

A Study on Economic Prospects and Problems of Terracotta and Pottery Crafts of Assam with Special Reference to Asharikandi Village of Dhubri District

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ABSTRACT

Terracotta and Pottery crafts are found among those people who have strong urge for creativity and apply their artistic mind in this specific field of handicraft giving a life to the soil. This is a kind of human creation which is as old as human civilisation. Once upon a time, it was considered as a poor men craft but in due course of time it has made its access and occupied its distinct identity among all classes of people by its aesthetic value. The study has been done with an attempt to focus the role of terracotta and pottery crafts in entrepreneurship development. Asharikandi, the craft village of Dhubri district is a distinct place where both terracotta and pottery crafts are found and practiced in traditional style. The real thrust of the study is to make the people aware about the scope available in this specific craft as to upsurge booming culture among the potential artisans. The economic viability and problems faced by the artisans in the competitive world is another important objective of this particular study.

Keywords: Creativity, Terracotta and pottery craft, aesthetic value.

INTRODUCTION:

A brief introduction to Terracotta and Pottery:

The term ‘terracotta’ is derived from the word ‘terra’ and ‘cotta’. Tera means earth and cotta means bake. Both the words are of Latin and Italian origin. An object of art made of a composition of clay and sand and baked with earthen colour, a brownish red is terracotta. Terracotta is one of the oldest crafts that human being ever introduced on earth. It is once considered to be the poor man’s craft. But in curse of time it has made its access and occupied and distinct identity among all classes of people by its aesthetic value. The Terracotta and Pottery craft of Asharikandi resembles the crafts practiced during the Harappan time.

The countries famous for terracotta practise other than India are Italy, China, France, Japan, Iraq, and Egypt etc. In India other than ashrikandi where terracotta and pottery crafts are generally found are:

Teracotta: Gorakhpur (UP), Jaipur and molela(Rajasthan), Darbhanga (Bihar), Gwalior(MP), Krishnanagar (WB), Goalpara (Assam), Khamapur (karnataka), etc.

Pottery: thanamandi (J&K), Saharanpur (UP), Alwar (Rajasthan), Ziro (Arunachal Pradesh), Bhuj and Kutch (Gujarat), Koimbatore(TN), Siwan(Bihar), etc. [Talukdar, R.B., 2015]

In India, the single largest cluster where both terracotta and Pottery are found and practise in traditional way in Asharikandi (modaikhali) craft village. Due to the factors of production, the product quality of one place varies from that of another. The weather is a key factor and plays a major role in terracotta production. The main raw material for terracotta and pottery craft is Hiramati, a special type of soil. The quality of Hiramati varies from place to place. The quality of Hiramati and quality of artistic skill determine the quality of terracotta products. Artistic skill, quality of Hiramati, climatic condition and age old tradition of Kumbhakaras(potters) of this place

Asharikandi, have enabled to retain a separate identity of Asharikandi style of terracotta. HATIMA DOLL, nationally and internationally acclaimed unique masterpiece of late Sarala Bala Devi, has bought much repute for Asharikandi style of terracotta. [Design Clinic Workshop Report 2013]

Historical Background:

Before the partition of India, a few potter- families from erstwhile East Bengal, at present Bangladesh, migrated to this place of Asharikandi (Madaikhali). It is said that the term Asharikandi derived from the combination of two words 'ASHAR' and 'KANDI'. 'ASHAR' is the third month in Assamese calendar and 'KANDI' (Assamese term) means 'shedding tears'. During ASHAR, heavy rainfall causes flood in this low-lying area. The dwellers of this place shed tears out of misery caused by the havoc of flood. Especially the potters have to suffer a lot. They cannot make, dry up, burn their products and cannot even store safely their earlier produced items during the rainy season ASHAR, the flood-prone month. The senior-most potters say that they selected the place due to some reasons like- the availability of raw materials, cheaper transportation facility, important strategic location etc. HIRAMATI, the soil is the soul of this craft. The reserve of HIRAMATI, lies nearby areas like Silairpar, which is only four kilometres away from the village .If the raw material had to bring through surface transport to the production-place, it would have been very costlier. But owing to the strategic location, the people can avail the cheapest means of transportation by boat etc. through waterways, as the village is just on the bank of the River Gadadhar, a tributary of the mighty Brahmaputra. For selling of finished goods, both the surface transport and water transport can be availed. The connection with the river Brahmaputra gives the place an advantage for marketing network with the major cities. Earlier, the daily utensils needs of the Jamindar (Royal) family were catered from this area since this potter-community migrated to this place. The farsightedness of the ancestors of the potters of this place is really laudable and amazing. [Assam eagle 2010]

Terracotta and Pottery is a unique application of creativity and entrepreneurial processes. Entrepreneurship is the trouble shooter against economic backwardness of a society. Entrepreneurship is such a process through which it is possible to transform a barren land to a fertile one. Entrepreneurship is such a phenomenon in which people strive to do something new by taking risk and expecting some economic gain. The term entrepreneur originates from the French word 'Entreprendre' meaning of which is to undertake. The term entrepreneur first appeared in sixteen century in French language. The word was also applied to the leaders of military expedition. [Gupta & Khanka 1996, Thomas et.al, 2005]

According to Richard Cantillon "An entrepreneur is a person who buys factor services at certain prices with a view to selling its product at uncertain prices" as per cantillon entrepreneur is a non insurable risk bearer [Mohanty, 2011]

In the words of Schumpeter Entrepreneur is an innovator who carries out new combinations to initiate the process of economic development through introduction of new products, new markets, conquests of new source of raw materials and establishment of a new organisation of industry [Mohanty, 2011].

Behind every great work of our civilised human society, there is a creative human intelligence. Terracotta and pottery crafts are age old creation of human civilisation. Basically entrepreneur is a person who initiates his/her own ideas into an operational activity. It involves a process in which they apply own creativity to fulfil the dream into reality. Entrepreneurship could be considered as one of the key elements of economic growth rate of a nation. It creates sources of income generation for the unemployed youth. It is remarkable that the attitudinal aspect of the present generation has been shifted towards self employment through entrepreneurship.

India is a rural based country where 68.84 percent people live in rural area and rest 31.16 percent live in urban area (as per 2011 census). Although the country has the enormous scope for growing entrepreneurship, yet the growth rate of the country is not reached at the expected level. Lack of application of the resources and underutilisation of the capabilities are the main hindrance of backwardness. In the context of north east India, Assam is one of the pioneering states in starting entrepreneurship. In 1973, the state conceived the idea of entrepreneurship and initiated its operational activity. In the long run, different business schemes and initiatives by the Govt. could be implemented for the unemployed. In this regard, entrepreneurship covers all the aspects of business oriented both in service and manufacturing sector. There is sizeable no. of business enterprises starting from micro level till the large enterprises in the state. Assam where, a large mass live in rural areas can be set up rural based industry depending on its identical activity. Terracotta and pottery craft are very old aged enterprises where a group of creative people are engaged from different corners of the state.

OBJECTIVES OF THE STUDY:

- i. To create awareness about terracotta and pottery craft and its economic viability.
- ii. To analyse socio economic condition of the artisans.
- iii. To identify the problems faced by the artisans of terracotta and pottery crafts.

METHODOLOGY:

This particular study is conducted in the month of September, 2017 in Asharikandi village of Dhubri district of Assam. In order to meet the objects of the study the proposed study has been done collecting data both primary and secondary sources. To bring authenticity to the study a well planned questionnaire have been designed and served for data collection from the populous on random basis. Structured and unstructured interview was also used as an important tool to interact with Government officials and other targeted respondents from non government organisations. Secondary data from government website, relevant books and journals were considered for the purpose of the study. This study is based on 80 artisans that have been surveyed in the study period out of 250-300 (approx) artisans of 80 families.

Research Questions Investigated:

- i. Whether their income solely comes from their practised craft or they indulge in other activities?
- ii. Is there any training programme for further development of their craft?
- iii. Whether Support from Governmental agencies are sufficient enough for the progress of the art?
- iv. Whether appropriate action taken by concerned authorities to counter their problem?

LIMITATIONS OF THE STUDY:

- i. Personal judgement of the researcher played an important role in selecting samples of the study which may not be exact to the situation.
- ii. Some respondents were reluctant to divulge personal information which can hide the validity of all responds.
- iii. Another difficulty of the study is that most of the respondents are not educated.

LITERATURE REVIEW:

Phukan (1987) in his study reported that Hira, Kumars, Blacksmith and Goldsmith are the professional artisans of Assam. Hira and Kumar are mainly practise pottery craft. There is a distinct difference in the technique, use of raw material and also shape of various earthen wares made by these two groups. He mentioned that Hiras manufacture potteries for domestic as well as other day to day use whereas the Kumar manufacture potteries which are generally used for religious and other social ceremonies.

A far-reaching ethnographic documentation of the terracotta craft tradition of Bihar and Eastern Uttar Pradesh was carried out by Jayaswal (1984); Jayaswal and Krishna (1986). In their in-depth work they examined the distribution of terracotta forms and styles, geographical factors, and location of the centers. They described the manufacturing technique of these terracotta's produced by the contemporary potter communities from the middle Ganga valley in detail. They also classified the terracotta figurines from the area into three categories: ritualistic, decorative and toys for children. Elephant, horse and tiger are the predominant animal figure produced in that area. These were offered in different ritual ceremonies though the use of tiger was limited to the small area of Gorakhpur. They referred to the terracotta of Nauranga style" which is represented by stylized horse, elephant, tiger, camel and rhinoceros. [Jayaswal, et. al. 1986]

Gupta (1988) provides insight into the progress and prospect of pottery industry as developed in India and various problems faced by it. He studied in detail the important aspects of the growth and development of pottery industry in Phulpur of UP. He has examined at length the organisational structure, administrative set up, capital involved, techniques of manufacturing, and packing, transportation and marketing problems. The production trends and the cost analysis as well as the problems faced by the workers engaged in the industry, including their wage structure, working condition and social welfare have also been exhaustively examined.

Bhattacharya (2008), in her work discussed about the conditions of idol makers of West Bengal. Her study mainly concentrated on the potters engaged in religious idol making. Through her study it can be understand that these potters are emerged as occupational group and rural potters have a tendency to move towards urban areas as urban areas provide better earning opportunities. In her study she also raised concerns regarding transformation of society and existence of traditional system of idol making.

AN ANALYTICAL EXERCISE IN ASHARIKANDI VILLAGE OF DHUBRI DISTRICT, ASSAM:

A brief details about Terracotta and Pottery products of Asharikandi:

There are various kinds of products produced in Asharikandi style of terracotta and Pottery. The Terracotta and Pottery items are exclusive and classic in nature. In recent days the artisans and also govt. agencies like DRDA, Office of the Development Commissioner (Handicraft) Ministry of Textile govt. of India etc. have developed new thoughts to increase the product base of Terracotta and Pottery by organising seminar, training programme etc. Through this recent effort, some newly developed and designed Terracotta prototype of various categories, types, sizes have been added to range of products of Asharikandi cluster. [Craft and artisans 2010]

Product range of Terracotta and pottery:

Terracotta products:

There are various kinds of products produced in Asharikandi style of terracotta and Pottery. The Terracotta and Pottery items are exclusive and classic in nature. In recent years, the artisans and the govt. agencies like District Rural Development Agency, Office of the Development Commissioner (Handicraft) Ministry of Textile government of India etc. have developed new thoughts to increase the product base of Terracotta and Pottery by organising seminar, training programme etc. Through this recent effort, some newly developed and designed Terracotta prototype of various categories, types, sizes have been added to range of products of Asharikandi cluster.

There are 300 families engaged in the craft and live in Asharikandi village of the Dhubri district, maximum of them represent Bengali Paul community. The ultimate strength of Asharikandi style of terracotta and pottery is the uniqueness of production procedure and final outlook of the product. People have attracted to Asharikandi style of terracotta and pottery because of combination of mind and physical activity while designing the products. Climatic condition and quality of the raw material and age old tradition of potters are contributing factors to build own identity of Asharikandi style of terracotta and pottery .The artisans of this community used to practice the specific art from their childhood because it is inherent in nature [Assam eagle 2010].

Utility Products: Fish type pen stand, Folding table, Terracotta water filter, Terracotta photo frame, Pancha pradeep hatima, Naba pradeep hatima, Fish type candle stand, Peacock type tub, Duck type tub, Frog type ashtray, Fruit type container etc.

Show Pieces: Flower vase with stand, Full curving motka, Partial curving motka, Lady and lamb, Mom and Kid, Horse, Assam rhino etc.

Historical/Religious/Cultural items like: Asom Sarai, Goddess Durga, Crucified Jesus, Three part Palanquin, Mayurpankhi Boat, Pankhiraj, Mahadev, Ganesh etc.

Pottery products: Pitcher, Jars, Water containers, Earthen utensils, Earthen pipes for water supply, Parts tabla and mridang(Indian musical instrument) etc.

Raw materials used in Asharikandi style of Terracotta and Pottery:

The principal raw material for terracotta and pottery is Hiramati, a special type of soil. Besides Hiramati the other integral raw materials used in Asharikandi style of Terracotta and Pottery are Water, Catechu, Red soil, Firewood, Sand, Paper and Hey etc.

Existing Tools and Techniques used in Asharikandi cluster:

The traditional and existing tools used in Terracotta and Pottery production at Asharikandi crafts cluster are – Kodal, Kaim, Boila, Pitna, Chakku (different types sizes of knives), Khota, Natar kada, Fulam (design tools), Scale, Wheel(for male use only), Para, Chatali, Nata(muddy torn piece of cloth), Athi, Dice, Earth surface (work place).

Other than traditional technology, no modern technology has been applied in Terracotta and Pottery production procedure at Asharikandi cluster. Traditional technology like manual Hiramati conditioning, production of Terracotta and Pottery by bare hand by big hand driven wheels, firing of items in traditional klin, traditional packaging by common hey etc. old techniques followed in Asharikandi crafts cluster.

Achievements of Asharikandi style of Terracotta and Pottery:

The first national level recognition came to Asharikandi style of Terracotta and pottery when Late Sarala Bala Devi bagged the prestigious National Award on Terracotta art from President of India in the year 1982 for her excellent innovative masterpiece HATIMA DOLL, a lovely female figure with a child on her lap. This recognition was enough to attract national level attention to this unique craft. In the year 1988 another nationally and internationally acclaimed artisans from this craft Mr. Dharendra Nath Paul bagged LALIT KALA

Award in SAARC conference. This master craft man received BOKUL BON Award in 2006. Another master craft man of this art Mr. Mahadev paul got best handicraft artist state award in 1991 given by Assam govt. for his excellent masterpiece lord GANESHA. Sri Gokul Paul a young talent of this cluster got Young Talented Artist Award in 2009-10 given by Ministry of Culture, govt. of India and presented through N.E. Zone cultural centre Dimapur. Mr. Devdas Paul is an artisan whose artistic skill fascinates any one to become a terracotta fan received RAMKINKAR BEZT Award from West Bengal govt. in 2006. [Design Clinic Workshop Report 2013]

Organisations Involved:

The organisations those have been working for the revival of the craft and socio-economic development of the craft-persons of Asharikandi since last twelve years are as follows: -

NECARDO: North East Craft and Rural Development Organisation is a registered NGO. The organisation has been working for the development of craft and welfare of craft persons of North Eastern States. It works for the preservation and promotion of Asharikandi style of Terracotta .It works to convert Asharikandi village into a model ecotourism centre of excellence and to make it a model Terracotta and Pottery cluster in India.

ATAPDC: Asharikandi Terracotta And Pottery Development Committee, a voluntary organisation, is constituted by the District Administration, Dhubri. it is comprised of district level heads of development-departments and elected representatives of Asharikandi GP, Devitola AP, and craft lovers. It plans for the development of terracotta and pottery craft of Asharikandi (Madaikhali) village. The Deputy Commissioner, Dhubri, heads the committee as the Chairman.

ATOM55 LTD: Asharikandi Terracotta Doll making Samabay Samiti Ltd, a registered co-operative society, was established in the year 1977 for the welfare of the artisans of Asharikandi cluster. The society tried a lot but remained far away from achieving its goal.

Individual effort to Asharikandi style of terracotta and pottery:

Sri Dhirendra Nath Paul, nationally & internationally acclaimed senior most master craftsman of this craft, young talent of this craft Mr. Devdas Paul and Gokul ch. Paul along with Sri Binoy Bhattacharjee, the Coordinator of ATAPDC and the Director of NECARDO, has been working for the preservation, promotion and development of Asharikandi style of Terracotta for the last twelve years. His active role in the formation of ATAPDC, and the "Assam Handicraft Artisans' Welfare Fund Board" is worth mentioning.

Present Status:

Once all the people of the Paul Para, the name of the cluster of potters of Asharikandi, used to practice pottery craft. But in course of time, they had to discontinue pottery, their traditional work, due to many problems. Twelve years back only two families had been practicing terracotta and few families had been doing pottery works. But, at present, altogether eighty families of this village are engaged in terracotta and pottery practice. The artisans now work round the year. Terracotta and pottery work is now their main profession. Few years back it was their part- time job. Earlier they used to sell their potteries like - pitchers and other utensils in the nearby towns and villages, and terracotta products- like Hatima Doll, Ainar Horse, Elephant, Rhino, and other idols of God and Goddesses on the occasions of local festivals and fairs. Now they go out for selling their terracotta products in selected occasions like trade fair, and sale cum exhibitions organised by the various Govt. Departments and NGOs. Resellers of terracotta and pottery items come to the artisans' cottages and purchase the goods direct from the village. The selling part of the products is also run by the Scheduled Caste, fisherman Barman community people, who are also the residents of Asharikandi village and five hundred families in number. This fishing community, due to the lacking of fishing opportunities, had to left their ancestral-work and has been shifting to terracotta and pottery.

In spite of having enormous opportunities the Terracotta and Pottery craft industry of Asharikandi cluster is facing some threats. The imminent threats are from raw materials. The Hiramati is the principal raw material. It is generally found in the low-lying areas. It is a special type of soil having more elastic and more water containing capacity. It is not available everywhere. The Hiramati which is used in Asharikandi style of Terracotta is found in an area of more than one hundred bighas of land at a place known as Silairpar. The area is under Government Khas land. It is just five kilometres away from the cluster. The artisans used to bring the required Hiramati from the said area for a long period of time but during the recent years, the area is encroaching by some illegal occupants. As a result, the procurement of Hiramati is gradually becoming rare and costlier. Eviction of the encroachers and allotment of the Hiramati reserve khas land to the artisans can save the magnificent traditional art and craft from the verge of extinction. Lack of quality education of artisans and

unawareness about the potentiality of Asharkandi style of terracotta and pottery is also a route cause for which it is remaining isolated from the global exposure. Unavailability of modern equipment in production procedure is a hindrance of this ethnic cluster which results in time consuming production procedure and unfulfilment of demand of customers.

It is worth mentioning that dignitaries like his excellence Lt. Gen (Retd.) AJAI SINGH Ex-Governor of Assam also intimated some concrete step to develop Asharkandi style of terracotta and pottery during his regime.

To bring more authenticity to the study an analysis has been made by representation of tables from the data collected through field survey.

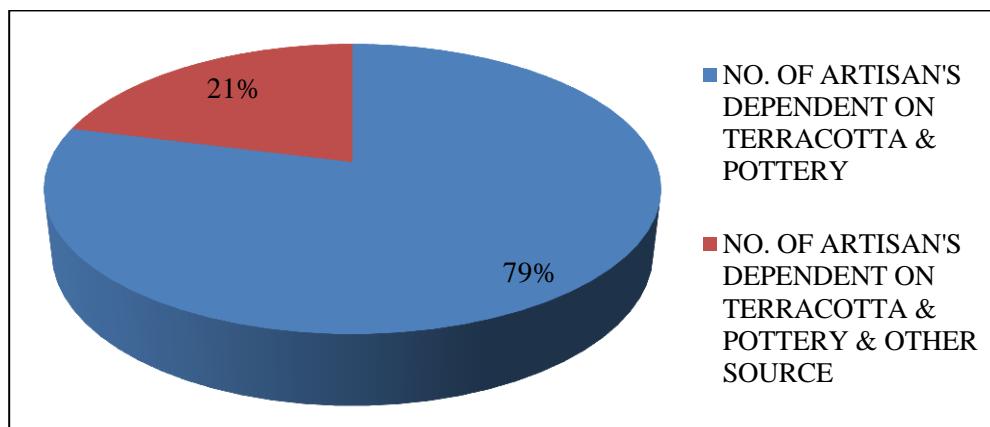
Table 1: Classification of Total Annual Income Levels of the Artisans

Annual Income (in Rs.)	Up to 24000	Above 24000 to 60000	Above 60000 to 100000	ABOVE 100000	TOTAL
No. of entrepreneurs	8	34	25	13	80
IN %	6%	43%	31%	10%	100%

Source: Field Survey

In the bar diagram above, it is seen that earning of people lies in four segment i.e. 8 of artisans income is upto 24000, 34 artisans income falls in the category of 24000-60000, where in the range of 60000-100000 there are 25 artisans and only 13 of the artisans falls above 100000 income per year.

Figure 4.1: The above table has been depicted in the following diagram:



The above diagram shows that 79% of artisans solely depend on terracotta and pottery for their livelihood and only 21% of artisans' reliability extends to some other source including the craft.

Table 2: Land available for the artisans

Artisans	Upto 4 Katha	4 Katha To 1 Bigha	1 Bigha To 5 Bigha	Above 5 Bigha	Total
No. S	17	25	27	11	80
IN %	21%	31%	34%	14%	100%

Source: Field survey

It is seen that out of 80 people 17 have land upto 4 Katha, 25 have 4 Katha to 1 Bigha, 27 people have 1 to 5 Bigha and only 11 people have more than 5 Bigha land

Table-3: Procedures Followed by the Artisans in Selling of Pottery Product

Artisans	Direct Selling	Indirect Selling	Total
Numbers of Artisans	72	8	80
Percentage (%)	90%	10%	100%

Source: Field Survey

As per the table for selling of pottery product 8 people adopt indirect selling where 72 people sale their product directly.

Table 4: Techniques of Promotion of Terracotta & Pottery

Type	Percentage of entrepreneur
Trade Fair & Expo	30%
Exhibition	60%
Media	5%

Source: Field Survey

It is found that artisans use to promote their product through trade fair (30%), exhibition (65%) and media (5%).

Table 5: No. of Artisans who Avail the Facility of Showroom to Sale their Product

Artisans	Yes	No	Total
Numbers of Artisans	27	53	80
Percentage (%)	34%	66%	100%

Source: Field Survey

From the table, it is clear that only 34% of artisans are avail of showroom facility and 66% is still to get showroom facility for showcasing their product.

Table 6: Distribution of Artisans on the Basis of Governments Support

Artisans	Yes	No	Total
Numbers of Artisans	26	54	80
Percentage	33%	67%	100%

Source: Field Survey

The above table shows that only 33% of artisans are able to receive govt. support where 67% is still to receive govt. support.

Table 7: No. of Artisans Received Loans from Bank and other Financial Organisation

Artisans	Yes	No	Total
Numbers	19	61	80
IN %	24%	76%	100%

Source: Field Survey

It is seen that only 24% of total artisans are gainer of loan facility from different organisations and 76% is not cover under any loan scheme of any organisation.

Table 8: Training Received by the Artisans in Terracotta and Pottery

Artisans	Yes	No	Total
Numbers of Artisans	37	43	80
Percentage (%)	46%	54%	100%

Source: Field Survey

The above table shows that among all the artisans, 46% is covered under training scheme whereas 54% is not able to receive any kind of training.

FINDINGS:

- Most of the artisans don't practice both the art i.e., terracotta and pottery though the entrepreneurial culture were found as inherent in nature.
- Vulnerability of their economic condition is due to heavy reliability on this ethnic craft with traditional tools and techniques.

- iii. In Terracotta and pottery products there are two to three channels of distribution and govt. organisation plays a vital role in this aspect.
- iv. There is a provision of D.A. for the artisans when they participate in any state or national level exhibition, trade fair and expo. This D.A. is provided by D.C. (Handicrafts) Ministry of Textiles Govt. of India. This allowance is up to an amount of Rs. 270 and Rs. 380 (for national award winner) per day and artisans also received a travelling allowance of Rs. 7000 per person in case of inside India.
- v. Though the craft village is included under rural tourism project of central govt. but almost 50% of the project amount is yet to be sanctioned where total amount is 70 lakhs and sanctioned amount is Rs. 39.17 lakhs.
- vi. Around 180 artisans receive financial support Credit Card. Total amount of Kishan Credit Card was Rs. 20,00,000.
- vii. Ministry of Textiles Office of the Development Commissioner (Handicraft) India has sponsored 6 month training for the upcoming artisans under the 'Guru Sishya Parampara' scheme in 2010.
- viii. Office of the DC (Handicraft), Ministry of Textile, Govt. of India has sponsored a "Handicraft Sourcing Show" in 5th Assam International Trade Fair held from Dec. 3rd -6th of 2010 in Maniram Dewan Trade Centre, Guwahati.

RECOMMENDATIONS:

On the basis of the study the recommendations are as follows:-

- i. They can improve their income levels by understanding the marketability of their beautiful creations.
- ii. The railway connectivity from Gauripur with other parts of the country have been modernised through broad gauge system. So they can use this means of travelling of their product because it is a more economic one as compared to roadways.
- iii. Government should take initiative to increase the number of showroom inside and outside the craft village for better exposure of the product.
- iv. Government need to take some concrete step for the development of infrastructure facility of Asharikandi style of Terracotta and pottery so that the artisans can better utilise their potentialities.
- v. There is a requirement of modern tools and technology for first production of goods so that timely demand can be fulfilled.
- vi. Government should organise exhibitions inside and outside the state which enables better publicity and it will also help in improvement of tourism.
- vii. These earthen products are eco friendly and cost effective too so promotions of these products are utmost important for upliftment of rural economy and for a better environment.

CONCLUSION:

In this study, an effort has been made to introduce Terracotta and Pottery craft of the Asharikandi village of Dhubri district of Assam. This is an age old art contributing to the need of the society by providing utensils specially to the Jaminder (royal) families to cater various aspects, in this era of modernisation they have diversified their product range. So, an attempt is made to observe the socio economic condition of the artisans. Here also an effort made to justify the government machineries involved in this cluster and their involvement and encouragement to upgrade this beautiful art to compete with modern world. Prospect of tourism in nearby areas out of terracotta and pottery craft is another concern of this study. Finally it is necessary to mention here that artisans are facing acute financial problem to cope up with the modern competitive environment for which they remain in the stage of under development. Overall it is a knowledge enhancement experience from the researcher point of view with an intention to familiarise this beautiful creation in other parts of the society.

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ANNEXURE:

Photographs



Entry gate of the craft village



Sarala Bala Devi, renowned Terracotta Artist receives President's Award in 1982



Visitors at the craft village



Researcher in the craft village during the study period



Some pictures of terracotta products and worker in the field
