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INDIAN SMALL INDUSTRIES (TERRACOTTA OF GORAKHPUR AND BANKURA) AND WOMEN ARTISAN IN DIGITAL AND COVID-19 ERA: A CASE STUDY ON THE TRADITIONAL HANDICRAFT IN UTTAR PRADESH

Uma Shankar Yadav, Ravindra Tripathi

Motilal Nehru National Institute of Technology Allahabad Prayagraj India

Mano Ashish Tripathi

Senior Research fellow, Motilal Nehru National Institute of Technology Allahabad Prayagraj India

Gyan Prakash yadav

Uttar Pradesh Rajarshi Tandon open university Phaphamau Prayagraj India

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Abstract

The present paper aims to understand the current situation of the terracotta industry of Gorakhpur that have got GI geographical indication, and Ponchmura of West Bengal that has led the tradition and heritage of Indus valley civilization in 2700 BC but also revving and maintains our culture in this digital era and in this work India women have participated but we have to know that there is need of improving their socioeconomic women workers to recommend fewer measures for the inclusive growth(digital growth, financial growth, economic social political and sustainable growth) of the entire society by understanding their perspectives. This paper is going to help us understand and study about the terracotta industry and the performance of women in this sector along with the impact of covid and digital technology in this industry. This is also studying the development of women artisans through policymakers and planners and also helps us to give an idea about the importance of building women's capacities to improve their socio-economic status, which can directly improve their skills, personality, and self-concept, leadership, and income.

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Introduction

The word terracotta is derived from the "Terra" and "cotta" which is Latin in word which means backed earth, Indus valley civilization was famous for its black and red pottery with terracotta industry handmade a using higher temperature heat on it and different sculptures with a picture of gods were printed on them, after that in Gupta period it became famous in Gorakhpur and Bankura district of West Bengal different murtikaar, made lord Krishna idols, Devi Durga idol and famous during Durga Pooja in Navaratri (and Indian holistic festival. it is a natural and sustainable skill-made product it is the art of

creating glazed or unglazed porous earthenware, figurines, and other decorative materials from clay which is dried and fired at a temperature around 1000°C giving it a distantly orange, red, brown, yellow, grey color. Terracotta is an ancient art form, perhaps one of the first expressions of creativity of the human mind. In 7000BC terracotta figurines of the mother goddess, male gods, some terracotta ornaments, materials material that can be used on daily basis, and many other things have been excavated from various sites of Indus valley civilization like Harappa, Mohenjo-Daro, Lothal, Kalibanga, Mehargarh, etc, providing that the art flourished in the India,s subcontinent long before it was used elsewhere. In Uttar Pradesh Terracotta hubs are very popular in the Kant area of Gorakhpur district near Gola tehsil in this district. Historic Baba GURU Gorkahnath temple of Nath Sampradaya is situated in this district, Ramgarh Taal is famous for its wetland and 3rd national zoo of Uttar Pradesh is also here world's largest and longest railway platforms in Gorakhpur district 2nd AIMS of Uttar Pradesh, and DDU university and one state Ayurved university has been established here by the current government which attracts the people of world especially Hinduism religion of worlds a heritage product of terracotta and black pottery with a local product which has been included in One district one product (ODOP) that was also started by the government of Uttar Pradesh in 2018. In the case of the Bankura district Punchmura, the village is famous for its terracotta in west Bengal.

Pandemic

The COVID-19 pandemic and the subsequent lockdown declared on March 2020 have led to an economic slowdown in India that adversely affected different sectors of the economy. The industrial sector, especially the handicraft sector, was also hit by the pandemic severely. In the present study, an attempt has been made to understand the impact of the COVID-19 pandemic on the handicraft sector, especially the *japi* making craft of Assam. The study was conducted by undertaking a field study in the Gorakhpur district of Uttar Pradesh through telephonic interviews and analyses have been done by descriptive statistics. The study finds that the *API-making* craft provided employment opportunities to a large number of people both directly and indirectly but the economic condition as reflected by the Gross Value Addition (GVA) of most of the units is not good. The study found that the *japi* making units of the study area were badly hit by the pandemic and the subsequent lockdown, through termination or reduction of production due to shortage of labor, capital, and raw materials, fall in the demand for the product, lack of market, restriction of transportation and lack of storage facilities. The timing of the lockdown was particularly unfavorable for the *japi* making industry. Consequently, the artisans of the craft were pushed into a miserable situation.

In a pandemic situation, most migrant people became jobless or were removed by organizations and returned to their homes. Their hands are empty with money. So in that situation, women involved in handmade products in their homes Emerged as Earner and Family supporters as well as by making masks they helped people and in growing the GDP of countries. In this paper, we have tried to provide the important Strategies for starting a new Innovative Entrepreneurship or Start-Up to foster the Indian economy and stand the women, their communities, and the weaker section. The key objective of this paper is to develop statuaries and a new and first approach for developing a Global handicraft index or promotion, export and demand of the handicraft product and also transform the artisan as entrepreneurial capacity So the author has tried to suggest some strategies called handymen strategies for this Artisan, Workers to Boost up the Indian Economy and be Atma Nirbhar India.

Micro-industry or handicraft industries are very flexible, self-contained business units run by individuals and businesses. Microbusinesses are the backbone of our countries and central pillar of the national economy, even in times of crisis and recovery, and thus cannot be separated from our local economy. The development of the handicraft sector and small industry in developing countries is hampered by including limited capital several factors, difficulties in product marketing, and distribution of other raw material procurement products. In addition, the lack of human resources in accessing technology and information still has many shortcomings and limitations both in the traditional and

modern sectors. Micro-industry is defined as the central government of India in which ministry of consumer affairs and ministry of corporate affairs law 2018 in micro-entrepreneurship Achieve national economic structure, a balanced, and developing.

Nonmaterialistic culture and its evolution of these craft items. Although the Panchmura terracotta hub of West Bengal has potential but the artisan of this locality still nowadays days with various difficulties, the first problem is financial. The income level of the maximum artisan is not that up to the mark, along with it they are lacking modern skills and technologies, marketing strategies, in few cases low levels of education, etc (Gangopadhyay and Sen, 2019).

According to the various official data, a rise of around 50000 members people online who are directly involved with various important cottage industries in the Bankura district of which nearly 4000 people are employed only in pottery activity. The terracotta industry in Bankura is still dependent on labor also involved the in mom technique of terracotta making. In panchmura village, there are around 130 families whose primary occupation is pottery. The population of Panchmura fall in the category of OBC (Other Backward Classes). A large number of miles of this potter's society are inconceivably poor. Many of them do possess BPL cards (Ghosh B.K,2014). Although the government of India as well as the West Bengal government has taken several projects for the overall development of the artisan and other cottage industries. The MSME department of the government of West Bengal has taken various schemes to patronize the craft art along with its sustainable growth in the future. The major programs undertaken by the directorate of micro, small, medium, enterprises government of West Bengal are District level Fairs, Reimbursement of Travelling Allowance, Daily allowance, and carrying cost of handicraft artisan. Celebration of handicraft week and awards to handicraft artisans, Old age pension to Handicraft & village industry artisan (in West Bengal about 3200 handicraft and village industry artisan- of age above 60year having no other source of income – are provided with a monthly pension of Rs 1000/- under this scheme), Artisan credit card (ACC): Government lathe id stress on the issuance of ACC to the handicraft artisan for providing requirements of working capital carrying out their activities incessantly where handicraft artisan can Avalon one of the maximums 2 lakh from a banking institution.

Digital situation and women in terracotta industry

Scientific studies and research have revealed that the position of terracotta women artisans is very pathetic and poor. In India especially in Uttar Pradesh and West Bengal huge number of terracotta workforce is involved in the small industry (informal sector) due to different geographical, heritage tradition, and demand reasons - there is an ease of entry, indigenous resources, family ownership, small scale operations semiskilled and no much qualification (educational) is required (Yadav et al 2021). The handmade industry comes under the informal (small sector), even if its unorganized export and production capacity is accountable for near about 50 % of the Indian small industry economy. The first special concept of unorganized and concept of the Informal sector was propounded by "Hart", but later on it was systemized by ILO with a wider term of informal sector definition that was accepted by the whole world The Indian economy can be categorized into two-sector (formal & Informal), where this sector has a major contribution in the development of the Indian economy even at the same time, the informal sector suffers major issue such as no digital promotion by the government, no interest of corporate expert and industrialist lobby of Indian origin that live in a foreign country for business purpose important issue faced by its is such as no wage rules, standard operating procedure, especially in the artisan industry women's participation (Another notable fact is) larger than male participation because they (men) provides" work from home" facility to local garment, export industries, homemade product rural production, textile, jute ,bamboo, food processing ,jelly and jam industry that falls under micro and small industry, no essential qualification of education is required to perform the task. As we know that 94% of the women workers are engaged in an informal (unorganized sector) and face challenges (Yadav et al 2022).

In the words of former Indian President Dr. A.P.J. Abdul Kalam (2005), “Empowerment of women is essential as their valuesystems lead to the development of a good family, good society and ultimately a good nation” he also stated that “Empowering Women is a prerequisite for creating a good nation when women have empowered society with stability is assured”.. Data from the 66th round of the NSSO indicates that the female work participation rate has decreased between 2004-05 to 2009-10. The participation share of women in normal status workers has reduced from 28.7% to 22.8%. In rural areas, this has declined from 32.7% to 26.1%, and in urban areas from 16.6% to 13.8%, according to XII 5 years plan.

Rural artisans are responsible for taking the handicraft industry to the next l, level, especially in the context of the Indian Handicraft industry (Aser Frederick 2003). The contributions made by the rural artisans are nearly about 78 % of the total handicraft produced in the country. Indian handicraft industry is especially known for its fine art, the selection of brilliant colors, designs, and crafting, which have always been acknowledged and admired by the world(ashirkhandi clusture2011).

Here, women have an important role to play as they account for 30-35% of the workforce in the informal economy, 118 million women workers are engaged in the unorganized sector, constituting 97% of the total women workers. Women have additional duties to take care of their off-springs and the well-being of the entire family they are overly burdened in comparison to men in our society, despite performing all this house chorus activity they struggle to get fair treatment both at the workplace or at home, they are not equally treated as men (Satathi K.M 2011). Even though putting so much effort they donâ€™t get enough to eat for themselves and their dependents, they are not able to even fulfill all the necessities like - food, safety, water, and shelter(Reddy A.B 2018).

Participation in the Labour Force

See table 1

Table: 1

Indicators	Rural (%)			Urban (%)			Total Persons
	Male	Female	Total	Male	Female	Total	
Labour Force Participation Rate	55.6	26.5	41.4	55.9	14.6	36.2	40.0
Work ParticipationRate	54.7	26.1	40.8	54.3	13.8	35.0	39.2
Proportion	0.9	0.4	0.7	1.6	0.8	1.2	0.8
Unemployed							
UnemploymentRate	1.6	1.6	1.6	2.8	5.7	3.4	2.0

Source: NSSO 2009-10 (Usual Status (ps+ss))

Crafting the way Forward - Women in Artisan Industry

But the result has shown some different pictures, The Economic survey 2017-18 says that the employment of women workers has reduced from 36% to 24%. There are various reasons underneath, poor environment, sexual abuse, the unsatisfactory condition of work, lack of awareness, discrimination between men and women, low literacy rate, lack of family support, women are doubly burdened as there is no childcare support, etc. because of such things various agencies have come into the picture to protect the laws of women worker, protect their right and provide them all sort of benefits and security paving the way for their betterment (Yadav et al 2020)

“AIACA (The All India Artisans And Craftworkers Welfare Association), is mainintoo in craft sector and deals with issues about the growth and benefits of people who are associated with this industry” (Yadav et al 2021). Currently, they have dealt with environmental issues, hand health, and safety issues and paved the way for inclusive development of this sector(Sibbu and Fatimah 1999). They assist in –

- ✓ Sales of the handicraft

- ✓ Production
- ✓ Providing Training
- ✓ Help Product design
- ✓ Strengthening back end production Etc.

They are helping women artisans on various fronts, such as creating wage parity, enabling work conditions, helping them to start their own business, etc. this way they are helping them to promote, though these issues require proactive research, supportive policy, need to redesign the mechanics of work, and creating a sustainable model for inclusive growth (Yadav et al 2022).

Integrating Family and Work – Work-Life Balance

“Here to understand better the concept of working women, it is important to understand first and foremost the way the responsibilities have been encountered by both men and women, the problem which women encounter is way different than men, even in the case of social taboos”. According to (Sikdar and Chaudhary2015)Society generally perceives that women are economically or financially dependent on men and they should be confined to their house taking care of their kids and families and making no economic con contribution result, they lag behind men. Women face specific problems and issues so to deal with such situations even the process should be specific and unique(Yadav et al 2022).

In some cases, if a woman is taking an opportunity of employment they have to keep their relatives at home to take care of their children or some domestic help to do the same by taking care of their home and family so that they can give 100% to their work effectively (Yadav U.S et al 2022).

But now the trends are shifting gears for working women on various fronts, new techniques, experiments, and inland initiatives are taking place, and gradually people’s perception of women is also changing (Shaw N.A 2011). Women are more empowered than they were ever before. The 20th century was a period of tremendous change which diminished the trend of gender discrimination by bringing into the picture of sex ratio by the 1991 census, which was falling at a higher speed and hence set the alarming situation for all (Sharrma b .2013).

Table 2. Portfolio of Women Workers in terracotta and Artisans Industry

Areas / Reasons ↓	Wage / Salary	Gender Discrimination	Working condition	Reason to opt for thisjob
Shoe Makers	➤ Bare minimumwage ➤ Commission Based	➤ Nothing was witnessed.	➤ Self-dependent	➤ Lack of other options Available
Wooden Craft	➤ Not fixedsalary ➤ Piece based	➤ Men are preferred more than women	➤ Self-dependent ➤ Contractual basis	➤ Financialdeficit ➤ No educational background d required
Zari / Meenakari /Chicken work	➤ Negotiable ➤ Mostly workbased ➤ Based on the. of pieces produced	➤ Majority of women are involved comparedto men	➤ Self-employed	➤ Financial freedom ➤ No land for farming ➤ Self Dependent
Home-based	➤ based on No. of	➤ Women	➤ No Actual	➤ Work

workers	pieces produced	participation significantly than men	is more available	information is available	is from home option is available
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Objective

Terracotta is one of the traditional cottage and oldest industries of Uttar Pradesh famous from the Indus valley civilization and also in panchmura village of West Bengal so the objective of this paper is to study the

- To study the performance of terracotta artisans their socioeconomic condition
- To identify the basic problems suffered by the craftsmen in pottery and terracotta and future recommendation.
- To create digital and government-initiated awareness about the craft of terracotta and pottery and its economic value.

Literature review

For the research purpose various books, and articles, by the various authors of national and international publications of folk art culture are taken under consideration for review. Most of the research work focused on the nature and dynamism of terracotta craft, the evolution of techniques, etc.

Gulati, (1983), in her research, talks about marriages, which take place among people who belong to the unorganized sector. Since the parents are already working in the informal sector they get their daughter married to a boy who is also from the same segment which invites many unsaid challenges in a girl's life, stops her from various opportunities, and stops their girls to do any better. the study done by Yadav U.S et al 2020 described the important steps that are useful for the development of this sector of the country this they explained the important strategies for the development of the handicraft sector in India. (Vanita ahlatvat 2018) Her paper focused on labor productivity and countries' textile sector" she has discussed in her paper that most of the laborers are women in the textile industry. A study conducted by Roy, Patnaik, and Satpathy (2020) for 690 handicraft industries (Small business) enterprises found a drastic fall in the growth rate (this was due to pandemic covid -19 of net sales by (-)66.7% in the first quarter of the financial year 2020–21. Yadav U.S et al 2022 discussed a visionary concept of the global handicraft index and role of the role of handicraft artisan and strategies for the development of the. The situation worsened further when the government announced the extended nationwide lockdown amidst the COVID-19 crisis. Ananda, Abhishek, et. al (2020). Impact of COVID-19 pandemic on Micro, Small, and Medium Enterprises (MSMEs)." Results suggested that there is enormous gender disparity in employment; that is women are very few in comparison to men workers. published their research paper "Study of Handicraft Marketing Strategies of Artisans in Uttar Pradesh and Its Implications" as we have discussed the performance of the handicraft sector and the role of women in the handicraft sector or home-based industry. But(Yadav et al 2022) published about the performance of women in ODOP of Uttar Pradesh and they gave an initial approach to the developing global handicraft index for small businesses. For the development of the global handicraft index, (Yadav et al 2022) proposed a concept global handicraft index and suggested 21 indications 25 parameters for the promotion of handicraft products, artisan line terracotta artisan, carpet artisan, and many more. The terracotta Industries is the pride of Bengal art and culture not only in the Panchmura this art is also popular in some other parts of India. The growth and development of this craft sector must retain in terms of its export and marketing. There should be more encouragement from the Government or the State Crafts council to promote the Craft at National Level. More Exhibitions and Sales outlets should be done so that common people get to know more about the Terracotta Craft. Also, a good Network should be built at National Level to bring out the Terracotta crafts to the tourists. Craftsmen should be given the liberty to experiment with their crafts so that more designing patterns can be generated. The Craftsmen should be given exposition to the outer world so that they know what

people like and what they should add more to their crafts. It requires engaging the local artisan in this terracotta craft art round the world (Gupta and c.b 1996)

According to (Saw and N.A 2013) today women are independent and more empowered; they take the opportunity and are establishing themselves as equals by taking care of their entire responsibilities well. They get motivation; support and guidance from the family as well as the society since they have realized their capacity and power. Various active organizations – Government and nongovernment have taken initiatives to guide and empower those women who are deprived and have less access to the opportunities, by giving them a platform and providing them equal opportunities as their counterpart gets.

Preet Rutsagi, (1997), has talked about women's employment in the informal sector and how the employment rate of women has risen due to economic pressure in the unorganized sector. She has focused on the working condition of women and their exploitation in her article. Due to economic pressure, women are taking up jobs in the informal sector but due to a lack of stringent laws and policies, they are underpaid and work under miserable conditions, along with household chorus activity. The participation of women in employment is also helping to break various cultural and social taboos.

Nigar Fatima Abidi, (1996), the study is mainly based on Muslim Women workers, specifically in the textile industry. She reveals that women are working almost 7-8 hrs. daily in weaving, along with other household chores which include – Taking care of kids, Gardening, Cleaning, cooking, etc. they have no say in any decision in their family, they are just mere assistance to their spouse, where their contribution is huge in this particular industry. Issues that they are breadwinners of their family because their family survival depends on their subsistence.

Jasani, (1990), in her study, talks about male dominance, she says even though there is women empowerment and various measures are being taken to boost the employment rate of women, still, male dominance prevails in this industry. The labor market favors men over women. She talks

Jaya Kritika Ojha and Binod Mishra (2013), have discussed in detail women empowerment, successful capacity building, and inclusions of women in the embroidery industry with special reference to Rajasthan, THAR. Despite the odd and challenging lifestyle, women of THAR have still successfully managed to accelerate their participation in the artisan industry. They can talk against discrimination, their knowledge about their right, they have to say in decisions making process in the family, etc. this paper also talks about one of the non-governmental organizations called "URMUL Seemant" this organization provides training, they work on quality improvement in terms of design, colors, new trends, etc, they have created a platform of socio-economic development of rural women and women who especially are involved in handicrafts.

some of this is Saraswati, B (1979), in the book "Pottery-making cultures and Indian Civilization", shows how India gave a vital space for pottery in history and that's the reason why that period was called the ceramic age. Pottery making in the Neolithic age helped anthropologists a lot in studying the lifestyle of people living in that era. There are many communities and tribes which practice pottery making and are dependent on pottery art for their financial requirements Beaudry, Marilyn P., (1987), in the article, "Traditional Potters of India" describes the great artist M. Palaniappan who is also a member of Kumhar potter caste and produces both utilitarian and ritual pottery. The article majorly focuses on the ceramic artwork of Palaniappan and Jhithru Ram.

Skibo and Feinman, (1999), in the book, "Pottery and People", show an interconnected relation between pottery and people from around the world. Numbers of researchers have given their views on different aspects of pottery such as manufacturing, production, distributions, consumption, specialization, and standardization. The book is a blend of varieties of pottery cultures from different parts of the world and people of tremendous differences who are involved in pottery-making culture are introduced. It shows how pottery is an integral part of people belonging to certain castes and tribes.

Re Sharma. B and Sezhiyan.T.,(2013) in their scholarly research publication focused on the traditional heritage and cultural significance of folk art & craft as well as handicrafts. They analyzed the role of handicrafts in the regional development of rural craft hubs in particular reference to the state of Sikkim, in India. They suggested some efficient global marketing strategies for achieving the global platform of handicraft sectors.

Towseef. M.U.D.,(2014). In his scholarly publication focused on the role of the Indian traditional handicraft sector in employment generation, skill enhancement, and regional development. He also defined the simplistic procedure of production of various handicrafts by using paper, wood, clay, tree bark, stone, and bamboo, metals in a sustainable and eco-friendly manner

Sahoo. M.P., Joddar. P., Biswas. P. and Sarkar.B. (2016) in their research paper described the magnificent role of the Terracotta cottage industry in accelerating the regional development in these rural craft hubs in a very sustainable manner. He also identified the role of this pottery craft in women's engagement and women's participation in this regard.

Research methodology

The research was conducted in Gorakh our Gola tahseel and Pakdgi, Chauri Chaura, Kant'sKant side village of Uttar Pradesh. The survey was organized into three parts. In 1st round, 150 respondents were selected and data collected through a structured questionnaire in the second round again interviewed some residents to know the fact situation of the problems, and what is the demand of the artisans in that sector

Study area

Panchmura village is situated in the Gorakhpur of Uttar Pradesh and Bankura apunchmura of west Bengal in Gorakhpur 500 artisan work in terracotta and Bankura and Gola and Pakdi of Gorakhpur town come under Gorakhpur district of Uttar Pradesh Bankura district where nearly 300 artists are engaged in terracotta craft-making activities. Panchmura village comes under Khatra sub deviation of Bankura district are the leading production unit of terracotta work. The total population of this Gola is 20000 and 50 artisan live here and pakdi village has 5000 populations but 30 craftsmen live here that are terracotta experts and awarded president award by the government of India area is about 730 (as per the 2011 census). Although from recent panchayat data in last10 years 10% rise in population is seen, on that basis around 800 populations will be there. According to the census data, the maximum no of peoplthese this vill is associated with making terracotta crafts.

Data Analysis

The bellow table represents the demographic profile of the respondents in Panchmura village.

Table- 3 Profile of village Respondents

Description	No of Respondents		Percentage (%)
Age	20-30	30	20
	30-45	75	50
	45-60 and above	45	30
Marital Status	Married	95	63
	Unmarried	55	36
Gender	Male	85	56
	Female	65	43
Occupation	Depends on pottery only	122	81
	Other then pottery	28	19
	Nuclear Family	40	27

Family Type	Joint Family	110	73
Education	Up to secondary	90	60
	Higher secondary	36	24
	Graduate and above	24	16
Family Income	Below 5000	30	20
	5000-10000	60	40
	10000-20000	48	32
	Above 20000	12	8

(Source: computed by author)

The profile of respondents of village residents is depicted in table 1. Total =150

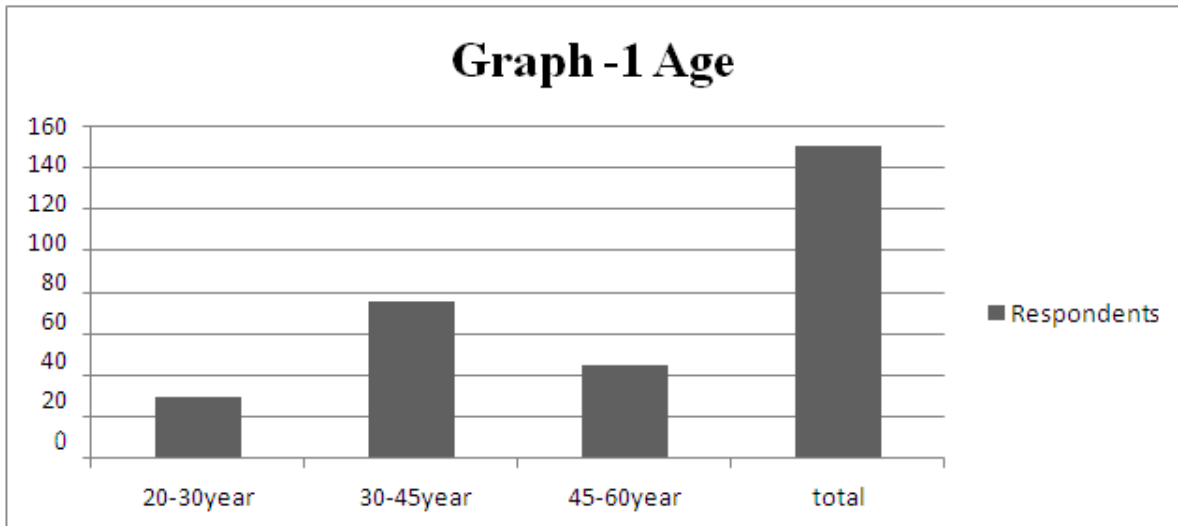


Figure 1. figure designed by auther through SPSS

From the above graph -1, we can see a maximum number of artisans are from the age group of 30- 45 years which is 50% of the total respondents. Age group determination is important not only to determine their age or maturity but to know their life experiences with this craft. (Sharma and Sezhiyan,2013)

From table 1 we can see along with 56% male and 43% female population also engaged in craft-making activities which shows near-equal participation of males and females in pottery.

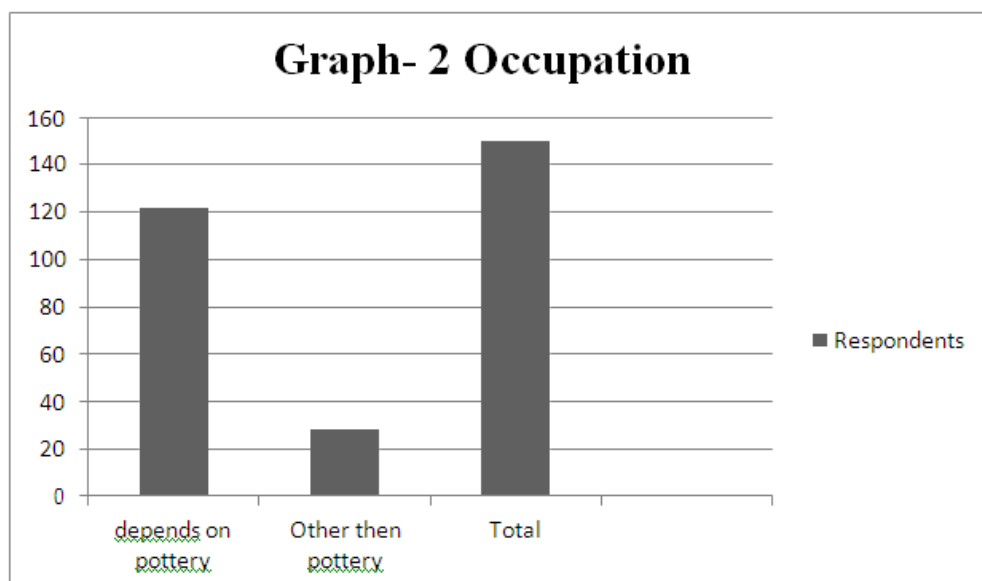


Figure 2. figure designed by author through spss tool

During the research, it was found the local community is highly dependent on craft-making industries. Around 81% of people are directly involved with it while 19% of the respondents are associated with other works.

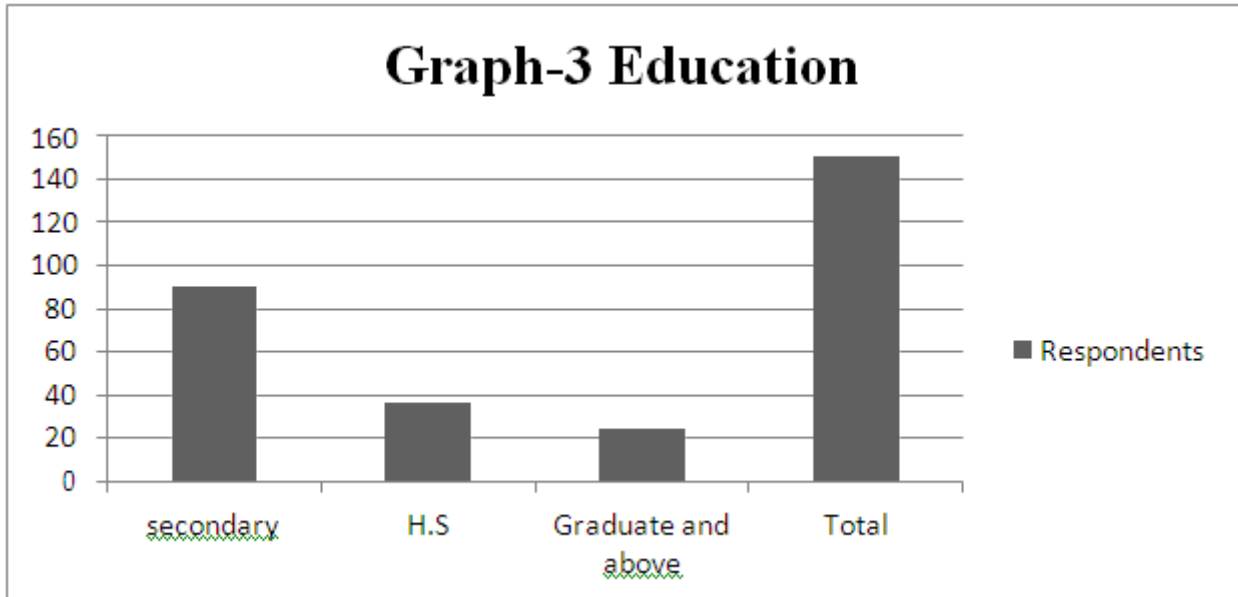


Figure 3. designed by author through spss

bove table 1, it can be said maximum artisan respondents belong from the literary level of primary to secondary (10th) i.e. 60% of the total respondents. 24% belong to Higher Secondary (H.S) whereas graduate respondents are only 16%. Education is an important parameter for accessing social and economic development for any community throughout the world. Here we can see the percentage of higher literacy in this community is very poor. For that reason, they are lacking with new and advanced technical skills.

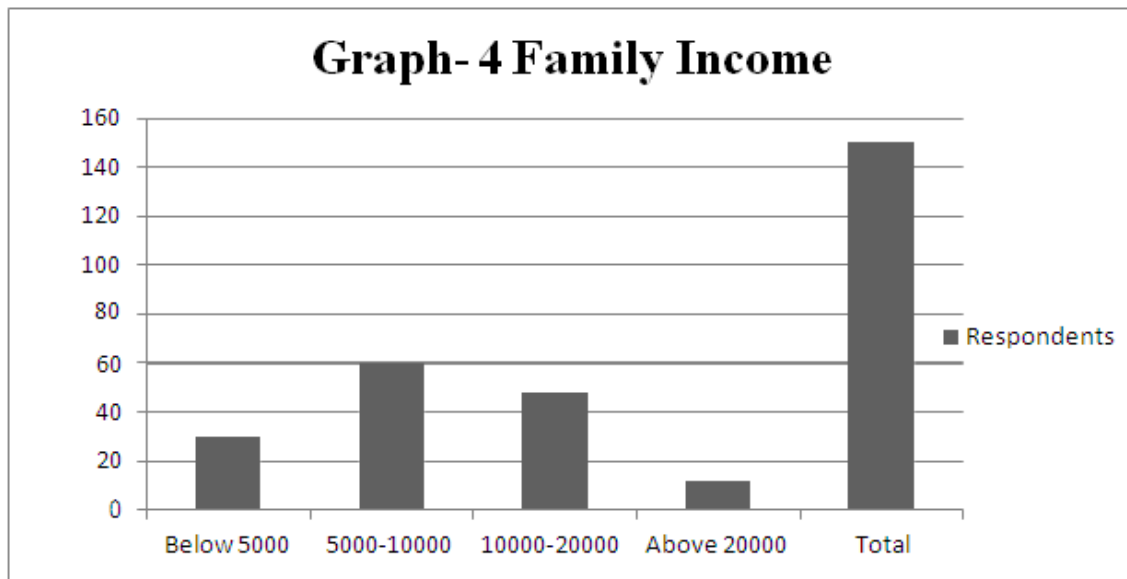


Figure 4. designed by author through spss

Family income is another important parameter for understanding the socio-economic status of the respondents. From the above table, we can see that only 8% of respondents belong to the monthly

income group of 20000/- and above. Whereas 40% belong from Rs 5000-10000 monthly income group, 32% represent from Rs 10000-20000 income group per month and finally, only 27% of the respondents belong from below Rs 5000/- income group per month which is itself a huge percentage because nowadays it is just an impossible task for any family to fulfill all daily requirements within this much of amount. part of this research few questions were placed in front of them.

1. What are the challenges they are facing with their craft making.
2. Whether they get sufficient support from the government and other non-government organizations.

Discussion and findings

Based on a details discussion with them some major issues they are facing nowadays can easily be identified, this is...

- The financial condition of the artisans of that village is not satisfactory
- They depend on the old technologies for their craft making
- Young generations are not much interested to carry on their family business because minimum income can possible from this craftwork.
- Although it is a craft tourism center, a very less amount of tourist comes to visit their place because of the lack of infrastructure and accommodation. Whereas maximum tourists prefer to visit Bishnupur to see the terracotta work on the walls of the various temples located there.
- Many of them are not getting financial assistance from the government properly
- They are also lacking in marketing strategies. Now a day's online marketing is very popular but they don't have much idea about online marketing and depend on the local market.

CONCLUSION

As per the above discussion, it can be said that Gorakhpur and bankura district of uttar Pradesh and wet benagal are rich and has maintain the tradition of india heritage Panchmura village has a huge amount of opportunities to flourish its way. The thing which is needed for its basic development is support from the government as well as non-government organizations, based on the survey some suggestible recommendations are given below.

Firstly, the popularity and the attraction of the place need to be increased when more tourists will come to visit that place, the area will automatically benefit economically for that purpose accommodation and infrastructures of that area need to be developed. Next Proper financial assistance along with other facilities like health, Insurance, and proper bank loan facilities on behalf of the government need to be ensured. For better promotional activities- media participation, online promotion, arrangement of fair, and above all the place need to be represented as a terracotta tourist hub.

Modern technologies for the betterment of craft making and also to decrease the cost of production need to be incorporated. It also needs to remember that young generations are the future of any work so it's also important to motivate them to carry on these arts of a culture. Hence the local bodies, NGOs,s and other organizations can arrange some activities to encourage them.

Modern training and entrepreneurial management skill must be organized by the government and other organizations for quality gradation, and finality is needed to ensure that their product should reach the global community or market.

Women Artisans mostly (terracotta) work in traditional and unorganized sectors in which they are vulnerable to exploitation and low wages, sexual harassment, extreme working condition, and erratic work schedules, which is very much difficult to manage in their work life. Most of the time due to such conditions they have to choose home overwork and become financially dependent on their

counterpart. But the time is taking a major shift and turning the table for working women.

Based on the above study it can be seen that the handicraft and artisans industry has brought significant change in the lives of women artisans, they get full support and timely payment, they are the successful breadwinners of their families, and have established themselves as change agents and leading a successful life. The poor women have realized their potential and have become self-reliant. It is found that they are easily managing their work and their families.

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