shows, awareness and career guidance which can be conducted at various educational institutions. When effort at best is given, there is always a beneficial return. Government sectors have to come out with more understandable and less complicated programmes. The well-planned schemes and programmes' existence and purpose need to be more publicized also and made more accessible than they are now.

6. Imparting a healthy lifestyle

The challenges are mostly physical and mental health illnesses. These challenges are not complex and are more of the usual health issue. These challenges need to be heard and minimized by imparting a healthy lifestyle. The need for regular and simple exercises, maintaining a healthy diet and looking after their health according to their living conditions has to impart to the artisan. Health is always the prior thing for anyone in any situation. Health education and provision of access to health services are a must.

6.3.2 Promotions of Sustainable Livelihoods

The low level of human capital and financial capital even put them living on the edge. Therefore, ways for the artisan to get protection and promotion are seen as needed through the study.

1. State Government Registry of Artisans

The invisibility and hidden nature of the artisan population in Mizoram have been a major bottleneck in policy formulation and programme implementation. With a determination to keep the artisan number increasing or preventing from declining, it is a must to keep records of the artisans. The artisan population needs acknowledgement and record in general, whether they have or have not represented GOs in any kind of event as an artisan. The government agencies did register several artisans but many of these artisans got registered for having participated in one training course and never continued. Instead, artisans who do the real work and depend on handicrafts for livelihood can be registered at the Local/Village Level, District Level and then at State level. But the challenge is that the artisans need to be recounted and updated every six

months or every year to keep the number more accurate. Doing artisan population count will encourage the artisan to engage in handicrafts as they know their voices are heard by the State government.

2. Monitoring and Periodic Investigation

Children need monitoring and attentive care so that they will grow to be capable and sustained. Artisans are also in need of monitoring because of their ignorance. They need attention, to keep them busy and direct them. Their low or absent savings weaken them to take risks with new ideas. Instead of following their terms, they are better at following orders and being driven by others. Unless they are monitored, they may give up their handicrafts work due to poor sales. A periodic investigation of their working conditions and their living conditions is also needed. Their physical health conditions often force them to give up and take rest from handicrafts work which needs to be taken into consideration. Systematic monitoring will not only update the artisans but expand their work and skills. It will build their self-esteem to a higher level as they are treated with importance and respect.

3. Inclusive of women and a younger generation

The predominant participation of the male population is seen along with the decreasing number of artisans and the old age group's high involvement in handicrafts. Females do involve in both areas. In addition, the younger age group involvement is also seen in the study. Women have the eyes and the patience to deliver more quality products than male artisans. Also, attracting the younger generation to handicraft is very much needed as they are the ones who can pass on the culture that imbibes in handicraft. They can contribute to the artisan population while developing their skills and making an income for the household. Handicrafts in Mizoram are on the edge of vanishing. Handicraft will generate employment, promote export and import, and protect the tradition as long as the artisan population is growing or stabilized with the younger age group. Self-help groups, vocational courses, and focus group interventions with secure benefits can meet the point.

4. Development of Human Capital

There have been some strategies targeting human capital in Mizoram but not in the way an artisan could understand and benefit in his/her daily life. The results show the importance of human capital in livelihoods and also to living conditions, the artisan and his/her family need to get educated at home or school. Their simple ignorant uneducated lifestyle has to be converted. Their intellectual and intelligence need to be nourished and developed in any possible way. The artisan's low self-esteem due to having a low level of schooling should be minimized by imparting basic knowledge about human development and promoting civic sense. Life Skills education can be promoted through CBOs and Church groups.

5. Development of Financial Capital

The low investment in handicrafts makes the artisan unable to have savings either in cash or at bank deposits. The present study has highlighted the effects of savings on livelihood and living conditions in a positive way. Therefore, the artisans have started to practice household savings no matter how small their income might be. The promotion of SHGs and awareness generation on savings among handicraft workers is a crucial need for developing financial capital.

6. Creating a Pension Fund

The low income and bare earnings of artisans have been discussed many times. But it seems as if nothing has been done to meet this challenge. The number of artisans is declining as most of the present artisans are in their late adulthood. This threat of vanishing artisan has to be hindered. There needs to be a policy for the artisan so that they can get a pension after they reach a particular age. They should be given importance not only to their product but to themselves. If artisans can get pension allowances as aged people, persons with disability and government workers do, the number of artisans is likely to increase and handicrafts will also earn more value.

6.3.2 Further Research

In the light of the experience of the present study, the following suggestions for further research are put forth:

1. Crafts in Mizoram other than bamboo and cane

The study in the field of small-scale industries, and various kinds of handicrafts in Mizoram is very limited. Handloom sections are however growing at some point as the use and need of *puan* is high in society. It is a traditional dress or cloth, worn as a lungi or skirt, wrap around to cover the lower parts of the body. Still, the quality of *puan* is decreasing. This is one factor showing that artisans of any kind are being neglected. Other than the bamboo artisans, Mizo used to have blacksmithy and pottery, carpentry is also becoming more prevalent. Silver, gold and other jewelry makers, hand embroidery, painting and drawing, sculptor, workers of silk textile and other craftsmen exist in the shadow. There has to be a study touching these important preservers of culture.

2. Implementation of developmental schemes for handicrafts in Mizoram

It has been a couple of decades since the GOs functioned for handicrafts and artisans. Their work must have been a milestone if they are digging in. But, till today in Mizoram, they are one of the least well-known government departments. These GOs are expected to promote and popularized the existing small-scale and cottage industries. A study of their activities and achievements, failures and planning will be a source for the GOs themselves to compare each other in delivering work to the focus group. The developmental agencies, nodal agencies and financial institutions that execute promotional schemes for handicrafts within the state government and central government based have to be made known in more in-depth and accessible to people. Government sectors have to come out with more understandable and less complicated. The well-planned schemes and programmes with high investment cost need to be more publicized also and make more accessible than they are now to fulfill their purpose of existence.

3. Role of Government in promoting handicrafts artisan in Mizoram

Handicraft is so simple and could not be worth too much value in monetary terms. The artisan cannot help themselves but barely earn a minimum income. This is why a bigger body is needed to intervene. The artisans do need the resources, someone who will always be there to buy their product. Thus, they could take risks to try new ideas and could loosen up the insecurity they have, a doubt to sell. A separate revolving budget could meet this insecurity of the artisans and likely to become more enthusiastic to work. Directorate of Art & Culture used to give recognition to young handicraft artisans.

Government participation can also be upgraded in acknowledging the artisan with their handicraft work. KVI and the Department of Art and Culture used to give acknowledgement to handicraft artisans at the National level and the State level. But often, these awardees do not get recognized by the superiors who are working in the allied sectors and they do not earn recognition from the people. They are only a person who received many participation and award certificates which cannot be used to add more income or get special benefits from government sectors. The government certainly could make these awardees more profitable. Either National or State Awardee should earn special treatment, a favour on government important days or so, they should enjoy a desirable condition which other people could want to achieve too. They are the VIPs of society and needed to be treated like one. They could be proposed as a vocational teacher or work-experienced teachers in schools, setting up such courses for anyone could entre where the awardee/ experienced artisan could be trainers with larger pay than their normal handicraft wages.

One last point is there should be a publication of traditional tools and handicrafts, so that the pattern and the purpose, with the presence of written document what lies within will be known forever. Publications on a traditional handloom, its origin and development have been published and serve a good deal. Likewise, the Mizo handicrafts production deserved to be in a document and published so that it can be preserved and learned so years to come. Radio or televised broadcasting, and using various social media applications can be used to disseminate and helps in promoting knowledge and information about artisan and their handicraft production.

IV. Details of occupation of the earning member of the family

ID	Sex	Occupation		Annual Income (Rs)	
		Primary*	Secondary*	Primary	Second

* Code : 0 None 1 Artisan 2 Wage Labour 3 Cultivator
 4 Government Worker 5 Petty Business 6 Carpentry 7 Piggery
 8 Cow Rearing

V. Kindly provide us the details of Annual Income of your household.

Sl. No.	Source	Amount
1	Agriculture	
2	Agricultural Labour	
3	Livestock	
4	Business	
5	Government Employment	
6	Non-agricultural Labour	
7	Bamboo Crafts	
8	Skilled Labour	
9	Others	

VI. What are the Items produced by your household?

Sl. No	Item Produced	Yes	No
1	Em	1	0
2	Thul	1	0
3	Paikawng	1	0
4	Dawrawn	1	0
5	Thlangra	1	0
6	Khumbeu	1	0
7	Vase	1	0
8	Basket	1	0
9	Cup	1	0
10	Bowl	1	0
11	Plate	1	0
12	Mat/Curtain	1	0
13	Miniature set	1	0

VII. Please tell us how much employment your household is getting from making Bamboo craft products.

ID	No. of Working			
	Months	Weeks	Days	Hours

VIII. How frequently do you use the sources for collection of Bamboo raw material?

Sl. No.	Source	Bamboo			
		Never	Sometimes	Mostly	Always
1	Directly Collected from Forest	0	1	2	3
2	Suppliers	0	1	2	3
3	Traders	0	1	2	3

IX. How frequently do you use the sources for collection of Bamboo raw material?

Sl. No	Source	Cane			
		Never	Sometimes	Mostly	Always
1	Forest	0	1	2	3
2	Suppliers	0	1	2	3
3	Traders	0	1	2	3

X. Kindly list the problem related to Raw material

Sl. No.	Problem	Frequency			
		Always	Mostly	Sometimes	Never
1	Inadequate supply of raw material	3	2	1	0
2	Inability to collect raw material	3	2	1	0
3	Poor quality of raw material	3	2	1	0

XI. What are the tools used by you?

Sl. No.	Tools	Always	Mostly	Sometimes	Never
1	Knife	3	2	1	0
2	Saw	3	2	1	0
3	Clipper	3	2	1	0
4	Piercing rod	3	2	1	0
5	Model/Ring	3	2	1	0
6	Needle and Thread	3	2	1	0
7	Electric Driller	3	2	1	0
8	Electric Cutter	3	2	1	0
9	Blow Lamp	3	2	1	0
10	Adhesive	3	2	1	0

XII. Please mention the frequency of the problems related to tools use.

Sl. No.	Problems	Frequency			
		Always	Mostly	Sometimes	Never
1	Inability to purchase Electric Driller	3	2	1	0
2	Inability to purchase cane slicer	3	2	1	0
3	Irregular supply of electricity	3	2	1	0
4	No Skill in use of modern tools	3	2	1	0

XIII. Kindly rate the frequency of your access to various channels of market.

Sl. No.	Channel	Frequency			
		Always	Mostly	Sometimes	Never
1	Brokers	3	2	1	0
2	Direct Sale to individual	3	2	1	0
3	Direct Sale in the local market	3	2	1	0
4	Private shop	3	2	1	0
5	Non-Governmental Organization	3	2	1	0
6	Government Originations	3	2	1	0

XIV. Kindly rate the frequency of problems encountered by you relating to marketing.

Sl. No	Problem	Frequency			
		Always	Mostly	Sometimes	Never
1	Installment payment	3	2	1	0
2	Insecurity	3	2	1	0

XV. Kindly give me the details of Land Possessed by your household.

Sl. No	Title	No. of Tins Possessed
1	No title/ Community land	
2	Temporary Pass	
3	Periodic Land Pass	
4	Land Settlement Certificate	

XVI. Kindly give me the details of Livestock owned by your household.

Sl. No	Livestock	Value
1	Pig	
2	Goat	
3	Poultry Birds	
4	Cow	
5	Fish	
6	Others (Specify)	

XVII. Kindly give me the details of Details of Household Assets.

Sl. No	Asset	Value (Rs)
1	Television	
2	Transistor/ Radio	
3	House/ Building	
4	Jewels	
5	Household Furniture	
6	Household Utensils	
7	Telephone/ Cell phone	
8	Vehicle	

XVIII. Details monthly expenditure of household

Sl. No.	Item	Monthly Expenses (Rs)
1	Food Expenditure	
2	Non-Food Expenditure	

XIX. Details of household savings and investments

Sl. No.	Form	Savings (Rs)
1	Cash in hand	
2	Friends and Relatives	
3	Money Lenders	
4	Commercial Banks (including loan)	
5	Cooperatives	
6	Post Office	
7	LIC: Insurance Savings	
8	Self Help Group	

XX. Details of household debts.

Sl. No.	Source	Debt (Rs)
1	Friends and Relatives	
2	Money Lenders	
3	Commercial Banks (including govt. loan)	
4	Cooperative Banks	
5	Post Office	

XXI. Did you receive any of the following financial support for your artisan work?

Sl. No.	Support	Yes	No
1	Loan	1	0
2	Subsidy	1	0
3	Loan interest repaid	1	0

XXII. Do you face any problem related to financing for your bamboo crafts work?

Sl. No.	Financing Problem	Yes	No
1	Low amount of received	1	0
2	Lack of awareness about Financing system	1	0
3	Difficulties in application process	1	0

XIII. Challenges faced as an artisan

Challenges	Yes
	1
	1
	1
	1
	1

XIV. Strategies to cope with livelihood

Strategies	Yes
	1
	1
	1
	1
	1

Bibliography

- Arinasa, Ida Bagus Ketut. (2010). Bamboo Diversity and Utilization in Balinese Rituals at Angsri Village-Bali, Indonesia. *Bamboo Science and Culture*. 23 (1). 29-37. Retrieved from https://www.americanbamboo.org/wp-content/uploads/2021/03/BSCv23_2010.pdf
- Ali, Nusadh. (2007). *Natural Resource Management and Sustainable Development in N.E.India*. N.Delhi. Krishan Mittal for Mittal Publication.
- Bamboo Development Agency (BDA). (2008). *Bamboo in Mizoram*. Retrieved from <https://www.mizorambda.com/bamboo-mizoram>
- Banda, B.G.Sosola & Johnsen, F.H. (2005). Rural Livelihood on bamboo handicraft making and culm vending in Mvera, Malawi. *Journal of Bamboo and Rattan*. 4(1). 93-107. doi:10.1163/1569159053444671. Retrieved from <https://www.researchgate.net/publication/233599430>
- Barberis, Daniela. (1912). The Elementary Forms of the Religious Life. *The Durkheim pages*. Retrieved from <https://durkheim.uchicago.edu/Summaries/forms.html>
- Bhat, Jahangir Ahmad and Yadav, Pushpender. (2016). Handicraft Sector: The Comforting Sector of Employment Review. *Management Studied and Economic System (MSES)*. 3(2). 111-117. Retrieved from http://www.msaes.org/article_44799_7495.pdf
- Bhat, Jahangir Ahmad and Yadav, Pushpender. (Nov, 2016). The Sector of Handicrafts and its Share in Indian Economy. *Arabian Journal of Business and Management review*. Retrieved from <https://www.researchgate.net/publication/313400705>
- Bhaumik, Pradip K. & Banik, Arindam. (2010). Rigidities restraining movement of a rural Artisan from poor to non-poor state. *Emerald – International Journal of Social Economics*. 37(1). 17-14. doi:10.1108/03068291011006157
- Bhuyan, Dr. T.C. (2008). Commercial Cultivation and Management of Bamboo. A *Handbook of Propagation Cultivation & Management of Bamboo*. 54-58. Van Vigyan Kendra. Jorhat. Rain Forest Research Institute
- Census Bureau. (June, 2022). *Census and Survey Processing System (CSPRO)*. United States. Retrieved from <https://www.census.gov/data/software/cspro.html>

- Census Organization of India. (2011). Retrieved from <http://www.census2011.co.in/census/district/388-aizawl.html>
- Crafts Council of India (CCI). (2011, April). *Craft Economics and Impact Study (CEIS), Vol-I*. Chennai. Retrieved from http://www.craftscouncilofindia.org/ceis_final_report.pdf
- Dagli, Vadilal. (1971). *Natural Resources in the Indian Economy*. Bombay. Vora & Co. Publishers Private Ltd.
- Das, Rinku & Das, Ashim Kumar. (2011, April). Industrial Cluster: An Approach for Rural Development in North East India. *International Journal of Trade, Economics and Finance*. 2(2). Doi: 10.7763/IJTEF.2011.v2.96
- Das, S.T & Mandan, Sachdeva. (1993). *Tribal Development and Socio-cultural Matrix life style and locational practice*. Delhi. Kaniska Publishers.
- Devi, Laxmi et al. (1996). *Encyclopaedia of Social Change Vol. 3*. Atmol Publication Private Ltd. Delhi.
- Dey, Monika. (2018). Managerial Challenges of Handicraft Industry: An Indian Perspective. *International Journal of Sciences: Basic and Applied Research (IJSBAR)*. 37(1). Retrieved from <https://www.researchgate.net/publication/322715360>
- DFID. (1999) *Sustainable Livelihoods Guidance Sheets*. Retrieved from <https://www.livelihoodscentre.org/documents/114097690/114438878/Sustainable+livelihoods+guidance+sheets.pdf>
- Din, Towseef Mohi Ud. (2014). Handicraft Production and Employment in Indian: An Economic Analysis. *Global Journal of Human Social Science: E Economics*. 14(4) 2014. Retrieved from https://globaljournals.org/GJHSS_Volume14/5-Handicraft-Production.pdf
- District Census Handbook (DCHB). (2011). *Directorate of Census operations Mizoram*. Census of India 2011. Retrieve from <https://censusindia.gov.in/2011census/dchb>
- Dutta, Pranab & Ghose, J. (2010, April). Sericulture and Traditional craft of silk weaving in Assam. *Indian Journal of Traditional Knowledge*. 9 (2). 378-385. Retrieved from [http://nopr.niscair.res.in/bitstream/123456789/81666/1/IJTK%209\(2\)%20378-385.pdf](http://nopr.niscair.res.in/bitstream/123456789/81666/1/IJTK%209(2)%20378-385.pdf)

- Ellis, F. (2000). *Rural Livelihoods and Diversity in Developing Countries*. Oxford. Oxford Press
- Forum on Indian Culture and Lifestyle of India (FICLI). (2011). *Economy of Artisan tribe, East Indian Tribe*. Retrieved from http://www.indianetzone.com/56/economy_artisan_tribes.html
- Freitas, Ana Luiza Cerquiera & Filho, Eduardo Romeiro. (2005, August). Academically Supported Social Work for The Development of Handicraft Skills – Case Study: The Pitangapora Project. *Product: Management & Development*. 3. Retrieve from <https://www.researchgate.net/publication/274954051>
- Ghosh, Sonali., Basumatary, G.C and Agarwalla, Rajendra P. (2009). Bamboo - the Emerging Tool for Forest Management and Community Development in Assam, Northeast India. *VIII World Bamboo congress Proceeding: Bamboo for Community and Economic Development*. 7. 24-28. Retrieved from: http://www.bambusc.org.br/wp-content/gallery/WBC2009/WBCVIII-Vol_07.pdf
- Government of India (GOI). (2001). *Census of India: Census Data Online*. Retrieved from <http://www.censusindia.gov.in>
- Government of India (GOI). (2015). *The Labour Year Book 2011 – 12*. Ministry of Labour and Employment. Labour Bureau. Shimla/Chandigarh. Pg 20. Retrieved from http://labourbureau.gov.in/ILYB_2011_2012.pdf
- Government of India (GOI). (2020). District Administration. Ministry of Electronics & Information Technology. Retrieved on 1 July, 2020 from <https://aizawl.nic.in/about-district>
- Government of India (GOI). (2020). District Administration. Ministry of Electronics & Information Technology. Retrieved on 1 July, 2020 from <https://kolasib.nic.in/about-district>
- Government of India (GOI). (2020). District Administration. Ministry of Electronics & Information Technology. Retrieved on 1 July, 2020 from <https://champhai.nic.in/about-district>

- Government of India (GOI). (2020). District Administration. Ministry of Electronics & Information Technology. Retrieved on 1 July, 2020 from <https://lawngtlai.nic.in/about-district>
- Government of India (GOI). (2020). District Administration. Ministry of Electronics & Information Technology. Retrieved on 1 July, 2020 from <https://siaha.nic.in/about-district>
- Government of India (GOI). (2020). District Administration. Ministry of Electronics & Information Technology. Retrieved on 1 July, 2020 from <https://serchhip.nic.in/about-district>
- Government of India (GOI). (2020). District Administration. Ministry of Electronics & Information Technology. Retrieved on 1 July, 2020 from <https://mamit.nic.in/about-district>
- Government of Mizoram (GOM). (2010). *Statistical Handbook*. Directorate of Economic and Statistic. Government of Mizoram
- Government of Mizoram (GOM). (2011). Aizawl District. Retrieved from www.aizawl.nic.in.
- Gupta, Yashika. (2016). *Poverty alleviation programmes and employment generation in India Since 1991*. Doctoral dissertation, Department of Economics, Aligarh Muslim University, Aligarh. Retrieved from https://shodhganga.Inflibnet.ac.in/bitstream/10603/121722/12/12_chapter3.pdf
- Handique, Krishna Joyti. (2010). *Handicrafts in Assam*. Delhi. Kalpaz
- Hazarika, Dr.P.K., Paney, B.K, & Khound, Amrita. (2008). A New Look on Utilization Aspect of Bamboo. *A Handbook of Propagation Cultivation & Management of Bamboo*. 121-128. Van Vigyan Kendra. Jorhat. Rain Forest Research Institute.
- Indira Gandhi National Centre for The Arts (IGNCA). (1999). *Bamboo and cane Culture of Mizoram*. Arts and Crafts of North East. Retrieved from <http://ignca.gov.in/divisionss/janapada-sampada/northeastern-regional-centre/bamboo-and-cane-culture-of-mizoram>

- Jaya, K.R (2007). *A study on the impact of the Kerala State Handicraft Apex Cooperative Society on the working of Handicraft Co-operatives in Kerala*. Doctoral dissertation. Department of Commerce and Research Centre. The Cochin College, Kochi, Kerala. Retrieved from <https://shodhganga.inflibnet.ac.in/handle/10603/7144>
- Jena, Pradeep Kumar. (2008). Globalization of Indian Handicrafts: A Human Development Approach. *Orissa Review*. <https://magazines.odisha.gov.in/Orissareview/2008/November-2008/engpdf/19-25.pdf>
- Jha, L.K. (2010). Bamboo based agroforestry systems to reclaim degraded hilly tracts (jhum) land in North Eastern India. *Bamboo Science and Culture*. 23(1).1-28. Retrieved from https://www.americanbamboo.org/wp-content/uploads/2021/03/BSCv23_2010.pdf
- Jha, R.K. & Yadava, J.N. (2015). Economic Potential and Marketing Trend of Bamboo in Nepal: A case study from Rautahat District. *Banko Janakari*. Vol. 25 (1). Retrieved from <https://www.academia.edu/18319861>
- Jadhav, Ms. Shreya. (2014). Indian Handicrafts: Growing or Depleting?. *IOSR Journal of Business and Management (IOSR-JBM)*. Retrieved from <https://www.iosrjournals.org/iosr-jbm/papers/ies-mrcr-volume-2/15.pdf>
- Kakra, Ajay & Bhattacharjee, Nirvanjyoti. (2009). Marketing and Supply Chain Analysis of Bamboo Products from Northeastern India in Major Consumption markets of India. *VIII World Bamboo congress Proceeding: Bamboo for Community and Economic Development*. 7. 81-91. Retrieved from http://www.bambusc.org.br/wp-content/gallery/WBC2009/WBCVIII-Vol_07.pdf
- Kaur, Perminder Jit., Pant, K.K., Satya, Santosh & Naik, S.N. (2016). Bamboo: The Material of Future. *International Journal Series in Multidisciplinary Research (IJSMR)*. 2(2). Retrieved from <https://www.academia.edu/27823636>
- Krantz, Lesse. (2001). *Sustainable livelihood approach to Poverty Reduction: An Introduction*. Swedish International Development Cooperation Agency. Retrieved from <https://commdev.org/wp-content/uploads/pdf/publications/The-Sustainable-Livelihood-Approach-to-Poverty-Reduction-SIDA.pdf>

- Kollmair, M & Gamper. (2002). *The Sustainable Livelihoods Approach*. University of Zurich (IP6). Retrieved from <https://www.alnap.org/system/files/content/resource/files/main/sla-gamper-kollmair.pdf>
- Kulsum, Mustafa. (2010, March). Weaving Uanderi Dreams: For, By and Of women. *Social Welfare*. 56(12).
- Kumar, Dr. Dilip & Kumar, Dr. Manesh. (Nov. 2018). Awareness of Government Initiated Schemes: A Study of Handicrafts Sector in Mirzapur. *IUJ Journal of Management*, 6 (2).
- Kumar, Dr. Dilip & Rajeev, P.V. (2014). Marketing Challenges of Handicraft Retailers in Changing Environment. *ZENITH International Journal of Business Economics & Management Research*. ZIJBEMR. 4(10). 22-33. Retrieved from www.zenithresearch.org.in
- Lalbiaknema, C. (1995). *Kan Chenna Mizoram*. Mizoram. Synod Literature and Publication Board.
- Lalbiaknema, C. (2000). *Mizote Khawsak Dan*. Aizawl. Mizoram Publication Board.
- Laldinpuii, K. (2006). *Mizo Inneih*. Mizoram. Tribal Research Institute.
- Lalramliana. (2004). *Mizo Darthlalang*. Mizoram. Mizoram Publication Board.
- Lalrindika, P.C. (2020). *Bamboo and Mizo Society: A Historical Study*. A Master of Philosophy dissertation. Department of History and Ethnography. Social Sciences. Mizoram University.
- Lalrimawia. (1995). *Mizoram – History and Cultural Identity ((1890 – 1947)*. Guwahati. Spectrum Publication.
- Lalthapuii. (2009). *A Project report on Quality Improvement in Handicraft*. A Bachelor of Management Administration Degree Dissertation. Department of Management. Mizoram University.
- Location Map. Government of Mizoram. Retrieved from <http://agriculturemizoram.nic.in/locationMap.html>

- M., I. Barbaruah., Monjul, Islam., Kabyajyoti, Bora., Nitul, Saikia., Mukut, Das., Sangita, Roy & S,kum Begum. (2009) Scouting, Documentation and Standardization of use of Bamboo in Livestock and Poultry with Special Reference to Northeast India. *VIII World Bamboo congress Proceeding: Bamboo for Community and Economic Development*. 7. 61-70. Retrieved from http://www.bambusc.org.br/wp-content/gallery/WBC2009/WBCVIII-Vol_07.pdf
- Malsawmtluangi. (2013). *Livelihood and Living Conditions of Tribal Artisans in Mizoram*. A Master of Philosophy dissertation, Department of Social Work. Mizoram University, Mizoram
- Mekonnen, Zenebe., Worku, Adefires., Yohannes, Temesgen., Alebachew, Mehari., Teketay, Demel and Kassa, Habtemariam. (2014). Bamboo Resources in Ethiopia: Their value chain and contribution to livelihoods. *Ethnobotany Research & Applications*. 12. 511-524. Retrieved from <http://www.ethnobotanyjournal.org/vol12/i1547-3465-12-511.pdf>
- Mishra, Diwakar. (2009). Experience with Livelihood development Projects – A Case Study of Chhattisgarh, India. *VIII World Bamboo congress Proceeding: Bamboo for Community and Economic Development*. 7. 71-80. Retrieved from http://www.bambusc.org.br/wp-content/gallery/WBC2009/WBCVIII-Vol_07.pdf
- Mishra, Padmaja. (2006). *Natural resources and Economic Development*. Delhi. Deep and Deep Publication Private Ltd.
- Mottaleb, Khondoker Abdul. (2008). *Rural Craftsmanship, Employment Creation and Poverty Alleviation: The Case of Bamboo Craftsmanship in Bangladesh*. Civil Service College. Dhaka. Retrieved from https://mpr.ub.uni-muenchen.de/9616/1/MPRA_paper_9616.pdf
- Muraleedharan, P.K., Anitha, V. & Rugmini, P. (2009). Bamboo Handicraft Industry in Kerala State of India: Problems and Prospects. *VIII World Bamboo congress Proceeding: Bamboo for Community and Economic Development*. 7. 48-60. Retrieved from http://www.bambusc.org.br/wp-content/gallery/WBC2009/WBCVIII-Vol_07.pdf

- Mustafa, A. (2010). *Indian Rural Economy*. Serials Publication. New Delhi.
- Narasaiah, M.Lakshmi & Naidu, D. P.Sreenivasa. (2006). *Artisan Industry and Rural Development*. New Delhi. Discovery Publishing House.
- Narwani, G.S. (2004). *Tribal law in India*. Jaipur. Rawat Publication.
- Nath, Arun Jyoti & Das, Ashesh Kumar. (2009). Carbon Farming Through Village Bamboos in Rural Landscape of Northeast India as Affected by Traditional Harvest Regimes. *VIII World Bamboo Congress Proceedings: Bamboo for Community and Economic Development*. 7. 13-23. Retrieved from http://www.bambusc.org.br/wp-content/gallery/WBC2009/WBCVIII-Vol_07.pdf
- Nishikant, Kolge. (2009, April). Gandhi's Criticism of Industrialization and Modernity: An Environmental Perspective. *Gandhi Marg*. 31(1).
- Pal, Sanjay. (1999). Producers and Markets in Rural Bihar: A Case of Tribal Handicrafts. *Journal of Entrepreneurship*. 8(1). 79 - 91.
doi:10.1177/097135579900800105.
- Pawar, M. S. & McClinton, J. (1999). Poverty in North-East Victoria: Implications for social work practice. *Australian Social Work*. 52 (2). 19-26.
doi:10.1080/03124079908414119
- Perreras, Conrado S., Quintana, Dexter E. & Lantican, Celso B. (2009). Bamboo Development in the Philippines: Bamboo Phil Strategies. *VIII World Bamboo Congress Proceedings: Bamboo for Community and Economic Development*. 7. 37-43. Retrieved from http://www.bambusc.org.br/wp-content/gallery/WBC2009/WBCVIII-Vol_07.pdf
- Planning Commission. (2005, January). *Report of Inter Ministry Task Group on Technological, Investment and Marketing Support for Household and Artisanal Manufacturing*. Retrieved from https://niti.gov.in/planningcommission.gov.in/docs/aboutus/taskforce/inter/inter_tech.pdf
- Qureshi, M.A. (1990, March). Social linkages of Artisan with technology: Upgradation of Village Pottery Craft. *Economic and political Weekly*. 25(13). 683-688. Retrieved from <http://www.jstor.org/stable/4396106>

- Rajashekharan, V.M. (2009). ITC Limited Incense Business. *VIII World Bamboo Congress Proceedings: Bamboo for Community and Economic Development*. 7. 45-47. Retrieved from http://www.bamusc.org.br/wp-content/gallery/WBC2009/WBCVIII-Vol_07.pdf
- Rao, T.V. (1996). *Human Resources Development Experiences Interventions Strategies*. Delhi. Sage Publication India Private Ltd.
- Redzuan, Marof & Aref, Fariborz. (2011). Constraints and Potentials of Handicraft Industry in Underdeveloped Region of Malaysia. *African Journal of Business Management*. Vol 5(2). doi: 10.5897/AJBM09.166. Retrieved from <https://academicjournals.org/journal/AJBM/article-full-text-pdf/4B572AC15919>
- Sahadevan, Vineeth. (2009). Interaction Pattern and Livelihood Strategies of an Artisan Tribe. *Studies of Tribes Tribals*. 7(1). 27-30. doi: 10.31901/24566799.2009/07.01.04.
- Sailo, Grace Lalhlupuii. (2015). *Urban Livelihood and Poverty in Mizoram*. A Doctorate Degree Thesis. Department of Social Work. Mizoram University. Mizoram.
- Samal, Jagabandhu. (2006). Tribal development through preservation of culture: A conceptual analysis. In Misra, R.N (Ed.). *Tribal Development: Post Globalisation*. New Delhi. Discovery Publishing House.
- Sarathy, Kalpana., Kanagaraj, Easwaran and Devendiran, Chhinathambi. (2013). Social Welfare, Development and empowerment: Fields, Perspectives and Paradigms in Social Work Research in Mizoram. *Social Work Journal*. 4(2). 81-96. Assam University, Silchar, India.
- Sarvamangala, Dr. R. (2010). Challenges and Opportunities for Rural cottage and Handicraft industries in India. *Indian Journal of Research*. 1 (9). ISSN - 2250-1991. <http://doi.org/10.36106/paripex>
- Scrase, Timothy J. (2005). *Crafts, Consumers and Consumption: Asian Artisanal Crafts and the Marketing of Exotica*. Paper presented at the TASA Conference of University of Tasmania. Retrieved from [http://www.tasa.org.au/conferences/conferencepapers05/papers%20\(pdf\)/ethnicity_scrase.pdf](http://www.tasa.org.au/conferences/conferencepapers05/papers%20(pdf)/ethnicity_scrase.pdf)

- Seethalakshmi, K.K., Sankar, S & Pandalai, R.C. (2009) *Livelihood improvement of Marginal Bamboo Dependents: Artisans and Farmers of Thenkurussi Panchayath, Palakkad*. Final report of Research Project KFRI 468/05. Kerala Forest Research Institute. Retrieved from <http://docs.kfri.res.in/kfri-rr/kfri-rr325.pdf>
- Shah, Amisha & Patel, Rajiv. (2017). Problems and Challenges Faced By Handicraft Artisans. *Voice of Research*. 6(1). 2017. ISSN 2277-7733 Retrieved from http://voiceofresearch.org/Doc/Jun-2017/Jun-2017_14.pdf
- Shah, Tamanna M. (2017). Tripura Bamboo Mission: Cohesive Power of Small and Medium Enterprises. *Contemporary Issues Summit*. Harvard. USA. Vol 13(1). Retrieved from <http://www.21caf.org/uploads/1/3/5/2/13527682/7.cis-1029.pdf>
- Sharma, Tika Prasad & Borthakur, SK. (2008, August). Traditional Handloom and Handicrafts of Sikkim. *Indian Journal of Traditional Knowledge*. (2010, April). 9(2). 375 – 377. Retrieved from <https://www.researchgate.net/publication/298669022>
- Shylendra, H.S. & Rani, Uma. (2005). *Diversification and Sustainable Rural Livelihood (A study in the Semi-Arid Village of Western India)*. Concept Publishing Company. New Delhi.
- Singh, Awadesh Kumar. (2003). *Dynamics of Tribal Economy*. New Delhi. Serials Publications.
- Singh, Bhupinder & Bhandari, J.S. (1980). *The Tribal World and Its Transformation*. 53-79. Concept Publishing Company. New Delhi.
- Singh, Dr. Th. Brojendro & Devi, Dr. Th. Sobita. (2009). Bamboo-A Renewable Natural Resource and Valuable Raw Material of Cottage Industries. *VIII World Bamboo Congress Proceedings: Bamboo for Community and Economic Development*. 7. 3-8. Retrieved from http://www.bambusc.org.br/wp-content/gallery/WBC2009/WBCVIII-Vol_07.pdf

- Socio-Economic and Educational Development Society (SEEDS). (2006). *Status study of Tribal handicraft- an option for livelihood of tribal community in the States of Arunachal Pradesh, Rajasthan, Uttaranchal and Chhattisgarh*. New Delhi. Retrieved from https://niti.gov.in/planningcommission.gov.in/docs/reports/sereport/ser/stdy_thr.pdf
- Solanki, S.S. (2008). Sustainability of Rural Artisans. *Economic & Political Weekly*. 43(19). Retrieved from <http://www.jstor.org/discover/10.2307/40277437>
- Sukai, Tarun Bikash. (2010). Tribal Development in India: An Overview. *Kurukshetra*. 59(9).
- Sundriyal, Manju & Sundriyal, R.C. (2009). Vanishing Trade of Bamboo: A case study of Traditional Artisans of Uttarakhand. *VIII World Bamboo Congress Proceedings: Bamboo for Community and Economic Development*. 7. 29-36. Retrieved from http://www.bambusc.org.br/wp-content/gallery/WBC2009/WBCVIII-Vol_07.pdf
- Thakur, Devendra. (2009). *Tribal Life and Forests*. Delhi. Deep & Deep
- Timothy, J Scrase. (2003). Precarious production: Globalisation and artisan labour in the Third World. *Third World Quarterly*. 24(3). 449-461.
doi: 10.1080/0143659032000084401
- Tribal Research Institute. (1991). *Mizo Inneih dan*. Mizoram.
- Tripathi, Dr. Y.C. (2008). Bamboo Cultivation-Selection of Species. *A Handbook of Propagation Cultivation & Management of Bamboo*. 1-8. Van Vigyan Kendra. Jorhat. Rain Forest Research Institute
- Vidyarthi, L.P. & Rai, B.K. (1985). *The Tribal Culture of India*. Delhi. Ashok Kumar Mittal.
- Wangdi, Dorji & Meijboom, Marianne. (2009). Income from Bamboo and Cane Handicrafts, cases from Bjoka, Silambi, Gongdue and Kangpara in Bhutan. *VIII World Bamboo Congress Proceedings: Bamboo for Community and Economic Development*. 7. 92-103. Retrieved from http://www.bambusc.org.br/wp-content/gallery/WBC2009/WBCVIII-Vol_07.pdf

- Wechakamana, Thitisak. (2011). Folk Art and Handicraft: Integrating Creative Economy for Business Community Development in North East Thailand. *European Journal of Social Sciences*. 27(1). 82-95.
Retrieved from <https://www.yumpu.com/en/document/view/10109244>
- Yu, Xiaobing. (2007). *Bamboo: Structure and Culture*. Retrieved from <http://webdoc.sub.gwdg.de/ebook/dissts/Duisburg/Yu2007.pdf>
- Zaitinvawra, David. (2014). *Bamboo Flowering and Sustainability of Rural Livelihood in Mizoram*. A Doctoral thesis, Department of Social Work. Mizoram University.
- Zosangpuii, P.C. (2000). *Mizo ro, thil leh hmanruate*. Mizoram. Tribal Research Institute.

BIO DATA OF THE CANDIDATE

Name : Malsawmtluangi

Date Of Birth : 16 August, 1984

Father's Name : R.Ramhmangaiha

Email ID : blessedmesty@gmail.com

Permanent Address : H. No. A-23/6, C.Pahlira Bldg.
Upper Republic, Hmar Veng
Aizawl – 796001, Mizoram

Educational Qualification :

Class	Board/ University	Year of passing	Division/ Grade	Percentage
HSLC	MBSE	2001	SECOND DIV.	57.6
HSSLC (Sc.)	MBSE	2004	SECOND DIV.	51.8
B.A Hons (Pol. Sc.)	MBOSE	2009	SIMPLE PASS	44.1
Master of Social Work	MZU	2011	FIRST DIV.	62.6
M.Phil (SW)	MZU	2013	A GRADE	62
NET	UGC	2011	Qualified	

Publication:

Sl. No.	Title	Book/ Journal	ISSN/ISBN No.
1.	Livelihood and Living Conditions of Traditional Cane and Bamboo Artisans in Aizawl and Kolasib Districts, Mizoram	Social Work Journal (Bi-Annual)	0976-5484

PARTICULARS OF THE CANDIDATE

NAME OF CANDIDATE : Malsawmtluangi

DEGREE : Doctor of Philosophy

DEPARTMENT : Social Work

TITLE OF THESIS : Livelihood And Living Conditions of Tribal Artisans
in Mizoram

DATE OF ADMISSION : 30th July, 2014

Approval Of Research Proposal

1. DRC : 29th Sept. 2014

2. BOS : 17th Oct. 2014

3. SCHOOL BOARD : 21st Oct, 2014

MZU Registration No. : 4629 of 2009 - 10

Ph.D. Registration No. & Date : MZU/ Ph.D/ 700 of 21.10.2014

EXTENSION (IF ANY) : No. 12-4/MZU(Acad)/20/200
Dt. 18th July 2022

(C.DEVENDIRAN)
Head
Department of Social Work

ABSTRACT
LIVELIHOOD AND LIVING CONDITIONS OF
TRIBAL ARTISANS IN MIZORAM

AN ABSTRACT SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF DOCTOR OF
PHILOSOPHY

MALSAWMTLUANGI

MZU REGISTRATION NO.: 4629 OF 2009 -10

Ph.D. REGISTRATION NO.: MZU/ Ph.D./ 700 OF 21.10.2014



DEPARTMENT OF SOCIAL WORK
SCHOOL OF SOCIAL SCIENCES

MAY, 2024

ABSTRACT
LIVELIHOOD AND LIVING CONDITIONS OF
TRIBAL ARTISANS IN MIZORAM

By
Malsawmtluangi
Department of Social Work
Supervisor: Prof. Kanagaraj Easwaran

Submitted
in partial fulfillment of the requirement of the degree of Doctor of Philosophy in
Social Work of Mizoram University, Aizawl

Introduction

The present study attempts to understand the livelihood and living conditions of Handicraft Artisans in Mizoram through social work research. It highlights the scenario of traditional handicraft artisans in Mizoram, their livelihood, challenges and their living conditions. It explains the situation of people processing bamboo into articles in order to earn and support their livelihood.

Handicraft is not new to the world; it can be said as having emerged with tribes or societies from the beginning. It serves as an identity and a significant storyteller of civilization. The form of handicraft is developed in some way from time to time, but it hardly loses the origin of the craftsman while becoming more detailed in shape, size and application. Handicrafts signified the tradition and capacity of the tribe. The raw materials of natural resources used for handicrafts also highlight the desperate needs and intelligence of the indigenous tribe (Banda & Johnsen, 2005; Muraleedharan, Anitha & Rugmini, 2009; Sahadevan, 2009; M. et al., 2009; Handique, 2010; Kumar and Rajeev, 2014; Bhat & Yadav, 2016). Handicrafts are made with simple tools, these traditional tools used by artisans from different places reveal the capacity of an individual to adjust accordingly to the environment (Muraleedharan, et. al, 2009; Handique, 2010; Das & Das, 2011; Malsawmtluangi, 2013; Gupta, 2016). With time changes, handicrafts slowly started to show their business potential. It is started by exchanging the product with vegetables and crops with neighbours. Rural artisans need intermediaries/ brokers to reach out to the village and expand the business scope for the intermediaries (Handique, 2010; Malsawmtluangi 2013). Artisans are mostly from agricultural backgrounds therefore they live a low standard of living with little or no savings due to low income. Their livelihood revolves around handicrafts and agricultural products, livestock, and other wage labour (Handique, 2010; Malsawmtluangi 2013).

Bamboo belongs to a grass family that can grow 7.5 to 40 cm in a day and no other plant can outrun it in growth. It has been identified that there are 1250 - 1140 species in 75 - 110 genera of bamboo (Hazarika, Paney & Amrita, 2008; Jha, 2010). In India, 128 species of bamboo have been identified (Tripathi, 2008). North East India is enriched with sixty-three bamboo species and thirty-five species of bamboo have been identified in Mizoram (Hazarika et al., 2008; BDA, 2008).

Bamboo is distributed in tropical, subtropical and mild temperate zones; therefore, it is present in Africa, Asia, and Central and South America, some parts of Europe and North America. It has been recorded that 80% of the world's bamboo forests are composed in India, China and Myanmar. The climate condition blessed India with bamboo - green gold - giving it the largest area and the second largest reserve of bamboo in the world. The north-eastern region of India has the largest bamboo stock in the country which accounts for fifty-four percent of the bamboo resources in India. (Kakra & Bhattachrjee, 2009; Muraleedharan et. al., 2009). According to the record of Bamboo Development Agency of Mizoram (2008), not less than fifty percent of Mizoram's land is covered by bamboo, which makes it the highest percentage when compared with other states.

Bamboo is used for housing, kitchenware, household assets, tools and equipment in farms and at home, hunting implements, play-ware, ornaments, rituals, festivals and others. During the primitive time and still, in many parts of rural areas the most common raw material that one can get is not iron or plastic, but mud, cotton balls, wood and bamboo. Therefore, handicraft is rooted deep inside the heart of tribal society and many craft products earned cultural importance to the people (Mishra, 2009; Arinasa, 2010; Malsawmtluangi, 2013; Shah & Patel, 2017; Lalrindika, 2020). In Bali, more than ten bamboo species have been used for rituals besides its economic importance (M et al., 2009). The value addition uses are the product of bamboo into medicine, food and other transform utilization, viz. Bamboo charcoal, vinegar, paper, pharmaceutical use, bamboo shoot for food, paper, carbon absorbent and other important things. The more advanced developed country has already invested a huge amount of money in the application and utilization of bamboo while the less developed country starts to be aware of the importance of bamboo utilization for livelihood (Yu, 2007; Tripathi, 2008; Kaur, Pant, Santosh & Naik, 2016). The most concentrated tribal population in Asia is India which is the second largest concentration in the world, that does not change the fact that tribal society needs the forest (Sahadevan, 2009).

Mizoram, one of the North Eastern regions of India has utilized bamboo in everyday life. The inhabitant, Mizo, are categorised as a scheduled tribe by the Indian Constitution. Forest resources and their usage is a major livelihood for tribes. Every male who attained a certain age can be unknowingly considered as an artisan for he is

needed to provide the family with the material needed for living (Malsawmtluangi, 2013). In Mizoram, the urban population consists of 51.51 percent of the total state population wherein 64,753 households are estimated to be living in Aizawl city, the capital of the State GOI (Census, 2011). Out of this number, 15,735 households live below the poverty line (GOM, 2011) which means that Aizawl city houses 57 percent of the total BPL population of the State. Mizoram has a wide consumption of bamboo from building houses to having as a seasonal food. Malsawmtluangi (2013) has highlighted the large concentration of Mizo tribe in Mizoram, and only a few non-Mizo are found among the artisans in Mizoram. These artisans' livelihoods are based on producing the traditional handicrafts for the major population of Mizoram.

Artisans' population of India from 1981 to 2001 census was from 8.2 lakhs to 15 million artisans. Even with the increase in number, it reached only 1.63% of the Indian working population (GOI, 2001; Narasaiah & Naidu, 2006; Sundriyal & Sundriyal, 2009). The handicraft sector is believed to hold the second largest source of employment in India after Independence (Bhat & Yadav, 2016). The number of artisans is difficult to profile as they are much unorganized and mostly home-based workers. Indian Labour year book 2011 and 2012 described there is no authentic data on home-based workers, it has been estimated that there are 48 lakh artisans and craft persons in India (Das & Das, 2011; GOI, 2015). Din (2014) report from a source Enumeration of Crafts Person in India (2013) there has not been a record of artisan of any kind from Mizoram.

The wide span of bamboo application in everyday life is very much welcome in every household. It has been continued to practise in many parts of the world as it is in the olden time, while modifications and additions are made in some places to meet the present needs from traditional to modern handicrafts (Wangdi & Meijboom, 2009; Muraleedharan et. al., 2009; Malsawmtluangi, 2013; Mekonnen et. al., 2014).

The chances of artisans and bamboo processing units can be different on their financial income. The rural artisans and the urban artisans also experience differences. The work of simple handicrafts producers and those who run the big bamboo processing with heavy machinery taste a total difference work of line. Whether big or small enterprises, bamboo handicrafts and bamboo processing support the ecological balance and tradition of a society. The developing countries are depending on their

simple bamboo production and running a small business for livelihood. There is a chance to replace plastic businesses from the production stage to the marketing stage with bamboo industries. (Singh & Bhandari, 1980; Seethalakshmi, Sankar & Pandalai, 2009; Handique, 2010; Yu, 2013). Sensitising and awareness among the mass population have been a concern in the developed and developing countries (Seethalakshmi et al., 2009; Perrereas, Quintana & Lantican, 2009; Malsawmtluangi, 2013).

In spite of the wide scope of the bamboo enterprise, the high-cost production with low-cost investment makes this sector is always stuck at the bottom presenting declining production and producers all over India. (Mishra, 2009; Sahadevan, 2009). Gradually, industrial development resulted in the replacement of manmade material with machine-made material that does not require manual work and is easier to get. As the demand for bamboo crafts decreases so does the necessity for craftsmen. Artisans are giving up their skills and losing their traditional occupation of craftsmanship which makes it pertinent to take action to give them hope, continuing, imparting and valuing the traditional handicrafts work (Vidyarthi & Rai, 1985; Planning Commission, 2005; Mottaleb, 2008; Muraleedharan et. al., 2009; Sahadevan, 2009; Sundriyal & Sundriyal, 2009; Das & Das, 2011; Malsawmtluangi, 2013).

The traditional way of utilizing bamboo has led to the depletion of bamboo in many places as there is only cutting down and consumption without planting for replacement. In addition to that, as the developmental projects often caused the clearing of large forest areas, it becomes more challenging for the rural artisans to depend on forest resources (Singh & Bhandari, 1980; Seethalakshmi et al., 2009; Handique, 2010; Yu, 2013). Planned and managing bamboo plantations need concern as many artisans are starting and continue to face challenges due to the inadequate supply of raw materials to deliver a quality product (Singh & Bhandari, 1980; Perrereas et al., 2009; Seethalakshmi et al., 2009; Malsawmtluangi, 2013).

Initiative steps have been taken up in a way of revival. A number of development programmes are carried out and imparted to uplift their poor economic condition hoping to achieve better financial income (Mishra, 2009; Muraleedharan et. al., 2009; Sahadevan, 2009; Sundriyal & Sundriyal, 2009). The Common Facility Centre (CFC) and many cottage industries have been set up in villages within the

country hoping to group and club the artisans as much as possible. The scattered dispersion of artisans makes it difficult to keep a record in many cases. In Mizoram, artisans are few in number and work from their homes, and many of them are valid only because he/she is well known in the village (Malsawmtluangi, 2013).

In the process of India's Independence movement, the leaders followed self-reliance that allowed the people to go back to the beginning and learn the importance of the natural resources they had. Khadi Village Industries, CAPART, NABARD, and NEDFi are the well-known government agencies that come to exist to meet the financial need and make provisions for the rural areas and tribal society. Developmental programmes such as training, workshops and seminars are organised, and Exposure programmes such as fairs, melas, and crafts bazaars are held more frequently than before. After 2010, the Prime Minister's programme made new provisions for the benefit of the artisan population trying to validate the contribution of handicrafts to the economy of a family and the country. However, the situation is not good in many places within the country (Jaya, 2007; Solanki, 2008; Handique, 2009; Jadhav, 2014; Shah & Patel, 2017). Shah & Patel (2017) report that Development of Commissioner Handicrafts (DCH) is the acting nodal agency in the Government of India. It also highlighted the other big agencies working for the development of handicrafts in India such as Ministry of Textiles, Handicrafts and Handlooms Export Corporation (HHEC) and Export Promotion Council for Handicrafts (EPCH).

Industrial product goods serve a great purpose in our daily life. But bamboo and other hand-crafted products provide a warm and special treat to the consumer. Well-maintained quality bamboo products get picked by a customer when compared with other materials.

Therefore, a study on the livelihood and living conditions of tribal artisans in Mizoram has been carried out so that it might help the development of tribal artisans. Social Work Research will identify the needs and problems and also identify what role social workers will play, which methods, tools and techniques to be used in order to let the artisan communities help themselves in attaining their fullest potential.

Overview of Literature

Much of the literature stressed on bamboo plants, plantations and bamboo enterprises, some studies focused on the need for government interaction too, and some literature described the developmental programmes for bamboo and bamboo craftsmen. Only a few studies focused on the livelihood condition and the challenges of an artisan in all handicrafts sectors, not only in bamboo handicrafts.

The rural artisans constitute a notable proportion of India's population, but the literature on their crafts and their living conditions is scarce. Among them, some studies focused on the social aspects of tribal arts and crafts. Anthropologists and sociologists have attempted studies on tribal life, their cultural relation to forests and the artistic skill with which they have decorated their simple life (Narasaiah & Naidu, 2006; Sahadevan, 2009; Thakur, 2009; Malsawmtluangi, 2013).

There are some studies which focus on commercial and economic aspects of tribal handicrafts. They look into the condition of bamboo enterprise and marketing systems. Self-employment was commonly observed, Bamboo enterprise provides family labour as well as hired labour. The benefit of bamboo enterprises to living conditions, practices of craftsman and bamboo collectors, and involvement of stakeholders in the bamboo industries are examined. The Indian handicraft sector depends on a large amount of labour workforce, small activities and decentralised. (Banda & Johnsen, 2005; Narasaiah & Naidu, 2006; Bhat & Yadav, 2016). The difficulty for expansion of the industry is likely hindered by lack of capital and other managerial challenges of the handicraft industry are also seen (Banda & Johnsen, 2005; Muraleedharan et.al., 2009; Dey, 2018). Tribal people have almost forgotten the technology and skill of their traditional occupations, and now these groups are engaged as wage labourers under local landlords and estates (Muraleedharan et. al., 2009; Sahadevan, 2009).

Challenges in acquiring raw material, effect of bamboo flowering, low quality of raw material; marketing system, tools related, seasonal occupation, and poor management between artisans and broker linked up the poor condition of artisans (Muraleedharan et. al., 2009; Malsawmtluangi, 2013; Kumar and Rajeev, 2014; Shah & Patel, 2017) There are few studies that tried to identify and focused on the possible

physical health issues and ailment (Malsawmtluangi, 2013; Shah & Patel, 2017; Dey, 2018).

There are studies that look out strategies for craftsmen such as social and economic development of artisans' long term or short term, bamboo plantation and expansion of bamboo industries. They highlighted the need for tax collection on plastic to promote eco-friendly products; and the need for the involvement of different agencies and non-governmental organizations to back up the artisans through various means like organising exhibitions, seeking funding, conducting awareness meetings and so on (Muraleedharan et. al., 2009; Perreras et. al., 2009; Dey, 2018).

Government roles are always important in every country, especially to the less privileged groups in society. Government failure and effort on artisans are also seen. Studies on government role-play express the power of government. The artisans are ignorant and they fail to learn that the existing profitable scheme for handicrafts in time is considered a responsibility of the government. Artisans are neglected by the State government and the Central government which can be seen as non-recognition, non-inclusive in agricultural relief programmes, non-involvement in rural development programmes and hindrance to upgradation of technologies and materials to continue their profession as artisans. Government tries but is hardly rewarding, so a study was conducted hoping to identify the real problem. Such studies also identify the weakness of artisans as a lack of awareness, technical and systematic management in order to find and maintain the market which can differ with government involvement as the efficient involvement of government for the bamboo craftsmen was experienced in some studies (Banda & Johnsen, 2005; Solanki, 2008; Mishra, 2009; Kumar & Rajeev, 2014; Bhat & Yadav, 2016; Shah & Patel, 2017). Studies on implications and conducting developmental projects are seen through which livelihood, marketing, skill development and capacity development are imparted and examined (Banda & Johnsen, 2005; Freitas & Filho, 2005; Mottaleb, 2008; Mishra, 2009).

The above overview of the literature suggests a few gaps. Firstly, studies on artisans in Mizoram and in the context of Mizoram tribal artisans are almost absent as it is confined largely to the selected item and is not inclusive of all the artisans; and the relationship between livelihood and living conditions has yet to be explored.

Secondly, the working conditions and the structural bases of the artisans need more exploration. Thirdly, strategies followed by artisans in managing their livelihood and coping with their problems have been rarely studied in the national context. There are studies that focus on the strategies to uplift handicraft industries with good results. But that does not show the daily struggle of artisans. Fourthly, studies on urban and rural artisans lack theoretical and empirical rigor. This present study addresses these research gaps with the application of a sustainable livelihood approach and probes into the livelihood and living conditions of artisans.

Sustainable Livelihood Framework

The SL approach is a way of thinking that can be used as a tool for planning interventions, reviewing and evaluating projects, research, policy analysis and development. As mentioned by Ellis (2000), the livelihoods approach is based on the premise that the asset status of the poor is fundamental to understanding the options open to them, the strategies they adopt to attain livelihoods, the outcomes they aspire to and the vulnerability context under which they operate. The Department for International Development (DFID) distinguishes five categories of assets (or capital) such as natural, social, human, physical and financial.

Robert Chambers and Gordon Conway defined livelihood as a livelihood comprising the capabilities, assets (stores, resources, claims and access) and activities required for a means of living. A livelihood is sustainable which can cope with and recovers from stress and shocks, maintain or enhance its capabilities and assets, and provide sustainable livelihood opportunities for the next generation; and contribute net benefits to other livelihoods at the local and global levels and in the short and long term (Krantz, 2001).

The holistic view of the Sustainable livelihood approach has been rightly applied to determine the relationship between the livelihood and living conditions of less privileged groups of people as it reached their vulnerability, threat, capabilities and available resources to support livelihood (Malsawmtluangi, 2013; Sailo, 2015). Application of Sustainable Livelihood Framework is most convenient and practical in order to understand the livelihood through segments of livelihood assets. The separation of livelihood assets allowed a better purview of reality. Understanding the

livelihood and the living conditions is very much needed to be able to execute any developmental work.

Statement of the Problem

Mizo have many traditional handicraft products made from cane and bamboo. This skill had been passed on from one generation to the other until machine-made products replaced them. However, there are a few traditional handicrafts items which machine-made items cannot replace and are culturally valued. Unfortunately, there are only a few artisans left in Mizoram, especially in Aizawl, who are engaged in such callings. There has not been any study to let the artisans share their lived experiences. The author has done a similar but smaller study (Malsawmtluangi, 2013) as the first study to put out a platform for the bamboo artisan of Mizoram. The artisan's vulnerability is not seen by the public in general. Cases have been seen about the non-involvement of the younger generation with the said traditional practice of bamboo handicrafts. The life of a bamboo artisan needs to be brought to light in order to understand their livelihood and living conditions. In order to elevate the difficult and unattractive conditions of the handicraft journey along with the artisan, empirical knowledge about them is necessary.

Strategies need to be made to meet the need and executed in a more effective way. Central and state government programmes for the promotion of rural handicrafts and the living conditions of rural artisans including annual and occasional trade fairs and *melas* conducted for popularising handicrafts, organised by governmental and voluntary organisations go a long way in protecting traditional handiwork. The voluntary organisations also are taking steps to promote traditional handicrafts, not only cane and bamboo products but also wood and handloom by opening shops, organising exhibitions, skill development workshops and training in rural areas.

In this context, the present study attempts to probe into the patterns of livelihood and living conditions of tribal artisans in Mizoram from a sustainable livelihood framework perspective (Krantz, 2001). The study probes into inter-related aspects of artisan livelihood such as livelihood assets, livelihood strategies, and livelihood outcomes i.e. living conditions. It also examines the relationship between livelihood and living conditions of the artisans. In the light of the findings, the study

proposes a few suggestions for social policy making and social work practice towards the livelihood promotion of tribal artisans in the state.

Methodology

In this section, the setting profiles, the objectives, the hypotheses and various components of the research design are described in detail. The present study covers all the districts of Mizoram viz. Aizawl district, Lunglei district, Kolasib district, Champhai district, Mamit district, Siaha district, Lawngtlai district and Serchhip district. The present study is cross-sectional in nature and descriptive in design. The study is based on the primary data collected through a field survey with structured household interview schedule. The quantitative data from the field survey was supplemented with case studies of lived experiences of tribal artisans.

Objectives

The following are the objectives of the present study:

1. To describe the social and economic characteristics of tribal artisans.
2. To understand the working conditions of the tribal artisans.
3. To identify the livelihood challenges faced and strategies used to manage them by the tribal Artisans.
4. To understand the patterns of livelihood and living conditions of tribal artisans.
5. To assess the relationship between livelihood and living conditions of tribal artisans.

Hypotheses

1. The living conditions of the tribal artisan household are related to its natural capital endowment.
2. The living conditions of the tribal artisan household are related to its physical capital endowment.
3. The living conditions of the tribal artisan household are related to its human capital endowment.
4. The living conditions of the tribal artisan household are related to its financial capital endowment.
5. The living conditions of the tribal artisan household are related to its man-days of employment in handicraft work.

The first four hypotheses were derived from the Sustainable Livelihood Framework and an earlier study (Malsawmtluangi, 2013) while the last hypothesis draws inspiration from the results of the study by Malsawmtluangi (2013).

Sampling

The unit of study is households engaged in bamboo handicraft work while the universe of the study includes all such artisan households in Mizoram.

A multistage sampling procedure was used to select the district, urban and rural areas, and artisan households. As there is no register of artisans with the government of Mizoram, identifying the artisans and their habitat was a herculean task. The first stage is selection of the district. All the districts Mizoram viz, Aizawl, Lunglei, Kolasib, Lawngtlai, Champhai, Mamit, Serchip and Siahla were selected, as artisans are spread across these districts and there are socio-cultural and economic diversity among them. The second stage is selection of rural and urban areas. The headquarter towns of all the districts of Mizoram have been purposely selected to represent the urban areas. The urban localities and villages with bamboo and cane artisans were identified with the help of merchants selling their products and managers of tourist lodges who show the cause of the products. A total of 20 urban localities and 25 rural villages were identified and all the households in the identified localities /villages have been included in the sample. Thus, 430 bamboo artisans composed the sample of the study.

For sampling to conduct case studies the artisans who are successful in utilizing the crafts for their betterment were selected. Ten case studies were thus conducted with the help of key informant interviews.

Data Collection Processing and Analysis

The primary data was collected with the help of a pretested structured household interview schedule. It includes sections such as socio-economic profile and bamboo crafts-related questions that affect the living condition of a craftsman.

The primary quantitative data collected through the field survey was processed with the help of MSEXcel, CSPRO (Census Bureau, 2022) while SPSS was used to analyse the data. For analysis cross-tabulation, percentages, descriptive statistics, 't' test and Karl Pearson's coefficient of correlation were used.

Conclusion

The present study attempts to understand the patterns of livelihood and living conditions of tribal artisans in Mizoram within the sustainable livelihood framework. It covers all the districts of Mizoram. The artisans are drawn from the population of the state in terms of the demographic, social and economic structural base. The artisans preserve the most precious aspect of their culture and tradition with their hard work yet their socio-economic conditions are far from satisfactory and a very substantial income of them is derived from other sources.

The bamboo and cane craft in the state of Mizoram is nearly at the stage of extinction because of inadequate income from it and whether it will be transmitted to the next generation or not is a great challenge. The artisans are producing the crafts mainly for their personal satisfaction and love for it. They suffer from raw material shortages, poor market access and low price. Their inability to purchase modern tools due to high costs also constrains their productivity. Most of them do not access government programmes and are not even aware of them.

The bamboo crafts of Mizoram have both aesthetic and utility value. For preserving the culture and tradition of Mizoram, the promotion of the livelihood and living conditions of the artisans is an imperative need. The urban artisans experience a better access to livelihood and living conditions better than the rural artisans with a possibility to expand but limited, due to low human and financial resources. The government, civil society organisations and community at large need to play a proactive role in preserving the crafts as well as promoting the artisans.

Social workers can engage themselves in promoting the artisans and crafts in the context of government, civil society and the private sector. Social workers can guide the artisan in developing human capital, introducing more systematic way of living to be able to manage micro finance, keeping record and achieving higher purpose. Social worker can be a catalyst to the group dynamic so that the group can benefit each other under a pleasant environment. The social workers can also act as reaching arms for the Government in giving awareness about the beneficial schemes and other available programmes for the artisans. Social workers can be advocates for the policy measures; they can be the interpreter and advocates between the artisans and the government or

any other agencies. Social Workers are an eye-opener to many as the present study opens the situation of the artisans, the hidden treasure of the land.

Policy Suggestions

The present study tries to give direction for secure and sustainable livelihood for the handicraft's artisans in the state of Mizoram.

The earlier study on artisans in Mizoram has laid out suggestions such as periodic training with better electrical equipment to increase the production, preparing a platform to expose themselves through exhibitions and enjoyable events where people gather in large numbers and get awareness about the scope of handicrafts (Malsawmtluangi, 2013). These are all valid even now. Bhat & Yadav (2016) also put forth a similar suggestion as the present study by highlighting the need of government involvement to in creating more organized than it is, introducing vocational courses and training, welfare provision and reduction of middlemen, implementing more effective developmental scheme that can generate money flow, upgradation of technology and marketing system, and providing a chance to expose globally. Dey (2018) see the health issue and challenges it causes and laid out the need for awareness on health issue. With the help of these earlier suggestions, the following suggestions are put forth for policy.

- 1) The artisans need better raw materials supply for producing high-quality products. There has not been any plan regarding acquiring raw material, whether it is bamboo or cane as per the present study. Local/Village level, District level or State Government need to intervene in this area so that the artisan of any village/district should not cause deforestation in acquiring raw material of his/her choice, but there have to be planned areas from where the raw material can be acquired. This will allow providing good, healthy and quality raw materials while promoting livelihood sustainability.
- 2) Handicrafts go with simple traditional tools on most days but the application of modern tools can be efficient too. The present study explains the rural artisans' low accessibility to tools used. The rural artisans' livelihood is not yet stable enough to give importance to tools while alternatives are there. Another challenge in using modern tools is the inability to use and the improper electrical power supply. These can be met with distributions of modern tools

depending on their need as per product items, as well as a few demonstrations of how to run the machine or tools.

- 3) As the handicraft production process is slow and time-consuming work, the artisans hardly find time to enjoy leisure. With a chance to participate in exhibitions and *mela*, they can explore other than being confined to their workplace which is usually at home. They enjoy their sales and learn what is new and trending, thus, acquiring ideas and identifying their weakness when seeing better productions. Their major worry during this time is how to dispose of the unsold product which is where the government could come in. During exhibitions and *melas*, everyone is excited hoping to see new products or fine products they do not see every day which is an opportunity for artisans to expand the market. During this period the artisans can be fed with knowledge for development and express themselves through their products.
- 4) The artisans and the handicrafts do not get enough acknowledgement from their people and the government which makes the artisan lose hope and change their occupations toward the more appreciated job like government services, business with imported materials, shopkeeping as daily labour and other easy earning work. The cultural value, the artisan's dedication and ability to create and produce from the land resources has to be seen and respected enough to allure the other too.
- 5) The existing programmes need to be exposed and made available and more practical to be beneficial for the artisans. People can be educated and given awareness through radio talks, short film clips, hoarding and televised advertisements; talk shows, awareness and career guidance which can be conducted at various educational institutions. The well-planned schemes and programmes' existence and purpose need to be more publicized also and made more accessible than they are now.
- 6) The challenges are mostly physical and mental health illnesses. The need for regular and simple exercises, maintaining a healthy diet and looking after their health according to their living conditions has to impart to the artisan. Health is always the prior thing for anyone in any situation. Health education and provision of access to health services are a must.

- 7) The invisibility and hidden nature of the artisan population in Mizoram have been a major bottleneck in policy formulation and programme implementation. With a determination to keep the artisan number increasing or preventing from declining, it is a must to keep records of the artisans. Artisans who do the real work and depend on handicrafts for livelihood can be registered at the Local/Village Level, District Level and then at State level. But the challenge is that the artisans need to be recounted and updated every six months or every year to keep the number more accurate. Doing artisan population count will encourage the artisan to engage in handicrafts as they know their voices are heard by the State government.
- 8) Artisans are also in need of monitoring because of their ignorance. They need attention, to keep them busy and direct them. Their low or absent savings weaken them to take risks with new ideas. A periodic investigation of their working conditions and their living conditions is also needed. Their physical health conditions often force them to give up and take rest from handicrafts work which needs to be taken into consideration. Systematic monitoring will not only update the artisans but expand their work and skills. It will build their self-esteem to a higher level as they are treated with importance and respect.
- 9) Women have the eyes and the patience to deliver more quality products than male artisans. Also, attracting the younger generation to handicraft is very much needed as they are the ones who can pass on the culture that imbibes in handicraft. They can contribute to the artisan population while developing their skills and making an income for the household. Handicrafts in Mizoram are on the edge of vanishing. Handicraft will generate employment, promote export and import, and protect the tradition as long as the artisan population is growing or stabilized with the younger age group. Self-help groups, vocational courses, and focus group interventions with secure benefits can meet the point.
- 10) There have been some strategies targeting human capital in Mizoram but not in the way an artisan could understand and benefit in his/her daily life. The results show the importance of human capital in livelihoods and also to living conditions, the artisan and his/her family need to get educated at home or school.

Their simple ignorant uneducated lifestyle has to be converted. Their intellectual and intelligence need to be nourished and developed in any possible way. The artisan's low self-esteem due to having a low level of schooling should be minimized by imparting basic knowledge about human development and promoting civic sense. Life Skills education can be promoted through CBOs and Church groups.

- 11) The present study has highlighted the effects of savings on livelihood and living conditions in a positive way. Therefore, the artisans have started to practice household savings no matter how small their income might be. The promotion of SHGs and awareness generation on savings among handicraft workers is a crucial need for developing financial capital.
- 12) There needs to be a policy for the artisan so that they can get a pension after they reach a particular age. They should be given importance not only to their product but to themselves. If artisans can get pension allowances as aged people, persons with disability and government workers do, the number of artisans is likely to increase and handicrafts will also earn more value.

Further Research

In the light of the experience of the present study, the following suggestions for further research are put forth:

- 1) The study in the field of small-scale industries, and various kinds of handicrafts in Mizoram is very limited. Handloom sections are however growing at some point as the use and need of *puan* is high in society. It is a traditional dress or cloth, worn as a lungi or skirt, wrap around to cover the lower parts of the body. Still, the quality of *puan* is decreasing. This is one factor showing that artisans of any kind are being neglected. Other than the bamboo artisans, Mizo used to have blacksmithy and pottery, carpentry is also becoming more prevalent. Silver, gold and other jewellery makers, hand embroidery, painting and drawing, sculptor, workers of silk textile and other craftsmen exist in the shadow. There has to be a study touching these important preservers of culture.
- 2) GOs are expected to promote and popularized the existing small-scale and cottage industries. A study of their activities and achievements, failures and planning will be a source for the GOs themselves to compare each other in

delivering work to the focus group. The developmental agencies, nodal agencies and financial institutions that execute promotional schemes for handicrafts within the state government and central government based have to be made known in more in-depth and accessible to people. Government sectors have to come out with more understandable and less complicated. The well-planned schemes and programmes with high investment cost need to be more publicized also and make more accessible than they are now to fulfil their purpose of existence.

- 3) The artisans do need the resources, someone who will always be there to buy their product. A separate revolving budget could meet this insecurity of the artisans and likely to become more enthusiastic to work. Government participation can also be upgraded in acknowledging the artisan with their handicraft work. KVI and the Department of Art and Culture used to give acknowledgement to handicraft artisans at the National level and the State level. But often, these awardees do not get recognized by the superiors who are working in the allied sectors and they do not earn recognition from the people. The government certainly could make these awardees more profitable. Either National or State Awardee should earn special treatment, a favour on government important days or so, they should enjoy a desirable condition which other people could want to achieve too. They could be proposed as a vocational teacher or work-experienced teachers in schools, setting up such courses for anyone could enter where the awardee/ experienced artisan could be trainers with larger pay than their normal handicraft wages.

One last point is there should be a publication of traditional tools and handicrafts, so that the pattern and the purpose, with the presence of written document what lies within will be known forever. Publications on a traditional handloom, its origin and development have been published and serve a good deal. Likewise, the Mizo handicrafts production deserved to be in a document and published so that it can be preserved and learned so years to come. Radio or televised broadcasting, and using various social media applications can be used to disseminate and helps in promoting knowledge and information about artisan and their handicraft production.

References

- Arinasa, Ida Bagus Ketut. (2010). Bamboo Diversity and Utilization in Balinese Rituals at Angsri Village-Bali, Indonesia. *Bamboo Science and Culture*. 23 (1). 29-37. Retrieved from https://www.americanbamboo.org/wp-content/uploads/2021/03/BSCv23_2010.pdf
- Bamboo Development Agency (BDA). (2008). *Bamboo in Mizoram*. Retrieved from <https://www.mizorambda.com/bamboo-mizoram>
- Banda, B.G.Sosola & Johnsen, F.H. (2005). Rural Livelihood on bamboo handicraft making and culm vending in Mvera, Malawi. *Journal of Bamboo and Rattan*. 4(1). 93-107. doi:10.1163/1569159053444671. Retrieved from <https://www.researchgate.net/publication/233599430>
- Bhat, Jahangir Ahmad and Yadav, Pushpender. (2016). Handicraft Sector: The Comforting Sector of Employment Review. *Management Studied and Economic System (MSES)*. 3(2). 111-117. Retrieved from http://www.msae.org/article_44799_7495.pdf
- Census Bureau. (June, 2022). *Census and Survey Processing System (CSPro)*. United States. Retrieved from <https://www.census.gov/data/software/cspro.html>
- Census Organization of India. (2011). Retrieved from <http://www.census2011.co.in/census/district/388-aizawl.html>
- Das, Rinku & Das, Ashim Kumar. (2011, April). Industrial Cluster: An Approach for Rural Development in North East India. *International Journal of Trade, Economics and Finance*. 2(2). Doi: 10.7763/IJTEF.2011.v2.96
- Dey, Monika. (2018). Managerial Challenges of Handicraft Industry: An Indian Perspective. *International Journal of Sciences: Basic and Applied Research (IJSBAR)*. 37(1). Retrieved from <https://www.researchgate.net/publication/322715360>
- DFID. (1999) *Sustainable Livelihoods Guidance Sheets*. Retrieved from <https://www.livelihoodscentre.org/documents/114097690/114438878/Sustainable+livelihoods+guidance+sheets.pdf>

- Din, Towseef Mohi Ud. (2014). Handicraft Production and Employment in Indian: An Economic Analysis. *Global Journal of Human Social Science: E Economics*. 14(4) 2014. Retrieved from https://globaljournals.org/GJHSS_Volume14/5-Handicraft-Production.pdf
- Ellis, F. (2000). *Rural Livelihoods and Diversity in Developing Countries*. Oxford. Oxford Press
- Freitas, Ana Luiza Cerqueira & Filho, Eduardo Romeiro. (2005, August). Academically Supported Social Work for The Development of Handicraft Skills – Case Study: The Pitangapora Project. *Product: Management & Development*. 3. Retrieve from <https://www.researchgate.net/publication/274954051>
- Government of India (GOI). (2001). *Census of India: Census Data Online*. Retrieved from <http://www.censusindia.gov.in>
- Government of India (GOI). (2015). *The Labour Year Book 2011 – 12*. Ministry of Labour and Employment. Labour Bureau. Shimla/Chandigarh. Pg 20. Retrieved from http://labourbureau.gov.in/ILYB_2011_2012.pdf
- Government of Mizoram (GOM). (2011). Aizawl District. Retrieved from www.aizawl.nic.in.
- Gupta, Yashika. (2016). *Poverty alleviation programmes and employment generation in India Since 1991*. Doctoral dissertation, Department of Economics, Aligarh Muslim University, Aligarh. Retrieved from https://shodhganga.Inflibnet.ac.in/bitstream/10603/121722/12/12_chapter3.pdf
- Handique, Krishna Joyti. (2010). *Handicrafts in Assam*. Delhi. Kalpaz
- Hazarika, Dr.P.K., Paney, B.K, & Khound, Amrita. (2008). A New Look on Utilization Aspect of Bamboo. *A Handbook of Propagation Cultivation & Management of Bamboo*. 121-128. Van Vigyan Kendra. Jorhat. Rain Forest Research Institute.
- Jaya, K.R (2007). *A study on the impact of the Kerala State Handicraft Apex Cooperative Society on the working of Handicraft Co-operatives in Kerala*.

- Doctoral dissertation. Department of Commerce and Research Centre. The Cochin College, Kochi, Kerala. Retrieved from <https://shodhganga.inflibnet.ac.in/handle/10603/7144>
- Kakra, Ajay & Bhattacharjee, Nirvanjyoti. (2009). Marketing and Supply Chain Analysis of Bamboo Products from Northeastern India in Major Consumption markets of India. *VIII World Bamboo congress Proceeding: Bamboo for Community and Economic Development*. 7. 81-91. Retrieved from http://www.bambusc.org.br/wp-content/gallery/WBC2009/WBCVIII-Vol_07.pdf
- Kaur, Perminder Jit., Pant, K.K., Satya, Santosh & Naik, S.N. (2016). Bamboo: The Material of Future. *International Journal Series in Multidisciplinary Research (IJSMR)*. 2(2). Retrieved from <https://www.academia.edu/27823636>
- Krantz, Lesse. (2001). *Sustainable livelihood approach to Poverty Reduction: An Introduction*. Swedish International Development Cooperation Agency. Retrieved from <https://commdev.org/wp-content/uploads/pdf/publications/The-Sustainable-Livelihood-Approach-to-Poverty-Reduction-SIDA.pdf>
- Lalrindika, P.C. (2020). *Bamboo and Mizo Society: A Historical Study*. A Master of Philosophy dissertation. Department of History and Ethnography. Social Sciences. Mizoram University.
- M., I. Barbaruah., Monjul, Islam., Kabyajyoti, Bora., Nitul, Saikia., Mukut, Das., Sangita, Roy & S,kum Begum. (2009) Scouting, Documentation and Standardization of use of Bamboo in Livestock and Poultry with Special Reference to Northeast India. *VIII World Bamboo congress Proceeding: Bamboo for Community and Economic Development*. 7. 61-70. Retrieved from http://www.bambusc.org.br/wp-content/gallery/WBC2009/WBCVIII-Vol_07.pdf
- Malsawmtluangi. (2013). *Livelihood and Living Conditions of Tribal Artisans in Mizoram*. A Master of Philosophy dissertation, Department of Social Work. Mizoram University, Mizoram
- Mekonnen, Zenebe., Worku, Adefires., Yohannes, Temesgen., Alebachew, Mehari., Teketay, Demel and Kassa, Habtemariam. (2014). Bamboo Resources in Ethiopia: Their value chain and contribution to livelihoods. *Ethnobotany*

Research & Applications. 12. 511-524. Retrieved from <http://www.ethnobotanyjournal.org/vol12/i1547-3465-12-511.pdf>

Mishra, Diwakar. (2009). Experience with Livelihood development Projects – A Case Study of Chhattisgarh, India. *VIII World Bamboo congress Proceeding: Bamboo for Community and Economic Development*. 7. 71-80. Retrieved from http://www.bambusc.org.br/wp-content/gallery/WBC2009/WBCVIII-Vol_07.pdf

Mottaleb, Khondoker Abdul. (2008). *Rural Craftsmanship, Employment Creation and Poverty Alleviation: The Case of Bamboo Craftsmanship in Bangladesh*. Civil Service College. Dhaka. Retrieved from https://mpr.ub.uni-muenchen.de/9616/1/MPRA_paper_9616.pdf

Muraleedharan, P.K., Anitha, V. & Rugmini, P. (2009). Bamboo Handicraft Industry in Kerala State of India: Problems and Prospects. *VIII World Bamboo congress Proceeding: Bamboo for Community and Economic Development*. 7. 48-60. Retrieved from http://www.bambusc.org.br/wp-content/gallery/WBC2009/WBCVIII-Vol_07.pdf

Narasaiah, M.Lakshmi & Naidu, D. P.Sreenivasa. (2006). *Artisan Industry and Rural Development*. New Delhi. Discovery Publishing House.

Perreras, Conrado S., Quintana, Dexter E. & Lantican, Celso B. (2009). Bamboo Development in the Philippines: Bamboo Phil Strategies. *VIII World Bamboo Congress Proceedings: Bamboo for Community and Economic Development*. 7. 37-43. Retrieved from http://www.bambusc.org.br/wp-content/gallery/WBC2009/WBCVIII-Vol_07.pdf

Sahadevan, Vineeth. (2009). Interaction Pattern and Livelihood Strategies of an Artisan Tribe. *Studies of Tribes Tribals*. 7(1). 27-30.
doi: 10.31901/24566799.2009/07.01.04.

Sailo, Grace Lalhlupuii. (2015). *Urban Livelihood and Poverty in Mizoram*. A Doctorate Degree Thesis. Department of Social Work. Mizoram University. Mizoram.

Seethalakshmi, K.K., Sankar, S & Pandalai, R.C. (2009) *Livelihood improvement of*

- Marginal Bamboo Dependents: Artisans and Farmers of Thenkurussi Panchayath, Palakkad.* Final report of Research Project KFRI 468/05. Kerala Forest Research Institute. Retrieved from <http://docs.kfri.res.in/kfri-rr/kfri-rr325.pdf>
- Solanki, S.S. (2008). Sustainability of Rural Artisans. *Economic & Political Weekly.* 43(19). Retrieved from <http://www.jstor.org/discover/10.2307/40277437>
- Shah, Amisha & Patel, Rajiv. (2017). Problems and Challenges Faced by Handicraft Artisans. *Voice of Research.* 6(1). 2017. ISSN 2277-7733 Retrieved from http://voiceofresearch.org/Doc/Jun-2017/Jun-2017_14.pdf
- Singh, Bhupinder & Bhandari, J.S. (1980). *The Tribal World and Its Transformation.* 53-79. Concept Publishing Company. New Delhi.
- Sundriyal, Manju & Sundriyal, R.C. (2009). Vanishing Trade of Bamboo: A case study of Traditional Artisans of Uttarakhand. *VIII World Bamboo Congress Proceedings: Bamboo for Community and Economic Development.* 7. 29-36. Retrieved from http://www.bambusc.org.br/wp-content/gallery/WBC2009/WBCVIII-Vol_07.pdf
- Thakur, Devendra. (2009). *Tribal Life and Forests.* Delhi. Deep & Deep
- Tripathi, Dr. Y.C. (2008). Bamboo Cultivation-Selection of Species. *A Handbook of Propagation Cultivation & Management of Bamboo.* 1-8. Van Vigyan Kendra. Jorhat. Rain Forest Research Institute
- Vidyarthi, L.P. & Rai, B.K. (1985). *The Tribal Culture of India.* Delhi. Ashok Kumar Mittal.
- Wangdi, Dorji & Meijboom, Marianne. (2009). Income from Bamboo and Cane Handicrafts, cases from Bjoka, Silambi, Gongdue and Kangpara in Bhutan. *VIII World Bamboo Congress Proceedings: Bamboo for Community and Economic Development.* 7. 92-103. Retrieved from http://www.bambusc.org.br/wp-content/gallery/WBC2009/WBCVIII-Vol_07.pdf