An Interactive Need Assessment Survey and Design Study of Madhubani Painting of Jitbarpur, Madhubani district, Bihar

Part I

Micro, Small and Medium Enterprise (MSME) Design Clinic Scheme October 2013

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1 Preface

We thank National Institute of Design (NID), Ahmedabad and Ministry of Micro, Small and Medium Enterprises (MSME) for providing the opportunity to carry out this project.

This Report in two parts is prepared in partial fulfilment of ‘Design Awareness Programme’ under the MSME scheme. The main objective of this document is to highlight the status of ‘Madhubani painting cluster of Jitbarpur’, Madhubani and make recommendations for the betterment of the cluster, with focus on design intervention at various stages. The report also attempts to bring out other concerned issues which have been mentioned in Part II of the report after the interactive design survey.

The main source of information was from the proprietors of the MSMEs units the primary beneficiary of the programme. All of the information was gathered over a period of seven days (23-29 September, 2013) under the framework of MSME Need Assessment Survey guidelines.

The design expert is thankful to Shri Shailesh Thakur IRS, Director and Ashok Kumar Sinha, Deputy Development Officer, Upendra Maharathi Shilpa Anusandhan Sansthan, Patna, Bihar, Shri Kamal Narayan Karn, Technical Assistance of Craft, TAC, DCH Marketing Service Extension center, Madhubani and other members for their unconditional contribution. (*Other names will be included after 5 days design clinic workshop*).

27 October, 2013

Shirsendu Ghosh,
Fourth Dimension
2. Design Clinic Scheme for MSME

2.1 Scheme information
The Micro, Small and Medium Enterprises (MSME) sector is described as the ‘engine of economic growth’ ‘for promoting equitable growth’\(^1\). Many countries the world over have established a SME Development Agency as the nodal agency to coordinate and oversee all government interventions with respect to the development of this sector.

The MSMEs are a vital part of the Indian economy. They contribute to over 45 per cent of industrial production and around 40 per cent of the total exports. There are about 13 million MSMEs in India, which employ about 31 million people. Thus MSMEs are the single largest contributor in terms of employment generation, besides production and export revenues in the manufacturing sector. Presence of MSMEs is seen in the value chain of almost all major industry sectors like automotive industry, garments and textile industry, leather industry and drug and pharmaceutical industry etc.

2.2 Role of Design in Improving Competitiveness:
Design is an approach, process and methodology. Design is intended, purposeful, contextual, which is aimed to create advantage, distinct and futuristic outcome to the existing scenario. Design being a systemic and holistic in nature helps in generating more creative, higher impact and sustainable solutions. Design intervention in business is to create value addition to existing products and services. Through design process, MSMEs can add value to products, services, and in the process to their firms. Design, innovation and growth are closely linked. Innovation and design are not simply about new products or technology. They are also about how to improve/diversify products for everyday use, leading to reduced costs, increased utility and acceptability resulting in new business opportunities. It is recognized as an innovative discipline that can help MSMEs to sustain and grow in competitive market.

Design Clinic Scheme for Design Expertise to MSMEs, a unique and ambitious design intervention scheme for the country’s micro, small and medium scale enterprises, is an initiative of Ministry of MSME, Government of India launched under National Manufacturing Competitiveness programme. The main objective of the Design Clinic Scheme is to bring MSME sector and design expertise to a common platform and to provide expert advice and solutions on real time design problems, resulting in continuous improvement and value addition for existing products and services. This model brings exposure to design thinking and process to the door steps of industry clusters for design awareness, improvement, evaluation, analysis and design related intervention and application. Design clinic scheme will assist clusters to open a channel for design information inflow for creative, innovative and futuristic approach towards products, processes, operations, manufacturing and business design.

The scheme will help generate insight for opportunity identification and design intervention for competitive and breakthrough solutions for MSMEs. The objective of Design Clinic scheme is to enhance industry competitiveness and productivity with the help of design intervention and application at various functional levels. Design Clinic Scheme is structured to provide design related help through design awareness seminar, design awareness programme and design projects to give design inputs to products and services of MSMEs to enhance competitiveness. The scheme provides financial assistance at different stages for better implementation of scheme and design awareness.

\(^1\) [http://msme.gov.in/](http://msme.gov.in/) accessed on 8\(^{th}\) October, 2013
National Institute of Design (NID), Ahmedabad assists the Ministry of MSME, Government of India, as Nodal Agency for implementation of the scheme.

2.3 Design Clinic Scheme for MSME
For easy percolation of design thinking and philosophy and maximum benefit for MSME units’ implementation of the Design Clinic Scheme is spread into following 3 broad areas. These areas help in smooth transition of design intervention to MSME industrial and business clusters.
1. Design Awareness programme
   a. Need Assessment Survey
   b. Design Clinic Workshops
2. Design Awareness Seminar
3. Design Projects (handled by Design Professionals/Student Designers)

3. Need Assessment Survey

3.1 Objectives:
The objective of need assessment survey is to generate detailed cluster information to understand the core issues related to:
- Raw Material at different stages of manufacturing
- Infrastructure setup and work station
- Skill and techniques
- Surface design patterns, styles, motifs and paintings
- Product form, shape and usage
- Tools and techniques in use
- Capability of the cluster producing unit
- Present Market status
- Customer expectation and behaviour
- Current Competition
- Packaging, logistic and storage
- Exhibition, display and merchandising

3.2 Methodology:
- Questionnaire survey of owners of a sample of manufacturing and sales units. Discussion with unit owner and painters, including outside the sample
- Process observation of artists in action
- Find traces from earlier technique and usage of tools and material
- Self observation and analysis.

3.3 Expected Deliverables:
This extensive design research is intended to provide qualitative and detail data of the cluster to generate insights about this craft which would help to address the existing problems and future opportunity area for design intervention or scopes which can be further workout and can be taken up during the design clinic workshop and areas taken up as design projects within and outside the cluster scenario.
3.4 Participants

The Need Assessment Study ‘the design survey’ was conducted by the

1. Design Expert, Shirsendu Ghosh in consultation with
2. 20 owners of Madhubani MSME in association with personnel of
3. Upendra Maharathi Shilpa Anusandhan Sansthan, Patna, Bihar,
4. National Institute of Design, Ahmedabad and
5. Ministry of Micro, Small and Medium Scale Enterprise.
4. Bihar at a Glance

Bihar is spread over 9.4 million hectares of land and 61 per cent of the land resources of the State are locked into crop production, as compared to 51 per cent in the country as a whole. Bihar on the whole is endowed with good fertile soil, favourable climatic conditions, and sufficient ground water availability for cultivation of a wide range of agricultural and horticultural crops, be they cereals, oil seeds, fibre crops, vegetables, fruits, flowers, etc. of high commercial value. Nearly 80 per cent population of Bihar depends on agriculture directly or indirectly. In reality, agriculture is the backbone of Bihar economy, contributing 40 per cent to state Gross Development Product.

Location: Bihar is located in the eastern part of the country between 83°-30’ to 88°-00’ longitude and 21°-58’-10” to 27°-31’-15” latitudes. With an area of 94,163 square kilometres, it constitutes to 2.85 per cent of the geographical area of India. Of this, 92,257 sq. km is rural and 1,096 sq. km is urban. A land locked State, it lies midway between the humid West Bengal in the east and the sub-humid Uttar Pradesh in the west, Nepal in the north and Jharkhand in the South. The Bihar plain is divided into two unequal halves by the river Ganges that flows through the middle, from west to east.

Administratively, the state is divided into nine divisions with 38 districts, 101 sub-divisions, 534 development blocks, 8471 Panchayat and 45,103 revenue villages. There are 130 towns having 43 police districts and 853 police stations.

Demographics: Bihar is the third largest populous state in the country with a population of about 83 million as per the 2001 Census and a sex ration (females per thousand males) of 921. The state is one of the most densely populated regions in India with a density of 880 persons per sq. km. The growth of population for the decade 1991-2001 was 28.43 per cent, which was the highest in the country. Bihar is primarily rural with only 10 per cent of urban population. With an average literacy rate of 47 per cent (male 60 per cent and females only 33 per cent), the state ranks among the bottom five states in the literacy rate.

The state has the lowest literacy rate among the major states of India—39 per cent as against the national average of 52 per cent and 91 per cent in Kerala. Bihar has a very high child mortality rate and also fares very badly with respect to most of the other socio-economic indicators of development.

5. Madhubani District at a Glance

Madhubani District is one of the thirty-eight districts of Bihar State, India. Bound on the north by a hill region of Nepal and extending to the border of its parent district Darbhanga in the south, Sitamarhi in the west and Supaul in the east. Madhubani has five sub-divisions namely Madhubani, Jaynagar, Benipatti, Jhanjharpur and Phul Paraas and 20 community development blocks.
Madhubani Administrative Units
- No. of Sub-Divisions 52
- No. of Blocks 213
- No. of Circles 204
- No. of Panchayat 3995
- No. of Villages 11116
- No. of Police Stations 187
- No. of Assisting Police Station 138
- No. of Outposts 59
- No. of Town Outposts 410
- No. of Jail 211
- No. of MP Constituencies 212
- No. of MLA Constituencies 1113
- No. of Zila Parishad Members 5614
- No. of Panchayat Samiti Members 55515
- No. of Gram Panchayat Members 5523

Demographics: The district has a total population of 3575281; out of which urban population is 3.5 per cent. Its population growth rate over the decade 2001-2011 was 25.19 per cent. Madhubani has a sex ratio of 925 females / 1000 males, and a literacy rate of 60.9 per cent.

Madhubani fairly represent the centre of the territory once known as Mithila and the district has maintained a distinct individuality of its own. Prior to independence of India this region belonged to Darbhanga Raj, the largest Zamindari (landlordship) of India. The district of Madhubani was carved out of the old Darbhanga district in the year 1972 as a result of reorganisation of the districts in the State. This was formerly the northern subdivision of Darbhanga district. It consists of 21 Development Blocks.

Geography and climate: It occupies a total area of 3501 sq km. It’s northern boundary touches Nepal, the southern to Darbhanga, western end has the district of Sitamarhi where as eastern by Supaul.
Madhubani town is the administrative headquarters of this district. The district is a part of Darbhanga Division and it occupies an area of 3501 km² and has a population of 3,570,651 (as of 2001). Main Rivers of the region are Kamla, Kareh, Balan, Bhutahi Balan, Gehuan, Supen, Trishula, Jeevachh, Koshi and Adhwara Group. Madhubani district is characterized by moderate and healthy climatic conditions, which includes three well marked seasons, namely a pleasant cold season; a hot, dry summer and the rainy season. The cold weather begins in November and continues up to February-March. During summers the westerly wind and storms blow which take the temperature to 42° C. Rains set in during the middle of June when the temperature begins to fall and humidity rises. This continues till the end of September or middle of October and the climate is not so hot. It gets more rain than its adjoining districts. The average rain in the district varies between 900 mm to 1300 mm. The district also gets some winter rains.

Economy: The predominant economic activities of the district include agriculture, makhana cultivation, fisheries, Mithila Painting, Sikki and Mouni, handicrafts and weaving. The exports include fish, handloom cloth, Makhana (fox nuts), mangoes, sugar-cane, litchi, paddy, and brass metal articles to various places. It imports - medicine, machine, fine clothes, shoes and cosmetic materials from other places. Madhubani has been an important centre for trade with Nepal for cotton, sugar, silk, betel nut and tobacco, since the latter part of the 19th century.

In 2006, the Ministry of Panchayati Raj declared Madhubani one of the country's 250 most backward districts (out of a total of 640). It is one of the 36 districts in Bihar currently receiving funds from the Backward Regions Grant Fund Programme (BRGF).

Prominent places of Religious, Historical, Archaeological and Tourist Interest
Madhubani has a number of places having tourist interest from religious, historical and archaeological point of view. Some of the prominent places are:

1. Saurath: A road side village on Madhubani-Jaynagar road where Somnath Mahadev temple is located. It is known for its annual Sabha of Maithili Brahmins for negotiating marriages. Many Panjikars who keep the genealogical records of the different families reside here.

2. Kapileswarthtan: A village situated nine kilometers from Madhubani district Head Quarter. The village is noted for its Shiva Temple, also known as Kapileswarthtan. Numerous devotees congregate at the temple every Monday and particularly in the month of Shravan. A large fair is also held on the occasion of Maha Shiva Ratri.

3. Uchaitha: This village in Benipatti block is noted for its temple of Bhagwati on the western bank of river Thumne. According to a legend, the renowned Sanskrit poet and dramatist Kalidas was blessed by Bhagwati at this place.

4. Bhawanipur: It is a large village situated 5 kms from the block headquarter of Pandaul. The temple of Ugaranath is located here. It is also associated with the famous poet, Vidyapati.
Madhubani is the cultural heart of Mithilanchal, the region where Maithili Bhasha or language is spoken. It is the birthplace of many famous authors and poets. It is also the home to Madhubani paintings.

6. Introduction to Mithila (Madhubani) Art and Painting

Historical context of Madhubani Painting

As expected of any ancient civilization, Bihar has a very rich tradition of folk art and craft which feature as an extremely rich tradition of artistry and innovation. The handicrafts of Bihar are appreciated all over the world because of their great aesthetic value and their adherence to tradition.

The exact time when Mithila art originated is not known. It is believed that during the time of the Ramayana, when King Janak ordered his kingdom to decorate the town for the wedding of his daughter, Sita, to Lord Rama. The ancient tradition of elaborate wall paintings or Bhitti-Chitra in Bihar played a major role in the emergence of this new art form. The original inspiration for Madhubani art emerged out of women's craving for religiousness and an intense desire to be one with God. With the belief that painting something divine would achieve that desire, women began to paint pictures of gods and goddesses with an interpretation so divine that captured the hearts of many.

Madhubani, which by one account means Forest of Honey, (‘Madhu’-honey, ‘Ban’-forest or woods) is a region in the northern part of Bihar. A region that has a distinct regional identity and language that reportedly spans 2500 years.

The women painters of Mithila lived in a closed society. It is locally believed that Madhubani painting tradition started when Raja Janak commissioned local artists to paint murals in his palace in preparations for the marriage of his daughter Sita to Lord Ram. The paintings were originally done on walls coated with mud and cow dung. The kohbar ghar or the nuptial chamber was the room in which the paintings were traditionally done. Originally the paintings depicted an assembly of symbolic images of the lotus plant, the bamboo grove, fishes, birds and snakes in union. These images represented fertility and proliferation of life. There used to be a tradition that the newly married bride and groom would spend three nights in the kohbar ghar without cohabiting. On the fourth night they would consummate the marriage surrounded with the colourful painting. The Mithila paintings were done only by women of the house, the village and the caste and only on occasion of marriages.

Mithila painting, as a domestic ritual activity, was unknown to the outside world until the massive Bihar earthquake of 1934 when the houses and walls tumbled down. Then British colonial officer in Madhubani District, William G. Archer, while inspecting the damage “discovered” the paintings on the newly exposed interior walls of Mithila homes. He was struck by reported similarities to the work of modern Western artists like Miro and Picasso. During the 1930s he took black and white photos of some
of these paintings, which today are the earliest images of the art. He also wrote about the painting in a 1949 article in ‘Marg’ an Indian Art Journal.

The drought from 1966 to 1968 crippled the agricultural economy of the region. As part of a larger initiative to bring economic relief to the region, Ms. Pupul Jayakar, the then Director of the All India Handicrafts Board, sent the Bombay based artist Mr. Bhaskar Kulkarni to Mithila to encourage women there to replicate their mural paintings on paper which, to facilitate sales, as a source of income to ensure survival.

The contribution of foreign scholars in promoting the art form internationally has also been immense. Yves Vequad, a French novelist and journalist, in the early 1970s wrote a book on the basis of his research on Mithila painting and produced a film ‘The Women Painters of Mithila’. The German anthropologist film-maker and social activist Erika Moser persuaded the impoverished Dusadh Dalit community to paint as well. The result was the Dalit captured their oral history (such as the adventures of Raja Salhesh, and depictions of their primary deity, Rahu) — typified by bold compositions and figures based on traditional tattoo patterns called Goidna locally. This added another distinctive new style to the region’s flourishing art scene.

With financial support of Moser and Raymond Lee Owens (a Fulbright Scholar then), along with land in Jitbarpur donated by Anthropologist Erika Moser likes of Dr. Gauri Mishra spearheaded the setting up of the Master Craftsmen Association of Mithila in 1977. This association was very active during the life time of Owens working in tandem with Ethnic Arts Foundation a non-profit 501(c) 3 of USA. Master Craftsmen Association is reported to have later merged with SEWA Mithila which unlike its namesake in Ahemadabad is registered under Society’s Act and not under the Trade Union Act. It endeavours to uphold similar mission of providing the artists of the region with a regular source of income through exhibitions, and sales to collectors and art galleries. Ford Foundation has a long history of association with Madhubani painting. Ms. Viji Srinivasan, then a programme officer with Ford Foundation, and who later set up an NGO Adithi headquartered in Bihar and worked on women’s issues including livelihood through handicrafts too played a role in nurturing the cluster. Since the 1990s, Japan has also shown a keen interest in Madhubani paintings, mainly because of the initiatives of Tokyo Hasegawa, who set up the Mithila Museum in Tokamachi, where around 850 Madhubani paintings are exhibited on a regular basis.

7. MSME cluster of Jitbarpur

Mithila painting has been a domestic ritual activity in Jitbarpur village which was unknown to the outside world until the massive Bihar earthquake of 1934. The Jitbarpur women were painting on the walls of their huts and this art form. Traditionally these paintings were passed down over generations from mother to daughter. In the year 1960-61 monsoon season, Bihar experienced serious draught resulting in wide spread scarcity of food and the government launched relief projects to help mainly illiterate and rural population. These projects varied according to the local customs and needs. Bihar government awarded Bombay based artist Bhaskar Kulkarni, erstwhile member of the Indian Handicrafts Federation, with a grant of Rs 50,000 to launch a relief enterprise.
Kulkarni travelled to various regions of Bihar including Jitbarpur, a village southeast of Madhubani district and observed wall relief made from mixtures of cow dung and mud depicting religious festivals and folklore. Recognizing the potential he encouraged their creators, the village women, to execute their designs on paper and provided the women with commercial colours, ink, brush and other art supplies. Kulkarni, whose atypical hippie-like appearance perhaps being the stumbling block only succeeded in initially cajoling a few Mahapatra Brahmin and Kayasth women to experiment with the new medium he proposed. They later transferred their images to cloth as well. Kulkarni displayed the initial paintings at the Government Industrial exhibition in New Delhi in 1962 where they were sold between Rs 5 and Rs 10. He organized the first exhibition of Maithili or Madhubani School of paintings at New Delhi in 1967. By early 1970s, the paintings had become widely known, and two of the artists — Ganga Devi and Sita Devi — were recognised as artists in their own rights both in India and abroad. Later, Dalit women were also persuaded to take up painting on paper under the drought relief programme.

The traditional artists were not adept at promotion of their work. They also lacked entrepreneurship. They did not capitalise on the commercial potential of these crafts for a long time. After independence, apart from Kulkarni, Shri Upendra Maharathi, a gifted artist originally hailing from Orissa, also worked extensively to revive and popularize arts and crafts of Bihar with support from the first Chief-minister of Bihar, Shri Krishna Sinha. The result was the formation of the Bihar State Cottage Industries and Handicrafts Board. This organization supported the artisans and sold their products through their own outlets. This art owes a huge debt to persons such as Pupul Jayakar, Bhaskar Kulkarni, Upendra Marathi, Raymond Lee Owens and Lalit Narayan Mishra etc., who worked to popularize it, both in the country and abroad.
The success of Ganga Devi and Sita Devi further encouraged other local women to try their hand at this new art form. So it was that outstanding painters were discovered and Mithila folk paintings came to be popularly known as Madhubani paintings. Thus Jitbarpur was officially recognized in 1970, when the President of India gave an award to Jagdamba Devi, the first recipient from Jitbarpur. Other painters also were similarly decorated later; Mahasundari Devi, Sita Devi, Ookha Devi, Godavari Dutt, Bua Devi were also given this national award.

The distinct but overlap of styles of art was then practiced by the women from two distinct castes- the upper and the scheduled castes in Jitbarpur. The religious form was produced by Brahmin and few of the other upper castes and the ‘secular’ forms drawn from daily life were depicted by the Harijan women. Both styles used religious motifs, folklore images and the flat patterns of vibrant colour. This art of the Jitbarpur women since then is known as Madhubani art because Jitbarpur village is proximate to Madhubani town.

Jitbarpur is a sleepy village with latitude-26.34 and longitude-86.07 has approximate population of 8000-9000 persons. Jitbarpur is located near the northern border of Nepalese Himalayas which forms border between India and Nepal. The lanes and bi-lanes are narrow flanked by both mud and now few concrete dwellings. Jitbarpur is one of the 79 villages of Madhubani Tehsil and block of Madhubani district headquarter.
is one of the five villages of Najirpur Panchayat namely Jitbarpur, Kanail, Najirpur, Srichandrapur, and Baharban.

Some of the other prominent Madhubani painting clusters other than Jitbarpur are Ranti, Rashidpur, Simri, Rayam, Bhachhi, Samalia etc. Jitbarpur is about 4 kms from Madhubani district headquarter. It is estimated there are about 400 houses consisting of 10 prominent castes residing in three localities (tola), namely Dakshin Bari Tola, Mahapatra Tola and Pichwari Paswan Tola. The key castes residing in Jitbarpur are Ram, Paswan, Brahmin, Das (Kayasth), Rai, Yadav, Kumhar, Thakur, Mandal and Mahapatra. It was mentioned, from the 400 houses of Jitbarpur, about 250 houses have members making Madhubani paintings and about 90 houses have trained and skill hands.

A broad caste wise break-up of Madhubani artists: Mahapatra- 20 per cent, Paswan 20 per cent, Kayasth 20 per cent, Ram 20 per cent and others constitute 30 per cent

7.1 Caste Influence in Madhubani Painting
Belonging to no orthodox or conventional school of art, Madhubani paintings stand out for their raw originality. The women of the region had neither education nor formal training in painting. The art form was handed down from one generation to the next. In the process, there have been changes and embellishments, but the basic style has remained largely unaltered.

The differences between the works of Brahmin and Kayasth women and women of lower castes were apparent. "The Harijan Madhubani paintings appeared simpler and less sophisticated. They were closer to the Geru tradition of painting, with emphasis on volume and depth rather than ornamentation, whereas the Brahmins and the Kayasth stuck to mythological and religious themes. The Scheduled Caste artists allowed themselves greater freedom of expression by depicting day-to-day life with ‘secular’ motifs. Yamuna Devi belonged to the Chamar community and made a portrait of a Chamar disposing the carcass of a cow which is a famous example of this."
The Harijan paintings broadly come under two styles - *Gobar*, or cowdung - painting, and *Goidana*, or *tattoo* painting. The former is attributed to Chamar artists and the latter to the artists of the Dusadh community. These two communities, unlike other schedule castes of the region, took up professional painting and evolved their own unique style of painting. The artists from these communities incorporated their own mythologies into their works. For example, Salhesa is an important divinity in the Dusadh community. This god of strength and his legends feature prominently in the works of Dusadh artists.

Kulkarni encouraged a Dalit lady Yamuna Devi, who at that point of time used to make mud frescos, and encouraged her to experiment on coated paper. She would paint using Holi colours, a tradition earlier used exclusively by the Brahmins and the Kayasth. Her mud paintings exhibited in Japan won her wide appreciation and she became the first Scheduled Caste woman to gain recognition for her Madhubani style. Gradually more dalits began working on paper.

An interesting outcome of commercialization was the emergence of different styles of painting, which can be broadly categorised as *Geru, Bharni, Kachni, Tantric, Gobar, and Goidana*. The most popular among them are the *Bharni* and *Kachni* styles. The former came from Jitbarpur and the
latter from Ranti. The Bharni style is identified by the use of vibrant colours and minimal use of lines, while beautiful patterns through the intricate use of lines mark the Kachni style. Most of the early paintings were in the Geru style, which is very close to the folk art tradition. Lack of ornamentation and a very prominent black line were the identifying features of this style.

8. Need Assessment Interactive Survey

8.1 Process adopted in conducting the Interactive Survey
The office of Upendra Maharathi Shilpa Anusandhan Sansthan, Patna provided a list of MSME units engaged in Madhubani painting located in Jitbarpur cluster of Madhubani district.

After visiting the cluster it was found, the list as provided included names of different members of the same family each indicated as different MSME owner, few names and associated details were repeated, while names of several artisans actually residing in the cluster and practising the art did not figure in the list.

After consultation with the local DC(H) office and members from Jitbarpur clusters, 20 units were finally selected for a realistic and a fair sample representation considering age, gender, caste, experience, location (tolo), awardees, product range, painting styles, economic status etc.

All the units of Jitbarpur are unregistered and the artists make Madhubani paintings working in their homes. In some units only one member is solely responsible for the entire production process from start to finish and in some cases their family members assist him or her at different stages. Most of the issues are common across the cluster which has been mentioned in detail in the ‘collective core issues chapter’ after the interactive sample survey.
9. Findings from survey 20 MSMEs including issues and suggestions
Contact Person, address of unit and contact details

Gauri Shankar Lal Das, Age 51
Dakshin Bari Tola, Jitbarpur,
Madhubani 847211
Contact number: 9931483027, 9631316299

Family members & Output capability
1. Malti Devi, wife age 48, occasionally supports if there is client order
2. Dhiraj Kumar Das, son age 30, a graduate, married and now working as accounts staff with a private company dealing with tractors in Noida’ earning Rs 10,000 per month. Not involved or supporting the unit.
3. Neeraj Kumar Das, around 28 years of age, a graduate honours, unmarried and working as accounts staff in Delhi earning Rs 8,000 per month. Not involved or supporting the unit.
4. Pankaj Kumar Das, son age 26, doing his third year graduation, unmarried and supports his father Gauri Shankar Lal Das to market products and participate in exhibitions. Apart from this he is also engaged as a local agent for Bajaj Alliance and National Pension scheme in Madhubani
5. Kalpana Kumari, daughter age 28, recently married in January 2013 now stays in Gurgaon. Her husband earns Rs 20,000 per month. She does not paint.

Gauri Shankar Lal’s wife Malti Devi does not make paintings but assists her husband occasionally whenever required. His second son Neeraj although is very interested in Madhubani painting and can also paint well but since there is no regular income has moved to Delhi to find a fulltime employment. He is willing to return to Jitbarpur if there is regular painting work and an assured income. Gauri Shankkar’s third son Pankaj can also paint but seems more interested to market Madhubani products of his father and other units.

Product range

Gauri Shankar paints on hand paper only since the resource investment needed is much less as compared to Tassar fabric. In Tassar, the capital invested is blocked till the product gets sold. One Tassar saree will cost the painter between Rs 1800 to Rs 5000 whereas he can make five paintings on handmade paper investing Rs 350 on handmade paper and ser of colours. Gauri Shankar will earn the same amount in same duration on handmade paper hence there is no difference in the margin of earning on Tassar
Gauri Shankar works on smaller sizes of handmade paper as the time investment needed to finish the work is less compared to large size. The small size paintings sell faster and immediate cash returns are good. He paint in four sizes but makes painting in one size in a month. The production capacity of each size per month and the selling price is mentioned below:

1. A painting of 1/32 of 22x30 inch size, he charges not less than Rs 100 selling it from home and makes about 65-80 pieces per month.
2. A painting of 1/16 of 22x30 inch size, he charges minimum Rs 200 per piece from home and makes 30-40 pieces a month.
3. A painting of 11 x 15 inch size half of 22x30 inch, he charges not less than Rs 750 and completes 10-15 pieces in a month
4. A painting of 22 x 30 inch size, (only if he takes it up) can complete 3-4 pieces in a month. He charges Rs 1000 to 1500 from local buyers and Rs 2500 to 3500 from foreign customers. But as mentioned earlier, this size does not sell regularly in the desired selling price.

**Daily work schedule**
- First shift: 5-10 am (5 hours)
- Break: 10 am-4 pm (6 hours)
• Second shift: 4-10 pm (6 hours)

Gauri Shankar pays Rs 15 (Rs 5 per unit) per night for hiring three units of electricity that provides power supply between 6-10 pm. In the night Gauri Shankar usually does the drawing with nib and avoids colour work. Each day he works for 8-10 hours which reduces during summer and monsoon months.

**Yearly schedule**
October to March is the peak season for Madhubani paintings. Gauri Shankar starts working from August onwards and continues till May-June. During summer and monsoon months between May to August the productivity is affected due to heat, high moisture and humidity and water seepages.

**Market**
Few buyers come to Gauri Shankar’s unit to purchase paintings directly. Gauri Shankar offers some discount on his products only if he finds the buyer is a genuine customer and not trade intermediaries. For instance a painting of 11 x 15 inch size if a genuine customer is interested to buy but cannot afford, Gauri Shankar is willing to reduce the price from Rs 1000 to Rs 750 or even lower to Rs 500.

His younger son Pankaj Kumar Das handles the market interface and helps Gauri Shankar to sell the products in different cities and major metros. He participates in craft melas, exhibitions and buyers meet. On the day of interactive survey, Pankaj was in RK Mission Belur (West Bengal) for a week long sale. He had carried paintings worth Rs 1.5 lakh and collected additional paintings worth Rs. one lakh from other painters. However, Gauri Shankar had informed that the sales were extremely poor till the fourth day.

**Turn Over:**
Daily average income Rs 250-300, monthly Rs 15,000 to 18,000 for the months the art is practiced. Annual turnover is Rs 1.80, 00 to 2, 00,000 (Rs 2 lakhs)

**Infrastructure and tools set up:**
Gauri Shankar works independently from his home based unit, seated on a table and chair and also on a low height table of 3.5 x 2 feet.

**Key Issues and suggestions:**
1. Good traditional skill base with distinct style;
2. 80 percent of the work is in same product category.
3. There is stagnation in market demand on handmade paintings when same size and look alike paintings are available in bulk from different sources. Design inputs on novelty and an innovation from market perspective is required.
4. Scope of product diversification to develop new range of value added functional products which could be different from other units. New samples may take some time to establish but will attract the market.
5. Need for design development using Madhubani painting style using simple motifs retaining the traditional identity.
6. Exploring paintings on other mix materials to develop life style products, ornaments, gift items using materials such as Lac, sun mica, papier-mâché, wood. Reproducing art work on sheet metal (etching), natural fibres etc can be explored

7. A painter does not get the required market rate and most of the profit margin is gained by the trade intermediates hence direct market opportunities like ‘buyer-seller meet’ for painters is necessary.

8. Needs some inputs on finishing and coating of products.

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**Brinda Devi, Age 40**  
Dakshin bari Tola, Jitbarpur, Madhubani 847211  
Contact number: 7739329940, 7739904777

**Year of set up**  
This is an unregistered proprietary unit owned by Brinda Devi and is being operated since last 30 years. It was originally residence of national awardee late Yamuna Devi. Brinda Devi has been painting before her marriage when she was 12 years old.

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Brinda Devi’s mother-in-law late Yamuna Devi, a state awardee (1984) and national awardee (1997) was the first Harijan woman Madhubani artist from the state. Her father-in-law late Ramji Ram was also awarded by the state in 1985. However Yamuna Devi’s two sons are not involved in painting. Other than Brinda Devi no other family member in this unit are engaged directly with Madhubani paintings. Brinda Devi is occasionally supported by her daughters and sons if she needs additional help. She sells her paintings in her own name.

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**Family members & Output capability**  
Brinda Devi’s family consists of seven members, two sons and three daughters. Kishore Ram, Brinda devi’s husband works as daily wage mason in Madhubani. Even during peak sales season of Madhubani painting between October to April he continues to work as mason work for 10-18 days a month earning Rs 350 per day. Brinda Devi says - it is difficult to maintain family expense by just selling paintings when it does not assure regular income. Her husband’s elder brother Shyam Kishore also works as daily wage worker. Brinda Devi works all 12 months for 3-4 hours daily between 12-4 pm after completing her household chores. On an average she makes 40-50 full size (22x30 inches) finished paintings in a year.
Production details of Madhubani painting

Brinda Devi makes paintings on handmade paper of 22 x 30 inch sizes and one painting takes 10-14 days to complete i.e. 45-55 hours (roughly 6 full days). Occasionally she also makes paintings on 11 x 15 inch (5-7 days) and 11 x 11 inch (2-3 days time).

Cost break-up

- Cost of one full 22 x 30 inch handmade paper: Rs 25
- Cost of Fabric colour bottle: Rs 108 (Rs 18 per 15 mg bottle of 6 set) She can roughly complete two large size paintings in six set of fabric colour bottles
- Two brushes: Rs 30 (Rs 15 x 2) brush no 2 and 4
- Three nibs for sketching and line work: Rs 15 (Rs 5 each)
- Nib holder: Rs 15

1. Design Motifs: Brinda Devi mostly paints religious narratives on Gods and Goddesses such as Radha Krishna, Ganesha, Laxmi, Sun, Arpan apart from making figurative representation of animals and birds such as dead cow, tortoise, snake, peacock, tree etc on large size paper with all hope her paintings will sell.

2. Market: Brinda Devi has fixed selling price of her large size painting at Rs 3500 since last 2-3 years but these do not sell as regularly today. Since last one year there are no assured and regular sales from direct customers from home or even orders for her products. She has to depend on some of the local middle men or promoters who visit her once in 2-3 months. They select and buy paintings directly from her for Rs 500 each or even less if she is in urgent need for money. Brinda Devi is able...
to sell 3-5 of her paintings in span of 2-3 months and earns between Rs 1500-3000. If Brinda Devi quotes more than Rs 500 for her paintings she is paid a token advance and not the full amount, hence she prefers to lower the selling price to at least get the full amount in cash. It is a dilemma for her to either demand more for her paintings but be prepared to follow-up for 3-4 months without the guarantee she can recover the full amount.

3. **Market events:** Till few years back Brinda Devi received invitation to participate in craft melas and events all around India. But since last 3-4 years when the organisers withdrew Travelling Allowance and Daily Allowance (TA and DA) support to craftsperson she has stopped going. She cannot afford self sponsored trips, it is expensive and also the proportion of sales in these events has gradually reduced due to stiff competition. Today number of painters have also increased when the office of DC (H) have initiated issuing ID cards to more than 25,000 artisans in Madhubani itself. She recalled her last trip was to Guwahati three years back where she could not sell much and returned spending from her own savings.

These days very few of the painters from Jitbarpur participate in craft melas cum sales between October to March. When they do, they carry few of her selected paintings. Brinda Devi fixes her selling price of large size 22 x30 inch paintings for Rs 5000. But usually this arrangement does not guarantee even 50 percent of sales. In the present situation, there is no other alternative for her to establish direct interface with the market, hence has to remain dependent on others.

4. **Few irregular orders:** However there are some satisfying moments in her gloomy situation. Three months back an exporter had invited her for two months in Ahmedabad to make paintings. The cost of travel, stay and food expenses was taken care and she and her elder son Prem Kumar together earned Rs 24,000 (Rs 6000 x 2 persons in 2 months).

5. **Bank loan:** Due to inadequate capital amount, two year back she had taken loan of Rs 25,000 from Punjab National Bank assuming she could sell her paintings but unfortunately due to poor sales till date she has not been able to repay the full loan amount.

**Turn Over:**
Average monthly income Rs 3000 to 7,000 and annual turnover is Rs 45,000 to 50,000 (last year)

**Key Issues and suggestions:**
- Limited range of products with contemporary themes on Madhubani motifs. Most traditional skilled painters like Brinda Devi are making paintings with similar themes except individual styles differ.
- There are no direct market interface and feedback as a result there is distress selling and exploitation by the middle-men.
- The painting sales are uneven and without assured margin to the painter. Need for additional training to diversify more value added products with mix material so that the finished products move fast in the market with reasonable margin of profit for the painter.
• Paintings are priced much higher than the expected market price. Not all the painters can fetch good selling price except for few established names. Need inputs on finishing, grading and reasonable costing of products.

• Lack of proper working space and luminosity. The painter has to rearrange her working space inside the dwelling most often not sufficiently illuminated after completing her daily household work.

• Lack of proper storage facility of papers, tools, colours, finished paintings etc

• There is lack of communication among the painters and no collective forum as a result their vulnerability is exploited by the trade intermediates. Formation of painter’s group ‘Shilpi-Sangha’ will be useful to negotiate better price.

• Brinda Devi proposed for a single window system managed and supported by an external agency for a year. This will help to collect paintings locally from each unit, grade, fix appropriate selling price and engage direct market interface.

• Jitbarpur has no electricity hence it affects the production for 4-5 months especially during peak summer and monsoon months between April to September.

Nirmala Devi, Age 55  
Dakshin bari Tola, Jitbarpur,  
Madhubani 847211  
Contact number: 7631350210

Year of setup  
Nirmala Devi was trained by late Jagdamba Devi, first national and Padmashri awardee from Jitbarpur cluster about 27 years back in Madhubani painting. Since then she has been painting on her own.

Family members & Output capability  
Nirmala Devi has a family of four members. Her husband Narayan Lal Das aged 60 years does not paint and works in the local court earning Rs 3000 per month. Son, Arun Kumar Lal Das 30 years old is employed with a private motor cycle show room in Madhubani earning Rs 5000 per month and does not paint. Nirmala Devi’s daughter-in law, Rita Devi is a private school teacher and earns Rs 4500 per month as salary and she, if time permits helps Nirmal Devi if there is big order to be delivered in a given time.

Production details  
Daily work schedule: Nirmal Devi’s working schedule is for 3-4 hours every day between 12-4 pm. If on days there is electricity in the night she works additional 2 hours between 8-10 pm.
Since last 2-3 years Nirmala Devi has stopped doing Madhubani paintings on handmade paper as it does not give her regular income. She works for few local clients in Madhubani who place regular orders to paint on Tassar silk fabric - sarees, dupatta, salwar suits, cushion covers, wall hangings etc. The local clients provide her regular flow of work every month. They are trade intermediaries investing capital amount to procure bulk Tassar fabric, gets Madhubani motifs painted by artists like Nirmala Devi and market the finished products at a premium price in national market or to esteemed urban clientele.

**Design motifs:** The local client does not give Nirmal Devi any design brief on what exactly to draw and paint when she accepts the order. Nirmala Devi has all freedom to plan and execute her paintings on the fabric as per her own creative imagination. She understands a good quality Tassar sarees are expensive which range between Rs 3000 to 5000, therefore it has good demand during marriage seasons. She picks up design motifs accordingly which will depict the traditional Madhubani style. She paints *Doli ka har*, Krishna surrounded by *Sakhis*, peacock, fishes, few motifs from *Kohbar*, flowers, petals, leaf etc. She first sketches the motifs on the *anchal*, borders and *butis* directly on Tassar fabric with nib and synthetic fabric colour solution, then details it with line work and filling colour with medium.

Nirmala Devi takes 7-8 days (32-40 hours) to complete one Tassar saree. She earns Rs 800 for four full days of work. The payment is made within 3-4 times after delivery of the final finished product.

For Tassar dupatta, Nirmala Devi takes 2-3 days time to complete and earns Rs 300 per piece. In a month she complete either 3 sarees or 6 dupattas and earn between Rs 3000-4000 per month.

**Market events:** After the government stopped providing TA & DA directly to craft persons to attend in craft *mela* since then Nirmala Devi has also stopped participating in outstation events. She does not find it cost effective when sales have reduced. These events are now attended mostly by middle men claiming to be Madhubani painters, now that most have got Identity cards issued by DC(H) even though they do not paint. They instead take active interest carrying paintings from other painters at much lower price and present/sell it as their work at much higher margin of profit. Hence, Nirmala Devi has stopped painting and also does not send her products with anyone.

Yet she gets invitations to participate from private buyers. Last year, during Dusshera, 11 women artists from Jitbarpur cluster were invited for a month to make a large wall painting in Madhubani. All expenses were taken care and the women painters were paid Rs 5000 each. Nirmala did not go as such events do not offer her either creative satisfaction or opportunity to earn more than what she can earn from home.

**Turn Over:**
Average monthly income Rs 3000 to 4,000 and annual turnover is Rs 40,000 to 50,000 (last year)
Key Issues and suggestions:

• Earlier government through the office of DC(H) and other agencies were supporting genuine craft artists directly with skill training, design development, organising and inviting artists to market events etc. Today the same government prefers to work and support artisans indirectly by involving NGOs and intermediaries. Many who claim to be Madhubani painters now have established NGOs claiming to benefit painters. The NGOs are provided huge funds by the government agencies to execute various cluster interventions and organise market events.

• It was mentioned; few of the NGOs divert funds meant for improving the status of artisans, use the needy and skilled painters as cheap wage workers and sell their products at a premium price. The profit earned is not shared among artisans. This has damaged the spirit and effort of genuine artisans.

• There is no assured margin for the hard work. A finished Tassar saree sells between Rs 6000 to 10,000 but the artist is paid meagre Rs 800 for 7-8 days of work. There is no direct market avenues and interface with the painters as a result traditional skilled painters like Nirmala Devi who may be getting regular flow of work but are used as skilled wage workers. They are largely under paid and exploited.

• Though quality of craftsmanship is good, but lack of novelty in the selection and placement of motifs used on Tassar fabric. Motifs are heavy and randomly placed and look heavy. Variations required with Design diversification on motifs.

• Choice and range of colours need to be introduced

• Need for increase network of direct buyers and reduce dependency on middle men.

• Training for the craftswomen in more variety of techniques and skills showcasing Madhubani samples on Tassar fabric on E-market portals, websites etc.

• Need inputs on finishing, grading and reasonable costing of products.

• There is lack of communication among the cluster units and no collective forum

Leela Devi, Age 48
Dakshin bari Tola, Jitbarpur,
Madhubani 847211
Contact number: 9905421836

Year the unit was setup
This is an unregistered proprietary unit and owned by Leela Devi. She has been painting since the age of 8 and continued even after her marriage. Leela Devi has been regularly painting on both handmade and Tassar silk fabric.

Family members & Output capability
Leela Devi has a family of eight members. Her husband Lalan Mandal age 51 years is a state government employee presently posted in Aurangabad district in land registration department. She has two sons and four daughters:

1. Rajiv Mandal age 20, perusing his BCA in Bhopal, does not paint
2. Suman Mandal age 19, studying in third year BSc from Madhubani, helps her mother
3. Usha Devi, age 28 now married and stays in Mumbai, does not paint
4. Mamta Devi, age 27, married stays in Madhubani district, paints occasionally
5. Putul Devi, age 25 is married, paints occasionally
6. Reena Kumari, age 21 has completed her BA and will start her post graduation, helps her mother

Production details
Leela Devi devotes 2-3 hours daily. She cannot participate in outstation craft melas since her husband is posted outside and she has to manage her home alone. One daughter and one son assist when required to complete paintings. She makes painting on handmade paper and also makes Tassar wall hangings.

A. Production details of Tassar silk wall hanging
She made three Tassar wall hanging paintings six months back.
Cost of 2 meter Tassar fabric:  Rs 700 (Rs 700 x 3 pieces)
Cost of fabric colour and tools:  Rs 500
Leela Devi took 2 to 2.5 months working daily for 3 hours to complete three wall hangings
(3 hours daily x 75 days- 225 work hours)

Leela sold one wall hanging for Rs 20,000 through one of her known contact in Kolkata. The second piece she sold to one Indian buyer who had come to her unit for Rs 8000. The third sample is still with her unsold since last six months.

B. Paintings on Handmade paper

She makes both black and white line drawings and coloured Goidna paintings on handmade paper with cow dung coat. The black and white paintings are in demand by Indian buyers and foreigners prefer colour and Goidna paintings on handmade paper.
Leela Devi uses both religious themes as painting narratives on Gods- Ganesh, Krishna, Laxmi, Budha etc. She also uses combination of various animal and birds such as elephant, horses, peacock, cow, tiger, snake, tortoise, deer, fish etc.

Leela Devi paints 4-5 pieces of 22 x 30 inch size every month investing 3-4 hours daily. In a year she completes 60-70 final finished large size paintings.

**Market linkage**
Since last two years both Indian and foreign buyers rarely come in contact with her hence she does get an update of market trend, preference and price customers are willing to pay.

Leela Devi is not able to go to craft melas due to her domestic responsibilities. Hence she is largely dependent on 4-5 painters from the cluster who go on regular basis between October to March. Last year they carried about 15-20 of her large size paintings made on handmade and could sell 6-8 pieces for Rs 750 to Rs 1000 each. Earlier foreigners especially Japanese and buyers from Indian metros used to come to her unit. If they liked a particular painting she sold her large size painting for Rs 2000 to 5000.

**Key Issues and suggestions:**

- All tools, materials are scattered and no proper place of storage for Madhubani related work as it is newly constructed house.
- Proper storage of paintings is a problem; all are rolled in one bundle.
- Leela Devi needs loan as working capital of Rs 30,000 to 50,000 to make Tassar based products and large size handmade paintings. But due to market unpredictability she is not able to pool in the courage to apply for bank loan.
- The Dak bunglow in Jitbarpur was constructed with the initiative of Mr. Bhaskar Kulkarni. In the same premise a collection, display cum sales point can be initiated by the government for the benefit of needy painters of Jitbarpur. The painters are free to bring their finished products which
can be graded, priced and displayed for sale or orders. This will be one point single window display of Madhubani paintings for all visitors interested to purchase paintings in Jitbarpur. It will provide a level playing opportunity to all the artists to showcase their talent.

- A team of designers can visit for few hours every month to undertake the third party evaluation to grade the paintings on specific parameters such as finish, theme, and techniques used etc.
- Each member painters will have their own bank accounts and the total sale amount can be directly credited in their account on monthly basis.

Putul Kumari, Age 22
Dakshin bari Tola, Jitbarpur,
Madhubani 847211
Cell: 9199523237

Year the unit was setup
Putul Kumari has been making paintings since the age of 12. She is daughter of Vidya Nand Jha age 50 and Sunita Jha age 45. She got married in 2006 and has a four year old daughter. Three years back her husband deserted her and she returned to her parents place. Now she is engaged in a legal battle since last two years.

Production details & Output capability
Her mother Sunita Jha helps her in her work. After returning back to her parents place in 2006, Putul makes paintings in large size. In a month she has the capacity to make 4-5 paintings of 22 x30 inch size. Since last six months she has not been able to make any paintings as none got sold or when sold she was not paid.
Four years back she made six large size paintings of 22 x 30 inch. Putul waited for 4-5 months thinking these paintings will find some good buyers to earn Rs 1500-2000 selling each of them. But when none of her six paintings got sold she approached another senior painter from Jitbarpur requesting him to help sell her paintings. She needed money urgently for her daughter’s education and for her household expenses. The painter sold her six paintings but did not pay her the money immediately. After continued follow-up finally Putul was paid Rs 3000 for the six paintings after six months.

Similarly two painters from Jitbarpur had agreed to sell nine of her paintings but till date she has not received any payment from them. She alleges the painter had collected 5 of her paintings about 1.5 years back. He had assured her to pay minimum Rs 8000 for five pieces. She further alleges another senior painter had taken four paintings five months back and assured her minimum Rs 4000. Both have not reverted back till date and returned her unsold paintings nor have paid the assured amount as agreed. She is relentlessly following up alone on the payments with no support from anyone.

Key Issues and suggestions:
1. Workmanship is good but all the paintings are similar to others. There is not much thought on novelty of themes to have some distinct identity from market perspective.
2. Even if distinct designs are thought up, the chance of the successful ones being quickly replicated by other painters is very high. So this requires continuous innovation, at least for the
higher priced items but these also sell more slowly, blocking capital.  

3. Require working capital to develop and diversify with more value added sample products which can be different compared to other producers.

4. Needs design training on selection of motifs, colour matching to expand the range of shades.

5. Necessary inputs on finishing, grading and reasonable costing of products.

6. There are no direct market avenues for single women painters like Putul. Their vulnerability is heavily exploited by all including fellow painters and middlemen. Interventions like formation of painter’s group will be useful to create an avenue for direct contact with buyers and also negotiate better price. Instituting a website as well as E commerce site for promotion of sample products made by women painters will be step ahead. But ensuring that these forums continue to work equitably and do not cater to the more active of the painters will be a challenge.

7. There is no collective forum to communicate, share grievances to fellow painters, protected from exploitation and also mechanisms to mitigate.

8. If a forum is facilitated, it may first need to resolve disputes between painters – where another painter carried paintings of another but did not return unsold paintings or pay the agreed price. Side stepping the prior issue may be an approach, but the unresolved disputes festering below the surface could flare up at any point.

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**Krishna Kant Jha Age 52**  
Mahaputra Tola, Jitbarpur,  
Madhubani 847211  
Contact number: 9931483027

**Family members & Output capability**  
Krishna Kant Jha is son of Smt. Bhagwati Devi age 72 years who is an expert in Geru painting and father late Nagendra Jha. Due to old age, Bhagwati Devi has left painting work. Krishna Kant has continued the legacy and started painting since 1977. He is supported by his wife Asha Devi age 47 and his younger brother Magnu Jha age 30 years who is also married. Magnu’s wife Sangita Jha does not paint. Krishna Kant Jha and wife Asha Devi has a son aged seven years named Purosh ttam Kumar studying in class 4.

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**Daily work schedule**  
First shift: 7 am to 12 pm (5 hours)  
Break: 12-4 pm (4 hours)  
Second shift: 4-6 pm (2 hours)  
Krishna Kant Jha works daily not more than six hours during summer and eight hours in winters

**Production details**  
Krishna Kant Jha works on large size handmade papers. He finds it difficult to work on smaller sizes because the designs and motifs require more intensive involvement to make fine intricate details.

**Design motifs:** Although Krishna Kant can paint most of the
contemporary themes but he enjoys and specialises depicting narratives from Ramayana and Mahabharata such as Radha Krishna, Ram & Sita, Draupadi Cheer Haran, Hanuman, Lanka Naresh vadh etc. Even if he paints the same theme again it will always have a different style, originality and representation. His paintings have his own distinct signature and if a buyer understands the finer visual depictions will prefer to own his paintings.

He holds, a Madhubani painter should have a sound knowledge about the mythological epics from which the visual narratives flow. S/he will then represent it in his own set of skills, techniques and imagination. Krishna Kant shares earlier not all castes in Jitbarpur made the same themes in Madhubani painting and therefore each representation by an individual artist had a distinct identity. For instance the Ram’s (Harijans) mostly represented Radha-Shailesh in their best styles or Paswans specialised in Goidna but were not comfortable with Ramayana, Mahabharata depictions which the Brahmins could do even with just black and white paintings. However today with time all castes groups make paintings on all themes and it is difficult to identify a particular caste community by viewing a Madhubani painting. Lot of painters are also there who just copy from others and entirely lack originality.
**Production details:**
Krishna Kant completes one 22 x 30 inch painting in 7 days or 32 pieces of 1/16 of 22 x 30 inch size in 7 days time with involvement of two people. In a month he completes 4-5 and in a year he is able to make about 60 final finished 22x30 inch size painting.

**Market:** Krishna Kant sells his paintings for Rs 2500. From his collection of paintings he is able to sell about 30-40 paintings in a year mostly during winter months between October to March. A few he is also able to sell from his home occasionally when buyers visit his unit. From home he sells his paintings between Rs 1000-1500. Krishna Kant’s average annual earning is between Rs 75,000 to Rs 1,00,000

**Key Issues and suggestions:**
1. 10-12 years back there were few Madhubani painters. Krishna Kant like other painters would get an opportunity to sell his paintings in craft mela and exhibitions in other metros and cities. But in last five years things have deteriorated as more and more people now claim themselves as original Madhubani painters, while the average customer has little ability to gauge genuineness.

2. The office of the DC (Handicrafts) has reportedly aggravated the situation rather than solving this downward trend. DC(H) now officially recognises all painters and have issued everyone with ID cards. Hence there is no differentiation between true traditional painters, middle men and the painters who at best create duplicates of the works of the original painters because all carry ID cards. Further, all carry and sell paintings of others including traditional artisans. As a result the true and genuine artists have been severely affected. They have no direct market avenues.

3. Krishna Kant does not get the opportunity to go to craft melas and exhibitions. But for survival he has to depend upon painters whom he is acquainted with and trusts. They carry his paintings and sell.

**Bachho Devi, Aged 72**
Mahapatra Tola, Jitbarpur,
Madhubani 847211
Contact number: 8809776928

**Family members & Output capability**
Bachho Devi has been painting since 1965 when Mr Bhaskar Kulkarni visited Jitbarpur. This year she has been selected for state award and will be awarded in December 2013. Bhachho Devi will be given a cash award of Rs 22,000 and citation on Tamra Patra. Her husband Baidyanath Jha, aged 80 was the former sarpanch of Jitbarpur. She has two sons – elder son Devendra Jha age 45 and wife Hira Devi age 42 and second son Dhirendra Jha age 40 and his wife Munni Devi who does not paint. Dhirendra runs a NGO.
Production details
Bachho Devi makes large size paintings on handmade paper because she finds it tiring and strenuous to make small size. However she mentioned if there are specific orders for small size she is willing to work but will take more time. Earlier Bachho Devi’s husband Devendra helped Bhacho Devi in filling colours.

She takes six days to complete one 22 x 30 inch size painting. In a month she makes 4-5 final finished paintings. She takes two days to sketch with nib and black color working for 4-6 hours daily. Two days on line work and fills colours supported by 2-3 young girls under her supervision and one day for finishing. Bachho devi has herself trained many women in her village.

Turnover
She mentioned few NGOs who carry or buy her paintings for Rs 800-1000 and then sell them for Rs 2500-3500. In a year she is able to sell 30-40 final large size paintings earning not more than Rs 35,000-40,000 per annum.

Infrastructure and tools
Works at home, using normal tools and brushes and poster colours.
Key Issues and Suggestions:
1. Some artistes have specialised in a particular size this is based on various considerations - convenience of working on a bigger sheet (less strenuous on the eye or hand), faster sales (smaller pieces are more fast moving than bigger ones, the smaller ones are also bought by Indians), money required to be invested in materials (tussar requires most investment, followed by canvas and in absence of down payment by intermediary/person ordering executing pieces and holding them unsold is tougher).
2. For executing 35 large size paintings in a year about 180-200 work days have to be invested. This brings an income of Rs. 35000 per annum which works to an average of Rs. 175 – 200 per working day. The advantage being the work is home based. But the money does not accrue immediately and may be tied up in stock for months together. Further, this estimate does not include time required to purchase the requisite materials etc.
3. Studies on size, intricacy of the art work, and ergonomics of the work area may help to negotiate fair prices. Currently the chief consideration in pricing are size of the order (if there is one), amount being paid cash down, whether sold to intermediary or direct to customer etc.
4. Safe stocking of paintings is crucial – most artisans merely roll them up and keep. In a bigger piece, accidental spill or damage can destroy a week of effort. Pieces executed on paper and once damaged have few takers.
5. Traditional colouring agents are not much in vogue

Hira Devi, Age 42
Mahapatra Tola, Jitbarpur,
Madhubani 847211

Family members & Output capability
Hira Devi’s husband Devendra Jha, age 45, does not paint. Her 25 years old son Durgesh Kumar Jha, 25 also does not paint. After completing his intermediate Durgesh left his studies and got involved with marketing of Madhubani paintings. Hira Devi’s three daughters (Annapurna, age 28, Abhilasha age 24 and Bishakha age 21) are all married and settled in their marital homes
**Production details**

Hira Devi spends 3-4 hours daily and completes one 22 x 30 inch size in three days time. She is assisted by 2-3 young girls from the neighbourhood. Hira Devi completes the sketching with nib and black paint on handmade paper. The girls help her to complete line work and fill colours and she pays them Rs 20 per 22 x 30 size for support work. In a month she completes about 10 large size paintings and in a year she targets to paint between 120-130 large size paintings.

**Marketing details**

Once or twice a year Hira Devi goes to Delhi to sell her paintings. She has a tie-up with a Delhi based client named Smt Bharti Dayal who has won award from All India Fine Arts and Crafts for fifty years of art in independent India and the state Award for Kalamkari in Mithila painting. Her painting “Eternal Music” bagged the Millennium Art Competition from AIFAC for the year 2001. Bharti Dayal was also honoured with the *Vishist Bihari Samman* amid festivities to commemorate 100 year of Bihar.

Bharti Dayal purchases Hira Devi’s paintings at a fixed price of Rs 700 each. Ms Bharti Devi frames some of her paintings and sells them between Rs. 5000 - 20,000. Hira Devi mentioned that one of her painting which she purchased for Rs 700 last year was sold for Rs 46,000 to a foreign buyer.

Hira Devi’s son Durgesh also helps her to market her paintings. He travels and establishes contacts with potential buyers and also participates in craft melas with finished products of her mother and other painters. During the day of interactive survey Durgesh was in Baroda. He will return Jitbarpur and collect more paintings and visit Delhi to sell products in Dilli *Haat* from November onwards. During this period he will frame few of her mother’s paintings and try to sell them in Delhi for a price ranging between Rs 5000-10,000.

Hira Devi also sells her paintings from her own unit when some of the local buyers/promoters come to her place. However her selling price of large size 22x30 inch paintings is fixed irrespective of the time invested on each painting or depiction of theme. She may attempt to sell it on higher price but will not reduce it below Rs 700.

**Turn Over:** Annual turnover is Rs 90,000 to Rs 1,40,000

**Infrastructure and tools set up:**

Hira Devi works at home. She mostly works on floor and at times uses a low height stool to paint.

**Key Issues and suggestions:**

1. More effort on the quantity than the quality and less novelty in painting. As a result paintings seem more repetitive and similar looking.
2. Product variations desired on both thematic and conceptual richness and also quality of detailing.
3. Design inputs on contemporary concepts, motif selection, colour matching, and finishing.
4. The driving factor is on number of paintings produced per day/month for an assured income. This speed and the helplessness affect the finer and visual quality of the paintings. But the fact remains Hira Devi is among the higher earning unit owners in the said cluster based on the sample interviewed in course of the study. But from a perspective of the creative art, trade intermediaries assuring buying of all products at much lower rates destroys creativity and originality. The paintings seem mass produced.
5. Need inputs on costing to negotiate better price based on the effort made and the uniqueness of a product.
Moti Devi, Age 45
Mahapatra Tola, Jitbarpur,
Madhubani 847211
Contact number: 9430835403

Family members & Output capability
Moti Devi’s husband Dharmendra Jha aged 50 runs a NGO and does not paint. Moti Devi’s three daughters are all married. Kalyani age 30 studied till I.Sc, Divyani, age 27 completed her I.Sc and Rupani, age 21, has done BA. Her son Purnendu age 18 has completed his Intermediate in Science and is now preparing for Pre-Medical Test in Kota, Rajasthan. So no other members in Moti Devi’s family paint and she works on her own.

Production and Market details
Moti Devi makes paintings mostly on handmade paper. She makes about 4-5 large size paintings in month working in her free time between 12-4 pm. She sells her paintings ranging between Rs 500-700 from home.

Moti Devi mentioned there are 10-15 promoters in Jitbarpur who visit units of interested painters once in 2-3 months to select and buy paintings. Moti Devi gives them 15-20 of her paintings and the minimum selling price is fixed at Rs 700. If the promoters select 10 paintings for Rs 700 they are not expected to return the unsold paintings as in the case of someone carrying for craft melas and exhibitions. The promoter sells her paintings more than Rs 700 and Moti Devi is not part of their profit margin. The only advantage with the promoters they pay ready cash on hand.

She does not participate in any craft melas and exhibitions since last 8-10 years once the organisers stopped paying TA & DA. Last year she had applied, there was a lottery for stall allotments for 15 days in Dilli Haat but Moti Devi did not get chance. So Moti Devi sends few of her paintings through other painters who get an opportunity to participate.

Turn Over:
Annual turnover is Rs 40,000 to Rs 75,000

Key Issues and suggestions:
1. There is an apparent link between size of painting and the profile of buyers
• 55 percent are buyers from the district and state buy 22 x 30 inch painting between Rs 500-700
• 35 percent are national buyers from all over India and buy a 22 x 30 inch size painting for not less than Rs 1000
• 10 percent of foreign buyers from Japan, Sri Lanka, France, Germany, USA buy a 22 x 30 inch painting between 2000-5000. 5-10 years back there were many foreign buyers who visited Jitbarpur regularly which has gradually reduced by 70 percent.

2. Genuine artisans are not visible in market events since they do not get an opportunity to participate in the exhibitions and craft sale events once the financial support in terms of TA & DA was withdrawn. They are compelled to either send their products through other painters participating or sell through trade intermediaries at much lower price. At least two women painters from the cluster should be provided TA & DA by the government to carry products of 15 units.
3. The male youth mostly wards of the traditional Madhubani painters are not interested in painting anymore. Some among them have become promoters and middle men, more interested to collect paintings from all sources and then sell at a premium price. In entire Madhubani district there are about 120 such young promoters and about 20-25 from Jitbarpur alone.

4. Painting units of women members need to be clustered under one ‘Shilpi-Sangha’ (forum). A local emporium may be established where the painters could keep and display their final finished products with their names and selling price tag. Moti Devi however feels the grading system may not work as many painters may not agree on the price fixed by someone else. Hence let the market factors decide on the selling price based on the quality of the product displayed by the painter. At least there will be level playing field for every painter.

5. In a parallel development, E-Marketing portals and websites can be developed to display the digitalised sample products of the members from the Shilpi-Sangha and encourage online orders with 50 percent advance payment. But providing internet catalogues would also make the creative part more accessible to competition and easier for others to ‘steal’. So a note needs to be provided, that the catalogue is only provided to give an insight into the intricacy of artwork and skill levels and that made to order Madhubani pieces with prices on request can also be negotiated.

6. Sitamarhi, Darbhanga, Madhubani till Janakpur in Nepal are important tourist destination since it is part of the Ramayana circuit route. Both Indian and foreign tourists from south Asia visit these historic places every year. The craft clusters in these tourist road map need to be linked, mapped and developed as craft-hubs. Within the clusters the individual units will display their sample products so that when both Indian or foreign tourist visit Jitbarpur they also get an opportunity to move around the individual units to see the painters working. Department of Tourism and Industries and prepare a joint guideline. Some loan amount can be provided to the individual units to develop sample products and display their work.

7. Today almost 80 percent of Jitbarpur painters have similar product range. Need for product diversification which can cater to the contemporary market. There is much scope to diversify products with Madhubani motifs on contemporary themes and also combination and application on different materials such as glass, metal sheets, sun mica, fabrics, papier-mâché, wood (pen stands), cotton and felt (ladies purses) ceramic, lack ornaments etc. For instance Raghurajpur cluster in Odisha (15 kms from Puri) where the artists make Patachitra products ranging between Rs 25 to Rs 5 lakhs. Each of artisan’s houses is mini emporium but each unit has their own distinct identity.

8. Due to lack of capital and assured market, the artist is not able to invest on developing new range of products.

9. 40 percent of the Jitbarpur artists are trained in eco-dyes, but only 1-2 percent actually use it that too only if there are specific orders. There is a growing demand for eco-dye products which need to be supported as well encouraged both amongst the artistes and also the prospective buyers in India so as to be persuaded to bear the additional cost.
Asha Devi, Age 42
Mahapatra Tola, Jitbarpur,
Madhubani 847211
Contact number: 8969396951

Family members & Output capability
Asha Devi is granddaughter-in-law of late Sita Devi who is considered legend in the field of Madhubani painting. Sita Devi expired in 2005 and she was the first women Shilpa Guru from Bihar. Sita Devi was awarded by the Bihar State in 1969, became a national awardee in 1975, Padmashri in 1981, Bihar Ratna Samman in 1984 and Shilpa Guru in 2004. Sita Devi trained sizable number of young artists including Asha Devi.

Asha Devi’s husband Madan Jha, aged 45, is employed with DC(H) Madhuni office as a cashier. He does not paint. She has four daughters and two sons - two daughters - Rubi Devi, age 23 studied till tenth and Deepika Kumari, age 21 did her intermediate - are married. Other two daughters Rajnandani Kumari age 18 is studying B Com first year and Janak Nandani aged 16 years is in class 9. Asha Devi’s two sons, Shivam Kumar age 12 is studying in class 6 and Raj Kumar 25 years old has done his MA and is not interested in Madhubani painting.

Production details
She makes paintings on large (22x30) or medium size (11x15) paintings on paper. Three months back she made a large painting of Radha Krishna on 5 feet by 2.5 feet canvas and took about a month to complete. It took few days longer since the colours did not dry fast. She has fixed the price of her large size canvas for Rs 10,000

Asha Devi works for 3-4 hours daily for about 24 days a month on her paintings. She takes 2 days to sketch and 3 days to complete kachhni (line work with nib) and filling colour on 22 x30 inch size painting. She is able to complete 7-10 paintings in a month.
Her grand mother-in-law late Sita Devi, taught her the correct positioning of elements (*suddha* versus *asuddha*) within the frame for instance teaching which is the correct way to position Krishna’s flute, direction of head, *sakhi* and Radha’s location and *bopose* etc. Asha Devi learnt the fundamentals of particular representation styles to be followed depicting mythological narratives in Madhubani painting. However she body posture. Today most contemporary painters are not aware and even if they know, they do not paint in the traditional way.

**Market details**
Asha Devi has not got any painting orders directly since last few years. She sells her paintings mostly from her unit for Rs 500-600 each for large size paintings. When she receives direct cash in hand she reduces the price of her paintings. But if her paintings are to be taken for exhibitions or buyer/promoter is not willing to pay direct cash, she sells it for Rs 800 each. There have been bad experiences in the past where she was not paid by the person who had taken her six paintings. Asha Devi is willing to carry her products to craft bazaars but not willing to invest on her travel and stay costs. Asha Devi mentions there is no respect for genuine artists today and this has been taken over by the promoters and business men who are exploitive in nature and least concerned about the original producer of the work.

Asha Devi is associated with a NGO named Lok Hit Rang Pith Seva Sansthan of Laheriaganj. The NGO was registered in 2005. Initially 12-14 SHGs were formed as part of the NGO initiative with opening of group bank accounts. Asha Devi’s group is named as Sita Mahila Swayam Sahayata Samuh with 10 members. Today most of the groups are non-existent, only three groups are active. Asha Devi is the secretary of her group and each member contributes Rs 100 every month which was Rs 10 in 2006. The interest rate on loan amount is 2 percent. However the group does not have any collective activities and nor any market initiatives related to Madhubani paintings etc.

**Key Issues and suggestions:**
1. Artisans specialise in certain sizes based on their experience in the market and their understanding of its dynamics. Most work on other sizes against specific order.
2. At least two of the artisan families in the sample of 20 chosen during the interaction have sons or husbands running NGOs – but any specific role around Madhubani painting was not reported. Few of the artisans have come in contact with other NGOs who facilitated SHGs perhaps as part of some project or in expectation of showcasing pre-existing work for further funding. Subsequently most of the groups formed withered away, but few continue.
3. Lack of direct market interface also means complete dependence on intermediaries.
4. Several artisans report being cheated by promoters who took paintings assuring payment after sale, but did not revert at all. This experience has forced them to sell their work at lower price but for ready cash.
Amla Devi, Age 54  
Mahaputra Tola, Jitbarpur,  
Madhubani 847211  

Family members & Output capability  
Amla Devi’s husband Madandev Jha, age 60 is son of Late Sita Devi and does not paint. Her daughter Sangita Devi, age 28 is married. Amla Devi’s eldest son Manoj Jha, age 34 has done his intermediate, married and stays in Delhi with his wife and two children. Manoj paints in Delhi and operates his activities independently. He was recently awarded for his painting work in Delhi. Amla Devi’s second son Naveen Jha age 28, discontinued his studies after class 8. He is married and stays in Delhi and at times assists Manoj in his painting work. Her third son Tirlok Kumar Jha age 22, after failing in his tenth exam discontinued his study. He is unmarried and stays in Delhi but does not work to earn a living.

Manoj does not support or contribute to Amla Devi’s household expense. Amla Devi has to earn her own living by making paintings. Her daughter Sangita Devi has come and helps her mother.

Turnover  
Economic condition of Amla Devi is deplorable. She makes 3-4 large size paintings in a month and largely depends on the promoters and sell her paintings for Rs 400-500 each. On an average she is able to earn Rs 1500 to 2500 a month.

Key Issues and suggestions:  
1. Income from painting can decline to as low as Rs. 1500 per month, in absence of market interface and assured orders. This can spiral into a vicious cycle if capacity to work declines due to eye sight issues or hand-eye coordination problems. The next generations assessment of earning potential would stem from how the present practitioners are faring and how earlier practitioners are surviving. So an inclusive intervention may be required that goes beyond design aspect.
2. Dire circumstances further depress ability to negotiate and income potential declines further. While other painters also with no market interface earn Rs. 600-800 per painting, the artistes in difficult circumstances let go off their work for as low as Rs. 400 per piece.
Anju Devi, Age 30  
Uttar bari Paswan Tola, Jitbarpur,  
Madhubani 847211  
Contact number: 9546335709

Family members & Output capability  
Anju Devi is daughter-in law of Urmila Devi state awardee 1985-86 in Goidna painting. Her husband Sravan Paswan was also awarded by Madhya Pradesh Kala Parishad in 2007. Both her mother-in-law and husband have won several awards and are known for paintings.

Anju Devi’s husband Sravan Paswan, age 45 is now a recognized painter. Both her mother-in-law Urmila Devi age 55 and father-in-law Ramvilas Paswan age 60 years are traditional painters. Anju Devi has four daughters and two sons. Her eldest son Krishna Kumar age 16 years is studying in Intermediate, daughter Abhilasha Kumari, age 13 is in class 8, daughter Ujala Kumari, age 10 is in class 7, Anshu Kumari 9 years old in class 4, Naginin Kumari who is 8 years old in class three and son Gopi Kumar age 6 has just started going to school. Her son Krishna and daughter Abhilasha apart from assisting their parents also make their own paintings which are sold with the family’s work.

Production details  
The Paswan family specialises in both Goidna and Madhubani paintings. Anju Devi and her family make paintings of all sizes on handmade paper. Goidna takes more time than Madhubani since it demands detailing. A 22x30 size of Goidna painting takes about 10 days to complete as compared to 7 days in Madhubani. So in a month the family is able to complete 3-4 Goidna or 5-7 Madhubani paintings.
Market
Foreigners buy 22 x 30 inch size Goidna for Rs 4000-5000 and Indians buy the same size for not more than Rs 800-1500. Anju Devi mentioned last year in June 2012, four foreigners (2 men + 2 women) had visited their unit and purchased 2 Goidna paintings of Urmila Devi for Rs 6000 each. Till then now more than a year no foreign buyers have visited them.

Hence they sell their Goidna paintings for Rs 1000-1500 to genuine Indian customers who respect painters and their work. But when the local promoters and middlemen come they start bargaining and want them to sell even as less as Rs 300.

All her family members have been issued ID card by the office of DC(H), consequently each year at least one member is invited to participate in craft exhibitions and bazaars. Two members from the family
travel together. They are supported with Rs 1000 each for two persons for participating which is the all inclusive support for travel, board and lodge expenses. Asha Devi’s family makes paintings across the year from April to September. During craft bazaar events they carry only their family made paintings worth Rs. one lakh. Last year the sales were not good. From total Rs one lakh worth of products taken they could sell not more than Rs 30,000 in a 10 days sale.

Turnover
Total turnover last year was between Rs 90,000 to Rs. 110,000. This November they have received invitation and will be participating in Bhopal and then attend Dilli Haat. Asha Devi hopes for better sales this year.

Key Issues and suggestions
1. Within the larger group of paintings known as Madhubani, there is Goidna also. The latter takes more time than Madhubani since it demands detailing. While a 22x30 size of Goidna painting takes about 10 days a Madhubani painting of same size takes only about six days. However market intermediaries do not suitably compensate the additional effort and try to drive down prices to the low prices they offer for Madhubani paintings, often lower at Rs. 300 per piece. The artistes are looking for opportunities for direct interface with buyers. When genuine individual buyers arrive at their dwelling cum work places, the artiste in them honours their initiative by willingly reducing the prices for persons they perceive as genuine Indian buyers.

2. Large number of people, including traders have been included in DC(H) identity card system. The more active of the artiste families have more than one member registered with DC(H) this increases chances of attending various mela and haat.

Shila Devi, Age 30
Utarbari Tola, Jitbarpur,
Madhubani 847211
Contact number: 8757573113

Family members & Output capability
Shila Devi’s husband Bindeshwar Paswan’s age 35 years is also an active painter. They have three small children; son Bijay Kumar Paswan age 9 years, Ragini Kumari, age 06 and Sweta Kumari age 03 years.
Production details
Both Shila Devi and Bindeshwar Paswan work independently on Goidna paintings. Shila Devi and Bindeshwar take almost 12-15 days to complete one detailed Goidna painting on 22x30 large size. Due to household work Shila is able to paint only for 3-4 hours after 12 pm. Bindeshwar works for 5-6 hours daily.

Daily work schedule
First shift: 8-10 am (2 hours)
Break: 10-12 pm (2 hours)
Second shift: 12-3 pm (3 hours)

In one month both Shila Devi and Bindeshwar together make on an average three final Goidna paintings i.e. each making two final paintings in a month.

Considering 5 hours invested daily by one member - to complete 22 x 30 inch size Goidna painting is 60 work hours i.e. 7.5 full working days. Shila Devi is able to make average 20-24 final Goidna Paintings in a year, both husband and wife together produces average 40 to 45 pieces in a year.

Bindeshwar is confident that all his paintings will surely sell at some point because he makes both the traditional and contemporary themes with all detail and care. Last year he had made paintings on Tsunami, 09/11 tragedy, Gandhiji’s freedom struggle which got sold for Rs 15,000 each.

Market
They propose to sell one Goidna for Rs 5000. Thus total value of annual stock produced: Rs 2,00,000 (average 20 Goidna paintings x 2 persons x Rs 5000) though they do not hold the entire stock at any one time.

In the last six months three paintings were sold to foreigners for Rs 15,000 (5000 each). Shila and Bindeshwar usually do not prefer to sell their paintings to promoters. They do come to negotiate but Bindeshwar sells them only if they
agree to pay anything between Rs 1500 to 2000 per piece. If a genuine Indian customer is still interested to buy 3-4 paintings, Shila and Bindeshwar offer them some discount.

Paintings not sold to individual buyers from home are taken to various Craft bazaars between November to February. They attend a few of the following forums each year such as Dilli Haat, Gram Jhaki Delhi, Suraj Kund mela, Craft Museum, Ahmedabad Craft Haat either at NID or IIM, Hyderabad etc. Last year Shila Devi could sell paintings of not more than Rs 35,000, which was dismal and against their expectation. She returned with the unsold paintings worth Rs 65,000. They will sell last year’s unsold paintings with this year freshly made paintings.

**Key Issues and suggestions:**

1. This family presents a case of artist weaving in contemporary themes in Madhubani painting. Most other artists stick to traditional themes and even within that specialise/prefer particular ones. Further analysis of market acceptability of such modern themes across a period of time can be done to know trends. If adopted it also points to the need for painters to keep abreast with world developments.

2. When there are two artistes in a family or a person able to devote time to marketing, even if not involved in art work, it is more feasible to attend various sale events.

3. Merely attending craft bazaars do not ensure sale. Bulk buyers too do not appear to frequent these venues. They are retail sale points direct to ultimate consumers.

4. Considering the high dependence on market interface, rotating attendance in production cum selling portals in other places frequented by foreigners needs to be considered – for instance Bodh Gaya in Bihar etc.

**Raj Kumar Paswan, Age 52**
Utarbari Tola, Jitbarpur,
Madhubani 847211
Contact number: 9631613895, 8292770072

**Family members & Output capability**
Raj Kumar Paswan is husband of late Lalita Devi, age 45 who expired in 2010 and was a Goidna painter. Raj Kumar married Gayatri Devi, his second wife age 42 in 2004. She does not paint.
Raj Kumar and his two son’s Ranjan and Rakesh paints make their own paintings and sell to earn their livelihood. His son Ranjan Pawsan (age 27 years) has done his intermediate and has been painting since the time he was 12 years old. Ranjan was awarded by the Bihar state in 2011-12 and married in 2012. Raj Kumar Paswan’s second son Rakesh Paswan, age 24, is pursuing his graduation (BA) second year and has also been selected for state award for 2012-13. Raj Kumar’s third son Hitesh Paswan, 15 years old is in class 7.

**Key Issues and suggestions:**
1. Next generation in several families is well educated and also engaged in Madhubani/Goidna. While capacity in English language etc. may be limited, the education levels in the young people can be capitalised upon to build capacities on technical up-gradation.
2. If needed, these young people can also be involved for documenting traditional motifs/ leitmotifs popular in Madhubani /Goidna paintings.
3. Families could also be encouraged to maintain a digital database of their own output and designs using cameras/ cell phones equipped with camera etc.
4. Where the next generation is carrying on the family’s tradition of painting, in preference to other activities, special interventions geared to encourage the youngsters may be required. This is to preserve the art form and ensure its practice in future.

**Urmila Devi, Age 62**
Uttarbari Paswan tola,
Jitbarpur, Madhubani 847211
Contact number: 7739276547, 9973357005

**Family members & Output capability**
Urmila Devi’s husband Bilat Paswan age 70 does not paint anymore. Her three daughters Ranju Devi age 27 years got married when she was 18 years old. Ranju paints in her free time. Her second daughter Anju Devi age 25 was married in 2006 and third daughter Sanju Devi age 22 was married in 2008.

Urmila Devi’s son Manoj Paswan age 30 has completed his matriculation and married in 2000. His wife Lalda Devi and four children (three daughters and one son) stay in Jitbarpur. Manoj has rented a one room place in Delhi to stay and is employed with Gandhi Smriti since last seven years. He earns Rs 6000
per month as salary and also paints in his free time. Manoj and his wife both make paintings and sell. Manoj will exhibit his paintings in Lalit Kala Academy in December 2013. Urmila Devi’s second son Saroj Paswan, age 18, was in class 8 when he gave up his studies. He only helps his mother to fill colours when told and this apart is unproductive.

Production details

Urmila Devi specialises in Goidna (tattoo) painting since last 45 years. She is recipient of state award and her work has been collected by buyers from all over the world. She now works for Manisha Jha who is a self taught Madhubani painter based in Delhi.

Manisha Jha offered Urmila platform to display and sell her paintings. She has been asked by Manisha Jha a week back to make five paintings on 6 feet x 3.5 feet canvas. However no brief on the theme has been given. Urmila has started sketching with her own imagination. She plans to make three paintings in Goidna with motifs on fish, trees, Radha-Krishna in circular forms etc and

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2 Manisha Jha, holds a Diploma in Interior Design from Delhi Polytechnic for women and is a Graduate in Architecture from Institute of Environment Design, Vallabh Vidyanagar, Gujarat; her centre is Madhubani Art Center, B-27, Mount Kailash, New Delhi 110065, Tel: 011-26411090, 09899781819  Email: mithdil@hotmail.com www.madhubani.com
remaining two in Madhubani paintings.

Urmila’s son Manoj who stays in Delhi purchased the canvas for Rs 4000. Urmila Devi will take about 15 days working seven hours daily to complete one canvas painting. Urmila Devi will take 3-4 hours daily to sketch on the canvas. Bilat Paswan her husband will spend 1-2 hours on line work. Sanju Devi her third daughter who has come for her delivery will also spend two hours daily to fill colours.

**Daily work schedule:**
First shift: 8-11 am (3 hours)
Break and household work: 11 am - 4 pm (5 hours)
Second shift: 4-6 pm (2 hours)

Urmila Devi has experience of painting on canvas. Three years back she had made one painting on canvas for which she was awarded by Bihar state government and that painting was later sold for Rs 35,000. For this year also the price of her five canvas paintings is fixed for Rs 35,000 each when these are displayed in Delhi. Manisha will earn from Urmila Devi’s paintings only if they sell for more than Rs. 35,000.

If in case none of her paintings sell for Rs 35,000 then she will lower the selling price to Rs 25,000 on the last day of the exhibition but will sell only one. She will return with remaining four unsold canvas paintings or ask her son to sell it later.

Urmila Devi’s son Manoj helps her to get orders or sell her paintings in Delhi. Two years back Maonj got Rs 40,000 worth of order in Delhi to make wall painting in 12 days. Along with him three more painters also worked and each earned Rs 13,500.

Urmila Devi mentioned all her family members have got DC (H) ID cards. At least one person from her family gets an invitation from the lottery to attend craft mela in Dilli Haat. So either her son or Urmila Devi or one of her daughter participates for the 15 days event. Rs 8000 have to be deposited as stall charge for 15 days.

Travel expense of two persons is reimbursed in addition Rs 500 paid per day for board and lodge to two persons for 15 days. Now only Gram Jhakhi organisers pay TA & DA and rest have stopped.
Urmila Devi also makes paintings on handmade paper. She is helped by her husband, younger son, and Manoj’s wife Lalda Devi who stays with their children in Jitbarpur. She completes about 10-12 paintings in a month.

Urmila Devi was cheated two years back on three instances while selling her paintings. She trusted the promoters and gave them her paintings to be sold. They assured to pay her back the amount once the paintings were sold. But she failed to recover the amount from them worth Rs 64,000 (Rs 16,000+18,000+Rs 30,000) from them. This was a huge loss which had an adverse impact on her business. She does not trust anyone who approaches her to sell her paintings and hence has stopped giving paintings from home to be sold.

The paintings are sold in Delhi and other urban market by her son Manoj. Manoj sells Urmila Devi’s paintings between Rs 3000 to 5000 in Delhi but his own paintings are sold almost one third less price i.e. Rs 1000-1500. His wife’s Lalda Devi’s paintings sell marginally better than him for Rs. 1500-2000.

There has been practically no earning for Urmila Devi in the six months between April to September. During these six months she made 12-15 paintings a month. So by end of October-November she will have about 80-90 paintings ready to be sold in next six months. However from the 70 pieces last year only 23 paintings got sold for Rs 1000-3500 each in Delhi and other metros. She returned with her unsold paintings.

Last year Urmila had gone to Manisha’s place between December 2011 to February 2012 and worked in her studio for 20-25 days and she was paid Rs 8000 per month. She carried a few of her paintings which were sold for a total of Rs 25,000. This year she will carry her six canvas paintings to Manisha’s place for the exhibition. She hopes at least 2-3 canvas paintings will get sold for Rs 35,000 each.

**Key Issues and suggestions:**

1. Works on a medium like canvas which is not as commonly used by other artistes – others paint only on handmade paper, papier-mâché and some to a lesser extent on tussar.
2. High dependence on an intermediary but who is not the typical tradesman but a connoisseur of the art form and provides a platform for the display of the work at a basal rate.
3. Good faith dealings frequently go wrong – painters hand over paintings to intermediaries who do not report back on the fate of the painting, nor return the painting and in case of others delay paying.
4. Being more net savvy than the artisan women, some urban based associates have been able to use the internet advantageously. But with the website of Ms. Manisha named as madhubani.com, the generic term describing an art form is being used, hence distinguishing from any E-portal to be created as a part of the design intervention may be needed.
5. Madhubani paintings created in traditional area of Madhubani painters by artistes who have been practising this art form through generations may need a distinct identification like a Geographical Identification. This would need to cover the different forms like Goidna too. Documenting genealogy of the artistes and tracing to better known practitioners may also help to establish authenticity.
6. Younger generation of the painters are involved in direct marketing effort or act as intermediaries for outlets mainly in Delhi. Few of them appear to have latched on to the E-marketing initiatives on their own. This may be a valid input bringing the product closer to the prospective buyers.
Shiv Kumar Paswan, Age 21
Uttarbari Paswan tola,
Jitbarpur, Madhubani 847211
Contact number: 8084865713

Family members & Output capability
Shiv Kumar Paswan is a painter with disability (polio in leg). He could not be contacted during the interactive survey since he was away in Delhi to sell his paintings. His mother Domni Devi age 45 paints but father Jiwaj Paswan, age 50 does not paint. Domni Devi is daughter of Urmila's uncle.

Shiv Kumar Paswan’s elder brother Ram Kumar age 25 years does not paint and is a daily wage labourer. His younger brother Dhannu Paswan age 17, has just completed his matriculation and assists Shiv Kumar. Dhannu also attempts to make his own paintings and their three sisters Sudheera Devi age 30, Surekha Devi age 20 years and Babita Devi age 19 years are married.

Shiv Kumar Paswan, as mentioned by his younger brother, is selected for an award from the Bihar state to be given in December 2013.

Market
Presently Shiv Kumar Paswan has gone with another Jitbarpur painter Bibhuti Jha aged 27 years to sell paintings together jointly sharing the expenses. Shiv Kumar Paswan has taken six paintings of his own collection of 22 x30 in both Goidna and Madhubani. Bibhuti has taken 10 paintings. In addition to their 15 paintings they have collected 50 more paintings from others in Jitbarpur and hope to sell each between Rs 500-1000.

Apparently Shiv Kumar Paswan travels to Delhi with Bibhuti Jha every month from August onwards and carry 15-25 percent of their own work and 75-80 percent of paintings made by others. Their to and fro travel and stay expenses is recovered from the paintings they sell of others. Most of the younger generation like Santosh, Manoj, Shiv Kumar prefer to invest more time selling paintings than making their own paintings. They usually do not collect or purchase paintings from their own locality.

Key Issues and suggestions:
1. Interface with Delhi market appears critical for most painters seeking to sell work. Closeness/contact with people specialising in selling paintings also appears to be important.
2. The need to sell compels artistes to invest more time in selling the work, consequently from August onwards production of art work declines as time is invested attending mela etc.
3. The dependence on others for selling their art work is greater for women artistes and handicapped.
Sushila Devi, Age 45
Uttarbari Paswan tola
Village and post Jitbarpur, Madhubani 847211
Contact number: 9934037356, 9709781376
Santosh (Delhi) 09818315540
Email: santosh.pas.mb@gmail.com

Family members & Output capability
Sushila Devi’s husband Mewa Lal Paswan assists her in her painting work. Her son Santosh Kumar Paswan, age 23 years is pursuing his MA from Madhubani but stays in Delhi. Sushila Devi’s daughter Sangita Devi, age 21 years has completed her intermediate, is married and has one daughter. Her second son Rahul Kumar, age 16 is in class 10 disabled in right hand and leg with polio and has some speech disorder.

Santosh has taken a rented accommodation in INA colony, Delhi. He contacts potential buyers and also participates in craft bazaars and workshops in Bhopal, Hyderabad and New Delhi. He paints but also collects paintings from his mother and others to sell.

Daily work schedule
Sushila: 10-3 pm (5 hours)
Santosh in Delhi (5-8 hours)
Mewa lal: 1-2 hours

Sushila makes Goidna paintings of all sizes on handmade paper, canvas, Tassar sarees, dupattas etc. And her daughter makes on both tassar fabric and handmade paper. Two days back a buyer from Patna gave order for two 1/14 (22x30) size painting for Rs 500 each. Sushila does not participate in craft mela and exhibitions since most of the external market interface is managed by her son. Last she had gone three years back when she was paid Rs 2500 for four days which covered her to and fro travel, board and lodge expense.
In a month she is able to complete 5-6 pieces of 22 x 30 inch size, i.e. 50-60 paintings in 12 months. Santosh is good in making paintings of dead cows and Sushila represents narratives on Radha Krishna. An Indian buyer pays Rs 1000-1500 and a foreigner pays Rs 3500-5000 for her large size paintings.

Sushila Devi is presently making a Goidna painting on canvas of 44 x 60 inch (double of full imperial size) and expected to complete it in the next 20 days. She proposes to sell the canvas painting for Rs 15,000.

**Key Issues and suggestions:**
1. Women artiste’s identity tends to be masked by the marketing intermediary, even if they are their own sons. Apart from developing signature style of work, it is also important to see if pieces can be signed/initialled by the artistes to retain association. Sushila Devi’s son has greater exposure, is based in Delhi attends various workshops etc., he may well become the face of the artwork.
2. An art form that had significant engagement of women, in the next generations tend to be limited along the male line who are more interested in marketing on commission than making, this may have implications for retention of the art form.

**Manju Devi, Age 47**
Uttarbari Paswan tola
Village and post Jitbarpur
Madhubani 847211
Contact number: 9199467632

**Family members & Output capability**
Her husband, Ram Prasad Paswan 50 years of age does not paint. Manju Devi’s son Lalit Paswan, 30 years old is employed with a Dehradun based private company earning Rs 4000 per month and does not paint. Her daughter-in-law Nutan Devi age 25 and her grandsons Ashish Kumar age 5 and Aakash Kumar age 3 stays in Jitbarpur. Manju Devi’s second son Gauri Shankar Pawsan, age 25, makes paintings.
**Monthly output**
Manju completes 4 paintings of 22 x 30 size
Daughter-in-law Nutan Devi completes 3 paintings
Son Gauri Shankar makes 3 paintings
Average monthly productivity of the family is 5-8 paintings
In 12 months average 45-60 paintings are ready for sale.

Manju Devi does not go to exhibitions since no one in her family is invited. Last year she sold about 35 large size paintings through the local promoters for Rs 400-500 each. She earned Rs 20,000 to 30,000 last year which is the lowest amount figured from the survey. This year she proposes to sell paintings for Rs 1000 each but not less than Rs 700 each. With no direct market linkages and lack of product diversification there is stagnation in painting business. Manju Devi is barely able to sell or compelled sell at rates which are much lower than market price.

**Key Issues and suggestions:**
1. Grown up children of Madhubani/ Goidna painters have opted to work at wages Rs. 4000 – 6000 per month as labourer that too by migrating to far off cities, in preference to learning/ honing their painting skills/helping artistes in the family, perhaps is the most telling insight into the income potential of Madhubani.
2. For painters with no direct market linkages and lack of product diversification there is stagnation in painting MSME.
3. Lack of market linkage also compels selling artwork at less than a fair wage, disregarding time and effort invested.
4. It is significant that trade intermediaries prefer to deal with artistes not in their immediate vicinity of their natal home. A protocol for effecting sale/ handing pieces over needs to be established for the protection of artistes – that is verification of the certification of trade intermediaries by an organisation/NGO. Uncertified trade intermediaries could procure but the artiste would be aware of it and negotiate his terms. Negative experiences from trade intermediaries should be more widely reported and documented and caution other artistes.
Binod Kumar Dutta, Age 48  
Pachwari Tola, Village and Post Jitbarpur,  
Madhubani 847211  
Contact number: 9631883727

Family members & Output capability  
Binod Kumar Dutta is son of late Chaturbhuj Dutta, age 80, who had served the Indian army and expired in 2001. His mother Late Jaimukhi Devi age 72, expired in 1998 was a Sikki artist and was awarded in 1973 by Bihar government. Of his four sisters, two are married and are Madhubani painters, expert in goddess Kali depictions. Another sister Leela Devi, is a middle school teacher in Jitbarpur and fourth sister is a house wife settled in Delhi. They are not active painters.

Binod Kumar Dutta’s wife Rimjim Devi, age 33 is daughter of late Ganga Devi, a Padmashri and State Tulsi awardee of 1992. She occasionally assists Binod Kumar when he requests support. Binod Kumar has two sons and one daughter. Son Ravi Kumar Dutta age 15 is in class 9, younger son Vishal Kumar Dutta, age 13 is in class seven. His daughter Laxmi Kumari, age 9 years studying in class 3 has the passion and already does paintings.

Production details  
Binod was never interested in Madhubani painting, but he saw his mother and sisters paint till 1992. He regularly visited one of his friend Kamlesh’s house and saw him paint. When his father retired and after he got married, his friend Kamlesh asked him to start painting if he is not able to find any other work. Kamlesh trained him in Madhubani painting in 1992 and since then Binod Kumar Dutta has been working fulltime in painting as his primary source of livelihood.

He paints only on handmade paper and not on any fabric materials. Over the years he has specialised in four narratives in Madhubani: Radha Krishna, Ganesh, Shiva and peacock

Market  
According to him there are six different sizes of handmade paintings in vogue:  
1. 22 x 30: Binod does not paint in this size but if there are order he is willing to work and will charge Rs 15,000 per painting  
2. 11 x 15: He does not make painting in this but if there is an order will charge Rs 7500  
3. 1/4 of 22 x 30: Binod does not make painting in this size but if on order will charge Rs 3000
4. 1/8 of 22 x 30: He charges Rs 1500 and this size constitutes 15 percent of his production
5. 1/16 of 22 x 30: He charges: Rs 1100 and constitutes 35 percent of his production
6. 1/32 of 22 x 30: He charges Rs 600 and this size constitutes almost 50 percent of his entire production.

Binod Kumar Dutta does not paint on large size either on Handmade or fabric because it is inconvenient for him to keep rotating the sheet while painting and secondly the smaller sizes sell faster since more customers can afford them.

According to him, large size paintings do not have an assured and regular market demand therefore move slowly. Since last five years Binod Kumar Dutta has not made any large size paintings consciously. Three years back he got an order to make two paintings of 22 x 30 inch and he charged Rs 7500 each. Since 2002, Binod Kumar Dutta’s paintings are in the market and he never mentioned his name in any of his paintings. But last year due to few unfortunate incidences from this year onwards he now mentions his name and contact details behind his paintings.

According to Binod Kumar Dutta, the market since last year is not positive but fortunately there has been steady demand for his small size paintings. The government has stopped all incentives to artisans to sell their products as a result it has been taken over by traders, middle men and so called promoters.
Binod Kumar Dutta feels it is true the promoters make a huge margin by selling paintings of others but it is also a fact due to these promoters many of the painters like him are at least able to survive and earn something. The promoters also have their own expenses and have to be in regular contact with the potential buyers. Unfortunately few so called promoters have earned a bad name for themselves and hence all are accused. He alleges two painters from Jitbarpur collected paintings in the past to sell but they have not returned with his paintings or the sold amount.

Two three years back painters lent their paintings to the promoters but today most painters will not hand them over for free. Now a days promoter have to either pay the negotiated amount in cash on the spot or at least pay 50 percent of the total value of the paintings. Only when there is some urgent need for cash and if the full amount is paid instantly to the painter he reduces the price to the promoter intermediary. There are about 08-10 promoters who are in regular touch with Binod Kumar. Usually they come to collect his paintings in off-seasons between April-September. They then sell and earn good margin during peak season. Binod will start working on his paintings after Dushera and continue till next year April.

Binod Kumar Dutta has never been to any craft bazaars or exhibitions. He is aware of Dilli Haat, and that Rs 5000 has to be paid as refundable security amount and Rs 5500 for stall expenses for 13 days of sale.

**Turnover**

Last year in 2012 total sales was much less as compared to 2011 and 2010. In 2011 and 2010 each year Binor Kumar earned more than Rs 2 lakhs and almost 90 percent of his products got sold. Last year (2012) almost 50 percent of his paintings remained unsold which was worth Rs 70,000.

**Key Issues and suggestions:**

1. Binod Kumar acknowledges the practice of putting his name and contact details on the reverse of a painting. It is not verified whether the pieces when finally sold to the ultimate customer still retain these marks or are they defaced/erased or sticker applied over it. Customer education is then warranted to look out for artists’ details and artistes encouraged asserting their identity irrespective of the sale channel they opt for.

2. Some market interface is needed for the artiste to have an idea of the current preferences, which designs sell better.

3. Since artist Binod Kumar has no direct interface with the market, he cannot plan and execute innovations and make new range of products. If there is some working capital he can make little new range of paintings. Binod Kumar hopes due to the MSME interventions in Jitbarpur there will be some positive outcome for painters like him.

4. Trade intermediaries are seen as necessary, who absorb the marketing expenses while making large profits. The system of advance payment as deposit and stall expenses as required in Dilli Haat or financing travelling/stay arrangement is a big deterrent for people who have never explored those channels.

5. There appears to be a trend towards smaller size pieces that sell more regularly than full sized art work.
6. Handmade paper remains the most common medium mainly because the artiste usually invests and makes the artwork and rarely works against an order (as against say handloom weavers who often work against an order/yarn provided by an intermediary). An artiste without regular market interface also has to stock the paintings which are procured in off season.

7. A trade disputes resolution body appears to be needed – intermediaries get away by exploiting one artiste, not paying any price after sale nor returned the pieces but are able to continue dealing with other artistes working in the same art form. It is the individual artiste who suffers. Most artiste have learnt to release painting against cash down payment but in a work of art the final price cannot always be accurately predicted so artistes end up collecting only a upfront down payment. Others deal through known family members and acquaintances. But in the interest of a new forum, whether it should take up prior period disputes especially between artistes who also work as intermediaries needs to be decided at the onset.

Jayshankar Lal Das (Kamlesh), Age 47
Dakshin bari Tola, Jitbarpur,
Madhubani 847211
Contact number: 9430296170

Year the unit was setup
This unit is an unregistered proprietary owned by Jayshankar Lal Das (Kamlesh). He has been making Madhubani paintings since last 35 years and since 20-25 years sells his paintings in his own name.

Family members & Output capability
Kamlesh is supported by his wife Sunita Devi and two daughters Anamika and Rachna. His wife makes small paintings and also helps in line drawing and fill colours along with two daughters

Sunita Devi, wife, age 35
Anamika Kumari, daughter age 18 doing her B Com first year
Rachna Kumari, daughter age 16, pursuing I Sc
Nidhi Kumari, daughter age 14, studying in class 9
Anupam Kumari, daughter age 13, studying in class 8
Harsh Kumar, son age 10, studying in class 5
Himanshu Kumar, son age 8, studying in class 3
Mayank Kumar son age 6, studying in class 1

Product Range:
Kamlesh paints on small pieces of handmade paper and mostly on market orders. Since last 2-3 years there is demand for paintings related to nature, environment and social themes than religious and mythological narratives. Kamlesh also makes Kohbar on handmade paper which also has good market as Madhubani paintings. Traditionally Kohbar was made on walls during marriages without using black colour.
Kamlesh does make few large size paintings especially on marriage themes depicting Doli, Swayamvar as these are more preferred by Indian urban buyers including Muslim customers. Other popular themes Kamlesh depicts in his Madhubani narratives are on Radha-Krishna and various representations of Ganesha. Delhi customers prefer Kohbar paintings made on white background. Buyers from south India and Mumbai insist paintings made on off-white backdrop with cow-dung coat on hand paper. Buyers from Bengal and eastern regions prefer motifs on fishes, birds, animals, natural scenes, Swayamvar, Radha-Krishna etc. Foreign buyers like Madhubani paintings on handmade papers.

Kamlesh makes only 10 percent of his paintings on large size handmade paper i.e. 22 x 30 inch due to less market demand. The large size paintings do not sell regularly for a price that he fixes i.e. Rs 15,000. These large size paintings he has to ultimately sell at much lesser price between Rs 3500-6000. He makes 20 to 30 percent of paintings on 11 x 30 inch and 1/3 size of 22 x 30 inch paper. There is greater demand for the smaller size paintings (1/8th, 1/16th, and 1/32 of 22 x 30 inch) hence 60 percent of his product range are of smaller sizes.

Presently he is working on a Delhi based bank’s order of 180 pieces of paintings of 7” x 7” handmade paper. The client wants all the pieces with fish motifs only. Kamlesh usually sells paintings of 7”x7” for not less than Rs 1000 but since it is a bulk order he has agreed for Rs 400 each lower than 50 percent of the selling price.

Kamlesh takes about 1 to 1.5 days to complete one of 7” x 7” painting investing not more than 5-7 hours daily supported additionally by 2-3 hours by his two daughters and wife Sunita Devi. Kamlesh completes
the final sketching on paper and the line-work (*kachhni*) and colour filling is done by them. If he works more than 7 hours he strains his eyes and his head and back starts aching which eventually affects his next day performance and daily routine.

Kamlesh and a group of 60 young artists from Jitbarpur were involved with a livelihood and marketing programme named JIYO. The JIYO program was designed to complement the efforts of the on-going rural livelihood projects in Bihar forging a unique partnership between traditional artisans and modern designers to transform local crafts into global products. Each artist had to complete one painting of 7” x 7” everyday. Total 60 paintings were completed in a month’s period. Kamlesh was paid Rs 300 and the artists Rs 150 each per day. The final paintings were given finishing touch in Delhi and then packed in a box to be sold for Rs 1000 per piece and contained sets of 2, 4 or 6 pieces.

April to September is off-season when Kamlesh makes his own paintings of small size. He does not complete the paintings but just sketches figures with borders without completing line work and colour. During seasons between October to March when there is market demand or orders he is pulls out those incomplete paintings and completes them as per client requirement. This saves him his time and in the same time offer more number of paintings to client.

Kamlesh has stopped going to craft exhibitions since last 7-8 years because he is not invited, second the organisers have stopped paying TA & DA, thirdly there is more competition and all paintings are not sold. Last year April 2012 Kamlesh’s daughter Anamika had gone to Chandigarh for 10 days on Kala Sanskriti (cultural symposium) and all expenses were taken care by the organiser.
Turn Over:
Daily average income of Kamlesh is Rs 350-500 and monthly Rs 15,000 – 20,000
Kamlesh wife had taken bank loan of Rs 25,000 in 2006. Rs 20,000 have been repaid and remaining Rs 5000 will be paid back by end of this year. It was mentioned in Jitbarpur 12 women have taken bank loan amount ranging between Rs 20,000 to maximum Rs 50,000. The loan application is processed and approved by the local office of DC(H) and forwarded to the banks. Some of the banks that have provided loan to the painters of Jitbarpur are Allahabad, Canara and State Bank of India.

Infrastructure and tools set up:
Kamlesh works from home unit on a low height table of 3.5 x 2 feet while sitting on the floor.

Key Issues and suggestions:
1. Being intensive work artisan cannot work more than 6-7 hours in a day impacts health.
2. Need more direct marketing avenues to interact with buyers directly
3. Wants support to participate in exhibitions to understand market trends and sell more. Not all artisans appear to be invited for craft exhibitions – perhaps because when invited earlier they did not attend.
4. It is commonly said, withdrawal of TA & DA has destroyed keenness to attend. But it appears inability to sell most of the paintings during such a trip has reduced interest in investing one’s own money and attending exhibitions.
5. Needs running capital - there are limitations of capacity to invest in production throughout the year and wait for successful sales.
6. Increased production does not ensure more business – this reality is not realised by most.
7. Design workshops and research on suitable modifications on value addition of product range and production process
8. Lack of communication among the cluster units and no collective forum
An Interactive Need Assessment Survey and Design Study of Madhubani Painting of Jitbarpur, Madhubani district, Bihar

Part II

Micro, Small and Medium Enterprise (MSME) Design Clinic Scheme October 2013

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1. Process and Product Specialisation, Technique and Materials used

In earliest form, Madhubani paintings appeared as *Arpana* (floor paintings) and *Kohbar* (wall paintings), done by the women of the Brahmin and the *Kayasth* castes. The traditional style of preparing the wall for painting is to coat it with a paste of cow dung and mud which were the primary construction materials used in the villages in this area. This coating ensured proper absorption of colour. These colours are extracted from leaves and flowers of different types of plants and herbs using natural extract found locally like *henna*, *neem* leaves, flowers etc.

Later the paintings were made with natural colours on paper previously treated with cow dung. The painting techniques are simple and the raw materials are taken directly from nature. Outlines were done with *kalams* and cotton wrapped on bamboo sticks. A bamboo stick, with its end being slightly frayed, served as brushes which are dipped in colours and applied to the medium.

This same technique is still followed by a few artists on mediums such as cloth, handmade paper and canvas to give an authentic look. Today these paintings are done on canvas, cloth and hand-made paper with readymade bottled fabric colours with nib and fine brushes. Madhubani paintings are characterized by use of bold colours along with geometrical patterns, which give them a vibrant and a symbolic appearance.

1.1 Madhubani Paintings on Handmade Paper

Jitbarpur artists make paintings in six different sizes but the large size dominates the most:

1. Large size 22 x 30 inch: Average the production capacity of a painter is 3-5 good pieces per month and the projected selling price by painters is Rs 15,000. But in reality they are able to sell between Rs 500 to Rs 750 to local traders and intermediaries visiting their units, Rs 1500 to 2000
through craft outlets and Rs 2500 to 5000 to direct foreign customer. They are able to sell average 5-8 paintings in 2-3 months period.

2. Medium size 11 x 15 inch: An artist can make 08-15 paintings of this size a month and their projected selling price Rs 7500 per painting but able to sell between Rs 300 to 750.

3. ¼ of 22 x 30 inch: Projected selling price Rs 3000 per piece but most artists do not make this size unless there is specific market order.

4. 1/8 of 22 x 30 inch: Projected selling price is Rs 1500 per piece and most artist do not make this size

5. 1/16 of 22 x 30 inch: A painter can make 30-40 pieces a month and the projected selling price is Rs 1100 per piece, while in reality the artists are able to sell each piece for Rs 150 to Rs 300.

6. 1/32 of 22 x 30 inch: An average artist can make 65-80 pieces a month and the projected selling price is Rs 600 per piece. Very few artists make paintings of this size but those who do make can sell between Rs 100 to Rs 200 per painting.

7. 7 x 7 inch on handmade paper: An artist can make 15-20 pieces in a month and the projected selling price is Rs 1000. Very few make on this size but those who make can sell it for Rs 300-500.
The smaller size paintings (1/8th, 1/16th, and 1/32 of 22 x 30 inch) move faster which shows there is more demand and buyers can afford it. But 80 percent of the traditional artists prefer to make paintings on large size since they are more comfortable to depict the narratives.

Quality, novelty and distinctiveness of paintings are an issue with most painters generating paintings on numbers especially on 22 x 30 inch handmade paper. Quantity is superseding quality and the units have an outlook to sell more pieces of lesser quality for a lesser price will generate better earning. This is actually damaging the traditional Madhubani originality, identity and distinctiveness due to high replicability. The paintings are now copied especially by private sellers.

1.2 Paintings on Tassar Saree and Dupatta (mostly on orders)
Very few units make paintings on Tassar fabric such as sarees, dupattas, wall hangings etc. An artist takes 7-8 days time (32-40 hours) working 3-5 hours daily to complete a painting on Tassar and earns Rs 800 per Saree. A unit complete 3-4 Sarees a month earning between Rs 2500-Rs 3500.

For Tassar dupattas, an artist takes 2-4 days time to complete and earns Rs 300 per piece. In a month she can complete 5-6 dupattas and earns between Rs 2500-4000 a month.
1.3 Paintings on Tassar Wall Hangings
An artist takes about 20-25 days working daily for 3-5 hours to complete one Tassar wall hanging. The projected selling price of Tassar wall hanging with traditional motif is Rs 25,000 but it may sell maximum for Rs 6000-10,000 that too after 2-3 months. This product is not made by most artists due to high investment on Tassar and also because it is not a fast moving product.

1.4 Paintings on Canvas
It takes 15-20 days to complete a 5 feet by 2.5 feet size canvas and 6 feet by 3.5 feet takes 25-30 days when working for 4-6 hours daily. The projected selling price of a painting on canvas with traditional motif is Rs 20,000 to Rs 35,000 but sell for Rs 10,000-Rs 15,000 in peak season. This product is not a fast moving item.

2. Madhubani painting process on handmade paper
1. Purchase of handmade paper
Usually there are three varieties of handmade papers of 22 x 30 inch size used by the Jitbarpur artists:
- A local brand from Bihar Sharif priced Rs 20-25 per piece is commonly in use. It has about 20 percent cotton mix and the colours usually blot if the paper is old. The paper has relatively less tensile strength and leaves a permanent crease mark if folded or curved.
- Second variety is locally known as Pune brand which is superior in quality and costs Rs 30-35 per piece. It has about 40 to 60 percent cotton mix and the colour does not blot while painting. The artists buy it from local retail stationary shop in Madhubani market. This paper is not easily available always when required hence the artists have to invest in purchasing in bulk of 50-100 pieces. The paper is considered good for painting and available in both mat and gloss finish.
- The best variety which has almost 60 to 70 percent cotton mix cost Rs 40-45 per piece available in Khadi outlets only. Usually the artists purchase this variety of handmade paper when they travel outside Madhubani for craft bazaars since they are not available locally.

2. Once the paper is purchased, it is folded manually, creased with wooden piece and cut with a paper cutter into required sizes.
3. The next stage is application of cow dung coat on the handmade paper. The cow dung solution is either applied on full size handmade paper before cutting into smaller pieces or even after cutting. The cow dung is mixed with water to a required concentration and applied on the paper with a soft cotton cloth or flat brush. The cow dung solution has a binding property when it dries, arresting the absorption property of the paper during sketching, line work or filling colours. When colours are applied on the paper with cow dung coat, it gives a contrasting effect and is aesthetically appealing with off-white shade. As the paper gets old, the cow dung coat gradually turns a little dark. Apart from cow dung coat, tea leaf, tilkor leaf, bark of banyan tree, harda solutions is also used to gain different shades. But these are not used as commonly by the Jitbarpur painters as these do not have the natural binding property as available in cow dung.

4. Drawing of figures and line work (kachhni): The figures are drawn directly on the handmade paper by the artist using nib and black fabric colour. He starts with drawing the boarder first and then moves inside drawing the figures and motifs contours for Goidna, Madhubani or Kohbar paintings. The thickness and thinness of the lines on uneven handmade paper surface is modulated with 2-3 nibs. Water is used with the black colour while sketching on paper and readymade solution known as ‘medium’ is mixed with fabric colour for drawing on cloth surface. For Kohbar drawings black is not used. Once the contours work is over the next stage is the line work – Kachhni which is more of a mechanical job but needs a trained hand. The Kachhni is usually supported by other family members while the artist moves to making new sketches.

5. Filling of colours: Synthetic fabric colours are used for handmade paper, Tassar silk fabric or canvas. Water is used for handmade paintings and readymade ‘medium’ used for silk fabric or canvas. The handmade paper sheets stick to each other if ‘medium’ is used instead of water. The paintings have a glossy effect due to the fabric colour. Black and red colours are more in use than other colours. An artist buys 6-8 shades of readymade colours available in bottles of 15 or 25 ml for Rs 18-25. 500 ml of colour bottles are also available for Rs 450 but purchased only if there is some bulk order. Most artists prefer to buy colours in smaller bottles since the large size bottles dry if not used immediately. Few of the colour brands being used by the
artists are Camel and Pedellite which are easily available locally. Colman is another brand but is expensive than the other two and can be purchased only in major metros. A few established painters use this brand.

6. Finishing: Once the line work and colour filling is completed, the figures and motifs drawn are again revisited to verify if anything is left. Final finishing and outline is done with nib and black colour again to highlight and bring some contrast. Once the paintings are complete either these are rolled or kept inside a trunk to store.

3. Average Tools and Raw material

The following is the cost break-up of one painting on normal (not acid free) handmade paper.

Cost of one full 22 x 30 inch handmade paper: Rs 25
Cost of Fabric colour bottle: Rs 108 (Rs 18 per 15 mg bottle of 6 shades)
Two brushes: Rs 30 (Rs 15 x 2) brush no 2 and 4 which will last for 4-5 paintings
3 Nibs for sketching and line work: Rs 15 (Rs 5 each)
Few artists buy the nips in a pack of 20 for Rs 100-120 available in the local Madhubani market
Nib holder: Rs 15

4. Competition

There are other prominent Madhubani painting clusters other than Jitbarpur. Some of these are Ranti, Rashidpur, Simri, Rayam, Bhachhi, Samalia etc. in Bihar itself. These are direct competitors to Jitbarpur painters. Individual artists may invest the same style with some distinctiveness but the style of execution, medium etc are identical.

According to respondents in the survey, there are not more than 2000 genuine Madhubani painting artists in the entire region but DCH has issued identity cards (ID) to more than 25,000 in last eight years and is still continuing to issue more cards every year. It was mentioned, in Benipatti region there are about 10,000 ID card holders. There are no selection criteria or guideline followed considering different skills, seniority, state and national awardees, shilpa gurus, product range, family history before issuing ID cards. In a family there may be one or two painters but the entire family of 8-10 members are now card holders. The artists feel the quantity has consequently increased but the quality of painting has deteriorated. Further they allege the genuine artists have been completely marginalised and they are not consulted on matters related to the promotion of the craft.

Paintings and printed textiles in different styles are available from some other locations of India like Patta chitra of Odisha, tribal art of Warli in Thane, Maharashtra, classical Thanjavur painting and Kalamkari of Srikalahasti and Pedana. Most of these crafts like Madhubani painting, already have Geographical Indication (G.I.) Registration. For instance Srikalahasthi Kalamkari, Machilipatnam Kalamkari (limited to Pedana town and its neighbouring villages), Thanjavur painting, Nirmal painting of Adilabad, Andhra Pradesh, Cheriyal paintings of Warangal, Andhra Pradesh and Odisha Pattachitra all have their distinctness elaborated and registered. While each of these paintings has a distinctive style.
but not all buyers may know each form’s distinct characteristics. All sell as traditional paintings of India and end up competing for buyers in the similar genre. The competition thus is intense.

The traditional Madhubani motifs, designs and colour palate have not altered much for very long time and painters are continuing to make them. Ability to integrate contemporary themes in the painting or learn new techniques or adhere to quality parameters may be age dependant. The typical traditional colour palate of Mithlancho is not always be preferred by today's contemporary consumers. Hence most of the painters face a situation of some of their works being taken by trade intermediaries for a pittance. The painters often face refusal, rejection and dejection.

Due to absence of innovative product range with hand painted Madhubani fails to attract and increase its buyers and customer base. There is slow or no innovation and sound technical skills in the development of Madhubani painted products. As a trend, most of the younger generation are not interested in taking this craft as their profession and more than 50 percent have move into trading which is more worthwhile than painting.

However, there is some silver lining of this age old craft tradition. Madhubani women artists from all castes have been very progressive and empowered since late 1970s. Many among them have earned their name, pride, dignity and identity for the region and country due to Madhubani painting. Today their family members take pride to associate themselves with her linage. For instance Urmila Devi is known as daughter-in law of late Sita Devi’s etc

5. Packaging
Madhubani paintings are not sold by the artists as pre-packaged pieces. Appropriate packaging for protecting the finished paintings while stored in the painter’s house is also not there. No special treatment of the paintings is done for colour fastness; naturally the paintings darken to an extent over time. Since a large proportion of the paintings are made on paper, they are prone to moisture and water damage. Painters do not always work on acid free paper; not doing so increases chances of damage. Completed paintings are rolled up and stored awaiting buyers. If high quality hand made paper is not used then some paintings also develop permanent rolling and crease marks. For protection from rats and stains the rolled painting are placed in a metal box by some painters.

6. Accessibility and Communication
Any part of Madhubani is now easily accessible within 5-6 hours from the state capital Patna. Transportation is also affordable due to effective services by Bihar State Transport, Bihar State Tourism ‘Volvo’ busses and private tour and transport operators. Madhubani Railway station has intercity express train and an express train originating in Jainagar and plying to Patna. There are direct express trains plying to Delhi etc. and weekly ones to Kolkata. There are several passenger trains also to Howrah etc. The nearest airport is in Patna, the capital of Bihar state.

Telecommunication access is less of an issue today. The ubiquitous cell phone is available with the family members of the painters or painters themselves. But considering the cost of international call or calling other states, there is little attempt by the average producer to contact potential or regular buyers. Internet as medium of communication is practically not used at all by any painters.
7. **Interrelation between MSMEs and their functions in a holistic environment**

The different MSME units located in Jitbarpur cluster are essentially on their own in matters of production and sale. Only when attending marketing events, it is common to carry works of other artists to augment the availability of sellable paintings or for a few artists to travel together.

On the downside, some practitioners and including non-traditional painters working in the vicinity of other painters tend to copy style and motifs instead of innovating or discovering their own style or theme. Consequently the better known painters keep information on work orders a secret from other painters.


8.1 **Common Madhubani and Goidna design themes and motifs**

Some of the commonly traditional themes made by the Jitbarpur artists are on depicting mythological narratives from Ramayana and Mahabharata or religious context of Hindu Gods and Goddesses such as Ram and Sita, Shiva-Parwati, Hanuman, Lanka Naresh, Radha Krishna, Krishna with Sakhis, Ganesha, Laxmi, Sun, Budha, Draupadi Cheer Haran etc.

Traditional Kohbar motifs or marriage rituals such as Swayamvara, Doli ka har, Arpan are commonly made apart from figurative representations of animals, such as elephant, horses, tiger, deer, cow, dead cow, tortoise, snake, peacock, fishes, tree, flowers, petals, leaf etc.

8.2 **Existing product range of Jitbarpur cluster**

An average artist does not have direct interface with the ultimate customer. Most women do not attend marketing events ever since travel and dearness allowance support was withdrawn. Since sales at various marketing events is not assured hence unsure of being able to recoup the travel and stay costs from sales achieved most do not attempt to attend on their own costs. A small minority of the women are contracted to well-placed designers who offer them both a platform to display their work as also market the same. For short periods the women artists also work in the display area. Some male artists do team up and still attend, carrying paintings of a few other painters. In some cases a male family member focuses on marketing. A few enterprising customers, both Indian and foreigners find their way to the villages of the Madhubani painters and directly pick up pieces. Consequently interface of producers with the customer is low to nil.

Consequently the changing consumer profiles and tastes do not percolate down to independent painters. About 80 percent of the Madhubani painters interacted with during the survey make paintings of similar style, themes and size. Except few are able to find a reasonable market price due of their painted products wither due to the quality of work, their name or some product distinctiveness. Most painters of Jitbarpur make large size (22x30 inch) paintings on handmade paper producing average 40-75 pieces in a year and about 10 percent on other materials such as Tassar fabric, canvas etc. It seemed. The over production process is linear in terms of same size, same or similar themes, motif, colours pallets with disconnect from contemporary market requirement.
Black & white paintings on paper on religious themes; Ganesha, Radha Krishna etc

Goidna painting on white background

Paintings on cow dung coat depicting Sun God and nature

Madhubani Painting on handmade paper with cow dung coat on Sun God and nature

Painting on white background on religious theme

Painting on cow dung coat depicting Sun God and nature
9. Present Sales Channel

Barring the stray foreigner who may arrive in the cluster by their own initiative or visit craft fair/ Delhi haat, there is practically no direct linkage with foreign buyers. Similarly the direct linkage to End Users/ Customers is a reality but such direct sale to foreign or Indian end users represents a small proportion of the total sales which is anyway low. Very few painters produce against market orders, usually the painters produce and some are chosen by the visiting trade intermediaries. A few designers and painters in metros have their own studio or gallery where they display their own Madhubani painting and also work of chosen Madhubani painters.
10. Present Status of Design at Cluster and Units

10.1 Trainings programmes in Jitbarpur on Madhubani painting

10.1.1 Trainings by DCH

DCH market extension centre in Madhubani district is one of the oldest setup in India. Much later additional market extension centres in Deoghar, Patna and Ranchi were established. DCH has been providing training scheme in Madhubani painting since 1978. Earlier it was for one year duration which has been reduced to six months. Since 1978 DCH has organised average 4-5 design training programme annually in Jitbarpur.

Last year DCH organised eight six months long advance training programmes on Madhubani painting. From the eight trainings 4 were offered in Jitbarpur. In each training 10 trainees from the craft cluster are provided training for six months who have traditional skill. The master trainer is either a State, national awardee or merit certificate holder. Since 1978 about 3500 artists have undergone trainings in Jitbarpur.

This year 2013-14, Jitbarpur will have two advance level trainings each of six months duration. Five master trainers will be selected from the list of 31 master trainers who have expressed interest. The profile of the 31 master trainers will be sent to the Delhi office by the regional DCH office Kolkata with recommendations for final list of 5 master trainers.

Details of DCH six months advance training programme
- Honorarium to master trainer: Rs 10,000 per month
- Raw material support for master trainer: Rs 7500 (one time)
- Contingency amount for master trainer: Rs 7500 (one time)
- Stipend to 10 trainees: Rs 2000 each per month
- Tool kit support for 10 trainees: Rs 1500 each

Some of the artists contacted, felt such DCH trainings content are irrelevant and do not help them. They allege there are no transparent selection criteria of trainees. The master trainers select his/her own training candidates who are willing to help her/him as workers to make his/her paintings and they are paid a stipend of Rs 2000 per month in return. It was mentioned the same trainees are usually called again by the master trainers and invited in craft bazars. These trainings thus do not help ones wanting to develop as independent artists.

10.1.2 Trainings by NGOs

Earlier DCH used to organise market events, design development, trainings programmes for individual artisans. Now most of the craft development and promotion activities are outsourced to NGOs. The NGOs send proposals on various DCH schemes and the office sanctions to execute through the NGOs. It was mentioned 10-12 NGOs are implementing DCH schemes. For instance under one of the DCH scheme, Ambedkar Hast Shilp Yojna, the partnering NGO is expected to target 1000 craft persons and facilitate their group formation. The NGO is provided funds of Rs 2 crore for five years for design development, trainings, organising marketing events etc. There are 4-5 NGOs short listed for this year to implement this scheme. In the name of design development training programmes, it was mentioned usually two sets of design samples are developed, one set is taken by the organiser/designer for
documentation purpose and another set is submitted to DCH and so no samples prototypes are left with the groups.

10.1.3 Trainings by Mithila Art Institute
The Ethnic Arts Foundation is a non-profit organization founded in 1980 dedicated to the continuing development of Mithila Painting. In January 2003 the EAF established a Mithila Art Institute in Madhubani to further the training and opportunities of young Mithila painters free of cost. The Mithila Art Institute (MIA) in Madhubani encourages and supports the development of the younger generation of Mithila painters. In 2003 twenty-five competitively selected and highly talented students (20 women and five men) studied at the Institute in a year-long program. Then in March 2005 another batch of 25 students was selected from a competition among 207 applicants. Since 2003 MIA has been offering one year training programmes every year.

Proposed Mithila Painting Research Institute
A proposal is in pipeline by government of Bihar to establish Mithila Painting Research Institute at Saurahat, Sabhagachi, Madhubani about 8 kms from Jitbarpur. It has been initiated by local MLC Tara Kant Jha. Along with this institute, a showroom for Madhubani products is also part of the plan. The Jitbarpur artisans have kept their fingers crossed and opine this set-up may not be of much use to help them improve their livelihood. The infrastructure is also some distance away from their cluster. However they are looking forward to their local emporium proposed to be located in Jitbarpur Dak Bunglow.

11. Overview of Madhubani painting market
Most of the units do not have any marketing arrangement for direct sale of their paintings/products and relatively less customer interface due to the bottleneck of marketing. Most are unaware of changing scenario and trends. Few wait between October to February for state organized retail exhibitions / melas during winters.

Majority of them sell from their units through the local traders/inter-mediators at a very low price who visit them and purchase. Many do not get chance to participate in exhibition and send their products through few of the others who are fortunate to go.

Very few painters get regular flow of market orders. The orders are mostly placed by the middlemen/traders than the direct customers/retailers/exporters. Orders are mostly on small size handmade paintings or on Tassar fabric such as Sarees, Dupattas, wall hangings, cushion covers. The margin of profit is very low. There are only very few who are working on client orders. Some of the market avenues available to them are:

11.1 Participation in Craft bazaar
It is estimated about 10-15 percent of the traditional painters get opportunity to participate in the exhibitions between October to February, six months in a year. These painters do not find it cost effective to invest on their own to go when the sales have gradually reduced in last couple of years. It was mentioned most state owned organisers have withdrawn the financial support to cover their travel, board and lodge expenses. Few among them who go to participate in Dilli Haat, Gram Jhaki Delhi, Suraj Kund mela, Craft Museum, Ahmedabad Craft Haat, Hyderabad etc collect products from other members.
The painters who send their products have to also lower their selling price. For instance a painting which could fetch minimum Rs 3500 is lowered to Rs 700-1000 to be carried by the person. And if that person is fortunate to sell her/his painting of Rs 700 painting at Rs 3000 the original painter is ignorant about the market rate and also remains deprived from the profit margin share. It was mentioned most of these craft mela (except Dilli Haat) are also poorly arranged, there is no publicity by the organisers so casual visitors drift in, there is no transparency on the selection criteria of the artists as a result a lot of middle men have allegedly got involved as ‘artists’.

11.2 Craft Market events

It was mentioned last year DCH and COHANDS jointly organised two days market event in Hotel Ashoka in New Delhi. Reportedly the amount expended on the two day event was in crores. The Jitbarpur painters were critical about the outcome of such high cost events when in the same amount series of buyers and sellers meet could have been organised where the organisers could have sponsored at least two women artisans from each cluster to carry their and others products. Many clusters could have participated, showcased their talent, sell their products and also get an opportunity to interact directly with the buyers.

11.3 Local agents & intermediary

There is high dependence on traders, central as well as state government’s support to help boost up the sale of paintings. For survival there is distress selling of paintings in much reduced cost which is heavily exploited by the middle men, trade inter-mediatory/promoters etc.

The Madhubani trade intermediaries have their own set of buyers and market segment which is not shared with the artists. Few of them also have their web portals and invest resources to establish contact with potential buyers. Hence to cover their investment and earn their own margin they negotiate with the artist to purchase a Madhubani painted product at a lowest price of Rs 500-700 and then sells it for Rs 3500. The artist is completely at a loss.

11.4 Handicraft Corporation and Emporiums

It was stated, there is no handicraft corporation in the state. Two state run craft emporiums in the country – one in Patna and second New Delhi house Madhubani craft products mostly from few established and renowned painters. Others reportedly do not get a chance to display/house their products since there are no transparent selection criteria and guideline of which all artists can hope to take advantage of.
12. SWOT Analysis of Madhubani and Goidna Craft

Strength
1. An age old traditional craft with many centuries old heritage and linage and still continuing. Though relatively speaking, Jitbarpur is one of the smaller clusters of Madhubani and Goidna craft, it has a large workforce of skilled and traditional painters most of whom continue to practice the painting. The traditions of Madhubani painting are still alive in the skills of its painters who hail from most of the castes – Ram (Dalit), Paswan, Brahmin, Das (Kayastha), Rai, Kumhar, Thakur, Mandal, Mahapatra etc.
2. It is a well established activity and it supports the painters both economically and is a means for creative expressions in terms of depicting various narrative themes. There are differences – Madhubani is different from Goidna – each exists with its own techniques.
3. 80 percent of workforces consist of women who work at home for 3-5 hours everyday. This craft has given them a means of earning right at home.
4. Madhubani painting being a cottage industry, infrastructure and investments for setting up a unit are minimal.
5. Raw material (chiefly handmade paper, cotton dupatta yardage) is also easily available at low cost (except Tassar silk) locally, thus artisans are able to procure them.
6. Rising disposable income means there is also more ability amongst customer to buy handicrafts. To enhance the willingness to buy, besides decorative wall hangings in paper or tassar, the domestic market for a host of utilitarian items has to be nurtured, once the painters move into the additional domain of producing utilitarian items it can completely attain the status of small-scale industry. Cluster offers good potential for design development and diversification – developing range of design samples that can be enchased for marketing.
7. Good networking and presence of tourists, academicians, researchers, patrons, buyers, traders, retailers, raw material suppliers, promoters, NGOs, professionals, designers, development agencies, government all have in the past or are now rendering services in different ways.
8. Good connectivity with State Capital Patna which is five hours away.

Weaknesses
1. Unorganized production base, very high proportion of work executed on paper consequently limited product range; if tassar is used it too is mainly for wall hangings; cottons are for dupatta.
2. It is more a method of painting, a manner of executing art work; it is less developed as a “handicraft”
3. The traditional Madhubani motifs and designs have changed to an extent in the manner of execution but the themes have not varied for a long time and painters are still using them. There is high replication within the cluster and also other Madhubani clusters of successful motifs and art forms– consequently distinctness tends to be eroded. Only a few, who are catering to national orders, who execute new designs and so adopt strategies such as working in smaller lot sizes and maintaining secrecy.
4. New emergent forms of Madhubani painting is not much in evidence/ such developments are peripheral. Fatigue and stagnation with overdoing and repeating themes, styles, size, designs, colour palette has possibly led to a near ejection from shelf space in established emporiums [other than Amrapali which caters to crafts specifically of Bihar from few individuals].
5. Quantity is the primary determinant for several painters. On one hand it is assumed that more pieces sold at lesser price will generate more steady revenue for the painter. Further, smaller pieces sell faster with lesser capital being locked up in them. It also appears quantity is superseding quality and novelty. Focus is more on production of paintings of particular size (most painters appear to
make large 22x30 inch paintings 40-75 pieces in a year primarily because brushwork is easier and
finesse needed is less), themes, size etc in a linear directional and mechanically. Lacks strategy to
anticipate or respond to the market demand and needs.
6. Painters and their support groups are not always aware of changing scenario and trends. The
painters lack comprehensive understanding of ‘quality issues, novelty, value addition, costing of
products and profit orientation’.
7. Ability to learn new skills or adhere to standardised quality parameters may be age dependant.
Ability to continue the trade may also be age dependant as fine nib and brush work is involved.
While the next generation, especially the boys, are more into trading and less in practising the
activity. So skill erosion is likely after the present generation.
8. Financing production with own funds is difficult as money is locked up in finished goods for a long
time. Limited credit facilities further reduce ability to invest in inputs and sample products (working
capital) for continuing production. This has forced most to limit work on handmade paper which
costs lesser and restrict to poster colours.
9. Most of the painters appear to have ‘wageworkers temperament’ focussed on meeting survival
needs. It may take time to acquire an enterprise owner’s attitude while catering to market demands.
10. Most units do not have any marketing arrangement for direct sale of their paintings/products. With
the withdrawal of the travel grants, several have stopped attending such events.
11. Painters lack of awareness of market trends, customer choice due to limited customer interface.
There is also lack of knowledge of government support schemes, policies etc. amongst painters.
12. There is high dependence on traders, central as well as state government’s support to help boost up
the sale of paintings. Direct sales pick up in winter when most of the craft fairs are held. Between
October to February of the ensuing year, few unit owners or their family member wait for state
organized retail exhibitions/mela during winters. However painters informed that sales at fairs are
decreasing. Trade intermediaries/promoters however visit painters during lean months prior to the
start of sale period in winter and pick up pieces cheaply. Therefore, there is need to do planning of
production to maximise returns to the painter.
13. During monsoons due to high moisture content it is difficult to paint on paper. In peak summers also
makes painting difficult.
14. Path is still a quest - will MSME cluster development focus on design interventions or facilitate
marketing initiatives such as buyers and sellers meet to help generate business for the artisans or at
least prevent sales at abysmal prices?
15. While different product ranges are likely to be valued by the upwardly mobile urban Indian and
visiting tourists but amenability to easy maintenance, assuring good value for product, originality
etc., are important considerations which is presently weak.
16. Storage, retrieval, display of final paintings is not appropriate. All paintings are either bundled or at
best, after rolling kept inside a trunk.
17. Techno-savvyness required to leverage internet linkages for marketing is low amongst artisans. Even
those of the next generation who are into trading have not taken it up.
18. The Ethnic Arts Foundation established a Mithila Art Institute (MIA) in Madhubani in 2003 with the
objective to train the next generation of Mithila painters. It offers a three hour per day year long
certificate course. The trainees do not pay any fees and the year long operational costs are met from
donor funds. The trainees are supported with travel costs where needed. The certificate is not
recognised by any formal educational/ training institution. In a situation where there is a very high
preference for formal education especially in the higher castes by way of intermediate/graduate and
masters degrees, a course running at the same time as formal school/college hours may be a
consideration when students opt/ do not opt for it. Craft clusters in several states for example
Odisha have institutions set up by the State and recognised by it offer dull time diploma courses that
additionally make the trainee eligible for support of District Industries Department etc. to set up his own enterprise.

Opportunity
1. Growing demand for quality handicraft in terms of growth in sales within the country and abroad together with forward-looking policies of the government towards handicraft, handloom and cottage industry development.
2. The younger generation may have not known traditionally Madhubani products widely in life style, home furnishing, apparels and garments etc. Hence, this could possibly lend an opportunity if it is capitalized fast. Unusual and quirky ideas can revive interest in trendy and Madhubani styled prints and motifs. For instance traditional block prints were not seen much seen – but designers have introduced 'face' block prints, south Indian alphabet block prints and other, albeit somewhat zany types.
3. Besides popular traditional painting techniques, additional styles can be combined to represent contemporary themes and social issues. A minority of painters have initiated this already and needs to be encouraged. Exploring cotemporary product range and also ensuring finer quality in traditional ones, there is opportunity to expand its market base.
4. Sectoral supports available for training through government departments/ promotion councils like handloom promotion council.
5. Mithilanchal region is one of the major craft production centres in Bihar and India with readily available rich traditions, skill and diversity. Products with innovative value addition and novelty will help to strengthen the traditional art form.
6. Un-explored techniques have a huge potential in bringing positive change in the craft.
8. Provision of loan and profitable policies for small units.
9. SHG model for crafts women has potential under National Rural Livelihood Mission but is less in evidence. Only a few SHGs from erstwhile initiatives continue to function.
10. Developing low cost product storage and display facility of finished samples along with establishing cleaner working space, lighting will help expand business with direct market.
11. Training workshops and interactive sessions will help increase awareness on importance of quality of craftsmanship.
12. Collaborative venture with corporate sector will benefit both the industries and the cluster in diversifying new range of product applications and generate business.
13. Business Development Service package developed for artisan development can include components on design and development for product diversification, product packaging. Developing effective communication mechanism with prospective buyers (both national and international), including use of Information Technology so that online information on handicrafts is available worldwide.
14. An Integrated Craft Park with world-class infrastructure and manufacturing facilities based on Public-Private Partnership but centred entirely on handmade crafts of Bihar in a place with high footfall of tourist especially foreigners could be considered.
15. Ethnic Crafts Foundation operated a system of paying upfront when procuring the painting and then a second payment after the painting was sold. The second payment to the painters was made during the promoters’ trip to Madhubani. If the institution takes up marketing then an institutionalised repatriation method for a share in profits akin to the payment system in vogue in Anand pattern cooperatives.
16. While men are also painting today, the paintings are traditionally done by women who are now working on handmade paper and the like. This system of painting provides an excellent avenue to involve women artisans in design innovation and design outreach.

17. This region of Bihar is home to articulate communities. Hence a consultation with the community on future course is likely to be fruitful. However accounting for formal caste hierarchy and its impact on social set up will be needed.

Threats
1. Lack of novelty and absence of innovative products is the main hurdle to increase and attract buyers/customer base. Also slow or no innovation in the development of Madhubani painted products-one major reason for this is the lack of sound technical skills and education among artisans.

2. 90 percent of the products are of similar style, themes and size, so while a few are able to find a reasonable market price, rest face refusal, rejection and dejection.

3. Distinctive Madhubani attributes are being lost. A majority of painters are now working with synthetic colours which were not the traditional Madhubani style. Traditional colour palate typical to Mithilanchal may not always preferred by today’s contemporary consumers. Its fastness on medium like cloth etc. is also in issue. Additionally pure Madhubani motifs are also not seen and traditional methods of positioning the motifs is also being lost.

4. There is intense competition from other Madhubani clusters and also from other forms of paintings/painted textiles like Kalamkari, patta chitra. While each of the latter paintings have a distinctive style but not all buyers may know each form’s distinct characteristics. All sell as traditional paintings of India and end up competing for buyers in the similar genre. The competition thus is intense.

5. Market is looking for original and value added products for the money invested. Fast changing market demand quick response. But given the relatively less customer interface due to the bottleneck of marketing, this response is slower. Changing consumer profiles and tastes do not always percolate down to independent producers that constitute Jitbarpur cluster.

6. Distress selling of paintings and heavy exploitation by the middle men, trade intermediaries/promoters is widespread.

7. Madhubani saw an early start in institutions including some facilitated by foreigners. Soon NGOs proliferated and the turnover of several of them has increased in the past two decades or more. Some sons of artisans themselves are key office bearers in some of these NGOs they have facilitated. Some are acknowledged to have done good work even in the initial years or till the time the initial group of promoters were active. The Jitbarpur artisans shared warmly about the work of two individuals – Bhaskar Kulkarni and Raymond and their long and dedicated association, though several of the respondents may well have been children then. In this scenario Bihar, and Jitbarpur cluster especially, appears to lack a transparent organisation owned and managed by artisans (like artisan guild, federation, producer company, cooperatives registered under the newer Mutually Aided Cooperative Act) etc. or significantly controlled by them, for Madhubani Painting. There is also a lack of such institutions of artisans which can promote handicraft holistically and enter into mutually beneficial partnerships with the outside stake holders like government, several non-profit organisations promoting handicrafts, private traders, institutional buyers, export houses etc.

8. Competition from ethnic production in other location Geographical Indicator protection is also tougher.

9. Judging from the study sample and discussions, most of the painters appear to be over 40 years of age. A few women like ones who have been abandoned by spouse or are assisting their mothers/mother-in-law or those who are carrying on the work of an illustrious, much rewarded predecessor are younger. But over all, it appeared during the visit that notwithstanding the existence of Mithila Art Institute since 2003, the younger generation, consisting of people who grew
up before its establishment, is not interested in taking this craft as their profession. Most have studied till intermediate or graduation. Most of the males are active in class four jobs in other urban agglomerates. Of the next generation who continue to be affiliated with the painting, 50 percent have moved into selling/marketing of paintings.

10. Most painters try to push their products in the few opportunities for direct sale but may not be using it as the talking point of their craft, so trade appears to be intermediary driven rather than customer led. Only prospective buyers who already know about the painting visit artisans in the villages.

11. Interior designers and textile designers working with ethnic material may assure work, even enable better prices but the identity of the artisan is often lost. An inclusive and collaborative marketing initiative with painters as equal stakeholders is needed.

12. There are quite a few NGOs active in the field of promoting/ facilitating Madhubani painting or aiding their practitioners. Sifting through them to identify ones significantly owned/ controlled and managed by a wide cross section (as opposed to closely held by few related people) of painters may be difficult.

13. As per the MSME Development Act, 2006, an enterprise is defined as micro enterprise if its investment in plant machinery and equipment is respectively less than 25 lakh and ten lakh rupees. For skill based activities like Madhubani with hardly any investment in equipment/ machinery this is in appropriate descriptor and allows lumping a range of Madhubani painting practitioners and especially ones who are primarily marketers in one category. United States of America reportedly defines MSME with respect to each sector, it is high time we consider this.
13. Design project opportunities at cluster level
Recommendation and Way Forward: For a new life of dignity and prosperity

13.1 Scope of intervention at a glance

MSME’s Design Clinic Scheme to impact
Quality, Novelty, Variety, Utility, Marketability, Productivity, Profitability, and Overall Growth of the Cluster

- Organizing artisan guild or producers federation
- Design of workstations addressing ergonomical & productivity
- Setup Common Facility
- Revising existing Trainings content
- Revisiting GI registration to protect against duplication & increase respectability.
- Setting up of Integrated Hi-tech Madhubani Resource and Research Park
- Business Promotion on Awareness workshop on methods of business through e commerce sites
- Liaison and tie-up with prominent corporate Various Fair Trade
- Communication and Brand building for quality standards and creative craftsmanship
- Inputs on Storage, Display and Visual Merchandising
- Cluster linkage as tourist destination and craft hub
- Natural Eco dyes, process Innovation and up-gradation, product diversification and value added product range, Communication and Brand building, material explorations, costing, finishing, and quality standards
- Running Capital and Credit Facility
- Studies on Health impact, Market demand of
14. Design project opportunities in detail at MSME unit’s level

Madhubani painting is prey to cyclic development and fast changing market demand. Paintings which got sold in last season may not repeat this year again. Market is also looking for original and value added products for the money worth invested. Therefore novelty is an important attributes for both national and export market.

Majority of the Madhubani painting artists find it extremely difficult to consider painting as their primary source of livelihood due to prevailing uncertain market. There are not able to earn even minimum daily wage rate. Since they do not have any other livelihood option such as farmland, hence continue making paintings as subsidiary means of livelihood for survival. “Talent and creativity are distributed in ways that ignore man-made economic and social inequalities,” the World Bank Country Director in India Mr Roberto Zagha had mentioned. Master crafts persons of Jitbarpur are actually living a life of indignity, forced to sell their works for a pittance. This also drives away the interest of next generation to engage with the work. So a multi-pronged approach is required:

14.1 Intervention on value added new range of products

The Madhubani painting art form has basically two components- first the traditional style of painting and second application of the art form on a material. The traditional skilled and master painters are comfortable doing something which they have traditionally continued doing so long and that worked well for them. Hence they should be helped to continue with it but gradually improvising on the themes, narratives, size, colour pallet etc mostly on two dimensional surfaces. And for the new generation of artists’ application of the painting should be encouraged to develop innovative, functional and utility products range for the large contemporary market segment. MSME cluster development programme will need to focus on both the groups separately. Hence design interventions and facilitating direct marketing initiatives such as buyers and sellers meet need to go hand in hand to generate business and also keep getting practical hands-on on actual orders.
There is a large scope for value addition at artisan’s level which can start as a “family business” diaspora. The suggestions on value added products are additional and not as substitution of the traditional forms. Their traditional skill base remains the same so that actual traditional craft form and the identity is not lost. Thus, a mix of both contemporary and traditional range of products can be developed to meet the aspirations of customers from different market segments.

The traditional motifs need to be also simplified and the colour palate altered for developing contemporary range of value added hand painted products. All paintings need not remain as ethnic original but can be adapted that can ensure regular work flow to the individual units while ensuring regular off take.

14.2 Proposed value added product range
In addition to practising and continuing the distinctive traditional Madhubani form, new emergent forms for Madhubani painting with new medium and contemporary styles, size, designs, colour palette etc. There is scope for traditional artistes to engage in product diversification through value added functional products with Madhubani to cater to the large contemporary market.

There is scope to diversify products (medium for executing the Madhubani painting) with application on different materials such as glass, ceramic, metal sheets, sun mica, fabrics, papier-mâché, wood (pen stands), cotton and felt (ladies purses), lack ornaments, leather etc. These materials can be used to develop range of interior and life style products, home furnishing, garments, gift and accessories in different price range. For instance Raghurajpur cluster in Odisha (15 kms from Puri), artists make Patachitra products ranging
between Rs 25 to Rs 5 lakhs. Each of artisan’s houses is a mini emporium but each unit has retained their own distinct identity.
14.3 Experimenting with newer themes
Contemporary themes such as HIV Aids, Pulse Polio, 9/11, Gandhiji, girl child education, women's struggle, RTI, and other social themes when adopted in Madhubani paintings have sold very well with buyers who want the displayed art work to also demonstrate their social consciousness/concerns. This sync with traditions like Goidna which already depicted the lives of the dalit practitioners. The need is to extend the point of reference. For this the artists also need to be alive to the major events of the past and present times to give artistic expression to them – and this can be discussed in group meetings/trainings etc.

14.4 Product-wise and Market-wise pricing strategy
Pricing is a key determinant factor and product-wise pricing has to be decided for the hand painted products depending on the nature of market it targets; to be retailed or exported from high end niche store etc. A Madhubani painter may propose a certain selling price for her/his paintings assuming the painting will find a prospective buyer one day willing to pay the projected selling price. But most often the product does not move and finally the prices of the paintings are determined by the traders in-between who visits the unit. From here the final finished painted product moves in different hands with additional mark up with some value addition like framing etc till it reaches the end customer. Hence a painting sold for Rs 500 will finally be purchased for Rs 10,000, so a huge difference between painters selling price and the end consumer retail price. The producers are not in a position to assert their price.

The MSME intervention is required to transform local crafts into global products by forging partnership between traditional artisans and modern designers. The programme needs to enable painters to tap into different market segments with different price range.

Hence need to target from retail to export market, metros, cities, and customer specific offering with wide product and price range. For instance Delhi customers prefer Kohbar paintings made on white background, South Indian and Mumbai buyers prefer handmade paper paintings on off-white backdrop with cow-dung coat or Bengal and eastern regions prefer secular motifs on fishes, birds, animals, natural scenes, Swayamvar, Radha-Krishna etc. Foreign buyers appreciate paintings made on handmade papers both on traditional and contemporary themes. A separate product specific market research is separately proposed for Madhubani paintings.

14.5 Organising artisan guild or producers federation
The new generation artisans need to organise themselves into artisan guild or producers federation/co-operatives and work as enterprise owners. During the interactive survey organising themselves into Shilpi-Sangha was proposed by some of the units for the promotion of their craft holistically. They are willing to work together under mutually beneficial partnerships with all external stake holders – including government, buyers, private traders, institutional buyers, export houses etc.

The Shilpi-Sangha can collectively consider organise production, impress members with quality parameters, finishing, costing, bulk procurement of raw material, grading of products, fixing of product pricing, direct liaison with market etc. The Shilpi-Sangha can act as a resource hub building direct
linkages and providing services to conducting trainings, workshops, provide inputs on production aspects, obtain production plans in light of prospective market events etc. Their own yearly calendar of activities and events, sample work etc can be uploaded and updated on their E-Marketing portals for online orders with 50 percent advance payment and on door delivery.

**14.6 Establish Common Facility Centre (CFC)**

Most of the units face problems of proper work space with inadequate light as most work in their domestic environment. Space for cutting, storing, sketching, line work, colour mixing and filling, washing, framing, storing finished product can be provided if Common Facility Centre is set up.

As and when ‘Shilpi Sangha’ starts engaging with the market collectively and develops value added innovative, functional and utility products range a lot of work will need to be explored at a common working space using different materials and tools. A common facility centre will be required with proper work space, electricity, storage, water supply, display space, tools and equipments. An arrangement where each member of the Shilpi Sangha will contribute their earning to the group’s fund and later this amount can be utilized with support of matching grant or bank loans to purchase advance tools, bulk raw materials, equipments, avail bank finance for venture capitals to install online information facility, transportation, packaging etc.

**14.7 Tool design, Ergonomics and Health Issues**

There is limited scope for technology upgradation in tools as nibs and brushes are the primary tools. The colours used are being separately dealt with and this section focussed on the ergonomics of the work station.

The artists, especially women, sit on the floor in a dim and low luminosity working environment and do their painting. The working space and body posture does not support efficiency. There has long term health impact affecting the painter when they continue working beyond 5-8 hours daily in the same position. Some of the common health ailments shared by the painters were related mostly to eye sight, leg, neck and shoulder ache, gastric problems, constipation etc. However a separate health research can be conducted to study the health impact in detail due to painting among men and women painters of different age group.
Women artists shared they are not habituated and comfortable working on table and chair as they have to keep rotating the paper or fabric while painting. However, some of the male painters were observed working on table and chair. Most women painters prefer to work either on floor or use low height desk. This often gives them back, knee and hip pain when they sit for long hours without any back rest.

A large size table with the top and height that can be adjustable will offer the comfort and convenience. An adjustable table top that can give a slant of 45° (like ones used by draftsmen), along with adjustable height will suit their sitting position either on floor, stool or chair.

Training on Madhubani art needs to go beyond preserving the art. It also needs to incorporate ergonomically better practices for executing paintings in their trainees.

14.8 Working Capital and Credit Facility
Limited credit facilities for working capital reduce ability to invest in high cost inputs and creating sample pieces. For most units there are limitations of capacity to invest in production throughout the year and wait for successful sales during the exhibitions. Self invested initiatives have limited due to poor sales and financial conditions. The units have to invest from their own savings and the resources are blocked till the sales obtained.

The individual units require running capital so that growth in the business does become reality for many. Although there is bank loan facility available (up to Rs 50,000) which some have availed but due to lack of business ideas this is not well capitalized facility prevents them to utilize. The Shilpi Sangha or even individual units together can jointly avail credit facility once there is a business model, regular market orders and production.

14.9 Corporate Tie up and Liaison with Various Fair Trade initiatives
A study can be commissioned to explore direct corporate tie ups for regular and bulk orders with potential companies, business houses, private banks, handicraft retail outlets, export houses etc in Delhi/Gurgaon, Mumbai and Southern India.

Attempting to make inroads with some of the prominent corporate such as Fabindia may be worthwhile due to their export potential in five countries, sheer spread of stores in 73 cities and 168 stores, and its on-line store. However, before such tie-ups, the Jitbarpur artisans first need to be willing to work very closely in the contemporary range and be trained to demonstrate quality finish.

Initiatives to liaison and develop working relationship with fair trade initiatives will be a good step ahead. Some of these could be UK Fairtrade Foundation/ Fair Trade Foundation, United States based International Financial Corporation, Indian Institute of Handloom Technology and Export Promotion Council for Handicrafts (EPCH) etc
14.10 Capitalising on promotional Web based Portal

Most often all potential buyers are not visiting across the year in craft bazaars or selected emporiums which are based in few state capitals or New Delhi. Typically state run emporiums are closed on weekends and late evenings when the well paid executives are free. So fixed shops are able to sell only to buyers who themselves attempt to seek out. Cost of Craft bazaars/Showrooms/Handicraft emporiums/Retail shops at various places especially places of tourist importance is a good idea – but it has high marketing cost and sustainability is a major issue.

Products such as paintings, bed spreads, cushions, garments, gift accessories etc are being retailed from web portals or direct TV retailing arrangement. Hence either exploring home based shopping either through own ‘Shilpi-Sangha’ portal or through display of wares on ebay/rediff/homeshop etc can be capitalised. Accordingly developing and updating product range on website with a tag line ‘Keeping alive the rich traditions of Madhubani – produced locally in Jitbarpur and sold globally’.

Along with it, non-downloadable, digital catalogue/brochure for prospective buyers can be displayed on website. Web based advertisement will be useful medium to educate the consumer about the real Madhubani paintings and the wide contemporary product range. Messages on the portal could play upon the pride of the buyers – of doing what is right, helping the artisans, keeping up rich traditions of Madhubani, or aiding to augment their livelihood options. Ethical Sourcing be advocated amongst well-to-do consumers.

14.11 Natural Eco dyes

There is high demand of eco-dye products on both paper and fabric but majority of Jitbarpur painters are still working with synthetic colours which was not the traditional Madhubani style. The *Patchitra* or palm leaf paintings of Odissa or the *Patua* painting fabric of Midnapur (WB) have shifted to eco-dyes. Most Jitbarpur units, when asked, claim they can use natural colours only if there are specific orders. They avoid the natural colours since the processing and extracting of colours process is tedious and time consuming. Apart from using cow dung coat, tea leaf, *Tilkor* leaf, bark of banyan tree, *harda* solutions can also be used to gain different shades of handmade paper. The demand for natural *colours* is more from the foreign buyers than Indian consumers. Interesting it was mentioned the cost of natural and non-natural paintings is almost the same.

*Different sample shades on handmade paper from natural colors*
The colours once extracted have to be used immediately and the solution cannot be stored beyond 2-3 months since the original colour gets altered. Some of the commonly used natural flowers and fruits that can be used are:

- **Dhibri** (small oil lamp) sauté earlier was used for black
- **Palas** (flame of the forest) flower to obtain yellow
- **Singhrar** flower stems to get another shade of yellow
- **Haldi** (Turmeric) used to get yellow
- **Siket** fruits to get blue
- Bark of Banyan tree to get red
- **Tilkora** leaf to obtain green

The CFC centre when set up can also focus on making natural colours available to members at a price along with interventions to ensure colour fastness.

### 14.12 Setting up Mithila Institutions and Craft Parks

Art, craft, performing art have usually been patronised and protected by the State. It was rued that till date there is no Mithila Institute supported by the State for research, training or consultancy or even a Mithila painting curriculum in regular art and craft school.

Reportedly a proposal of the government of Bihar is in the pipeline to establish Mithila Painting Research Institute at Saurahat, Sabhagachi, Madhubani about 8 kms from Jitbarpur. It has been initiated by the local MLC Tara Kant Jha. It is not yet known to what extent the proposed institute will be able to cater to the aspiration of the Jitbarpur artists and strengthen their livelihood prospects or whether their children can join these institutes. Considering setting up Integrated / Hi-tech Madhubani Park with world-class infrastructure with research, training, resource and production facilities based on Public-Private Partnership will be a good step ahead.

### 14.13 Storage, Display and Visual Merchandising

Units are operating from home as cottage industry during working hours hence storage and display of products is completely absent. Often finished products are rolled, bundled or stored in aluminium trunk, display of products in not given importance by most.
Designing appropriate and safe storage options for use at homes of the artists is needed. At the CFC proposed earlier member wise fire resistant lockers for storing finished products in a secure way can be considered to afford better protection than at home. Some display space can also be considered member wise or on a rotational basis (apart from the web based portal suggested earlier). Assuring security at the CFC will be important if finished paintings are stored on its premise – so such facilities need to be close to the habitation.

14.14 Communication and Brand building

The unit owners find it difficult to communicate effectively to explain their painted products. Most try to show and push their products including few from the young generation who seems more involved in trading of products. Facilitating painters such that they become market and techno savvy will help them to leverage marketing systems while generating better returns for themselves.

Hence efforts must be around imparting some inputs on communication and how to build Madhubani painting as a brand which stands for quality standards and finest of creative craftsmanship. There is a need to build on the creative capital and create a brand which will be owned by the artisans located in Madhubani and not some distantly located person. Cultural industries are a big catalyst for poverty reduction and this initiative will help the painters build value chains for their products and increase their incomes. All stakeholders Govt agencies and bodies, NGOs and developmental organizations need to work together on establishing the brand.

Scope can also be explored for strategically leveraging initiatives of other NGOs for export market - like Professional Assistance for Development Action (PRADAN) which facilitate tassar production in parts of Bihar and Jharkhand while also selling tassar products but the Masuta company may transact only at or
above market costs for tassar; liaison with other craft focussed NGOs that have their own trade linkages or their own emporiums.

14.14 Geographical Indications
Geographical Indications (GI) identifies goods possessing attributes which are essentially attributable to that geographical origin. This law was adopted by India in 2003. Madhubani painting (GI is not in the name of Mithila painting) already has a Geographical Indications listing since 2007. Madhubani is the name of a region, today it is a district too – a clear geographical attribute. But the web is replete with websites on Madhubani with its proprietor or chief painter based in Delhi or elsewhere and procurement from some original artist being the only connection. An association of Madhubani painters based in Madhubani needs to assert their GI status and report other agencies which are attempting to usurp it. The local artisans need to be facilitated to create a web presence as well to counter this onslaught.

It is also important to examine who applied for this GI registration of Madhubani and what attributes were identified as typical of it. Given the large number of Madhubani painters across different clusters in Madhubani, if feasible distinctiveness of each cluster needs to be identified and nurtured for separate GI registration. Besides the various variants like Goidna etc being adequately represented in the earlier GI application also needs to be assessed in association with Controller General of Patents Designs and Trademarks (CGPDTM) under Ministry of Commerce and Industry which also handles GI and would have given the GI registrations to Madhubani. In Andhra Pradesh, Kalamkari of Srikalahasthi and Machlipatna each have separate GI registration due to separate applications based on their distinctions as highlighted in the application.

14.15 Link Jitbarpur cluster as heritage tourist spot and circuit
Sitamarhi, Darbhanga, Madhubani till Janakpur in Nepal are important tourist destinations since it is part of the historic Ramayana circuit route. Both Indian and foreign tourists mostly from south Asian countries visit these historic places every year. The craft clusters in these tourist road map need to be linked, mapped and developed as craft-hubs. When the tourists visit they can see the original art works displayed in the local craft CFC cum emporium. And if so desired the tourists will also get an opportunity to move around the cluster to see the original traditional units with their work in process.

Within the clusters the individual units also needs to display their sample products so that when both Indian or foreign tourist visit Jitbarpur they also get an opportunity to move around the individual units to interact with see the painters. Department of Tourism and Industries and prepare a joint project report. Some loan amount can be provided to the individual units to develop sample products and display their work.

Craft clusters in the Bihar tourist road map need to be mapped and developed as Madhubani craft hubs
14.16 Revisit trainings content
There is a need to revisit the content, format and implementation approach of trainings offered by DC (H) every year under the Specific Handicraft Training Programme (SHTP) scheme. Training needs to move beyond the conventional skill training approach of ‘Guru-Sishya parampara’. The training content could cover fundamentals of Madhubani paintings styles, approaches and then move on to explore opportunities to work on different material. Each trainee may need to evolve 3-4 value added product range as concepts, understand the functional utility and execute one final finished Madhubani painted prototype. Along with it s/he will get inputs on production processes, value added products, product forecasting, raw materials, tools and equipments, form, quality control issues such as finishing, costing, visual merchandising, communication, packaging, branding, entrepreneurship with simple inputs on business management, etc. These trainings need to be game-changers offering opportunities to the trainees to become pioneers in both traditional and contemporary applications. The funds available under such trainings schemes or other sources will need to be channelized through one single window.

Part time training provided by other willing institutions including in the NGO sector can also be considered after due consultation with the agencies.

14.17 Additional Training and skill up-gradation needs
Scope of training also needs to be augmented:

1. Training on stimulating and nurturing the creative thinking process
2. Computer literacy - There is need to orient at least the younger set to integrate computers in communication with prospective clients; storing a digital catalogue of their work to enable analysis of repetition etc. in pieces being executed
3. Some could be oriented on even planning the art on computer softwares before actually executing them.
4. Understanding GI, the history of GI registration of Madhubani, scope for different GI registrations, capitalising on GI in direct sales, process for objecting to usurpation of the term by other artists located elsewhere.
5. Understanding institutional forms like Mutually Aided Cooperatives, Producer companies
6. Other painting traditions in India and need to retain Madhubani’s distinctness rather than getting lost in the crowd.

14.18 Conduct research studies
Till now most of the studies have focussed on documenting the art form, its history and present practitioners. The painting style can benefit from studies on it:
1. Study on health impact due to painting among men and women painters of different age group considering ergonomics of the work area and the components used
2. Market research study to explore market demand of Madhubani painted products and establish direct corporate tie ups for regular and bulk orders with potential companies in India
3. Scope for extracting and storing condition for traditional eco colours of Madhubani area – for bulk storage and increasing colour fastness.
4. Research on alternative medium /material for executing paintings
5. Testing technological up-gradation in work tables etc.
6. Studying and documenting the products of other painting traditions of the country as enumerated in the competition section and working to establish Madhubani’s essential elements to set it apart from other art forms
7. DCH till date has issued identity card to all members of a household which is resented by some artists. There is scope for documenting attributes which enable classification as Madhubani artists – which are the essential steps, would engagement with any or 1-2 steps only enable classification as artist and if yes, which of the steps.

14.19 Design and Display interventions
As part of proposal being considered by government for establishing Mithila Painting Research Institute at Saurahat, Sabhagachi along with a showroom for Madhubani products in a local emporium proposed to be located in Jitbarpur Dak Bunglow is proposed. Additionally an outreach wing can be considered in places in Bihar with high tourist/foreign tourists like Bodh Gaya etc.
15. Executive Summary

Will be included later in the opening of final document after design clinic workshop

Madhubani is a district in Bihar. It has several clusters of villages practising Maithili art which today is more commonly known as Madhubani art. It is a primarily agricultural area and is known for another produce, makhana. The area is well linked - Madhubani Railway station is connected by passenger, intercity express train and express trains connecting it to Patna/ Delhi. The ubiquitous cell phone is available with the family members of the painters or painters themselves.

In their earliest form, Madhubani paintings appear as Arpana (floor paintings) and Kohbar (wall paintings in the bridal chamber), done by the women of the Brahmin and the Kayasth castes. The surface was treated with cow dung to ensure proper absorption of colour. Later following a prolonged drought around 1968 the paintings were made with colours on paper previously treated with cow dung to augment the family’s income sources. The paintings were traditionally done by women but several men have also taken it up as a livelihood.

Madhubani painting process- There are other prominent Madhubani painting clusters other than Jitbarpur. Individual artists may invest the same style with some distinctiveness but the style of execution, medium etc are identical. Jitbarpur artists make paintings in six different sizes on handmade paper but the large size 22 x 30 inch dominates. Quality, novelty and distinctiveness of paintings are an issue with most painters generating paintings on numbers especially on handmade paper. There are three grades of handmade paper in use in the area and price varies as per cotton content in the paper which ranges from 20 to 60 percent. Then a coat of cow dung slurry is applied on the handmade paper followed by drawing of figures and line work (kachhni). The figures are drawn directly on the handmade paper by the artist using nib and black fabric colour. Synthetic fabric colours are used for handmade paper, Tassar silk fabric or canvas. The paintings have a glossy effect due to the fabric colour. Black and red colours are more in use than other colours. An artist buys 6-8 shades of readymade colours available in bottles of 15 or 25 ml for Rs 18-25. Most artists prefer to buy colours in smaller bottles since the large size bottles dry if not used immediately.

Very few units make paintings on Tassar fabric such as sarees, dupattas, wall hangings etc. An artist takes 7-8 days time (32-40 hours) working 3-5 hours daily to complete a painting on Tassar and earns Rs 800 per Saree. A unit complete 3-4 sarees a month earning between Rs 2500-Rs 3500. For Tassar dupattas, an artist takes 2-4 days time to complete and earns Rs 300 per piece.

Other existing products are paintings on Tassar as Wall Hangings. The projected selling price of a painting on canvas with traditional motif is Rs 20,000 to Rs 35,000 but sell for Rs 10,000-Rs 15,000 in peak season.

Madhubani paintings are not sold by the artists as pre-packaged pieces. Completed paintings are rolled up and stored awaiting buyers. If high quality handmade paper is not used then some paintings also develop permanent rolling and crease marks. For protection from rats/insects the rolled painting are placed in a metal box by some painters.

Customer – Product – Producer - Market Relation: A Design perspective - Most women artists do not have direct interface with customers. A few work for short periods in the display area of some studio owner or in Delhi haat and have some intermittent interaction with customers. Some male artists do team up and still attend, carrying paintings of a few other painters. There is excess production which is
linear in terms of same size, same or similar themes, motif, colours pallets with disconnect from contemporary market requirement. Only prospective buyers who already know about the painting visit artisans in the villages.

Interior designers/ NGOs working with ethnic material may assure work, even enable better prices but the identity of the artisan is often lost. Very few painters produce against orders. A few designers and painters in metros have their own studio or gallery where they display their own Madhubani painting and also work of chosen Madhubani painters.

Marketing arrangement - Most of the units do not have any marketing arrangement for direct sale of their paintings/products and relatively less customer interface due to the bottleneck of marketing. Very few painters get regular flow of market orders. The Madhubani trade intermediaries have their own set of buyers and market segment which is not shared with the artists. Two state run craft emporiums in the country – one in Patna and second New Delhi house Madhubani craft products mostly from few established and renowned painters.

The traditional Madhubani motifs, designs and colour palate have not altered much for very long time. Due to absence of innovative product range with hand painted Madhubani fails to attract and increase its buyers and customer base and the painter often faces rejection. There is slow or no innovation and sound technical skills in the development of Madhubani painted products. Madhubani women artists from all castes have been very progressive and empowered since late 1970s. Majority of the Madhubani painting artists find it extremely difficult to consider painting as their primary source of livelihood due to prevailing uncertain market. Master crafts persons of Jitbarpur are actually living a life of indignity, forced to sell their works for a pittance.

Trainings programmes in Jitbarpur on Madhubani painting: DCH has been providing training in Madhubani painting since 1978 through its market extension centre. Since 1978 DCH has organised on an average 4-5 design training programme annually in Jitbarpur. Last year DCH organised eight trainings each six months long. In each training 10 trainees from the craft cluster are provided training for six months who have traditional skill. Since 1978 about 3500 artists have undergone trainings in Jitbarpur. There is tool kit support cost of Rs. 1500 for each trainee and raw material/ contingency support for master trainers. Some NGO are provided funds of Rs 2 crore for five years by DCH for design development, trainings, organising marketing events etc. Since 2003 the Mithila Art Institute (MIA) in Madhubani encourages and supports the development of the younger generation of Mithila painters by offering courses of 1-2 year duration working 2-3 hours per day.

SWOT Analysis of Madhubani and Goidna Craft:
**Strength** - Jitbarpur is one of the smaller clusters of Madhubani and Goidna craft. It has a large workforce of skilled and traditional painters most of whom continue to practice the painting. Madhubani painting being a cottage industry, infrastructure and investments for setting up a unit are minimal. The art form has good potential for design development and diversification – developing range of design samples that can be en chased for marketing.

**Weakness** - Unorganized production base, very high proportion of work executed on paper consequently limited product range; tassar is used for wall hangings; cottons for dupatta. It is more a method of painting, a manner of executing art work; it is less developed as a “handicraft”. New emergent forms of Madhubani painting is not much in evidence/ such developments are peripheral. The painters lack comprehensive understanding of ‘quality issues, novelty, value addition, costing of
products and profit orientation. Limited credit facilities further reduce ability to invest in inputs and sample products (working capital) for continuing production. This has forced most to limit work on handmade paper which costs lesser and restrict to poster colours. Most units do not have any marketing arrangement for direct sale of their paintings/products. Painters lack of awareness of market trends, customer choice due to limited customer interface. There is also lack of knowledge of government support schemes, policies etc. amongst painters. There is high dependence on traders, central as well as state government’s support to help boost up the sale of paintings. However painters informed that sales at fairs are declining.

**Opportunity:** The younger generation may have not known traditionally Madhubani products widely in lifestyle, home furnishing, apparels and garments etc. Besides popular traditional painting techniques, additional styles can be combined to represent contemporary themes and social issues. Exploring cotemporary product range and also ensuring finer quality in traditional ones, there is opportunity to expand its market base. Sectoral supports is available for training through government departments/ promotion councils like handloom promotion council. Products with innovative value addition and novelty will help to strengthen the traditional art form. Developing low cost product storage and display facility of finished samples along with establishing cleaner working space, lighting will help expand business with direct market. Business Development Service package developed for artisan development can include components on design and development for product diversification, product packaging. Devising methods of enabling painters get a share of the profits as well.

**Threats** - Slow or no innovation in the development of Madhubani painted products. Distinctive Madhubani attributes are being lost. There is intense competition from other Madhubani clusters and also from other forms of paintings/ painted textiles like Kalamkari, patta chitra. All sell as traditional paintings of India and end up competing for buyers. Madhubani has been slow on innovation, market is looking for original and value added products for the money invested. Fast changing market demand quick response. Of the next generation who continue to be affiliated with the painting form, nearly 50 percent have moved into selling/marketing of paintings. While there are quite a few NGOs active in the field of promoting/ facilitating Madhubani painting or aiding their practitioners, yet an inclusive and collaborative marketing initiative with painters as equal stakeholders is missing.

Design project opportunities at cluster level: In addition to traditional work the prevalent motifs need to be simplified and the colour palate altered for developing contemporary range of value added hand painted products. There is scope for traditional artistes to engage in product diversification through value added functional products with Madhubani to cater to the large contemporary market. The pricing can reflect the innovation. Contemporary themes such as HIV Aids, Pulse Polio when adopted in Madhubani paintings have sold well with buyers who want the displayed art work to show case their social concerns as well.

Pricing is a key determinant factor and product-wise pricing has to be decided for the hand painted products depending on the nature of market it targets; to be retailed or exported from high end niche store etc.

The MSME intervention is required to transform local crafts into global products by forging partnership between traditional artisans and modern designers. The programme needs to enable painters to tap into different market segments with different price range.
There is need to target from retail to export market, metros, cities, and customer specific offering with wide product and price range. There is need to classify buyers as per preferences identified in course of researches. For instance painters feel Delhi customers prefer Kohbar paintings made on white background, South Indian and Mumbai buyers prefer handmade paper paintings on off-white backdrop with cow-dung coat or Bengal and eastern regions prefer secular motifs like fishes, birds, animals, natural scenes etc. Foreign buyers appreciate paintings made on handmade papers both on traditional and contemporary themes.

Organising artisan guild or producers federation - The Shilpa-Sangha can collectively consider organise production, impress members with quality parameters, finishing, costing, bulk procure of raw material, establish a grading system of products, fixing of product pricing, direct liaison with market etc.

Most of the units face problems of proper work space with inadequate light as most work in their domestic environment. Space for cutting, storing, sketching, line work, colour mixing and filling, washing, framing, storing finished product can be provided if Common Facility Centre is set up.

Tool design, Ergonomics and Health Issues - The artists, especially women, sit on the floor in a dim and low luminosity working environment and do their painting. The working space and body posture does not support efficiency. Women artists shared they are not habituated and comfortable working on table and chair as they have to keep rotating the paper or fabric while painting. However, some of the male painters were observed working on table and chair. Most women painters prefer to work either on floor or use low height desk. Training on Madhubani art needs to go beyond preserving the art.

Limited credit facilities for working capital reduce ability to invest in high cost inputs and creating sample pieces. Initiatives to liaison and develop working relationship with fair trade initiatives will be a good step ahead.

Web can be a useful medium to educate the consumer about the real Madhubani paintings and the wide contemporary product range. Accordingly developing and updating product range on website with a tag line ‘Keeping alive the rich traditions of Madhubani – produced locally in Jitbarpur and sold globally’.

There is high demand of eco-dye products on both paper and fabric especially from foreign buyers and there is scope to capitalise on it.

The unit owners find it difficult to communicate effectively to explain their painted products. Facilitating market and techno savvyness in producers will help to assure better returns. Setting up Mithila Institutions and Craft Parks will help.

Madhubani painting has a Geographical Indications listing since 2007. But the term Madhubani is widely misused to refer to comparable art work produced in any part of India and needs to be regulated. Given the large number of Madhubani painters across different clusters in Madhubani, if feasible distinctiveness of each cluster needs to be identified and nurtured for separate GI registration.

The craft clusters in these tourist road map need to be linked, mapped and developed as craft-hubs. When the tourists visit they can see the original art works displayed in the local craft CFC cum emporium. Some loan amount can be provided to the individual units to develop sample products and display their work.
In the current training curriculum, the focus is on skill building and need to be expanded to cover all relevant aspects of trade hence there is need to revisit trainings content. The training content offered through DCH could cover fundamentals of Madhubani paintings styles, approaches and then move on to explore opportunities to work on different material, inputs on production processes, value added products, product forecasting, raw materials, tools and equipments, form, quality control issues such as finishing, costing, visual merchandising, communication, packaging, branding, entrepreneurship with simple inputs on business management etc. Training content needs to be accordingly developed.

Madhubani painting can benefit from studies to assess health impact of painting among men and women painters of different age group considering ergonomics of the work area and the components used; market demand of Madhubani painted products projection and establish direct corporate tie ups for regular and bulk orders with potential companies in India. There is need for testing the various technological up-gradation /changes proposed under the MSME programme. Setting up Integrated / Hi-tech Madhubani Park with world-class infrastructure with research, training, resource and production facilities based on Public-Private Partnership will be a good step ahead.

Studying and documenting the products of other painting traditions of the country to better publicise the essential elements of Madhubani.

Madhubani painting is a living tradition with an increasing number of artists, some decline in the number of practitioners seen in traditional households. There is immense scope of facilitating a life of dignity amongst its practitioners and people who preserve the tradition through practice.
Annex 1

References:
The Narrative paintings of India by Jagdish J Chavda
http://www.brandbihar.com/english/districts/madhubani/blocks_madhubani.html accessed on 26 September 2013
https://www.facebook.com/MithilaArtInstitute
http://www.mithilapainting.org/artins.html
http://theindiacrafthouse.blogspot.in/2012/01/madhubani-paintings-journey-from.html
Annex 2

Apart from the 20 unit owners consulted during design survey, list of individuals contacted in Madhubani

1. Mithila Art Institute
Kaushik Kumar Jha,
Chief Administrative officer
Email: kaushikkumarijha@yahoo.co.in
Cell: 9939965373

2. Prof. Dr Narendra Narayan Sinha ‘Nirala’
Proponent of Mithila Painting
HoD, Post Graduate Department of History
R. K. College, Madhubani 847211, Bihar

Residence: Brahmdeo Chandrakala Parisar, Ward no 2
Ahead of Watsan School, Opposite Honda motor cycle agency
06276-222212 (R), 898734612 (PP wife)

3. Kamal Narayan Karn
Technical Assistance of Craft, TAC
Development Commissioner, Handicrafts (DCH)
Marketing Service Extension center
Ganga Sagar Chowk, Madhubani 847211
Annex 3

Possible List of invitees for Design clinic workshop for additional inputs:

1. Prateek Prabhakar, IICD Craft Design student
   Developing Madhubani painted contemporary products as his final project
2. Krishna Kumar Kashyap
   Bharti Vikas Manch, Dharbanga 06276-240556 (O)
   This NGO is involved developing Madhubani painted products on different materials.
3. DDA Madhubani
4. General Manager, DIC Madhubani
5. Director, DRDA, Madhubani
6. A. K. Panigrahi, Assistant Director, DC (H)
   Marketing Service Extension Center,
   Ganga Sagar chowk, Madhubani 847211
Design Clinic Workshops of MSME
Madhubani Painting of Jitbarpur cluster
Madhubani, Bihar

Micro, Small and Medium Enterprise (MSME)
Design Clinic Scheme
20-24 November 2013

Design Expert
Shirsendu Ghosh
Fourth Dimension
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With support of
Upendra Maharathi Shilpa Anusandhan Sanstahn,
Patna, Bihar
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**Design Clinic Workshops**

A five day long Interactive Design Awareness workshop was held from 20th to 24th November 2013 at Jitbarpur village in District Madhubani, Bihar under the aegis of Government of Bihar with Upendra Maharathi Anusandhan Shilpa Sansthan (UMSAS) and National Institute of Design, Ahmedabad (NID) actively collaborating.

UMSAS organised and coordinated the five day long workshop and also identified potential participants. The workshop was attended by people affiliated to individual units of Jitbarpur cluster – some were respondents in the Needs Assessment Survey (NAS) and also included other artists from Jitbarpur. NID provided technical and design perspective to the workshop.

The objective of Design Clinic Workshop was to create a platform where participants will be able to generate holistic perspective of their situation and the scenario of the craft under the guidance of a design expert.

In the sessions various experts helped the participants in identifying opportunity areas in their units and cluster with the help of interactive design study insights. Panel of experts helped in providing on the spot design and technical solutions to the problems taken up by the participants from products, processes, marketing, communication and design strategy.

The major activities of five days design clinic workshop at Jitbarpur were the following:

1. Discuss opportunity areas identified from Need Assessment Survey
2. Design presentations by Design expert
3. Specific thematic topics as remedies presented by guest speakers

**Inauguration: Design Clinic Workshop on 20th November 2013 at Jitbarpur**

Inauguration of Design Clinic workshop

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
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<tr>
<td>5.00 PM - 8.00 PM</td>
<td>Dak Bungalow, Jitbarpur, Madhubani</td>
</tr>
<tr>
<td>5.00 PM to 6.00 PM</td>
<td>Registration of Participants</td>
</tr>
<tr>
<td>6.00 PM to 6.15 PM</td>
<td>Welcome note by Shri Ashok K Sinha, Deputy Director, UMSAS, Patna</td>
</tr>
<tr>
<td>6.15 PM to 6.30 PM</td>
<td>Ministers and other dignitaries on the dias were honoured with shawls by national and state awardees of Madhubani</td>
</tr>
<tr>
<td>6.30 PM to 6.35 PM</td>
<td>Inauguration of the workshop by honorable ministers by lighting of the lamp</td>
</tr>
<tr>
<td>6.35 PM to 7.15 PM</td>
<td>Address by Shri Vijay Kumar Singh, JDU leader, officials from District Collectorate, DDC, SDO, Industry, NABARD etc</td>
</tr>
<tr>
<td>7.15 PM to 7.30 PM</td>
<td>Summary on Design Clinic Scheme for MSMEs by Shri Ashok Mondal, Regional Coordinator NID-MSME Kolkata office</td>
</tr>
<tr>
<td>7.30 PM to 7.45 PM</td>
<td>Address by Shri Shailesh Thakur, Director Industry on the need to form and strengthen artisans groups, guild or cooperatives</td>
</tr>
</tbody>
</table>
7.45 PM to 8.00 PM  Key note address by Honorable Minster Industries, GoB
8.00 PM  Vote of Thanks by A.K Sinha Deputy Director, UMSAS followed by Tea break & Open House

The Design Clinic Workshop was formally inaugurated at Jitbarpur, Madhubani on 20 November 2013 by the Industry minister of Government of Bihar, Dr Renu Kushwaha. Officials from the Industry department, UMSAS, Madhubani district administration, NABARD attended the inaugural function. The officials present in the inaugural function of Design Clinic Workshop:

- Smt (Dr) Renu Kushwaha, Industry minister of Government of Bihar
- Shri Vijay Kumar Singh, JDU leader
- Shri Shailesh Thakur, Director Industries, GoB
- Shri Gupteshwar Prasad, Office of District Collector, Madhubani
- Shri Ashok Kumar Sinha, Deputy Director, UMSAS
- Shri Shatrughna Prasad Sinha, GM Industry Department, Madhubani
- Shri D N Mandal, DDC, Madhubani
- Shri Pawan Kumar Mandal, SDO Madhubani
- Shri Vishambhar Jha, President Bhaskar Kulkarni Madhubani Ashram
- Shri Rajesh Agarwal, DDM NABARD Madhubani
- Shri Ashok Mandol, Regional Coordinator MSME Programme

Shri Shri Ashok Kumar Sinha, Deputy Director, UMSAS welcomed the guests, dignitaries and all the participants in the workshop formally. He expressed his gratitude to the minister that she agreed to spare time from her busy schedule to inaugurate the workshop by coming all the way from Patna.
The minister addressed the gathering. She said when in Bihar majority of the population is dependent on agriculture as primary source of livelihood, it becomes more imperative for the state to popularize and patronize art, craft and cultural heritage of the state. She emphasized that her government is committed to and is making all effort for the economic betterment of the artists. According to her the industry department is extending all possible support in the area of new product and design development, capacity building of artisans, facilitating direct marketing linkages by offering free stall in craft bazaars, establishing new institutes etc. She said there is huge potential of Madhubani products not only in India but abroad hence market should not be a major problem. However, artists will need to think of developing wide range of product that can cater to different market segments; hence participants should utilize best inputs from such workshops.

Shri Ashok Mondal Regional Coordinator MSME Programme spoke about Design Interventions for MSMEs with a Design Clinic Approach. He mentioned the total outlay of the scheme is Rs. 73.58 crore and government support is Rs. 49.08 crore. Mr. Ashok briefed about the objective of the Design Clinic Scheme stating the following:

- Enhance understanding and application of design and innovation in MSMEs
- Promote Design as a value adding activity and integrating the same into the mainstream business and industrial processes of MSMEs
- To bring the MSME sector and design expertise into a common platform
- To provide expert advice and solutions on real time design problems, resulting in continuous improvement and value addition for existing products
- Value added cost effective solutions.

In his conclusion he said the role of design in business is to create value and the larger purpose of design is to do things better, to improve a situation and to make a positive difference. The
clusters like Jitbarpur can use the design process to add value to products, services, and to the cluster itself.

In the end Shri Shailesh Thakur Director Industries and UMSAS emphasized the need to form artisans clusters. He said the state has several schemes and programmes to support the artists but there are limitations since it cannot work with individual artists directly. Therefore it becomes imperative for Madhubani artists from Jitbarpur to form groups and clusters. Shri Thakur mentioned about Mukhya Mantri Cluster Development Programme launched last year which can be implemented through the groups. He requested GM Industry to take interest and hoped that in his next visit he will be interacting with the artisans groups and not a gathering.
Proceedings of Day Two: Design Clinic Workshop on 21st November 2013 at Jitbarpur

<table>
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<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.30 AM</td>
<td>Introduction of participants and panel of speakers by Shri Ashok K Sinha</td>
</tr>
<tr>
<td>11.00 AM to 11.30 AM</td>
<td>Deputy Director, UMSAS</td>
</tr>
<tr>
<td>11.30 AM to 12.00 AM</td>
<td>Presentation to the participants on the objective of Design Clinic</td>
</tr>
<tr>
<td>12.00 PM to 3.00 PM</td>
<td>Scheme for MSMEs by Shri Ashok Mondal, NID-MSME Kolkata</td>
</tr>
<tr>
<td>12.00 PM to 3.00 PM</td>
<td>Sharing of Key findings from the Need Assessment Survey relevant</td>
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<td></td>
<td>&amp; common to the of participant by Shirsendu Ghosh, Design Expert</td>
</tr>
<tr>
<td>03.00 PM to 03.15 PM</td>
<td>Tea Break</td>
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<tr>
<td>03.15 PM to 4.00 PM</td>
<td>Participatory discussion on the needs identified and presented in</td>
</tr>
<tr>
<td></td>
<td>previous session by Shirsendu Ghosh</td>
</tr>
<tr>
<td>4.00 PM</td>
<td>Concluding of the day’s session with briefing on next day’s session</td>
</tr>
<tr>
<td>4.15 PM to 4.45 PM</td>
<td>Interaction with individual units on remedial solutions as per their</td>
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<td>issues and concerns</td>
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</tbody>
</table>

After the introductory session by Mr. Ashok K Sinha and Mr. Ashok Mondal, Mr. Shirsendu Ghosh presented the findings of the Need Assessment Survey to the participants. Mr. Ghosh shared most artists do not have direct interface with customers however some male artists do team up and attend some events, carrying paintings of a few other painters as well. Most units do not have any marketing arrangement for direct sale of their paintings/products. Painters lack awareness of market trends, customer choice due to limited customer interface. There is also lack of knowledge of government support schemes, policies etc. amongst painters. There is high dependence on traders, central as well as state government’s support to help boost up the sale of paintings. However painters informed that sales at fairs are declining.

There is excess production of Madhubani paintings which is linear in terms of same size, themes, motif, colour pallets with disconnect from contemporary market requirement. Only prospective buyers who already know about the painting visit artisans in the villages. He mentioned very few units making paintings on Tassar fabric such as sarees, dupattas, wall hangings etc. The returns are low too. An artist takes 7-8 days time (32-40 hours) working 3-5 hours daily.
to complete a painting on Tassar and earns Rs 800 per Saree. A unit complete 3-4 sarees a month earning between Rs. 2500-Rs 3500. For Tassar dupattas, an artist takes 2-4 days time to complete and earns Rs 300 per piece. Other existing products are paintings on Tassar as wall hangings. The projected selling price to the ultimate buyer of a painting on canvas with traditional motif is Rs 20,000 to Rs 35,000 but sell for Rs 10,000-Rs 15,000 in peak season.

The traditional Madhubani motifs, designs and colour palate have not altered much for very long time. Due to absence of innovative hand painted product range, Madhubani fails to attract and increase its buyers and customer base and the painter often faces rejection. There is slow or no innovation and technical skills in the development of Madhubani painted products.

Mr. Ghosh presented the present context of an unorganized production base and very high proportion of work executed on paper consequently limited product range. New emergent forms of Madhubani painting is not much in evidence/ such developments are peripheral. The painters lack comprehensive understanding of quality issues, novelty, value addition, costing of products and profit orientation’. Limited credit facilities further reduce ability to invest in inputs and sample products (working capital) for continuing production. This has forced most to limit work on handmade paper which costs lesser and restrict to poster colours.

Mr. Ghosh presented samples of few innovative and contemporary product range of Madhubani painted products. He mentioned the need to organize artisan guild or producers federation. This can help collectively to organise production, impress members with quality parameters, finishing, costing, bulk procure of raw material, establish a grading system of products, fixing of product pricing, direct liaison with market etc.
He mentioned Madhubani painting has a Geographical Indications listing since 2007. But the term Madhubani is widely misused to refer to comparable art work produced in any part of India and needs to be regulated and more awareness about GI is needed. Given the large number of Madhubani painters across different clusters in Madhubani, if feasible distinctiveness of each cluster needs to be identified and nurtured for separate GI registration.

The craft clusters along tourist road/rail maps need to be linked, mapped and developed as craft-hubs. When the tourists visit they can see the original art works displayed in the local craft CFC cum emporium. Some loan amount can be provided to the individual units to develop sample products and display their work.

Mr. Ghosh said that some of the issues presented in the session will be covered in more detail in subsequent sessions of the workshop. After the presentation there was discussion on short terms remedial solutions to the needs identified with the participants on the issues shared.
### Proceedings of Day Three: Design Clinic Workshop on 22nd November 2013

<table>
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<tr>
<th>Time</th>
<th>Activity</th>
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<tbody>
<tr>
<td>10.30 AM</td>
<td>Registration of Participants</td>
</tr>
<tr>
<td>11.00 AM to 12.45 AM</td>
<td>Presentation by Guest Speaker Mr. Pratik Prabhakar on case study from Ranti project experience on contemporary product range.</td>
</tr>
<tr>
<td>12.45 PM to 1.00 PM</td>
<td>Tea break</td>
</tr>
<tr>
<td>1.00 PM to 2.30 PM</td>
<td>Presentation by Guest Speaker Shri Krishna Kumar Kashyap, Bharti Vikas Manch, Darbanga on BVM case study and ‘Need for Eco-friendly, Ecology and Utilitarian Product range</td>
</tr>
<tr>
<td>2.30 PM to 3.30 PM</td>
<td>Participatory discussion by all on the needs identified and shared in previous session and last day with live examples and case studies by Shirsendu Ghosh and Pratik Prabhakar</td>
</tr>
<tr>
<td>3.30 PM to 4.00 PM</td>
<td>Inputs on product wise market strategy, costing, price strategy, quality, finishing and GI awareness by Shirsendu Ghosh and group formation for next day session</td>
</tr>
<tr>
<td>4.00 PM</td>
<td>Lunch</td>
</tr>
<tr>
<td>4.30 PM to 5.00 PM</td>
<td>Interaction and visit to individual units to support on remedial solutions as per their design related specific issues.</td>
</tr>
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</table>

The morning session started with recall of yesterday’s inputs. After brief recap, Mr. Pratik Prabhakar presented case study of Shilp Sangh Co-operative society in Ranti village of Madhubani district, Bihar comprising of women artisans with skill in traditional Mithila painting. He shared about different activities and initiatives undertaken as part of the Shilp Sangha since 2009 when it was formed. The programme has twin missions: to help the skilled poor artisans to enhance their income through better management practices and developing ownership of their collective business. Mr. Pratik mentioned the artisans groups were formed as a part of Bihar Rural Livelihood Promotion Society (JEEVIKA) and Japan Social Development Fund sponsored Jiyo project. The Shilp Sangha focuses on income generation through design development, creating affordable design products in response to different market segments catering to target ever increasing contemporary, youth, urban and export markets.

Mr. Pratik showed some of the Madhubani painted product samples in his presentation such as wall hangings, modular wall papers on different themes, paper made decorative wall hangings, paper made plates and bottles, painted wall light fixtures.
fixtures & coordinated lamps with wall papers, handmade metal toys painted in Mithila style, storage boxes and trays, painted coasters and place mats, cushion covers, sarees, tops, storage boxes and trays, etc. He emphasized on the production of the range of products were possible since the women are working in groups and not individually. He concluded by pointing on the four pronged process followed by the Shilp Sangha to provide sustainable livelihoods to its women artists members.

1. Skill Development and Capacity Building: Providing support to skilled artisans to build their capacities. Training sessions are held regularly and it ensures newer artisans are brought into the fold of Shilp Sangh
2. Design-led Development: Inputs to artisans to think creatively to develop new product range so that there is distinct market advantage by virtue of design
3. Facilitation of direct marketing and trading: The artisans participate in fairs/exhibitions with their user friendly products and establish direct market linkages with buyers
4. Artisan Welfare: The group actively engages in providing its members' artisan card facility.

After Mr. Pratiks session, Mr. Krishna Kumar Kashyap from Bharti Vikas Manch (BVM), Darbhanga anchored the next session by sharing his experience with women painters from Darbhanga since 1992. He said BVM Darbhanga has been instrumental in teaching poor village women Mithila genre of painting. The skill has helped transform lives and ward off poverty in many backward villages in the State. Over the last two decades, BVM has fought deep and
well-entrenched caste prejudices in rural Bihar by successfully creating a legion of women artists, all trained and equipped to create and sell Mithila paintings works that have been celebrated and patronised by patrons of the arts across India and abroad. Mr. Kashyap said BVM has been instrumental in taking the art out of the houses of the Maithil Brahmins and Kayasths and into the homes of dalits. BVM's Krishan Kumar Kashyap, an activist, painter and teacher has involved women across religions and castes, also tribal women, in an activity that has sustained the livelihoods of scores of rural households across Bihar.

He also emphasized the need to blend traditional skills to develop contemporary products. Mr. Kashyap emphasized the point there is vast opportunity for hand painted Madhubani products made with eco dyes and said it is a myth that it is very complicated process. He urged the artists should start developing few samples in eco dyes which has huge market demand. He showed a wall hanging sample under production on environmental and ecological issue made on Tassar with use of natural colours which has been booked by a customer even before it is completed for a selling price of Rupees three lakhs as the lowest quote.

Mr. Kashyap's session focused more on the need for women to form clusters, develop hand painted products on Environmental, Ecological themes and functional range. He shared experience of women groups from his organization involved in running their own enterprise and earning their livelihood.
Mr. Kashyap explained the artists need to shift from their current mind sets working as wage workers and operate as collective enterprise. He said the collective traditional skill sets and wisdom with new innovations on techniques, styles, stringent quality parameters, and contemporary themes can cater to a huge potential market. He shared how the traditional women artists elsewhere have shifted from making handmade paintings to developing functional textile products using eco dyes, such as dupattas, sarees, tops, cushion covers, large size wall hangings etc and each of the products are sold between price range of Rs 50,000 to Rs 3 lakhs. Stringent quality checks are followed and products having even small errors are rejected during production.

Mr. Kashyap said the women of Mithila, their paintings embody their desires, fears and aspirations and they are therefore seen as writers who express their feelings through the medium of painting. In that sense they are literate, and this is what prodded him with pedagogical inclinations, to experiment with literacy too. He went to explain the participants about the alphabets existing in the lines and curves of the paintings created by the women. It is just a small step for them to learn to read and write. Along with mastering the art of painting, scores of women at the institution have also learnt the alphabet.

Mr. Kashyap said, over the years, his band of women activist-painters have set up training cells across Bihar, in 23 villages, 10 in Kusheshwarsthan alone - one of the most backward areas of northern Bihar. Many continue to function on their own, without any assistance from the BVM. Although there has been some negative fallout, in the form of commercialisation and to some extent a dilution of the art form, Kashyap says the bottom line is that it has enabled innumerable families to keep poverty at bay.

The BVM offers well-designed, curriculum-based courses for its students right from the elementary to the senior levels. The basic or elementary course is four months long (eight months for farm labourers), and students learn the art by drawing on floors or donated scraps of paper. Beginners try their hand at cushion covers and greeting cards. For seniors, books guide them through complex designs and painting techniques as they graduate to painting on canvas and other textile fabrics such as saris, dupattas and kurtas.
Kashyap shared he is enthused by the manner in which he recently managed to secure a bridgehead in the European markets. He was invited by the University of Naples to talk on Mithila paintings, and he used the opportunity to hold an exhibition of his students' works. The Italians picked up all the paintings on display. The session was an eye opener for the workshop participants.

After Mr. Kashyap's session, a participatory discussion held with the participants on product wise market strategy, costing, price strategy, quality & finishing issues, contemporary themes, grading system, use of eco-dyes and GI awareness by Shirsendu Ghosh. Before the day's session concluded, the participants were asked form groups for next day's session.
Attendance Sheet of the participants
Proceedings of Day Four: Design Clinic Workshop on 23rd November 2013

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.30 AM</td>
<td>Registration</td>
</tr>
<tr>
<td>10.30 AM to 11.00 AM</td>
<td>Group formation and participatory discussion and recap of previous two days session by Shirsendu Ghosh</td>
</tr>
<tr>
<td>11.00 AM to 4.00 PM</td>
<td>Group work on exploring innovative product range and contemporary themes incorporating Quality v/s Price strategy by Pratik Prabhakar and Shirsendu Ghosh</td>
</tr>
<tr>
<td>4.00 PM</td>
<td>Lunch</td>
</tr>
<tr>
<td>4.15 PM to 4.45 PM</td>
<td>Inputs to individual units on product range</td>
</tr>
</tbody>
</table>

The participants were asked to form groups and each group was asked to generate ideas on contemporary themes and plan strategy to develop contemporary product range. The groups discussed amongst themselves and presented interesting array of themes: environmental issues, ban on alcoholism, women and girl’s education, agriculture and farming related issues, health, pulse polio, sanitation and hygiene, festivals such as Chhat, water conservation and recycling, natural calamity - Tsunami, flood, female feticide, malnutrition, cricket, learning’s from life of Budhha, daily schedule of a women painters, forestation, etc.
On the application of product range they proposed sarees, dupattas, table covers, curtains, pillow cover, flower pot, flower vase, lac bangles, carry bags, sup (cane winnow), ceramic plate, terracotta, glass, metal sheets, purse, table lamps, spectacle cover, mobile cover, mirror, door mat, wooden toys, papier-mâché products, natural materials etc.

Proceedings of Day Five: Design Clinic Workshop on 24th November 2013

10.30 AM  Registration
10.30 AM to 11.00 AM  Discussion on formation of artisans group/guild/society and issues related health and ergonomics by Shirsendu Ghosh
11.00 PM to 01.00 PM  Screening of film Manthan directed by Shyam Benegal
01.00 PM to 01.15 PM  Tea break
01.15 PM to 2.30 PM  Presentation by Guest Speaker from JEEViKA of Madhubani case studies of successful SHGs of artisans, formation of Shilp Sangha as a SHG or cooperative society
2.30 PM to 3.30 PM  Self Help Group formation
3.30 PM to 4.00 PM  Concluding Session - Way forward plan and Vote of Thanks
Session One: Organising artisan guild or producers federation
The artists realized the need to organise themselves into artisan guild or producers federation/co-operatives and work as enterprise owners. They are willing to work together under mutually beneficial partnerships with all external stake holders but were not clear on the process.

After registration formalities, the participants were briefed about the need for cluster formation of producers group and how it could benefit them. The Shilpi-Sangha can collectively consider organise production, impress members with quality parameters, finishing, costing, bulk procurement of raw material, grading of products, fixing of product pricing, direct liaison with market etc. The Shilpi-Sangha can act as a resource hub building direct linkages and providing services to conducting trainings, workshops, provide inputs on production aspects, obtain production plans in light of prospective market events etc.

After the session on cluster formation a film by Shyam Benegal, Manthan was screened. Before the screening it was mentioned that the film for the first time in India has been sponsored by 500,000 farmers of Gujarat, constituents of the Gujarat Co-operative Milk Marketing Federation. Several new trails have been blazed by them; the "Anand Pattern" of dairy development, which today has been adopted all over the country, was also their contribution. Their dairy cooperatives illustrated how small producers could triumph over adversity. Appropriately, the theme of "MANTHAN" is the
churning up of the social structure when the milk cooperative movement erodes the power of traditional bosses in a village.

Manthan relates the story of a young urban group headed by a veterinary doctor, which is sent by an organization to a poor village in order to help start a milk cooperative society. As they proceed, they come up against two kinds of vested interests. One, a private contractor who has been exploiting the village for years and two, the village headmen who sees in the cooperative a means to strengthen his own power. The team leader, who can see this thinks that if he could get the poor majority (who also happen to belong to the harijan community - or the out-castes) into the cooperative, the people can thwart the various vested interests.

**Session Two: Concept of SHG and producers group**

Mr. Vinod Kumar Priyadarshi, Manager Communications from Bihar Rural Livelihoods Promotion Society (BRLPS) which is implementing JEEViKA programme in Bihar made presentation and interacted with the participants on the need for community institutions of women groups. BRLPS is an independent society set up by the Government of Bihar and supported by the World Bank. BRLPS is implementing JEEViKA with the objective of enhancing the social and economic empowerment of the rural poor in Bihar.

Mr. Vinod spoke and shared case studies of successful on going non-farm SHGs in Madhubani district. He mentioned the key objective of JEEViKA is to enhance the social and economic empowerment of the rural poor by:

1. Creating self managed community institutions of participating households
2. Enhancing income through sustainable livelihoods
3. Increasing access to social protection including food security by enabling the rural poor to articulate a more effective voice in the implementation of such schemes.
Mr. Vinod shared the strategy of the programme and said the purpose is to build vibrant community institutions of women, which through member saving, internal lending, regular repayment and economic activities become self managed institutions. The participants realized that the focus is on a demand driven approach for community participation and ownership in implementation. He mentioned the self help groups (SHGs) are the primary level community organization which federates at the higher level to become social service providers, business entities and valued clients of the banking system.

He also spoke about the financing strategy which is based on a robust financial model where the community organization revolves funds leveraged from various sources rather than from just a single dose subsidy. They develop social capital to strengthen and sustain the community organizations.

He concluded by showing a short film to the participants from an existing SHG and mentioned the project in its geographical area of operation works in a saturation approach taking in the Project fold all poor.

He advocated that this dialogue should be continued as there is all scope for BRLPS JEEViKA programme to support Upendra Maharathi Shilpa Anusandhan Sansthan, Department of Industry in formation, hand hold and strengthen Jitbarpur clusters to establish them as independent community institutions thereby helping enhance their economic empowerment. The details of the collaboration can be detailed out in the next phase.

Session Three: Formation of SHGs
Both the film and inputs from JEEViKA were an eye opener for most of the participants. As they realized the benefits, they also had several questions and doubts about the process of SHG formation. After the sessions, selected representatives nominated as team leaders were asked to list down names of one member from each unit residing in her locality. They were asked to decide the criteria of selection also; the members should be a traditional Madhubani artist and
is continuing to practice the profession, should be economically weak and needs group support and third criteria being she should be from the same locality. Finally seven potential groups were identified and likely members listed.
**Session Four: Concluding session**

It was time to conclude five days Design Clinic Workshop on 24th November. The representatives from UMSAS, local leader and the design expert thanked all the members for participating in the five days event.

The participants were assured that the initiative which was taken-up as part of the Design Clinic Programme will be taken ahead as next phase by UMSAS. The members who have formed into Shilp Sangha fold their capacity will be enhanced, specific design-led product development will be provided on new product range for distinct market advantage. The groups will get support on trade facilitation and direct market linkages and the cluster members will be supported time to time on other welfare schemes and programmes.

*Attendance sheet of participants*
News Articles on the Five Day Design Clinic Workshop
Design Project Potential for Phase Three MSME-DCS

Following are the possibilities of design projects to be worked out with MSMEs of Jitbarpur for phase three

1. Organising artisan group (SHG) and producers federation
   The artisans need to organise themselves into artisan group or producers federation/co-operatives and work as enterprise owners. UMSAS and JEEViKA could collaborate in the formation and strengthening the groups. The groups will need to work together under mutually beneficial partnerships with all external stake holders and collectively organise production, impress members with quality parameters, finishing, costing, bulk procurement of raw material, grading of products, fixing of product pricing, direct liaison with market etc. The groups will act as a resource hub building direct linkages and providing services to conducting trainings, workshops, provide inputs on production aspects, obtain production plans in light of prospective market events etc. Their own yearly calendar of activities and events, sample work can be uploaded and updated on their E-Marketing portals.

2. Training on developing Value added product range and skill up-gradation
   1. Understanding producer centric institutional forms like Mutually Aided Cooperatives, Producer companies
   2. Training on stimulating and nurturing the creative thinking process
   3. Developing value added product range, improvising on the themes, narratives, size, colour pallet, quality parameters, finishing, costing, bulk procurement of raw material, grading of products, fixing of product pricing, direct liaison with market etc
   4. Need to orient at least the younger members to integrate computers in communication with prospective clients; storing a digital catalogue of their work to enable analysis of repetition etc. in pieces being executed
   5. Understanding Geographical Indicators, the history of GI registration of Madhubani, scope for different GI registrations, capitalising on GI in direct sales, process for objecting to usurpation of the term by other artists located elsewhere.

3. Intervention on value added new range of products including eco-dye products
   There is scope for traditional artistes to engage in product diversification through value added functional products with Madhubani paintings to cater to the large contemporary market. The traditional skilled and master painters are comfortable doing something which they have traditionally continued doing so long and that worked well for them. Hence they should be helped to continue with it but gradually improvising on the themes, narratives, size, colour pallet etc mostly on two dimensional surfaces. And for the new generation of artists’ application of the painting should be encouraged to develop innovative, functional and utility products range for the large contemporary market segment. The third phase needs to focus on both the groups separately. Hence design interventions and facilitating direct marketing initiatives such as buyers and sellers meet need to go hand in hand to generate business and also keep getting practical hands-on on actual orders.
4. Eco-dye products on both paper and fabric
There is high demand for eco-dye products on both paper and fabric but the majority of Jitbarpur painters are still working with synthetic colours which was not the traditional Madhubani style. They avoid the natural colours since the processing and extracting of colours is tedious and time consuming according to them. Apart from using cow dung coat, tea leaf, tilkor leaf, bark of banyan tree, harda solutions can also be used to gain different shades of handmade paper.

5. Working Capital and Credit Facility
Limited credit facilities for working capital reduce ability to invest in high cost inputs and creating sample pieces. For most units there are limitations of capacity to invest in production throughout the year and wait for successful sales during the exhibitions. Self invested initiatives have limited due to poor sales and financial conditions. The units have to invest from their own savings and the resources are blocked till the sales are effected. The individual units require running capital so that growth in the business does become reality for many. The Shilpi Sangha together can jointly avail credit facility once there is a business model, regular market orders and production.

6. Tool design, Ergonomics, Health Issues Common Facility Centre (CFC)
Most of the units face problems of proper work space with inadequate light as most work in their domestic environment. Space for cutting, storing, sketching, line work, colour mixing and filling, washing, framing, storing finished product can be provided if Common Facility Centre is set up.

As and when ‘Shilpi-Sangha’ starts engaging with the market collectively and develops value added innovative, functional and utility products range a lot of work will need to be explored at a common working space using different materials and tools. A common facility centre will be required with proper work space, electricity, storage, water supply, display space, tools and equipments. An arrangement where each member of the Shilpi-Sangha will contribute their earning to the group’s fund and later this amount can be utilized with support of matching grant or bank loans to purchase advance tools, bulk raw materials, equipments, avail bank finance for venture capitals to install online information facility, transportation, packaging etc.

7. Design and Display interventions
As part of proposal being considered by government for establishing Mithila Painting Research Institute at Saurahat, Sabhagachi along with a showroom for Madhubani products, a local emporium is proposed to be located in Jitbarpur Dak Bunglow. Additionally an outreach wing can be considered in places in Bihar with high tourist/ foreign tourists footfall like Bodh Gaya etc.

8. Corporate Tie up and Liaison with Various Fair Trade initiatives
Attempting to make inroads with some of the prominent corporate such as Fabindia may be worthwhile due to their export potential in five countries, spread of stores in 73 cities and 168
stores, and its on-line store. However, before such tie-ups, the Jitbarpur artisans first need to be willing to work very closely in the contemporary range and be trained to demonstrate quality finish.

Initiatives to liaison and develop working relationship with fair trade initiatives will be a good step ahead. Some of these could be UK Fairtrade Foundation/ Fair Trade Foundation, United States based International Financial Corporation, Indian Institute of Handloom Technology and Export Promotion Council for Handicrafts (EPCH) etc

9. Communication, Brand building and Capitalising on Web based Portal

Enough well-heeled potential buyers are not visiting craft bazaars or selected emporiums which are based in few state capitals or New Delhi. Typically state run emporiums are closed on weekends and late evenings when the well paid executives are free. So fixed shops are able to sell only to buyers who themselves attempt to seek out a particular product or have the time to drift in. Assessing cost of setting up Craft bazaars/Showrooms/Handicraft emporiums/Retail shops at various places especially places of tourist importance is a good idea – but it has high marketing cost and sustainability is a major issue.

The unit owners find it difficult to communicate effectively to explain their products. Facilitating such that they become market and techno savvy will help them to leverage marketing systems while generating better returns for themselves. Hence efforts around imparting inputs on communication and how to build Madhubani painting as a brand which stands for quality standards and finest of creative craftsmanship. There is a need to build on the creative capital and create a brand which will be owned by the artisans located in Madhubani and not some distantly located person.

Products such as paintings, bed spreads, cushions, garments, gift accessories etc are being retailed from web portals or direct TV retailing arrangement. Hence either exploring home based shopping either through own ‘Shilpi-Sangha’ portal or through display of wares on Ebay/Rediff/homeshop etc can be considered. Accordingly this will require developing and updating product range on website with a tag line ‘The rich traditions of Madhubani – produced locally in Jitbarpur and sold globally’.

10. Link Jitbarpur cluster as heritage tourist spot and circuit

Sitamarhi, Darbhanga, Madhubani till Janakpur in Nepal are important tourist destinations since it is part of the historic Ramayana circuit route. Both Indian and foreign tourists mostly from south Asian countries visit these historic places every year. The craft clusters in these tourist road map need to be linked, mapped and developed as craft-hubs. When the tourists visit they can see the original art works displayed in the local craft CFC cum emporium. And if so desired the tourists will also get an opportunity to move around the cluster to see the original traditional units with their work in process. Department of Tourism and Industries can prepare a joint project report. Some loan amount can be provided to the individual units to develop sample products and display their work.
11. Conduct research studies
Till now most of the studies have focussed on documenting the art form, its history and present practitioners. The painting style can benefit from studies on following:
1. Study on health impact due to painting among men and women painters of different age group considering ergonomics of the work area and the components used
2. Market research study to explore market demand of Madhubani painted products and establish direct corporate tie ups for regular and bulk orders with potential companies in India
3. Scope for extracting and storing condition for traditional eco colours of Madhubani area – for bulk storage and increasing colour fastness.
4. A study can be commissioned to explore direct corporate tie ups for regular and bulk orders with potential companies, business houses, private banks, handicraft retail outlets, export houses etc in Delhi/Gurgaon, Mumbai and Southern India.
5. Research on alternative medium /material for executing paintings
6. Testing technological up-gradation in work tables etc.
7. Studying and documenting the products of other painting traditions of the country as enumerated in the competition section and working to establish Madhubani’s essential elements to set it apart from other art forms
8. DCH till date has issued identity card to all members of a household which is resented by some artists. There is scope for documenting attributes which enable classification as Madhubani artists – which are the essential steps, would engagement with any or 1-2 steps only enable classification as artist and if yes, which of the steps.
Upendra Maharathi Shilp Anusandhan Sansthan (UMSAS) Patna

Upendra Maharathi Shilp Anusandhan Sansthan (UMSAS) was established in 1956 by the Department of Industries, Government of Bihar. UMSAS is aimed to preserve, research and promote the various forms of Bihari handicrafts. The institute is continuously working on growth and development of crafts sector and craftsmen in an integrated manner by generating requisite knowledge, training programme and workshops for upgradation of relevant skills. The Institute conducts product development, research and training activities and also attempts to safeguard the languishing crafts of the state. The key objectives of the institute are:

- Provide an adequate platform to the artisans.
- Promote the varieties of handicraft works.
- Strengthen handicrafts, handloom and village cottage industries.
- Establish art and craft work in the National and Global market.
- Create a development fund for weavers and artisans.
- Protect and develop the languishing Art forms.
- Create job-opportunities in deep remote areas.
- Implement Capacity-building programs for rural artisans.
- Trust building among the weavers and artisans.
- Implement welfare schemes.

Activities of UMSAS
1. Workshops
   The Institute conducts several craft-specific workshops and training programmes to help artisans with new designs, tools, technology, techniques, raw material, etc. Most of these workshops have had global consultants coming together to work with groups of 20-50 artisans at a time.

2. Education & Training
   Upendra Maharathi Shilp Anusandhan Sansthan runs training program of six months duration throughout the year in 10 various forms of art and craft. Students get trained under the guidance of skilled craftsmen. They also learn entrepreneurial skills, promotional activities connected with their traditional arts and crafts. These craftsmen come from various parts of India. Hostel facility is available for outstation students.

3. Marketing
   In the past few years, Upendra Maharathi Shilp Anusandhan Sansthan has collaborated with other agencies, NGOs and organisations to provide inputs on design as well as marketing suggestions to local artisans. The institute also organizes exhibition of handicrafts for marketing purpose. The long term production and marketing channels are now being put in place.

4. Exhibitions
   Upendra Maharathi Shilp Anusandhan Sansthan runs training program of six months duration throughout the year in 10 various forms of art and craft. Students get trained under the guidance of skilled craftsmen. They also learn entrepreneurial skills, promotional activities connected with their traditional arts and crafts. These craftsmen come from various parts of India. Hostel facility is available for outstation students.
Panel of guest speakers participated in the workshops

1. **Shri Pratik Prabhakar**  
   Madhubani artist, Craft Designer from IICD Jaipur now working with JEEViKA  
   Ward No 10, Karak Marg, Mahanthi Lal Chowk, Madhubani  
   Tel: 9905215961

2. **Shri Krishna Kumar Kashyap**  
   Social Activist, Mithila artist, author  
   Bharti Vikas Manch, Barheta, Laheria Sarai  
   Dharbanga 846001  
   Tel: 9931665939

3. **Shri Vinod Kumar Priyadarshi**  
   Manager Communications,  
   JEEViKA Madhubani, Station Road, Madhubani  
   Tel: 9771478969

4. **Shri Shirsendu Ghosh, Design Expert & Workshop Anchor**  
   Shirsendu Ghosh is a Designer by professional. After studying at NID Ahmedabad he has been working extensively in the handicraft sector, production and marketing linkages of various craft forms with craft community across different states of India since 1991.

   A former faculty member at NID and was Dean at Indian Institute of Craft Design, Jaipur. He continues his association with academic institutes in India as Guest lecturer & Visiting faculty. Shirsendu Ghosh has been involved in design and development projects with various developmental organizations as senior consultant. He has previously assisted UN and multi-lateral agencies in Rajasthan, Gujarat, Bihar & Delhi and worked on various World Bank and DFID (UK) funded projects being implemented in collaboration with state government amongst others. Shirsendu was associated full time with Federation of Indian Chambers of Commerce and Industries-CARE’s Gujarat Earthquake Rehabilitation Project in Bhuj centred around enabling craft based livelihood program.

   He has been professionally associated with Unicef Rajasthan-Gujarat & Bihar on task based assignments, WHO collaborating with IIT Delhi, Delhi Police, UNFPA Jaipur, ADITHI Patna, AIIMS-UNESCO Delhi, RTDC Rajasthan, PRAXIS Delhi & Patna, FICCI-CARE Gujarat Rehabilitation Project Bhuj, TNAI Delhi, District Poverty Initiatives Project Andhra Pradesh (DPIP-AP, Velugu), National Institute of Design, Ahmedabad, Indian Institute of Crafts and Design, Jaipur, Bihar Technical Assistance and Support Team (BTAST) DFID UK Aid supported SWASTH Health reform programme, Integrated Family Health Initiative (IFHI), funded by Bill and Melinda Gates Foundation) Programme, BRLP JEEViKA, Actionaid Patna, Access Development Services Delhi, New Concepts, Delhi, WASH Institute, Tradecraft Exchange etc

   Founded Fourth Dimension consortium in 2011 which is devoted to design, development and management services revolving around supporting development effort of NGOs, government entities, organisations, institutes working especially women and children.