

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

**MALSAWMTLUANGI**

**Department of Social Work**

**Mizoram University**

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TRIBAL ARTISANS IN MIZORAM**

**MALSAWMTLUANGI**  
**Department Of Social Work**

**Submitted in partial fulfillment of the requirement of the Degree of Master of  
Philosophy in Social Work of Mizoram University, Aizawl**

# **MIZORAM UNIVERSITY**

**June, 2013**

## **DECLARATION**

I, Malsawmtluangi, hereby declare that the subject matter of this thesis is the record of work done by me, that the contents of this thesis did not form bias 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 the Mizoram University for the degree of Master of Philosophy in Social Work Department.

Date:  
Place: Aizawl, Mizoram

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

**MIZORAM UNIVERSITY**

**June, 2013**

**CERTIFICATE**

This is to certify that the dissertation *Livelihood and Living Conditions of Tribal Artisans in Mizoram* submitted by *Malsawmtluangi* for the award of Master 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 award of any degree in this or any other university or institute of learning.

Date:

Place: Aizawl, Mizoram

(KALPANA SARATHY)  
Associate Professor and Head  
Department of Social Work  
Mizoram University, Aizawl

(KANAGARAJ EASWARAN)  
Research Supervisor  
Associate Professor  
Department of Social Work  
Mizoram University, Aizawl

## Acknowledgement

First and foremost I would like to thank the Almighty God for giving protection throughout my work and also providing me with good health to complete my Master of Philosophy course.

My indebted gratitude goes to my supervisor *Dr. Kanagaraj Easwaran*, Associate Professor, Department of Social Work, Mizoram University for his encouragement and guidance throughout my research. He is my source of inspiration and motivation in completing this work.

I sincerely thank *Dr. Kalpana Sarathy*, Head, Department of Social Work, Mizoram University for her constant support and motivation.

A special gratitude goes to all the artisans and handicraft outlet sales person who I came across to meet them, help me in my data collection, giving me their time to answer questions and help me complete my work.

I thank *Ms Grace L. Sailo* and *Mrs Lekha D. Bhat* Assistant Professors, Department of Social Work for their valuable help in improving the language of my script.

I would also like to thank my classmates for their cooperation, encouragement and for lending me a helping hand during my research work.

Lastly, I would like to extend my heartfelt gratitude to my family and friend who provided me with support and patience during my studies. Without their love, help and encouragement this work would have never been completed.

Date:

Place: Aizawl, Mizoram

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

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## LIST OF ABBREVIATIONS

AGUP	: Anchalik Gram Unnayan Parishad
APL	: Above Poverty Line
BPC	: Bamboo Processing Centre
DFID	: Department for International Development
DoF	: Department of Forest
FICLI	: Forum on Indian Culture and Lifestyle of India
GO	: Government Organisation
GOI	: Government of India
GOM	: Government of Mizoram
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
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
SEEDS	: Socio-Economic and Educational Development Society
SIDBI	: Small Industries Development Bank of India

SHG	:	Self Help Group
SL	:	Sustainable Livelihood
SPSS	:	Statistical Package for Social Sciences
UPC NE	:	United Pentecostal Church North East
VO	:	Voluntary Organisation
YMA	:	Young Mizo Association
Zohanco	:	Mizoram Handloom and Handicraft Development Corporation Limited

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## LIVELIHOOD AND LIVING CONDITIONS OF TRIBAL ARTISANS IN MIZORAM

### Household Interview Schedule

(Confidential and for Research Purpose Only)

#### I. Identification Information

1. Schedule No. Date of Interview:
2. Village
3. District 0. Aizawl 1. Kolasib

#### II. Profile of the Respondent

4. Name
5. Tribe 0. Lusei 1. Ralte 2. Hmar  
3. Paite 4. Lai 5. Mara  
6. Chakma 7. Bru
6. Sub Tribe :
6. Religion 0. Christian 1. Others (specify )
7. Denomination 0. Presbyterian 2. Baptist 3. UPC M  
4. UPC NE 5. SA 6. Seventh Day  
7. Others (specify )
8. Type of Family 0. Nuclear 1. Joint
9. Size of Family :
10. Form of Family 0. Stable 2. Broken 3. Reconstituted
11. Socio Economic category 0. AAY 1. BPL 2. Others

#### III. Family Profile

Kindly furnish the demographic details of the members of your family

ID	Name	Age	Sex ****	Marital Status ***	Type of Clan	Edn.	**Earner/ Dependent	*Relation to Head



\*\*\*\*0 Male            1 Female  
 \*\*\* 0 Unmarried    1 Married    2 Divorced/ Separated            3 Remarried            4 Widowed  
 \*\* 0 Dependent    1 Earner  
 \* 0 Head            1 Husband 2 Wife            3 Son            4 Daughter  
      5 Grandchildren            6 Others

**IV. Please give us the details of the occupation of the earning members of your family.**

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

**V. Kindly furnish the details of the land possessed / owned by your family members.**

Title	No. of Plots.	Area(Tins)	Value(Rs)
Land Settlement Certificate			
Periodic Land Pass			
Temporary Pass			
No title/Community Land			
Other (Specify)			
Other (Specify)			

**VI. Livestock Owned**

Livestock	Number	Value	Monthly Income
Pig			
Goat			
Poultry Birds			
Cow			
Fish			
Others (specify)			
Others (specify)			

**VII. Kindly give us the details of your other household assets**

Asset	Number	Value (In (Rs)
Television		
Transistor/Radio		
House/ Buildings		
Jewels		
Household Furniture		
Household Utensils		
Telephone/cell phone		
Others (Specify)		

**VIII. Details of monthly expenditure of your household**

Item	Quantity	Monthly Expenses(Rs)
Food Grains and Pulses		
Greens Vegetables and Roots		
Meat		
Grocery and Edible Oil		
<b>FOOD</b>		
Electricity		
Telecommunication		
Clothing		
Transport		
Recreation		
Drugs and Medical		
Education/Books		
Alcoholic Beverages		
Pan & Supari		
Tobacco & Smoking		
Others (specify)		
<b>NON FOOD</b>		

**IX. Details of household Savings and Investments in rupees**

Form	Savings(Rs)
Cash in hand	
Friends and Relatives	
Money Lenders	
Commercial Banks (Including govt. loan)	
Cooperatives	
Post Office	
LIC : Insurance Savings	
Self Help Group(SHG)	
Others(Specify)	

**X. Kindly give us the details of household debt in rupees**

Source	Debt(Rs)
Friends and Relatives	
Money Lenders	
Commercial Banks (Including govt. loan)	
Cooperative Banks	
Post Office	
Self Help Group(SHG)	

**XI. How many of the adult members of your family voted in the following election**

Election	All	Mostly	Sometimes	None
General	3	2	1	0
Assembly	3	2	1	0
Village Council	3	2	1	0

**XII. Please rate your household's political affiliation**

3 Office bearer	2 Membership	1 Support a Party	0 No Political Affiliation
-----------------	--------------	-------------------	----------------------------

**XIII. How frequently the members of your family are attending the volunteer work in your community?**

Association	Always	Mostly	Sometimes	Never
YMA	3	2	1	0
MUP	3	2	1	0
MHIP	3	2	1	0
SHGs	3	2	1	0
Church Based Org.	3	2	1	0
Local/ Village Council	3	2	1	0

**XIV. What type of Handicraft item(s) you are producing?**

ID	Sex	Item produce				No. Of working		
		Emping	Thul	Thlangra	Khumbu	Months	Weeks	Days

**XV. When, Where, How and from Whom do you learnt?**

ID	When	Where	How	From Whom

**XVI. Have you attended any skilled development programmes of Handicrafts? If yes, How many times and who organized the programmes?**

Programme	Duration	Organised by	Sponsored by

**XVII. What are the sources of raw materials you are using in producing Handicraft item?**

Item	Emping	Thul	Thlangra	Khumbeu	
<b>Sources of Raw Materials</b>	<b>Bamboo</b>				
	<b>Cane</b>				
	<i>Phrynium capitatum</i>				
	<b>Problem</b>				

**XVIII. What are the tools you use?**

Item		Emping	Thul	Thlangra	Khumbu
Tools used	Traditional				
	Modern				
Problems					

**XIX. How and where do you sell your product?**

Market Channel		Individual	Aizawl Market	Private shop	Govt. Agency	Non-Govt. Agency
No. Of Item sold in a year	Emping					
	Thul					
	Thlanga					
	Khumbu					
Preferrable selling Month						
Problem						

**XX. What is the selling price?**

Buyer		Individual	Aizawl Market	Private shop	Govt. Agency	Non-Govt. Agency
Item sold in Rs.	Emping					
	Thul					
	Thlanga					
	Khumbeu					
Problem						

**XXI. Have you received any kind help from GOs/NGOs as support your work in Handicrafts? Please explain.**

Agency	How?

**XXII. Where do you get your finance for your artisan work?**

Agency	Programme/Scheme/Reason	Amount of Loan	Amount of Subsidy	Amount of Loan Interest repaid	Financing problem
Bank					
Government					
Non Government					
Individual/Money lender					

**XXIII. Have you participated in Exhibition/Fair/Mela? Please explain.**

Programme	Duration	Time	Place	Organised by	Perception of usefulness			
					Very Useful	Useful	Not Useful	No Answer
					3	2	1	0
					3	2	1	0
					3	2	1	0
					3	2	1	0
					3	2	1	0
					3	2	1	0

**XXIV. How far did you experience difficulties as an artisan?**

Difficulty

**XXV. Please list the strategies used by you to manage livelihood to cope with your problems.**

Strategies

**XXVI. Suggestion for development of Handicrafts in Mizoram.**

Suggestion

## **PARTICULARS OF THE CANDIDATE**

NAME OF THE CANDIDATE	:	Malsawmtluangi
DEGREE	:	M.Phil
DEPARTMENT	:	Social Work
TITLE OF DISSERTATION	:	Livelihood and Living Conditions of Tribal Artisans in Mizoram
DATE OF PAYMENT OF ADMISSION	:	24 <sup>th</sup> August, 2011
COMMENCEMENT OF SECOND SEM/ DISSERTATION	:	18 <sup>th</sup> February, 2012
APPROVAL OF RSEARCH PROPOSAL		
1. BPGS	:	27 <sup>th</sup> April, 2012
2. SCHOOL BOARD	:	2 <sup>nd</sup> May, 2012
3. RGISTRATION NO. & DATE	:	MZU/ M.Phil/ 72 of 02.05.2012
4. DUE DATE OF SUBMISSION	:	30 <sup>th</sup> June, 2013
5. EXTENSION (IF ANY)	:	1 semester (one)

Head  
(KALPANA SARATHY)  
Department of Social Work



# **CHAPTER I**

## **INTRODUCTION**

## CHAPTER I

### INTRODUCTION

The present study tries to understand the patterns of livelihood and living conditions of traditional cane and bamboo handicraft artisans in Mizoram from a sustainable livelihood perspective (SLF).

India has 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). Mizoram, one of the North Eastern regions of India has utilized bamboo in everyday life. Forest resources and their usage is a major skill among many tribes (Thakur, 2009; Sahadevan, 2009). It is not only trees but even Bamboo has meaning in the life of the Mizos who are categorised as Scheduled Tribe under Indian Constitution (Lalramliana, 2004). The typical Mizo house, kitchenware, household assets, tools and equipment needed in farms and for hunting, play ware, ornaments, ritual and festivals and others are made up of bamboo (Laldinpuii, 2006; Lalbiaknema, 2000; Zosangpuii, 2000; Tribal Research Institute, 1991).

In India most of the handicraft artisans belong to socially and economically weaker sections of the society (Muraleedharan, Anitha and Rugmini, 2009; Sundriyal & Sundriyal, 2009). The craft and cottage industries are peculiar features of the tribal people as a whole and most of them know matting, basketry, bamboo-work, spinning, etc. These serve as a subsidiary occupation for them (Vidyarthi, 1985). During the year 1981, there were 8.2 lakhs of cane, bamboo and basket weavers out of which 6.9 are from rural areas (Saxena, 2004). 1.63% of India working population (Census 2001) was engaged in household industries (GOI, 2001). According to 2001 census, there were 15 million artisans in the country (Narasaiah & Naidu, 2006). The number of artisans is difficult to attain as they are much unorganized and mostly home based workers (Das & Das, 2011).

A huge number of artisans in North Eastern part of India are still very much dependent on handicrafts. Just like every other tribal state of India, Mizoram also produces many types of craft items but the number of artisans is not known. In India, the artisan communities are dispersed, often inaccessible, and almost invariably unorganized with low levels of literacy and education. Because of their dispersed profile, they cannot band together and, as a consequence lack political weight and clout (Planning Commission, 2005). Yet, the declining production shows the increase of artisans in every community.

With modernization and industrialization, there is a gradual decline in handicrafts as they cannot compete with machine made articles but this does not lead to a complete void of handicrafts. Handicrafts, arts and crafts items still have their value in millions of people's heart as can be learnt through various studies and projects till date. The only problem is that what had happened during the transitional period affects the mind of the younger generation leading to dependence on machine made goods and unconsciously letting go of one's traditional and cultural heritage.

Recently, some trends of revivalism have developed among tribes and in order to assert their identity, they are trying to recreate their traditional culture which was on the verge of extinction (Timothy, 2003; Das & Sachdeva, 1993).

Living Condition of tribes centre around forest products from the material to build their houses, household items, tools needed for surviving to even food. They are well connected with bamboos and forests. Their skill to modify and work with bamboo and forest products had been passed on from one generation to the next until machine made products replaced them. However, there are still few traditional handicraft items which machine made cannot replace as norms and value exist (Thakur, 2009; Lalbiaknema, 2000; Zosangpuii, 2000; Lalrimawia, 1995).

The economy of Artisan tribes is a mixture of craft making, daily labour, cattle rearing, rickshaw pulling and food collection (FICLI, 2011). They are poor whatever caste group they belong but equipped with great skill, creativity and capability for self employment but due to illiteracy and lack of finance, and unsure of the market and constantly at the mercy of intermediaries who have access to both finance and market (Solanki, 2008; Narasaiah & Naidu, 2006; SEEDS, 2006; Narwani, 2004; Pal, 1999; Das & Sachdeva, 1993).

The interactional pattern and livelihood strategies have totally changed from the traditional one; and social control mechanism has also declined. Many tribes started migrating to other states in search of jobs and this has also accelerated their interaction with other castes and communities resulting in culture change. (Sahadevan, 2009; Samal, 2006).

The Government of India and State Governments have realized the role of the artisans and their poor socio-economic condition. Therefore, many development plans were made and various schemes and programmed have been carried out. But various strategies did not bear the expected results in spite of how many programmes have been carried out (Narasaiah & Naidu, 2006). Seasonal and other periodical and occasional Exhibitions, Trade Fairs and Craft bazaars are some of the Government strategies in promoting artisans and their work among the masses. Particularly in Mizoram, Department of Industries and Khadi Village Industries Commission take charge for the development of artisans and tribal handicrafts by organizing many skill development and capacity building programmes. Both agencies set up one training centre in Aizawl, the capital of Mizoram. However, according to Mizoram Statistical Handbook, Industries Department had around 130 trainees in a year from all over Mizoram (GOM, 2010).

Therefore from the point of view of planning, handicrafts sector shows full possibilities for employment and export, but highly disorganized. The approach to

planning must be aimed at sustaining the strength and rising to opportunities; and removing the weakness may convert them to strengths and cope with the threats (SEEDS, 2006).

There are less than ten Voluntary Organisations (VOs) working in the area of handicrafts in Mizoram. Among them, Hnam Chhantu Pawl is considered to be the pioneer to take steps in traditional handicraft hoping to bring about a state of self sufficient economy in Mizoram. Within Aizawl area including market places, there are about 15 outlets to buy traditional handicrafts items which are run by private enterprises, VOs and Governmental Organisations.

Very often financial institutions such as NABARD, SIDBI, NEC, Rural Bank, Apex Bank, NedFi and others supply facilities such as margin money, seed money, soft/mass bank loan, material bank, etc. (Devi, 1996).

Various studies on artisans had been carried out by many researchers however; these studies focus mainly on other traditional handicrafts such as pottery, black smithy, carpentry, silk weaving and basket weaving (Dutta & Ghose, 2010; Sahadevan, 2009; SEED, 2006; Narasaiah & Naidu, 2006; Scrase, 2005; Das & Sachdeva, 1993; Qureshi, 1990) which increased after the year 2000.

Therefore, a study on 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.

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. According to Ellis, 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. Department For International Development (DFID) distinguishes five categories of assets (or capital) – natural, social, human, physical and financial.

Robert Chambers and Gordon Conway defined Livelihood as a livelihood comprises 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 which contributes net benefits to other livelihoods at the local and global levels and in the short and long term (Krantz, 2001).

### **1.1. Overview of Literature**

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

There are some studies which focus on commercial and economic aspects of tribal handicrafts (Narasaiah & Naidu, 2006). 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 (Sahadevan, 2009).

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 (Scrase, 2005; Timothy, 2003).

The overview of literature suggests a few gaps. Firstly, there has not been any substantial study on artisans in Mizoram and in the context of Mizoram tribal artisans, the relationship between livelihood and living has yet to be explored. Secondly, the role of institutions such as government, voluntary organizations, financial institutions such banks etc., in promoting tribal arts and livelihood or living conditions of the artisans has been adequately probed into even in the context of India. Thirdly, strategies followed by artisans in managing their livelihood and coping with their problems have been rarely studied in the national context. 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 condition of artisans

## **1.2. Statement of the Problem**

Mizo have many traditional handicraft products made from cane and bamboo. This skill had been passed on to one generation to the other until machine made products replaced them. However, there still are a few traditional handicraft items which machine made items cannot replace are socially valued. Unfortunately, there are only a few artisans left in Mizoram especially in Aizawl, who are engaged in such callings. There are only a few central and state government programmes for promotion of rural handicrafts and the living conditions of rural artisans. There are annual and occasional trade fairs and melas conducted for popularising handicrafts, organised by governmental and voluntary organisations. 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, role of institutions 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 livelihood promotion of tribal artisans in the state.

### **1.3. Objectives**

The following are the objectives of the present study:

1. To describe the social and economic characteristics of tribal artisans.
2. To probe into the patterns of livelihood and living conditions of tribal artisans.
3. To identify the livelihood strategies followed by the tribal Artisans.
4. To assess the role of Governmental Organisations, Financial Institutions and Voluntary Organisations in promotion of tribal artisans.
5. To determine the relationship between livelihood and living condition of tribal artisans.

### **1.4. Chapter Scheme**

The study is organised into the following six chapters:

Chapter I: Introduction

Chapter II: Review of Literature

Chapter III: Methodology

Chapter IV: Results and Discussion

Chapter V: Conclusion



## **CHAPTER II**

### **REVIEW OF LITERATURE**

## CHAPTER II

### REVIEW OF LITERATURE

This chapter provides a review of literature for the present study about the livelihood and living conditions of tribal artisans in Mizoram.

#### 2.1 Studies on Artisans in Abroad

A study conducted by B.G.Sosola Banda and F.H.Johnsen on “*Rural livelihoods on bamboo handicraft making and culm vending in Mvera, Malawi*” sought to find out the contribution of bamboo enterprises to household income and the management practices of the bamboo industries in Mvera. Respondents were randomly selected from the bamboo culm vending community for survey and stratified random sampling was used to respondents from four ‘bamboo handicraft making’ villages. The study concluded that handicraft significantly contributes to the livelihood security in the area studied. As climatic seasons have effect on stock of bamboo, only 8% of the respondents were committed totally to bamboo enterprise. It was also found that rural artisans very much depend on the external buyers such as urban dwellers, tourists and foreigners who buy the product as souvenirs. Malawi Chambers of Commerce and Industry is trying to expose the artisans by organizing trade fairs but usually dissatisfied the artisans in arrangements and high participation fees. There are organisations supporting women artisans by offering loan to them but none of the respondents had made use of it (Banda and 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 minimal wage with as 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 principal of creativity process facilitated the apprentice in his/her realization of their creativity naturally. The project underwent two phases. First phase play a role of 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 implement refinement, production, market and evaluation. At the project end sale, the apprentice have to encounter continue work in handicraft as they have success sale. It also clear to them that low quality production cannot be expected to sell well at marketing point (Freitas & Filho, 2005).

## **2.2 Studies on Artisans in India**

*“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 concentrate 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 Kurumar, 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 blacksmithy and is 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 neighbouring communities in connection with the supply of their artisan products. A policy of mutual give and take relationship existed between Urali Kurumar and neighbouring communities that were reflected in their

interaction in terms of reciprocal adjustment. While Uraki Kurumar mainly depends on the forest for their subsistence, strict forest rules introduced by 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 social mechanism (Sahadevan, 2009).

In the paper "*Vanishing Trade of Bamboo: A Case Study of Traditional Artisans of Uttarakhand*", Sundriyal, Manju & 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/craftsman in 20 villages revealed that communities make a total of 62 items which comprised large variety of baskets, mats, toys, instruments, and other household utility items. Selected families were totally dependent on selling of bamboo items. Despite of a huge knowledge base on making articles, only 14 items were recorded sold to the villages. High labour requirement 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 Forest

Department, who collects and auction 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 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 few were from 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 labour 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 with other cases, the benefit 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 show 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 resource but are not aware of market demands; therefore trade is done in villages only. There should be a common facility centre 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 training basis. They should get appropriate help through NGOs and SHGs, and cooperative networks who can take responsibility of 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).

In his paper "*Globalization of Indian Handicrafts: A human development approach*", Pradeep Kumar Jena 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 to develop 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 becomes impossible. Jena also explained the strategies adapt by artisan to earn more by changing product 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 globalised as the artisans lose their holds over the old patron-client business network and jajmani relationship resulting on 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 heredity 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 Aritsans*". The results present 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 Specialised 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 of 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 effect on the pricing of product, collection of raw material, innovation of new product and quality of product. Artisans faced 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 lack of linkages with different institution between rural artisans and different institutions and development functionaries. Majority of the respondent are not aware of the existence those institutions which could provide help to them. There is hardly any provision for social security scheme 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).

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 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 curtain, 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, Anitha and Rugmini, 2009).

Dorji Wangdi and Marianne Meijboom's paper on "*Income from Bamboo and Cane Handicrafts, cases from Bjoka, Silambi, Gongdue and Kangpara in Bhutan*" shares the experiences from the management, production and commercialization of handicrafts in the remote areas of Bjoka, Silambi, Gongdue and Kangpara in Bhutan. The paper stresses 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 with India, in Bhutan, rural areas are often located far from market centers or even road heads. For the management of the bamboo and cane resources management plans have been developed according to the rules for Community Forestry, the management plan needs to be approved by the Department of Forest. The main handicraft products made out of bamboo and cane are the traditional baskets "Bangchungts" of various sizes and other baskets. Trainings were provided for villagers mainly from the target area of Bjoka in 2005 on new product design, and technologies for processing and seasoning, "Skills Development Project" which is focused on product diversification, processing, quality control, and product costing, handicraft exhibition were organized which were considered very successful as it gave insights to products and demands; and helped to establish direct marketing linkages. Handicraft production in Bjoka has been a traditional activity of the

local villagers for over a number of generations. Nowadays almost all 150 households of the location are involved in this craft and make all sorts of colourful baskets in Bhutan known as “bangchungs, baykor and lakchungs”. However, villagers in Silambi and Gongdue only produce the traditional “Bangchungs” in various sizes. Recently, Skills Development Project training on product development was organized and during the training four potential products for commercial purposes was identified apart from the bangchungs as the traditional products have a limited market demand. The products have been labelled and tested during an exhibition in Thimphu held in June 2009. In Kangpara, two villages Passaphu and Maduwa are well-known for their fine handicraft production skills especially of the traditional baskets. Villagers have been able to keep up the tradition and passed 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 have 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. As the areas of Bjoka, Silambi & Gongdue and Kangpara are very isolated, they face similar problems in marketing their products since transport costs are very high which result in relative expensive products. 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 quantities 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 (Wangdi & Meijboom, 2009).

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. Usually, most groups have difficulty in accessing credit from financial institutions, which together with the high cost of forest-based raw materials give them a further disadvantage. 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 KVIC 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 his own assessments. It is also important to revitalize the links with architecture and interiors as this sector represents a huge and stable market for craftsman. The artisan is confronted with items of mass manufacturer from countries like China who are also able to undercut costs in an incredible way. 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% 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 organize craft communities and introduce concepts of fair-trade. India needs to draw on the experience of its artisan neighbours like Sri Lanka, Thailand and Philippines to lift their craftsmen to positions of excellence. In partnership with NGOs, entrepreneurship capacities need to be built both for the domestic and export markets. NGOs can help in monitoring Government schemes and assist the artisan communities to access them. This partnership should build towards a goal to enable the artisans to secure and retain a fair share of earnings towards a quality of life that will encourage the next generations to practice the trade and perpetuate its cultural values. 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).

### 2.3. Studies on Artisans in North East India

IGNCA (1999) presents “*Cane and Bamboo Culture of Mizoram*” and highlights the importance of cane and bamboo products in the lives of the Mizos. 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 hat and daily ware hat.

“A *Project report on Quality Improvement in Handicraft*” by Lalthapuii purposively 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 of manufacturing process, innovation of manufacturing steps and applying ‘Step of Doneness’ method in order to improved quality and capacity building. Step of Doneness contain 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.



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 becomes 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 focus on the utilization of underground rhizome of bamboo for making craft products in Manipur. A detailed study was conducted in the selected craft centre 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 fir 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 upliftment the rural poor and the entire socio-economy of the region (Singh and Devi, 2009).

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 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 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 (Singh, 2009). 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 contributes 40 percent of industrial production, 35 percent of manufacturing exports and employment about 24 million people in over 13 million units. The numbers of employment in each unit has 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 households industries but could not bring a smile to the faces of artisan and households businesses of North Eastern Regions. The authors believe that the sustainable community and rural development has become possible only through the establishment of industrial cluster 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 KVIC has developed cluster from 5 districts. The cluster was intervened with an objective to provide new design inputs, provide access to new markets and strengthening the supply chain. The major turning point was setting up 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 worker in 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 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 District Commission of Handcraft. The overall study concluded with the important role played by cluster in economy and the various institutional framework and governmental policies can play a very important role in the field of cluster development (Das & Das, 2011).

The review of the literature brings to light a few research gaps especially in Mizoram. Firstly, there has not been any substantial study on artisans in Mizoram and the context of Mizoram tribal artisans, the relationship between livelihood and living has not yet been explored. Secondly, the role of institutions such as government, voluntary organisations, financial institutions such banks etc., in promoting tribal arts and artisans has been studied by many states of India but not in Mizoram. Thirdly, strategies followed by artisans in managing their livelihood and coping with their problems have been rarely studied. Fourthly, studies on tribal and rural artisans lack theoretical and empirical rigour. This present study addresses these research gaps with application of Sustainable Livelihood Approach and probes into livelihood and living condition of artisans.

In this chapter an attempt has been made to present a review of rural artisans abroad, in the country and in the region of North East and the research gaps therein are 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**

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### **METHODOLOGY**

This chapter describes the setting and the methodology of the present study. This chapter has been presented into two major sections. The first section deals with profile of the study areas while the second section presents the methodological aspects of the present study.

#### **3.1. The Setting: Profile of the Study Area**

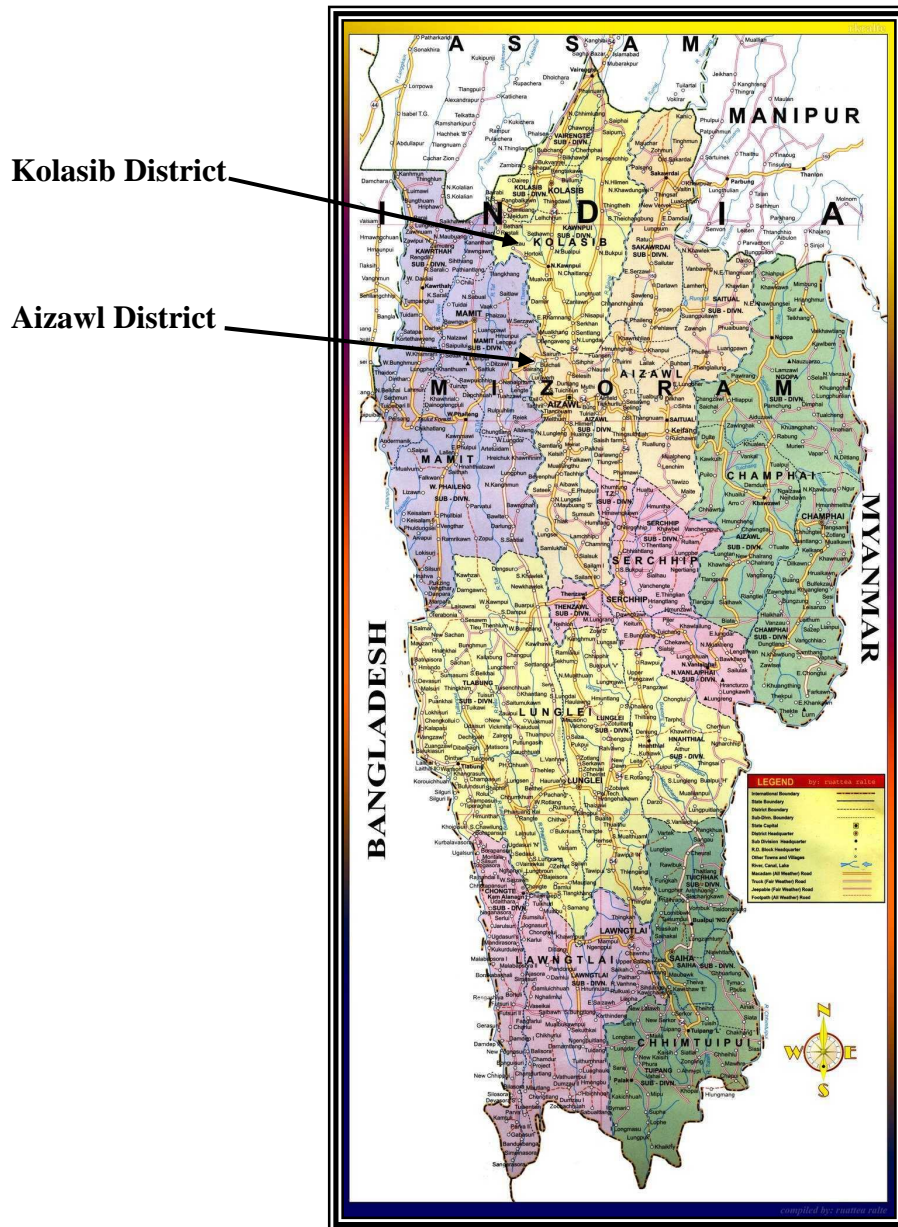
The present study has been conducted in two districts of Mizoram. Various localities of Aizawl District represent Urban Area and, one village of Kolasib District represented Rural Area of the study.

##### **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 2011 census . It is located in the North Eastern India. The people living in Mizoram are called Mizo with literacy of 88.49% 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.

There are eight Districts in the State viz. Aizawl District, Lunglei District, Kolasib District, Champhai District, Mamit District, Lawngtlai District, Chhimtuipui District.

Mizoram is the land of a number of craftsmen and skilled artisans excelling in various crafts. So far as the bamboos in the Mizo Hills are concerned, the constituted authorities have envisaged the feasibility of introducing in Mizoram better vocational trades in handicraft.



**Figure 3.1. Map of Mizoram**

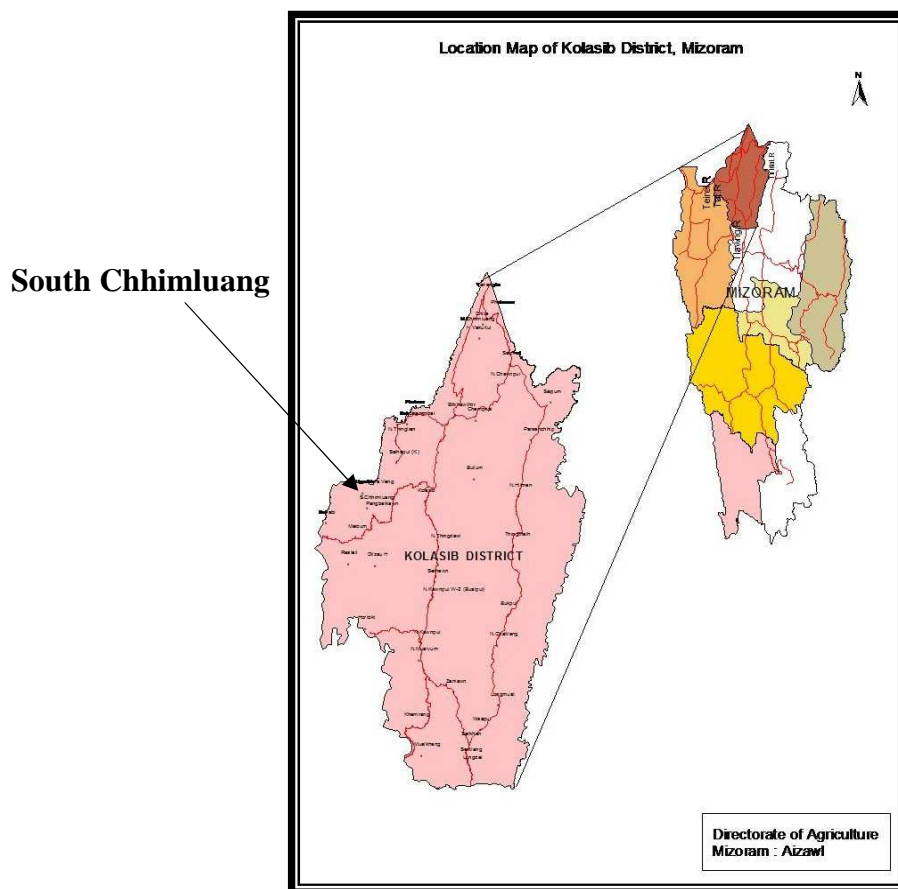
### 3.1.2. Aizawl

Aizawl is the largest city as well as the capital of the state of Mizoram in India. The City is located north of the Tropic of Cancer in the northern part of Mizoram and is situated on ridge 1132 metres (3715 ft) above sea level, with the Tlawng river valley to its west and the Tuirial river valley to its east. In 2011, Aizawl had population of 400,309 of which male and female were 199,270 and 201,039 respectively (GOM, 2011). Aizawl is a place that offers attractions for tourists and habitants alike. Aizawl is the storehouse of all important Government offices, State Assembly House and Civil Secretariat. It is also a



the district. According to the 2011 census, Kolasib district has a population of 83,054, roughly equal to the nation of Andorra. This gives it a ranking of 620th in India (out of a total of 640). 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%. Kolasib has a sex ratio of 956 females for every 1000 males, and a literacy rate of 93.50%.

South Chhimluang, one of the villages in Kolasib District represents the rural area of the study. South Chhimluang is a home for Bru repatriates mostly from Tripura. After their settlement in Mizoram, Mizo Christian Missionaries introduced education and Christianity to them. Presently, there are about ninety households in the area. They use their local dialect and only a few could speak Mizo, and the service of a translator was required to gather information. They still observe a traditional tribal lifestyle and the village do not have a separate Local Council but fall under the administration of Bairabi Local Council.



**Figure 3.3. Map of Kolasib District showing South Chhimluang**



### **3.2. Methodology**

The present study is cross sectional in nature and descriptive in design. The study is based on primary data collected mainly through field survey. Field survey with structured household interview schedule is conducted to probe into the patterns of livelihoods, coping strategies, role of institutions and living conditions of tribal artisans. The field survey was conducted during August 2012 to October 2012. Case studies and Participatory exercises were employed to supplement the quantitative survey data.

#### **3.2.2. Sampling**

The universe of the study is all the traditional Cane and Bamboo handicraft artisans in Mizoram. Sampling involves selection of crafts, localities and artisans. As there is population registry of artisans in the state the sampling procedure followed is purposive in selecting population, handicraft products and geographical location of the population.

As the tribal artisans are sparsely spread all over Mizoram, purposive sampling is used to select crafts, localities and artisans. The then geographical areas viz. Bawngkawn Hmar Veng, Dawrpui Vengthar, Dinthar Veng, Eden thar, Electric Veng, Kanan Veng, Ramhlun North, Sakawrtuichhun, Zemabawk and Zotlang from Aizawl District, and South Chhimluang from Kolasib District are selected as they artisans in Mizoram are located. The sample size is 74 artisan households in which there are 58 artisan households are from Rural Area and 16 artisan households are from in Urban Area.

The artisans and the handicraft items are selected purposively due to their cultural and traditional importance. The selected artisans are those who make the selected handicrafts items that have been widely recognized for their cultural significance in Mizo society. These artisans are recognized as the protectors of traditional handicrafts as they are the only means of preventing these handicrafts from extinction in the present industrialized world.

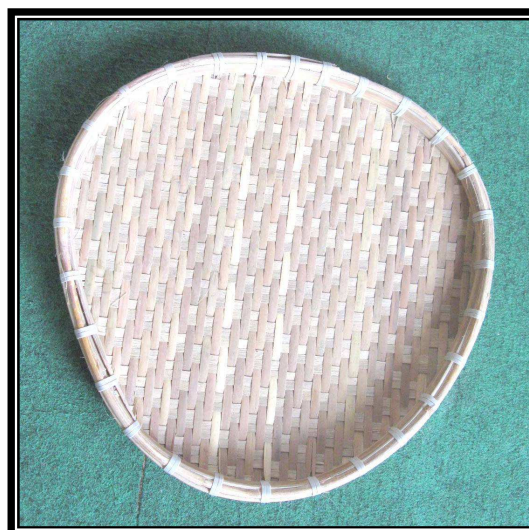
The following handicraft products are selected as a mean of selecting artisans in the present study. These handicraft products are the most commonly used traditional handicrafts by Mizo that is still prevalent and utilized while many other traditional handicraft products has already been forgotten and vanished.

- a) *Emping*: It is weaved from bamboo and used by ladies to carry heavy loads such as rice and other items in earlier times. It is still used today but not as prevalent as it used to be. It is a must for a lady to have *Emping* at the time of her marriage according to Mizo tradition.



**Figure 3.4. Emping**

- b) *Thlangra*: It is a bamboo tray/ sieve used to sieve and clean rice.



**Figure 3.5. Thlangra**

- c) *Thul*: It 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. In earlier days, it was used for storing clothes and other valuable items. Brides used to take *Thul* along with *Emping* for keeping her clothes and other belongings, but this is not necessarily practised today.



**Figure 3.6. Thul**

- d) *Khumbeu*: It is a typical Mizo cap weaved using bamboo, cane and *Phrynium capitatum* leaves. It is used by men for shade when working in the paddy fields. It is more likely used as a fashion piece these days (Zosangpuii, 2000; Lalbiaknema, 2000 & 1995).



**Figure 3.7. Kumbeu**

In spite of their importance and their value in the life of Mizo, artisans are decreasing and many of the traditional handicraft items might have gone forever along with the artisans.

### **3.2.3 Tools for Data Collection**

Structured household interview schedule was used for collection of primary data. The interview schedule contains twenty six sections with a number of sub-sections (see appendix). Pilot study was conducted with artisans for constructing interview schedule. It was pre-tested in that community after which modifications were made in the interview schedule. The interview schedule contains the profile of the artisan households and individual artisans, prospects and problems of artisans, roles and involvement of GOs and NGOs, Livelihood and Living Conditions and their relations, the difficulties faced and coping strategies followed and suggestion given by the artisans. The final survey was conducted among the sample.

### **3.2.4. Data Processing and Analysis**

The quantitative data collected through field survey was processed and analysed with the help of computer especially MS Excel and SPSS. For analysing the data, in addition to simple averages, percentages, proportions and cross tabulation, Karl Pearson's Product Moment correlation coefficients 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 Sustainable Livelihood Approach 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

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

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

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

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

2. *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 labour and good health that together enable people to pursue different livelihood strategies and achieve their livelihood objectives" (DFID). 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 formalised 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 on 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

3. *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, the way in which they

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

4. *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 increase in asset status), improved food security (e.g. increase in financial capital in order to buy food) and a more sustainable use of natural resources (e.g. appropriate property rights). Livelihood Outcomes directly influence the assets and change dynamically 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 o 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 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 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.

### **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 create 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 high possibility of unreached and left out artisans in the study as handicrafts consist home based work; and artisans are not clearly visible for identification. Most of the respondents are identified through the market. The rural respondents are identified by chance during their product sale in Aizawl, while urban artisans are identified from their work in Government sector, through their product sale in the market; and their participations in exhibitions and other handicraft programmes organized by Government Organisations and Non-Governmental Organisations. Data collection was limited as there is difficulty in communication due to language barrier in some areas where the interviewer has a chance of not obtaining the exact information s/he had in mind because of the need for interpretation by a translator.

In this chapter the setting of the present study and methodology are presented. In the next chapter the results of the analysis of data collected are discussed.



## **CHAPTER IV**

## **RESULTS AND DISCUSSION**

## **CHAPTER IV**

### **RESULTS AND DISCUSSION**

In this chapter an attempt has been made to present the results of the study which have been presented in seven sections. The first section presents the social structural bases of the tribal artisans. The second section highlights the Prospects and Problems of Cane and Bamboo Handicrafts. In the third section, role of GOs and NGOs in promoting Artisans is discussed. The fourth section discusses with the pattern of Livelihood. The patterns of Living Condition with its components are discussed in the fifth section. The discussion on the linkages between livelihood and living conditions compose the sixth section. The seventh section presents the difficulties faced by the artisans, strategies used to cope and respondents' suggestions for promotion of their livelihood.

#### **4.1. Socio Structural Bases of the Tribal Artisans**

The present section is devoted to discuss the social structural bases of respondents, artisans in terms of their demographic, social and economic characteristics.

##### **4.1.1. Demographic Profile of Respondents**

The demographic characteristics of the respondents comprises of gender, age groups, marital status, education status, type of family, form of family and size of family (see Table 4.1).

As regards the gender, most of the rural artisan respondents were male and no female artisans were identified while more than half (56.3%) of the respondents in the urban area were female.

In this study, age group is classified into Youth (below 35 years), Middle (35 – 60 years) and Old (60 years and above). In the rural area, 53.4% respondents are Youth, 6.9% are under Old. In the urban area, 68.8% are under Middle aged, 31.3% under the age group of Old and zero percentage in Youth.

Marital Status comprises of four categories viz., Married, Divorced, remarried and Widow. 93.1% of the rural respondents are married and there was no divorcee. Among the urban respondents 62.5% are married, 31.3% are widow and the respondents who are divorced is 6.3%.

Education status group consists of Illiterate, Primary, Middle and High School. In the rural area, half of the respondents i.e. 55.2% are illiterate while half of the respondents from the urban area had attained Primary constituting 56.3%. Respondents from the rural area composed of 29.3% Primary, 3.4% Middle and 12.1% High School. In the case of the urban, 25% Illiterate, 12.5% Middle and 6.3% High School presents the respondents educational status.

Type of Family is classified into Nuclear and Joint family. 91.4% of the rural area respondents had nuclear family pattern while mainly 8.6% lived in Joint families. However, respondents from the urban area show equal percentage with 50% in both, Nuclear and Joint family.

Form of family consists of Stable and Reconstitute family. Majority of the respondents in the urban and the rural areas have Stable family with 93.8% and 98.3% respectively.

Size of family is classified into Small (2 -3 members), Middle (4 -6 members) and Large (7 and above members). Respondents from both areas reported that they have Middle size family. The rural respondents are 67.2% Middle size family, 17.2% Large and 15.5% Small size family. The urban respondents are 50% Middle size family, 31.3% Small and 18.8% large size family.

#### **4.1.2. Social Characteristics**

Social Characteristics consist of Sub-Tribe, Religion and Denomination (see Table 4.2). There are twelve known Sub-Tribe from three tribes viz., Mizo, Bru and Khasi,

while Gorkha tribe (ethnicity) has no Sub-Tribe. The rural Respondents mostly belongs to Mawlsawi sub-tribe with 53.4% while Lai are the major Sub-Tribe with 43.8% in The urban area. Lusei constitute only 25%, and there are 18.8% Hmar.

The respondents belong to two religions viz. Christian and Hindu. All the the urban artisans are Christians, 65.5% of the rural artisans are Christians and 34.5% of the rural artisans are Hindus. There are four denominations among the respondents - Presbyterian, UPC NE, Salvation Army, Seventh Day and Mizo Independent Church. In the rural and the urban area, Presbyterian dominated with 65.5% and 62.5% respectively. There are 18% Salvation Army and 6.3% each from UPC NE, Seventh Day and Mizo Independent Church in the urban area.

#### **4.1.3. Demographic Profile of Artisans from sample households**

The demographic characteristics of the respondents comprises of gender, age groups, marital status and education status (see Table 4.3).

There are only male and no female involved in handicrafts in the rural area, while the artisans in the urban area are 50% female and 50% male. In the rural areas, women are expected to raise children and taking care of the house. Tending their cultivated land and collecting vegetables from farm are the support that the rural women given to their husband in earning a livelihood. Woman engaging in handicraft work is odd to the rural community.

Age group is classified into Youth (below 35 years), Middle (35 – 60 years) and Old (60 years and above). In the rural area, 58.7% artisans are under the age group of Youth, 6.3% are under the age group of Old. This is because young people are taking up this particular handicraft from other (Mizo) and is not their traditional occupation. Similar with the case of Uttarakhand (Sundriyal & Sundriyal, 2009) there are more old age artisan than young people in the urban area, 65% are under the age group of Middle, 10% in

Youth and 25% under the age group of Old. This explains that the urban artisans learned handicraft from elder members of the family but they do not passed on to their children or younger people as their elders did. Normally, the handicraft skills and patterns are handed over from one generation to the next (Wangdi & Meijboom, 2009). This could be due to emergence education and availability of government works with better income.

Marital Status comprises of five categories viz., Unmarried, Married, Divorced, Remarried and Widowed. 88.9% of the rural artisans are married and divorced rate is zero while 4.8% are Unmarried. Among the urban artisans 70% are married, 15% are widowed and divorced rate is 5% while 10% are Unmarried. Remarried rate is 1.6% from the rural artisans.

Education status is group consists of Illiterate, Primary, Middle and High School. Half of the artisans with 52.4% from the rural area are Illiterate while less than half of the artisans from the urban area had attained Primary constituting 40%. Artisans from the rural area composed of 30.2% Primary, 12.7% High School and 4.8% Middle. In the case of the urban, 25% Illiterate, 20% Middle and 15% High School presents the artisans educational status. The table shows the better education status of the urban artisans than the rural artisans.

#### **4.1.4. Economic Characteristics of Artisans**

The Economic Characteristics of Artisans is divided into Primary Occupation and Secondary Occupation. Primary occupation of the artisans includes Handicraft, Wage labour, Cultivator, Government workers, Petty business and carpentry. Secondary occupation of the artisans includes Handicraft, Wage labour, Cultivator, Petty business, Piggery and Cow rearing (see Table 4.4).

Handicraft is the most common Primary occupation for the urban and the rural artisans on which 55% and 54% artisans respectively are depends on it. Artisans from the

rural area also very much depend on their land where 33.3% concentrated in their farm products while there are no cultivator from the urban among the artisans. There are 20% Government workers from the urban artisans and 4.8% from the rural artisans. Majority of the artisans having Government work as their Primary occupation work as a Handicraft Instructor in Government Agency.

50% of the urban artisans and 22.2% of the rural artisans have no Secondary occupation. 31.7% and 25.4% of the rural artisans have Handicrafts and Cultivation as their secondary occupation. In the urban area, Handicraft and cow rearing are the only Secondary occupation for artisans in which 45% and 5% are engaged respectively.

#### **4.2. Prospects and Problems of Cane and Bamboo Handicraft**

In this section, discussion on product produced, employment opportunity, process of learning the craft, source of raw materials, tools, the market channel and difficulties in both areas are presented.

##### **4.2.1. Product produced, Employment opportunity and Process of learning**

Table 4.5 shows data analysis of number of product produced, provision of work in a year and process of learning.

The eighty three artisans produce one or more than one item among *Emping*, *Thlangra*, *Thul*, and *Khumbeu*. Many of the urban artisans are able to produce more than one product while the rural artisans are mainly producing *Emping* alone and no other items. *Emping* is the most common product produce by the artisans. 100% of the rural artisans and 85% of the urban artisans are producing *Emping*. There are 45% of the urban artisans who are producing *Thul*, both *Thlangra* and *Khumbeu* are produced by 35% of the urban artisans.

The calculation of Mean numbers of Item produced presents that each artisan is making one item as there are much lesser artisans who are able to produce more than one items than those of one item producers.

Analysis of Work Experience presents that the rural artisans are having lesser work experience than the urban artisans. The average years of work experience of the urban artisan is 28 years while the rural artisan is 18 years.

The rural artisans might be younger than the urban artisans but they are more working hard that can be seen in the numbers of days they are spending and the number of product they are producing in a year. Majority of the artisans are very much engaged in handicrafts in which 87% the urban artisans are spending 219 days and 67% of the rural artisans spend 248 days a year on handicraft. This analysis shows the good employment opportunity exists in handicraft industry.

An individual is gaining the skill, knowledge of this profession by the following three processes: Observation, Apprenticeship and Proper Training. Observation was the most common way of learning. This result reveals the possibility that whether used or not tribes are born with artistic skill with a little practice could become means of survival which is not necessarily used or practice anymore in our today world due to change in occupation this sentence cannot be substantiated without comparing with non-tribals. 50% and 46% of the urban and the rural artisans respectively learned how to weave Bamboo. 40% and 8% of the urban artisans and the rural artisans respectively make use of apprenticeship with their spouse, relative or friend as a way to become artisan. 49% of the rural and 25% of the urban artisans has undergone proper Training to become an artisan.

#### 4.2.2. Source of Raw Materials and Difficulties

The sources of various raw materials are highlighted and discussed in this section (see Table 4.6).

The target population of the present study is artisans who are depend mainly on Bamboo and Cane product. Other raw materials use are Palm that acts as a replacement of low supply cane and *Phrynium capitatum*, a particular type of leaves. An artisan does not necessarily depend only on one source, but on all of the sources available to him/her. Suppliers and wholesalers are very important for artisans. It has been reported by Kakra & Bhattacharjee (2009) 66% of bamboo retailers from North India rely on traders (wholesalers) as the key source for supply of bamboo products.

Main source of Bamboo is Forest and Market. The advantage of the rural artisans is that they can easy accessibility of Bamboo resources from the Forest. All of the rural artisans are depend on Forest bamboo while 75% of the urban artisans depend on bamboo sources from the open market. This could reduce the production price.

Cane is becoming scare and started to cause difficulties for artisan to work continuously. Cane is mostly collected from thick and dense forest. In order to get enough amount of good quality artisan needs time, energy and specific skills. Those who collect cane directly from forest are known as Individual supplier. Some of these suppliers are hired by government, or they sell either to government or in local market directly. This usually affects the production cost. There are four sources for cane viz., Forest, Market, Individual Supplier and Government Organization. For the rural artisans forest and individual supplier are the present two sources. Both in the rural and the urban areas, all artisans are very much depended on Individual Supplier. 75% of the urban artisans and 55% of the rural artisans are depended on them. Further, in the rural respondents, 28% depend on Forest and 24% on Market. Among the urban artisans, 19% depend on



Government Organization and just as 13% depend on Forest there are also 13% depend on Market.

Due to the present difficulties of cane supply, majority of the rural artisans are gradually shifting to the use of Palm instead of cane. 91% of the rural artisans and 6% of the urban artisan often used Palm in their handicraft which is collected from Forest.

Locally called '*Hnahthial*' with a botanical name as *Phrynium capitatum* is a particular leaves that is used as lining material in *Thul* and *Khumbeu*. As there are no the rural artisans making these two handicrafts items, there are none using this particular leaves. For the urban artisans, there are three sources viz. Individual supplier, Market and Forest. 56% are depending on Individual Supplier, 13% depend on Market and 6% depend on Forest.

Table 4.6 shows the three difficulties faced by the artisans. The first difficulty is related to inadequate supply which was highlighted by 94% of the urban artisans and 36% of the rural artisans. The second difficulty is related to collecting raw material from Forest especially for those who collect it by themselves. As mentioned above, collecting raw materials take time and need energy while moving in a dense forest. One cannot move fast after insects bite and heavy load of raw material. They have to take rest for couple of days to gain energy to get back to their work. 91% from the urban artisans and 34% from the rural artisans reported this type of difficulty. The third difficulty mentioned by the respondents is about the quality of raw materials. There is no one from the rural artisans having difficulty with the quality of raw materials while 44% of the urban artisans expressed and explained the difficulty. This shows the difference outlook of an artisan in quality maintenance. These findings of this study are in conformity with those difficulties of Uttarakhand artisans reported by Sundriyal & Sundriyal (2009).

### **4.2.3. Tools Use and Difficulties**

Tools use by an artisans are similar everywhere. The common tools use are Knife, Piercing Rod, Ring/Model structure, Needle and Thread, Clipper and Drilling machine (see Table 4.7). Similarly with raw materials, all these highlighted tools are not used by each and every artisans, it depend on the product he is making. The urban artisans have started using modern tool, Drilling Machine that reduces time and energy.

All of the rural artisans who are producing similar product have used similar tools such as Knife, Ring and Piercing rod. All of the urban artisans are also using Knife. Many of the urban artisans are producing more than one item, tools their used are also more varied than the rural artisans. Among the urban artisans, 94% need Ring or Mode Structure, 88% use Piecing Rod, 69% need Needle and Thread, 56% use Clipper to help in tightening and, only 13% are capable to use Drilling Machine. On the other hand the rural artisans are having no difficulties regarding the tools they used. Among the urban artisans, 13% expressed their inability to purchase driller and, 6% have planned to purchase Cane Slicer hoping to reduce their time spend on slicing/ splitting.

### **4.3. Role of GOs and NGOs in Promotion of Artisans**

The GOs and NGOs generally promote the rural crafts mainly by sponsoring and conducting training programmes, linking them with marketing channels, and exhibitions. In the following three subsections these aspects are discussed.

#### **4.3.1. Participation in Skill Development Programmes**

Most of the artisans are living a simple life and do not keep a record of frequency and the type of skill development programmes/ trainings he/she have attended. Therefore, the respondents are asked whether they have attended the study area, Cane and Bamboo Handicraft Training along with the Programme Organizer and Programme Sponsor (see

Table 4.8). Without any record of exposure, no programme organized or sponsored, the rural artisans have not attended any Skill development programme.

Among the urban artisans, 37.5% have not attended Skill development programme while 50% have reported that they have attended Cane and Bamboo Handicraft Training and another 12.5% mentioned that they have attended other skill development programmes. Half of these programmes were organized by GOs, and sponsored 62.5%. The main Government Organisation that impart skill development programme is Khadi and Village Industries.

#### **4.3.2. Market Channel and Support from GOs and NGOs**

Marketing channels, number of product sold and way of support received by artisans are showed (see Table 4.9). Similar with Pal (1999) explanation marketing is done mostly in three ways: direct sales to customers/ sales against orders from interested persons; through networking with developmental agencies, participation and sales in exhibitions. Interaction with other participant help artisans update their knowledge and become aware of the changes in demand pattern in such meets. Broker or Middle-man is very important for artisans, especially for the rural artisans. They control the income of an artisan by delivering to bigger market i.e. outside the village as well as the price of product as cases seen in Kerela and Uttarakhand (Muraleedharan, Anitha and Rugmini, 2009; Sundriyal & Sundriyal, 2009; Wangdi & Meijboom, 2009; Jena, 2008). The present study handicraft items has no worth or value beyond their money value for the rural artisans respondents. They are believed to be satisfied if it suffices their daily needs. They do not know what they contribute to Mizo economy by making *Emping*. But the urban artisans are aware of their less number and their importance as artisans to the society; therefore, they started to challenge general masses by raising the price of their product.

In the present study, there are six market channels (see Table 4.8) for 74 artisan households. They are Brokers from the rural area, Direct Sale to Individual, Direct Sale in Local market, Government Agencies, Private Shops and Non-governmental Organisations. Presently, there are less than twenty seller in Local market, two Government agencies' outlets, seven private shops and two Non-governmental Organisations in Aizawl that depend on the artisans' handicraft products.

By producing one handicraft item, the mean number of product sold in a year by the 58 rural artisan households is 192. Out of this 192, 88.2% sold to Brokers, 8% directly sold to Local market and 3.7% sold to Individual. The cost price of the product is different according to the buyer. The rural artisans sold their product to Broker for Rs. 200/- who sold the product to second buyer - a retailer/NGO/ private shop with a price between Rs. 280/- to Rs. 350/- who finally deliver the product to the customer for not less than Rs 400/-. Most of the '*Emping*' found in open markets of Aizawl and Kolasib are supplied by these rural artisans.

The sum total of four items produce by the urban artisans of 16 household is around 107 pieces in a year. Unlike the rural artisans, the urban artisans usually sold their product by themselves. Direct Sale to Individual and Government Agencies is best way to sell product where around 32% are sold in both channels. 19.2% are sold to private shops and 13.7% to NGO. Items produced by the urban artisans are less in number while need are high, therefore, they do not have finish product to sell in the Local market. Market Prices of the items are different from one another according to the quality, size and buyer of the item. Price of *Emping* is between Rs. 450/- to Rs. 600/-, *Thul* is rare and it cost Rs. 500/- to 8000/-, *Thlangra* is the cheapest among the four and cost is between Rs. 150/- to 250/-, *Khumbeu* mostly cost Rs. 250/- to 500/- while few specially made can cost up to Rs. 25,000/-.

Selling product to Broker by artisans, they can receive the money immediately and the produce does not wait for the customer. Therefore, the rural artisans do not have issues on selling their product. Even with the urban artisans, there are only few who mentioned difficulties in market channel, such as installment payment and insecurity. This is because the urban artisans have to take risk in expanding their market and compete with the elements of modernisation. They know that what they are making is valued among the Mizo and they try to earn their livelihood by making high cost quality product. Very often, the Private shops and NGOs stall has to pay the artisans in installment especially with the high cost product and create insecurity for the artisan in selling their product.

The present study also tries to find out the involvement of GOs/NGOs that help an artisan's development. The respondents were asked whether they received any kind of support from GOs/NGOs (see Table 4.8). Like the case in Mvera, lack of support for expanding enterprise to the rural artisans also exists in Mizoram (Banda and Johnsen, 2005). It turns out that 91% of the rural artisans and 13% of the urban artisans have not yet received any kind of support. 75% of the urban artisans have got a chance of exposure in the country. 9% of the rural artisans and 6% of the urban artisans respond that they had been financially supported. Only 6% received both financial support and exposure from GOs/NGOs.

#### **4.3.3. Respondents Participation in Exhibitions**

The respondents were interviewed about their participation in Exhibitions/ Fairs or Melas (see Table 4.10). None of the rural artisans had participated in Exhibition while 75% of the urban artisans had participated within and outside the State. Three fourth and half of the urban artisans had participated within the States and outside the States respectively. Half of those Exhibitions/ Fairs/Melas are jointly organized by Khadi and

Village Industries Commission, and Department of Industries. Department of Art and Culture organized 31%, an NGO named Hnam Chhantu Pawl contribute 19% and GO, Mizoram Handloom and Handicraft Development Corporation Limited (Zohanco) organized rest 13%. This result highlights the significance of GOs and NGOs as far as Handicraft industry is concerned.

#### **4.4. Patterns of Livelihood of Artisans**

In this section, the patterns of livelihood of artisans is presented in terms of Livelihood Assets viz., patterns of natural and physical capital, patterns of financial capital and social capital each in separate section.

##### **4.4.1. Patterns of Natural Capital and Physical Capital**

The result represents value of household that is composed of Natural Capital that includes Size of Land and money value of Live Stock; and Physical Capital (see Table 4.11.). In this particular study most of the respondents own land which is not common among artisans in other places found in the cases of studied on Urali Kurumar (Sahadevan, 2009) and Uttarakhand (Sundriyal & Sundriyal, 2009). But the rural artisan household lands are common land and it is difficult to measure its money value as they are priceless in reality.

The analysed mean area own by an artisans show that the access to land is slightly higher for the rural artisans (1.5 Acres) as compared to the urban artisans (1.3 Acres). The money value of natural capital of the urban artisan households has double i.e. Rs. 25,063/- the value of the rural household i.e. Rs. 10,778/-.

Physical capital includes House, Television, Radio, Utensils, furniture, solar plate, vehicle, cell phone and Jewelry. The urban artisan households have Rs. 1, 94,303/- that is thrice of the rural artisans household Assets worth Rs. 15,779/- as they have more assets.

#### **4.4.2. Patterns of Financial Capital**

Financial capital includes Household Saving and Household Debt (see Table 4.12). Household Saving includes cash in hand and commercial bank savings/ deposits. For the urban artisans 71% the savings was with the commercial banks while 92% of the savings of the rural artisans was in the form of cash in hand. Household savings of the urban artisans is Rs. 77,250/- that was far greater than Rs. 4,957/- savings of the rural artisans. The savings in the form of cash in hand as well as deposits in commercial banks was far greater for the urban artisan households as compared to the rural artisans.

Debt included money borrowed from Friends and relatives, Commercial banks, Broker, Missionaries and Grocery shop. Artisan households in the urban areas are having debt mostly with commercial banks while in the rural area, there are none having debt in commercial banks but 63% of them reported to have debts with brokers. There is a wide gap between the financial capital of the urban and the rural artisan households.

Household debt as a whole was greater for the urban artisans as compared to the rural artisans. The artisan households in the urban area thirteen times i.e. Rs. 13,438/- of financial capital i.e. net saving while the artisans in the rural area have very less net saving of Rs. 353/- .

#### **4.4.3. Patterns of Social Capital**

The different forms of Social Capital are voting in Elections, Political affiliation and Community participation (see Table 4.13). Voting in Elections included General election, Assembly Election and Village/Local Council Election. In the urban area, all of the respondent households had 'always' participated in elections, while in case of the rural area, all of respondent households had 'mostly' participated.

With regard to political affiliation majority of the respondents are sympathizers but not actively involved in political activities. Community participation included

participation in Village Council/Local council, Church Based Organisation, YMA, MHIP and MUP. Community Participation is better in the urban area than in the rural area. This is because there are only two community based organization which barely exists in the rural area such as Village council and Church Based organization. The artisan households of the urban have slightly greater social capital as compared to their rural counterparts.

#### **4.5. Patterns of Living Conditions of Artisans**

Pattern of Living Conditions is analysed with the analysis of household income and household expenditure.

##### **4.5.1. Living Conditions: Pattern of Household Income**

The most common Income sources are Arts and crafts, Wage labour, Cultivation and others (see Table 4.14).

For the rural artisans crafts were main source of income while for the urban artisans they form the secondary source.

Three fifth of the household income (60.2%) of the rural Artisan households are from Arts and Crafts while more than one fifth (22.5%) of the urban Artisan household Income is from Arts and Crafts as their source of income which equals to Rs. 42,888/-.

The income from crafts and arts to the urban households was still greater as compared to the rural artisans. The annual income Rs. 1,90,263 of the urban households was two times larger than that of the rural household income Rs. 57,245/-.

##### **4.5.2. Living Conditions: Pattern of Household Expenditure**

Household Expenditure has two components Food and Non-Food Expenditure (see Table 4.15). Three fifth of the household expenditure of the urban artisans was incurred on non- food expense (67.6%) while more than half of that of the rural artisans was incurred on food (53%).



Total monthly expenditure Rs. 6619 of the urban artisan households is three times greater than that of the rural artisan household expenditure Rs. 2864. Both food and non-food, components of household expenditure was greater to the urban artisans as compared to the rural artisans.

#### **4.6. Livelihood and Living Conditions: Linkages**

Pattern of relationship between Livelihood Assets and Living conditions of the artisans is presented in this section.

##### **4.6.1. Livelihood and Living Conditions: Pearson's R**

Data analysis with Karl Pearson's Product Moment correlation coefficients is used to calculate the relationship between Livelihood and Living Conditions of artisans (see Table 4.16). All forms of Livelihood assets viz., Human, Natural, Physical, Financial and Social capitals have significant and mostly positive effect on living conditions consistently on both per capita annual household income and expenditure.

Among the indicators of Human Capital viz. mean years of education, proportion of earners, no of artisans in the family, attendance of training programmes and participation in exhibitions have all positive effect on both the indicators of living conditions. Size of the family has no significance because there is one artisan in majority of the respondents' household. Frequency of attending Training programmes show positive significant. With more participation in skill development training programmes there will be more household income. Frequency of Participation in exhibitions also indicates positive relation with living conditions. Household expenditure and household income are increasing with the participations in exhibitions/ fairs.

In the case of Natural Capital, only livestock has significant and positive effect on living conditions. Land size has no significant effect due to the priceless land own by the rural artisans that causes difficulty in analyzing the money value of land. Physical and

Financial Capital have positive and significant effect on living conditions. With more physical and financial capital, the income and expenditure also increase.

Community participation is the form of social capital having positive effect while political affiliation has shown a negative effect. On the other hand voting has no significant effect.

#### **4.7. Tribal Artisans Difficulties, Coping Strategies and Suggestions**

Table 4.17 shows the different difficulties and coping strategies that controls the livelihood strategies of the artisans. There are fifteen difficulties mentioned by the respondents. They are, body stress, finger stress, back and waist pain, poor eye sight, scapular pain, poor health, unable to work due to old age, distraction due to household responsibilities, absence of specific work place, irregular electricity power supply, inability to use modern tools, low price, lack of respect for handicrafts by non-artisans, limited training period and lack of interest.

Body stress and other physical pain are the most common difficulties faced by the rural artisans. This could be linked with the finding of Muraleedharan, Anitha and Rugmini (2009) in their study where they mentioned a lot of physical strength needed in handicraft production. The urban artisans reported the low price of the product as the most common difficulty in spite of time and labour they put in to produce in the work.

While the urban respondents have no difficulties with regard to electric power supply the rural artisans mentioned that they have problems with the regular power supply and this in turn results in their working only during the day time.

Lack of respect for handicraft work, absence of specified work place and limited training they receive are difficulties for the urban artisans. These difficulties are not mentioned by the rural artisans.

There are five coping strategies adopted by an artisan for his/her livelihood. They are, Borrowing Money from Broker, Relatives, Friends, Missionaries and Looking for Daily Work.

For the urban artisans, borrowing money from friends and relatives are the most common strategies. For rural artisans, borrowing and advance payment from Brokers (middlemen) is the commonly used strategy followed by borrowing from friends and relatives.

In the Table 4.18 there are twelve suggestions proposed by the respondents for improvement of handicraft industry in Mizoram in which all of them are suggestions put forth by the urban artisans. The suggestions were Ensuring uninterrupted raw material supply, Organising and conducting proper Training and Awareness among youth, Better wages to invite general people to make them want to involve in handicraft, Pass-on to younger generation to save and protect the traditional skills, Government support, Introduction of Modern machine to reduce time and energy spent and increase production, Better incentives to undergo training hoping to invite unemployed youth, Stop import of similar Handicrafts from other places that hides the ugly condition of Mizoram in handicraft, target group intervention for better and faster result, Quality maintenance to increase value is the only chance to upgrade a product while maintaining its originality, More Exhibitions for displaying product and exposure for artisans, Better co-operation between GO and NGOs. Among the above mentioned suggestions, Ensuring Uninterrupted Raw Material is the most common that explained the inadequate supply of raw material, Proper Training and Awareness for Youth is prioritized as second that shows the concern of older artisans for continuous practice of traditional handicraft in the globalized world. Better Wage to Invite General People, Pass-on to Younger

Generation, Government Support and Introduction of Modern Machine are the other common suggestions.

#### **4.8. Lived Experiences of Tribal Artisans: Case Studies**

Case study is qualitative method of exploring an individual that provides information necessary for the present study. Observation and Interview are tools used in the process. The names are actually fictive.

##### **4.8.1. Case – I: A Lady Artisan who trains Artisans**

Mrs. Mawii is 47 years old Mizo woman living in Aizawl. She has engaged in handicraft work since 1986 after getting proper training from government training centre. She is working with Government and is currently providing training in this area. She is breadwinner for her family of four members by earning Rs. 20000 approximately. She barely has any formal education and her entry into handicraft industry was motivated by the availability of stipend rather than her genuine interest in craftsmanship. Initially she was not interested to be a trainer and now she is imparting training for 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 couple of years of apprenticeship.

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

She is obtaining raw materials from an individual supplier. She reported that it is difficult to get a fine quality of 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 caused her to stop doing handicraft and rest for a day or a week to gain energy. But usually she did not realize her weak health due to her sincere concentration on 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 practice in Mizoram.

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

#### **4.8.2. Case – II: A popular Artisan Family**

A Mizo man of 65 years old, Mr. Thanga with his eight family members is having a busy handicraft business throughout a year in sub-urban area of Aizawl. With 46 years of experience he is now one of the most talented artisans who can weave three of the selected handicraft items viz. *Emping*, *Thul* and *Thlangra*. His wife, his son and daughter in law and his daughters are all working together as a unit. He and his family are very popular artisans in the Aizawl city.

He works with his wife and stay at home mostly. He has learnt to make handicraft product by observing and practicing during his adolescence. He explained that handicraft is his family line of work in which every one of them are good. He does not only produce the three mentioned handicraft products but also different kinds of handicraft items. He and his family contribute an important role development of Handicraft in Mizoram, and

most of the Handicraft outlets are depend on them. Personally he earned around Rs. 6000/- in a month from Handicraft.

Among the very few capable artisans to weave *Thlangra*, he is the only one who weaved it at present. He is also weave it only for name sake because unavailability of raw materials. He is also one of the few *Thul* producers. *Thul* is a costly handicraft product but demand is not high when compare with the low cost handicraft items.

He had been participated in numbers of exhibitions and training programmes that made him to produce many handicraft products he has been producing. He had been a *Thul* making instructor in Skill development programme organized by Hnam Chhantu Pawl (NGO) under Khadi and Village Industeris (GO) scheme. He and his son have participated in live demonstration programmes organized by Department of Arts and Culture.

Poor supply of cane caused him difficulty to have a continuous work. His poor health condition and aged makes him unable to work hard. Borrowing money from relatives is his strategy to cope livelihood.

He was few among the artisan able to use modern tools for drilling/ piercing and suggested an introduction of cane and bamboo slicer/ splitter. He suggested more intervention of Government than they did today by organizing more trade fairs and handicrafts for promoting handicraft in Mizoram.

#### **4.8.3. Case - III**

Mr. Liana belong to Bru tribe is 31 years old, living 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 bed rooms and no furniture. He earns his livelihood from handicrafts and daily labour. He earns around Rs. 3700/- from handicraft 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 experienced. Sometimes he would also work when MNREGS. There is no handicraft outlet in the rural area other than brokers who delivered the products to urban area, mostly Aizawl.

His livelihood coping strategy is seeking support and help from his relatives. His poor health prevents him to work in field. Therefore, he is concentrated in handicraft and stays at home.

This chapter presents the result of data analysis of the present study. The different situation between the rural artisans and the urban artisans is clearly presented. Profile of the respondents and the artisans are separately presented as there are families with more than one artisan. The urban artisans are few in number when compare them with the rural artisans. The urban artisans are having better chances than the rural artisans to lived a better living conditions not only because of their ability to produce more different vary handicraft items, but also capability to enjoy government schemes and programmes for handicrafts development. Detail results on the Pattern of Social and Economic characteristics of the artisans, Pattern of livelihood assets and living conditions have been examined and presented. Many of the findings in the present study regarding challenges faced by artisans on social security, skill improvement, market, raw materials, poor linkage with government especially for the rural artisans, etc. have similarity with the findings of Solanki (2008).

In this present chapter the results of the analysis of qualitative data are discussed in terms the social structural bases of artisans, their livelihood and living conditions. In the next chapter, the salient conclusions drawn are presented along with suggestions for improvement of livelihood and living conditions of cane and bamboo handicraft artisans in Mizoram.

**Table 4.1 Demographic Profile of the Respondents**

Sl. No.	Characteristic	Location		Total N = 74
		Urban n = 16	Rural n = 58	
<b>I</b>	<b>Gender</b>			
	Male	7 (43.8)	58 (100.0)	65 (87.8)
	Female	9 (56.3)	0 (0.0)	9 (12.2)
<b>II</b>	<b>Age Group</b>			
	Youth	0 (0.0)	31 (53.4)	31 (41.9)
	Middle	11 (68.8)	23 (39.7)	34 (45.9)
	Old	5 (31.3)	4 (6.9)	9 (12.2)
<b>III</b>	<b>Marital Status</b>			
	Married	10 (62.5)	54 (93.1)	64 (86.5)
	Divorced	1 (6.3)	0 (0.0)	1 (1.4)
	Remarried	0 (0.0)	1 (1.7)	1 (1.4)
	Widowed	5 (31.3)	3 (5.2)	8 (10.8)
<b>IV</b>	<b>Education Status</b>			
	Illiterate	4 (25.0)	32 (55.2)	36 (48.6)
	Primary	9 (56.3)	17 (29.3)	26 (35.1)
	Middle	2 (12.5)	2 (3.4)	4 (5.4)
	High School	1 (6.3)	7 (12.1)	8 (10.8)
<b>V</b>	<b>Type of Family</b>			
	Nuclear	8 (50.0)	53 (91.4)	61 (82.4)
	Joint	8 (50.0)	5 (8.6)	13 (17.6)
<b>VI</b>	<b>Form of Family</b>			
	Stable	15 (93.8)	57 (98.3)	72 (97.3)
	Reconstituted	1 (6.3)	1 (1.7)	2 (2.7)
<b>VII</b>	<b>Size of Family</b>			
	Small	5 (31.3)	9 (15.5)	14 (18.9)
	Medium	8 (50.0)	39 (67.2)	47 (63.5)
	Large	3 (18.8)	10 (17.2)	13 (17.6)

Source: Computed

Figures in parentheses are percentages



**Table 4.2 Social Characteristics of Respondents**

Sl. No.	Characteristic	Location		Total N = 74
		Urban n = 16	Rural n = 58	
<b>I</b>	<b>Sub Tribe</b>			
	Others	0 (0.0)	1 (1.7)	1 (1.4)
	Lusei	4 (25.0)	0 (0.0)	4 (5.4)
	Ralte	1 (6.3)	0 (0.0)	1 (1.4)
	Hmar	3 (18.8)	0 (0.0)	3 (4.1)
	Lai	7 (43.8)	0 (0.0)	7 (9.5)
	Yram	0 (0.0)	9 (15.5)	9 (12.2)
	Mawlsawi	0 (0.0)	31 (53.4)	31 (41.9)
	Chawrkhi	0 (0.0)	3 (5.2)	3 (4.1)
	Meska	0 (0.0)	4 (6.9)	4 (5.4)
	Apeto	0 (0.0)	4 (6.9)	4 (5.4)
	Misa	0 (0.0)	5 (8.6)	5 (6.8)
	Chongpreing	0 (0.0)	1 (1.7)	1 (1.4)
	Lyngdoh	1 (6.3)	0 (0.0)	1 (1.4)
<b>II</b>	<b>Religion</b>			
	Christian	16 (100.0)	38 (65.5)	54 (73.0)
	Hindu	0 (0.0)	20 (34.5)	20 (27.0)
<b>III</b>	<b>Denomination</b>			
	Hindu	0 (0.0)	20 (34.5)	20 (27.0)
	Presbyterian	10 (62.5)	38 (65.5)	48 (64.9)
	UPC NE	1 (6.3)	0 (0.0)	1 (1.4)
	Salvation Army	3 (18.8)	0 (0.0)	3 (4.1)
	Seventh Day	1 (6.3)	0 (0.0)	1 (1.4)
	Mizo Independent Church	1 (6.3)	0 (0.0)	1 (1.4)

Source: Computed

Figures in parentheses are percentages

**Table 4.3 Demographic Profile of the Artisan Members of Sample Households**

Sl. No.	Characteristic	Location		Total N = 83
		Urban n = 20	Rural n = 63	
<b>I</b>	<b>Gender</b>			
	Male	10 (50.0)	63 (100.0)	73 (88.0)
	Female	10 (50.0)	0 (0.0)	10 (12.0)
<b>II</b>	<b>Age Group</b>			
	Youth	2 (10.0)	37 (58.7)	39 (47.0)
	Middle	13 (65.0)	22 (34.9)	35 (42.2)
	Old	5 (25.0)	4 (6.3)	9 (10.8)
<b>III</b>	<b>Marital Status</b>			
	Unmarried	2 (10.0)	3 (4.8)	5 (6.0)
	Married	14 (70.0)	56 (88.9)	70 (84.3)
	Divorced	1 (5.0)	0 (0.0)	1 (1.2)
	Remarried	0 (0.0)	1 (1.6)	1 (1.2)
	Widowed	3 (15.0)	3 (4.8)	6 (7.2)
<b>IV</b>	<b>Education Status</b>			
	Illiterate	5 (25.0)	33 (52.4)	38 (45.8)
	Primary	8 (40.0)	19 (30.2)	27 (32.5)
	Middle	4 (20.0)	3 (4.8)	7 (8.4)
	High School	3 (15.0)	8 (12.7)	11 (13.3)

Source: Computed

Figures in parentheses are percentages

**Table 4.4 Economic Characteristics of Artisans**

Sl. No.	Characteristic	Location		Total N = 83
		Urban n = 20	Rural n = 63	
<b>I</b>	<b>Primary Occupation</b>			
	Artisan	11 (55.0)	34 (54.0)	45 (54.2)
	Wage Labour	4 (20.0)	2 (3.2)	6 (7.2)
	Cultivator	0 (0.0)	21 (33.3)	21 (25.3)
	Government Worker	4 (20.0)	3 (4.8)	7 (8.4)
	Petty Business	0 (0.0)	2 (3.2)	2 (2.4)
	Carpentry	1 (5.0)	1 (1.6)	2 (2.4)
<b>II</b>	<b>Secondary Occupation</b>			
	None	10 (50.0)	14 (22.2)	24 (28.9)
	Artisan	9 (45.0)	20 (31.7)	29 (34.9)
	Wage Labour	0 (0.0)	7 (11.1)	7 (8.4)
	Cultivator	0 (0.0)	16 (25.4)	16 (19.3)
	Petty Business	0 (0.0)	2 (3.2)	2 (2.4)
	Piggery	0 (0.0)	3 (4.8)	3 (3.6)
	Cow Rearing	1 (5.0)	1 (1.6)	2 (2.4)

Source: Computed

Figures in parentheses are percentages

**Table 4.5 Production, Employment and Process of Learning**

Sl. No.	Characteristic	Location				Total N = 83	
		Urban n = 20		Rural n = 63		Frequency	Percent
		Frequency	Percent	Frequency	Percent		
<b>I</b>	<b>Production(No. of Items Produced)</b>						
	Emping	17	85	63	100	80	96
	Thlangra	7	35	1	2	8	10
	Thul	9	45	0	0	9	11
	Khumbeu	7	35	0	0	7	8
<b>II</b>	<i>Mean Number of Items Produced</i>	2.0	1.2	1.0	0.1	1.3	0.7
<b>III</b>	<b>No. of Years Work Experience</b>	28	15	18	13	20	14
<b>IV</b>	<b>Number of Man days Working Per Year</b>	219	87	248	67	241	73
<b>V</b>	<b>Process of Learning</b>						
	Observation	10	50	29	46	39	47
	Apprenticeship	8	40	5	8	13	16
	Undergoing Training	5	25	31	49	36	43

Source: Computed

**Table 4.6 Source of Raw Materials and Difficulties**

Sl. No.	Source/ Difficulty	Location				Total N = 74	
		Urban n = 16		Rural n = 58			
		Frequency	Percent	Frequency	Percent	Frequency	Percent
<b>I</b>	<b>Bamboo</b>						
	Forest	5	31	58	100	63	85
	Market	12	75	0	0	12	16
<b>II</b>	<b>Cane</b>						
	Individual Supplier	12	75	32	55	44	59
	Forest	2	13	16	28	18	24
	Market	2	13	14	24	16	22
	Government Organisation	3	19	0	0	3	4
<b>III</b>	<b>Palm</b>						
	Forest	1	6	53	91	54	73
<b>IV</b>	<b>Leaves</b>						
	Individual Supplier	9	56	0	0	9	12
	Market	2	13	0	0	2	3
	Forest	1	6	0	0	1	1
<b>IV</b>	<b>Difficulty</b>						
	Inadequate Supply	15	94	21	36	36	49
	Difficult to Collect in Forest	5	31	20	34	25	34
	Poor Quality	7	44	0	0	7	9

Source: Computed

**Table 4.7 Tools Use and Difficulties**

Sl. No.	Tool /Difficulty	Location				Total N = 74	
		Urban n = 16		Rural n = 58		Frequency	Percent
		Frequency	Percent	Frequency	Percent		
<b>I</b>	<b>Tool</b>						
	Knife	16	100	58	100	74	100
	Ring/model	15	94	58	100	73	99
	Piercing Rod	14	88	58	100	72	97
	Needle and Thread	11	69	0	0	11	15
	Clipper	9	56	0	0	9	12
	Drilling Machine	2	13	0	0	2	3
<b>II</b>	<b>Difficulty</b>						
	Inability to Purchase Driller	2	13	0	0	2	3
	Inability to Purchase Cane Slicer	1	6	0	0	1	1

Source: Computed

**Table 4.8 Participation in Skill Development Programmes**

Sl. No.		Location		Total N = 74
		Urban n = 16	Rural n = 58	
<b>I</b>	<b>Skill Development Programme Attended</b>			
	No	6 (37.5)	58 (100.0)	64 (86.5)
	Cane and Bamboo Handicraft Training	8 (50.0)	0 (0.0)	8 (10.8)
	Other	2 (12.5)	0 (0.0)	2 (2.7)
<b>II</b>	<b>Programme Organiser</b>			
	None	6 (37.5)	58 (100.0)	64 (86.5)
	GO	8 (50.0)	0 (0.0)	8 (10.8)
	NGO	1 (6.3)	0 (0.0)	1 (1.4)
	Both	1 (6.3)	0 (0.0)	1 (1.4)
<b>III</b>	<b>Programme Sponsor</b>			
	None	6 (37.5)	58 (100.0)	64 (86.5)
	GO	10 (62.5)	0 (0.0)	10 (13.5)

Source: Computed

Figures in parentheses are percentages

**Table 4.9 Market Channel Difficulties and Support from GOs and NGOs**

Sl. No.	Channel/ Support	Location				Total N = 74	
		Urban n = 16		Rural n = 58			
		Mean	S.D	Mean	S.D	Mean	S.D
<b>I</b>	<b>Market Channel</b>						
	Brokers	3 (2.3)	10	170 (88.2)	95	133 (76.7)	109
	Direct Sale to Individuals	35 (32.1)	44	7 (3.7)	37	13 (7.5)	40
	Direct Sale in the Local Market	0 (0.0)	0	15 (8.0)	47	12 (6.9)	42
	Government Agencies	35 (32.6)	41	0 (0.0)	0	8 (4.3)	24
	Private Shops	21 (19.2)	45	0 (0.2)	3	5 (2.7)	22
	Non-Governmental Organizations	15 (13.7)	38	0 (0.0)	0	3 (1.8)	18
	Product Sold in a Year	107 (100)	81	192 (100)	79	174 (100)	86
<b>II</b>	<b>Difficulty</b>	<b>Frequency</b>	<b>Percent</b>	<b>Frequency</b>	<b>Percent</b>	<b>Frequency</b>	<b>Percent</b>
	Installment Payment	2	12.5	0	0	2	2.7
	Insecurity	2	12.5	0	0	2	2.7
<b>III</b>	<b>Support from GOs/NGOs</b>						
	No	2	13	53	91	55	74
	Exposure	12	75	0	0	12	16
	Finance	1	6	5	9	6	8
	Both Finance and Exposure	1	6	0	0	1	1

Source: Computed

Figures in parentheses are percentages



**Table 4.10 Respondents Participation in Exhibitions, Fairs or Melas**

Sl. No.		Location				Total N = 74	
		Urban n = 16		Rural n = 58			
		Number	Percent	Number	Percent	Number	Percent
<b>I</b>	<b>Participated in Exhibition/Fairs/Mela</b>	12	75	0	0	12	16
<b>II</b>	<b>Place of Exhibition/Fairs/Mela</b>						
	Within the State	12	75	0	0	12	16
	Outside the State	8	50	0	0	8	11
<b>III</b>	<b>Organiser</b>						
	Industries & KVIC	8	50	0	0	8	11
	Department of Art and Culture	5	31	0	0	5	7
	Hnam Chhantu Pawl	3	19	0	0	3	4
	Zohanco	2	13	0	0	2	3

**Table 4.11 Patterns of Natural Capital and Physical Capital**

Sl. No.		Location				Total N = 74	
		Urban n = 16		Rural n = 58			
		Mean	SD	Mean	SD	Mean	SD
<b>I</b>	<b>Natural Capital</b>						
	Size of Land	1.3	1.5	1.5	1.3	1.4	1.3
	Live Stock	25063 (12.9)	79495	10778 (68.3)	13718	13866 (25.5)	38477
<b>II</b>	<b>Physical Capital</b>						
	Physical Capital	169241 (87.1)	174239	5001 (31.7)	2925	40512 (74.5)	104302
<b>III</b>	<b>Household Assets</b>	194303 (100)	183981	15779 (100)	13987	54379 (100)	112174

Source: Computed

Figures in parentheses are percentages

**Table 4.12 Patterns of Financial Capital**

Sl. No.	Financial	Location				Total N = 74	
		Urban n = 16		Rural n = 58		Mean	SD
		Mean	SD	Mean	SD		
<b>I</b>	<b>Saving</b>						
	In Hand	22750 (29.4)	15674	4560 (92.0)	3745	8493 (41.3)	10875
	Commercial Banks	54500 (70.6)	55124	397 (8.0)	2649	12095 (58.7)	33656
	Household Saving	77250 (100.0)	63429	4957 (100.0)	4452	20588 (100.0)	41713
<b>II</b>	<b>Debt</b>						
	Friends and Relatives	0 (0.0)	0	34 (9.8)	184	27 (0.8)	163
	Commercial Banks	13438 (100)	23001	0 (0.0)	0	2905 (91.3)	11821
	Broker	0 (0.0)	0	224 (63.4)	586	176 (5.5)	526
	Missionaries	0 (0.0)	0	52 (14.6)	292	41 (1.3)	259
	Grocery shop	0 (0.0)	0	43 (12.2)	146	34 (1.1)	131
	Household Debt	13438 (100)	23001	353 (100)	683	3182 (100)	11768
<b>III</b>	<b>Financial Capital</b>	63813	68955	4603	4542	17405	39942

Source: Computed

Figures in parentheses are percentages

**Table 4.13 Patterns of Social Capital**

Sl. No.	Social Capital	Location				Total N = 74	
		Urban n = 16		Rural n = 58		Mean	S.D
		Mean	S.D	Mean	S.D		
<b>I</b>	<b>Voting in Elections</b>						
	General Election	3.0	0.0	2.8	0.8	2.8	0.7
	Assembly Election	3.0	0.0	2.9	0.6	2.9	0.5
	Village/Locality Council Election	3.0	0.0	2.9	0.6	2.9	0.5
	<i>Voting</i>	3.0	0.0	2.9	0.6	2.9	0.5
<b>II</b>	<b>Political Affiliation</b>	0.1	0.3	1.1	1.1	0.8	1.0
<b>III</b>	<b>Community Participation</b>						
	Village Council/Local Council	2.1	0.6	2.6	0.6	2.5	0.6
	Church Based Organisations	1.7	0.6	2.0	1.2	1.9	1.1
	Young Mizo Association	2.1	0.9	0.0	0.0	0.5	1.0
	Mizo Hmeichhe Insuihkhawm Pawl	0.8	0.6	0.0	0.0	0.2	0.4
	Mizoram Upa Pawl	0.7	0.8	0.0	0.0	0.1	0.5
	<i>Community Participation</i>	1.5	0.3	0.9	0.3	1.0	0.4

Source: Computed

**Table 4.14 Pattern of Household Income**

Sl. No.	Source	Location				Total N = 74	
		Urban n = 16		Rural n = 58		Mean	S.D
		Mean	S.D	Mean	S.D		
1	Arts and Crafts	42888 (22.5)	56546	34482 (60.2)	17972	36300 (42.2)	30354
2	Wage Labour	37125 (19.5)	38260	7169 (12.5)	13668	13646 (15.9)	24512
3	Cultivation	0 (0.0)	0	9497 (16.6)	11104	7443 (8.7)	10572
4	Others	110250 (57.9)	111194	6097 (10.6)	19111	28616 (33.3)	68479
	<b>Annual Household Income</b>	190263 (100.0)	96752	57245 (100.0)	27790	86005 (100.0)	74606
	<b><i>Per capita Annual Household Income</i></b>	42046	20310	12253	8340	18695	17075

Source: Computed

Figures in parentheses are percentages

**Table 4.15 Pattern of Household Expenditure**

Sl. No.	Form	Location				Total N = 74	
		Urban n = 16		Rural n = 58		Mean	SD
		Mean	SD	Mean	SD		
1	Food	2144 (32.4)	700	1524 (53.2)	1028	1658 (45.1)	996
2	Non Food	4475 (67.6)	2298	1340 (46.8)	777	2018 (54.9)	1801
	<b>Monthly Household Expenditure</b>	6619 (100)	2719	2864 (100)	1602	3676 (100)	2438
	<b><i>Per capita Monthly Expenditure</i></b>	1543	830	574	302	783	612

Source: Computed

Figures in parentheses are percentages

**Table 4.16 Livelihood and Living Conditions: Pearson's R**  
**N = 74**

Sl. No.	Livelihood Assets	Living Conditions	
		Per capita Annual Household Income	Per capita Monthly Household Expenditure
<b>I</b>	<b>Human Capital</b>		
	Education Status	0.20	0.20
	Size of Family	-0.30**	-0.31**
	Mean Years of Adult Education	0.64**	0.40**
	Proportion of Earners	0.59**	0.51**
	No. of Artisans in Family	0.23*	0.25*
	Attended Skill Development Programme	0.64**	0.39**
	Participation in Exhibition/ Fairs/ Melas	0.76**	0.63**
<b>II</b>	<b>Natural Capital</b>		
	Size of Land	0.08	0.13
	Live Stock	0.28**	0.23*
<b>III</b>	<b>Physical Capital</b>	0.67**	0.48**
<b>IV</b>	<b>Financial Capital</b>	0.67**	0.58**
<b>V</b>	<b>Social Capital</b>		
	Voting	0.11	0.12
	Political Affiliation	-0.35**	-0.20
	Community Participation	0.31**	0.36**

Source: Computed

\* P < 0.05

\*\* P < 0.01

**Table 4.17 Tribal Artisans' Difficulties, and Coping Strategies**

Sl. No.	Difficulty/Strategy	Location				Total N = 74	
		Urban n = 16		Rural n = 58			
		Number	Percent	Number	Percent	Number	Percent
<b>I</b>	<b>Difficulty</b>						
	Back and Waist pain	0	0	27	47	27	36
	Poor eye sight	3	19	9	16	12	16
	Low Price	6	38	6	10	12	16
	Scapular pain	1	6	9	16	10	14
	Poor health	5	31	4	7	9	12
	Inability to use Modern tools	4	25	5	9	9	12
	Body stress	0	0	8	14	8	11
	Finger stress	0	0	7	12	7	9
	Unable to Work due to Old age	2	13	3	5	5	7
	Distraction Due to Household Responsibilities	2	13	2	3	4	5
	Lack of Interest	1	6	1	2	2	3
	Lack of Respect for Handicraft Works	2	13	0	0	2	3
	Irregular Power supply	0	0	1	2	1	1
	Absence of specific work place	1	6	0	0	1	1
	Limited training period	1	6	0	0	1	1
<b>II</b>	<b>Coping Strategy</b>						
	Borrowing from Broker	0	0	19	33	19	26
	Borrowing from Relatives	1	6	15	26	16	22
	Borrowing from Friends	1	6	11	19	12	16
	Borrowing from Missionaries	0	0	5	9	5	7
	Looking for Daily Work	0	0	2	3	2	3

Source: Computed



**Table 4.18 Tribal Artisans' Suggestions**

Sl. No.	Suggestion	Location				Total N = 74	
		Urban n = 16		Rural n = 58		Number	Percent
		Number	Percent	Number	Percent		
1	Proper Training and Awareness Among Youth	3	19	0	0	3	4
2	Better Wages to Invite General People	2	13	0	0	2	3
3	Pass-on to Younger Generation	2	13	0	0	2	3
4	Government Support	2	13	0	0	2	3
5	Introduction of Modern Machine	2	13	0	0	2	3
6	Better Incentives to undergo training	1	6	0	0	1	1
7	Stop Import of Handicrafts from Other Places	1	6	0	0	1	1
8	Target Group Intervention	1	6	0	0	1	1
9	Quality Maintenance to Increase Value	1	6	0	0	1	1
10	More Exhibitions for Display	1	6	0	0	1	1
11	Better Co-operation Between GO and NGOs	1	6	0	0	1	1

Source: Computed

## **CHAPTER V**

**CONCLUSION**

## CHAPTER V

### CONCLUSION

In the last chapter the results and discussion was presented. In this chapter the main conclusions of the present study are presented along with the suggestions that emerge from them.

#### 5.1 Conclusion

The present study attempts to understand the pattern of livelihoods and living conditions of tribal artisans in Mizoram and interesting results are found with the application of SL approach that allow the study to examine the livelihood and living conditions of the artisans.

Artisans all over India earn minimum wage that barely suffice for their livelihood from Handicraft. There is no division of sex or age to do handicraft work. Yet these crafts are vanishing in every tribal community in spite of their traditional and cultural and economic significance. Even Mahatma Gandhi's Swadeshi legacy attempted to stop imperialism and transform the process, leading free India to include handicraft within the framework of national planning. Official support schemes, often indifferently designed and reluctantly implemented, today touch only a fraction of possibly 200 million or more engaged in craft activity (Crafts Council of India, 2011). Many of the artisans are not reached by developmental institutions due to isolation, ignorance and poor accessibility of information.

The findings show the significant differences in the social and economic characteristics of tribal artisans lived in rural areas and urban areas. The rural artisans are more in number, but have lesser years of experience in handicraft. Majority of the artisans are illiterate whether urban or rural. Throughout the year, rural artisans work on handicraft and produce more even though they could produce only a few selected items,

and urban artisans with four selected items producer cannot compete with them. Thus, Handicraft is the main occupation for rural artisans in which majority is depend on it while urban artisans have other source of income to support their household income. The activity of rural artisans working throughout the year represents the opportunity of employment in handicraft. However, even without the cost of raw materials, due to the different marketing channel rural artisans cannot earn as much as the urban artisans earn even on the similar product.

Livelihood and living conditions of tribal artisans of rural area and urban artisans are also different. The urban artisans have better chances and better opportunity in all walks of life than those of the rural artisans. The urban artisans have better livelihood assets and enjoy better living conditions. The urban artisans produce less and spent less time on work but their income and expenditure are very much higher than those of hard working rural artisans.

Tribal artisans in Mizoram depend on community relationship as livelihood strategy by borrowing and seeking help within the community to cope with their problems.

Analysis of Household Saving and Debt, and the Support from GO/NGOs show a marginal role of GOs, Financial Institutions and VOs/ NGOs in promoting the crafts and the artisans. But even that little involvement of Governmental Organisations and Voluntary Organisations in the life of few urban artisans shows positive effects on the living conditions of tribal artisans. During the year 2002 to 2011, there have been 14 artisans who had received margin money around Rs. 6000 form Khadi and Village Industries Board under the programme of Rural Employment Generation Programme and Prime Minister Employment Generation Programme but only one of the respondents is among the surveyed benefited from this.

Khadi and Village Industries Board and Department of Industries organise at least one exhibition annually. Department of Art and Culture is also organizing cultural festivals along with exhibitions and implements an encouraging programme for Young Talented Award in which young artisans are awarded with certificate and prize money of Rs. 10,000. Similar with Das & Das (2011) finding, unfortunately, majority of these development programmes have resulted in any visible improvement in the plight of most of the artisans.

Livelihood assets have significant effect on the living conditions of the tribal artisans. All forms of Livelihood assets viz., Human, Natural, Physical, Financial and Social capitals have significant and mostly positive effect on living conditions consistently on both per capita annual household income and expenditure. Among them more pertinent are human capital endowments. Among the indicators of Human Capital viz. mean years of education, proportion of earners, no of artisans in the family, attendance of training programmes and participation in exhibitions have all positive effect on both the indicators of living conditions. Size of the family has no significance because there is one artisan in majority of the respondents' household. Frequency of attending Training programmes show positive significant. With more participation in skill development training programmes there will be more household income. Frequency of Participation in exhibitions also indicates positive relation with living conditions. Household expenditure and household income are increasing with the participations in exhibitions/ fairs.

## **5.2 Suggestions**

For preserving the cane and bamboo handicrafts as well as promoting the living conditions of tribal artisan the following suggestions are put forth.

1. The results of study clearly demonstrate the fact that skill training would improve the living conditions of the artisans. Hence, the GOs and NGOs can organise periodical

basic and advance training for the artisans in Mizoram. They need to be trained in the use of electric equipments so that their productivity and income will be improved significantly.

2. There need to be more exhibitions, fairs or melas to promote, expose, developed and challenges. Not only artisans, but also the consumers will be benefited from these programmes. It also would open the eyes of the masses towards the skills present within the tribal handicrafts and promotes better awareness among the general public on the cultural and aesthetic value of the handicraft over the machine made goods.
3. The low level of income earned by the artisans is seen not only in the present study but also in many other research works. Financial support in terms of subsidised loans will very much help the artisans to expand their work and thus advance their living conditions.
4. Drilling machine is the only modern tool that has reached a few artisans in the study area. Most of the artisans use piercing rod. Other than piercing, slicing or splitting bamboo and cane takes time and as it is not that easy to split them nice and smooth. Provision of cane slicer at a subsidised rate to artisans will increase the production and productivity of the handicrafts. Hence, it is suggested that the cane and bamboo artisans need to be provided with modern equipments including electrical ones.