

Original Research Article

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Present Status of Market for Telanagana's Cheriyal Paintings

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ABSTRACT

Keywords

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Cheriyal paintings are basically scrolls of mythology stories such as Mahabharata, Ramayana, ancient tales, local folk stories and daily activities of the life of the people. These were painted by local artists and were used as visual aids by the local versifiers, who used to sing folklores that moved from one village to another. The study was planned to investigate the market of these paintings. For which, market survey was conducted in Hyderabad among 20 handicraft outlet vendors and 30 female consumers. Findings of the study includes: Types of Handicrafts Sold/ Marketed, Outlets sell Cheriyal paintings, Source of the Cheriyal products, Position of Cheriyal Market, Changes in the product that the costumers ask for and Awareness among the consumers about Cheriyal products.

Introduction

Cheriyal's painting takes its name from the village Cheriyal, from Siddipet district in the state of Telangana (Warangal before the bifurcation of Andhra Pradesh and Telangana). Here, the creation of paintings was a live tradition. It was a fascinating custom to combine a narration of stories singing, associated with metaphors exemplified delightfully in the form of entertainment, which was popular in remote

villages. These paintings are basically scrolls of mythology stories such as Mahabharata, Ramayana, ancient tales, local folk stories and daily activities of the life of the people. These were painted by local artists and were used as visual aids by the local versifiers, who used to sing folklores that moved from one village to another. It is a deeply religious tradition, complex and rooted within the caste system of the region. These painted scrolls tell myths about the origin of a particular caste and the epic facts of one of its legendary heroes.

Cheriyal paintings were nationally distinguished only after 1975 when the All India Crafts Board educated about it. Since then, the Government has exhibited this art in various exhibitions and craft fairs. The blitz of television and cinema in villages had diminished all support for wandering versifiers. Long ago, several families painted these scrolls, but over the years, due to lack of benefaction, painters had turned to other well-paid livelihoods.

Most of the artisans in India suffer serious limitations to access and understand new viable markets, as well as to adapt their products to those markets. In addition, they must deal with the fact that the markets themselves are in a state of transition. The inconsistency of talented artisans are living in relentless poverty, while their products support a flourishing export trade which result in the complex, diverse and widespread problems affects the artisanal sector in India.

The truth is that the flourishing handicraft export market has produced problems and generated new income for many handicraft producers, but often at the cost of degrading their traditional skills. Most of the handicraft export market revolves around mass-produced items intended for buyers of medium-to-low "gift shops" and moderately priced furniture stores. From the point of view of "foreign exchange gains and employment generation," Indian handicraft exports increased from Rs.11 (1960- 61) to Rs. 8718.94 (2009- 10). Keeping this in view, the present study focused to know about the market status of these paintings which enables us to calculate the lifestyle of the artisans who prepares and sells these paintings for their survival.

Dash (2011) reported that the handicraft sector occupies a privileged position in the economy of India. It is the biggest employer after agriculture. There are around 3500 handicraft items produced in the country and the sector

employs 60 Lakh artisans who work independently or in small cooperatives or companies.

Jena (2010) said that the import of cheap artifacts from other countries to India is killing the domestic market for the craft sector within the country.

Tiwari *et al.*, (2013) reported that there is a great demand for both utilitarian and traditional handicrafts in national and international markets, but most artisans live below the poverty line while intermediaries exploit traditional artisans.

Kumar and Rajeev (2013) stated that the lack of brand image for handicraft products and the lack of uniformity with respect to the brands of these products. This leads to market penetration among different competitors.

Sekar (2017) deliberated that consumers are the ones who will not be easily satisfied in terms of fashion. They are very strong in their tastes and preferences. Although people are buying what is coming as fashion, they now anxiously await a difference in our ethnicity. It is not very easy to make a difference in our ethnicity, but the time has come and thoughts have begun to jump into the consumer's head.

Amir and Khan (2013) mentioned that the success of handicrafts depends on how well artisans can produce the items and introduce into the market according to the tastes and preferences of consumers. Industrialization in any type of art and craft should be recognized by the consumer market, through the exchange of products to make artistic and ethnic value with a touch of innovation. Liebl and Roy (2001) stated that world markets cannot and will not stop to accommodate holders of traditional skills and knowledge. However, if these resources are managed creatively, many of them can remain alive and greatly enrich our contemporary lives, in addition to

allowing holders to survive. New markets open both for new products made with traditional skills and for traditional products adapted to new needs. Understanding how to adapt to these markets can guarantee the preservation of traditional skill, as well as provide a viable income and lifestyle for the artist. Handicraft producers who have lost their traditional markets often do not know the potential new markets for their products, in urban India and abroad. When they have the opportunity to interact directly with a buyer, the problems multiply. The essentially agrarian rural worldview of the producer does not fit easily with the demanding hassle of the international market, and direct market access experiments often end in total failure.

Sekar (2017) reported that most of our folk art traditions are in their urgency of becoming extinct. But still, there are resources to help them. Fashion is an important platform that has given folk art its due recognition through its creativity but retaining its originality.

Materials and Methods

The present study was an explorative research. A market survey was conducted in Hyderabad, 20 handicraft outlet vendors were questioned about the sales and market status of the Cheriya products.

Another market survey was conducted by interviewing 30 female consumers randomly to discern about their awareness about the Cheriya product.

Results and Discussion

This section includes the results about the market of Cheriya paintings, which was conducted to elicit the existing condition of the marketing of Cheriya painting. The market survey was done in two parts: (1.) Market survey among vendors and (2.) Market survey among Consumers

Market survey among vendors

Types of Handicrafts Sold/ Marketed

These outlets are selling traditional paintings, metal castings, wooden dolls/ puppets, ethnic wear, jewelry, engraved/ carved furniture, etc as depicted in Figure 1.

Some of the outlets surveyed vend only single handicraft items like bidri, sandal wood carvings, normal painted products. They put on the market only one particular type of craft in their shops. There are few shops/ outlets, which are run by the state Government. For example, Golconda handicraft is a Government initiated outlet, where the handicraft products from Telangana and Andhra Pradesh were put up for sale. Another outlet named Likith in Lakdikapool put up for sale all the handicraft items of Orissa.

Outlets sell Cheriya paintings

Out of twenty outlets surveyed, only eight sells Cheriya products, in which seven are Golconda handicrafts initiated by the State Governments of Telangana and Andhra Pradesh. The other outlet, which sells Cheriya products, was Vishwa karma Art Gallery located in Punjagutta of Hyderabad.

By this, it is clear that all the artisans sell their products to Government initiated outlets, made easy to sell their products and resulted in the growth of their livelihood without any middlemen. But creating more awareness and great demand from consumers, other shops may also come forward to sell the Cheriya products.

Source of the Cheriya products

The vendors of the Golconda handicraft outlets told that they are sourcing Cheriya products from the artisans directly. The artisans were taken orders to prepare the

products as per the customers' requirement thereby eliminating middlemen. All the artisans are not in association but they sell their products to put up for sale in these Golconda handicraft outlets only. They also had their personal clientele, who orders and purchase the work.

The Cheriyal products cost ranges from Rs.300 to Rs.30,000 and much more depending on the size of the scroll. The products mostly purchased by the consumers range less than Rs.1000/- as shown in the Figure 3. This reveals that the small sized products are more marketed when compared with medium and large size products. Price was the first factor mostly enquired by the consumer other than availability, specific design and maintenance as denoted in Figure 4.

Position of Cheriyal Market

Market of Cheriyal products refers to the business of buying and selling the Cheriyal products. Most of the shop keepers say that the market was bad and only one shop keeper said that the market was average. This divulged that the market status was deprived and need some initiative to flourish the sales. They mentioned that the market was falling from last few years due to the lack of

awareness, lack of marketing strategies and the artisans are not capable to reach the modern consumers' requirement. All the shop keepers felt that a change in the product may boost up the market of Cheriyal paintings. All the eight shop keepers' suggested that increasing awareness among the consumers about Cheriyal paintings and manufacturing functional items/ products can boost up the market as detailed in Figure 6.

They also said that the consumers are really not aware of the Cheriyal paintings, so creating awareness among the consumer's is the main issue. In the same way, artists are also not much aware of consumer's need to manufacture functional products. These two may boost up the market of Cheriyal paintings.

Promotional activities can be taken up to create awareness among consumers and training/ skill upgrading programs can be taken up to train the artisans to create functional products.

Only five vendors mention that the consumers ask for the different range / style / design of products other than the existing Cheriyal painting and the other three vendors says that the consumer will take the visible products available in the outlet and purchase them.

Fig.1 Types of Handicrafts Sold/ Marketed

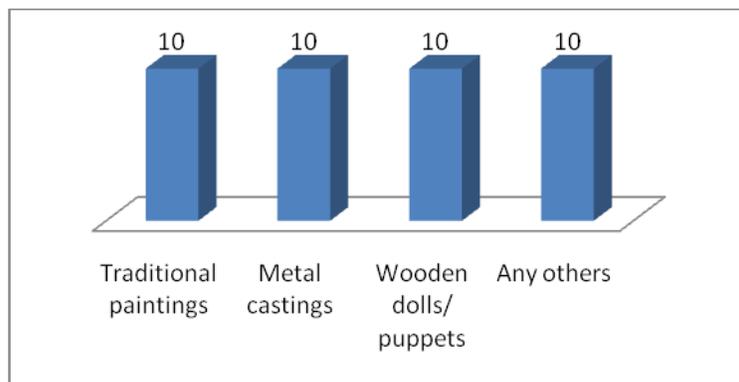


Fig.2 Number of outlets selling Cheriya paintings

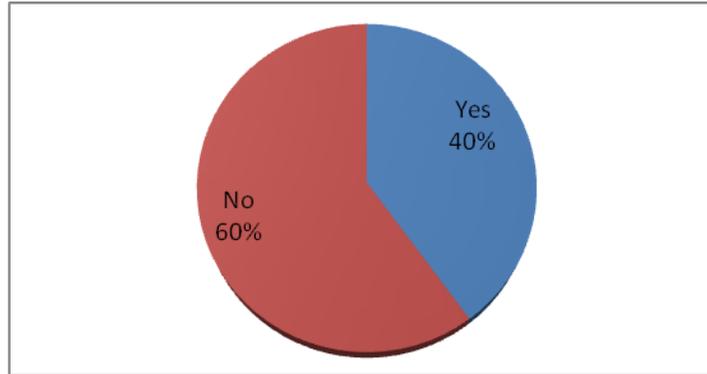


Fig.3 Mostly purchased range of Cheriya products

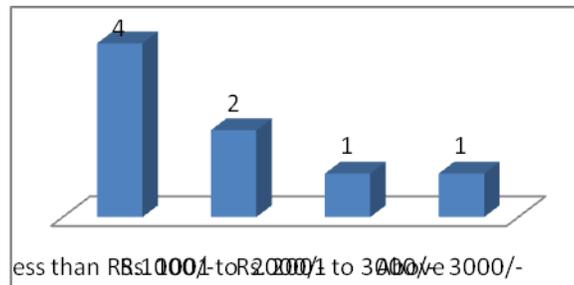


Fig.4 Factors enquired by consumer before buying the Cheriya product

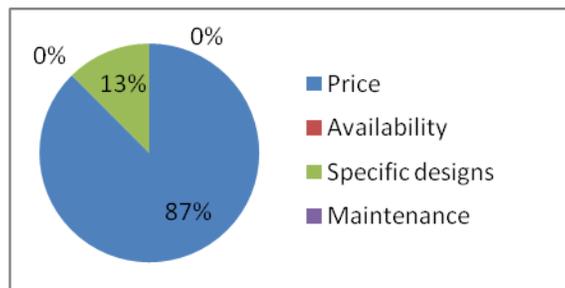


Fig.5 Factors that can boost up the market of Cheriya products

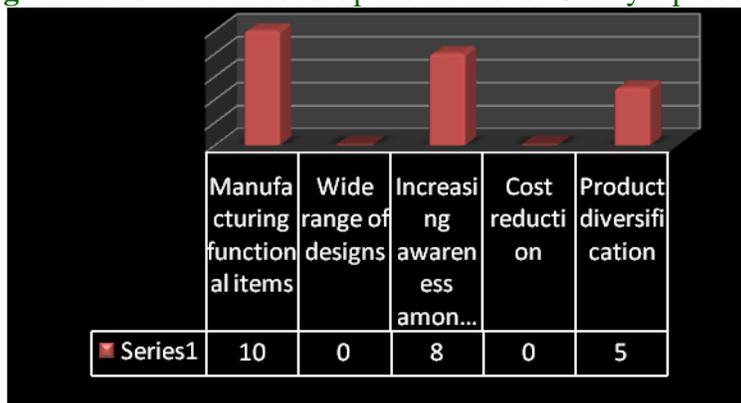


Fig.6 Changes in the product that the costumers ask for

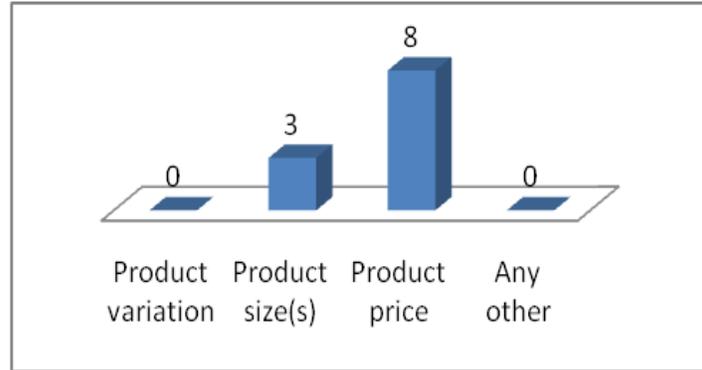


Fig.7 Number of respondents aware of Cheriya paintings

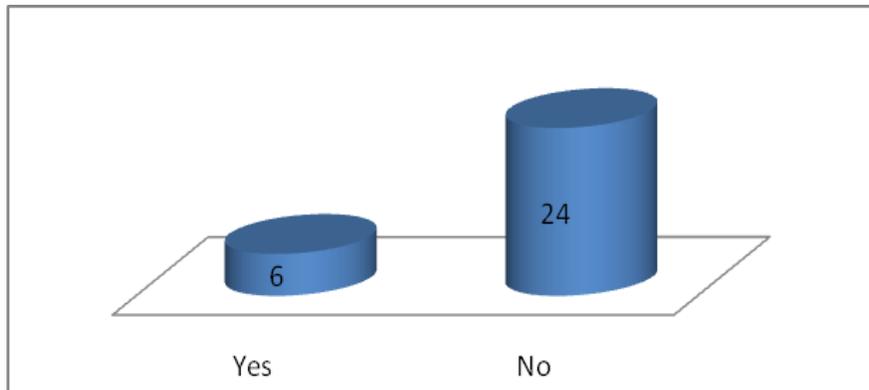


Fig.8 Source to know about Cheriya paintings

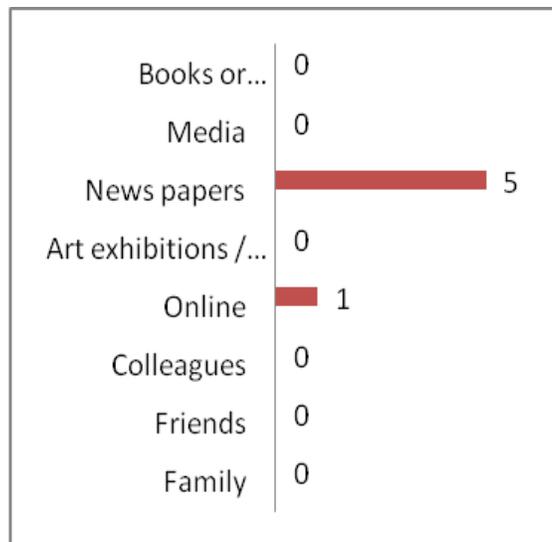
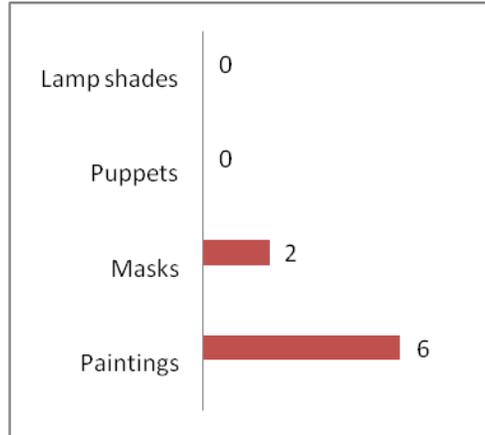


Fig.9 Number of respondents know about Cheriyal painting Product



By this it can be suggested that the artisans need some guidance to learn the changing requirements of the consumer by which they may produce products of consumers' interest which was supported by Ramchandran *et al.*, in 2011 found that, Fabindia renewed its engagement with handloom artisans and facilitated progression in poverty- alleviation outcomes.

Reasons for which Consumers don't ask for Cheriyal paintings are lack of awareness. From the observations, it can be said that Lack of awareness in two reasons can be seen.

The consumers who are not aware of Cheriyal paintings and

Artisans' who are not conscious of consumer's needs in this changing world to create the product to suit consumer requirements.

The above can be evident by Ghouse (2012) who reported that the inability of producers to adopt innovative methods of production and be creative enough to adapt to the changing needs of consumers has become one of the limiting factors in the growth of the artisanal industry.

The eight out of 30 consumers ask for changes in the product like product price, product's size, variation. From these, product's price is the mostly inquired change; whereas product's size takes next place.

As per the vendors' observation, the paintings of Cheriyal has no special marketing channel, the only channel is as follows.

Artisans → Golconda Handicrafts
→ consumers.

The Cheriyal paintings are being advertised/promoted through Hoardings by Golconda Handicrafts in some areas like Khairatabad located in Hyderabad.

By this it was clear that that the Cheriyal paintings are sold only through Government outlets, and Government is trying to create awareness about these paintings by making the artisans to paint the walls of railway stations, metro train pillars, etc. but more need to be done to improve the market by increasing consumer awareness.

Market survey among consumers

Most of the respondents (24) were not aware

of Cheriyal paintings while only 6 know about Cheriyal paintings.

Out of those six, five came to know about the Cheriyal paintings from news papers and one through colleagues. Most of them came to know through news papers, as there was much NEWS about Cheriyal paintings as the art was being painted on railway stations which were being covered by print media. Suggesting more avenues for advertising needs to be identified while strengthening the existing channels for better publicity.

Six respondents know only about paintings and only two knew about masks as Cheriyal painting product.

Out of the six, who know about Cheriyal paintings, only three had purchased these products. Two respondents purchased painting frames and one purchased a mask.

Expensive cost was the main reason for not purchasing the product followed by the nature of the product being only decorative and not functional.

Most of the respondents who were not aware of the Cheriyal paintings would like to know about the history of Cheriyal paintings (19), type of products (6) and availability in the market (5).

It was clear that consumers' were not aware of the Cheriyal painting products and Artisans were not aware of the consumer needs to prepare better products. The present study concludes that the Cheriyal paintings are the pride of Telangana State where the living tradition is diminishing by the upcoming technology. The artisans were thriving to create products that please not only the modern but also the global consumer. The consumers uplifting such art forms may lead to assured market status which further results

in uplifting the tradition and also prospering the artisans.

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