

# AN EMPIRICAL STUDY THE INFLUENCE OF FAMILY ON THE PERCEPTION OF CHALLENGES AND OPPORTUNITIES IN TRADITIONAL HANDICRAFT BUSINESS

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## ABSTRACT:

The success and profitability of the livelihood systems will vary depending on the general progress environment. Since decades India has been participating in the modern world economy though industrialization. Personal and the traditional skills play very important role in these modes of production. The challenges faced by the families involved in the traditional handicraft business are many. These families do not even see the opportunities they have in craft business due to various reasons. In this study, an attempt is made to assess the perception about the challenges and the opportunities for the traditional handicraft business in India. Artisans from North Karnataka region have been selected to for the study. Out of all the collected data, 170 samples have been used for the analysis as they had given complete data. The number of family members involved in handicraft business did not have any statistically significant difference regarding the challenges and the opportunities faced by the traditional handicraft business.

**Key words:** Handicraft, family, challenges, opportunities, artisans

## INTRUDUCTIONS

Income is the consumption and saving opportunity increased by an object within a quantified timeframe, which is generally expressed in monetary terms. Persons specifically in poor families involve in varied and multiple activities to progress their livings by exploiting risk and understanding other households' objectives. The success and profitability of the livelihood systems will vary depending on the general progress environment. Livings are an outcome of how and why people form to transform the environment to meet their needs through technology, labour, power, knowledge, and social relations.

The crafts sector includes diverse activities extending from embroidery and painting to leatherwork and pottery, with differences and regional specificities within each collection. There are thousands of active crafts in India, of which there are thirteen major groupings such as khadi, cotton, silk and other handlooms, leather production, jewellery and related products and producing musical instruments and other handicrafts. Jointly handicrafts and handlooms deliver an important role in the Indian economy. The handicraft and

handloom sectors are an Rs 24,300 crore (USD 4.48 bn) industry contributing Rs 10,000 crore (USD 1.85 bn) to India's export earnings of Rs 1.62 lakh crore (USD 300 bn), as per the 12th plan working document.

## LITERATURE REVIEW

Since decades India has been participating in the modern world economy through industrialization. Mass production has made its way in these industries, yet millions of Indians rely on original and traditional modes of production. Personal and the traditional skills play a very important role in these modes of production. These craftspeople or artisans are the support of the non-farm countryside economy, with an estimated 70 lakh artisans according to government figures (and up to 20 crore artisans according to other sources) involved in handicraft making to make a living (Preethi Chamikutty, 2013). On a policy front a unified and intensive effort is necessary to overcome the challenges faced by the crafts ecosystem through funding and programs.

**Fallon and Lucas (1993) and Besley and Burgess, (2004)** suggested that these restrictive provisions in handicraft have affected economic growth and growth in employment. She has described about the position of appliqué in Orissa and its development according to time. Upadhyaya in the book "Economics of handicraft industry" feels that without design development, technology advancement and quality improvement, we cannot think of healthy growth of such industry. It has been agreed in responsible quarters that even in the field of handicrafts a certain amount of mechanization ought to be introduced in order to obtain the two-fold objective of better finish and rationalization. Primitive society offered many instances of vigorous work in hunting and in cultivation by women. The women's role became more real and designed with an evaluation of an agricultural economy. Even in Mohenjodaro and Harappa culture, women shared a responsible position with men and helped in spinning, day modeling and other simple arts and crafts. There are more several explanations for the tendency of female participation in economic activity to decline at the early stage of development. In addition, she states that according to Boserup and Easterly, the most important were technical changes within the agricultural sector. Unemployment policy which induces women to accept employment to restrict somewhat the growth of urban areas holding down the birth rate, working women in poor countries can therefore reduce the burden of supporting both non-working women children and non-working women by providing vocational training for employment instead of reserving employment for men.

**Bhagwati, (2002)** considered the rural agricultural wage rate, as one of the strongest indicators of economic well-being, not only for agricultural laborers, but also for overall rural population. They have advised against full convertibility on the capital account for developing countries, observing that "the optimal speed at which one liberalizes is not necessarily the fastest". Emphasized on the fact that rural enterprises need to be encouraged to preserve the countryside not just economically but socially and culturally also. The logic is to introduce policy measures that encourage enterprise growth constituting some reversal of economic decline in rural areas. Business enterprises have been targeted as a vehicle to bring about rural regeneration. Research found that most "non-farm but on-farm" enterprises started and run by women, but a little formal support exists to encourage and sustain their growth.

**Solanki S.S (1998)** wrote that the "Rural Industries of India" "tried to make an attempt to understand are the rural artisans have shown signs of responding to the modern technology shows the defects of the traditional handicraft sector especially the societies as traditional skills, inaccessibility to institutions and markets, inadequate information on market and marketing channels, resistance to change, inadequacies of credit, technology and lack of proper entrepreneurship training. This will lead to a decrease in the value of traditional Art. He has seen that no worthwhile efforts have been made to involve the artisan in the evaluation process and make him a component of the newer linkages that have emerged in place of the age-old linkages that prevailed in the rural development. He observed that "Handicrafts offer solution to India, which is characterized by unemployment in the communities, due to lack of interest as well as lack of knowledge about traditional craft work in the youths". He also noticed that no linkages are established between the taker of the technology and its developer.

## OBJECTIVE OF THE STUDY

- To assess the role of family to in creating the perception about challenges faced by traditional handicrafts.
- To assess the role of family to in creating the perception about opportunities ahead of traditional handicrafts.

## HYPOTHESES FOR THE STUDY

**H<sub>0</sub>1:** There is no difference in the perception about the challenges faced by traditional handicrafts among family with varying family members

**H<sub>0</sub>2:** There is no difference in the perception about the Opportunities ahead of traditional handicrafts among family with varying family members

## RESEARCH METHODOLOGY

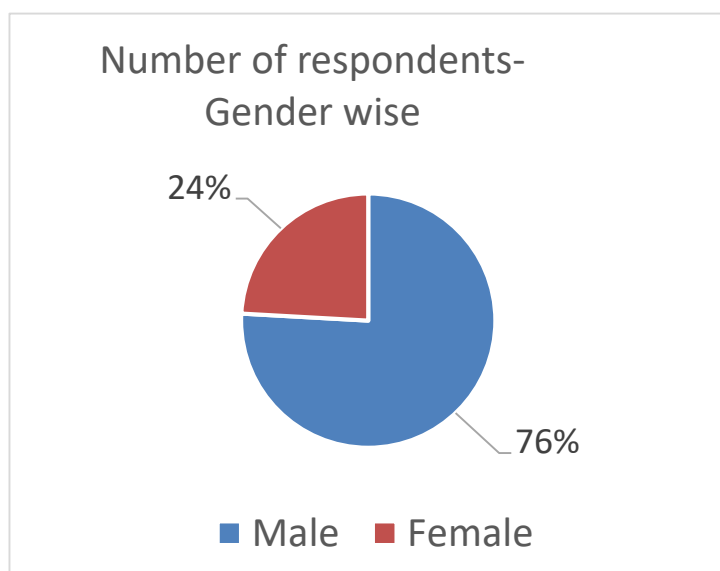
The study is descriptive and empirical in nature. The study uses primary data collected through a questionnaire used as a schedule with the tribal communities. This study is conducted to highlight the socio-economic condition of the tribal communities. 18 such tribal communities have been identified in the district of Uttar Kannada by government department and non-governmental Organizations and references from books, journals and websites.

There are 18 communities in district of Uttar Kannada who are involved in producing traditional handicraft products. For equal representation from each tribal community ten artisans have been selected to collect the data. Hence the total sample size is 180. The snowball sampling technique is used to collect the data as these artisans are scattered geographically and it is difficult to trace them. In sociology and statistics research, snowball sampling (or chain sampling, chain-referral sampling, referral sampling) is a non-probability sampling technique where existing study subjects recruit future subjects from among their acquaintances and known artisans.

## ANALYSIS AND INTERPRETATION OF DATA

In this chapter, the data gathered from the Traditional Artisans surveyed and interviewed in the Uttara Kannada District of Karnataka are presented and analyzed. This chapter discusses the results of the survey and interview responded by 150 respondents in the said locale of the study.

For a clearer presentation, the findings of the survey are presented in graphs and tables. To give an appropriate flow of discussion, findings are also divided into sections. Section one gives a summary of the demographic profile of the Artisans used in the study. This profile was categorized according to the respondents' age, gender and Interest status. The discussion of the challenges and opportunities for Traditional Handicraft Products as described by the Artisans is presented on the second section. On the third section, focus is on the respondents' response to the status of the services offered by the Artisans.



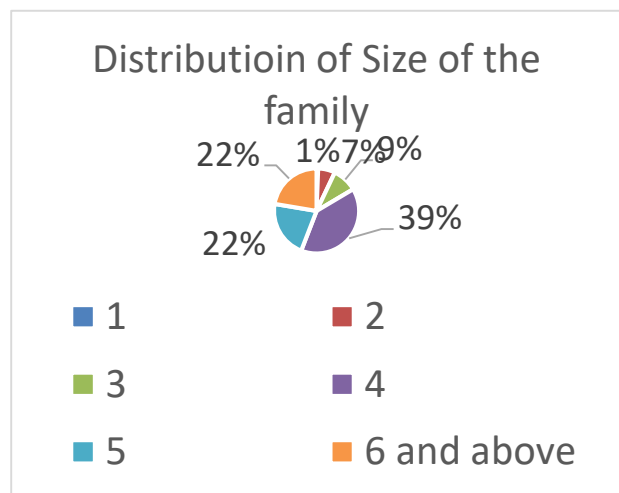
**Chart 1-Number of respondents-Gender wise**

**In this chart the question is based on the content of “Number of respondents-gender wise”**

In this detailed examination of 65 Artisans 76% of the Artisans are Men and 24% of the Artisans are women. Prior to the initiation of the survey process, the purpose, the significance and objectives of the study were relayed to the Artisans. They were also assured that all the information they had provided are

solely for the purpose of the study while their identities would remain confidential. It is evident that the traditional handicraft work is dominated by male craftsmen.

**Chart 2- Distribution of Size of the family**

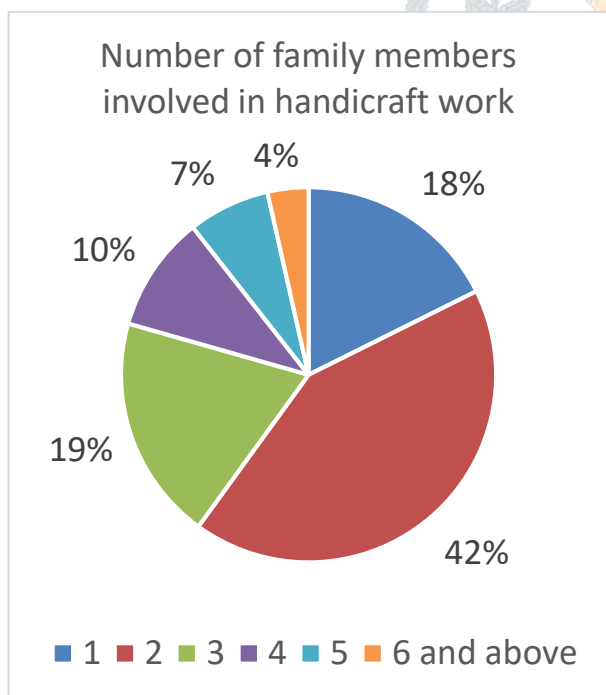


**This chart gives the explanation regarding “Distribution of size of the family”**

In this analysis out of 65 artisans 1% shows only two artisans are engaged in the craft work. Similarly 7% shows family contains 3 artisans. 39% gives the details about joint family and find more than 6 artisans in one family. Many traditional artisans are using metal art so we will find group of family engaged in metal work and of the Artisans are not using metal for traditional handicraft products. Similarly only 6% of the respondents are crafting with the help of Leathers and 58% of the respondents are not crafting the products by using leathers. Very less number of artisans are involved in leather work due to some govt. policies and

restrictions on the raw materials. From the chart it can be seen that the families involved in traditional handicraft business have larger family members. 83% of the respondents have 4 or more number of family members.

**Chart 3- Number of family members involved in handicraft work**



**This chart gives the explanation regarding “number of family members involved in handicraft work”.**

From the chart 3, it can be seen that 42% of the families had 2 members involved in the handicraft work of whatsoever. This group is followed by the families with 3 members (19%) involved in the handicraft work. 18% of the respondents told that only 1 member of the family is involved in traditional handicraft work. The least was 4% respondents who said that 6 and above members of the family involve themselves in the tradition work. It can be seen from the chart that fewer members of the family are taking interest in traditional handicraft business.



**Table 1- Age distribution**

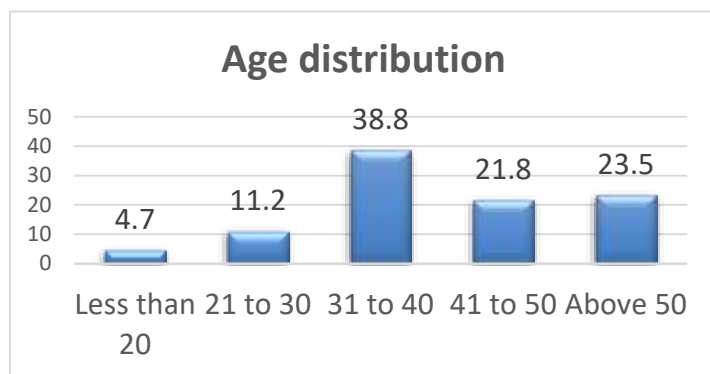


Table 1 gives the explanation regarding “Age distribution”

In this analysis out of 65 artisans 4.7 % artisans are less than the age of 20 years. Near about 11.2 % artisans are more than the age of 21 and less than 30 years. 38.8% of the artisans are crossed 31 age but not more than 40 years. Similarly 21.8% of artisans are between the age of 41 to 50 years, and 23.5% of the artisans are above the age of 50 years.

So in this survey many artisans are found in between the age group of 31 to 40 years. It can be seen that majority of the artisans are in the age group of 31 to 40 and least are in the group of artisans who are less than 20 years of age.

**Assessment of the influence of family members in occupation and the opportunities**

**H<sub>01</sub>:** There is no difference in the perception about the Opportunities ahead of traditional handicrafts among family with varying family members

Family members in occupation	N	Mean	Std. Deviation
1	30	3.8429	.89675
2	72	3.9325	.75744
3	33	3.9437	.75250
4	17	3.7983	.76442
5	12	3.4524	1.07049
6 and above	6	4.3571	.44949
Total	170	3.8866	.80376

Table no. 3 Opportunities for traditional handicrafts

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	4.041	5	.808	1.261	.283
Within Groups	105.139	164	.641		
Total	109.179	169			

A one-way between subjects ANOVA was conducted to compare the effect of number of family members involved in traditional handicraft on perceived opportunities. There was a no statistically significant effect of number of family members was seen at the  $p < .05$  level for the six conditions [ $F(5, 164) = 1.261, p = 0.283$ ]. It can be inferred from the analysis that the number of family members involved in the traditional handicraft does not have its effect on the opportunities perceived by the artisans. All the artisans have similar perception about the opportunities for traditional products. However, looking at the descriptive statistics, it can be inferred that the perception about the future challenges for traditional handicraft is higher among the families which have 6 and above family members ( $M = 4.36, SD = 0.45$ ). This group was followed by families where 3 members were involved in the handicraft business ( $M = 3.94, SD = 0.75$ ). Least was seen among the families where 5 members ( $M = 3.45, SD = 1.07$ ) were involved.

## Assessment of the influence of family members in occupation and the Challenges

**H<sub>0</sub>2:** There is no difference in the perception about the challenges faced by traditional handicrafts among family with varying family members

Family members in occupation	N	Mean	Std. Deviation
1	30	3.7167	1.07225
2	72	3.8576	.88097
3	33	3.7348	.83371
4	17	3.8971	.88855
5	12	3.6042	.95619
6 and above	6	4.4583	.40052
Total	170	3.8162	.90345

Table no. 5 Challenges faced by traditional handicrafts

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	3.764	5	.753	.920	.469
Within Groups	134.179	164	.818		
Total	137.943	169			

A one-way between subjects ANOVA was conducted to compare the effect of number of family members involved in traditional handicraft on perceived opportunities. There was a no statistically significant effect of number of family members was seen at the  $p < .05$  level for the six conditions [ $F(5, 164) = .753, p = 0.469$ ]. It can be inferred from the analysis that the number of family members involved in the traditional handicraft didn't have its effect on the challenges perceived by the artisans. All the artisans have similar perception about the challenges for traditional products. However, looking at the descriptive statistics, it can be inferred that the perception about the future challenges for traditional handicraft is higher among the families which have 6 and above family members ( $M = 4.46, SD = 0.40$ ). This group was followed by families where 4 members were involved in the handicraft business ( $M = 3.89, SD = 0.89$ ). Least was seen among the families where 5 members ( $M = 3.6, SD = 0.96$ ) were involved.

## FINDINGS

- It can be seen that majority of the artisans are in the age group of 31 to 40 and least are in the group of artisans who are less than 20 years of age.
- It can be seen from the chart that fewer members of the family are taking interest in traditional handicraft business.
- It is evident that the traditional handicraft work is dominated by male craftsmen.
- From the chart it can be seen that the families involved in traditional handicraft business have larger family members. 83% of the respondents have 4 or more number of family members.
- The number of family members involved in the traditional handicraft does not have its effect on the opportunities perceived by the artisans.
- The perception about the future challenges for traditional handicraft is higher among the families which have 6 and above family members.
- The number of family members involved in the traditional handicraft didn't have its effect on the challenges perceived by the artisans.
- The perception about the future challenges for traditional handicraft is higher among the families which have 6 and above family members.

## SUGGESTIONS

Following are the suggestions given on the basis of analysis and the interpretations based on it.

Government should create some programmes to create awareness about the opportunities the traditional handicraft business has not just in domestic market but also in international market.

There should be some kind of ecosystem which creates an environment where the small time artisans can get help regarding raw material procurement to the marketing of finished goods.

Government should promote all the facilities given to the handicraft artisans to market their products internationally.

Banks and other small banking organizations need to design a project to promote the small time handicraft artisans take loan for running the business.

## CONCLUSION

Developing the artisans is a key figure in keeping the traditional handicraft business alive. Rural youth are gradually disinterested in remaining with the family handicraft business, for three major reasons. First, after seeing their parents battle to find markets and reasonable prices for their goods, they are inclined to follow other occupations. Crafts are intensely linked with a family's caste. In numerous cases, such as leatherwork, artisans are disliked for being from the lowest caste, which further discourages rural youth from joining the family trade. The schemes planned for artisans incline to have low importance in terms of execution and assessment by government agencies. Venture in the sector wants a larger focus on building artisans' sustainability through four important tactics: handholding the artisan through the value chain; increasing demand for crafts and establishment market connections; firming the decentralized manufacture model; creating a multi-stakeholder method.

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