Introduction

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0.1 PRELUDE:

"East is east and west is west and never the twain shall meet" – the famous ballad by Rudyard Kipling\(^1\) sounds not only quite irrelevant but also old-fashioned in the days of internet communication, video chat, mobile telephony, jet travel and instant SMSes. West is there in West, East is here in East. But the intensity with which modern means of communication has facilitated interactions / interrelations / interconnections between these two once separated/divided / disconnected geographical blocks proves that boundaries between cultures are liable to erode and

\(^{1}\) Joseph Rudyard Kipling was an English poet. His 'The Ballad of East and West' was first published in 1889.
deterritorialised. ‘Globalisation’ has put both the East and the West or for that matter both the North and the South into one compartment by making the whole globe into one composite village or town. The term ‘Globalisation’ is now a days widely used and has become fashionable in debates in political, business and media circles, over the past few years and has got wide attention among academics, researchers and policy makers. It is a process, whereby political, social, economic and cultural issues increasingly and rapidly take on a global scale and which show deep impact on the individual’s local experience and day to day life. So its relevance not only extends to economists, sociologists, political leaders and policy makers but also to the public at large. The process of globalisation is multi-faceted and multi-disciplinary in nature spreading through the boundaries of disciplines like economics, finance, business, politics, technology, environment, culture, education, international relations etc.

Globalisation can simply be defined as homogenisation or integration of people, countries, their economies and cultures. It has led to the end of geography and also death of distance. Geography and national border have become obsolete concepts. So fast is the information flow, so advanced is science and communication technology and so interconnected is the global market that, not only we get information from farthest corners of the world in fractions of seconds, not only we reach at remotest points of the globe in fastest pace and shortest time ever, but also the easy availability of goods and services from around the world in local market places makes their origin point irrelevant. So the interaction between the people, cultures and economies of the East and the West thanks to the very process of globalisation has proved Kipling wrong. It is another matter though who is benefiting out of that so-called interaction/interrelation and who is losing. The globalisation process has never been controversy-free. It is certainly not producing an even society-a society free of inequality, poverty, conflict and violence. A global culture and economy for people in the West would mean suppression of local cultures, Americanisation / Westernisation of society for people in the East. However, what can be witnessed in the cultural sphere with special reference to India is that, a great deal of cultural contact and exchange of information, ideas going on between the West (Global) and the East (Local). It is surprisingly a phenomenon that many foreign fashion shows are run these days with Hollywood models wearing the appliqued motifs saris designed
by Indian fashion designers. This instance adds to growing demand for Indian folk creations like, appliqué umbrellas in western sea beaches. This shows how tradition meets with modernity these days. Globalisation has put both east and west into one compartment and makes a single village - a global village\(^2\). As we know, globalisation produces varieties of responses in the field of culture. Sometimes global culture gets settled in local spheres making a micro global, and sometimes local culture mounts to the height of the global-dome making a macro local and yet again sometimes both global and local cultures inter-mix and produce a hybrid one - a ‘glocal’\(^3\). This is the magic of globalisation these days.

However, the term globalisation is one of the most contested and probably the least understood one. Hardly there is any literature on globalisation that is controversy free and which deals with the topic without any value-judgment on it. Hardly there is any definition of globalisation which is not debatable and which has been accepted by all. There are different opinions by theorists and authors on the consequences of globalisation as well. So, how can one understand this complex process? How can it be defined? What are the driving forces of globalisation? Is the term different from the earlier existing terminologies like internationalisation, hybridisation (Pieterse, 1995), modernisation, homogenisation, universalisation, etc. or it is the same, or it encompasses all of them and makes a broad/complex term – globalisation? Is globalisation a solution or a problem? Does it promote egalitarianism or it promotes inequality? Is globalisation an answer to all the problems that the human being is facing world over?

Handcraft\(^4\) symbolizes a country’s traditional art and craft heritage and a legacy of customary craft skills of its invaluable craft artisans\(^5\). India’s rich cultural ethnicity, its true and unique form of unity amidst diversities across cultures and societies have

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\(^2\) This term was popularised by Marshall McLuhan in 1960s. According to him, the invention of electronic media would make communication faster and eliminate distance. This would shrink the world to form a village, a ‘global village’.

\(^3\) A contraction of ‘global’ and ‘local’, the term ‘glocal’ here is related to Roland Robertson’s concept of ‘Glocalisation’ referring to the dialectical and contingent interchange between global and local cultures.

\(^4\) The term ‘Handicraft’ is used in this study alternatively with art and craft.

\(^5\) The term ‘Artisans’ in the study is used alternatively with artists, craftsperson, craftsmen, etc.
been splendidly displayed in its craft forms too. Not only the traditional art forms have sustained the centuries long cultural heritage of India’s great civilisation but also the labor intensive Indian handicraft industry has evolved as a major contributor to India's economy by generating employment opportunities and bringing export revenues. The low capital investment and the uniqueness in designs and forms of these crafts which make them attractive and distinct, are the major strength of Indian craft tradition. This gives them a competitive edge in terms of prices, quality and distinctiveness. Skilled hands of Indian artisans have consistently adapted to new age demands. The Indian handicraft industry is concentrated basically in the rural areas and provides employment to millions of artisans belonging to Scheduled Castes (SCs), Scheduled Tribes (STs), women and minorities.

0.2 CONCEPTUALIZING HANDICRAFTS:

Handicrafts are generally referred to goods made by hand using simple tools and technology which are usually artistic in appearance and traditional in nature. A craftsperson inherits the art of making the craft from her/his parents and likewise the process is a hereditary one. Although during present times, different training schools have been opened up by the government and several Non-Governmental Organisations (NGOs) which are imparting the craft skills to the younger generations, earlier the purpose was served by the family and/or caste where the skill was transmitted from generation to generation. However, in craft literatures, the term craft is often used interchangeably for art and/or small-scale or cottage industries. To make the understanding clear, it may be stated that, although there are not much differences between the two, craft is much more related to the household art than the small-scale or cottage industries. In case of the later, technical labour or skill of the artist is given much more importance while in case of the former artistic value or aesthetics play center stage. The category ‘Industrial art’ can be put under the category of cottage or small-scale industries. Under Industrial art are produced goods of utilitarian nature where a least emphasis is given on aesthetics. The real significance of craft or handicrafts is the newness or uniqueness in each of such products. No two crafts are alike and both look different yet unique. This is the major difference between handmade crafts and machine-made finished goods. In case of the later, repetition and
sameness are the hallmarks and creativity is conspicuous in its absence. Not only crafts are the sole source of livelihood for the craft makers, but they also manifest their (artisans') aesthetic expression.

To simplify, cottage industry is carried on in a family/home as a part-time occupation mostly by its members while using human or animal power. The products made in a cottage industry are for family and/or village use and have little commercial importance. A handicraft industry on the other hand is carried on by the family members on full-time bases in a separate shop where outside labour are also used. They make products of art for ceremonial and decorative use and the products are highly developed art that include complicated processing. These are sold in local and distant markets.

The small-scale industry (SSI) operates with hired labour and in India its definition has changed over time. Initially they were classified into two categories- those SSIs using motive power with less than 50 employees and those using hand power with the employee strength being more than 50 but less than 100. However, the capital invested in the SSI on plant and machinery has been the primary criteria to differentiate the small-scale industries from the large and medium scale industries. The Micro, Small and Medium enterprises Act, 2006 says that, an enterprise (manufacturing) is termed as micro, small and medium which has investment in plant and machinery upto Rs.25 Lakh, Rs 25 Lakh-5 Crore and Rs. 5 Crore- 10 Crore respectively. For a service enterprise, the investment should be upto Rs 10 Lakh for micro, Rs 10 Lakh-2 Crores for small and Rs 2 Crores-5 Crores as medium.

0.3 THE BIG CONCERNS-INDIAN CONTEXTS:

At present, there is a drastic change in the attitude of the people towards art and crafts. Handicrafts are becoming just commodities for sale in open markets than being thought of from the perspective of aesthetics. Crafts are heading towards commodification with heavy compromise on quality. Emphases are given to market value, consumers' choice and viability rather than aesthetics, beauty and originality. They are gradually submerging under the effects of modern mechanised industrial
products. The artisans are facing a big dilemma: whether to stick into the traditional art form, maintaining its originality & aesthetics or to introduce innovation with mechanisation having commercialisation motive. So, how to address this dilemma? How can a perfect market for the craft goods be assured while substantially sticking into originality and aesthetics? Can millions of artisans survive this dangerous threat? Can India be able to survive/sustain its centuries long cultural heritage?

Once a closed economy, follower of the Nehruvian socialism and experiencing a legacy of the repressive license raj, India opened up its doors to the world/global market through the structural adjustment policies, liberalisation and adapted to globalisation in the early nineties of the twentieth century. Major changes initiated as a part of the liberalisation and globalisation strategy included scrapping of the industrial licensing regime, amending the monopolies and the restrictive trade practices act, reducing spheres reserved for the public sector and providing wide scope and encouragement for the involvement of the private sectors, reducing different tariff rates etc. Gradually Indian import and export figures showed favorable signs making India one of the active trade partners in global economy so much so that its high GDP growth has made India the fastest growing economy in the world today after China.

Though globalisation has ample positive effects in the long-run on Indian economy and society, some of its damaging consequences have worried scholars and policy makers. However, one of the growing sector benefited out of it, is the handicraft industry with Indian handicrafts export figures reaching at commendable heights in post liberalisation years. Considering the fact that India is a highly populated country and a large proportion of its populace live in abject poverty with extensive unemployment, handicrafts sector gives enough opportunity to adopt to this labour force. Further, it’s not only the economic aspects for which the sector needs accolades. Indian handicrafts are also the carriers of country’s great cultural heritage. The skillful hands of the artisans produce so exquisite craft items that not only it follow historical traditions of India’s diverse cultures, but also its superiority, excellence and attractiveness make India proud in international markets. So, the skilled craftspersons are country’s most important resource. It has to be understood
with concern taking consideration into its value and relevance. Because, once lost
nothing can replace this rare heritage. India has been the exporter of crafts for ages.
There is a vast scope for India’s handicrafts export to grow further. However, in the
age of globalisation, where efficiency meets success, can Indian handicrafts meet the
market need of diversification? Can they be ahead of their global competitors? Can
the Indian artisans keep themselves informed of market trend and changes in fashion
and design?

0.4 THE BIG CONCERNS-ORISSAN CONTEXTS:

Orissa is one of the backward states of the Indian union. It has also taken the
advantages/opportunities of globalisation process. It has attracted Foreign Direct
Investments (FDI) flows in different sectors of its economy. Globalisation has
numerous impacts on its handicrafts sector. According to the census of Indian
Handicraft artisans (1995-96), Orissa has 69,395 handicraft artisans, which includes-
41,612 males and 27,744 females. In Puri district alone, the number of the handicraft
artisans includes 5,408, in which 2,893 are males and 2,515 are females, that count
5.7% from the minority community like Muslims, 30.64% SCs, 0.27% STs and
40.93% OBCs. The Applique work like Chandua⁶ of Pipili, in Puri district of Orissa,
is an internationally famed craft, having its own age old history, which as literatures
available claim has been used to decorate the Lord Jagannath temples since 1054 A.D.
The Appliques are also used in temples in different festivities across the state. The
same are also used to decorate deities in villages of Orissa making it quite a
decorative craft and making it significant with religious activities. In the past, the
Maharaja (King) of Puri was appointing the artists, called as ‘Sebaks’ to prepare the
craft articles to be used for different festivals of Lord Jagannath of Puri, the presiding
deity of Orissa. These artists were professional tailors coming under the caste, locally
called as ‘Darajis’, who constituted a couple of families and the occupation was
passing on hereditarily. It was a home-scale/family craft where all the family
members including women and children were involved. However, in contemporary

⁶ ‘Chandua’ is a local term for ‘Canopy’ which is a particular appliqué product made by the Darajis of
Pipili, Orissa. But the term ‘Chandua’ is used here as an umbrella term alternatively for all the
appliqué crafts made in Pipili.
times, the craft has spread across region, caste and even religion. It is now based in Pipili, although similar crafts are also produced in other parts of the state.

Handicrafts sector, being labour intensive has various promises in the state’s economy since it can generate employment of sizable proportion. Being one of the largest states of India in terms of the number of handicraft artisans, Orissa produces some of world’s acclaimed handmade goods. Handicraft exports also contribute highly to the state’s economy with Germany, Australia, Switzerland and France and several other countries being principal destinations of Orissan crafts. But looking at the high export figure of handicrafts in the national level, Orissa seems performing much below its potential.

Despite its huge deposits of minerals, Orissa continues to remain as one of the most backward states. Low level educational attainment of its populace in general and the absence of technically qualified man-power along with a promising entrepreneurial class in particular have fuelled for the low level industrialisation in the state. The agricultural sector too has limited openings to absorb its growing workforce. Hence, the issue of promotion and revival of traditional village and cottage industries in an extensive manner comes to the fore.

Taking the case of Chandua again, in present scenario, it has become a fashionable element in almost everybody’s house and the craft is transforming itself from a decorative one to a quotidian one with the applique motifs being sewn on bags, vanities, table clothes, hand fans, mobile covers, office files etc. to make its user base broader and hence enlarge its consumer base. And now with the business going beyond borders, it has attracted foreign tourists and foreign markets (thereby increasing the demand), thanks to the growing intensity of the forces of globalisation. But the question remains, in the era of globalisation and market liberalisation when the taste and fashion of the consumers vary extensively and change at faster pace, can the applique works change according to new environment? Can the applique artists bring innovation and meet the choices of variety seeking consumers while sticking into originality and aesthetics of the products? Can the Chandua artists be able to deal with modern market system?
Another problem is that the village craftsmen in the country remain concerned that with liberalised trade, mass production in modern industries, embroidery from other parts of the world might out price the home products. Although globalisation has so far served the handicrafts sector well in many respects, will it be right to say that these products will not come under attack in near future? Will it be right to say that poor artisans will be able to resist merciless competition and sustain the cultural heritage of the country?

In Orissa, it is observed that the production matrix of the handicrafts sector is structured in such a manner that the artisans despite having got superb skillful artisanship always remain at the receiving end. As there has been the evolution of the modern market system economy, there is little scope for the artisans to have hold over their age old patron-client market network and jajmani relationships since these are facing extinction gradually. As a result of the traditional source of marketing getting non-existent, the artisans who are often illiterate and incapable of dealing with modern marketing tactics depend heavily on the middle men. Due to the involvement of middlemen in the sector, a majority of handicrafts artisans in India as different studies show don’t have any interaction with the buyers. As a result, the trader entrepreneurs and the middle men by virtue of their expertise on the marketing of the craft-goods occupy the top position of the production ladder. This has pushed the artisans to a very low socio-economic condition and deplorable life condition, leading to a gradual decrease in the number of artists in different craft clusters in Orissa who choose to shift to other professions even joining the ranks of daily-wage labourers. The craftspersons of Orissa who constitute the third largest in the country are struggling hard to survive with natural disasters like flood, draught etc. disrupting their lives, middlemen taking the benefit and a government showing apathy towards the handicraft sector. So the question arises, how the poor artisans are going to meet these challenges? How the poorly educated artisan communities going to market the products in a rather highly competitive, technically diverse market? How they will escape from the clutches of the exploitative middlemen? These are some of the issues addressed in this study of Chandua industry.
Introduction

The Indian Constitution guarantees different rights to the citizens of India. The framers of the constitution took due care to stress the importance of cottage industries which includes handicrafts and handlooms. Its importance is felt especially when it is understood that India is an underdeveloped country and cottage industries have the potential to add significantly to the country's economic development. Thus, under the Directive Principles of State Policy (DPSP), Article 43 of the Constitution lays down that '......the State shall endeavor to promote cottage industries on an individual or cooperative basis in rural areas'. Following the directive, the government of India and the state governments make sincere efforts to augment the state of condition of the handicrafts and handlooms in the country and the handicrafts artisans and millions of weavers of traditional crafts. Since handicrafts come in the state list in the Indian Constitution, it becomes a major responsibility of the state government to ensure maximum development in the sector. However, the central government with two dedicated and separate offices of Development Commissioners for Handlooms and Handicrafts tries to ensure all round development of the sector. A separate ministry, the Ministry of Textiles deals with these two broad sectors of handicrafts & handlooms and time to time promulgates different polices & schemes for the socio-economic development of the artisans and the promotion of dying crafts. Although in many cases the policies are not translated into action properly and also have serious flaws in it, still the efforts make many crafts sustain its traditional significance.

0.5 REVIEW OF LITERATURE:

The present study while dealing with globalisation and its impact on Chandua and Chandua artists, analyses the Indian handicrafts in its historical setting too. So, considerable importance has been given to review selective literatures, depicting the historical development of Indian and Orissan handicrafts, craftsmen and their state of condition in the present modern and globalised world. In this context, Rustam J. Mehta's (1960) *The Handicrafts and Industrial Arts of India*, T. M. Abraham's (1964) *Handicrafts in India*, Kamaladevi Chattopadhyaya's, (1976) *The Glory of Indian Handicrafts* and M. K. Pal's (1978) *Crafts and Craftsmen in Traditional India*, narrate the historical past of the Indian Handicrafts industry in great detail. Again Peter Harnetty's (1991) "Deindustrialisation Revisited: The Handloom Weavers of the
Central Provinces of India, c.1800-1947” gives a detailed account of the handloom industry of India during the British period focusing on the Central Province.

Rustam J. Mehta describes Indian handicrafts since its antiquity where handicrafts have been given their historical linkages to different places in India having different time-period of their origin. The metal-sculptures of India, furniture and ornamental wood crafts, wood carvings, stone carvings, ivory, bone and horn carvings, pottery, clay-figures, folk toys, etc. have been given clear indications about their origin and specific nature and the excellence they carry for Indian culture and civilisation. T. M. Abraham also describes about different crafts of the country. Both these authors give a historical understanding of Indian handicrafts in a lucid manner, along with photographs of different crafts which have made the books attractive and useful. Though, the books have no mentions about the concerned artisans and their social life, (which M. K. Pal narrates in his Crafts and Craftsmen in Traditional India), the authors take care of making the readers’ understanding clear about different crafts of the country and the glory of Indian culture. Abraham has started with the origin of crafts by putting how early men having so much of leisure, developed a desire of making pictorials of the beautiful nature and things around them which with gradual developments took the shape of what we now call ‘Crafts’. Then, with the analysis of the rise and fall of the handicrafts in the Indian society, the author has described its role in the country’s economy and how instrumental handicrafts are in unifying India’s culture and glorifying its civilisation.

Kamaladevi Chattopadhyaya, in her The Glory of Indian Handicrafts, gives an analysis of the major craft goods of all over India. Without any major facts on artisans and crafts-persons like what T. M. Abraham and Rustam J. Mehta have done in their books, Chattopadhyaya gives descriptions about specific crafts like, woven textiles, hand-painted fabrics, embroidery, carpet and floor-coverings, leather works, ivory, basketry, mats, bamboo and cane works, toys and dolls, folk paintings, jewelry, pottery, etc. Then M. K. Pal in his Crafts and Craftsmen in Traditional India, like Chattopadhyaya, Abraham and Mehta, begins with important definitions and historical backgrounds of important crafts such as pottery, terracotta, stone-carving, wood-carving, ivory-carving, textiles, jewelry, etc. with wide details. Almost all of
these crafts have very old origin, the history of which traced back to first and second millennium B.C. and during Harappan civilisation. In following chapters, Pal very clearly narrates the socio-economic status of artisans in a proper historical manner which has not been given so much of importance by other authors. Apart from the history and location, social and occupational stratification, an account of raw materials, traditional tools and production techniques have also been described in the book. Towards the end, the author has given proper details of crafts and craftspersons and the institutions directly connected with the development of the crafts like the State Industries Department, Handicrafts and Handloom Export Corporations of India Ltd etc. Finally, the book has been concluded with necessary suggestions for the development of the traditional crafts.

A focused research on the sister industry- the ‘Handlooms’ has been done by Peter Harnetty in his magnificent paper “Deindustrialisation Revisited: The Handloom Weavers of the Central Provinces of India, c.1800-1947”. A historical account of the said sector could not have been depicted in a better way. Although a huge time span of a century and half has given a broad understanding of the situation during the colonial period, the focus on handlooms on the Central Province alone has narrowed down its scope. However, it is clear that an intensive research is done on the said province which gives strong and articulate arguments. The paper starts with the changes that occurred in the subcontinent with the British taking over as rulers during the nineteenth century which had seen the process of ‘de-industrialisation’, the argument which suggests that the handloom industry collapsed in the face of competition from manufactured goods from Britain. Then the paper analyses the efforts made to revive the handloom industry by technological innovation in order to raise output per capita of handloom clothes thereby enabling it to retain its market share during the early twentieth century. The author suggests that the extinction of native courts (with the rise of British power), which were earlier patronising the handmade goods, changes in fashion which followed the spread of British rule, and competition from British imported clothes had initiated a decline in the handloom industry.
There are also discussions on Orissan handicrafts. Rasananda Tripathy's (1986) *Crafts and Commerce in Orissa: In the Sixteenth-Seventeenth Centuries*, G K Ghosh's (1993) *Orissa: The Dazzle from Within; Art, Craft and Culture of Orissa* narrate the story with detailed information. Rasananda Tripathy gives an outline study of Orissa's crafts and commerce in the sixteenth and seventeenth centuries. Here an attempt has been made to present a brief sketch of the growth of industries, commercial ventures of various economic groups in the medieval towns of Orissa and the forces affecting various sectors of economy. In the Sixteenth century as the author depicts, a change was witnessed in the pattern of trade with the appearance of the Portuguese traders on the Orissan Seaboard. The author, though provides details of trade of different crafts with several European countries, which of course is found absent in Ghosh's book, the same could have been more authentic had he given more relevant data. Then the author describes about different crafts like wood-work, iron-work, stone-work, textile industry, boat building, etc. Also Orissa's trade with other parts of the country and outside it have been given due importance. The author explains how increased production and higher exports were characteristic features of the crafts and commerce during the period. A chapter on socio-economic conditions of traders and craftspersons has been rich in content. Similarly, Ghosh in his *Orissa: The Dazzle from Within; Art, Craft and Culture of Orissa* also writes about the artists like the weavers and narrates the story of different tribes of different regions of Orissa and about their cultures. Ghosh writes, though the artists and artisans of Orissa are no doubt highly talented individually, there is no organisation to take care of the artisan communities nor are there any organizers to organize them. Government sponsored organisations were created to take care but ultimately they were bureaucratised. Ghosh also describes about the art, craft and culture of Orissa in the book. Apart from discussing Orissan history, culture along with language and literature, the author narrates like Rasananda Tripathy about its arts, paintings and its trade, about other crafts like stone-carving, potteries, palm-products, leather products, wood-carvings, wood-paintings and so on. However, the authors have not touched any points on issues of gender and child labour.

If attempts are made to look for scholarly literatures on Orissan crafts with special reference to Appliques and *Chandua* craft, then Bijoy Chandra Mohanty's (1980)
Applique Craft of Orissa, is a splendid work in that direction. Probably and sadly enough it is the only work dedicated to the applique craft of Orissa. With beautiful pictures of Chandua crafts and drawings of different varieties and techniques of Chandua craft form, Mr. Mohanty’s book can be called as a classic on the subject although it’s a very thin volume. It not only depicts the history of the craft extensively with how the king of Puri had patronised the craft in the beginning and how the craft originally was made for the festivities of Lord Jagannath of Puri, but also it gives panoptic details of different kinds of materials used and different forms of stitches that are used in Chandua work like Bakhia, Taropa, Ganthi etc. Although the socio-economic conditions of applique artists has not been given a much wide description, still it’s a perfect blend in gathering the historical facts related to the craft’s origin with its making technique which might help not only to the researchers but also those who would like to make appliques by themselves. Some references have also been made to present the facts regarding governmental efforts and the role of cooperatives in the sector which certainly helps to compare the situation of the past with the present.

Helle Bundgaard’s (1999) Indian Art Worlds in Contention: Local, Regional and National Discourses on Orissan ‘Patta’ Paintings and Navaneeta Rath’s “Applique, Coir and Patta-Painting in the Golden Triangle Region of Orissa”, are sources on Orissan crafts of relatively a recent origin. Bundgaard’s book gives a clear picture of patta painting with different photographs of the crafts and craftpersons. This is rather one of the major works done by a foreign academician on Orissan crafts. This book presents different events connected with the production and appraisal of paintings over a specific period of time. How patta chitra in Puri districts of Orissa are being painted, how the work is a division of labour among the family members, their marketing, etc. have been described in wide detail. The author also describes how a foreign couple helped the revival of patta painting in Puri district of Orissa and people have got benefited economically from craft production. However, the author sites how for the painters, handicraft producers, the increased production and consequent competition have caused a growing tension which is unlike to decrease. Although, the author has not done extensive survey on the socio-economic conditions of
craftsmen, still the lives of the artists and the crafts discussed in the book come in great use for researchers.

Navaneeta Rath, unlike Bundgaard Starts with the historical background of three major crafts-applique, coir and patta-crafts of Puri and Bhubaneswar. Bundgaard’s negligence to the details of socio-economic condition of the artists is compensated in this work. Rath in her study shows relevant statistics on Orissan crafts and craftsmen with details of age, sex, participation, socio-economic conditions, etc. It also explores the involvement of the governmental and non-governmental agencies in promoting the crafts and giving training. This is probably a distinctive study considering the fact that few authors have given attention to the involvement of the government and non-governmental organisations in the sector.

Another impressive work in this context is done by J. Acharya & R. Lund (2002). This research article has a deep insight towards gender issues in handicrafts sector. Their “Gendered spaces: Socio-spatial relations of self-employed women in Craft production, Orissa, India” very meticulously discusses the female self-employment in craft production in Orissa. Though Helle Bundgaard’s book analyses gender issues in some respect, it is in the context when the author describes the craft work as a division of labour among the family members. However, a detailed study on women in Orissan handicrafts industry, the problems they face and the socio-economic analysis, etc. are found in Acharya & Lund’s research paper. The authors point out, though the industrial policies in India have attempted to address some of the socio-economic problems in local craft production, the cooperative societies and subsidies, issues of the division of labour, factors of production and the process of constructing individual gender identity are embedded in the gender structure and remain invisible to the new social order. Here the authors analyse on the bases of an individual story of a businesswoman. This story highlights how that woman struggled to become successful, and highlights the interrelationship between her actions, her perception of work and reveals how self-employed women can act as role models for other women. Although description about a single case study has narrowed down the scope of the paper, still it accumulates adequate information on gender issues in the handicrafts sector.
A related work on gender has been done by Clare M. Wilkinson-Weber (2004). The deplorable condition of women in handicrafts sector would not have been depicted in a better way. Though not on Orissan women artists like what Acharya & Lund have done, this research paper “Women, work and the imagination of Craft in South Asia”, shows Wilkinson-Weber’s focus on the ‘Chikan’ embroidery production of Lucknow, UP, where poor Muslim women constitute majority of the workforce. The author depicts how the women artists are marginalised and their work is not recognised properly unlike men, despite their valuable contributions. Widely portrayed as a leisure-time activity, embroidery production employs poor, and Muslim women workers on piece-rate bases. The author accuses that, adequate research has not been done on the women artists and their deplorable socio-economic conditions. While women are heavily involved in handicrafts production, their contribution is often masked by discourses that tend either to ignore or marginalise them.

A more recent analysis of the handicrafts sector in the context of globalisation has been made by Timothy J. Scrase (2003). The author’s research work “Precarious production: Globalisation and artisan labour in the Third World”, discovers how globalisation has intensified the precarious existence of the artisan communities through increasing global competition, mass production of handicrafts and shifting trends in fashion, culture, tastes and aesthetics. The author vehemently criticizes the governmental and non-governmental efforts for providing limited programs and policies for crafts and craftspersons. Citing examples from India and abroad, the author says, how in the age of globalisation, mass production has exacerbated, rather than diminished the marginal status of artisan communities. Globalisation of production has also separated the crafts from the actual artisan with a hybrid content which may or may not be produced by the actual artisan. However, the work could have carried more relevance had the author given proper emphasis on gender issues and social position of the artists as has been done by J. Acharya & R. Lund and Wilkinson-Weber.

Yet another phenomenal research on handicrafts by M. Libel & T. Roy (2003), - "Handmade in India: Preliminary Analysis of Crafts producers and crafts
production”, is very rich in contents and provides a clear picture of the state of condition of the Indian handicrafts sector. Though M. Libel & T. Roy don’t refer to the process of globalisation directly like what Timothy J. Scrase has done in his very useful research work, the authors here deal with the issues of Indian handicrafts and its potential in the present global market. The authors in the paper provide a brief overview of crafts production and marketing in India and examine why the potential has not so far been realised and discuss about some interventions. This work provides rich statistics on employment in the handicrafts sector, income generated by the same and discusses the above two factors with regional variations separately. Besides, it discusses the problems faced by the handicraft sector and proposes necessary solutions.

Finally, few literatures on issues of globalisation have also been reviewed to have a thorough understanding on it. Although there are innumerable resources available on globalisation, very selective works are presented here. Wayne Ellwood’s (2005) *The No-Nonsense Guide to Globalisation*, Jan Aart Scholte’s (2005) *Globalisation: A Critical Introduction* and Manfred B. Steger’s (2009) *Globalisation: A Very Short Introduction*, are works which deal with conceptual issues and analyse the historical linkages. Ellwood discusses the meaning of the term globalisation and differentiates the globalisation of the past and of the present, something which is also found in Steger’s work where he analyses globalisation process in different phases of history starting namely from the pre-historic to the Modern and Contemporary period. The historical analysis is also present in Scholte’s book where he discusses the incipient and contemporary accelerated globalisation. Then Ellwood in his work also discusses the great depression and the subsequent rise of the Bretton Woods institutions, the issue of debt and the process of structural adjustment policies which have also found some reference in Steger’s book as well. The issues of poverty and environment are also discussed by Ellwood with adequate emphasis. The fundamental discussion on the process of globalisation has been done meticulously by Steger in the form of analyzing it from different dimensions, which is of course found absent in Ellwood’s book. Steger has discussed the economic, political, cultural and ecological dimensions of globalisation in separate chapters. A chapter on the ideologies of globalisation discusses the ‘market globalism’, ‘justice globalism’ and the ‘jihadist
globalism'. As he says, ‘market globalism’ endorses globalisation with free-market norms and neo-liberal meanings, while ‘justice globalism’ constructs an alternative vision of globalisation based on egalitarian ideas and distributive justice. The ‘jihadist globalism’ on the other hand opposes the former two ideologies and advocates mobilisation of the global Muslim communities to consolidate Islamic values with the fear that these beliefs and ideals are under attack by the secularism and consumerism forces. Steger’s work has been concluded with a discussion on the future of globalisation process. Apart from these two works which are relatively thin in size, a more intense discussion on globalisation and more researched presentation has been found in Scholte’s sizable and magnificent book. Not only the history, but also the definitional problem that surrounds to the term globalisation are dealt with wisely in the book. With the framework analysis and addressing the issue of change and continuity, the book also talks about the normative and policy issues. He also discusses five broad definitions/approaches of globalisation by relating it with internationalisation, liberalisation, universalisation, westernisation/modernisation and respatialisation where he says that the last perspective gives a clear and specific definition of globalisation.

In sum, the above mentioned literatures provide valuable feedbacks and help articulating orientation on this area of research. The books with explanatory historical details help formulating chapter on historical background of Indian Handicrafts with relevant statistics. Scholars in other works have discussed social and economic status of artists and even about trade practices on handicrafts. Several researches have given details of labour engaged in this sector from gender perspectives. Few authors have analysed issues of globalisation as well. They help in dealing with subsequent chapters. However, none of the above works at once deal with all the aspects like handicrafts, trade, socio-economic status of the crafts persons and issues of gender and child labour involved in this sector. Again, none of the work deals in adequate manner with the craft like Chandua. These are given due importance in the present study.
0.6 NATURE AND SCOPE OF THE STUDY:

This study is descriptive and analytical in nature. It is based on the data available from primary as well as secondary sources. Theoretically, the study draws from the broader literature on globalisation. Following this, it develops a unique and contextual understanding of globalisation and observes its implications on the handicrafts sector of Pipili region in Orissa. Furthermore, the impact of globalisation on Chandua craft, its marketing and the socio-economic condition of the artists are given due importance. The role of the middlemen in this economically viable sector is also analysed. The role of the government in promoting and marketing the craft are discussed at length.

0.7 OBJECTIVES OF THE STUDY:

This study looks at-

- Whether the forces of globalisation have brought in changes to the 'Chandua' craft or it upholds its original traditional form;
- The socio-economic condition of the artisans, whether globalisation has improved or deteriorated their living status;
- To find out whether the new generation follow up their traditional caste occupation;
- Whether there are any other caste groups who are shifting to the profession of Chandua making;
- Whether the marketing and export of Chandua craft has increased due to globalisation;
- Whether the Artists are dealing well with the modern market forces or dependent on middle men;
- Whether there is any potential threat to the craft in the increasing competitive market;
- To assess, whether the government is taking any initiative to promote this craft;
0.8 HYPOTHESES:

- With different caste groups adopting to the appliqué work, the once uni-caste profession of ‘Chandua’ making is becoming a multi-caste profession in modern times.
- The real profit in ‘Chandua’ sector is going to the middlemen as most of the artists are illiterate and are incapable of dealing with the modern market forces.
- Reduced government subsidy and involvement of the middlemen have deteriorated the socio-economic status of the artisans. It has led the artisans shift to other professions and also increased the involvement of Child Labour in Chandua industry.
- Globalisation has helped a local handicraft like ‘Chandua’ getting benefited in the global markets owing to increasing demand for it and therefore bringing opportunities to the handicrafts sector.
- The younger generation is more inclined towards higher education and government jobs rather than sticking into their hereditary caste/family occupation.

0.9 RESEARCH METHODOLOGY:

Research methodology is a systematic way to solve any research problem. Through this, research is done scientifically. Research methodology discusses not only about the methods and steps of a research but also the necessary logic behind it. The field work in the present study was based on non-participant observation and was carried out in Pipili region of Puri district.

a) Nature/Type of Study:

The present research work is both descriptive and analytical in nature. The motto of a descriptive research is to describe the state of affairs in the field as it is. The researcher in this type of research observes and then describes what s/he finds in the field. The study, as a descriptive one, enquires the state of affairs of the Chandua artists and their situation surrounding Chandua craft in the age of globalisation. As an analytical research, attempt is made to use already available secondary data to reach
at certain interpretation on the subject. In the analytical research, already available data are used to make a critical assessment.

This study is both qualitative and quantitative in nature. To test causal hypotheses, quantitative method uses measurements and analyses that are easily replicable by other researchers. For quantitative analysis, this study used field survey method and data were collected through 'schedule' technique. The field data were then analysed numerically and statistically. For qualitative analysis, the study used 'semi-structured interview schedule' method. This was followed to discover the underlying motives and desires of the respondents. Their attitudes and opinions on the questions were taken into account while analysing the field data.

The research data were collected from both primary and secondary sources. Primary sources comprised data collected during the field work through schedule and interview techniques. Taking into account the vastness of the universe, sampling method was used. Sampling method is one where a small group is taken as the representative of the whole. Where the whole group is called as 'universe', the small group selected for study is called as 'sample'.

b) Sampling:
In the preset study, two types of sampling- 'Purposive selection' and 'Stratified sampling' were used.

Purposive selection or non-probability sampling is the type of sampling where the researcher purposively or deliberately selects the samples. Here the choice of the researcher is regarded as supreme or final and nothing is left to chance, unlike the Random sampling/probability sampling where every unit in the universe enjoys equal chance of being selected or chosen. In the present study, under the method of 'purposive selection', data were collected through 'Interview'. 'Semi-structured interview' method was adopted to discover the underlying dynamics of this study. The respondents for interview included: high ranking Government officials in Orissa like the Director, Handicrafts and Cottage Industries; Special Officer, Handicrafts and Cottage Industries; Director, Export Promotion and Marketing; Deputy Manager
(Marketing), Orissa State Cooperatives Handicrafts Corporation, etc. Besides, several old Chandua artists were also interviewed who provided information that were not even available in books.

In addition to 'purposive selection', 'Stratified sampling' method was also used. This type of sampling is used in research when the universe under study is not a homogenous group. Stratified sampling is a combination of both 'random sampling' and 'purposive selection'. Under this method, the whole universe is divided into different homogenous groups (purposive selection) which are called as strata and from each of those group or strata, actual samples are selected (random selection). In case of Pipili, since the respondents were not of homogenous category, first, the universe was divided into two groups of respondents on the basis of purposive selection. These are discussed below.

1) **Entrepreneurs or Artisan-cum-Entrepreneurs**: The 'Entrepreneurs or Artisan cum entrepreneurs' are those who employ other artists in their small or big Chandua units. They themselves are either artists supervising the Chandua work or they are just entrepreneurs/businessmen employing both master artists and other artists in their workshops. In Pipili, there were some 6-7 big Chandua units and hundreds of small units. It can be mentioned that, this category depends heavily on other appliqué workers to run their workshops. The number of the respondents interviewed in this category was 24.

2) **Only Artisans**: Only Artisans refers to the group who make Chandua mostly by themselves although sometimes they depend upon other artists. This category of respondents were again divided into three sub-groups/categories taking into consideration of their nature and place of work in the Chandua sector. They are:

A) **Family Artisans**: Family Artisans are those who make Chandua in their family as a family occupation. They buy raw materials from the market in small amount and make different Chandua products and sell it to the businessmen in Pipili market. Sometimes, they get advance orders from different Chandua shop-owners and make products accordingly. The number of the respondents interviewed in this category...
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was 23. Most of the artisans in this category are practicing Chandua profession hereditarily but not all. They also hire small number of artisans on need basis on contract.

B) **Hired Regular Artists:** ‘Hired Regular Artists’ are those who work in other’s workshop as a regular Chandua employee. They work for the whole day (8-10 hours) and get monthly salary either on work per-piece basis or day basis. However, the salary and working hours differ from unit to unit. So it can be said that this category work basically in the workshop or Chandua unit of the first category of respondents i.e. ‘Entrepreneurs or Artisan cum entrepreneurs’. The number of the respondents interviewed in this category was 33.

C) **Home-based piece-rated Artists:** ‘Home-based piece-rated’ artists refer to that section of artists who work for other’s Chandua unit but on contract basis. They take orders and are supplied with raw materials. Usually they work from home and are paid on piece-rate basis. So they work for the first and second categories of respondents i.e. ‘Entrepreneurs or Artisan cum entrepreneurs’ and ‘Family Artisans’ as well. The number of the respondents interviewed in this category was 29. The total number of respondents interviewed through ‘schedule’ technique was 109 which excluded the government officials and ‘Daraji’ artists. A diagram depicting different respondent groups and sub-groups is presented here.

**Figure-A.1**

Respondents

<table>
<thead>
<tr>
<th>Entrepreneurs or Artisan cum entrepreneurs</th>
<th>Only Artisans</th>
<th>Govt Officials</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family Artisans</td>
<td>Hired Regular Artists</td>
<td>Home-based piece-rated artists</td>
</tr>
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</table>

23
As told above, in ‘Stratified sampling’, samples are first purposively selected or made into strata and then taken on random basis. In the present study after the strata was made on the basis of different homogenous groups like the ones described above, actual samples were chosen on random selection. However, there are different methods of drawing random samples and in the case of the present study; samples were chosen on the bases of ‘sequential list’. Here, the field, Pipili of Puri district is a Notified Area Council (NAC) and consists of sixteen wards. And from each ward, samples were chosen on sequential basis. At first a pilot study was conducted in the month of June, 2007 for a better understanding of the universe and subsequently an intensive field survey was conducted and data were recorded from 5th August to 8th November 2008.

Apart from field observation, other Primary sources including data, declarations, government publications, and the reports of surveys conducted by different organisations were also taken for reference. As a part of methodology, secondary data were generated on the basis of extensive literature surveys comprising books, journals, articles, papers presented in the seminars and newspapers pertaining to the concerned issue. Besides, various websites on the Internet came in great use.

0.10 INTRODUCING THE FIELD:

Pipili, the appliqué village, is located at a distance of 20 km from Bhubaneswar, the capital city of Orissa on the National Highway No. 203 connecting Bhubaneswar with Puri. Pipili (as shown in the map) is located at 20.12° N 85.83° E. It is at Pipili that one takes a turn and moves eastward to proceed to Konark, the site of the Sun Temple. At an average elevation of 25 metres (82 feet), Pipili is a Notified Area Council (NAC) which was established in 1972. It has 16 wards covering the area of 6.4 sqkm and comes under the jurisdiction of Puri district. The 16 wards include, Pipili Sasan (part I &II), Bhabanipur (part), Pipili Sasan (part)- Bhabanipur (Part), Madhiali (part)-Bhabanipur (part), Narasinghpur (part), Narasinghpur (part)-Bhabanipur (part), Bhabanipur/ Madhiali (part), Madhiali (part)-J.P. Killa (part), Nuahat (Part)-Madhiali (Part)- J.P. Killa (part), Nuahat Bharasapur (Full), Khandiagiri (Full)-Siriapur (Part), Siriapur (Part), Sultan Nagar (Full)-J.P. Sasan
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(Part), Jayapur Sasan (part), J.P. Hata (Full)-Bejapur (Full). It is famous for designing beautiful appliqué handicrafts. As of 2001 India Census, Pipili has a population of 14,263. Males constitute 51% of the population and females 49%. Pipili has an average literacy rate of 70%, higher than the national average of 59.5% where male literacy is 77%, and female literacy is 63%. In Pipili, 12% of the population is under 6 years of age.

Figure-A.2
(Map showing, India, Orissa, Puri and Pipili.)
It is believed that the name 'Pipili' was derived from 'Pirs' (holy Muslim saints), many of whom are believed to have lived in this area. Appliqué, which is a French term, is regarded as a technique by which the decorative effect is acquired by superposing patches of coloured pieces of fabrics on a basic fabric/cloth. The edges of the patches are sewn in some form of stitchery which look stylish and beautiful. Though the form is not unknown in other parts of India, it is in Orissa and especially in Pipili that the craft, locally known as Chandua has a living and vibrant tradition.

0.11 CHAPTERISATION:

The present study comprises five main chapters apart from the Introduction and Conclusion. The introduction briefly discusses the core theme of the study. Addressing the issues of globalisation and liberalisation situation in India, it highlights country's cultural heritage and discusses briefly how age old arts and crafts have become instrumental in preserving national honour. This section raises many questions on issues pertaining to globalisation, liberalisation and the problems that the Indian handicrafts industry and artisans face or might face, and enquires how these problems will be settled. These issues have been addressed in detailed manner in subsequent chapters. Besides, it also mentions about the methodology, the objectives and the hypotheses, the limitations and the significance of the study. A brief summary of all the chapters are given below.

Chapter I: This chapter begins with an introductory note on globalisation and proceeds towards its historical understanding. Then, the chapter deals with some basic arguments and discourses on the process of globalisation and presents the analysis of classical and contemporary sociological theorists. It also discusses about a novel definition of the term globalisation developed in the study and analyses its features. Later on it deals with India's tryst with liberalisation, globalisation and the case of Indian and Orissan handicrafts industry.

Chapter II: This chapter gives a historical analysis to Indian handicrafts industry and Chandua craft. It starts with an introduction to Indian handicrafts and the country’s craft legacy and then discusses about some important art and craft products from the
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country and also from Orissa. Then it gives a thorough historical perspective on the Orissan craft industry with analysis from ancient times through the British period. And in the final section, the historical past of Chandua craft, its origin, etc. are discussed with adequate detail.

Chapter III: This chapter deals with the situations of Chandua artists in the era of globalisation and discusses their socio-economic conditions. Since this chapter deals with the findings from the field, data are presented here in tabular form along with necessary figures/diagrams. Starting with the demographic profiles of the artisans, this chapter also deals with their other details like place of birth, social categories like religion and caste, marital status, educational qualification and family types. Data on occupational structure of the artisans are also presented here along with the possession of different assets including agricultural lands that show their socio-economic conditions.

Chapter IV: This chapter deals with the issues of Chandua craft in the age of globalisation. It is also a chapter which is field based and presents data/statistics and information collected from the field. The issues/problems related to the craft, the views of the artisans on it, Chandua's global spread, old and new forms of the craft, the agents of change during modern/globalised times, the buyers, the market and the transition that Chandua profession has witnessed are discussed in this chapter.

Chapter V: This chapter discusses the implications of globalisation on Chandua sector. Specifically, it addresses the question on who is benefitting and who is losing in the industry. The craft, the working condition of the artisans and the work environment are discussed here. The marketing of the products and the role of the government as well as the skill-level of the artisans are also analysed in the chapter. Furthermore, it also deals with the views of the artisans and entrepreneurs on the benefit and loss in this industry.

In Conclusion, the findings of the study have been presented in precise manner and attempts have been made to prove or disprove the hypotheses. The field reports/findings which are analysed elaborately in different chapters have been given
a brief analysis to wrap up the arguments. Several suggestions and policy recommendations have also been given for the development of handicrafts sector and the Chandua craft.

0.12 LIMITATIONS OF THE STUDY:

Although census survey was not viable for the present study, looking at the vastness of the size of the universe, a much larger sample size could have been taken into consideration. The study is based on the visit to the sampled location and interaction with sampled beneficiaries. But, the middlemen/business men, who sale/export the products and are based in places like Goa, Delhi, Mumbai, etc. could not be sampled, although some Delhi based businessmen were contacted informally. It was largely due to the fact that such an endeavor was out of the purview of the scope of this research. Besides, most of the Pipili based middlemen who are primarily shop-owners and who comparatively drag more profit than the categories of respondents included in the study were also not sampled. Interacting with them could have given clearer picture of the extent of profit they got. Also, it can be outlined that, looking at the multiplicity of factors/problems that surround the craft sector, the conclusions arrived at the present study may not be applicable to other parts of the country. With subsequent regional variations in research endowments, entrepreneurial talents, infrastructural-facilities and socio-economic conditions the results may vary. However, it is pertinent to mention that; although the study has certain limitations, yet it has considerable importance and will help the policy makers, NGO workers and government officials in formulating any future programmes for the artisans in general and Chandua artists in particular while considering the findings of this study.

0.13 SIGNIFICANCE OF THE STUDY:

This study on handicrafts has both empirical and theoretical significance. Empirically speaking, the study is important because of its socio-cultural and economic reasons. Socio-culturally the study is important because handicrafts represent country’s great cultural heritage, which carries the aesthetic richness of traditional art forms. The skills and talent of the artists, and above all, the role of handicrafts in unifying the
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civilisation called India also carry special importance. India is known to the outside
world for its numerous arts and crafts much before the world knew about its religion
and philosophy. However, in several clusters, due to various reasons, this great
cultural heritage is being threatened by forces both from within and outside. Hence, a
thorough study on India’s handicrafts is a justifiable attempt.

Economic relevance of the same justifies the handicraft sector’s high employment
potential. It has high potential for export and foreign exchange, as discussed earlier
and will be discussed subsequently in the following chapters. At the same time
handicrafts sector has low capital investment and provides self-employment
opportunities to millions of people, including large numbers of women and people
from the weaker sections and minority group. The importance of this sector is such
that even the Indian constitution prescribes in the Directive Principles of States Policy
(DPSP) for the promotion of handicrafts and cottage industries.

Theoretically, this study provides a unique/contextual understanding of globalisation.
In addition to this, the study is innovative in the sense that it introduces two novel
concepts such as: ‘Macro-localisation’ and ‘Chanduaisation’ to the broader literature
on globalisation. ‘Macro-localisation’ is a process where ‘local’/regional cultures
spread to places beyond local borders, even crossing national boundaries and become
‘macro-local’ through people to people contact, international trade, mobile telephony
and internet, etc. On the other hand, ‘Chanduaisation’ is a process of using the
traditional skill/technique of Chandua making to create different quotidian and
popular products.

Pipili’s Chandua craft is internationally recognised which has a great historical past.
It also has direct linkage to Orissa’s presiding deity- Lord Jagannath. A case study on
the Chandua craft is a rational endeavor considering the fact that, despite its world-
wide recognition, not much sociological research has been done on it. The craft is
going high in global market, with different varieties coming in and the consumer base
going extensive and diverse. However, the situation of the artisans is becoming
precarious with increasing globalisation. A dedicated scholarly research on Chandua
was a long overdue. Therefore, this work is a regional contribution to the literature.