

Consumer Preference and Satisfaction for Odisha Handicrafts: A Case Study of Odisha



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Abstract

Nowadays, the marketing circumstance in the world is changing very rapidly. The fortunes of the different organisation depend upon the buying habits of consumers. Understanding consumer preferences and their buying habits helps marketers to improve existing products and types of products needed in the market. Indian ancient civilisation always a plead to many a country in the world. Modern man is tired of a hectic and complex world as he lives in a mechanised culture. Odisha is famous for its beautiful handicrafts. Government of Odisha have recognised and approved 50 crafts based on the socio-economic conditions, numbers of artisans engaged. For the present study, Seven handicrafts from popular handicrafts' are selected among 50 approved crafts. The objectives of the study are to analyse the preferences of consumers regarding handicraft selected items. To evaluate the overall customer satisfaction in the purchase of selected handicraft items. Henry Garrett's Ranking Technique is used to find out the rank for consumer preference among selected handicrafts. Microsoft Excel is used to interpret the statistical tools. Consumers mostly prefer Applique work, Dhokra Casting and Wood Carvings as famous handicrafts in Odisha. Consumers are satisfied with artisans to work with design, high-quality materials. Artisans need to improve attractive colours as consumers prefer it. Consumers are mostly dissatisfied with packaging and handling, ease of delivery and make an excellent gift. Retailers need to customise handicrafts to suitable gift packings, excellent delivery and packaging to attract more consumers in prospects.

Keywords: Handicrafts, Consumer Preference, Satisfaction.

Introduction

Nowadays, the marketing circumstance in the world is changing very rapidly. The fortunes of the different organisation depend upon the buying habits of consumers. Understanding consumer preferences and their buying habits helps marketers to improve existing products and types of products needed in the market. Indian ancient civilisation always a plead to many a country in the world. Modern man is tired of a hectic and complex world as he lives in a mechanised culture. To continue in such an environment, an organisation needs to predict the changes in the behaviour of consumers. In today's business environment time is not only a scarce resource but also a competitive weapon. The marketer must move faster, quicker and swifter to thrive in these turbulent times. Organisations have to react with speed to competitive moves of the rivals. The promotion of products is becoming a more and more complex process in the context of globalisation, liberalisation, and privatisation and modernisations policy of the Government.

The era of liberalisation, privatisation and Globalization has brought change in the world and the existence of people. Marketers can exist only when they can understand the consumer's needs and please them. The consumer is the focal point of any business activity that the modern marketing concept and successful managers learn. A successful marketer needs to know that a buyer's brain is like a black box. Consumer behaviour explains how individuals make choices and spend their resources, i.e. time, money and effort. It also says how, when, where and why a consumer buys and how they give a post-purchase review which has a significant impact on future investment. It also explains the factors that control purchase decisions and product usage.

Periodic Research

A product can exist in the market only if consumers perceive that it will satisfy their needs. Moreover, different consumers see a given product quite differently. Consumer satisfaction is a psychological feeling or belief that the perceived performance exceeds the consumer's expectations about a product. Some products offer more gratification than other products.

Handicrafts in India

India is an attraction to the rest of the world due to its diversity and culture. Indian civilisation is primitive and always an appeal to many a country in the world. The modern man lives in a mechanised society. He is tired of this complex and busy world. He finds freshness and simplicity in these productions of rural art. These handicrafts give him abundantly refreshment and artistic exercise. Without a doubt, it is due to the change in the positive attitude of the modern consumer; handicrafts have begun to enjoy popularity throughout the world. In a bid to face the above challenges, there is a need for new methods of approaching the consumers by studying the consumers buying behaviour in general and their buying patterns and preferences in particular.

Odisha Handicrafts

Odisha, the land of charming beauty, is well known for its beautiful handicrafts. The State was

known as "Utkal", which expected a place of art of uppermost scale. It has a wealthy tradition of handicrafts, exclusive that has evolved down with its art & sculpture, temple architecture, folk art, dance & music. The craftsmanship is exceptional for its technical precision and artistic quality. Having an ancient tradition of making grand pieces of art by hands Odia artists have long been presenting their great masterpieces to the humankind. Time has not withered the beauty and vibrant diversity of Odisha's conventional arts and craft. Even today, regardless of the industrial revolution and ease of use of low-priced machine-made products, the handicraft industry has not only survive but also flourish amidst hard competition. Almost every area of the State makes a rich contribution to the many ranges of handcrafted article accessible. Each piece is a class by itself and is also apparent as careful self-expression of the artisan and the local traditions. As an industry, it highly works concentrated and decentralised, being increase all over the state in rural and urban areas and has contributed significantly to employment and also to GDP of the State. Also, many artisans are engaged in certain crafts work on a part-time basis. However, despite the large production base, the domestic, as well as the export market, remains under-tapped.

Figure 1 Handicrafts Map of Odisha



Source: maps.nic.in

Review of Literature

¹Dash (2011), in the paper "Marketing of Orissa Handicrafts: A Study on Challenges & Opportunities", has studied the existing problems in the handicraft industry, particularly in the rapidly changing conditions in Orissa. The essential marketing is the product, price, place and promotion. Further, the author has focused on consumer behaviour & existing marketing networks and emphasised on the requirement of creating necessary marketing infrastructure & framework of incentives for the development of artistry. The author has explained

that the low performance of handicrafts industry is Lack of modernisation efforts, Limited credit facilities, Stiff competition from outside, Limited market opportunities, Lack of proper guidance and encouragement, High product cost, Lack of exposure and poor work environment, etc. In the concluding remarks, the author has given suggestions to be implemented to make handicrafts reach the top spot.

²Fabeil (2013). Investigate the commercialisation process of craft producer in Sabah, Malaysia, and the factor influence their growth and performance. The Malaysian government encourage

handicraft production as a full-time action in devoted workshops, but the vast mainstream of producers stay part-time and home-based. This research aims to understand why so few producers switch to a higher level of commercialisation, despite government support. A mixture of person-related and related factors influence small venture progress and performance, but skill producers in a developing country framework have diverse characteristics to the firms usually studied in entrepreneurship so that they may follow different development paths.

³Pani & Pradhan (2016), India has the largest concentration of tribal population in the world, and their lifestyle is very close to the environment. Similarly, in Odisha, especially KBK (Undivided Koraput, Bolangir and Kalahandi) district has got an exclusive uniqueness for its tribal population and way of life. They are very responsive to their typical culture and less prone to alter. But the tribal of these areas hold specific skills in the shape of the craft, which pass from one age group to another and is a foundation of their income. Moreover, through these handicrafts, tribal artisans can empower themselves because these products get a massive response from developed consumers. Therefore it becomes a source for their income earning. The authors explore how the demographic attributes like age and gender influence consumer preference towards tribal handicraft products and to know various qualities, which have a more substantial impact on the purchase of tribal handicraft product.

⁴Dasgupta & Chandra (2016) suggested that research on fair trade consumption, particularly on handicrafts, has been scarce in India. Globalisation further complicates the understanding of their consumption patterns, which needs to be studied. Due to globalisation, young consumers have become more individualistic and worldly-minded, while older consumers have remained utility and culture oriented. Globalisation increases materialism, world-mindedness, as well as ethnocentrism local artisans and their clusters, can benefit too as they can incorporate the consumer preferences explored from such research in the designs of the handmade products and make them marketable.

⁵Bhat & Singh (2017). Handicraft activities occupy an essential position in the economic structure of J&K State. The Kashmir handicraft products have earned worldwide fame for their attractive designs, functional utility and high-quality craftsmanship. However, this sector has suffered a lot due to unorganised market Lack of skilled workers new technology and the absence of a brand image. Geographical Indication (GI) identifies a right/product as originating in a particular region, where a specific value of the good is attributable to its place of origin.

⁶Trismiyanto & Sule (2018), explains that opportunity is a trigger for artisans to improve their performance by increasing entrepreneurial competence and innovation. Opportunities can encourage artisans to be further inventive so that they can construct better exploit. Artisans in West Java have generally realised that with the survival of likelihood, they feel compelled to develop

performance, and this also triggers artisans to improve entrepreneurial competence and innovation. Artisans have to promote innovation based on spiritual intelligence and entrepreneurial ability by optimising existing opportunities.

⁷Yadav & Mahara (2018), Wooden carved handicraft is one of the famous and well-known handicrafts of India. It investigates the value chain of wooden carving handicraft cluster of Saharanpur and presents various issues and challenges faced by this cluster. Trade promotions, product promotions and cluster marketing strategies must be imbibed into the marketing blueprint. With little extra emphasis on these activities, the performance of the group can bring substantial change.

⁸Nizamani & Nizamani (2019) "Sindh handicrafts and socio-economic status of women" examined the role of middle man and value of handicrafts in local and regional markets. The authors recommend educating women handicrafts producers with formal and technical education and to aware them with innovative designs and today's market demands. The authors also suggested to link handicrafts producer directly regional and national markets as well as to the international market. It is suggested to organise healthy competitions among producers by organising regional and local exhibitions or festivals. It is recommended to study vocational training institutions for women handicrafts producers for their education, awareness and engagement to mainstream markets.

⁹Covarrubia (2019), reveals the effect of globalisation has seen a cross-cultural exchange of cultural forms and cultural diversity. Handicrafts are at issue the debate over the relationship between cultural heritage and intellectual property. To protect, preserve and safeguard traditional handicrafts, a GI needs to be accompanied by other measures. GIs have always had an economic rationale similar to the trademark system. They make it easy for consumers to recognise origin and quality. While right holders build goodwill around their products (acquiring a premium price), on the other side of the coin we see that the use of distinctive signs encourages "cultural growth" of the market.

¹⁰Edralin (2019), have analysed the insights of Filipina entrepreneurs in the handicrafts industry on creativity and sustainability as they relate to innovation. Results specify that on a national scale, only creativity and laws and regulations significantly influence product innovations. Moreover, the influence of creativity is twice as much as that of rules and regulations. Between the innovation activities, product and marketing innovation activities have the uppermost level of performance. Entrepreneur's efforts to agree to product novelty will maintain and cultivate such initiatives for aesthetic outcomes.

¹¹Yadav & Mahara (2019), opined that trust acts as a mediator to study its effect on consumer intention. The impact of website quality, service and product perception for the technology acceptance model constructs, namely perceived ease of use and perceived usefulness. Craft is one of the many productive sectors for developing countries. It

contributes considerably to economic growth. The results show that trust has a definite role in determining consumers' purchase intention. Website quality, service and product perception assess belief, and they build consumers' confidence in online shopping. Both the vendor and website should have effective strategies to make consumers' trust.

¹²Mkenda & Aikaeli (2019) examines the extent to which handicraft activities can create viable income and employment for rural women in Tanzania. The critical challenges for women are marketing, inadequate capital, difficulties in acquiring raw materials, and low prices. Linking handicrafts to tourism activities can promote employment option for rural women. Providing women with access to affordable loans and inputs; providing marketing channels for selling handicraft products; providing support in marketing products internationally; and providing training on improving the quality of products so that the women can compete in both local and international markets.

Handicraft for the Present Study

Silver Filigree

The silver filigree work along with the tribal jewellery of Orissa has been a speciality for ages. Cuttack is the central hub for filigree work or Tarkasi, as it is locally known. This form of silver jewellery originated in Orissa from where it has spread to other areas. Frail strings of silver threads shaped by drawing silver through a series of consecutive smaller holes. The silver threads are then given various shapes to make desired patterns and designs. Traditional jewellery items made by this art form include arm jewellery, necklaces, nose rings and the anklets. Modern jewellers also make brooches, ear-pendant, hairpins, bangles along with other utility items like trays, plates, cups, bowls, ash-trays, candle stands, incense containers, vermilion containers, animals, birds, flowers, peacock, chariots and even ladies bags.

Wood Carving

A unique charm of Odishan wood carvings is the blending of folk and classical forms. Wood carving in Odisha has both utilitarian and aesthetic aspects. The woodcarvers make a variety of decorative and useful objects such as toys depicting birds and animals, real and mythical, a panel of alphabets, boxes, bowls, images of Gods & Goddesses, secular figures and many other pieces. The carvers make several attractive and a useful object like animals, birds, dowry boxes and bowls. A combination of skill and folk and classical styles makes these objects unique in the field of Indian handicrafts. And best occasion to flaunt the expertise the work of these carvers is the world-famous Rath Jatra.

Stone Carving

Stone carving is generally the major handicraft of Odisha. As is apparent from the numerous archaeological monuments, rock-cut sculptures, caves and temples built for centuries and embellished with most beautiful arts. Stone carving has reached heights of excellence from the efforts of artisans through centuries.

Unlike sculptors of other places, the artisans of Odisha are at home with a variety of materials.

Applique Work

Applique is a patchwork which involved in making uniform patterns of design. It is a very traditional art form required in many religious and decorative items. The artisans stitch traditional motifs on cloth background to form harmonious and colourful patterns with embroidery work. The themes are elephants, peacocks, and flowers on umbrellas, canopies, lampshades wall hangings. The essential inspiration for this art form is mainly religious. The parasols and canopies for Lord Jagannath, Lord Balabhadra, Goddess Subhadra and other deities carry some of the most excellent examples of Applique work of Odisha. However, with a change of time, tastes have also become secular in content.

The Applique work of Pipili, Butapalli, Khallikote, Tushra, and Chikiti is known for its bold character and vitality.

Terracotta

Terracotta is a clay-based art form made of ceramic. It is a very traditional art form. Products made in Ghatagaon block of Kandahar district renowned in the states of Odisha, Bihar, a Jharkhand and More than 100 families of Ghatagaon block are producing terracotta products and Terracotta jewellery items. People accept products all over the country. The artisans prepare the details and figures in clay and then allow them to dry and then put to the fire in a kiln. These products are polished with a specific touch and colours. India has a rich tradition of pottery and clay crafts all over the country. Almost all Hindu festival and rituals get completed by using lamps.

Patta and Tasar Painting

Pattachitra is art drawn in a piece of cloth with natural colours, mostly od religious and mythological stories. This art form tells tales from Hindu epics. Artisans of pattachitra were known a chitrakars. It has an excellent colouring technique and mixed with lacquer coating. The word Pata means cloth and Chitra means picture. Pattachitra is famous in Raghurajpur, a small village in Puri district of Odisha. It is a craft village. It is renowned for its natural colour technique. Artisans of this craft were family members in the town of Raghurajpur who is popularly known as chitrakars in Odia language.

"Pata" means cloth while "Chitra" is a picture, says Sahoo explaining the craft of narrative scroll painting, based on Hindu mythology. The scrolls are slender outlines of the figures, elaborate detail, and a colourful palette. Traditionally, artists have employed various surfaces like cloth, palm leaves, even coconut shells for Pata Chitra.

Dhokra Casting

Dhokra is a craft technique using lost wax casting from non-ferrous metal. The artisans of this craft quite famous in domestic as well as international markets. There is a considerable demand for this crafts because of its ancient look and modern-day change in lifestyles and taste of consumers. The raw materials for dhokra were natural wax from beehives, charcoal and bell metal etc. which are available

locally. At present, about 300 artisans are working in the trade in different pockets of the district.

The Objective of The Study

1. To analyse the preferences of consumers regarding selected handicraft items.
2. To evaluate the overall customer satisfaction in the purchase of selected handicraft items.

Methodology

The present study is a mix of both primary and secondary data. A structured questionnaire was prepared to collect primary data from a sample of respondents. Primary data is obtained survey collected from Raghurajpur, Puri, Cuttack, Bhubaneswar. We have collected data from 420 respondents.

For data analysis and statistical interpretation, we have used Henry Garrett's Ranking Technique and Excel to find out the results.

Data Analysis and Findings

Demographic Profile of Respondents

The demographic profile of the respondents, including gender, age, marital status, occupation and monthly income. As shown in Table 1, the total number of respondents is 420. Among them, 53 per cent are male, and 47 per cent are female. Majority of the respondents are between the age of 21 to 40 years, which is 74 per cent. Almost 68 per cent of respondents are married, and 32 per cent are single. 47.5 per cent of the respondents are private employees, and 12 per cent are government employees. 36.7 per cent of the respondents get a monthly income of above 30000 rupees followed by 27.4 per cent between 20000 to 30000 rupees.

Table 1 Demographic Profile of Respondents

Variables	Characteristics	No. of Respondents	Percentage
Gender	Male	234	52.9
	Female	208	47.1
	Total	442	100.0
Age	Up to 20 Years	29	6.6
	21 to 30 Years	177	40.0
	31 to 40 Years	152	34.4
	41 to 50 Years	75	17.0
	Above 50 Years	9	2.0
	Total	442	100.0
Marital Status	Single	142	32.1
	Married	300	67.9
	Total	442	100.0
Occupation	Government Employee	53	12.0
	Private Employee	210	47.5
	Self Employed	41	9.3
	Others (House Maker, Students etc.)	138	31.2
	Total	442	100.0
Monthly Income	Below 10000 rupees	32	7.2
	10000 to 20000 rupees	37	8.4
	20000 to 30000 rupees	121	27.4
	Above 30000 rupees	162	36.7
	Not Applicable	90	20.4
	Total	442	100.0

Consumer Preference for Handicrafts

To analyse the Consumer Preference for selected handicrafts of Odisha Henry Garrett's Ranking Technique was used.

Henry Garrett's Ranking Technique

This technique is used to find the most significant factor that influences the consumer in the survey. In this method, respondents are asked to give ranks of all the elements. The results of the rankings and preferences are converted into score value with the formula:

$$\text{Percent Position} = 100 (R_{ij} - 0.5) / N_j$$

Where,

R_{ij} = Rank given for the i th variable by j th respondents

N_j = Number of variables ranked by the j th respondent

With the help of Table given by Garrett's, the positions in per cent are converted into scores. For each factor, the individual scores are added and mean values, and total amounts of the ratings are considered. The elements having the highest mean value is an essential factor for preference.

Table 2 Ranking of Consumer Preference

Handicrafts/Rank	1	2	3	4	5	6	7
Silver Filigree	52	55	60	59	64	77	75
Wood Carving	69	59	56	76	43	95	44
Stone Carvings	84	50	46	37	39	125	61
Patta and Tasar Paintings	34	68	77	50	82	64	67
Terracotta	32	69	60	84	63	42	92
Applique	116	63	64	49	74	26	50
Dhokra Castings	55	78	79	87	77	12	54

Source: Interpreted from Questionnaire

From the questionnaire, using Microsoft Excel, we have interpreted the responded ranked for different handicrafts.

Table 3 Henry Garrett's Ranking Technique for Consumer Preference

RANK	$100(R_{ij} - 0.5) / N_j$	Garret Value
Silver Filigree	7.14	79
Wood Carving	21.43	66
Stone Carvings	35.71	59
Patta and Tasar Paintings	50.00	50
Terracotta	64.29	43
Applique	78.57	35
Dhokra Castings	92.86	20

Source: Garret Value Chart

Garret Value chart is calculated and generated value from Garret Chart.

Table 4 Consumer Preference for handicrafts

Factors	Total Score	Average Score	Rank
Applique	24640	55.74661	1
Dhokra Castings	23315	52.74887	2
Wood Carving	22503	50.91176	3
Stone Carvings	21772	49.25792	4
Patta and Tasar Paintings	21323	48.24208	5
Silver Filigree	21175	47.90724	6
Terracotta	20841	47.15158	7

Table 5 shows the preference and rankings of Consumer preference for selected handicrafts of Odisha. Among the seven crafts chosen for the study, we find that the most preferred arts are Applique Work. Applique work is quite famous in Odisha because of their use in Rath Yatra or cart festival. Applique work is renowned in Pipili, a small village in Puri district of Odisha. Pipili is one of the craft villages of Odisha. Tourists and consumers prefer to visit that village on their way to Puri, and it is available for sale in various handicraft outlets all over India through fairs and trades, exhibitions etc.

The second preference of Consumers is Dhokra Castings; it is a lost wax handicraft. It is mostly used for decorative purposed. It is quite famous in Dhenkanal district of Odisha. Nowadays, it has become famous among jewellery items made of lost wax and other useful products like door handles. The third most preference of consumers is Wood Carvings. Odisha artisan makes classic pieces of artistic work made of wood. It is quite famous in Jagatsingpur, Kalahandi and Nabarangpur districts of Odisha.

Consumer Satisfaction Level

Consumer satisfaction is a measure to check whether the products and services provided meet the

expectations of the consumers. It is a process through which we know the total per cent of consumers who have given positive feedback of the products and services, i.e. the service ratings should exceed satisfaction.

Table 5 Consumer Satisfaction Level

Response	Share	Feature
Highly Satisfied	47.06	Good value for money
Highly Satisfied	45.48	High-Quality Material
Highly Satisfied	42.76	Attractive Design
Highly Satisfied	42.76	Emotional Value
Highly Satisfied	42.76	Emotional Value
Satisfied	33.26	Brand
Dissatisfied	46.15	Attractive Colours
Highly Dissatisfied	48.64	Packaging and Handling
Highly Dissatisfied	46.83	Ease of Delivery
Highly Dissatisfied	28.51	Makes a good gift

From table 5, we find that consumers are highly satisfied with the value for money, high-quality materials, attractive design, the emotional value after purchasing handicrafts. They are also confident with the brand value of crafts. They are dissatisfied with beautiful colours. Consumer prefers more attractive colours which are not met by the artisans. Consumers

are profoundly unhappy with packaging and handling, ease of delivery and make a goods gift.

From this study, we analyse that artisans of Odisha are doing an excellent job in making handicrafts as consumers are satisfied with high-quality materials, attractive design. Retailers are not able to satisfy consumers. Most of the consumers are tourists; they need ease of delivery of the handicraft they purchase. They are more concerned about the packaging of the crafts as an excellent gift and handling of the works.

Conclusion

The handicraft sector occupies an essential position in the economic structure of Odisha state. Being eco-friendly, this sector suits to the country as it is more labour intensive and less capital intensive; therefore, having scope for employment generation at a large scale. Odisha handicraft products are worldwide famous for their attractive designs, functional utility and high-quality craftsmanship. In the absence of large scale industries in the State, handicrafts remained a critical economic activity from times immemorial.

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