

Tourism and community development-A Study on Handicraft Artisans of Odisha

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Abstract

Artisans all ways create a new rethym and driven the world into a sphere of imagination of colours, pattern and beauty. Handicrafts are an important productive sector and export commodity for many developing countries and in some countries constitutes a significant part of the export economy. The growth of international markets for home accessory products and an increased interest in global goods have opened up new-market opportunities for artisans. In India, handicraft industry is a major source of income for rural communities employing over six million artisans including a large number of women and people belonging to the weaker sections of the society. It has been observed that in a poor state like Osisha, Hadicraft industry is one of the everlasting, age old and professional attitude of the rural unemployed women and children for their livelihood. Observation says, Artisans either neglected or they never got proper recognition from the society. Sometimes even they fail to feed their family and which driven they to go for other categories of labour than promoting the age old traditions of our country. However, observers of the handicrafts sector predict that the escalating number of small businesses turning to handicraft production is unlikely to decline significantly in the future. The present study entails the various problems of the handicraft industry which can be worked upon by the mutual association ship of the Indian government, State government and the handicraft exporters in order to boost and promote the traditional sector.

Keywords: Artisans, Handicrafts, Overseas marketing, Export problems, exporters, artisans, etc.

Introduction

Tourism has become a popular global leisure activity. In 2008, there were over 922 million international tourist arrivals, with a growth of 1.9% as compared to 2007. International tourism receipts grew to US\$944 billion (Euro 642 billion) in 2008, corresponding to an increase in real terms of 1.8%.^[2] As a result of the late-2000s recession, international travel demand suffered a strong slowdown beginning in June 2008, with growth in international tourism arrivals worldwide falling to 2% during the boreal summer months.^[3] This negative trend intensified during 2009, exacerbated in some countries due to the outbreak of the H1N1 influenza virus, resulting in a worldwide decline of 4% in 2009 to 880 million international tourists' arrivals, and an estimated 6% decline in international tourism receipts.^[4]

Tourism has emerged as a major economic force in the world. During the period 1990-2002 international tourist arrivals in the world grew by 54 percent and reached to level of 700 million. It is expected that by 2020 this figure will be doubled with large increase in the world's poorest regions (UNWTO 2003). Tourism sector generates about 11 percent of the world's Gross Domestic Product (GDP) and creates 5.5 million jobs every year (UNWTO 2002). Being highly labor intensive, this sector provides vital employment for people with a wide range of skills as well as for the unskilled. These numbers themselves are adequate enough to suggest that tourism has immense potential for the economic development of countries and regions. In a recent statement, the World Tourism Organization (UNWTO 2004) asserts, 'tourism can be harnessed as a significant force for the alleviation of poverty, as well as for the protection of the environment and traditional cultures, attaching

economic value to natural and cultural heritage, creating employment and generating foreign exchange earnings' (UN report)

In India also, tourism has been growing at a rapid pace and has already been established as one of the most important foreign exchange earners (Ministry of Tourism 2003). Economics Report. There has mass tourism have been destroying in the over-exposed tourist spots. It has been affecting the environment, both physical and cultural, adversely second important cause of community, in general, is still far from reaping the benefits of tourism activities in a gainful manner. Therefore, it is the need of the hour to devise and implement alternate tourism approaches which can integrate economic development of the people, ensuring equity amongst them. The strategies should enable tourism activities to contribute positively towards overall economic development of the area by ensuring development of the local communities, along with conservation of the natural and cultural environment (Mukhopadhyay and Pohit 2004).

It is an attempt out explore the linkages between tourism development and community development with a case examination of the artisan community of Odisha, an eastern state in India. Being a state of premier tourist importance in the country for its historical temples, beaches, unique culture, Odisha serves the purpose of the present study ideally.

Significance Of The Study

India has a long history of rich artisan work all over the country. The census of artisans in India (NCAER 1998) estimated the total value of production of artisan items to the tune of Rs 2632 million during 1995-1996. The study also estimated that more than 4.1 million persons were engaged in artisans work during the same period. A substantial amount of artisan products are also exported regularly to various developed countries. Therefore, it is well-understood that the artisan community forms a sizable portion of the rural employment as well as contributes significantly in creation of country's wealth. Dept. Of Tourism GOI found that both domestic and foreign tourists spend a substantial portion of their total expenditure on buying artisan items

The study focused into the perspective of artisan community development in the country in the context of sustainable tourism development planning. Arts have been accepted as one of the important tools for local community economic development (Philips 2004; Mayo 2000). In case of art-based community economic development approach, art can generally be considered as a community's inherent assets, where the community arts are defined as exclusive skills and capacity of the individuals, association and institutions within a community. It is evident from some studies (Williams and Martin. 1995; Philips 1998, 2004; FICCI 2002) that craft works act as one of the, major drives for tourism activities. Similarly, tourists also benefit the artisans immensely by purchasing artisan products. There are studies in India too suggesting that large-scale migration of artisans is taking place from their native places to nearby cities, and even to other states of the country, in search of jobs that are not suited to their skills (Solanki 2002; Prasad and Rathaur 1998). Above observations raise some relevant research questions' on critically' of a planned development paradigm for the artisans, who inherited those skills through an age-old process.

Do all artisans benefit equally from tourism activities? If not, what are the constraints that restrict the benefits from percolating through to the entire artisan community? What are the possible ways to ensure that the community can experience economic development while pursuing age-old unique skills? Who can act as prime navigators for this progress that is socially desirable and essential from the point of view of economic development?

Odisha is one of the most popular states on India's tourism map particularly in terms of foreign tourist arrival for culture and tribal tourism. According to India Tourism Statistics (Department of Tourism 2001) more than 1 per cent of the international tourists visited Odisha from 1999 to 2004. In terms of domestic tourist arrival

also, Odisha is one of the top 10 amongst Indian states (Table-1). The state is also well known for its distinct and attractive arts and artifacts, not only within India, but abroad as well. Being one of the important states in terms of tourist attractions as well as domicile of a significantly large number of artisans in the country, the state can provide an ideal base to explore the tourism-artisan linkage in the country.

Methodology

This paper is based on a primary survey of artisans in six locations in Odisha namely Raghurajpur, Puri, Pipili, Cuttack, Berhampur and Sambalpur. Selection of these locations was based on the number of tourist arrivals including both domestic and international in various tourist destinations of state.

Objective:

1. To find out the linkage between tourism and artisans of Odisha.
2. Current Socio-Economic Status of different category of artisans.
3. Artisanship as family occupation
4. To study the role of tourism in community development
5. To find the economic development through tourism

Selection of sampling:

Sample artisans were selected from the major centers as mentioned. A well-structured questionnaire was designed to capture the linkages between artisan community development and tourism. More than 250 questionnaires were served but the sample size was limited to 200 as few found not filled properly.

In Odisha, tourism is a seasonable activity in most of the areas, primarily due to climate conditions. It is implicit that in the peak tourist season, the quantum of tourist inflow in the state is much higher as compared to the lean season. Keeping this in mind, this paper concentrates on peak season activities to portray the artisan-tourism linkage in the state. The presence of Lord Jagannath and due to all his festivals the roles of artisans are found unique in the life of Lord himself during Chariot festival. So Artisans have their unique devotion and patterns especially in case of Patta painting found worthy to write.

Policy for development of Handicraft in Odisha:

The Dept of Handicraft in Odisha though established under the Dept. of Industries still the policy and practices found either not flourished properly or not yet given proper importance to realize the potential for poverty eradication. The Strategic Policy for the betterment of Artisans and preservation of cultural heritage not developed by the Dept.

Though the Govt. of Odisha has made specific budget for the development of the sector it was just a rehabilitation of engineers those are recruited in various post to formulate policy for development of culture. The Dept. had identified nearly 50 crafts and nearly 1,30,000 artisans those are involved in the sector directly. The Dept. recorded about 257 craft clusters and promoted 1791 SHGs. Under 1791 SHGs there are 27369 artisans work for the various

TABLE-A
Marketing Assistance through Participation in Exhibition

Year	No of Artisan assisted	Sales Turn Over(in Lakhs)
2005-06	509	71.34
2006-07	852	130.72
2007-08	740	143.05
2008-09	1008	176.43
2009-10	1093	236.34
2010-11	1078	235.91

(Source: Department of Handicrafts, Govt. of Odisha)

As per the information collected, the Dept. of Handicrafts, Govt. of Odisha formulate various rehabilitation policy of Handicraft artisans through various programs and exhibitions. In such cases the no of artisan covered up to 2010-11 is **4518** with **Rs. 192.22 lakhs** margin money released, whereas the bank loan remains **Rs. 927.30 lakhs**. The Dept. taken policy and steps to help the artisans in design development programs. Department of Handicrafts, Govt. of Odisha organized 73 such programs with 1817 artisans and developed 1095 various samples. They also assisted 40 artisans to visit Ahmedabad, Agartala, Bangaluru, Jaipur etc. Department of Handicrafts, Govt. of Odisha, issued **I-cards** to **52814** while **Artisans Credit Cards** issued only to **7658**. Department of Handicrafts, Govt. of Odisha, taken various steps to trained the artisan not only to produce quality products but also to improve the sales. Department of Handicrafts, Govt. of Odisha, has 16 Districts level training institutes with only one state level institute.

Annual intake capacity is 368. Till 2010-11 the deptt. Trained 15423 no of artisan to improvise their product and go for product diversification

Artisan of Odisha

It was further observed that the artisan's mode of operation could be divided into three groups. First, a section of the artisans were engaged only in producing artisan items. They sold their products to the traders who in turn sold them through various channels. Second the artisans who were engaged in both are producing as well as selling their own products. This group varied largely in terms of their scale operation from those artisans who manufactured artisan items and sold them at a bare minimum prices to those who manufactured and sold them through establishment channels with in country and in many case even exported to other countries at a larger scale. Third the group of artisans that worked as job workers were employed in other's production units and in turn earned remuneration. Therefore it would be apt to identify the relationship between the operational modes of artisans their income apart from identifying the distribution pattern of the artisans according to operational. Income is one of the major parameters to gauge the impact on artisan community well-being, income of artisan households from artisan work in peak season has been categorized into five groups. More 65 per cent of the artisan households in the selected locations had an earning of less than Rs 5,000 per month. At the same time, a significant proportion of artist's households (8 percent) reported its monthly earning as being more than Rs.12, 500. The figures themselves suggest that income distribution among artisans was skewed but there is seminal potential of much higher earning by the artisan work in the stat

Table - 2 Annual Income of Artisans

Religion	Stone Carving		Pattachitra		Filigree		Applique		Others		Total	
	5,001 and below	8	13.33	6	15.00	3	10.00	14	28.00	5	25.00	36
5001- 10,000	12	20.00	8	20.00	6	20.00	20	40.00	2	10.00	48	24.00
10,001- 15,000	10	16.66	7	17.5	8	26.66	4	8.00	8	40.00	37	18.5
15,000- 20,000	25	41.66	6	15.00	11	36.66	2	4.00	5	25.00	49	24.5
20,001 and above	5	8.33	13	32.5	2	6.66	10	20.00	nil	nil	30	15.00
Total	60		40		30		30		20		200	100.00

Further to substantiate this distribution, the share of income from artisan work in the total two parameters Export for the total households income is presented .A direct impact was observed between these two parameters except for the lowest income from artisan activities accounted for all other income groups, income from almost 100 percent of the total households income artists or their family members were compelled to opt for other jobs for their live hood. Many of them were engaged in agriculture relate works as well as in other petty jobs. On the other hand the households with substantially higher income from artisan works could concentrate on the same as the main source of earning. With this background, it would be pertinent to identify factors behind such a discriminating income trend amongst artisan households.

To determine the extent of the impact of tourism on artisan income average peak- lean ratio of income from artisan work according to income levels is presented in table. Peak-learn ratio indicates the differentials in the levels if income from the sale of artisan products during peak and lean season of the tourism activities The survey data revealed that the artisan income was much higher In peak season compared to the season, suggesting that tourism has strong linkages with artisan activities, the survey also showed that when the household income increased, the peak-lean ratio also increased. This observation suggests that the artisans with higher income levels had more exposure to tourism activities which was reflected in their significantly higher income during the peak tourist’s season compares to that of the lean season.

The dependents taken in this study are wives, sons. Daughters, old persons. Brothers, sisters, and nephew’s etc. who do not have an’ earning of their own depend on the respondents.

Table -3. : Number of dependents of the respondents

Religion	Stone Carving		Pattachitra		Filigree		Applique		Others		Total	
	3 and below	14	23.33	9	22.5	10	33.33	8	16.00	5	25.00	46
4-6	33	55.00	18	45.00	14	46.66	25	50.00	10	50.00	100	50.00
7-9	13	21.66	13	32.5	6	20.00	17	17.00	5	25.00	54	27.00
Total	60		40		30		50		20		200	

As the number of dependents grows, the financial burden of artisans increased. Table 5.7 reveals that 100 respondents (50.00 percent) have dependents ranging from four to six. 23.00 percent of the total respondents have three or less dependents. As many as 66 respondents (27.00 percent) have dependents ranging from seven to nine. Craft-wise, 55.00 percent of respondents in stone carving crafts have dependents ranging from four to six. 23 percent have three and below three dependents. 21.66 percent have dependents from seven to nine. As many as 18 respondents (45 percent) of pattachitra have dependents ranging from four to six. However 32.5 percent of respondents in pattachitra have dependents seven to nine. 46.66 percent of respondents in filigree have dependents from four to six. As many as 6 respondents (20.00 percent) in filigree have dependents ranging from seven to nine. In appliqué, half of the respondents have dependents from four to six. About one third of respondents in applique have dependents below seven to nine. It also found that about 50.00 per cent (10 respondents) from other craft found to be dependent of four to six.

Location –wise operational mode of the artisans is presented in table in most of the sample locations the proportion of artisan reported as “only producers” in higher compared to “producer-cum-traders” the only exception were Raghurajpur, Puri, Pipili, where larger than those reported as only producer. This trend also indicates a significant role of the market the relationship between the operational mode and the income level of the artisan evidently demonstrated that the income level of the producer-cum-traders were substantially higher than those who reported themselves as only producers. In most of the cases the producers were based in rural areas and it seemed difficult for them to sell directly to tourists or through effective channels that were relatively profitable. Traders mostly from nearby cities which are also important tourist’s destinations generally exploited this situation and brought those items at a cheaper rate which ultimately were sold in the market at a much higher price.

Education level could be assumed as one of the prime factors in determining the success of the artisan households in earning their live hood. Therefore an attempt has been made to association the operational mode and the income of the artisan with their education level. A distinctive pattern between the artisan income and education levels could also be identified the proportion of artisan without exposure to formal education was significantly lower in case of households in the higher income groups. Similarly the percentage of higher educational mode and the educational levels also reveals important findings. A large proportion of artisans working as only manufacturer and job workers reported no exposure to formal schooling system or up to M.E school level. On the contrary this proportion was substantially lower in case of manufacturer-cum-traders groups these trends clearly suggest that education/literacy levels have clearly played an instrumental role in deciding the income status of the artisans.

Human Resource:

A nation with abundance of physical resources will not get the benefit of resources unless human factors it makes use of its. Infact, the human resources are solely responsible for making use of physical and natural resources and for the transformation of raw materials into finished goods. The contribution of human factor is significant compared to that of other factors. The significance of human resource need not be overemphasized in handicrafts as they are made mostly by human hand with the help of simple tools and equipment. The craftsmen with their innate skills transform handicrafts into an expression of art. In view of the importance of human participation in handicrafts, it is thought that a brief understanding about human resource is necessary in the present case. Hence the size of human resource (employment pattern), the number of hours the craftsmen works, number of working days lost during the period under study, wages paid and benefits provided to the hired workers and the opinion of the respondents regarding proper utilization of human resources are presented.

Handicrafts industry at present is located mostly in rural parts of the state. The craftsmen usually carry on the activity in the house, where he resides. The family members assist him at various stages of production. However it is very difficult to distinguish family members on the basis of full time and part time contribution to handicrafts. By and large, all the male and female family members are involved in the crafts.

Table -4: Size of Human Resources (Employment Pattern)

Size of Human Resources	Stone Carving		Pattachitra		Filigree		Applique		Others		Total	
Family Members	250	71.42	300	85.71	250	45.45	160	80.00	300	85.71	1260	70.00
Hired Workers	100	28.57	50	14.28	300	54.54	40	20.00	50	14.28	540	30.00
Total	350		350		550		200		350		1800	

Craft-wise, family members are predominant in stone carving (71.42 percent), pattachitra (85.71 percent) and appliqué (80.00 percent), while family members constitute 45.45 percent in filigree crafts. Thus, 70 percent of the total persons employed in handicrafts are family members. There are as many as 1,800 persons involved in the functioning of all the handicrafts under study. Out of the total 540 hired workers. Nearly 460 (85.00 percent) are male and 80 (15.00 percent) are female. Female workers are found in pattachitra and applique crafts.

Educational Background

Education widens the mental horizon of a person and makes him receptive to new ideas and techniques. It enables to him learn new methods that foster growth.

Table -5 Educational Background of the respondents

Religion	Stone Carving		Pattachitra		Filigree		Applique		Others		Total	
Illiterate	14	23.33	15	37.5	12	40.00	20	40.00	6	30.00	67	33.5
Primary to SSC	16	26.66	12	30.00	7	23.33	10	20.00	4	20.00	49	24.5
Intermediate	19	31.66	8	20.00	9	30.00	15	30.00	8	40.00	59	29.5
Graduation	11	18.33	5	12.5	2	6.66	5	10.00	2	10.00	25	12.5
Total	60	100	40	100	30	100	50	100	20	100	200	100.0

Table 5, reveals that 133 respondents (66.5 percent) out of 200 respondents are literates, while the remaining 67 respondents are illiterates. Among the literates 49 respondents (24.5 percent) are educated from primary to secondary school certificate (SSC) and 59 respondents have passed intermediate. There are only 25 graduates in the sample.

Craft-wise, over 30 percent of respondents in all crafts except in stone carving are illiterate, while the remaining are literate. There are 23.33 percent of respondents in stone carving who are illiterates. The rest have the education from primary to SSC (26.66 percent) and intermediate (31.66 percent). Out of the 25 graduates eleven are in stone carving and 5 are in Pattachitra, two in filigree, five in Applique and two are in other crafts.

Dependence of Craftsmen on others

The craftsmen depend on master craftsmen, dealer and co-operative societies for the raw materials or for marketing of their produce. Table-6 reveals that about 37 percent of the total respondent work independently, while 27.86 percent respondents are working under deals. 51 respondents (18.21 percent) are depending upon master craftsmen and 48 respondents (17.14 percent) are depending upon the co-operative societies.

Table 6: Dependent of Craftsmen on others

Religion	Stone Carving		Pattachitra		Filigree		Applique		Others		Total	
Independence (self)	34	56.66	12	30.00	10	33.33	7	14.00	5	25.00	68	34.00
Working for master Craftsmen	10	16.66	14	35.00	8	26.66	10	20.00	5	25.00	47	23.5
Working for Dealers	8	13.33	5	12.5	6	20.00	8	16.00	Nil	Nil	27	27.86
Working for Co-operative	8	13.33	9	22.50	6	20.00	25	50.00	10	50.00	58	29.00
Total	60		40		30		50				200	

It can be concluded from the above that over onethird of respondents (34.00 percent) are working independently by procuring raw materials on their own and marketing their produce. Since a majority of the respondents are depending and working for master craftsmen, dealers and co-operative societies, an attempt is made to know the problems of respondents.

Problems with Master Craftsmen

There are 51 respondents who are depending on and working for master craftsmen. They all expressed different problems like irregular orders, irregular supply of raw materials, irregular payments etc. These problems are presented, in table-7

Table -7: Problems with Master Craftsmen

Problems	Stone Carving		Pattachitra		Filigree		Applique		Others		Total	
Irregular orders	24	40.00	14	35.00	6	20.00	14	28.00	6	30.00	64	32.00
Irregular supply of raw materials	16	26.66	16	40.00	8	26.66	16	32.00	4	20.00	60	30.00
Irregular payment	12	20.00	6	15.00	9	30.00	8	16.00	5	25.00	40	20.00

Rejection of orders	8	13.33	4	10.00	7	23.33	12	24.00	5	25.00	36	18.00
Total	60		17		30		50				200	

Out of 5, 1 respondents working for master craftsmen, as man as 40 respondents (20.00 percent) have expressed the problem of getting irregular payments from the master craftsmen, about one-third of the respondents have said that there are Icing the problem of irregular supply of raw materials. About one-fifths of respondents have mentioned that they are getting irregular orders from the master craftsmen. AS many as 36 respondents (18.00 percent) have expressed that they are facing the problem of rejection of orders that the products are not meeting the specifications given.

Problems with Dealers

The craftsmen have expressed some problems with dealers also. The problems expressed by 96 respondents, who are working for the dealers, are shown in Table -8, 48.00 percent of respondents have expressed that they are getting payments irregularly. About 29 percent of respondents have said that they are not getting raw materials regularly. While nearly 23 percent have felt that the societies are not giving them regular orders.

Table -8: Problems with Dealers

Problems	Stone Carving		Pattachitra		Filigree		Applique		Others		Total	
Irregular orders	10	16.66	10	25.00	10	33.33	12	24.00	4	20.00	46	23.00
Irregular supply of raw materials	16	26.66	6	15.00	15	50.00	16	32.00	5	25.00	58	29.00
Irregular payment	34	56.66	24	60.00	5	16.66	22	44.00	11	55.00	96	48.00
Rejection of orders	Nil	Nil	Nil	Nil	Nil	Nil	Nil	Nil	Nil	Nil	Nil	Nil
Total	60		40		30		50		20		200	

To understands the linkages of tourism industry with artisan activities from qualitative point of view opinions of various segmentation of knowledgeable people who are involved with tourism activities including government officials, local residents as well as artisan obtained. More than 95 per cent of the artisans in Odisha were of the firm view that tourism has undoubtedly given a boost and helped in re-generating the artisan activities thereby substantially increasing their live hood during the past ten years. Their income and employment opportunities are now higher as compared to the earlier years. Most of the respondents have also highlighted that due to increase in tourism – induced demand for artisan products both from domestic as well as foreign tourists the quality of the products has improved substantially one of the major factors for producing better quality products was of course more exposure of artisan products to the export market. It's important to remember that tourism plays a major role in promoting artisan items in the export market too. The exposure has also le to increasing competition among the artisans which has ultimately requites in better quality products from all segments of the artisan.

The survey has also noticed the technology used by most of them. Responses of the artisans related to credit availability is presented in. The responses clearly reveal that the lower the income of the artisans higher is the problem related to credit availability especially from the formal banking system. The burden of required collateral(s) compels them either not to take the loan or survive with loans from the local information sources that lead to higher interest cost.

The forgoing analysis reveals some important points that are relevant understanding the linkages between art and craft industry, and tourism. The survey clearly revealed that tourism has immense potential for the art industry and the artisan community development. However, only a section of the artisan of the artisans could reap the benefit of tourism to much larger level. If the root causes for these differential can be identified and resolved, the entire artisan community can take advantage of tourism activities for their development. To understand these differently some explaining are advance based on discussion with artisans concerned government officials and traders involved in this business.

Artisan work is generally an information activity carried out at every corner of a region. Some of the artisan were in the job for years and learnt the skills from their proceeding generation. Some of them did not have adequate background of attaining the required skill. There was also a significant gap between the capacity to invest in business and access to the market the quality and variety of products, differed drastically amongst artisan. A large number of artisans with high levels of skills did not have necessary capital and other logistical support to produce and sell their products on a large scale even after being quality conscious. On the other hand there were artisan who had skills along with necessary support in terms of capital and logistics hired large number of job worked and produced items at a much larger scale. They were enabled to produce items of quality and high value addition. Access to market made it easier for them to earn higher return on their investment as compared to other less-advantages groups. On the contrary most of the poor artisan belonged to rural areas near to the tourist centers and did not have any individual or independent marketing channels to sell their products directly to the tourists their product directly to the tourists Their production was at the subsistence level and they were compelled to sell their products to the traders at a throw away price for their survival. These products were finally sold at a much higher price to the tourists at various outlets in the market. The tourists also prefer to buy artisan products from establishment shops rather than individual and variety were larger. These factors have made the traders the key players in the business particularly where the artisan operates at a scale due to limited capital availability and logistical supports.

Artisans who, themselves were either traders having well development links with reputed craft shops or owned shops of their own could earn much higher level with reputed craft shops or owned shops of their own could earn level of income as compared to others. When asked about distribution of their sales through various channels most of the artisans belonging to the lower income group reported to have sold large chunks of their products through intermediate traders and only a small proportion of the items could be sold directly to the tourists (Table 4). These facts have also been further substantiated with Table -1 which demonstrates that average employment per artisan household increased significantly with an increase in the income levels, particularly in the highest income groups. Further, the same also shows that the share of household employment decreased drastically with an increase in the income levels.

Findings:

The preceding analysis has highlighted that the artisan community, particularly those operating on a small scale, was not being able to reap the benefits of tourism to a substantial extent. The major factors acting as impediments for the artisan community development, especially for the small scale operators, in exploiting the potential benefits of the tourism activities in Odisha can be identified as the followings:

- Identification of unique quality and trained artisans.
- Availability of adequate capital for investment in production process.
- Lack of proper marketing channels that could facilitate artisans to get the right price, commensurate with the quality.
- Lack of training infrastructure to upgrade skills or to adopt new technology and use of new raw materials for better quality products.
- Lack of formal education and exposure to outer world that could change mind-set for shifting new products that are in demand.
- Lack of any support logistics on part of the government or private organizations that can help overcome the above mentioned bottlenecks.

The above scenario is primarily a result of the development process in these areas that were completely arbitrary in nature and without any conscious effort. It has not been guided by any principled economic development planning process that could fabricate local community development through interlinking the locally available skills and resource to revenue generating activities. Tourism has been development as a spurious activity because of some historical and/ or natural endowment of these areas. Only recently, cognizance has been taken that tourism can be gainfully translated into a significant organized industrial activity with minimum effort on part of the stakeholders. Unfortunately, its potential for the overall economic development of the area has not yet gained enough attention from our planning mechanism. This calls for a re-look at our planning process decisions, particularly at the implementation stage. A sustainable tourism development policy cans undeniable play a major role in uplifting the socio-economic status of the artisan community in the country

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