

Final Report

**Evaluation Study of Tribal/Folk Arts and
Culture in West Bengal, Orissa, Jharkhand,
Chhatisgrah and Bihar**

Submitted to

**SER Division
Planning Commission
Govt. of India New Delhi**

Submitted by

**Gramin Vikas Seva Sanshtha
Dist. 24 Parganas (North),
West Bengal 700129 INDIA**

Executive Summary:

India is marked by its rich traditional heritage of Tribal/Folk Arts and Culture. Since the days of remote past, the diversified art & cultural forms generated by the tribal and rural people of India, have continued to evince their creative magnificence. Apart from their outstanding brilliance from the perspective of aesthetics, the tribal/folk art and culture forms have played an instrumental role in reinforcing national integrity, crystallizing social solidarity, fortifying communal harmony, intensifying value-system and promoting the elements of humanism among the people of the country. However with the passage of time and advent of globalization, we have witnessed the emergence of a synthetic homogeneous macro-culture. Under the influence of such a voracious all-pervasive macro-culture the diversified heterogeneous tribal/folk culture of our country are suffering from attrition and erosion. Thus the stupendous socio-cultural exclusivity of the multifarious communities at the different nooks and corners of our country are getting endangered.

Under such circumstances, the study-group **Gramin Vikash Seva Sanstha** formulated a project proposal on “**Evaluation Study of Tribal/Folk Arts and Culture in West Bengal, Orissa, Jharkhand, Chhatisgrah and Bihar**” and submitted this tenable proposal to the Planning Commission (Socio Economic Research Unit), Government of India. The proposal was governed by the following logic-driven objectives:-

Objectives of the research project

- To explore and analyze the status of various forms of tribal and folk art & culture;
- To ascertain the influence of tribal and folk art & culture on the socio-economic conditions of the subjects covered under survey;
- To study the intensity of acceptance and popularity of the folk songs and folklores within the area of operation as well as the adjoining areas;
- To study the demographic features of the practitioners of tribal and folk art & culture within the area covered under survey;

- To study the existing opportunities facilitating the preservation, promotion and dissemination of tribal and folk art & culture;
- To trace out the micro as well as macro socio-cultural and socio-economic factors which are hindering the promotion of tribal and folk art & culture.
- To examine the role of Government Schemes and Programs, Institutions in Preservation Promotion and Dissemination of all forms of Tribal and folk art & culture;
- To predict logical and strategic mechanism for enhancing the skill of the practitioners of traditional art & culture;
- To suggest tenable strategies for enshrining, promoting and propagating tribal and folk art & culture;

The factual information as well as the analytical recommendations derived from the meticulously-framed incisive study was expected to help the Planning Commission in formulation of prudent programs for promotion and preservation of Tribal/ folk Arts and Culture. From this perspective the project proposal was logic-driven and justified.

Being satisfied with intricacies and subtleties of the project proposal , the Planning Commission, Govt. of India assigned to “Gramin Vikas Sewa Sanstha” , a research project for conducting a study on tribal folk arts and culture in selected states of Eastern India namely, West Bengal, Bihar Orissa, Jharkhand and Chattisgarh with the primary objective of exploring the status of various forms of tribal folk arts and culture and also for suggesting suitable measures for their preservation, promotion and dissemination.

The Planning commission Govt. of India approved and sanctioned the proposal for conducting the study of the aforesaid project on 12th June, 2011. The Project was approved vide letter no. 1260/09/10-11/SER dated June 8, 2011.

Matrix & Methodology of the research project

After the approval of the project, the top-level functionaries of **Gramin Vikas Sewa Sanstha** (GVSS), encapsulating the Project –Director, the Project Coordinator and the

members of the project-committee got engaged in meticulous project planning. The project planners of GVSS adopted a logical framework approach. Through the process of intensive planning they categorically determined the project-inputs, the operational maneuver, the time-frame and the monitoring mechanism of the project. The decision was taken to recruit five field –investigators and one supervisor for executing quantitative as well as qualitative research at the field level. The responsibility of executing secondary research was bestowed upon the Project Director and the Project Coordinator. It was planned that competent and knowledgeable associates of GVSS , would be deployed for the seamless execution of data-analysis and report-formulation.

After the preliminary planning session, the Project Director formulated the operational – mechanism of the research-project, maintaining absolute adherence to the PERT methodology. The entire project was divided into sequentially arranged functional components like schedule construction, staff-recruitment, capacity- building program for the project –functionaries, pilot study, secondary research, primary data collection, data analysis and report writing. Specific time frame was earmarked for each functional component of the project. The probable contingency factors were plotted and appropriate strategic interventions were formulated for mitigating the contingency factors.

At the next phase GVSS took initiative in mobilizing the suitable human resource (from both quantitative and qualitative perspective) required for the implementation of the Research Project. 10 field–investigators and 1 field-supervisor were selected through dispassionate interview method based on sheer objectivity. The candidates were selected on the basis on preliminary knowledge in the segments of community-development and participatory research methodology.

After the recruitment of the field–staff, a training program of 3-days duration was organized to enhance their conceptual–clarity and operational competence. The field-investigators and the supervisor were made acquainted regarding the following components:-

- ✓ Objectives of the research project
- ✓ Matrix & Methodology of the research project
- ✓ Techniques of administering questionnaires & Data collection
- ✓ Tools of participatory research
- ✓ Contingency Management Mechanism at the field level.

After the completion of the training program, efforts were made to assess the degree of skill acquisition by the trainees. Their feedback was recorded as a means of evaluating the training program.

The trained field-investigators and the supervisor were sent to Bankura and Purulia of West Bengal and Mayurbhanj & Keonjhar of Orissa for executing the pilot study. Their experience in the field was meticulously recorded. The practical problems faced by them in the process of data collection were critically analyzed. Strategic mechanisms were formulated to alleviate the operational problems of the field-investigators.

The Project-Director and the Project–Coordinator executed the process of Secondary Research They visited various reputed institutions like EZCC, Asiatic Society of Calcutta, National Library etc. to study the authentic books, journals and documents pertaining to the development as well as the problems of tribal/folk arts & culture in the area covered under study .

Subsequently the field–investigators initiated the process of data collection through quantitative and qualitative research in the following places:-

Bankura and Purulia of West Bengal

Keonjhar & Mayurbhanj of Orissa

East Singhbhum & West Singhbhum of Jharkhand

Madhubani & Dwarbhanga of Bihar

Raipur & Jashpur of Chattisgarh

Techniques of administering questionnaires & Data collection

Four gram-panchayat areas of two blocks under each of the aforesaid districts were covered under the study. Reliable and valid samples were drawn through Random Sampling method, from the total population of target individuals in the target area covered under survey.

Quantitative Research was executed through the judicious deployment of the questionnaires. The data obtained from the respondents were carefully recorded. For more detailed information regarding the living pattern of target-group, GVSS asked the project functionaries to execute qualitative research. The field-investigators and the supervisor collectively deployed **Focused Group Discussion** as an authentic tool of participatory research. The deployment of FGD, as a tool of participatory research proved to be a worthy decision. During the process of executing FGD, the respondents ventilated detailed information regarding their living pattern.

The data obtained through quantitative and qualitative research was transferred by the field supervisor to the project-director and the project-coordinator. Under their competent supervision and circumspect surveillance, the critical and intricate process of data-analysis was executed by an associate of GVSS.

The data-analysis was followed by the generation of strategic interventions. First of all the fundamental causative factors that are undermining and retarding the prosperity of tribal/folk art and culture, were traced out. Subsequently the Project Director and the Project Coordinator of GVSS developed a series of community-based as well as macro-level strategies for enshrining, promoting and disseminating tribal/folk art & culture the exemplary creative marvels of our country, constituting the glorious cultural heritage of our nation.

Among the community based strategic interventions we placed emphasis upon the deployment of the community-based organizations for resurrecting the status of tribal/folk art & cultural forms and preventing them from passing into oblivion. We recommended that the community-based organizations should be made culturally sensitive and they should be apprised regarding the fact that with the advent of globalization and under the influence of a synthetic all-pervasive macro-culture the community-based tribal/folk cultural forms are

gradually losing ground and on the verge of extinction. This is going to crumple the socio-cultural identity of the rural communities. We recommended the strategy of enhancing the capacity of the Community Based Organizations so that they in collaboration with the local Panchayats can function as **INSTITUTIONAL-FACILITATORS** and carry out the significant mission of ensuring the economic empowerment of the struggling performers of indigenous tribal/folk art and cultural forms.

We have attached special importance to the concept of floating folk-art based micro-enterprises by the Self-Help Groups of the tribal/folk artists. The community based organizations and the local panchayats should play the role of SELF HELP PROMOTING INSTITUTIONS (SHPIs) and facilitate the aforementioned SHGs in production and direct marketing of the artistic handicrafts. The SHPIs should make all possible attempts to make the SHGs emancipated from the clutches of the exploitative middlemen and intermediaries.

Summary of finding of the Study

Among the macro-level interventions we have put forward the following recommendations;-

- Strategic interventions should be engineered to ensure commercial viability of folk art and culture. This is one of the instrumental ways to empower the tribal/folk performers from the socio-economic perspective.
- All possible efforts should be made to sustain the innate beauty, inherent quality and core ideology of tribal/folk art & cultural forms. This is essential to ensure their exclusive identity.
- Common public of the broader society should be informed regarding the values, styles, forms of different folk performing arts .Effective campaign and publicity of these elements are going to crystallize favorable public attitude and opinion towards folk art and culture;
- The pattern of the presentation of these tribal/ folk art and cultural forms should be modified and strategically altered to make them more vibrant to meet the recreational demand of the present generation
- The colleges and universities in corresponding areas should incorporate tribal/folk art & cultural forms as respective course of studies;

- ➔ Special allowance may be arranged as a scheme under rural development planning for economically weaker section of folk performers and artisans.

The aforesaid strategies formulated by the Project Director and Project Coordinator of GVSS were properly documented for future use. Finally the task of report formulation was assigned to a competent associate group of GVSS. The functionaries of that group formulated a comprehensive report covering the strategies, recommendations and all other factual details relevant to the generation of a comprehensive report.

We are submitting this research report to the Planning Commission, with the expectation that the authentic content of the report will be beneficial to the appropriate authority in perceiving and analyzing the actual problems encountered by the performers of tribal/folk art & culture. We also aspire that the strategic interventions recommended in this report will facilitate the commission in the process of formulating schemes for fostering the viability and catalyzing the gradual development of the tribal/ folk art and cultural forms.

Finally we thank all the individuals and organizations who have forwarded their sincere contribution towards the execution of the research project and the formulation of the research -report, and thereafter we are submitting this comprehensive report to the appropriate authority.

**“Evaluation Study of Tribal/Folk Arts and Culture in
West Bengal, Orissa, Jharkhand, Chhatisgrah and Bihar”**

Chapter	Title	Page No.
	EXECUTIVE SUMMARY	1 – V11
Chapter : I	INTRODUCTION ✓ IMPORTANCE OF FOLK CULTURE: ✓ FORMS OF FOLK CULTURE IN INDIA ✓	01 – 06 02 – 03 04 – 06
Chapter : II	JUSTIFICATION OF THE PRESENT STUDY	07 – 09
Chapter : III	DISTRICT PROFILE WEST BENGAL ✓ PROFILE OF THE DISTRICT BANKURA ✓ PROFILE OF THE DISTRICT PURULIA BIHAR ✓ PROFILE OF THE DISTRICT DARBHANGA ✓ PROFILE OF THE DISTRICT MADHUBANI ORISSA ✓ PROFILE OF THE DISTRICT KEONJHAR ✓ PROFILE OF THE DISTRICT MAYURBHANJ CHHATTISGARH ✓ PROFILE OF THE DISTRICT JASHPUR ✓ PROFILE OF THE DISTRICT RAIPUR JHARKHAND ✓ PROFILE OF THE DISTRICT EAST SINGHBHUM ✓ PROFILE OF THE DISTRICT WEST SINGHBHUM	10 – 31 10 – 12 13 – 14 14 – 17 18 – 19 20 – 21 22 – 23 24 – 25 25 – 27 28 – 29 30 – 31
Chapter : IV	DISTRICT WISE PROFILES OF TRIBAL AND FOLK ARTS ✓ WEST BENGAL ✓ BIHAR ✓ ORISSA ✓ CHHATTISGARH ✓ JHARKHAND	32 – 46 32 – 35 35 – 37 38 – 39 39 – 40 41 – 46
Chapter : V	GEOGRAPHICAL & DEMOGRAPHICAL PROFILE OF THE TEN DISTRICTS COVERED UNDER STUDY ✓ Objectives of the study: ✓ Methodology of Study: ✓ Existing Status of Tribal/Folk Arts and Culture	47 – 55 47 – 47 48 – 49 51 – 55
Chapter : VI	STRATEGIES FOR PROMOTION AND DISSEMINATION OF TRIBAL /FOLK ARTS AND CULTURE	56 – 60
Chapter : VII	DATA FINDING	61 – 107
Chapter : VIII	CONCLUSION AND RECOMMENDATION	108 – 109
Annexure 1	Project Staff	110

Table No.	Name of the table	Page No.
Table No. 1	No of household, total population & gender wise break up of population	61
Table No. 2	Age wise break up of the population (0 to19)	64
Table No. 3	Age wise break up of the population (20 to59)	64
Table No. 4	Age wise break up of the population (60 to Above)	70
Table No. 5	Classification on basis of marital status (West Bengal)	69
Table No. 6	Classification on basis of marital status (ORISSA)	72
Table No. 7	Classification on basis of marital status (JHARKHAND)	73
Table No. 8	Classification on basis of marital status (BIHAR)	76
Table No. 9	Classification on basis of marital status (CHHATISSGARH)	78
Table No. 10	Classification on the basis of educational level	80
Table No. 11	Classification on the basis of educational level	81
Table No. 12	Classification on the basis of educational level	82
Table No. 13	Classification on the basis of occupation	85
Table No. 14	Classification on the basis of occupation	86
Table No. 15	Classification on the basis of occupation	87
Table No. 16	Detection & Demographic Analysis of people engaged in Tribal Folk Art activity:	91
Table No. 17	Demographic analysis & Opinion of people engaged in Tribal Folk Art activity:	92
Table No. 18	Types of Tribal / Folk Art & Cultural forms in different states	96
Table No. 19	Classification on the basis of economic status	100
Table No. 20	Classification on the basis of awareness about MGNREGS under Poverty Alleviation	103
Table No. 21	Classification on the basis of assets acquired / disposed by family:	106

ACKNOWLEDGEMENT

At the out set we appreciate the thoughtfulness and the concern of the Adviser SER division Planning Commission Govt. of India, New Delhi for appreciating the proposed research project **Evaluation Study of Tribal/Folk Arts and Culture in West Bengal, Orissa, Jharkhand, Chhatisgrah and Bihar.**

The cooperation and assistance provided by various functionaries like EZCC, Asiatic Society of Calcutta, National Library, District Zila Parishad, District magistrate office and member of Panchayat office are gratefully acknowledged. We are also grateful to the leaders and functionaries of NGOs, CBOs and Civil Society organisations working in the target districts.

We are indebted to the Adviser SER, Division Planning Commission and the Adviser Tourism and Culture Mr. Arbind Modii, Mr. Shiv Singh Meena Director for the guidance, we are thankful to Mr. Ramesh kumar Deputy Secretary SER Division Planning Commission. Mr. B S. Rather Senior Research Officer, and Satish Pal Assistant.

Mr. R.K. Bhatia and Mr. Purandar Sengupta Director Prudent Reporting Analysis Pvt. Ltd. helped us in the compilation and analysis of data and report preparation. I gratefully acknowledge their assistance. I extend my heartfelt thanks to the Team Leaders and their teammates, who conducted the study sincerely.

Last but not the least, the cooperation and assistance of the respondents in providing required information is gratefully acknowledged.

(Subrata Kumar Kundu)

The constitution of India identifies the indigenous peoples as “tribes”. According to the 2001 Census, India has a tribal population of 8.2% of its total population. Tribes as a social formation maybe identified in two- ways: firstly as a stage in the history of evolution of human civilization; secondly, as a society organized on the basis of kinship ties which enables them to be a multifunctional grouping. In India, tribals are defined in reference to the cultural practices of certain groups in relation to the mainstream Hindu cultural practices. Tribal and folk arts overlap. All that is tribal art is Folk art-but Folk art can be non-tribal also. Both tribal and folk art are deeply connected to the community. They emerge from the daily life of a community and are shaped by the environment in which the community lives. For example, dances of Santhal and Nagas despite both being Tribal dance are as different from each other as chalk and cheese! This is because the lives of these two tribes have manifested in different terrains and they have extremely different lifestyles, rituals, customs, religions that are reflected in their arts. The term ‘Folk’ includes all those persons living within a given area, who are conscious of a common cultural heritage and have some constant traits, e.g., occupation, language and religion. Tribal art or Folk art is motivated by utilitarian and ritualistic features and sometimes by recreational impulses. Some practitioners maybe better skilled than others, but tribal or folk art are essentially about a group or community rather than the individual artist. Mainly dominated and shaped by religious motifs, the relation between this art and religion is a universal feature. It is an integral part of living. In tribal societies, there is no real distinction between Art and Life or between Fine Art and Applied Art.

Tribal life and art of the ten districts of five states discussed below are varied but have certain commonality as well because certain tribes like Santhal or Munda are common to all the states and these tribes are “bhumiputras” or Sons of Soil of the hilly terrain of Chhotanagpur plateau, which sprawls across several states. Political boundaries of the states were drawn by modern man, but they have been living in the forests and hills of a common geographical terrain – Jangal Mahals -which has shaped their lives socio-culturally.

IMPORTANCE OF FOLK CULTURE:

India has a rich cultural folk tradition. Folklore arts, beliefs, rites and rituals, myths, and rural handicrafts are factors that enrich our folk-tradition. They became well-known as knowledge transmitted by oral tradition. Folklore has an important role in handing down social norms and religious knowledge and wisdom and in keeping the social structure stable. Folklore arts, beliefs, rites and rituals, myths, rural handicrafts etc. are factors that enrich our folk-tradition. They have become well known as knowledge transmitted by oral tradition rather than written branches of knowledge. Folklore has an important role in handing down social norms, moral laws, religious knowledge and wisdom, and in keeping the social structure stable. It is in the form of inherited culture that we see folklore elements in every culture.

Religion has a very important role in the formation of identity of each society. It is the shell of cultural formation. The individuals in a society are born into them. It is through these customs and practices that social solidarity remains. Pre-existing cultural rules determine our ideas and behaviour through socialization. Societies are made up of structures of cultural rules, established beliefs and practices to which their members are expected to conform. Each social structure has unique customs and practices as well as systems of beliefs. Folk arts and beliefs play an important role in the timely reforms and establishing of these customs and practices.

Another element that contributes to the creation of identity is ethnicity. All our folk art and culture forms have an ethnic nature. They remain within a particular geographical region – Bhadu and Jhumur of Bankura, Jhumur and Nanchni of Purulia and Nautanki in Darbhanga. The myths of a particular region form the plot of these art forms. These art forms are the totality of the cultural experiences of particular regions. It is the highly popular and religious cultural groups that help them rise beyond time. These fellowships that have the nature of ethnic nationalism will never be ethnocentric. These folk-art forms maintain their ethnic nature through which they make socialization possible; they regulate them and harmonize them with other communities.

Religion and ethnic culture take an important role in the formation of the social structure. Our society consists of structural units based on structural pluralism. Folk arts and folk songs play an important role in their survival. They stand in relation to the power system in every society. Power system is related to caste, gender and economic status. Folklore opposes the power structure and compromise with it. They preserve ethnic identity also.

Gender has an important role in creating social identity. Idealistically there is no gender inequality in the world of Indian rites and rituals. But it is evident at the practical level. All this can be analyzed in relation to the worship of mother-goddess. Fertility worship and worship of mother goddess are closely related to folk-art forms. A social system based on male domination is prevalent in Indian society. But we see in folk-arts a system that worships woman and attributes mystic qualities to her. It appears mainly in the form of the worship of goddess 'Kali' (the dominant icon of Mother Goddess that is worshipped all over India). At the same time, gender domination was prevalent in all societies of all times. In the ancient social system, power was always the right and monopoly of men. Isn't the female worship performed by a male-dominated system in the midst of gender inequalities indicative of an attempt for equality? In the performance of folk-art forms the system of male domination is preserved while efforts are made simultaneously for balancing the inequality.

Apart from creating cultural identity, folk-art forms have other great social missions. The most important is the collective conscience they produce. The integrity of individuals and equipping them to meet social challenges are a part of this. If the influence exerted by this collective representation is lost, that loss leads an individual to the loss of his self. This is the most important among the complex crises faced by modern society. In the folk-arts there is no distinction between the actor and the spectator. As the spectator himself becomes a part of the art the artist becomes a part of social integrity.

FORMS OF FOLK CULTURE IN INDIA

The modern communication media in India coexist with traditional media such as music, particularly the folk and tribal music, dance, drama and puppetry. The folk/ tribal art, music and dance vary from region to region. The folk theatres are seen in its regional variants in almost every linguistic region of the country. The puppetry theatre in many forms- string puppets, rod puppets, glove puppets, leather puppets – are found in different parts of the country.

The traditional media viz., folk/tribal art and culture have played a very important role in solving several emotional problems and channelizing the destructive forces into constructive ones. In India, too, music, dance and drama have always played an important role in combating destructive elements and in harmonizing emotional outburst relating to caste, creed, religion and language issues. Several folk forms of entertainment, prevalent in different parts of India, were powerful media of public instruction and a unifying force for emotional integrity. They brought the poor and rich together. Thousands of people, suffering from domestic and psychological problems, used to witness them as a relief to their perplexed life. Such healthy entertainment did dissuade the human beings from destructive activities.

Folk Drama:

The network of folk dramas, as envisaged in the ‘Noutankees’ of Bihar and ‘Jatra’ of Bengal have always been providing healthy environment to rural and urban masses. The drama, being a product of the masses and having undergone an unconscious process of evolution through the creative genius of the people, represented different trends of the society in their true color. It was, at first, in its community form and was performed by the villagers themselves. Such enthusiasm was witnessed among the people that they would collectively construct and decorate the stage, spend their own money for costumes and ornaments for the play. The artists gave their voluntary services as a part of their national duty. The organization of a drama in a village was a great event accompanied with festivals, community singing, dancing and ceremonial feasts. The guest artists from the other villages used to receive the honour at their hands. A network of such folk dramas was spread all over

India. The regions full of artistic activities were less infected by behavior problems and litigation cases.

A folk drama is liked by people not because of its production value, but because of its communicability and the relationship between the audience and the performer. The informal way of presentation, the simplicity and freedom from all boredom of technicalities are the very life of a folk drama. The audience should have the feeling of oneness with the performer and should be in tune with his emotions and aspirations. If these factors are lost the whole drama is lost. The traditional folk drama, in India, has its deep roots in the society, only because it strictly adheres to the tradition.

There are several other semi-drama type of traditional media of communication such as the Bahurupia art, the mask procession, the Nahan etc. The Bahurupia, for example, is one of the most ancient forms of entertainment prevalent in almost all parts of India. They are most witty people, well versed in the art of costuming, mimicry and imitation. They stay at one place for days together and perform jhankis and mono dramas of several types before their patrons.

Community Songs and Dances:

India had a band of religious teachers and gurus, leading people to the path of pious living and high thinking. Their teachings were made palatable through artistic renderings, such as community singing, dancing and devotional songs. These artistic activities and ways of living were a very healthy substitute for destructive and immoral ways of living.

Community singing, such as kirtans, bhajans and hari kathas were great potential factors in bringing people nearer, irrespective of their class, creed and color. The numerous folk entertainments such as 'Bahurupi Kala', 'Snake charming', 'Terahtal', 'Dummy horse dancing', 'Nat acrobatics', etc. were so popular that no Indian home, in both rural and urban areas, was left without a performance of these at least once a year. All Indian ceremonies, marriages and festivals, were full of dances and songs. All religious and community centers were associated with some sort artistic expression as a means of spiritual development and understanding of complex human nature. These art forms were practiced in relationship with life and for the achievement of Artha, Dharma, Kama, Mokshah – that is for the growth of a complete human being. They helped us to love each other and live and let others live peacefully and harmoniously.

These joyful activities were also useful in developing a relaxed mental attitude for a healthy body and a happy mind.

Puppetry:

Puppetry is perhaps the most outstanding traditional medium which requires patronage and trial. The Indian traditional puppet art, as envisaged in the Orissi puppets was principally meant to highlight the achievements of our ancestors and all those distinguished personalities who had contributed to the growth of the human society. The puppets were carved in most fantastic and interesting figures. Their limitations and deficiencies in the sizes, action, movements and autonomy have a science of their own and are governed by principles based on experience and study on the part of the Indian traditional puppeteer.

The heavy stress on stylization and symbolization in Indian puppetry is to make the emotional appeal of the puppet powerful and lasting. That is why a puppet character, while in action, has more impact on the audience than a human character. Another factor that contributes to the effectiveness of the puppet is its independent personality unlike a human actor. The puppet character is exclusively made and designed for a particular role, but in case of a human actor he has only to be dressed and made up to play that role. A puppet therefore, always has a powerful impact and is used not only for entertainment but also for all educational work in the schools and for the society.

Puppetry, therefore, is a very powerful medium of education as well as entertainment and provides tremendous opportunities to those who wish to use the same as an independent art form. A puppetry is quite different from a human drama. It has its own dramaturgy, its own technique of play production and play writing.

Oral Communication:

India has a rich tradition of oral communication. It has many forms such as sermon, speech, verse, song, folk music, drama etc. Information is dissemination through hari kathas, qawalis, public meetings and group discussions. The daily group prayer meetings in towns and villages, travelers' tales, fairs and festivals, religious concourses held periodically at major pilgrimage centers such as Kumbh Mela at Allahabad have been popular media of oral communication. Gandhiji's daily prayer meetings provide an excellent example as to how his message travelled by word of mouth

It is clearly evident that tribal/folk art and culture is of immense importance in ensuring national integrity, communal harmony, diversified socio-cultural identity of the various corners of our country and our adherence to the traditional value-system of our nation. The present study is of immense importance because it has made an attempt to review the current status of Tribal/ folk Arts and Culture. It has tried to explore the utility of Govt. Schemes in the Preservation, Promotion and Dissemination of Tribal/ folk Arts and Culture.

The direct interaction with the Tribal people and the reputed institutions involved in promoting the Tribal Arts & Culture is expected to throw light upon the significant issues, critical problems and daunting challenges relevant to the subject of study. Utilizing such instrumental informative input the Planning Commission can more effectively review the schemes for enshrining and promoting Tribal/folk Arts and Culture.

The suggestion and recommendations of the study will definitely help the Planning commission in formulation of prudent programs for promotion and preservation of Tribal/ folk Arts and Culture.

Profile of the Five States covered under study:**GENERAL DISCUSSION ON TRIBAL/FOLK ART AND CULTURE IN EASTERN INDIA**

“Sen ge sueun, kaji ge Durang” (To walk is to dance, to speak is to sing) – goes a Munda tribal proverb. The existence of the tribals is interwoven with music and dance, rituals and ceremonies. There are dances and songs for every occasion- religious dances, agricultural dances, hunting dances, marriages dances, festival dances. There are ceremonies from birth to death and no ceremony is complete without dance and music.

There are festivals like Hariar Simko in July, Iri gundli Nunwani in August, Karam also in August, Janthor in November, Sohrae in December, Makar in January, Baha in March and Pata in April and so on.

The songs are of several kinds. There are-

- Life cycle songs sung at different occasions like birth, marriage and death
- Moral songs passing on a social message or teaching a value
- Reflective songs pondering on the philosophy of the human life
- Songs about Nature
- Songs associated with festivities
- Religious songs sung during offerings to the deities

Apart from these there are Working Songs whose rhythms are synchronized with the rhythm of the work, e.g., Jhumur of the Oraons and Mundas are sung at the time of planting paddy and Craft Songs dealing with the actual technique of the craft. Mat making, ploughing, basket making etc are described in simple folk songs.

Tribal dances are spontaneous. The basic features are vigorous rhythm, lively expression of joy and zest for life. Dancing in a circle and moving together in a group is the basic formation of most tribal dances. In the evenings in tribal villages one may come across groups of young tribal men and women dancing to the accompaniment of drums at a high pitch. Sometimes one may indulge in a dance just because it is full moon or the neighbourhood girl is getting married or there has been a good crop. Their dances vigorous, colourful and stimulating are not mere entertainment. They are as important as food or work.

Tribal dances of the above areas may be broadly divided in three categories –

- ✓ War and Hunt Dance
- ✓ Sacred Dance
- ✓ Social Dances connected with seasonal festivals, marriage, funeral etc.

War and Hunt Dance survive only among a few tribes. It is found among the Bhils, Oraons and some other ancient tribes of Chhotanagpur regions.

The sacred, encircling dances are most common. The object around which it is performed is a sacred one. It can be an idol, an altar, a sacrificial victim, a holy tree or a well.

Jadur of Oraons is a social dance. The joyous spirit of Spring finds a ready echo in Oraons whose occupation is agriculture. Interesting marriage dances are found among Santhal, Ho, Bhuiya and many other tribes. The sword dance during wedding maybe a relic of the very ancient custom of marriage by capture.

Karama is a most colourful ritual dance. It is found among Binijhal, Kharia, Oraon, Kisan and Kol tribes. It is performed in honour of Karamasani or karamarani, the deity for granting children, who is also believed to be the cause of good and bad fortune. After the Karama dance is over, the Binijhals have another festival dance called Sua dance. **The practice of Sua dance is slowly dying out.** Rituals being the same, the technique of the dance and music varies from tribe to tribe.

Dalkhai Dance is performed by the young girls of Binijhal, Saura, Kuda Nirdha and some other tribes. Sometimes young girls of scheduled castes also take part. Dussehra, Bhai Jauntia, Phagunpuni and other festive days are occasions for this dance.

Jhoomar or Jhumur songs and dances are most popular among Kurmis, Oraons, Mundas. Linguistically, Jhumurs are of a peculiar variety being a mixture of Oriya, Bengali, Maithili and local dialects due to the contiguity of the areas and spread of the tribes. It is equally popular in Bankura- Purulia- Singhbhum- Mayurbhanj. Themes are love, episodes from Ramayana, tales related to Radha Krishna. Sometimes contemporary subjects like a crowded bus and bossy conductor also creeps in!

Lagren dance is the most common of Santhal dances and may be held at any time. Full moon is often the favorite occasion. A madal or earthen drum start beating and soon young men and women assemble and dance forming a complete circle.

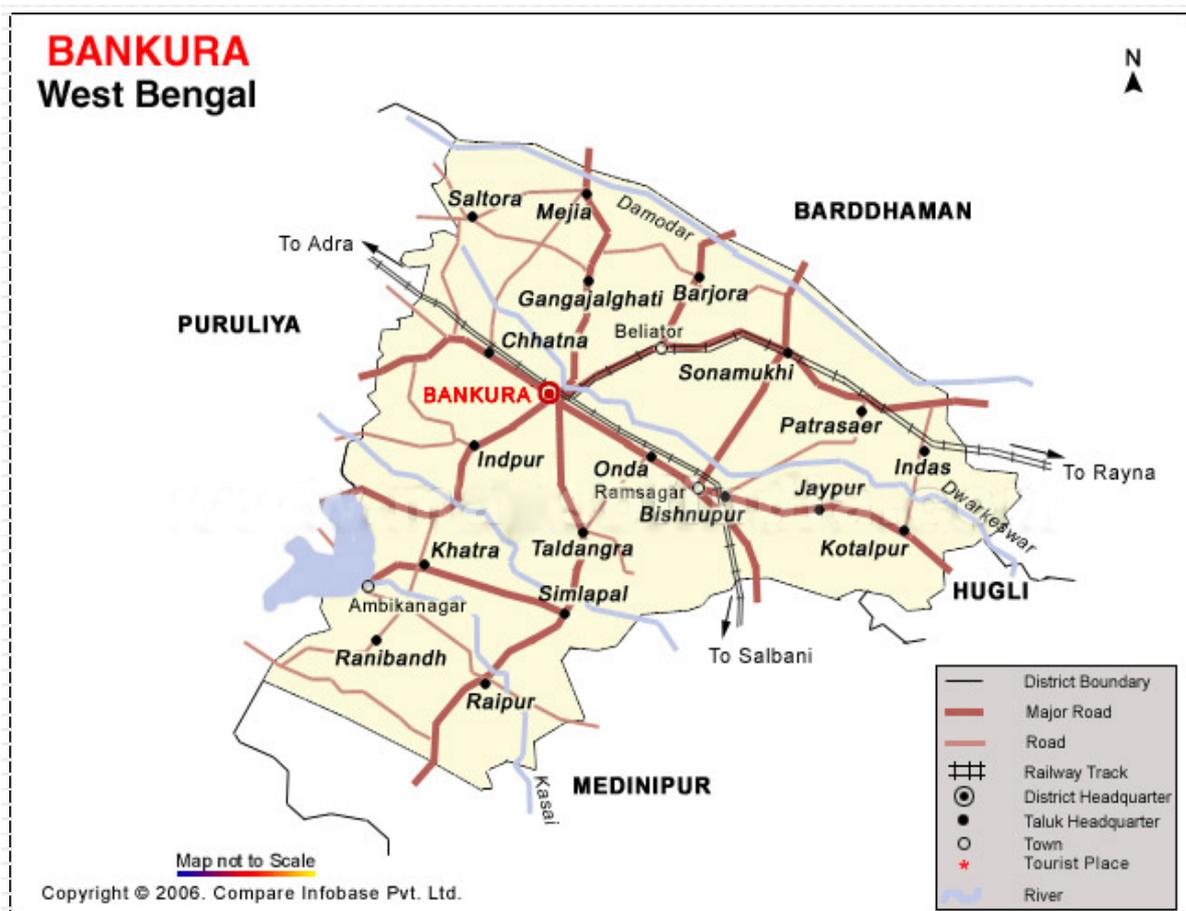
In Dabar dance too men and women form a circle and musicians stand in the centre.

Thus it is distinctly evident that the entire stretch of Eastern India evinces rich heritage of traditional tribal/folk culture and art. The diversified heterogeneous tribal/folk culture & art in Eastern India demands categorical specification.

WEST BENGAL

PROFILE OF THE DISTRICT BANKURA

In the Mahabharata, Bankura was described as Suhmobhumi. The word Larh or Rarh was introduced after 6th century A.D. In Santali, lar means thread, rarh means tune and larh means snake. Perhaps the Jain and Greek scholars used this original Austric word Larh to indicate this dry forest region which was very difficult to access that time. The popularity of Manasa Puja, the worship of Snake-Goddess Manasa, proves this opinion might have some relevance.



According to Nilkantha, a famous commentator of the Mahabharata, both the words Suhmo and Rarh, are synonymous. Scholars differ in their opinion about the etymology of the name Bankura. In the words of the Kol-Mundas, orah or rah means habitation. Many places of Rarh are named with the added rah at the end of the name. One of the most influential Gods of the district Dharmathakur is called Bankura Roy. The name of the district may come from his name. Linguist Suniti Kumar Chatterjee thinks that the name came from the word Banka (zig-zag) and its word-corruption Banku, which means extremely beautiful, and he who must be worshiped. In 1979, the word "Bancoorah" was found in the map of Renal. In 1863, Gastrel referred this region as Bancoonda.

Historical Heritage

Bankura has a hoary past with glorious historical heritage. Its historical period is traceable to the sixth century BC, when according to the last Jaina Tirthankara, Mahavira came to the Rarha country. Numerous architectural and sculptural evidence points to the 10th, 11th and 12th centuries AD. The Susunia hill inscription, palalographically belonging to the 4th century AD, refers to Maharaja Singhavarman and his son Chandravarman of Harisen's Allahabad Prasasti. Pushkarna has been identified with Pakhanna, a village of this district. The kingdom of Kotatavi, referred to in Sandhyakar Nandi's "Ramacharita" has been identified with Koteswara of this district. With the rise of Mallas the history of the district entered into the most glorious phase. The Mallas enjoyed the suzerainty under the Mughals and the Bengal Nawabs. Bir Hambir was the greatest ruler of the family. Abul Fazl in his 'Ain-i-Akbari' refers to him as a loyal Zamindar, who helped the Mughals in their expedition against Afgans of Orissa. During his reign Shrinivasa-charya preached Vaishnavism in Mallavbhum under the patronage of the Mallas Bishnupur became a center of temple building activities and classical music with distinctive feature of 'Vishnupur Gharana'. In the mediaeval period there flourished at Chatna, Badu Chandidasa the author of Shi Krishnakirtan. He is looked upon as the greatest humanist of the period. He is one of the great poets of Bengal.

Demographic Features

POPULATION	NUMBER
Scheduled Caste	9,97,408
Scheduled Tribe	3,30,783
0-6 Year Age - Population	4,49,546
Literates	17,50,959
Main Workers	9,45,377
Marginal Worker	4,82,213
Non Worker	17,64,240
Cultivators	4,39,743
Agricultural Labourers	5,00,246
Household Industries	74,090
Other Workers	4,02,067
Decennial Growth Rate (%) 1991-2001	13.79
Literacy Rate (excluding 0-6 Population)	63.84
Percentage of Rural Population to Total	92.63
Percentage of Urban Population to Total	7.37
Sex Ratio (per 1000 Male)	953
Density of Population (per Square Km.)	464
TOTAL POLULATION :	31,92,695
TOTAL MALE :	16,36,002
TOTAL FEMALE :	15,56,693

PROFILE OF THE DISTRICT PURULIA

As per 2001 census total population of the district is 2535516, out of which 89.93 % are residing in rural areas and 10.07% are in urban areas. About 51.18 % of the populations are males and 48.82% are female. The percentage of Scheduled Caste and Scheduled Tribes are 18.29% and 18.27%. Total no of BPL families in rural areas of this district are 197381 (43.65 %). Out of which SC families are 40645 (20.59 %) and ST families are 47666 (24.15 %). Total no. of BPL families in Purulia and Jhalda Municipality are 2573 (11.31 %) and 571 (15.98 %) respectively.



Demographic Features

	1991 Census	%	2001 Census	%
Total Population	2224577		2536516	
Male Population	1142771	51.37	1298078	51.18
Female Pop.	1081806	48.63	1238438	48.82
Rural Population	2014571	90.56	2281090	89.93
Urban Population	210006	9.44	255426	10.07
Scheduled Caste	430513	19.35	463956	18.29
Scheduled Tribe	427765	19.23	463452	18.27
Sex Ratio	947		954	
Population Density (per sq. km.)	355		405	
Decadal Growth Rate	20.00 (1981-91)		14.02 (1991-2001)	

Occupation Distribution

Main working class has been decreased from 35.35 % in 1991 to 25.43 % in 2001 census whereas Marginal working class has been increased from 7.8 % in 1991 to 19.03 % in 2001 census. Cultivators have been shifted to other working classes.

	1991 Census	%	2001 Census	%
1. Main Worker	786425	35.35	644748	25.43
A. Cultivators	389186	40.54	352104	31.24
B. Agri. Labours	200205	20.85	406835	36.09
C. H.H. Industry	21768	2.77	83633	7.42
D. Other Workers	175266	22.28	284584	25.25
2. Marginal Workers	173539	7.8	482408	19.03
3. Non Workers	1264613	56.85	1408077	55.54

Note: In 1991 census cultivators, agri. labours etc were included in main worker group and marginal workers were enumerated separately. But in 2001 census cultivators, agri. labours etc were enumerated either in main worker or in marginal worker group. So no. of marginal workers, agri. labours, hh industry worker etc were comparatively higher than 1991.

BIHAR

PROFILE OF THE DISTRICT DARBHANGA



Darbhanga district is one of the thirty-eight districts of Bihar state in eastern India, and Darbhanga town is the administrative headquarters of this district. Darbhanga district is a part of Darbhanga Division. The district is bounded on the north by Madhubani district, on the south by Samastipur district, on the east by Saharsa district and on the west by Sitamarhi and Muzaffarpur districts. The district covers an area of 2,279 km².

History

1976 saw the creations of two divisions from Darbhanga's territory: Madhubani and Samastipur and Darbhanga have a famous village called Kabilpur near Laheriasarai railway station.

Geography

Darbhanga district occupies an area of 2,279 square kilometres (880 sq mi), comparatively equivalent to Indonesia's Yapen Island. The district has a vast alluvial plain devoid of any hills. There is a gentle slope from north to south with a depression on the centre. The District can be divided into four natural divisions. The eastern part consists of Ghanshyampur, Biraul and Kusheshwarsthan blocks. This part contains fresh silt deposited by the Kosi River. This region was under the influence of Kosi floods till the construction of Kosi embankment during the Second Five Year Plan. It contains large tracts of sandy land covered with wild marshes. The second part comprises the regions lying south of the Burhi Gandak River and is the most fertile area in the district. It is at a higher level than the other parts of the district and contains very few marshlands. This part is well suited to the rabi crops. The third natural region is the doab between the rivers, Burhi Gandak and Baghmati and consists of low-lying areas dotted over by marshes. This region gets flooded almost every year. The fourth division consists the Sadar sub-division of the district. This region is watered by numerous streams and contains some uplands.

Economy

Agriculture is the primary occupation of the majority of the population of this district. There are a huge amount of educated people in Darbhanga. The occupation is mainly doctor, engineer, Govt. services and many IAS and IPS officers can be seen in Darbhanga district.

In 2006 the Ministry of Panchayati Raj named Darbhanga 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).

Demographic

According to the 2011 census Darbhanga district has a population of 3,921,971, roughly equal to the nation of Liberia or the US state of Oregon. This gives it a ranking of 64th in India (out of a total of 640). The district has a population density of 1,721 inhabitants per square kilometre (4,460 /sq mi). Its population growth rate over the decade 2001-2011 was 19 %. Darbhanga has a sex ratio of 910 females for every 1000 males, and a literacy rate of 58.26 %.

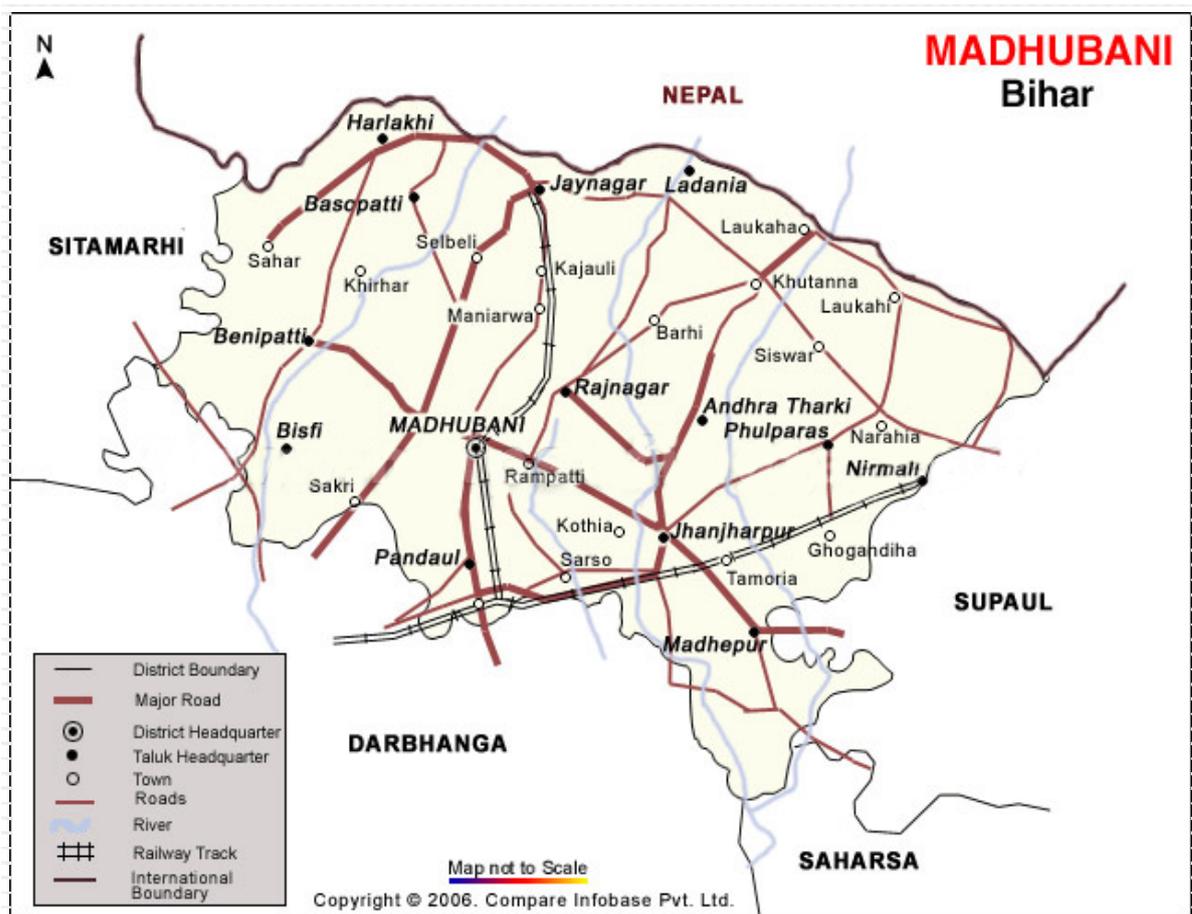
Population of this district as per 2001 census is 3,285,493 of which rural population is 3,018,639 and urban population is 266,834. According to the Census of India 2001, literacy rate of the district is 44.32% (male 57.18%, female 30.35%). As per 1991 census, the district has 19,55,068 Hindus, 5,55,429 Muslim, 141 Christians, 198 Sikhs, 26 Buddhists and 27 Jains. The main language spoken in this district is Maithili. Other languages spoken are Hindi and Urdu. The number of residents, able to converse in English is continuously increasing.

Culture

Darbhanga is also known as cultural capital of Bihar. This district is known for its rich tradition of folk art form, Mithila painting. A number of fairs and melas are also organised in various parts of the district. The Kartik Purnima mela, Dussehra mela, Janmashtami mela and Diwali mela are most popular among them. Mela for bride can be seen in "Sauratha Sabha" where marriages are settled. Two of the prominent and popular Artistic groups of this district are Mithila Chetna Parishad and Adarsh Kala Manch. Mithila Chetna Parishad is a professionally managed conglomerate of artistic activities of Mithila region. They also conduct stage shows all over India and abroad to spread the ethos of Maithili art and culture. Adarsh Kala Manch, Madanpur (in Bahadurpur Block) is run by a group of amateur artists and activists of the villages in this region. This group is immensely popular due to the depth and style of presentation of local Maithili Natak (based on religious and social themes). However off late, the scarcity of funds has forced this club to reduce its activities and limit it within the village during Festivals like Chhat and Chitragupt Puja.

PROFILE OF THE DISTRICT MADHUBANI

Madhubani is located at 26.37 degree north and 86.08 degree east. It occupies a total area of 3501 sq km. The district has a total population of 3,575,281 out of which rural population has a share of 3,450,736 and urban population has a share of 124,545 (2001 census).



Basic Information

Area:

- Madhubani occupies a total of 3501 sq. kms.
- Main Rivers are Kamla , Kareh, Balan, Bhutahi Balan, Gehuan, Supen, Trishula, Jeevachh, Koshi and Adhwara Group.

- High Flood Level is 54.017 m.
- Whole District is under Earthquake Zone 5.
- Total Cropped Area - 218381 Hect.
- Barren /Uncultivable Land - 1456.5 Hect
- Land under Non-agricultural use - 51273.24 Hect
- Cultivable Barren Land - 333.32 Hect
- Permanent Pasture - 1372.71 Hect
- Miscellaneous Trees - 8835.90 Hect
- Cultivable Land - 232724 Hect
- Cropping Intensity - 134.23 %

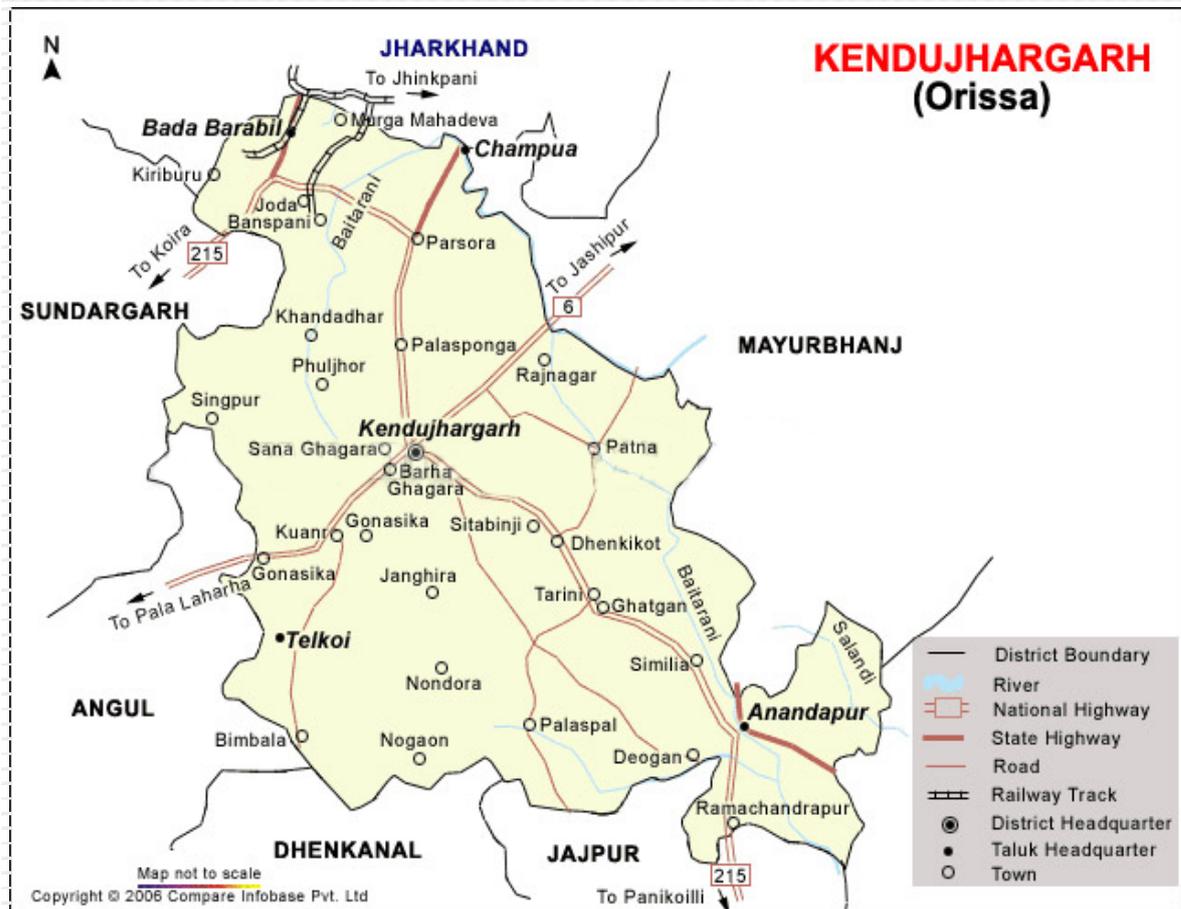
Geography

The district is surrounded on the north by a hill region of Nepal extending to the border of its parent district Darbhanga in the south, Sitamarhi in the west and Supaul in the east. Madhubani fairly represents the centre of the territory once known as Mithila and the district has maintained a distinct individuality of its own.

ORISSA

PROFILE OF THE DISTRICT KEONJHAR

Kendujhar is a city and a municipality in Kendujhar District (also spelled Keonjhar District and Kendujhargarh District) in the Indian state of Orissa. It is the administrative headquarters of the Kendujhar district.



Geography

Keonjhar is a land locked district with an area of 8240 km². It is situated in the northern part of Orissa. It is surrounded by Singhbhum district of Jharkhand in the North, Jajpur in the South, Dhenkanal and Sundargarh in the West and Mayurbhanj and Bhadrak in the East. It

lies between 21°1'N and 22°10'N latitudes, between 85°11'E and 86°22'E longitude and at 480 meter altitude. Baitrani river originates from Keonjhar plateau.

Demographics

As of 2001 India census, Kendujhar had a population of 15,61,990. Males constitute 53% of the population and females 47%. Kendujhar has an average literacy rate of 74%, higher than the national average of 59.5%: male literacy is 80%, and female literacy is 67%. In Kendujhar, 11% of the population is under 6 years of age.

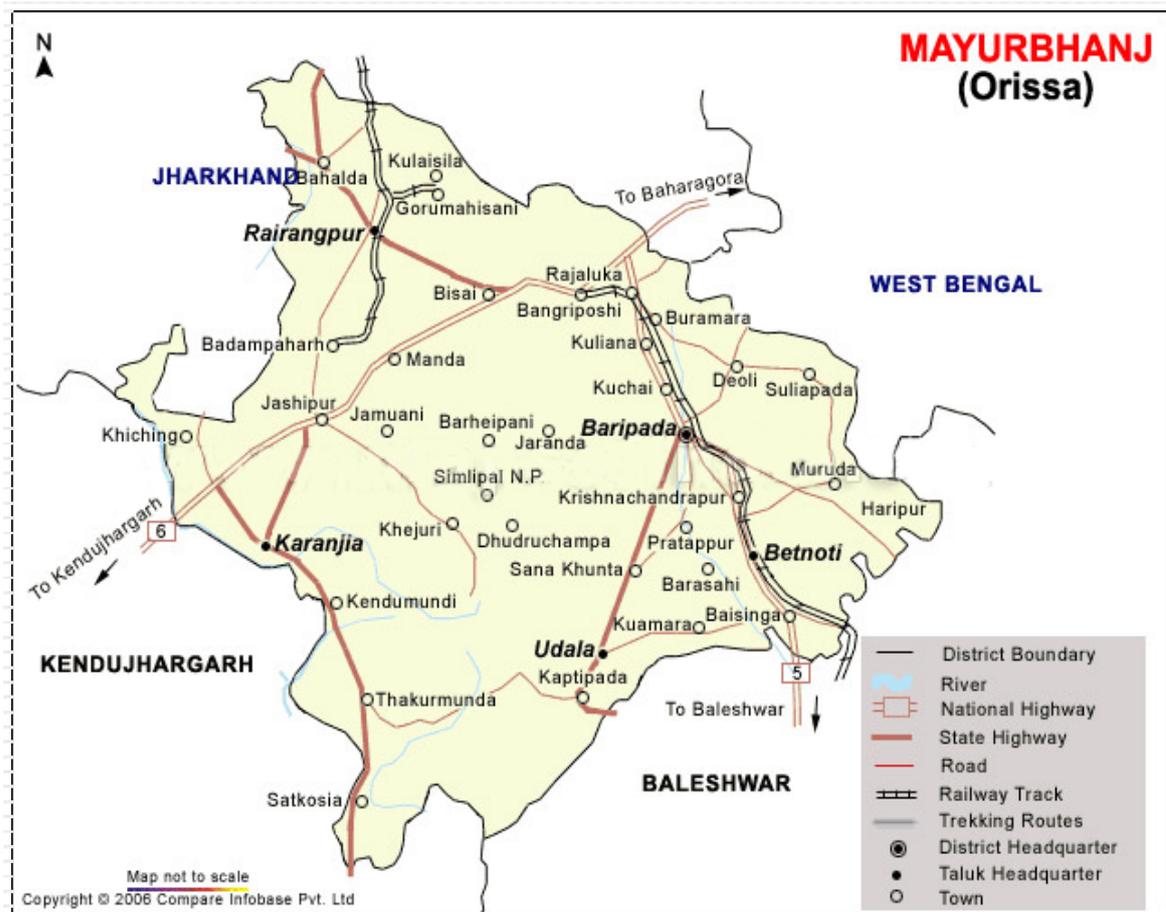
General Information about Keonjhar District

Area	8,303 Sq.Km.	Forest	3097.18Sq.Km.
Population	15,61,521	Literacy Rate	59.75%
Head quarter	Keonjhar	Vidhansabha seats	10
Sub division	3	Villages	2,125
Blocks	13	Grama panchayat	244
Municipality	1	Towns	7
N.A.C	1	Temperature	43.0(Max), 5.2(Min)
Tahasils	6	Rainfall	1184.4mm(Avg)

Keonjhar the district headquarters of the district of Keonjhar located on the intersection of N.H. 6 and N.H. 215 offers varieties of attractions to the tourists. Spread over an area of 8,240 Sq.km., Keonjhar is as varied as the whole of Orissa with water-falls of various sizes and roaring gorges with rolling boulders spreading onwards to the plains of Anandapur which are a rare combination to be found elsewhere. This district is highly rich in mineral resources and has vast deposits of Iron, Manganese and Chrome Ores.

PROFILE OF THE DISTRICT MAYURBHANJ

Mayurbhanj district is one of the 30 districts in Orissa state in eastern India. It is the largest district of Orissa by area. Baripada city is the district headquarters. As of 2011 it is the third most populous district of Orissa (out of 30), after Ganjam and Cuttack.



Mayurbhanj was an important kingdom of Orissa even after independence. This kingdom got merged with Orissa and got the recognition of a district on 1st January 1949. This is the largest district of Orissa in terms of area and area under forest. Mayurbhanj is a heavenly place covered with river Budhabalanga, waterfall Barehipani and mountain Meghasana. It is also recognized for its irrigation and power project named Sunei. Mayurbhanj district is famous for horn works, stone & clay works, Tussar silk, jute mills and spinning mills.

Demographics

According to the 2011 census Mayurbhanj district has a population of 2,513,895, roughly equal to the nation of Kuwait or the US state of Nevada. This gives it a ranking of 171st in India (out of a total of 640). The district has a population density of 241 inhabitants per square kilometre (620 /sq mi). Its population growth rate over the decade 2001-2011 was 13.06%. Mayurbhanj has a sex ratio of 1005 females for every 1000 males, and a literacy rate of 63.98%.

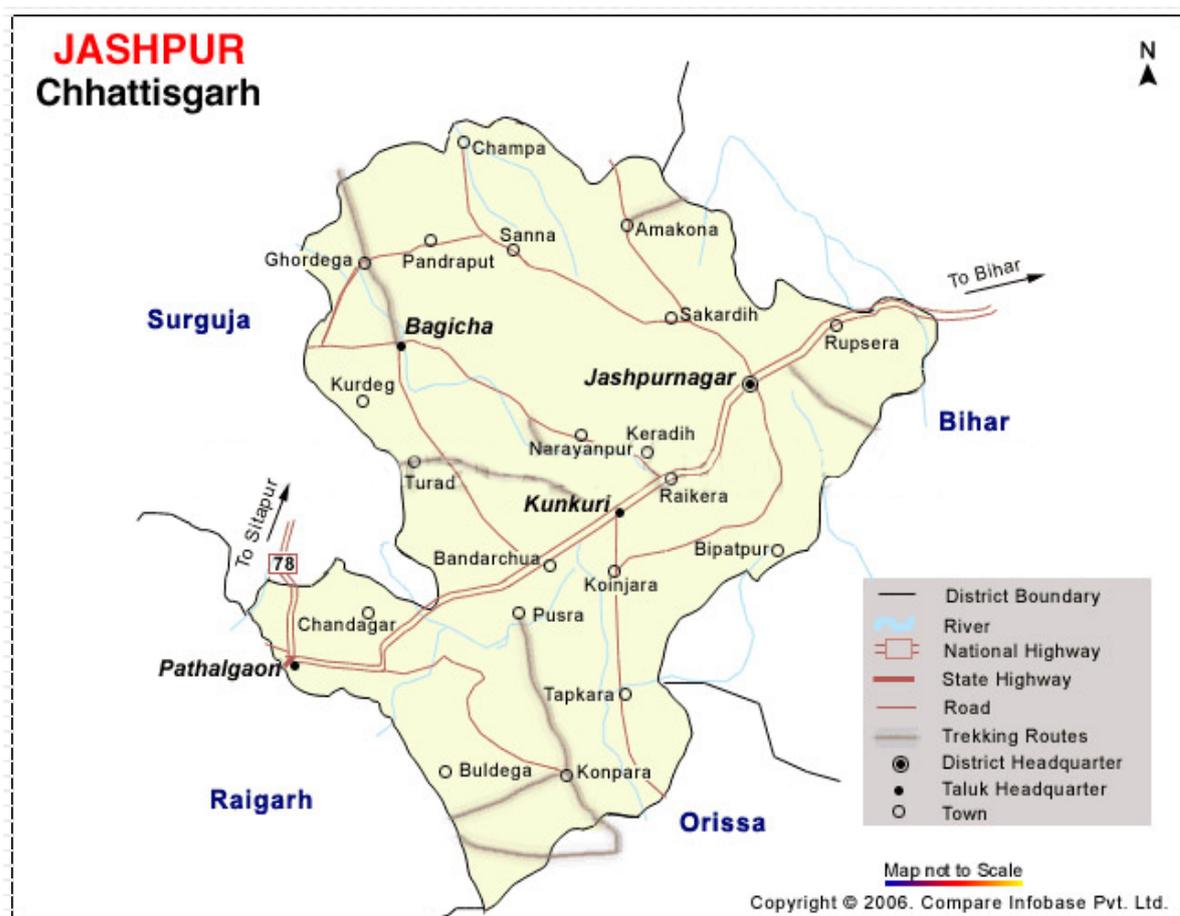
General Information about Mayurbhanj District

Area	10,418Sq.Km.	Forest	4392.13Sq.Km.
Population	22,21,782	Literacy Rate	52.43%
Head quarter	Baripada	Vidhansabha seats	10
Sub division	4	Villages	3,945
Blocks	26	Grama panchayat	316
Municipality	1	Towns	1
N.A.C	3	Temperature	41.2(Max), 8.4(Min)
Tahasils	7	Rainfall	1533.2mm(Avg)

CHHATTISGARH

PROFILE OF THE DISTRICT JASHPUR

Jashpur, located on the western extension of Chhotanagpur Plateau, forms the north-east region of Chhattisgarh province. District headquarters is Jashpur. Jashpur is divided in two parts – Upper Ghat & Nichghat. Deep, dense and extensive forests, a number of Streams and rivers originate, flow and supplement heavenly beauty to the country. In the past, the region was known as Yashpur, and later Jagdishpur and at present it is Jashpur. An investigation into the history of the land reveals a rich and colorful tradition and culture of the people. It is the identifying distinction of the district.



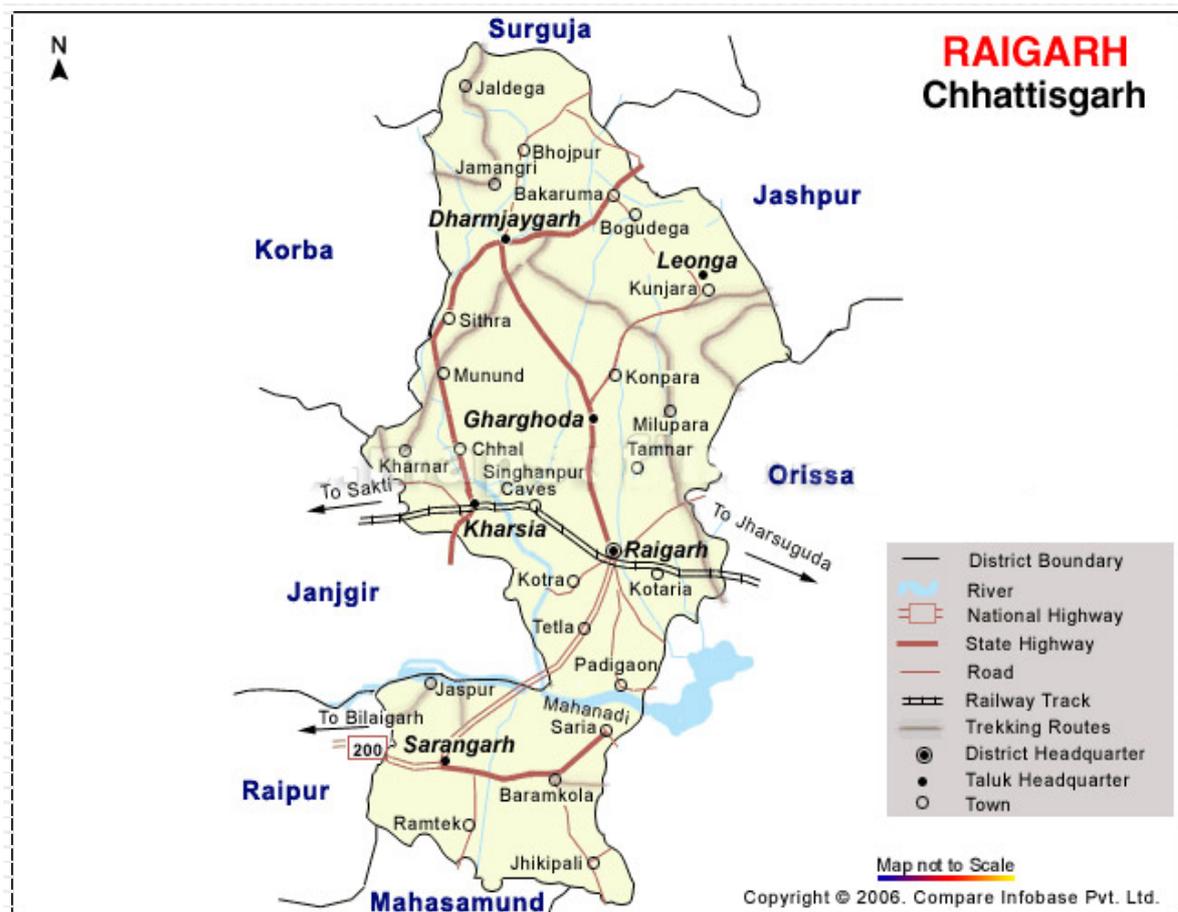
Geography of Jashpur

Total area of Jashpur district is 6,205 Sq.Km. Jashpur lies in the Northern corner of Chhattisgarh adjoining the border of Bihar, Jharkhand & Orissa in the eastern side. The north south length of this district is about 150 Kms, and its east-west breadth is about 85 Kms. Its total area is 6,205 Sq.Km. The upper ghat is an extension plateau covering 1384 sq. Kms. which is about 1200 meters above sea level and is covered with the dense forest. The elevated plateau called "Pat" Nichghat is plane in general. But it is also having many big mountains. It is surrounded by Gumla district of Jharkhand in the east, Sarguja in the west, some parts of Jharkhand and Sarguja in the north and the districts of Raigarh and Sundargarh (Orissa) in the south.

PROFILE OF THE DISTRICT RAIPUR

Raipur district profile

Raipur is one of the districts covered by PACS in Chhattisgarh. The district (area: 13,083 sq km) is bordered by Bilaspur district to the north, Bastar district and a part of the state of Orissa to the south, Raigarh district in the east, and Durg district in the west. The district occupies the south-eastern part of the upper Mahanadi valley and the hills of the south and the east. It is divided into 15 tehsils. Around 16% of the total population belongs to the scheduled castes; roughly 12% belongs to the scheduled tribes. Languages are Hindi or Chhattisgarhi accompanied with dialects like albi, Gondi, Bhunjia depending on the tribes in the region. Bhunjia is spoken by approximately 7000 Bhunjia Adivasis.



Geography

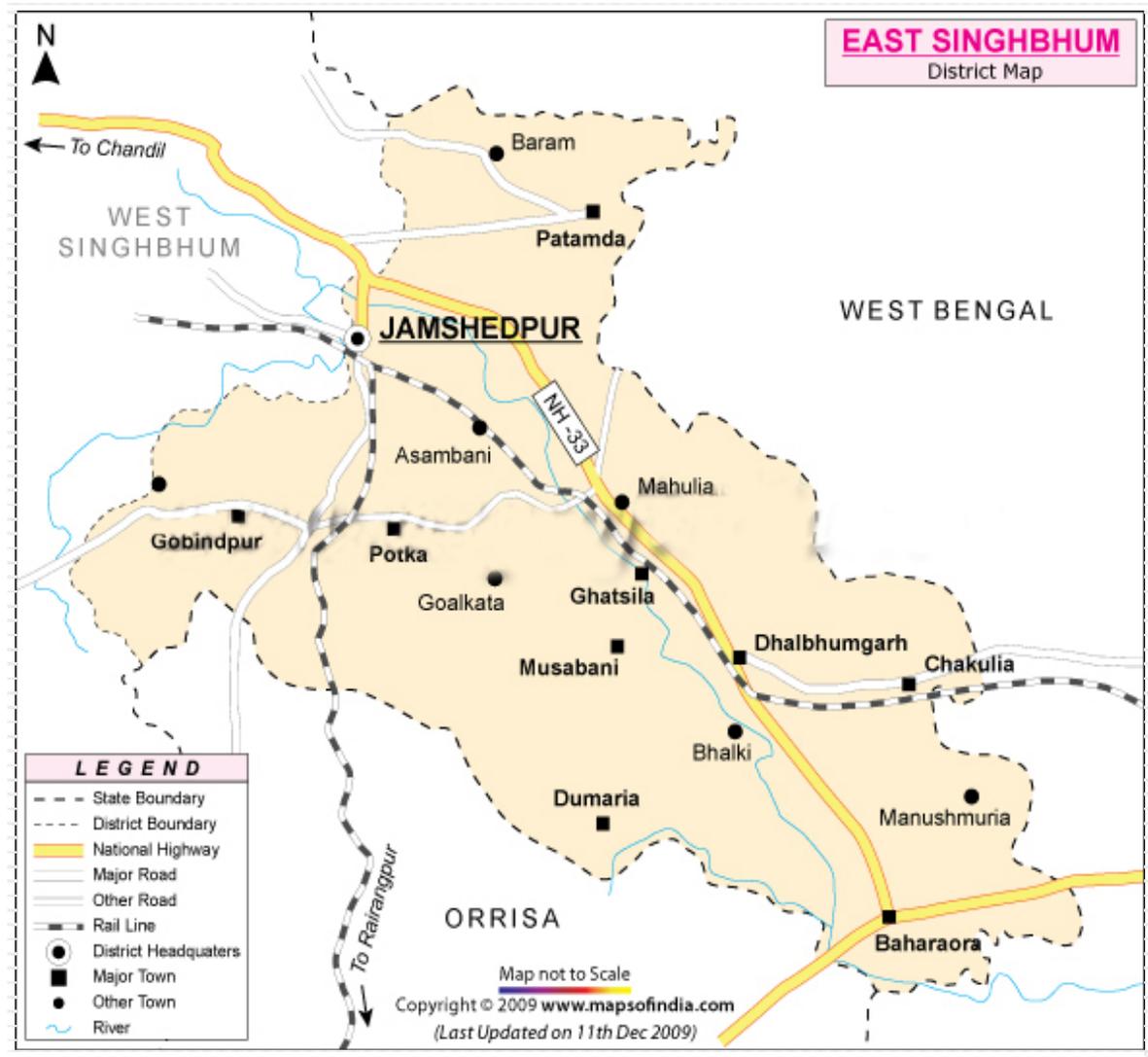
Raipur District is situated in the fertile plains of Chhattisgarh Region. This District is situated between 22° 33' N to 21°14'N Latitude and 82° 6' to 81°38'E Longitude. The District is surrounded by District Bilaspur in North, District Bastar and part of Orissa state in South, District Raigarh and part of Orissa state in East and district Durg in West. The district occupies the south eastern part of the upper Mahanadi valley and the bordering hills in the south and the east. Thus, the district is divided into two major physical divisions, Viz., the Chattisgarh plain and the Hilly Areas. Raipur district is administratively divided into 13 Tehsils and 15 revenue blocks. It comprises two Lok Sabha Constituencies (Raipur and Mahasamund) and 13 Vidhan Sabha (Chhattisgarh Assembly) constituencies. The chief crop of this region is paddy. There are more than 50 large and middle scale industries in this district which have offered employment to over 10,000 people.

Mahanadi is the principal river of this district. Its tributaries are Sendur, Paury, Sondur, Joan, Kharun and Shivnath. The fertility of lands of Raipur district can be attributed to the presence of these rivers. Mahanadi originating in the hills of Sihava flows in the direction of East into the Bay of Bengal. Mahanadi crosses the district diagonally from its south western corner to Northern boundaries. The area to the west of the river comprising the North Eastern part of Dhamtari (now separated from the Raipur District), the whole of Raipur, Rajim Tehsil and the western part of Baloda Bazar Tehsil is a part of the open Chhattisgarh plain, gently sloping, thickly populated and closely cultivated and almost devoid of forests. The plain also extends in a belt of about 13 to 15 kilometers east of Mahanadi, except between Sirpur and Kasdol where the hills are very close. The Southern part of Mahanadi plain is about 305 metres above the M.S.L., whereas the northern part is about 244 metres above the M.S.L.

Raipur district is administratively divided into 13 Tehsils and 15 revenue blocks. It comprises of two Lok Sabha Constituencies (Raipur and Mahasamund) and 13 Vidhansabha constituencies. The chief crop of this region is Paddy. Raipur district is fast emerging an industrial centre too. There are 58 large and middle scale industries established so far in this district which have offered employment to nearly 12351 persons. Industrial development in this district is mainly because of availability of wide spread Minerals, Coal, Electricity and cheap labour cost.

JHARKHAND

PROFILE OF THE DISTRICT EAST SINGHBHUM



Introduction

East Singhbhum District is situated at the extreme corner of the southeast of Bihar, now Jharkhand. It has been formed after isolating 9 blocks from greater Singhbhum on 16th January 1990. From the industrial growth and mining quarrying point of view district has a leading position in Jharkhand.

Geography

The total geographical area of the district is 3533 Sq.Km. Which form about 2.03 % of the whole state. About 53% of the total area of the district is covered by residual mountains and hills consisting granite, gneiss, schist and basalt rocks. It is a part of Chhotanagpur plateau of igneous, sedimentary and metamorphosed rocks of Dharwarian period are found everywhere. The Dalma range is as main hill has been extended from west to East covered by dense forest. The Subernarekha river flows from west to south-east direction. All the tributaries of this area meet with the Subernarekha river. Generally the height of this area is 700 ft. to 3100 ft. above sea level. The district is rich in minerals and is found abundantly. Iron Ore, Copper, Uranium, Gold Kynite are the main minerals.

Population

According to 1991 census the total population of the district is 16, 13,088 and among them 8, 46,456 is male and 7, 66,632 is female. Scheduled caste population is 77,194, which is 4.8% of the total population. Where as scheduled tribe population 4, 67,796, which is 29.7 % of the total population. Density of population is 457 person per Sqr.Km. due to the existence of the Jamshedpur industrial area urban population is comparatively higher than the rural population e.g. 52.69 % population is living in urban area and 47.31 % population living in rural area. According to population composition medium of spoken is Bengali, Hindi, Santhali and Oriya respectively. The percentage of Bengali speaking population is proportionately high. Linguistically District can be divided in to four zone.

PROFILE OF THE DISTRICT WEST SINGHBHUM

Introduction

West Singhbhum district came into existence when the old Singhbhum District bifurcated in 1990. With 9 Community Development Blocks Eastern part became the East Singhbhum with Jamshedpur as its district Hqr. and with remaining 23 C.D.Blocks West Singhbhum with Chaibasa as its district Hqr. In 2001 West Singhbhum again divided in two parts. With 8 Blocks Saraikela-Kharsawan district came into existence. At present West Singhbhum remain with 15 blocks and two administrative Sub-divisions.



The district is full of hills alternating with valleys, steep mountains, and deep forests on the mountain slopes. The district contains one of the best Sal forests and the SARANDA (seven hundred hills) forest area is known world over. Scenically it is beautiful with water holes and also contains wild life like Elephants, Bison, rarely found tigers & panthers, bear, wild

dogs, wild pigs. Sambhar, deer and spotted deer are also found but their numbers are decreasing in the forests adjoining habitation. There are two accounts relating to the origin of the name of the district. According to one the name Singhbhum, or the lands of "SINGHS" has been derived from the patronymic of the Singh Rajas of Porahat. The second account suggests that the name is a corrupt form of the SinghBonga the Principal deity of tribal population of the district.

Administrative Divisions

Sub-Division	Anchals	Blocks	No.of Panchayats
Sadar Chaibasa	Chaibasa	Chaibasa	14
	Khuntpani	Khuntpani	13
	Jhinkpani	Jhinkpani	07
	Tonto	Tonto	10
	Tantnagar	Tantnagar	10
	Manjhari	Manjhari	10
	Hatgamharia	Hatgamharia	11
TOTAL			75
Chakradharpur	Chakradharpur	Chakradharpur	23
	Bandgaon	Bandgaon	13
	Goilkera	Goilkera	10
	Manoharpur	Manoharpur	15
	Sonua	Sonua	12
		Anandpur	07
		Gudri	06
TOTAL			86
Jagannathpur	Jagannathpur	Jagannathpur	16
	Noamundi	Noamundi	18
	Kumardungi	Kumardungi	09
	Manjhgaon	Majhgaon	12
TOTAL			55

A. WEST BENGAL

In West Bengal there are 40 scheduled tribes communities, of which 9 are major and account for 90 % of the total tribal population of the state.

1. Bankura

Western fringe of the district has high concentration of tribal population- particularly Chhatna and Susunia regions. Santhals are the major tribe and other tribes are Mal Pahariyas, Munda, Oraons, Kol, Kora Mudi. Mal/Malhar or Dhokra kamars are semi-nomadic craftsmen who have settled in many parts of eastern India and Bankura is one of the clusters. Scheduled castes include Bagdi, Bauri, Jele, Hadi, Dom and others. There are a few Saraks too (detail in Purulia section). Basuli mela of Chhatna and Dhara utsab of Susunia are major tribal festivals which come alive with songs and dances. Bhadu and Tusu are other important folk festivals common with Purulia and rest of Rarh which are noted for songs and wide participation of women. Present important performers are Bhadu –Anima Singha, Tusu – Jharna Barui and Malati Lohar, Jhumur – Bankim Karmakar, Biswanatha Sahis, Natua – Ramapada Soren and Tarapada Hansda and Raban Kata Nach – Sukumar Barik. Bankura is known for Jhapan- a festival dedicated to the snake goddess Manasa. It is equally important for snake charmers and lay men. Images of Manasa and Manasachali (an unique terracotta sculpture that has a small figure or a group of three figures in the middle, with rows of snake hoods fanning out in a half moon shape) are made for the occasion. The potters of Sonamukhi and Panchmura turn out this Manasachali. Bankura produces a number of terracotta objects, most famous and popular being the high necked terracotta horse. It has been praised for its “elegant stance and unique abstraction of basic values”. It is the logo of All India Handicrafts. The principal areas where terracotta horses, elephants, dolls and pottery are produced are Panchmura,Rajagram, Sonamukhi and Hamirpur. Bishnupur, Bibarda are other centres. Each place has its own local style. But Panchmura terracottas are considered best. Decorated conch shell and other shell products such as Sankha (bangles for married women), hair clips, small toys & dolls are made in Joypur, Bishnupur, bankura town, Patrasayar, Hatagram. Bamboo works – a new craft introduced in the state is mainly

from Kenjakura, Sonamukhi. Patachitras (scroll paintings) of Bankura display a local style of Bengal scroll paintings that is different from scrolls of Medinipur, Birbhum or Murshidabad. Among tribals we find the prevalence of Jadupata or Chakshudana pata, whose subject matter is the tribal life. Apart from that we have Chouko or Square Patas which depict either goddess Durga and her family, Durga's Mahisamardini self and Radha-Krishna themes. Dhokra decorative and ritualistic objects are produced by crafts men – Bikna and Dariyapur, stone carvings- a new craft practiced by Bell metal artists of Susunia, wood carvings – bankura town, Simulberia, jagdalla, Dashavatar taas/Ganjifa or decorated playing cards. Malla kings of bankura started this tradition of painted playing cards in their prospering periods - 800-1200 A.D. It is produced around Bishnupur. Fouzdar family of Bishnupur, who are basically Sutradhar (wood carving community) are renowned and national awardee. Bel mala – a very old craft of Bankura- beads and strings made from wood-apple shells both for religious and fashion purposes (like rudraksha beads), produced in Molian and Bamundanga. Bell metal- an alloy of copper, zinc and tin, - Susunia, Kenjakura, salbedia, Bankura town, Mogra, Molian (kansa shilpa), and decorative Lanterns made of tin.

2. Purulia :

In Purulia the following major tribes are found – Santhal, Kurmi (Mahato) Oraon, Ho, Munda, Bhumij, Kora, Mal, Mahali, Lodha/Kheria, Ghasi and Malpaharia. Apart from these Bauris form largest among tribes included in the Scheduled list. Sharaks or Shraboks are a distinctive community of Purulia. They are residents of Manbhum (Manbhum is now divided into Purulia and Dhanbad) for a long time and were known to be the creators of ancient Jaina artefacts. They are also associated with ancient Jaina archaeological sites of Purulia. Birharh, Mal or Bedia are quite primitive and lead a nomadic lifestyle. Among them, Bedias are professional snake charmers.

Tribes such as Kheria Shabar depend on hunting for their livelihood. “Paschimbanga Kheria Shabar Kalyan Samiti”, working for the upliftment of the community was established by the renowned author Mahasweta Devi and Gopiballabh Singh Deo, a teacher and descendant of the Royal Singh Deo family. The organization trained the community to make beautiful sweet grass handicrafts like coasters, hats, table mats, waste paper baskets, wall mats and

other decorative products and established market linkages for them. The shabars traditionally made ropes out of sweet grass (babui ghas). So their traditional skill was employed in aesthetic way.

Chau or cho is the most well known tribal dance form of Purulia, popular among Santhals, Kumars, Mahatos, Kalindis and Sahish communities. The use of beautiful decorated masks and the exclusive style of dance, make up and colourful ornate costumes have made this dance form very popular. It is a grand combination of martial arts, dance and theatre. Physical strength, powerful movements and agility involved in the steps of Chhau clearly points to its martial origins. Earlier the dance dramas narratives were based on Ramayana, Mahabharatas, Puranas but now modern history like Santhal revolt or contemporary events like Kargil War have also been incorporated. Late Gambhir Singh Muda of Charida was perhaps the most iconic chhau dancer. He was recipient of Padmashree Award. There are at present more than 500 Chau groups in Purulia. Nepal Mahato, Dhananjay Mahato, Binadhar Kumar lead some of the groups very popular both at local and national level. Chhau has received Govt support but it fights a tough battle against modern entertainment specially Bollywood movies.

Masks of Charida village (Baghmundi block) used in Chau dance are an art by themselves. They have received international appreciation for their minute details, pomp and grandeur. There are about 250 artisans who are involved in this craft. Apart from Charida, masks are also made in Purulia and Dimdiha. But much less craftsmen in the last two places.

Jhumur songs and dances (discussed in Tribal performing arts) are very popular in Purulia. Eminent Jhumur singers of recent times are Salabat Mahato, Amulya Kumar, Kuchil Mukherjee, Phanibhusan Mahato etc. Naachni, a popular dance form of Purulia, was the primary bearer of Jhumur songs of this region. It has to be performed with Jhumur songs. Though it has huge entertainment values- almost like jatra- Naachnis never got social recognition. Always regarded as a 'low' art form due to sexual innuendos in the lyrics and movements. Late Sindhubala, Bimala, Pastubala are great Naachni performers.

Another dying art form is Natua dance of Kalindi community. This was mandatory part of Tel Haldar day of Shib Gajan Utsab. Pata nach (Line dance) are held during month of Bhadra (end of monsoons) accompanied by the Bhaduria Jhumur songs. Village women dance with entwined arms and men play dhamsa, madal, flute. Bhuang Naach, Kathi Naach,

Ghora Naach and Dansai are other important dances of Purulia. Machhani is a form of folk drama. A main protagonist acts and sings and he is supported by a chorus. It is like a skit. Once very popular, Machhani is gradually vanishing. Patachitra, Dhokra metal castings by lost wax method and Lac toys and dolls are other art forms of Purulia.

B. BIHAR

A remarkable collection of Bihar's folk art and craft can be found at the Bihar Govt.'s Institute of Industrial Designs, Digha, Patna. But real work can be found inside homes of Maithila Brahmins and Kayasthas- in the Bhatti sobha or wall decorations of Kohabaralekhana.

1. Darbhanga

This district is known for its rich tradition of folk art form. Mithila paintings which is known as Madhubani painting after its most important centre of production- Madhubani, is the most important folk painting of the region. Figures of gods and goddesses, human and life, flora and fauna are drawn with vibrant colours on walls especially on the walls of bridal chamber called Kohbar. Aripans or floor decorations (alpana in Bengali) are another important folk art. Both the Mithila paintings and the aripans are endowed with symbolic inner meaning- some being Tantric. Aripans are made during festivals and vrata and are essentially women's arts.

Allied arts are terracotta figurines and dolls of other materials, mostly made for various festivals connected with marriage. A clay image of elephant is placed inside the Kohbara with two figures seated on its back, representing the bride and bridegroom.

Another important craft is Sikkiware or utility and decorative items made by weaving Sikki grass, a grass of golden colour grown in the wet and marshy areas around rivers and ponds of North Bihar. The main area where Sikki work is carried out in large scale is Darbhanga, Madhubani and Sitamarhi. Sujni or the needlework akin to kantha and appliqué work are also important handicrafts of the region. These are all essentially women's arts or domestic arts. But sikkiware has been taken to next level with linkage to market.

The region of Mithila is famous for the songs of Vidyapati and there are Vidyapati Mandalis in Darbhanga. Jumari dance, performed only by married women, are also found in this district.

Traditional drama styles of Mithila thrive in Darbhanga. They are Nautanki, Natua Nach and Sama Chakeva. Other important folk performances are built around dalit heroes like Chuharmal and Raja Sahles of the Dusadhs (Paswans belong to Dusadh community) and Dina- Bhadri (story of two brothers Dina and Bhadri) of the Mushahars.

Two of the prominent and popular groups are Mithila Chetna Parishad and Adarsh kala Manch. Mithila Chetna Parishad is a professionally managed conglomerate of artistic activities and they also conduct stage at National level and abroad. Adarsh Kala Manch of madanpur (Bahadurpur block) is run by a group of artists and activists of the villages in this region. But scarcity of funds plague this club and slowly getting limited within villages in festivals like Chhat and Chitragupt Puja. Samples of Mithila's folk arts are well showcased in Chandradhari Museum, Darbhanga.

2. Madhubani:

Madhuban/Madhubani (formerly sub divisional headquarters of the district of Darbhanga but now a full- fledged district is the heartland of Mithila). Madhubani Paintings are part of folk arts of Mithila. It's chief aim is to present the Hindu mythologies in graphic forms to the people – literally for household use. Vibrant colours and simple folk forms.

Madhubani paintings have taken the world by storm – as early as Expo-70 in Japan or UNCTAD conference in New Delhi. The demand for Madhubani sketches and various consumer goods with folk motifs of Mithila has gone up in recent times in Europe and America and the Institute of Industrial Design, Digha, Patna is recording a galloping rise in sales every year.

Madhubani painting got official recognition in 1970 when the President of India gave an award to Mrs Jagdamba Devi of village Jitbarpur, Madhubani. Besides her two other painters- Mrs Sita Devi and Mrs Mahasundari Devi were also given National Awards in this field. Madhubani was afflicted with terrible drought and famine in 1967 and as a relief measure certain manual craft schemes like that of Sikki wares and folk paintings on paper were started in Darbhanga district to provide work to the women of the middle classes to save them from starving. In villages around Madhubani, these schemes received a tremendous response and as an experimental measure, the paintings done by the womenfolk were exhibited in New Delhi. There was appreciation at the National level and it soon

attracted the international market. As Madhubani became the centre of the export of these paintings, the latter came to be popularly known as Madhubani Painting. These paintings have become a great source of foreign exchange earnings. But with the opening of foreign markets these folk artists have also become open to exploitation. Though they quote high prices now, aware of their value and demand, in many cases they are coaxed into selling for a paltry sum by a foreign dealer or collector- who re- sells at a much higher value. All India Handicrafts board has opened a purchase centre but a stronger Government intervention is needed to ensure the well being of the community as a whole.

Originally wall paintings, they have been brought from wall and floor to paper and clothes in late 70s and 80s. In the recent past due to commercialization of this art there has been a dangerous shift from the traditional motifs and themes which tend to erode its pristine qualities and values. It is, therefore, necessary that a co-operative of artisans is formed to look after the requirements of the artists and to maintain the centuries old dignity and glory of this art. But while preserving and safeguarding the great traditions of these painting, attempts maybe made to diversify the uses to which they could be put and tap its potentialities further.

Apart from Madhubani paintings, the arts noticed in this district are terracottas. Kumharas make figures of horsemen, toys and dolls and pottery – propitiated by Bhagatas. Terracottas of Vaishali, Sikkiware, Kashida, and Sujani are other handicrafts. Sikki is a kind of long stemmed grass with a delicate and natural golden colour which grows in abundance during rainy season in the wastelands of Mithila. Dolls, toys, trays, baskets are made from them. The grass is also dyed in colours – red, black, blue, green, yellow.

Centre at Manigachi (Darbhanga). Main problems – lack of adequate and proper order and dearth of skilled artisans—who can produce intricate designs and bring about technical modifications and changes in design.

C. ORISSA

62 tribal communities live in Orissa. In tracts of Western Orissa, there is heavy concentration of tribal population. Each tribe has a distinct dialect and culture. The majority of this population inhabits the forests and hilly regions of Mayurbhanja and Keonjhar. The major tribes found in Orissa are Kondh (only in Koraput and kalahandi) , Koya, Bonda, Gadaba, Paraja, Santhal, Juang, Oraon, Saora, Gond, Ho, Kharja, Bhuyan, Binjhal.

1. Keonjhar

As per 1991 census there were 46 scheduled tribes in the district. Out of these, the principal tribes were Bathudi, Bhuyan, Bhumij, Gond, Ho, Juang, Kharwar, Kisan, Kolha, Kora, Munda, Oraon, Santhal, Saora, Shabar, and Sounti.

Juang is the most important tribe of Keonjhar. Their language is akin to Mundari, known as Kolarian. Marriage is very important in Juang culture. They love hunting but not as much as the Santhals. They have strong beliefs in Dharam Devta or Mahaprabhu (Supreme god. In Orissan culture Lord Jagannatha is known as Mahaprabhu. Attempt at Hinduisation) and Basudha (Mother Earth) and observe many Hindu Festivals along with their own.

Art & Culture of Keonjhar and Mayurbhanja overlap a lot, Mayurbhanja being culturally stronger, as it was a very enlightened Princely State with Kings who were great patrons of art and culture before Independence.

The age-old, traditional art of Chhau dance is on the verge of extinction in the 'Chhau grama' of Keonjhar district in the face of government apathy and lack of support and patronage. Hundreds of Chhau artistes of Asanpat village, popularly known as Chhau grama, are in dire straits, with many ditching the vocation to look for other sources of livelihood and sustenance.

Each of the six wards in the village, situated in Jhumpura block, about 65 kms from here, has a culture group or association. Known as Laxmi Narayan Chhau Natya Sangha, Siba Tandab Natya Sangha, Kedargouri Natya Sangha, Haraparvati Natya Sangha and Durgati Nasini Natya Sangha, each association consists of over 20 members. Every ward boasts of a stage called 'Natya Pandal', where they stage a Chhau play every year on April 14 during the Chaita festival, signaling the onset of spring with the worship of the village deity 'Maa Basuli'.

According to some historians, feudal rulers of yore had engaged a militia known as 'paikas' to maintain the security of the region. The martial Chhau dance is named after the various 'chhauni' or military camps run by these paikas.

Sareikela-Kharsuan district of Jharkhand is said to be the place where Chhau originated. From there the dance forms slowly moved to Odisha. Keonjhar and Mayurbhanj districts of the state are famous for the dance form.

Unlike Chhau dancers of Sareikela in Jharkhand and Purulia in West Bengal, artistes in Keonjhar and Mayurbhanj do not use masks. Sometimes while performing the role of animals, artistes here wear masks but they mostly depict various characters by painting their face and hands and wearing elaborate costumes.

2. Mayurbhanja

Mayurbhanj chhou is similar to Keonjhar chhou. The words seem to have been derived from the word Chhauni or tents of the royal paiks or soldiers.

Mayurbhanj chhou teams have performed at National and international levels. Under the patronage of the Mayurbhanj court, the chhou teams earned fame and reputation.

The art forms of Mayurbhanj encapsulate Dhokra, Lac work, White metal objects and stone carvings.

Both Keonjhar and Mayurbhanj has a rich tradition of indigenous theatre forms of which the most popular today are the Daskathia and the Pala (a short form of Jatra Pala). These two forms use two fold strategies of singing and narration.

D. CHATTISGARH

The state of Chhattisgarh was created as recently as 2000 by partitioning 16 Chhattisgarhi speaking states in south eastern M.P. On East and North-east it is bordered by Orissa and Jharkhand respectively. Chattisgarh is essentially a tribal state – with all districts having high tribal population. Tribes form almost 30% of the population of the entire state. Gond or Kotoriya tribe is the most important tribe of Chhattisgarh. Other tribes are Abuj Maria, Bison Horn Maria, Muria, Halbaa, Bhatra and Dhurva. Oraon, Santhal and Munda are found too, especially in the regions contiguous to Orissa and Jharkhand.

Chattisgarh is a state renowned for its rich metal crafts and other traditional craft products made out of bamboo, wood etc. The folk paintings of Chattisgarh depict the living expressions of the people, intrinsically linked with the socio-cultural ambience of the area. They are not mere decorations but also spontaneously outpourings of religious devotions. The main craft produce of the state include bamboo work, wood carving, folk painting and folk jewellery.

1. Jashpur:

Oraon or Uraon is the dominant tribe of Jashpur. Karama or karma is the main dance of the Oraon's of Jashpur apart from Jalsa dance. Other tribes are Kawar, Gonds and Saonsar and they follow the Sarna religion- in which they worship very old trees and offer fowls (chicken) as sacrifice to the Jangal Devi. This religion is very pro-environment and pro-conservation of forest. In the Sarna of Menderbahar village, it is said that more than two hundred year old trees are available. Pahari Korwa are one of the primitive tribes like Birhors of Purulia.

All these tribes apart from their music and dance, have handicrafts like terracotta, basket and other objects weaved from grass and terracottas.

2. Raipur:

Terracotta, Jute handicrafts and Kashidakari or Kashida needlework are the main products of Raipur district. The state capital is Raipur. Rayapura, Bharatnara and Kumhari are terracotta producing centres. Shankarnagar, Bademungi are important for Jute works and Nardaha and Mana Camp are important for Kashidakari. Rawness and simplicity of forms mark the terracottas from these regions.

E. JHARKHAND

In this state we have covered the two districts East Singhbhum and West Singhbhum. Although there exists a chasm between the two districts from the administrative perspective, art and culture may be considered as the unifying factor establishing the parity between the two districts. These two districts are marked by their cultural homogeneity.

Culture of East Singhbhum and West Singhbhum

Singhbhum district or popularly known as the 'Sonar Singhbhum', vis. Golden Singhbhum, in the southern region of Jharkhand plateau is quite rich with its minerals as well as cultural heritage. Arid repulsive land of the repudiated villages has stored a unique folk tradition. The valleys of Subernarekha & Kharkai rivers and Dalma hill are inhabited by Proto Austroloid and mixed Dravidian communities from the time immemorial. Inherently the culture of this land consists ancient as well as aboriginal elements. Since the land has not been completely dominated or influenced by any foreign culture, it has maintained its uniqueness and identity of this dignified folk culture which is reflected through its festivals and festivities. Here almost every month or every season has its own kind of festivals and festivities and other significances. Amongst them the main are Sharhul, Chait-Ganjan, Ind-Karam, Bandna, and Makar or Tusu Parab.

a. Festivals

HAL PUNHYA

Here the cultivation year begins with the fall of winter. The first day of Magh month which is known as Akhain Jatra or Hal Punhya, means the beginning of ploughing. The farmers, to symbolize this auspicious morning plough two and half circles of their agricultural land. This day is also considered as the symbol of good fortune.

SARHUL

The Sarhul festivals are the worship of the village deity who is supposed to be the protector of the tribes. Unless the deities of their village are pleased on them they cannot be safe and prosperous. The festival is very popular for its festive mood. The whole region is highly charged with dance and song, food and drinks. It is celebrated in the spring

season when the sprouting Sal gets greener and Sal trees blossoms with its flower called Shalony or Shalai. This is the symbolic flower of Sarhul. The village deities are worshipped with this flower. The Shalai is also a symbol of friendship and brotherhood which the tribal priests distribute in every house of the village. The Prasad or offering of this festival is known as Hadia or Diang, immensely popular wine made of stale rice. Men & women get absorbed in nature with gay and over whelm with joy.

BHAGTA PARAB

Bhagta Parab namely the festival of the devotees, comes in the end of spring season and in the beginning of summer season. Among the tribal, it is popularly known as worship of Budha Baba because here it has got its own meaning and procedure of worshipping. Bhagta or devotees observe fast for the worship. In the evening they carry their village priest called Laya from bathing pond to the temple. It is a peculiar sacrificial scenario when the Laya gets out of the pond after bathing the devotees make a chain, locking their thighs with each other and come forward to offer their bare chest to Laya for walk over. After the evening worship, devotees take part in dynamic and vigorous Chhau Dance. The next day, primitive sports of bravery is observed. The devotees pierce hooks on the back of their skin and get tied at one end of a long horizontal wooden pole, which is hanging on the top of a vertical Shal wood pole, at a height of about 30 feet or sometimes 50 feet. Now the other end of the horizontal pole which is connected with a rope, pulled around the pole by the people and the tied devotee display the breath-taking dance in the sky.

ROHIN

Perhaps the first folk festival of this land is Rohin. It is a symbolic festival of sowing seeds in the field. Farmers begin sowing seeds from this day. There is no dance or song like other festivals but just a few rituals. There are also some other festivals along with Rohin and they are Rajsawala Ambavati and Chitgomha.

KARAM

Another extensively celebrated festival is Ind-Karam which is held on the 11th day of the phases of moon in Bhadra month. It is the festival of youthfulness and for the youth. The youth of villages get together in the forest. Where they dance, sing and collect fruits and

flowers for the worship of the deity known as Karma Devta. At the evening, when the worship is over, dancing and singing go all through the night. The entire plateau resounds with dance of damsel, song of spirit and joy of juvenalia. It is indeed a rare example of such a vital and vibrant youth festival. At the same time, the unmarried girls celebrate the Jawa festival, which has its own kind of dance and songs. This is held mainly with an expectation of fertility and better household. The unmarried girls decorate a small basket with germinating seeds. It is believed that the worship for good germination of the grains would increase the fertility as well. The girls also offer a green melon to the deity as a symbol of 'son'. This reveals the primitive expectation of human being, i.e. grain and children.

BANDNA

Perhaps the most popular festival is Bandana Parab during the black moon of Kartik month (Kartik Aamavashya). This festival is mainly for the benefit of animals and symbol of animal worship. The songs of this festival are called Ohira. Farmers clean their animals, feed them well, give them complete rest, decorate and ornate them. They sing songs of admiration as an acknowledgement for their contribution. The primitive people believe that animals also have spirits which might harm or benefit them. So as to pacify these spirits as well as for better performance they worship their animals. The alluring of the week long festival takes place on the last day. Bulls and buffalos are chained to a strong pole and they are attacked with a dry animal hide. The angry and excited animals hit the dry skin with their horns and the crowd enjoy looking at its vigorousness, anger and excitement.

A unique aspect of Bandna is the wall embellishment with the folk painting.

TUSU OR MAKAR

Here the most common festival is Tusu or harvest festival comes during the winter in the last day of Poush month. It is also for the unmarried girls. For them Tusu is super excellent with grace and elegance who may fulfill their desire. Though there is no history behind this festival, there are some ritual custom and what it has its tremendous store of scintillating songs full of life and taste. The stories and the experiences of livelihood are reflected through these songs. It is so deeply affective that one can realize the simplicity impression in the innocent people of this land.

b. Folk Art

Indigenous art of Singhbhum, originated with folk spirit of Jharkhand. So, it is undividable from original Jharkhand folk art. The heritage of art maintained by the indigenous people of Singhbhum transmit the imagination about their evaluation and existing along with the concept of beauty. It is wrong to formulate that folk art in general do not have any aesthetic aspect and it is just a utilitarian object. So is the case of Singhbhum. The folk art of Singhbhum embraces articles of daily use as well as those made on special occasion such as wedding and funerals. The basic purpose of all folk art around the world is ritualistic. Creation of art is underlined with certain rituals be it mask, ancestors statues, utensils or even fetishes, knitting, matting, weaving, basketing, wood craft, earthen wares etc. The most important among them are their wall embellishment and mask for Chhau dance. Since the area of their art is under rapid extinction due the displacement, they are on the verge of degradation. Traditionally they used various art forms. Among them body painting (tattoo), stone cutting, bull painting (during Bandna) folk painting fresco, sculpting horse, elephant etc. are used for the ritual purpose. Also they used to craft some totemic images in the wood. Decoration of wall is very common art. The methods and materials used are traditional and handed down in the families, generation after generation and still persist with little alteration. It is unsophisticated of even rough hewn, often with bold colours. The quality of freshness, spontaneity, sincerity and simplicity of their art are appreciable. The type of decorative designs has characteristic of new Stone Age or Neolithic. It is quite clear through study of primitive art that there are some principles of form and decoration which are universal. The patterns become very schematic and are more geometrical.

SCROLL PAINTING

Rapidly extincting community of folk painters of the district known as 'Paitkar' make scroll painting. Mainly they illustrate the primitive concept of "life after death".

CHHOU MASK

The mask made of Papier machei in Singhbhum has its own significance. Papier machei of Kashmir is famous for house wares and decorative items with delicate painting and papier machei of Madras is well known for large size sculpted images. The papier machei of Saraikela and Charinda is popular for the mask for Chhou Dance. The methods and materials are separate from each other.

WOODEN WORK

The Jharkhand region was also known as Jungle Mahal because of its dense forest which is inherent. The forest is rich with quality wood and the wood is used for producing the equipment required in housing, farming, fishing etc. for survival. The artisans of some villages went a step ahead and have explored creativity as well in their art, like beautifully decorative door panels, toys, boxes, and other household articles. Chhuthar, the carpenter community is engaged in this trade. Others are also skilled in this trade.

BAMBOO WORKS

The bamboo found in this thick forest is of a special quality. These bamboos are thin but strong and flexible. The artisan of Jharkhand use these bamboos in different artifacts like, basket, haunting & fishing equipments. Besides the Mahlis, Kharia's in some villages have taken this trade for their survival. Particularly, the fishing cage made by the Kharias are excellent.

POTTERY

Broken pieces of potteries are found in the bank of Subernarekha in Dulmi are of good quality with design and painting on it, reveals its trend.

WEAVING

The community surviving in jungle by fishing and hunting has a high quality of weaving skill, eg. dress materials and nets for hunting and fishing are very intricate with fascinating patterns. Still these weavers, called Tanti, make typically designed dress for Santhal.

ORNAMENT

Tribals are very fond of ornaments all over the world. So the tribal of this area inherently use various types of ornaments; like the ornaments made of bead, precious stones metals like gold and silver. Design is very simple like their art. Moal a rounded pipe of silver on feed, flats waste girt, spiral silver wires on wrist and arm, wide variety of necklace, ear ring etc

WEAPON

In the area weapon art is not much conventional but very common and similar to the primitive people. The black smiths produce all required tools and weapons for griculture and safety.

RITUALLISTIC OFFERINGS

The people of this area are totemic so they use several ritualistic offerings like clay made horse, elephants etc. to pacity their village gods and goddesses.

STONE CARVING

Even a few years back the tradition of stone carving was alive. Some families who were well skilled are not showing up any more, only few artisans are seen in the district.

METAL WORK

Besides agricultural implements, hunting tools and weapons are the product by the blacksmith. The Malhar and Thentri communities are expertise in metal casting, mainly producing house wares. Malhar are nomadic but the Thentris are settle amidst the tribes in the district.

Objectives of the study:

The broad objectives of the study are enumerated below:

- ✓ To explore and analyze the status of various forms of tribal and folk art & culture;
- ✓ To ascertain the influence of tribal and folk art & culture on the socio-economic conditions of the subjects covered under survey;
- ✓ To study the intensity of acceptance and popularity of the folk songs and folklores within the area of operation as well as the adjoining areas;
- ✓ To study the demographic features of the practitioners of tribal and folk art & culture within the area covered under survey;
- ✓ To study the existing opportunities facilitating the preservation, promotion and dissemination of tribal and folk art & culture;
- ✓ To trace out the micro as well as macro socio-cultural and socio-economic factors which are hindering the promotion of tribal and folk art & culture.
- ✓ To examine the role of Government Schemes and Programs, Institutions in Preservation, Promotion and Dissemination of all forms of Tribal and folk art & culture;
- ✓ To predict logical and strategic mechanism for enhancing the skill of the practitioners of traditional art & culture;
- ✓ To suggest tenable strategies for enshrining, promoting and propagating tribal and folk art & culture;

Methodology of Study:

A. ACQUISITION OF THE ASSIGNMENT:

G.V.S.S. submitted the project proposal titled '**Evaluation Study of Tribal/Folk Arts and Culture in West Bengal, Orissa, Jharkhand, Chhattisgarh and Bihar**' to The Planning Commission, Govt. of India along with draft questionnaire. Being satisfied with the project proposal The Planning Commission, Govt. of India assigned the research project vide letter no. 1260/09/10-11/SER dated June 8, 2011, for conducting a study on tribal folk arts and culture in selected states of Eastern India, with the primary objective of exploring the status of various forms of tribal folk arts and culture and also for suggesting suitable measures for their preservation, promotion and dissemination.

The first installment of the sanctioned amount was released in the end of August, 2011.

B. PLANNING:

It was planned that the data will be collected through two approaches: Quantitative and Qualitative Methods to arrive at a holistic assessment of Tribal/Folk Arts and Culture in West Bengal, Orissa, Jharkhand, Chhattisgarh and Bihar for Promotion, Preservation and Dissemination. The assessment required deployment of both the above methods to gather the information required for the study. Consequently, the target respondents for the study represented a wide array of stakeholders from the grassroots to the state level.

It was planned to adopt Quantitative Method. A questionnaire was prepared to collect the Primary Data. It was decided that the target respondent of the study will be rural tribal people, local Drama/ Dance Groups, local Institutions, NGOs, CBOs, Govt. Officials, PRIs and NYK.

It was inferred that an appropriate sample of the target respondents will be ascertained by random sampling method.

It was decided that apart from traditional sample survey method, participatory research should be executed to extract qualitative information. The selected method of participatory research was **Focused Group Discussions (F.G.Ds)**.

Logic for selecting FGD as a tool of Participatory Research:

We selected Focused Group Discussions (F.G.Ds) as a mechanism for conducting qualitative research. The purpose of focus group discussions (FGDs) is to obtain information about a group's beliefs and attitudes on a particular health issue or problem. FGDs differ from individual interviews in that the discussion allows for interaction among all the members of the group. FGDs differ from surveys in that they permit participants to give detailed opinions on a topic. The selection process was governed by the following logical factors:

- Comparatively easier to assemble,
- Inexpensive and flexible mechanism in terms of structure, pattern of questions and mode of usage
- Good for groups with lower literacy levels (e.g. young children, English as a second language)
- Transparent recording system which allows participants to confirm their contributions
- Provide rich data through direct interaction between researcher and participants,
- The mechanism is Spontaneous;
- The participants are not required to answer every question; able to build on one another's responses;
- Help people build new connections

Apart from collecting primary data through quantitative and qualitative method it was planned that the Secondary Research will also be conducted by collecting data from Secondary Sources, such as Books, Periodicals, Journals, Reports, Census report, Research Reports, Documents etc.

C. STAFF RECRUITMENT FOR THE PROJECT:

On the basis of the plan formulated by the think-tank of Gramin Vikas Seva Sanshtha, it was decided that the field-investigators will collect data from the respondents through traditional survey method and informal participatory research. It was inferred that the Project Supervisor should monitor the performance of the field-investigators, and shepherd them through the right track by dint of prudent guidance. The onus of secondary research was bestowed upon the Project-Director and the Project Coordinator. Accordingly, based on

knowledge and competence ascertained through interview 10 field investigators and 1 supervisor were selected for the project.

D. CAPACITY-BUILDING

It was perceived that the conceptual clarity and operational potency of the field investigators supervisors has to be upgraded. Accordingly, G V S S conducted a 3 days training program for Field Investigators and Supervisors at its headquarters during September, 2011. The training was imparted by the Project Director and Project Coordinator. The training program aimed at detailed explanation of the terms and concepts used in the revised Questionnaire. They were given clear picture regarding the concept and maneuver of Focused Group Discussion for getting authentic qualitative data. After the completion of the training, the individual trainees were asked to fill 2 schedules by questioning each other. This was done to ascertain the time spent in canvassing each schedule and also to assess the command of the trainees over the technical terminology relevant to the study.

E. PILOT STUDY

The trained personnel were appointed to one of the selected village of the districts Bankura, Purulia, Mayurbhanj and Keonjhar, West Bengal for conducting the Pilot Test of the revised draft questionnaire. Each person was asked to fill up at least 3 schedules and make observations regarding the attitude/feedback of the respondents. Based on the interaction with the respondents and findings generated from the Pilot Test, a need was felt to revise and modify the Questionnaire.

F. SECONDARY RESEARCH

The Gramin Vikas Seva Sanshtha (G.V.S.S.) started its preliminary work from the 2nd week of September, 2011. At the initial step, it established linkage with the Eastern Zonal Cultural Centre, Kolkata (EZCC), for gleaning information on tribal folk & cultural nuances in order to understand the attitude of the tribal people. The members of EZCC were quite helpful in providing us useful information regarding the concentration of the tribal population in the districts covered under the study.

G V S S functionaries visited the directorates of West Bengal Census and Orissa Census for collecting reliable data regarding the concentration of tribal population in various districts of these states. Based on the information so collected, the selection of the blocks was done.

G V S S also contacted 4 District Promotion Authorities concerned with West Bengal and Orissa for obtaining further information relevant to the project and also to keep them informed about the intended study.

The functionaries of G V S S also established connection with the local Panchayat Authorities for seeking local help in creating goodwill and rapport with tribal population. The subject of the survey was discussed with various local leaders. This facilitated the field work. It was considered necessary for ensuring operational ease.

From the information collated from **secondary research and pilot study**, a need was felt to revise the draft questionnaire submitted earlier with the project proposal. The draft has been revised to make it subject specific and more intensive.

G. CONDUCTING THE SURVEY

Time-frame: The project started in the month of October and continued till the month of February.

Maneuver: The field work proceeded in the following way –

Bankura → Purulia → Keonjhar → Mayurbhanj → East Singhbhum → West Singhbhum
→ Madhubani → Darbhanga → Raipur → Jashpur

At the initial phase the local tribal groups were resistant in divulging the information to our field investigators. Being unable to make them convinced regarding the objectives of the survey they took the help of the local panchayats. Our field investors explained the obstacles they were facing while collecting data from the local tribal people. As we have already sensitized the member of the local panchayats about the importance of our survey they whole-heartedly extended their supportive hands towards our field investigators. The members of the local panchayats executed community mobilization and explained the importance of the survey to the people of the community. Thus they helped our field investigators to communicate with the local people for data collection.

Initially our field investigators executed quantitative research for gleaning basic information about the target audience. At first they drew a reliable and valid sample from each of the target areas by adopting random sampling method. Then the questionnaires were

administered judiciously for collecting demographical information from each respondent of the selected sample in each target area.

Thereafter through the execution of qualitative research, our investigators obtained more detailed demographical information from the respondents of the sample under study. They adopted Focused Group discussion as a method of qualitative research. This method helped our field investigators to build a congenial relationship with the target individuals. They felt comfortable to ventilate detailed information regarding the socio-economic problems which they are facing in their daily life.

Obstacles faced: During the planning session, a specific timeframe was ascertained during which the research-project was supposed to be completed. But due to unexpected natural calamities, the planned schedule got disrupted. Torrential rain resulted in devastating flood during the month of September 2011. This inflicted heavy damages to the life and properties of the rural inhabitants in the eastern states of the country. This critical situation triggered multifarious problems which were beyond anticipation. The problems are enumerated below;-

- Our field investigators who were deputed in the field for conducting Pilot Survey were compelled to wind up their proceedings till the improvement of the situation;
- They were forced to extend their stay in the field under deterrent conditions;
- The fleet of transport serving the areas went missing;
- The field staff were not equipped for long stay. They had to return to the base by following circuitous routes.
- Some of the survey records became unusable as these were badly damaged and had to be re-canvassed/rebuilt by repeated visits.

The above unfortunate situation caused additional financial expenditure. This was Disproportionate to the available and admissible financial resources made available through The release of first installment.

Existing Status of Tribal/Folk Arts and Culture

Critical analysis of the primary data collected from the respondents by our field investigators as well as the information obtained from credible authentic secondary reports , have led us to infer that globalization has triggered the emergence of a synthetic macro-culture. This synthetic macro-culture is gaining popularity day by day and silently engineering the gradual attrition of tribal/ folk art and culture.

The twenty first century, the age of globalization, is marked by the incidence of cultural crisis. It is the era in which many tribal/folk art & cultural forms are either losing originality, or passing into oblivion.

Globalization has exerted adverse influence in the social, economic and cultural arenas. Especially our indigenous cultural exclusivity is getting decimated. Our traditional culture is being replaced by a homogenized and westernized culture which is fomented and fostered by rampant consumerism. This has a negative impact on the third-world countries. Its vitiating influence is destroying cultural identity.

Globalization has exerted its voracious effect on society, culture, economy and policy, even up to regional level. The contemporary global trend exhibits that globalization is vigorously catalyzing the promotion of the popular culture and discouraging the indigenous folk art and culture. The retardation in the growth and development of folk culture has resulted into multi-faceted disastrous consequences like dilution of cultural identity, fragmentation of social-cohesion and finally a negative impact on rural economy.

The massive transformation that globalization has engineered in the cultural arena, is that the indigenous culture of the various parts of the entire world are gradually coming under the clutches of an all-pervasive omnipresent macro culture. As a result the exclusive micro cultures that retain our cultural identity are on the verge of extinction. Indigenous cultural forms are becoming vulnerable to subjugation by a synthetic macro culture which is toppling the socio-cultural structure of the regions having weaker economy.

Global culture is maliciously affecting the cultural identity of the backward society. Since our study was concentrated among the tribal communities of the impoverished areas, we have witnessed the fact that incisive permeation of a synthetic global culture has exerted an injurious influence upon these areas disrupting the community structure, social structure, and cultural structure. Globalization has facilitated the infiltration of consumerism and

hedonist culture. This is gradually effacing our cultural identity at the local, ethnic, and national levels.

Globalization has emerged as a tempestuous deluge, engendering the diverse cultures of our backwards areas, decimating stable localities, displacing people under the pressure of market force, and developing a market-driven, brand-conscious cultural propensity among the people of the society. A globally endorsed monoculture is silently creeping into the mind of the common people thus effacing the interface between locality-defined cultures which had constituted our identities.

Through globalization the entire world is shrinking into a single place marked by the dominant presence of a single culture and single identity. Distinctions of culture and society are wiped off through a homogenous global culture. **It is alarming that while executing the study we have found that youth of Bankura (i.e. the district of West Bengal from where we have initiated our study) and the youth of Jashpur (i.e. the district of Chattisgarh where we have concluded our study) are emanating proclivity towards the same cultural form. Thus it is clear that globalization has destroyed cultural exclusivity. Referring the crude homogenization doctrine, we can infer that all the regions covered under study are blatantly effacing their cultural uniformity.**

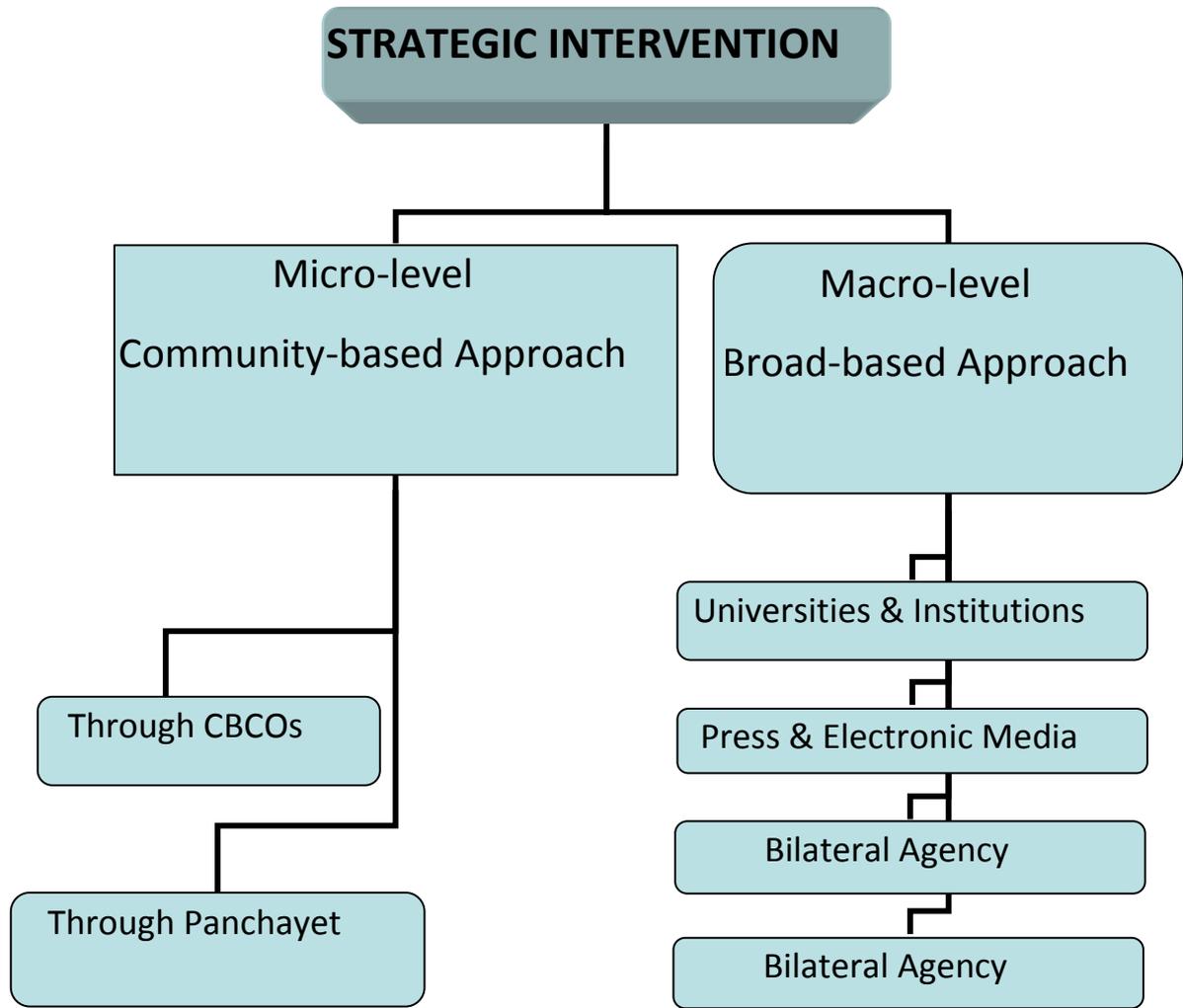
Folk-art forms are getting removed from their religious ritualistic nature. Religion is a binding factor in the areas covered under study. Since there has emerged a chasm between religion and culture, intensity of local culture is waning away. Thus the entire indigenous culture system is crumbling and there will no longer be any socio-cultural solidarity. In this context it deserves mention that we have witnessed a threatening phenomenon. **Under the severe pressure of commercialization and market economy, we have found that even in the religious rituals popular cultural forms are being used as a tool for mass entertainment. Moreover with the advent of globalization materialistic culture has outpaced mystic culture. Many community-based religious rituals, where the devotion towards the deity was offered through folklores, have ceased to exist. Thus the traditional artists are being left in the lurch. Under tremendous economic pressure they are being compelled to make an occupational shift.**

Negative Impact (from the broader perspective) :

a.) The gradual extinction of tribal/folk art & culture is going to trigger gender inequalities and imbalances in social structure. It is a well known fact that once the worship of the female deities were conducted by the male community through multifarious folklore art & cultural forms. This practice had an influence upon the gender dynamics. The male gender used to consider the female gender as the epitome of the female deities worshipped through folk lore. Gradually with the dissipation of this practice of worshipping female deities through folklore and the resultant extinction of these folk culture , the attitude of the male towards the female is also changing . The desire to exploit the feminine identity is escalating in the male dominated power system. This causes adverse reactions in the psychic framework of the male community. Gender inequalities are getting politicized and the atrocities against women are exponentially escalating in certain contexts. In near future the male-dominated family system will get firmly established. Women will be perceived as commodity.

b.) There were many marginalized communities who were recognized as a part of the power-structure owing to their dominant presence in the folk art forms. Gradually with the dilution of the importance of these folk art & cultural forms in the national arena, , these marginalized communities have exited from the power-structure. The racial attacks on them have become stronger. In the ancient days it was through the folk-art forms that their safety and sustainable existence were ensured. But now many such marginalized communities are highly skeptic regarding the loss of their safety , identity and sustainable existence. They are getting dissidents. They have raised riots and have become a threat to national integrity. This is a matter for serious consideration.

Our study vividly reflects that the region covered under our study , which represent the broader Indian Society is under severe cultural crisis. Traditional community cultures are under acute moral, social and economic pressure and in most cases facing decline.



COMMUNITY-BASED MICRO-LEVEL INTERVENTION:

The traditional folk artists emerge from the rural communities. Hence interventions at the community level are essential for the preservation, promotion and dissemination of tribal/ folk art and culture. The community-based interventions can be orchestrated through community organizations as the private machinery and through local Panchayats as the government machinery. First of all let us illustrate the strategic maneuver that can be implemented through the community organizations.

Through community-based organizations:

1. Establishing the community-based organizations (CBO's): The development of human resource in a community can never take place without the intervention of the community-based organizations. To be precise the community-based organizations are the most effective instruments for ensuring community-based development. Hence for escalating the socio-economic status of the tribal/ folk artist in the community, the judicious deployment of the community-based organizations is imperative. Thus it can be inferred that all efforts should be made to establish the CBOs in those communities which are marked by the absence of localized community organizations
2. The existing or the prospective CBOs should be made culturally sensitive. They should be made sensitized regarding the monumental importance of folk art and culture in exerting favorable influence upon the social life of the community:
3. The CBO's will be made apprised regarding the contribution of globalization towards the gradual attrition of tribal and folk culture. Efforts should be made to make them perceive that how the infiltration of cosmopolitan macro-culture into the life of the tribal communities is vitiating their socio-cultural identity and ethnicity.
4. The CBOs will be trained to carry out participatory research to trace out the practitioners of tribal and folk art and culture within their communities.
5. The CBO's will be motivated to realize the importance for documentation, preservation, promotion and dissemination of folk and tribal art & culture. Subsequently they will be properly trained to execute documentation of the indigenous cultural performance within their communities.
6. The trained CBOs will then execute the instrumental process of community mobilization and garner support from the entire community, especially from the community-based opinion builders for resurrecting the status of the community-based tribal and folk art and culture.
7. The CBOs will carry out participatory research and trace out the following segments from their communities:-
 - a. Individuals in the community who used to perform tribal and folk art and culture erstwhile but at present have shifted to other occupations due to severe circumstantial pressure;

- b. Individuals in the community who are withstanding circumstantial adversities and still carrying out the performance of tribal / folk art & culture;
 - c. The members of the young generation in the tribal community who are harboring indomitable passion for ancestral art and culture, and are being driven by the aspiration of performing tribal art and culture on a professional basis.
8. After tracing out the aforesaid target –segments, the CBOs will ensure the formation of Self-Help Groups encompassing all of them i.e. the past, present and prospective cultural performers of the community . Each CBO will facilitate the formation of 10 Self-Help Groups (each SHG encapsulating 10 cultural artists) which will function under the guidance of the respective CBOs.
 9. Capacity-Building: The CBOs will arrange for intra-group capacity building program for the members of the self-help groups. To be more precise the past and the present practitioners of tribal art and culture will continually impart training to the members of the self-help groups who intend to perform tribal and folk culture in future. At the same time these prospective performers of folk culture who represent the young generation will make the past and present practitioners sensitized regarding the socio-cultural trend of the modern society. This will enable the past practitioners to compose traditional folk items blending them with the expectations of the modern generation. Thus the intra-group capacity building programs will epitomize a perfect paradigm of transfer of skill from one generation to the other generation through participatory learning action.
 10. Documentation: The community base organizations will ensure meticulous documentation of the entire process encapsulating the formulation and presentation of the different traditional cultural and art forms for future usage
 11. The CBOs will carry out campaign in the community for popularizing the traditional art and culture among the community members.
 12. They will provide platforms where the members of the SHGs can perform. The CBOs will organize cultural events by mobilizing private sponsorship (within and outside the community).
 13. The CBOs will avail Government schemes and organize tribal/folk cultural events.

Through Local Panchayats:

- ➔ The Local Panchayats/ Panchayat Samity/ Zilla Parishat should organize folk-cultural festivals within the community and provide a conducive platform for the folk artists to express their talent in front of a sizeable target audience. This will enhance the popularity of the folk culture at the community level.
- ➔ The Local Panchayats/ Panchayat Samity/ Zilla Parishat should arrange Cultural Competition and encourage the local folk artists to participate in such competitions. The successful participant should be awarded with a prize. This will boost up their morale.
- ➔ There should be a system of disbursing Governmental subsidy to the practitioners of folk art and culture through the local panchayats.

Special Note: Joint initiative of Panchayat & Community Based Organizations –

The CBOs and Panchayats should function jointly as Self-Help Promoting Institutes (SHPI) and enable the Self-Help Groups (SHGs) of the folk artists to float economically viable micro-enterprises. Attempts should be made by the SHPIs to mobilize loan for the SHGs from the financial institutions. Subsequently the SHPIs should facilitate the SHGs to deploy the loan amount judiciously for developing indigenous handicrafts. Finally the SHPIs should enable the SHGs to get emancipated from the clutches of the exploitative middlemen and to sell their produce directly to the customers.

Thus the SHPIs shall facilitate the SHGs in fostering the viability of the folk-art based micro-enterprises.

Broad-based Macro-level Intervention:

Role of Press

Press should be encouraged to cover the genesis, evolution, intricacies and diversifications of traditional folk culture, with special emphasis upon their instrumental significance in the sphere of value-intensification ethics-crystallization, reinforcement of communal harmony and bolstering national integration

Role of Electronic media (Radio and television)

Radio and television should restructure their program schedule to provide platform to the talented folk artists, thus facilitating the catharsis of their creative talent. Through such coverage attention of the national as well as international viewers will be grabbed and drawn towards the various folk forms as well as the folk artists.

Role of the Universities and the Institutes

The Universities and the Institutes should design comprehensive training curricula on the intricacies and subtleties of tribal and folk art & culture so that the cultural activists of the future years can operate with competence for enshrining and promoting traditional art and culture in the national and international arena.

Role of Resource Center

Resource centres for different tribal groups can be set up which will help the CBOs and the SHGs to study literature/reading materials, preserve the documents pertaining to their cultural heritage etc. in local languages. It may continue to help tribal institutions to celebrate different traditional occasions, festivals etc. They should publish newsletters/journal on tribal culture –in their own tribal languages.

Role of Publishers

The publishing concerns should take the initiative of publishing books, journals and periodicals for making the common people familiar with folk art and culture, thus crystallizing favorable public opinion in favor of the preservation and promotion of our indigenous cultural heritage.

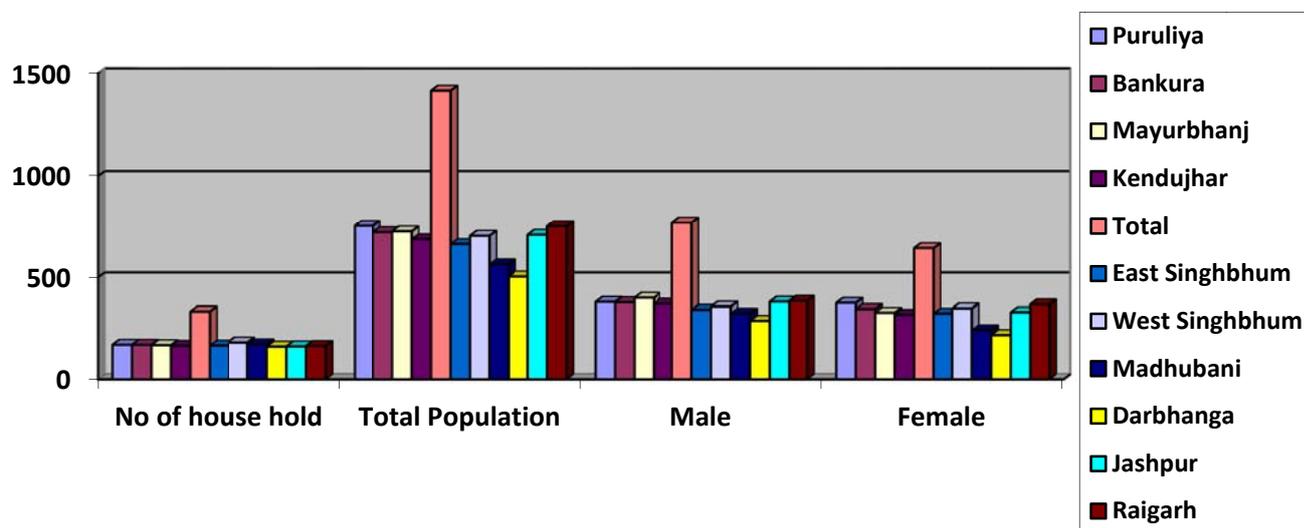
Role of the Bilateral Agencies

The bilateral agencies should facilitate the tribal and folk artists so that they can take part in the various cultural festivals across the globe. This will help them to portray their skill to the people of varied geography and demography.

No of household, total population & gender wise break up of population

Name of State	Name of Districts	No of households	Population			Population %		
			Total	Male	Female	Total %	Male %	Female %
WEST BENGAL	Puruliya	170	755	380	375	100	50.3	49.7
	Bankura	170	723	378	345	100	52.3	47.7
	Total	340	1478	758	720			
ORISSA	Mayurbhanj	168	727	400	327	100	55.0	45.0
	Kendujhar	165	688	371	317	100	53.9	46.1
	Total	333	1415	771	644			
JHARKHAND	E. Singhbhum	166	664	341	323	100	51.4	48.6
	W. Singhbhum	181	705	357	348	100	50.6	49.4
	Total	347	1369	698	671			
BIHAR	Madhubani	172	564	323	241	100	57.3	42.7
	Darbhanga	161	504	287	217	100	56.9	43.1
	Total	333	1068	610	458			
CHHATISSGARH	Jashpur	162	710	381	329	100	53.7	46.3
	Raipur	164	753	385	368	100	51.1	48.9
	Total	326	1463	766	697			
	Grand Total	1679	6793	3603	3190			

Table No. 1



In **WEST BENGAL** we have carried out the study at Puruliya & Bankura.

In **Puruliya** we have carried out the survey in 170 no of households. We have found the total population is 755 (100%). Out of the total population we have found 380 Male (i.e. 50.3% of total population) & 375 female (i.e. 49.7% of total population).

In **Bankura** we have carried out the survey in 170 no of households. We have found the total population is 723 (100%). Out of the total population we have found 378 Male (i.e. 52.3% of total population) & 345 female (i.e. 47.7% of total population).

At Puruliya & Bankura in 340 no of households we have found the **total** population is 1478. Out of the total population we have found 758 Male & 720 female.

In **ORISSA** we have carried out the study at Mayurbhanj & Kendujhar.

In **Mayurbhanj** we have carried out the survey in 168 no of households. We have found the total population is 727 (100%). Out of the total population we have found 400 Male (i.e. 55.0% of total population) & 327 female (i.e. 45.0% of total population).

In **Kendujhar** we have carried out the survey in 170 no of households. We have found the total population is 723 (100%). Out of the total population we have found 378 Male (i.e. 52.3% of total population) & 345 female (i.e. 47.7% of total population).

At Mayurbhanj & Kendujhar in 333 no of households we have found the **total** population is 1415. Out of the total population we have found 771 Male & 644 female.

In **JHARKHAND** we have carried out the study at East Singhbhum & West Singhbhum.

In **East Singhbhum** we have carried out the survey in 166 no of households. We have found the total population is 664 (100%). Out of the total population we have found 341 Male (i.e. 51.4% of total population) & 323 female (i.e. 48.6% of total population).

In **West Singhbhum** we have carried out the survey in 181 no of households. We have found the total population is 705 (100%). Out of the total population we have found 357 Male (i.e. 50.6% of total population) & 348 female (i.e. 49.4% of total population).

At Mayurbhanj & Kendujhar in 347 no of households we have found the **total** population is 1369. Out of the total population we have found 698 Male & 671 female.

In **BIHAR** we have carried out the study at Madhubani & Darbhanga.

In **Madhubani** we have carried out the survey in 172 no of households. We have found the total population is 564 (100%). Out of the total population we have found 323 Male (i.e. 57.3% of total population) & 241 female (i.e. 42.7% of total population).

In **Darbhangha** we have carried out the survey in 161 no of households. We have found the total population is 504 (100%). Out of the total population we have found 287 Male (i.e. 56.9% of total population) & 217 female (i.e. 43.1% of total population).

At Madhubani & Darbhanga in 333 no of households we have found the **total** population is 1068. Out of the total population we have found 610 Male & 458 female.

In **CHHATISSGARH** we have carried out the study at Jashpur & Raipur.

In **Jashpur** we have carried out the survey in 162 no of households. We have found the total population is 710 (100%). Out of the total population we have found 381 Male (i.e. 53.7% of total population) & 329 female (i.e. 46.3% of total population).

In **Raipur** we have carried out the survey in 164 no of households. We have found the total population is 753 (100%). Out of the total population we have found 385 Male (i.e. 51.1% of total population) & 368 female (i.e. 48.9% of total population).

At Jashpur & Raipur in 326 no of households we have found the **total** population is 1463. Out of the total population we have found 766 Male & 697 female.

Age wise break up of the population (0 to19)

Districts	0-4			5-9			10-14			15-19		
	Total	Male	Female									
Puruliya	21	7	14	43	26	17	72	39	33	84	38	46
Bankura	36	21	15	54	31	23	73	34	39	100	64	36
TOTAL	57	28	29	97	57	40	145	73	72	184	102	82
Mayurbhanj	52	28	24	59	29	30	91	50	41	86	47	39
Kendujhar	32	13	19	56	23	33	82	40	42	77	48	29
TOTAL	84	41	43	115	52	63	173	90	83	163	95	68
E. Singhbhum	50	22	28	66	35	31	57	33	24	78	38	40
W. Singhbhum	54	27	27	84	43	41	65	32	33	85	40	45
TOTAL	104	49	55	150	78	72	122	65	57	163	78	85
Madhubani	38	23	15	70	37	33	35	23	12	49	32	17
Darbhangha	20	8	12	36	22	14	33	25	8	59	39	20
TOTAL	58	31	27	106	59	47	68	48	20	108	71	37
Jashpur	50	24	26	77	44	33	73	38	35	64	34	30
Raipur	61	34	27	78	46	32	71	33	38	87	43	44
TOTAL	111	58	53	155	90	65	144	71	73	151	77	74
Grand Total	414	207	207	623	336	287	652	347	305	769	423	346

Table No. 2

Age wise break up of the population (20 to59)

Districts	20-29			30-39			40-49			50-59		
	Total	Male	Female	Total	Male	Female	Total	Male	Female	Total	Male	Female
Puruliya	155	85	70	120	60	60	96	44	52	71	41	30
Bankura	137	71	66	100	47	53	86	40	46	58	31	27
TOTAL	292	156	136	220	107	113	182	84	98	129	72	57
Mayurbhanj	148	87	61	100	56	44	86	37	49	63	46	17
Kendujhar	102	56	46	103	58	45	90	40	50	64	48	16
TOTAL	250	143	107	203	114	89	176	77	99	127	94	33
E.Singhbhum	141	75	66	90	41	49	86	43	43	54	30	24
W. Singhbhum	139	75	64	93	43	50	86	45	41	59	32	27
TOTAL	280	150	130	183	84	99	172	88	84	113	62	51
Madhubani	116	50	66	106	57	49	97	58	39	44	36	8
Darbhangha	83	38	45	108	49	59	126	72	54	32	28	4
TOTAL	201	88	111	214	106	108	223	130	93	76	64	12
Jashpur	150	90	60	97	48	49	61	32	29	76	38	38
Raipur	125	56	69	110	55	55	99	54	45	62	32	30
TOTAL	275	146	129	207	103	104	160	86	74	138	70	68
Grand Total	1296	683	613	1027	514	513	913	465	448	583	362	221

Table No. 3

Age wise break up of the population (60 to Above)

Name of	Districts	60 & above		
		Total	Male	Female
WEST BENGAL	Puruliya	93	40	53
	Bankura	79	39	40
	TOTAL	172	79	93
ORISSA	Mayurbhanj	42	20	22
	Kendujhar	82	45	37
	TOTAL	124	65	59
JHARKHAND	East Singhbhum	42	24	18
	West Singhbhum	40	20	20
	TOTAL	82	44	38
BIHAR	Madhubani	7	5	2
	Darbhanga	7	6	1
	TOTAL	14	11	3
CHHATISSGARH	Jashpur	62	35	27
	Raipur	62	32	30
	TOTAL	124	67	57
	Grand Total	516	266	250

Table No. 4

In **WEST BENGAL** we have carried out the study at Puruliya & Bankura.

In **Puruliya** we have carried out the survey among the following age groups.

Among 21 individuals within the age group of 0-4, there were 21 individuals there were 7 male & 14 female.

Among 43 individuals within the age group of 5-9 there were 26 male & 17 female.

Among 72 individuals within the age group of 10-14 there were 39 male & 33 female.

Among 84 individuals within the age group of 15-19 there were 38 male & 46 female.

Among 155 individuals within the age group of 20=29 there were 85 male & 70 female.

Among 120 individuals within the age group of 30-39 there were 60 male & 60 female.

Among 96 individuals within the age group of 40-49 there were 44 male & 52 female.

Among 71 individuals within the age group of 50-59 there were 41 male & 30 female.

Among 93 individuals within the age group of 60 & above there were 40 male & 53 female.

In **Bankura** we have carried out the survey among the following age groups.

Among 21 individuals within the age group of 0-4, there were 21 individuals there were 7 male & 14 female.

Among 43 individuals within the age group of 5-9 there were 26 male & 17 female.

Among 72 individuals within the age group of 10-14 there were 39 male & 33 female.

Among 84 individuals within the age group of 15-19 there were 38 male & 46 female.

Among 137 individuals within the age group of 20=29 there were 71 male & 66 female.

Among 100 individuals within the age group of 30-39 there were 47 male & 53 female.

Among 86 individuals within the age group of 40-49 there were 40 male & 46 female.

Among 58 individuals within the age group of 50-59 there were 31 male & 27 female.

Among 79 individuals within the age group of 60 & above there were 39 male & 40 female.

In **ORISSA** we have carried out the study at **Mayurbhanj & Kendujhar**.

In **Mayurbhanj** we have carried out the survey among the following age groups.

Among 52 individuals within the age group of 0-4. there were 52 individuals there were 28 male & 24 female.

Among 59 individuals within the age group of 5-9, there were 29 male & 30 female.

Among 91 individuals within the age group of 10-14 there were 50 male & 41 female.

Among 86 individuals within the age group of 15-19 there were 47 male & 39 female.

Among 148 individuals within the age group of 20=29 there were 87 male & 61 female.

Among 100 individuals within the age group of 30-39 there were 56 male & 44 female.

Among 86 individuals within the age group of 40-49 there were 37 male & 49 female.

Among 63 individuals within the age group of 50-59 there were 46 male & 17 female.

Among 42 individuals within the age group of 60 & above there were 20 male & 22 female.

In **Kendujhar** we have carried out the survey among the following age groups.

Among 32 individuals within the age group of 0-4. In 32 individuals there were 13 male & 19 female.

Among 56 individuals within the age group of 5-9 there were 23 male & 33 female.

Among 82 individuals within the age group of 10-14 there were 40 male & 42 female.

Among 77 individuals within the age group of 15-19 there were 48 male & 29 female.

Among 102 individuals within the age group of 20=29 there were 56 male & 46 female.
Among 103 individuals within the age group of 30-39 there were 58 male & 45 female.
Among 90 individuals within the age group of 40-49 there were 40 male & 50 female.
Among 64 individuals within the age group of 50-59 there were 48 male & 16 female.
Among 82 individuals within the age group of 60 & above there were 45 male & 37 female.

In **JHARKHAND** we have carried out the study at East Singhbhum & West Singhbhum.

In **East Singhbhum** we have carried out the survey among the following age groups.

Among 50 individuals within the age group of 0-4. In 50 individuals there were 22 male & 28 female.

Among 66 individuals within the age group of 5-9 there were 35 male & 31 female.

Among 57 individuals within the age group of 10-14 there were 33 male & 24 female.

Among 78 individuals within the age group of 15-19 there were 38 male & 40 female.

Among 141 individuals within the age group of 20=29 there were 75 male & 66 female.

Among 90 individuals within the age group of 30-39 there were 41 male & 49 female.

Among 86 individuals within the age group of 40-49 there were 43 male & 43 female.

Among 54 individuals within the age group of 50-59 there were 30 male & 24 female.

Among 42 individuals within the age group of 60 & above there were 24 male & 18 female.

In **West Singhbhum** we have carried out the survey among the following age groups.

Among 54 individuals within the age group of 0-4. In 54 individuals there were 27 male & 27 female.

Among 84 individuals within the age group of 5-9 there were 43 male & 41 female.

Among 65 individuals within the age group of 10-14 there were 32 male & 33 female.

Among 84 individuals within the age group of 15-19 there were 40 male & 45 female.

Among 141 individuals within the age group of 20=29 there were 75 male & 66 female.

Among 93 individuals within the age group of 30-39 there were 43 male & 50 female.

Among 86 individuals within the age group of 40-49 there were 45 male & 41 female.

Among 56 individuals within the age group of 50-59 there were 32 male & 27 female.

Among 40 individuals within the age group of 60 & above there were 20 male & 20 female.

In **BIHAR** we have carried out the study at Madhubani & Darbhanga.

In **Madhubani** we have carried out the survey among the following age groups.

Among 38 individuals within the age group of 0-4. In 38 individuals there were 23 male & 15 female.

Among 70 individuals within the age group of 5-9 there were 37 male & 33 female.

Among 35 individuals within the age group of 10-14 there were 23 male & 12 female.

Among 49 individuals within the age group of 15-19 there were 32 male & 17 female.

Among 116 individuals within the age group of 20=29 there were 50 male & 66 female.

Among 106 individuals within the age group of 30-39 there were 57 male & 49 female.

Among 97 individuals within the age group of 40-49 there were 58 male & 49 female.

Among 44 individuals within the age group of 50-59 there were 36 male & 8 female.

Among 7 individuals within the age group of 60 & above there were 5 male & 2 female.

In **Darbhangha** we have carried out the survey among the following age groups.

Among 20 individuals within the age group of 0-4. In 20 individuals there were 8 male & 12 female.

Among 36 individuals within the age group of 5-9 there were 22 male & 14 female.

Among 33 individuals within the age group of 10-14 there were 25 male & 8 female.

Among 59 individuals within the age group of 15-19 there were 39 male & 20 female.

Among 83 individuals within the age group of 20=29 there were 38 male & 45 female.

Among 108 individuals within the age group of 30-39 there were 49 male & 59 female.

Among 126 individuals within the age group of 40-49 there were 52 male & 54 female.

Among 32 individuals within the age group of 50-59 there were 28 male & 4 female.

Among 7 individuals within the age group of 60 & above there were 6 male & 1 female.

In **CHHATISSGARH** we have carried out the study at Jashpur & Raipur.

In **Jashpur** we have carried out the survey among the following age groups.

Among 50 individuals within the age group of 0-4. In 50 individuals there were 24 male & 26 female.

Among 77 individuals within the age group of 5-9 there were 44 male & 33 female.

Among 73 individuals within the age group of 10-14 there were 38 male & 35 female.

Among 64 individuals within the age group of 15-19 there were 34 male & 30 female.
Among 150 individuals within the age group of 20=29 there were 90 male & 60 female.
Among 97 individuals within the age group of 30-39 there were 48 male & 49 female.
Among 61 individuals within the age group of 40-49 there were 32 male & 29 female.
Among 76 individuals within the age group of 50-59 there were 38 male & 38 female.
Among 62 individuals within the age group of 60 & above there were 35 male & 27 female.

In **Raipur** we have carried out the survey among the following age groups.

Among 61 individuals within the age group of 0-4. In 61 individuals there were 34 male & 27 female.

Among 78 individuals within the age group of 5-9 there were 86 male & 32 female.

Among 71 individuals within the age group of 10-14 there were 33 male & 38 female.

Among 87 individuals within the age group of 15-19 there were 43 male & 44 female.

Among 125 individuals within the age group of 20=29 there were 56 male & 69 female.

Among 110 individuals within the age group of 30-39 there were 55 male & 55 female.

Among 99 individuals within the age group of 40-49 there were 54 male & 45 female.

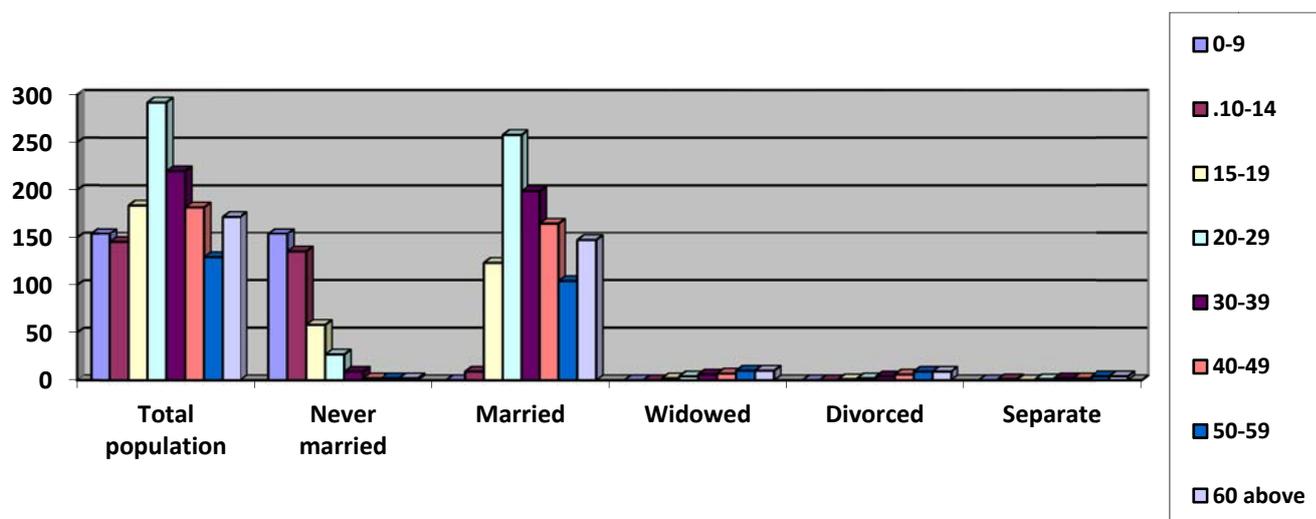
Among 62 individuals within the age group of 50-59 there were 32 male & 30 female.

Among 62 individuals within the age group of 60 & above there were 32 male & 30 female.

Classification on basis of marital status (West Bengal)

Age group	Total population	Never married	Married	Widowed	Divorced	Separate	Total
0-9	154	154	0	0	0	0	154
10-14	145	135	9	0	0	1	145
15-19	184	58	123	2	1	0	184
20-29	292	27	258	4	2	1	292
30-39	220	9	199	6	4	2	220
40-49	182	2	165	7	6	2	182
50-59	129	2	104	10	9	4	129
60 above	172	2	147	10	9	4	172
total	1478	389	1005	39	31	14	1478

Table No. 5



In **WEST BENGAL** we have carried out the study of the Marital Status among 154 individuals within the age group of 0-9. We have found the entire the population to be never married.

Among 145 individuals within the age group of 10-14 there were 135 to be never married, 9 no of married, 0 no of widowed, 0 no of Divorced, and 1 no of Separate.

Among 184 individuals within the age group of 15-19 there were 58 to be never married, 123 no of married, 2 no of widowed, 1 no of Divorced, and 0 no of Separate.

Among 292 individuals within the age group of 20-29 there were 27 to be never married, 258 no of married, 4 no of widowed, 2 no of Divorced, and 1 no of Separate.

Among 220 individuals within the age group of 30-39 there were 9 to be never married, 199 no of married, 6 no of widowed, 4 no of Divorced, and 2 no of Separate.

Among 182 individuals within the age group of 40-49 there were 2 to be never married, 165 no of married, 7 no of widowed, 6 no of Divorced, and 2 no of Separate.

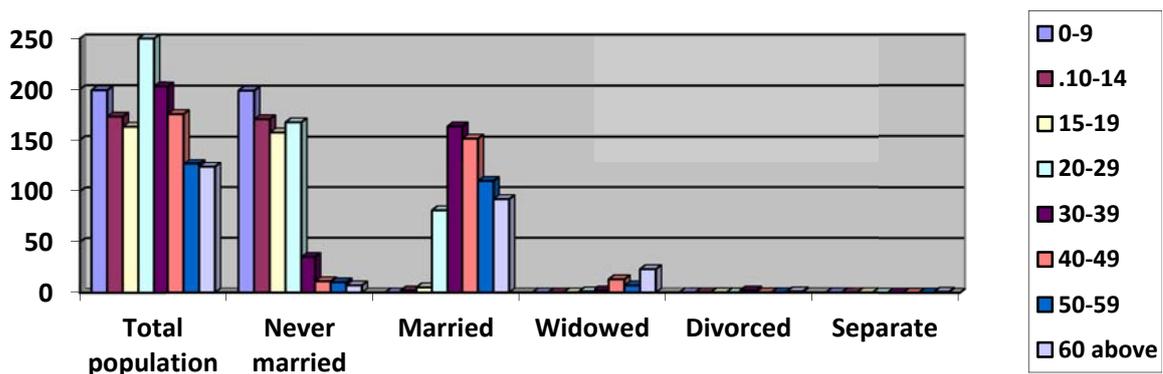
Among 129 individuals within the age group of 50-59 there were 2 to be never married, 104 no of married, 10 no of widowed, 9 no of Divorced, and 4 no of Separate.

Among 172 individuals within the age group of 60 & above there were 2 to be never married, 147 no of married, 10 no of widowed, 9 no of Divorced, and 4 no of Separate.

Classification on basis of marital status (ORISSA)

Age group	Total population	Never married	Married	Widowed	Divorced	Separate	Total
0-9	199	199	0	0	0	0	199
9-14	173	171	2	0	0	0	173
15-19	163	158	5	0	0	0	163
20-29	250	168	81	1	0	0	250
30-39	203	35	164	2	2	0	203
40-49	176	11	152	13	0	0	176
50-59	127	10	110	7	0	0	127
60 above	124	7	92	23	1	1	124
Total	1415	759	606	46	3	1	1415

Table No. 6



In **ORISSA** we have carried out the study of the Marital Status among 199 individuals within the age group of 0-9. We have found the entire the population to be never married.

Among 173 individuals within the age group of 10-14 there were 171 to be never married, 2 no of married, 0 no of widowed, 0 no of Divorced, and 0 no of Separate.

Among 163 individuals within the age group of 15-19 there were 158 to be never married, 5 no of married, 0 no of widowed, 0 no of Divorced, and 0 no of Separate.

Among 250 individuals within the age group of 20-29 there were 168 to be never married, 81 no of married, 1 no of widowed, 0 no of Divorced, and 0 no of Separate.

Among 203 individuals within the age group of 30-39 there were 35 to be never married, 164 no of married, 2 no of widowed, 2 no of Divorced, and 0 no of Separate.

Among 176 individuals within the age group of 40-49 there were 11 to be never married, 152 no of married, 13 no of widowed, 0 no of Divorced, and 0 no of Separate.

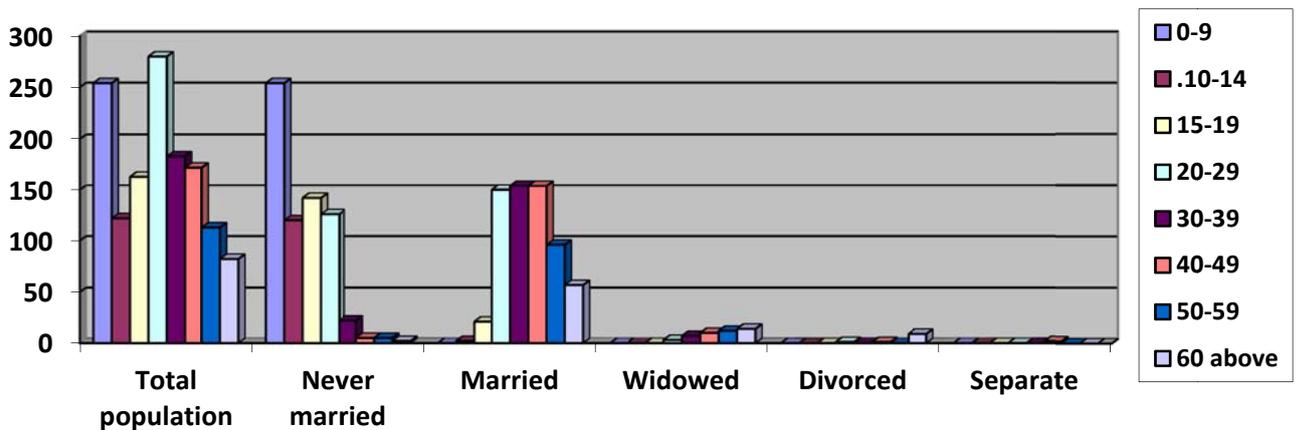
Among 127 individuals within the age group of 50-59 there were 10 to be never married, 110 no of married, 7 no of widowed, 0 no of Divorced, and 0 no of Separate.

Among 124 individuals within the age group of 60 & above there were 7 to be never married, 92 no of married, 23 no of widowed, 0 no of Divorced, and 0 no of Separate.

Classification on basis of marital status (JHARKHAND)

Age group	Total population	Never married	Married	Widowed	Divorced	Separate	Total
0-9	254	254	0	0	0	0	254
9-14	122	120	2	0	0	0	122
15-19	163	142	21	0	0	0	163
20-29	280	126	150	3	1	0	280
30-39	183	22	154	7	0	0	183
40-49	172	5	154	10	1	2	172
50-59	113	5	96	12	0	0	113
60 above	82	2	57	14	9	0	82
Total	1369	676	634	46	11	2	1369

Table No. 7



In **JHARKHAND** we have carried out the study of the Marital Status among 254 individuals within the age group of 0-9. We have found the entire the population to be never married.

Among 122 individuals within the age group of 10-14 there were 120 to be never married, 2 no of married, 0 no of widowed, 0 no of Divorced, and 0 no of Separate.

Among 163 individuals within the age group of 15-19 there were 142 to be never married, 21 no of married, 0 no of widowed, 0 no of Divorced, and 0 no of Separate.

Among 280 individuals within the age group of 20-29 there were 126 to be never married, 150 no of married, 3 no of widowed, 1 no of Divorced, and 0 no of Separate.

Among 183 individuals within the age group of 30-39 there were 22 to be never married, 154 no of married, 7 no of widowed, 0 no of Divorced, and 0 no of Separate.

Among 172 individuals within the age group of 40-49 there were 5 to be never married, 154 no of married, 10 no of widowed, 1 no of Divorced, and 2 no of Separate.

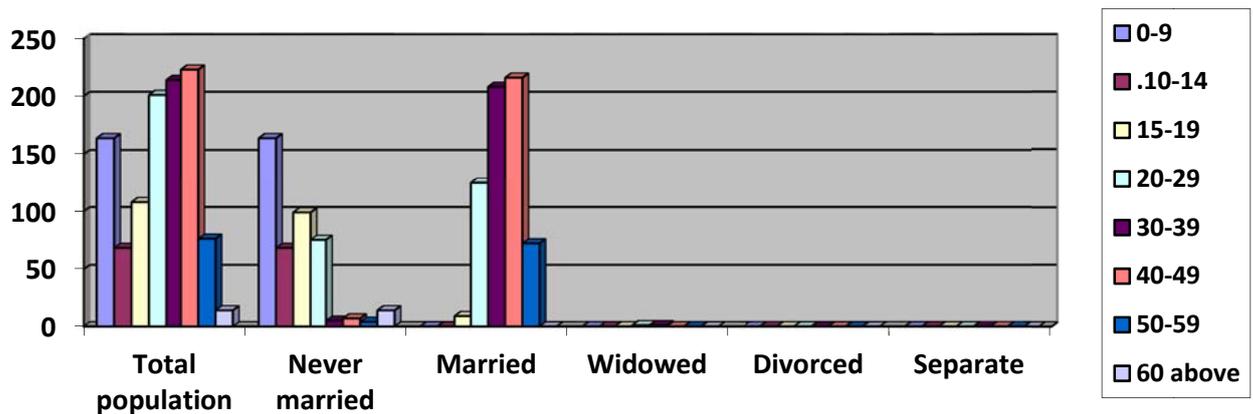
Among 113 individuals within the age group of 50-59 there were 5 to be never married, 96 no of married, 12 no of widowed, 0 no of Divorced, and 0 no of Separate.

Among 82 individuals within the age group of 60 & above there were 2 to be never married, 57 no of married, 14 no of widowed, 9 no of Divorced, and 0 no of Separate.

Classification on basis of marital status (BIHAR)

Age group	Total population	Never married	Married	Widowed	Divorced	Separate	Total
0-9	164	164	0	0	0	0	164
9-14	68	68	0	0	0	0	68
15-19	108	99	9	0	0	0	108
20-29	201	75	125	1	0	0	201
30-39	214	5	208	1	0	0	214
40-49	223	7	216	0	0	0	223
50-59	76	4	72	0	0	0	76
60 above	14	14	0	0	0	0	14
total	1068	433	633	2	0	0	1068

Table No. 8



In **BIHAR** we have carried out the study of the Marital Status among 164 individuals within the age group of 0-9. We have found the entire the population to be never married.

Among 68 individuals within the age group of 10-14 there were 68 to be never married, 0 no of married, 0 no of widowed, 0 no of Divorced, and 0 no of Separate.

Among 108 individuals within the age group of 15-19 there were 99 to be never married, 9 no of married, 0 no of widowed, 0 no of Divorced, and 0 no of Separate.

Among 201 individuals within the age group of 20-29 there were 75 to be never married, 125 no of married, 1 no of widowed, 2 no of Divorced, and 0 no of Separate.

Among 214 individuals within the age group of 30-39 there were 5 to be never married, 208 no of married, 1 no of widowed, 0 no of Divorced, and 0 no of Separate.

Among 223 individuals within the age group of 40-49 there were 7 to be never married, 216 no of married, 0 no of widowed, 0 no of Divorced, and 0 no of Separate.

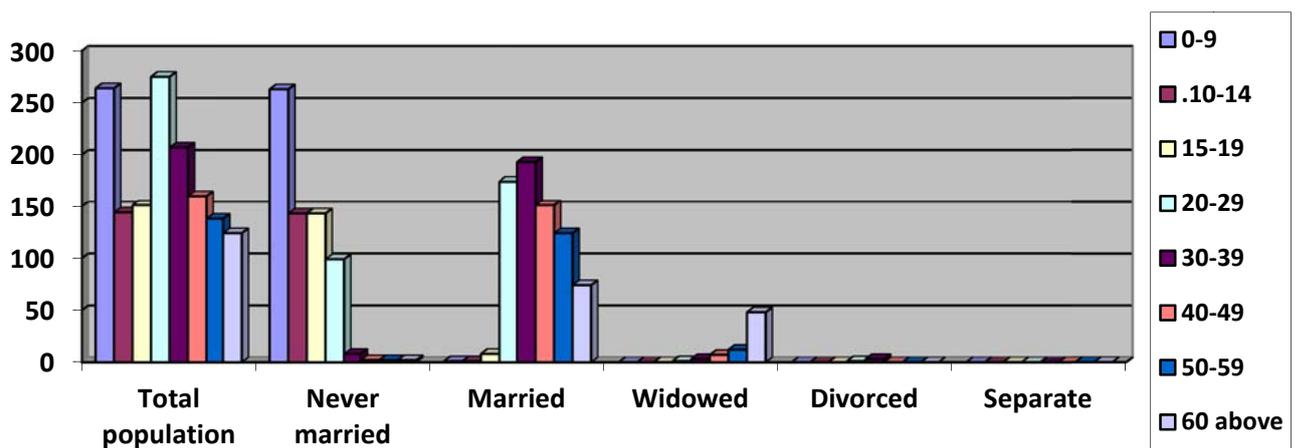
Among 76 individuals within the age group of 50-59 there were 4 to be never married, 72 no of married, 0 no of widowed, 0 no of Divorced, and 0 no of Separate.

Among 14 individuals within the age group of 60 & above there we have found the entire the population to be never married.

Classification on basis of marital status (CHHATISSGARH)

Age group	Total population	Never married	Married	Widowed	Divorced	Separate	Total
0-9	264	263	1	0	0	0	264
9-14	144	143	1	0	0	0	144
15-19	151	143	8	0	0	0	151
20-29	275	99	174	1	1	0	275
30-39	207	8	193	3	3	0	207
40-49	160	2	151	7	0	0	160
50-59	138	2	124	12	0	0	138
60 above	124	2	74	48	0	0	124
total	1463	662	726	71	4	0	1463

Table No. 9



In **CHHATISSGARH** we have carried out the study of the Marital Status among 264 individuals within the age group of 0-9 there were 263 to be never married, 1 no of married. We have found the entire the population to be widowed, Divorced & Separate.

Among 144 individuals within the age group of 10-14 there were 143 to be never married, 1 no of married, 0 no of widowed, 0 no of Divorced, and 0 no of Separate.

Among 151 individuals within the age group of 15-19 there were 143 to be never married, 8 no of married, 0 no of widowed, 0 no of Divorced, and 0 no of Separate.

Among 275 individuals within the age group of 20-29 there were 99 to be never married, 174 no of married, 1 no of widowed, 1 no of Divorced, and 0 no of Separate.

Among 207 individuals within the age group of 30-39 there were 8 to be never married, 193 no of married, 3 no of widowed, 3 no of Divorced, and 0 no of Separate.

Among 160 individuals within the age group of 40-49 there were 2 to be never married, 151 no of married, 7 no of widowed, 0 no of Divorced, and 0 no of Separate.

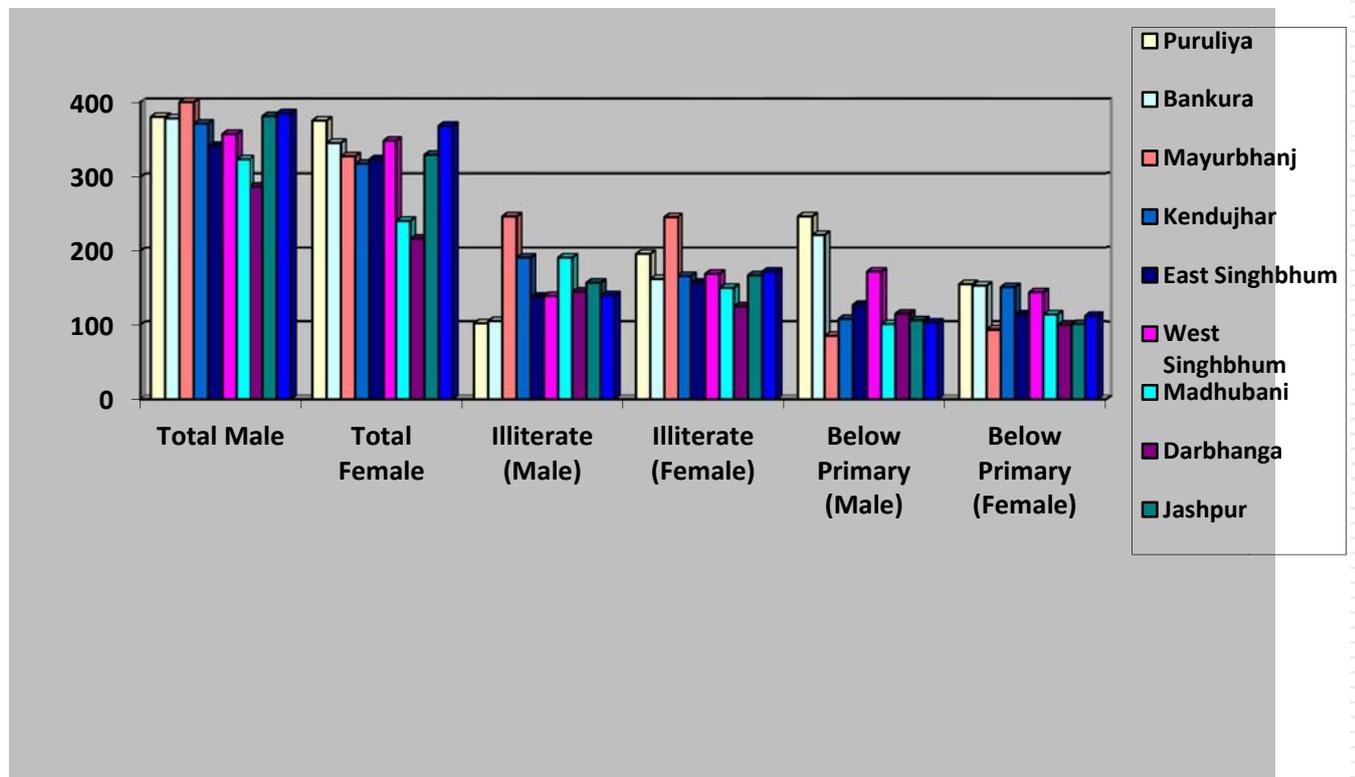
Among 138 individuals within the age group of 50-59 there were 2 to be never married, 124 no of married, 12 no of widowed, 0 no of Divorced, and 0 no of Separate.

Among 124 individuals within the age group of 60 & above there were 2 to be never married, 74 no of married, 48 no of widowed, 0 no of Divorced, and 0 no of Separate.

Classification on the basis of educational level

Name of State	Districts	POPULATION			Illiterate			Below primary level		
		Total	Male	Female	Total	Male	Female	Total	Male	Female
<i>WEST BENGAL</i>	Puruliya	755	380	375	298	102	196	402	247	155
	Bankura	723	378	345	267	105	162	375	222	153
	Total	1478	758	720	565	207	358	777	469	308
<i>ORISSA</i>	Mayurbhanj	727	400	327	493	247	246	180	86	94
	Kendujhar	688	371	317	357	191	166	259	108	151
	Total	1415	771	644	850	438	412	439	194	245
<i>JHARKHAND</i>	E.Singhbhum	664	341	323	295	138	157	241	127	114
	W. Singhbhum	705	357	348	308	139	169	316	172	144
	Total	1369	698	671	603	277	326	557	299	258
<i>BIHAR</i>	Madhubani	564	323	241	341	191	150	215	101	114
	Darbhanga	504	287	217	270	145	125	215	115	100
	Total	1068	610	458	611	336	275	430	216	214
<i>CHHATISSGARH</i>	Jashpur	710	381	329	324	157	167	207	106	101
	Raipur	753	385	368	312	140	172	215	103	112
	Total	1463	766	697	636	297	339	422	209	213
Grand Total		6793	3603	3190	3265	1555	1710	2345	1387	958

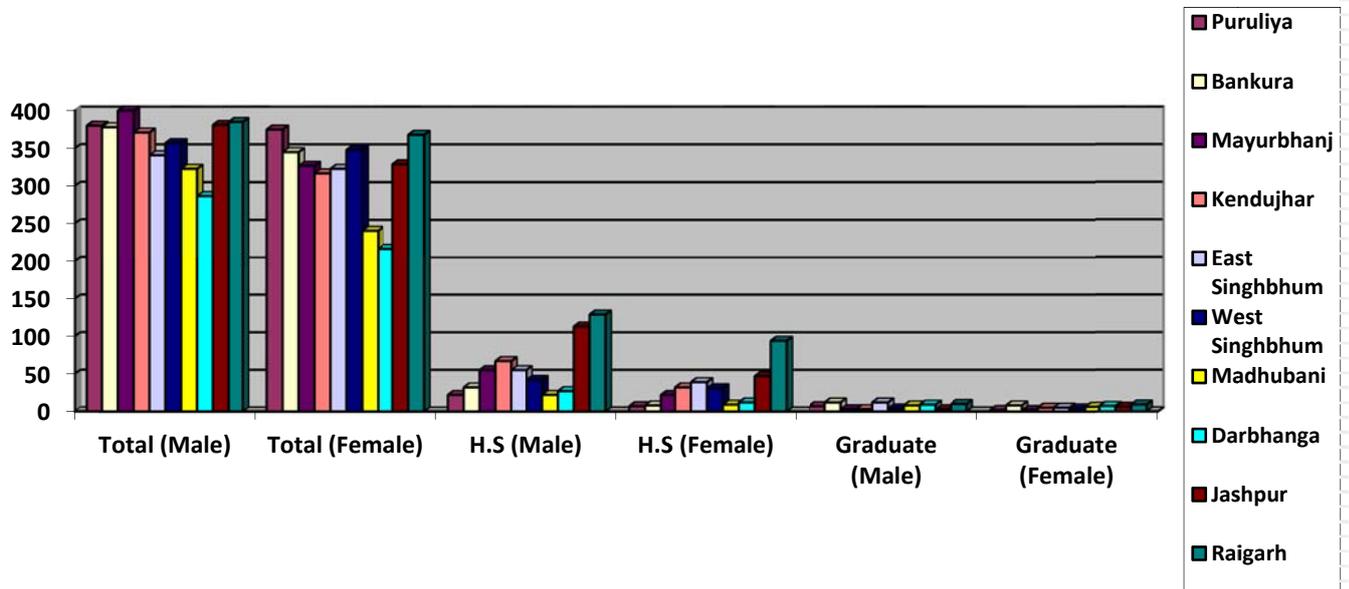
Table No. 10



Classification on the basis of educational level

Name of State	Districts	POPULATION			H.S.			Graduation		
		Total	Male	Female	Total	Male	Female	Total	Male	Female
WEST BENGAL	Puruliya	755	380	375	29	22	7	9	7	2
	Bankura	723	378	345	40	32	8	20	12	8
	Total	1478	758	720	69	54	15	29	19	10
ORISSA	Mayurbhanj	727	400	327	77	55	22	5	3	2
	Kendujhar	688	371	317	99	67	32	8	3	5
	Total	1415	771	644	176	122	54	13	6	7
JHARKHAND	E.Singhbhum	664	341	323	94	55	39	17	12	5
	W.Singhbhum	705	357	348	73	42	31	8	4	4
	Total	1369	698	671	167	97	70	25	16	9
BIHAR	Madhubani	564	323	241	31	22	9	14	8	6
	Darbhangha	504	287	217	39	27	12	16	9	7
	Total	1068	610	458	70	49	21	30	17	13
CHHATISSGARH	Jashpur	710	381	329	160	113	47	9	3	6
	Raipur	753	385	368	223	129	94	19	10	9
	Total	1463	766	697	383	242	141	28	13	15
	Grand Total	6793	3603	3190	865	564	301	125	71	54

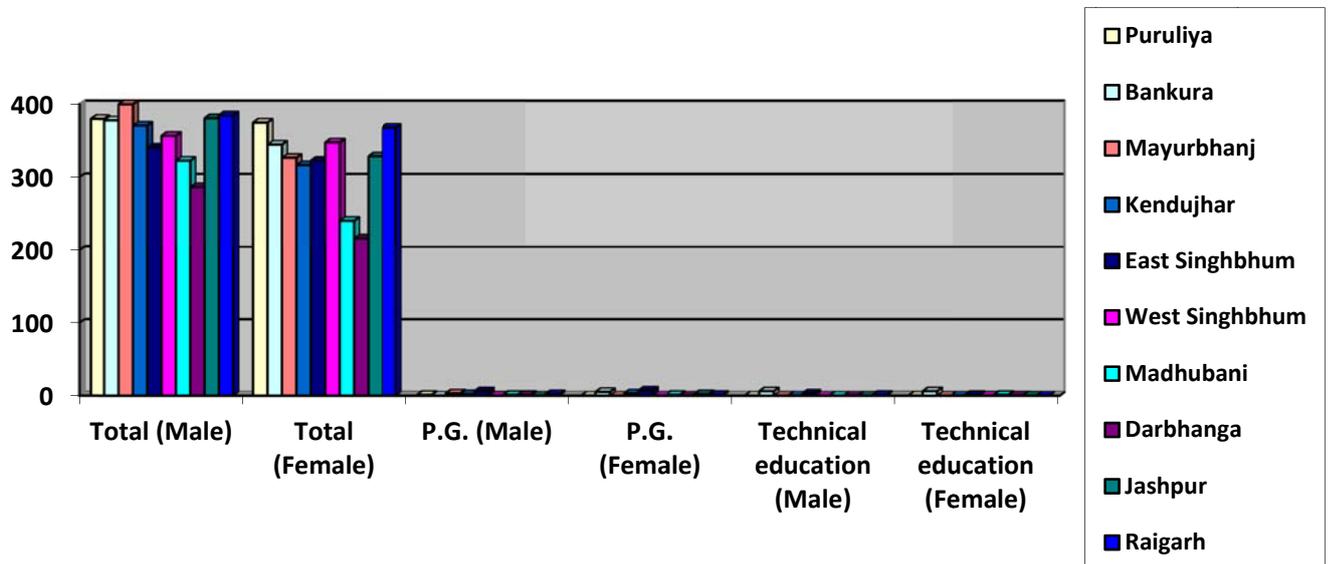
Table No. 11



Classification on the basis of educational level

Name of State	Districts	POPULATION			P.G.			Technical education		
		Total	Male	Female	Total	Male	Female	Total	Male	Female
<i>WEST BENGAL</i>	Puruliya	755	380	375	1	1	0	0	0	0
	Bankura	723	378	345	5	0	5	12	6	6
	Total	1478	758	720	6	1	5	12	6	6
<i>ORISSA</i>	Mayurbhanj	727	400	327	3	3	0	0	0	0
	Kendujhar	688	371	317	5	2	3	0	0	0
	Total	1415	771	644	8	5	3	0	0	0
<i>JHARKHAND</i>	E.Singhbhum	664	341	323	13	6	7	4	3	1
	W. Singhbhum	705	357	348	0	0	0	0	0	0
	Total	1369	698	671	13	6	7	4	3	1
<i>BIHAR</i>	Madhubani	564	323	241	2	1	1	1	0	1
	Darbhanga	504	287	217	1	1	0	0	0	0
	Total	1068	610	458	3	2	1	1	0	1
<i>CHHATISSGARH</i>	Jashpur	710	381	329	2	0	2	0	0	0
	Raipur	753	385	368	3	2	1	1	1	0
	Total	1463	766	697	5	2	3	1	1	0
	Grand Total	6793	3603	3190	35	16	19	18	10	8

Table No. 12



In WEST BENGAL:-

At **Puruliya** we have carried out the study among 755 populations. In the total population there were 298 no of illiterate individuals, 402 individuals with educational status of below primary level, 29 individuals with H.S, 9 individuals with Graduation, 1 individuals with P.G, 0 individuals with technical education. Among the illiterate individuals we have found 102 male & 409 female, among those belonging to the below primary level 247 male 155 female, H.S 22 male 7 female, Graduation 7 male 2 female, P.G 1 male 0 female, technical education 0 male 0 female.

At **Bankura** we have carried out the study among 723 populations. In the total population there were 267 no of illiterate individuals & 375 individuals with educational status of below primary level, 40 individuals with H.S, 20 individuals with Graduation, 5 individuals with P.G, 12 individuals with technical education. Among the illiterate individuals we have found 105 male & 162 female, and among those belonging to the below primary level 222 male 153 female, H.S 32 male 8 female, Graduation 12 male 8 female, P.G 0 male 5 female, technical education 6 male 6 female.

In ORISSA:-

At **Mayurbhanj** we have carried out the study among 727 populations. In the total population there were 493 no of illiterate individuals & 180 individuals with educational status of below primary level, 77 individuals with H.S, 5 individuals with Graduation, 3 individuals with P.G, 0 individuals with technical education. Among the illiterate individuals we have found 247 male & 246 female, and among those belonging to the below primary level 86 male 94 female, H.S 55 male 22 female, Graduation 3 male 2 female, P.G 3 male 0 female, technical education 0 male 0 female.

At **Kendujhar** we have carried out the study among 688 populations. In the total population there were 357 no of illiterate individuals & 259 individuals with educational status of below primary level, 99 individuals with H.S, 8 individuals with Graduation, 5 individuals with P.G, 0 individuals with technical education. Among the illiterate individuals we have found 191 male & 166 female, and among those belonging to the below primary level 108 male 151 female, H.S 67 male 32 female, Graduation 3 male 5 female, P.G 2 male 3 female, technical education 0 male 0 female.

In JHARKHAND:-

At **East Singhbhum** we have carried out the study among 664 populations. In the total population there were 295 no of illiterate individuals & 241 individuals with educational status of below primary level, 94 individuals with H.S, 17 individuals with Graduation, 13 individuals with P.G, 4 individuals with technical education. Among the illiterate individuals we have found 138 male & 157 female, and among those belonging to the below primary level 127 male 114 female, H.S 55

male 39 female, Graduation 12 male 5 female, P.G 6 male 7 female, technical education 3 male 1 female.

At **West Singhbhum** we have carried out the study among 705 population. In the total population there were 308 no of illiterate individuals & 316 individuals with educational status of below primary level, 73 individuals with H.S, 8 individuals with Graduation, 0 individuals with P.G, 0 individuals with technical education. Among the illiterate individuals we have found 139 male & 169 female, and among those belonging to the below primary level 172 male 144 female, H.S 42 male 31 female, Graduation 4 male 4 female, P.G 0 male 0 female, technical education 0 male 0 female.

In BIHAR:-

At **Madhubani** we have carried out the study among 564 populations. In the total population there were 295 no of illiterate individuals & 241 individuals with educational status of below primary level, 31 individuals with H.S, 14 individuals with Graduation, 2 individuals with P.G, 1 individuals with technical education. Among the illiterate individuals we have found 138 male & 157 female, and among those belonging to the below primary level 127 male 114 female, H.S 00 male 00 female, Graduation H.S 22 male 9 female, Graduation 8 male 6 female, P.G 1 male 1 female, technical education 0 male 1 female.

At **Darbhanga** we have carried out the study among 504 populations. In the total population there were 270 no of illiterate individuals & 215 individuals with educational status of below primary level, 39 individuals with H.S, 16 individuals with Graduation, 1 individuals with P.G, 0 individuals with technical education. Among the illiterate individuals we have found 145 male & 125 female, and among those belonging to the below primary level 115 male 100 female, H.S 27 male 12 female, Graduation H.S 00 male 00 female, Graduation 9 male 7 female, P.G 1 male 0 female, technical education 0 male 0 female.

In CHHATISSGARH:-

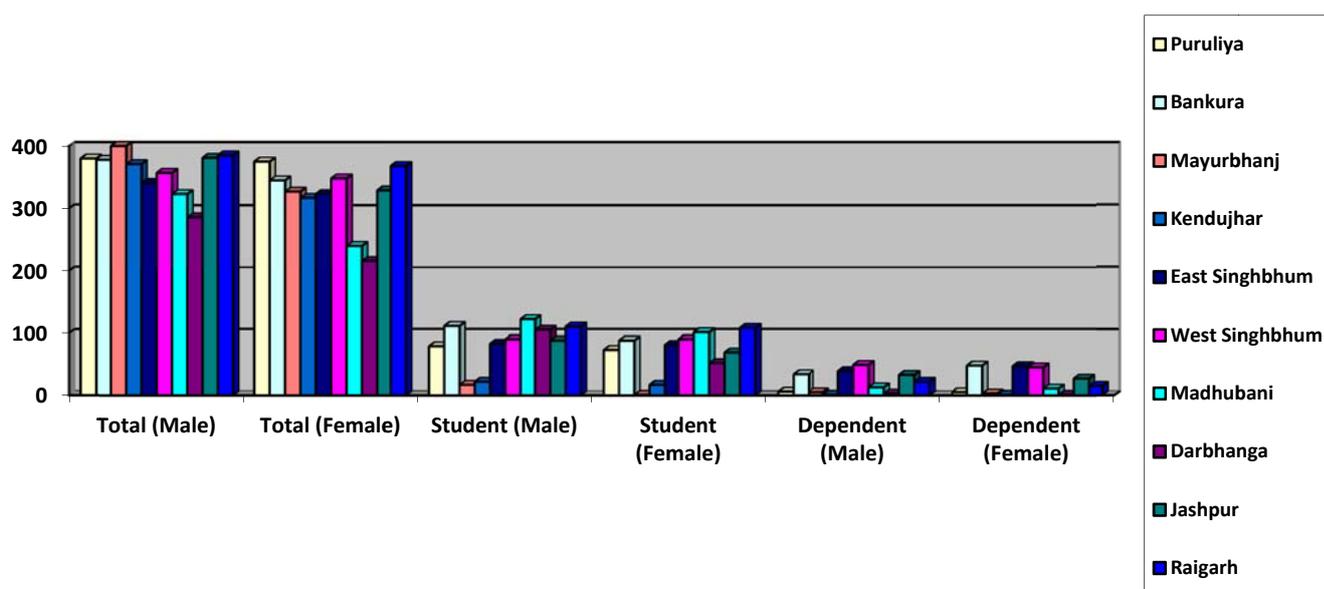
At **Jashpur** we have carried out the study among 710 populations. In the total population there were 324 no of illiterate individuals & 207 individuals with educational status of below primary level, 160 individuals with H.S, 9 individuals with Graduation, 2 individuals with P.G, 0 individuals with technical education. Among the illiterate individuals we have found 157 male & 167 female, and among those belonging to the below primary level 106 male 101 female, H.S 113 male 47 female, Graduation 3 male 6 female, P.G 0 male 2 female, technical education 0 male 0 female.

At **Raipur** we have carried out the study among 753 populations. In the total population there were 312 no of illiterate individuals & 215 individuals with educational status of below primary level, 223 individuals with H.S, 19 individuals with Graduation, 3 individuals with P.G, 1 individuals with technical education. Among the illiterate individuals we have found 140 male & 172 female, and among those belonging to the below primary level 103 male 112 female, H.S 129 male 94 female, Graduation 10 male 9 female, P.G 2 male 1 female, technical education 1 male 0 female.

Classification on the basis of occupation

Name of State	Districts	Population			Student			Dependent		
		Total	Male	Female	Total	Male	Female	Total	Male	Female
<i>WEST BENGAL</i>	Puruliya	755	380	375	152	79	73	11	6	5
	Bankura	723	378	345	199	111	88	82	34	48
	Total	1478	758	720	351	190	161	93	40	53
<i>ORISSA</i>	Mayurbhanj	727	400	327	18	17	1	8	5	3
	Kendujhar	688	371	317	39	22	17	2	1	1
	Total	1415	771	644	57	39	18	10	6	4
<i>JHARKHAND</i>	E.Singhbhum	664	341	323	164	83	81	86	39	47
	W. Singhbhum	705	357	348	182	90	90	94	49	45
	Total	1369	698	671	346	173	173	180	88	92
<i>BIHAR</i>	Madhubani	564	323	241	223	122	101	24	13	11
	Darbhanga	504	287	217	157	105	52	4	3	1
	Total	1068	610	458	380	227	153	28	16	12
<i>CHHATISSGARH</i>	Jashpur	710	381	329	157	88	69	60	33	27
	Raipur	753	385	368	218	110	108	37	22	15
	Total	1463	766	697	375	198	177	97	55	42
	Grand Total	6793	3603	3190	1509	827	682	408	205	203

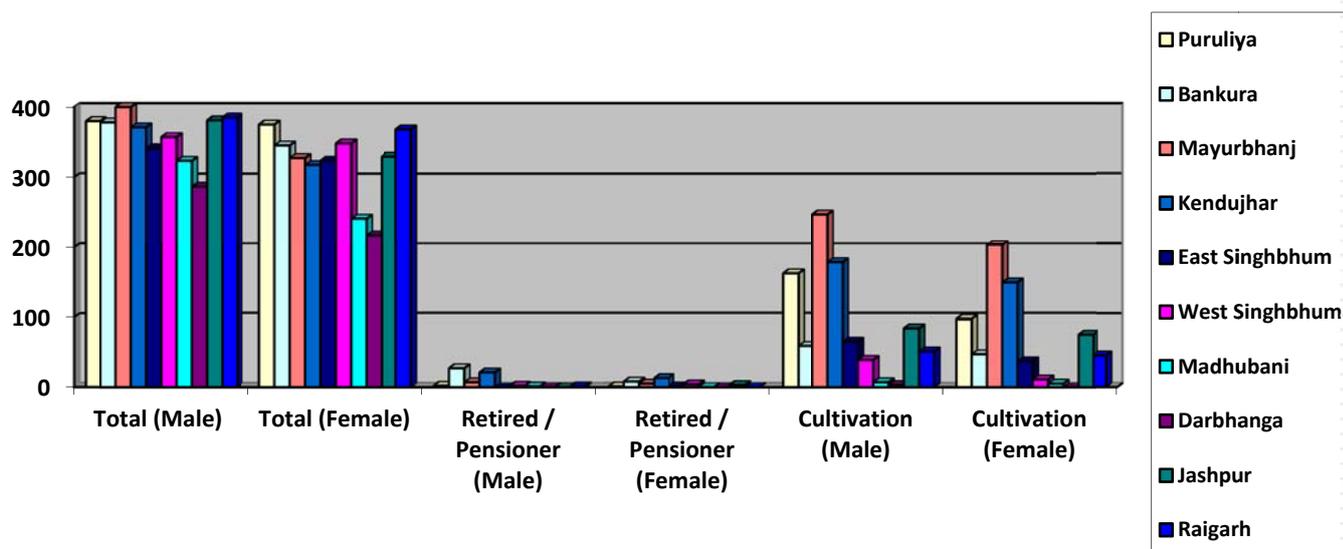
Table No. 13



Classification on the basis of occupation

Name of State	Name of Districts	Population			Retired/Pensioner			Cultivation		
		Total	Male	Female	Total	Male	Female	Total	Male	Female
<i>WEST BENGAL</i>	Puruliya	755	380	375	3	2	1	259	162	97
	Bankura	723	378	345	35	27	8	106	59	47
	Total	1478	758	720	38	29	9	365	221	144
<i>ORISSA</i>	Mayurbhanj	727	400	327	12	7	5	450	247	203
	Kendujhar	688	371	317	34	21	13	327	178	149
	Total	1415	771	644	46	28	18	777	425	352
<i>JHARKHAND</i>	East Singhbhum	664	341	323	1	0	1	102	65	37
	West Singhbhum	705	357	348	6	2	4	50	39	11
	Total	1369	698	671	7	2	5	152	104	48
<i>BIHAR</i>	Madhubani	564	323	241	1	1	0	12	7	5
	Darbhanga	504	287	217	0	0	0	3	3	0
	Total	1068	610	458	1	1	0	15	10	5
<i>CHHATISSGARH</i>	Jashpur	710	381	329	3	0	3	159	84	75
	Raipur	753	385	368	1	1	0	96	51	45
	Total	1463	766	697	4	1	3	255	135	120
Grand Total		6793	3603	3190	96	61	35	1564	895	669

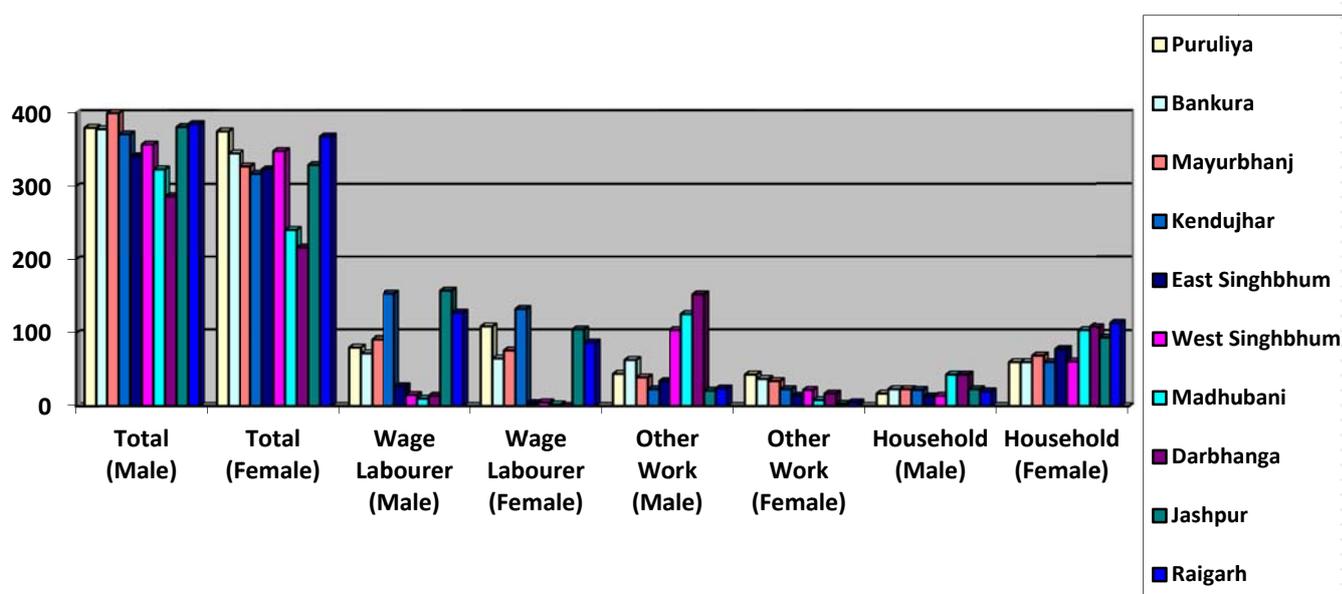
Table No. 14



Classification on the basis of occupation

Districts	Population			Wage Labourer			Other Work			Household		
	Total	Male	Female	Total	Male	Female	Total	Male	Female	Total	Male	Female
Puruliya	755	380	375	188	80	108	87	44	43	77	17	60
Bankura	723	378	345	137	72	65	100	63	37	83	23	60
Total	1478	758	720	325	152	173	187	107	80	165	40	125
Mayurbhanj	727	400	327	167	91	76	73	39	34	92	23	69
Kendujhar	688	371	317	285	153	132	46	23	23	82	22	60
Total	1415	771	644	452	244	208	119	62	57	174	45	129
E. Singhbhum	664	341	323	31	27	4	48	34	14	91	13	78
W.Singhbhum	705	357	348	20	15	5	125	103	22	75	14	61
Total	1369	698	671	51	42	9	173	137	36	166	27	139
Madhubani	564	323	241	12	10	2	133	125	8	146	43	103
Darbhangha	504	287	217	14	14	0	169	152	17	151	43	108
Total	1068	610	458	26	24	2	302	277	25	297	86	211
Jashpur	710	381	329	261	157	104	24	21	3	117	23	94
Raipur	753	385	368	214	127	87	29	24	5	134	20	114
Total	1463	766	697	475	284	191	53	45	8	251	43	208
Grand Total	6793	3603	3190	1329	746	583	834	628	206	1053	241	812

Table No. 15



In WEST BENGAL:-

At **Puruliya** we have carried out the study among 755 populations. In the total population there were 152 no of students, 11 individuals are dependent, 3 individuals are Retired/Pensioner, 259 individuals are engaged in Cultivation, 188 individuals are Wage Laborers, 87 individuals are involved in Other Work, 77 individuals are householder. Among the students we have found 79 male & 73 female, among the dependent individuals 6 are male & 5 are female, among the Retired/Pensioner 2 male 1 female, among the Cultivators 162 male 97 female, among the Wage Laborers 80 male 108 female, among the people engaged in Other Work 44 male 43 female and among the householder 17 male 60 female.

At **Bankura** we have carried out the study among 723 populations. In the total population there were 199 no of students, 82 individuals are dependent, 35 individuals are Retired/Pensioner, 106 individuals are engaged in Cultivation, 137 individuals are Wage Laborers, 100 individuals are involved in Other Work, 83 individuals are householder. Among the students we have found 111 male & 88 female, among the dependent individuals 34 are male & 48 are female, among the Retired/Pensioner 27 male 8 female, among the Cultivators 59 male 47 female, among the Wage Laborers 72 male 65 female, among the people engaged in Other Work 63 male 37 female and among the householder 23 male 60 female.

In ORISSA:-

At **Mayurbhanj** we have carried out the study among 727 populations. In the total population there were 18 no of students, 8 individuals are dependent, 12 individuals are Retired/Pensioner, 450 individuals are engaged in Cultivation, 167 individuals are Wage Laborers, 73 individuals are involved in Other Work, 92 individuals are householder. Among the students we have found 171 male & 1 female, among the dependent individuals 5 are male & 3 are female, among the Retired/Pensioner 7 male 5 female, among the Cultivators 247 male 203 female, among the Wage Laborers 910 male 76 female, among the people engaged in Other Work 39 male 34 female and among the householder 23 male 69 female.

At **Kandahar** we have carried out the study among 688 populations. In the total population there were 39 no of students, 2 individuals are dependent, 34 individuals are Retired/Pensioner, 327 individuals are engaged in Cultivation, 285 individuals are Wage Laborers, 46 individuals are involved in Other Work, 82 individuals are householder. Among the students we have found 22 male & 17 female, among the dependent individuals 1 is male & 1 is female, among the Retired/Pensioner 21 male 13 female, among the Cultivators 178 male 149 female, among the Wage Laborers 153 male 132 female, among the people engaged in Other Work 23 male 23 female and among the householder 22 male 60 female.

In JHARKHAND:-

At **East Singhbhum** we have carried out the study among 664 populations. In the total population there were 164 no of students, 86 individuals are dependent, 1 individual is Retired/Pensioner, 102 individuals are engaged in Cultivation, 31 individuals are Wage Laborers, 48 individuals are involved in Other Work, 91 individuals are householder. Among the students we have found 83 male & 81female, among the dependent individuals 39 are male & 47 are female, among the Retired/Pensioner 0 male 1 female, among the Cultivators 65 male 37 female, among the Wage Laborers 27 male 4 female, among the people engaged in Other Work 34 male 14 female and among the householder 13 male 78 female.

At **West Singhbhum** we have carried out the study among 705 populations. In the total population there were 182 no of students, 94 individuals are dependent, 6 individuals are Retired/Pensioner, 50 individuals are engaged in Cultivation, 20 individuals are Wage Laborers, 125 individuals are involved in Other Work, 75 individuals are householder. Among the students we have found 90 male & 90 female, among the dependent individuals 49 are male & 45 are female, among the Retired/Pensioner 2 male 4 female, among the Cultivators 39 male 11 female, among the Wage Laborers 15 male 5 female, among the people engaged in Other Work 103 male 22 female and among the householder 14 male 61 female.

In BIHAR:-

At **Madhubani** we have carried out the study among 564 populations. In the total population there were 223 no of students, 24 individuals are dependent, 1 individuals are Retired/Pensioner, 12 individuals are engaged in Cultivation, 12 individuals are Wage Laborers, 133 individuals are involved in Other Work, 146 individuals are householder. Among the students we have found 122 male & 122 female, among the dependent individuals 13 are male & 11 are female, among the Retired/Pensioner 1 male 0 female, among the Cultivators 7 male 5 female, among the Wage Laborers 10 male 2 female, among the people engaged in Other Work 125 male 8 female and among the householder 43 male 103 female.

At **Darbhanga** we have carried out the study among 504 populations. In the total population there were 157 no of students, 4 individuals are dependent, 0 individuals are Retired/Pensioner, 3 individuals are engaged in Cultivation, 14 individuals are Wage Laborers, 169 individuals are involved in Other Work, 151 individuals are householder. Among the students we have found 105 male & 52 female, among the dependent individuals 3 are male & 1 are female, among the Retired/Pensioner 0 male 0 female, among the Cultivators 3 male 0 female, among the Wage Laborers 14 male 0 female, among the people engaged in Other Work 152 male 17 female and among the householder 43 male 108 female.

In CHHATISSGARH: -

At **Jashpur** we have carried out the study among 710 populations. In the total population there were 157 no of students, 60 individuals are dependent, 3 individuals are Retired/Pensioner, 159 individuals are engaged in Cultivation, 261 individuals are Wage Laborers, 24 individuals are involved in Other Work, 117 individuals are householder. Among the students we have found 88 male & 69 female, among the dependent individuals 33 are male & 27 are female, among the Retired/Pensioner 0 male 3 female, among the Cultivators 84 male 75 female, among the Wage Laborers 157 male 104 female, among the people engaged in Other Work 21 male 3 female and among the householder 23 male 94 female.

At **Raipur** we have carried out the study among 753 populations. In the total population there were 218 no of students, 37 individuals are dependent, 1 individuals are Retired/Pensioner, 96 individuals are engaged in Cultivation, 214 individuals are Wage Labourer, 29 individuals are involved in Other Work, 134 individuals are householder. Among the students we have found 110 male & 108 female, among the dependent individuals 22 are male & 15 are female, among the Retired/Pensioner 1 male 0 female, among the Cultivators 51 male 45 female, among the Wage Laborers 127 male 87 female, among the people engaged in Other Work 24 male 5 female and among the householder 20 male 114 female.

**Detection & Demographic Analysis of people engaged
in Tribal Folk Art activity:**

Districts	Population			whether engaged in Tribal Folk Art			No. of the member			Source of acquiring skills			Did you get any fee / Scholarship for work in Tribal Folk-Art	
	Total	Male	Female	Total	Male	Female	Total	Male	Female	Yes	No	Total	Yes	No
Puruliya	755	380	375	403	217	186	403	217	186	21	382	403	10	394
Bankura	723	378	345	143	82	61	143	82	61	5	138	143	5	138
Total	1478	758	720	546	299	267	546	299	247	26	520	546	14	532
Mayurbhanj	727	400	327	192	125	67	192	125	67	15	177	192	15	177
Kendujhar	688	371	317	243	145	98	243	145	98	16	227	243	16	227
Total	1415	771	644	435	270	165	435	270	165	31	404	435	31	404
E. Singhbhum	664	341	323	102	49	53	102	49	53	29	73	102	29	73
W. Singhbhum	705	357	348	186	118	68	186	118	68	6	180	186	6	180
Total	1369	698	671	288	167	121	288	167	121	35	253	288	35	253
Madhubani	564	323	241	144	132	12	144	132	12	17	127	144	17	127
Darbhangha	504	287	217	178	170	8	178	170	8	0	178	178	0	178
Total	1068	610	458	322	302	20	322	302	20	17	305	322	17	305
Jashpur	710	381	329	170	125	45	170	125	45	14	156	170	14	156
Raipur	753	385	368	195	141	54	195	141	54	5	190	195	5	190
Total	1463	766	697	365	266	99	365	266	99	19	346	365	19	346
Grand Total	6793	3603	3190	1956	1304	672	1956	1304	652	128	1828	1956	116	1840

Table No. 16

Demographic analysis & Opinion of people engaged in Tribal Folk Art activity:

Districts\	No. of the Number			How many days engaged in this activity in a year?			Is it economically sustainable activity?			Do you intend to continue this activity?		
	Total	Male	Female	Days			Yes	No	Total	Yes	No	Total
Puruliya	403	217	186	90		21	382	403	35	368	403	221
Bankura	143	82	81	90		25	118	143	45	98	143	98
Total	546	299	267	75		46	500	546	80	466	546	319
Mayurbhanj	192	125	67	85		15	177	192	40	152	192	67
Kendujhar	243	145	98	75		20	223	243	37	206	243	98
Total	435	270	165	70		35	400	435	77	358	435	165
E. Singhbhum	102	49	53	29		29	73	102	34	68	102	56
W. inghbhum	186	118	68	75		25	161	186	35	151	186	89
Total	288	167	121	70		54	234	288	69	219	288	145
Madhubani	144	132	12	17		17	127	144	57	87	144	67
Darbhangha	178	170	8	75		21	157	178	68	110	178	97
Total	322	302	20	80		38	284	322	125	197	322	164
Jashpur	170	125	45	14		14	156	170	78	92	170	87
Raipur	195	141	54	90		28	167	195	86	109	195	113
Total	365	266	99	90		42	323	365	164	201	365	200
Grand Total	1956	1304	672			215	1741	1956	515	1441	1956	993

Table No. 17

West Bengal

At **Puruliya** we have carried out the study among 755 populations. In the total population 403 no of individuals are engaged in Tribal Folk Art. Among them there were 217 no of male & 186 no of female. Out of those people who are engaged in Tribal Folk Art, 21 individuals have acquired skill from formal Source and 382 individuals have not acquired skill from formal Source. Out of them 10 no of individuals got fellowship / Scholarship for working in Tribal Folk-Art, and 394 no of individuals have not got fellowship / Scholarship for working in Tribal Folk-Art. They said that 90 days are spent in this activity in a year. 21 no of individuals said it is economically sustainable activity and 382 no of individuals said it is not economically sustainable activity. Out of them 35 no of individuals are intending to continue this activity and 368 no of individuals are not intending to continue this activity. 221 no of individuals said this activity should be preserved or promoted on the other hand 182 no of individuals said this activity should not be preserved or promoted.

At **Bankura** we have carried out the study among 723 populations. In the total population 143 no of individuals are engaged in Tribal Folk Art. Among them there were 82 no of male & 61 no of female. Out of those people who are engaged in Tribal Folk Art, 5 individuals have acquired skill from formal Source and 138 individuals have not acquired skill from formal Source. Out of them 5 no of individuals got fellowship / Scholarship for working in Tribal Folk-Art, and 138 no of individuals have not got fellowship / Scholarship for working in Tribal Folk-Art. They are said that 90 days are spent in this activity in a year. 25 no of individuals said it is economically sustainable activity and 118 no of individuals said it is not economically sustainable activity. Out of them 45 no of individuals are intending to continue this activity and 98 no of individuals are not intending to continue this activity. 98 no of individuals said this activity should be preserved or promoted on the other hand 45 no of individuals said this activity should not be preserved or promoted.

Orissa

At **Mayurbhanj** we have carried out the study among 727 populations. In the total population 192 no of individuals are engaged in Tribal Folk Art. Among them there were 125 no of male & 67 no of female. Out of those people who are engaged in Tribal Folk Art, 15 individuals have acquired skill from formal Source and 177 individuals have not acquired skill from formal Source. Out of them 15 no of individuals got fellowship / Scholarship for working in Tribal Folk-Art, and 177 no of individuals have not got fellowship / Scholarship for working in Tribal Folk-Art. They are said that 85 days are spent in this activity in a year. 15 no of individuals said it is economically sustainable activity and 177 no of individuals said it is not economically sustainable activity. Out of them 40 no of individuals are intending to continue this activity and 152 no of individuals are not intending to continue this activity. 67 no of individuals said this activity should be preserved or promoted on the other hand 125 no of individuals said this activity should not be preserved or promoted.

At **Kendujhar** we have carried out the study among 688 populations. In the total population 243 no of individuals are engaged in Tribal Folk Art. Among them there were 145 no of male & 98 no of female. Out of those people who are engaged in Tribal Folk Art, 16 individuals have acquired skill from formal Source and 227 individuals have not acquired skill from formal Source. Out of them 16 no of individuals got fellowship / Scholarship for working in Tribal Folk-Art, and 227 no of individuals have not got fellowship / Scholarship for working in Tribal Folk-Art. They are said that 75 days are spent in this activity in a year. 20 no of individuals said it is economically sustainable activity and 223 no of individuals said it is not economically sustainable activity. Out of them 37 no of individuals are intending to continue this activity and 206 no of individuals are not intending to continue this activity. 98 no of individuals said this activity should be preserved or promoted on the other hand 145 no of individuals said this activity should not be preserved or promoted.

Jharkhand

At **E. Singhbhum** we have carried out the study among 664 populations. In the total population 102 no of individuals are engaged in Tribal Folk Art. Among them there were 49 no of male & 53 no of female. Out of those people who are engaged in Tribal Folk Art, 29 individuals have acquired skill from formal Source and 73 individuals have not acquired skill from formal Source. Out of them 29 no of individuals got fellowship / Scholarship for working in Tribal Folk-Art, and 73 no of individuals have not got fellowship / Scholarship for working in Tribal Folk-Art. They are said that 29 days are spent in this activity in a year. 29 no of individuals said it is economically sustainable activity and 73 no of individuals said it is not economically sustainable activity. Out of them 34 no of individuals are intending to continue this activity and 68 no of individuals are not intending to continue this activity. 56 no of individuals said this activity should be preserved or promoted on the other hand 56 no of individuals said this activity should not be preserved or promoted.

At **W. Singhbhum** we have carried out the study among 705 populations. In the total population 186 no of individuals are engaged in Tribal Folk Art. Among them there were 118 no of male & 68 no of female. Out of those people who are engaged in Tribal Folk Art, 6 individuals have acquired skill from formal Source and 180 individuals have not acquired skill from formal Source. Out of them 6 no of individuals got fellowship / Scholarship for working in Tribal Folk-Art, and 180 no of individuals have not got fellowship / Scholarship for working in Tribal Folk-Art. They are said that 75 days are spent in this activity in a year. 25 no of individuals are said it is economically sustainable activity and 161 no of individuals said it is not economically sustainable activity. Out of them 35 no of individuals are intending to continue this activity and 151 no of individuals are not intending to continue this activity. 89 no of individuals said this activity should be preserved or promoted on the other hand 97 no of individuals said this activity should not be preserved or promoted.

Bihar

At **Madhubani** we have carried out the study among 564 populations. In the total population 144 no of individuals are engaged in Tribal Folk Art. Among them there were 132 no of male & 12 no of female. Out of those people who are engaged in Tribal Folk Art, 17 individuals have acquired skill from formal Source and 127 individuals have not acquired skill from formal Source. Out of them 17 no of individuals got fellowship / Scholarship for working in Tribal Folk-Art, and 127 no of individuals have not got fellowship / Scholarship for working in Tribal Folk-Art. They are said that 17 days are spent in this activity in a year. 17 no of individuals said it is economically sustainable activity and 127 no of individuals said it is not economically sustainable activity. Out of them 57 no of individuals are intending to continue this activity and 87 no of individuals are not intending to continue this activity. 67 no of individuals said this activity should be preserved or

promoted on the other hand 77 no of individuals said this activity should not be preserved or promoted.

At **Darbhanga** we have carried out the study among 504 populations. In the total population 178 no of individuals are engaged in Tribal Folk Art. Among them there were 170 no of male & 8 no of female. Out of those people who are engaged in Tribal Folk Art, 0 individuals have acquired skill from formal Source and 178 individuals have not acquired skill from formal Source. Out of them 0 no of individuals got fellowship / Scholarship for working in Tribal Folk-Art, and 178 no of individuals have not got fellowship / Scholarship for working in Tribal Folk-Art. They are said that 75 days are spent in this activity in a year. 21 no of individuals said it is economically sustainable activity and 157 no of individuals said it is not economically sustainable activity. Out of them 68 no of individuals are intending to continue this activity and 110 no of individuals are not intending to continue this activity. 97 no of individuals said this activity should be preserved or promoted on the other hand 81 no of individuals said this activity should not be preserved or promoted.

Chattisgarh

At **Jashpur** we have carried out the study among 710 populations. In the total population 170 no of individuals are engaged in Tribal Folk Art. Among them there were 125 no of male & 45 no of female. Out of those people who are engaged in Tribal Folk Art, 14 individuals have acquired skill from formal Source and 156 individuals have not acquired skill from formal Source. Out of them 14 no of individuals got fellowship / Scholarship for working in Tribal Folk-Art, and 156 no of individuals have not got fellowship / Scholarship for working in Tribal Folk-Art. They said that 14 days are spent in this activity in a year. 14 no of individuals said it is economically sustainable activity and 156 no of individuals said it is not economically sustainable activity. Out of them 78 no of individuals are intending to continue this activity and 92 no of individuals are not intending to continue this activity. 87 no of individuals said this activity should be preserved or promoted on the other hand 83 no of individuals said this activity should not be preserved or promoted.

At **Raipur** we have carried out the study among 753 populations. In the total population 195 no of individuals are engaged in Tribal Folk Art. Among them there were 141 no of male & 54 no of female. Out of those people who are engaged in Tribal Folk Art, 5 individuals have acquired skill from formal Source and 190 individuals have not acquired skill from formal source. Out of them 5 no of individuals got fellowship / Scholarship for working in Tribal Folk-Art, and 190 no of individuals have not got fellowship / Scholarship for working in Tribal Folk-Art. They said that 90 days are spent in this activity in a year. 28 no of individuals said it is economically sustainable activity and 167 no of individuals said it is not economically sustainable activity. Out of them 86 no of individuals are intending to continue this activity and 109 no of individuals are not intending to continue this activity. 113 no of individuals said this activity should be preserved or promoted on the other hand 72 no of individuals said this activity should not be preserved or promoted.

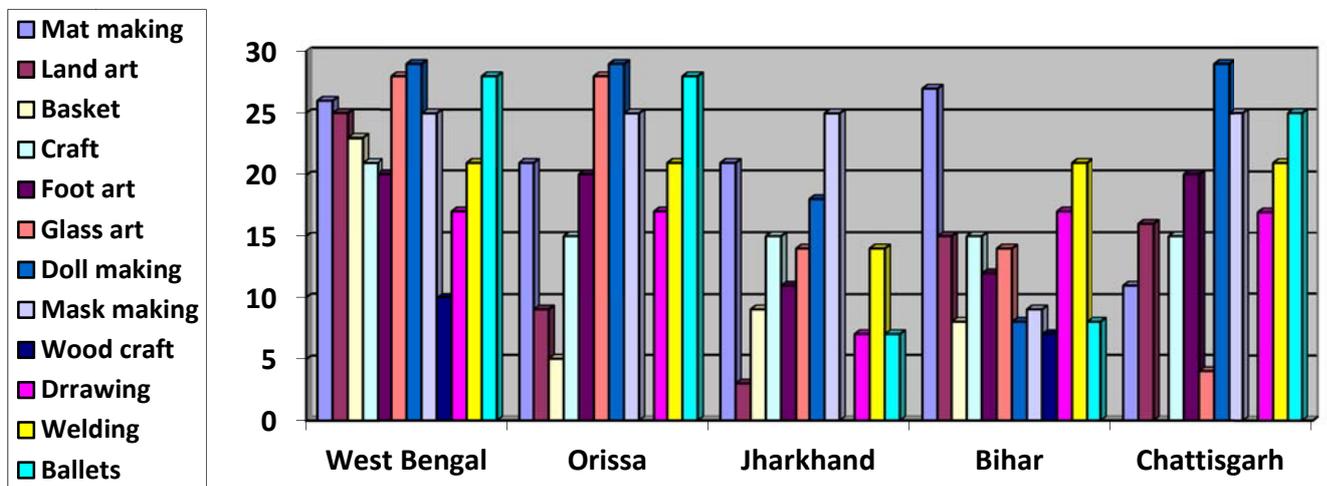
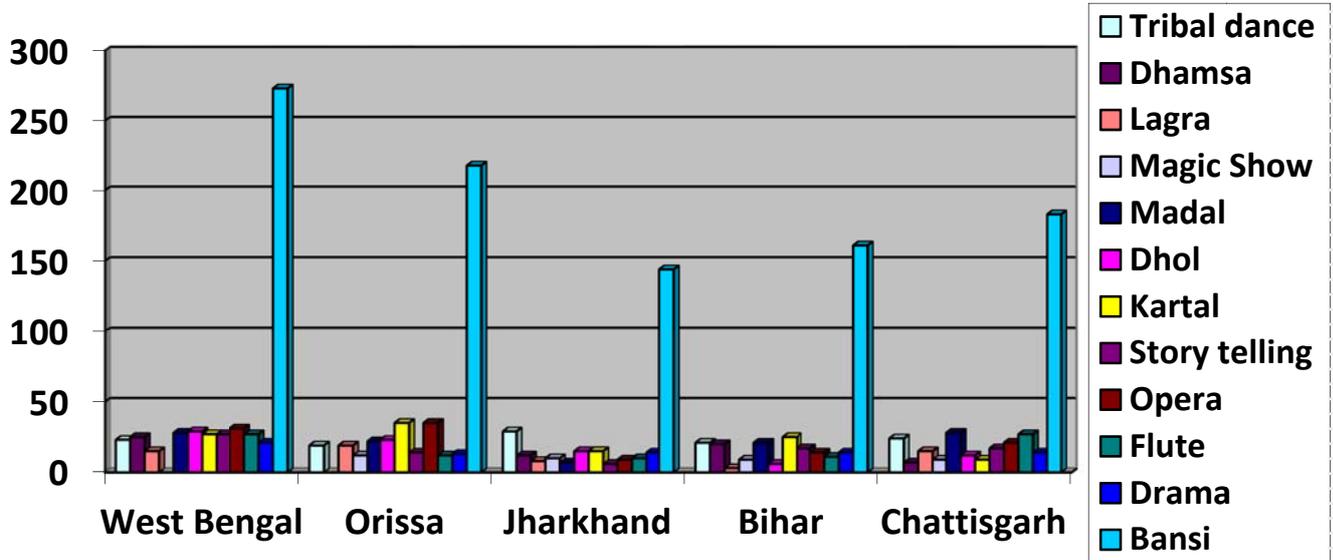
Types of Tribal / Folk Art & Cultural forms in different states

Name of the Folk Music & Dance	West Bengal	Orissa	Jharkhand	Bihar	Chattisgarh	Total
Tribal dance	23	19	29	21	24	116
Dhamsa	25		12	20	7	64
Lagra	15	19	8	3	15	60
Magic Show		12	10	9	9	40
Madal	28	22	7	21	28	106
Dhol	29	23	15	6	12	85
Kartal	27	35	15	25	9	111
Lagra	20	14	9			43
Story telling	27	14	6	17	17	81
Opera	31	35	9	14	21	110
Flute	27	12	10	11	27	87
Drama	21	13	14	14	14	76
Bansi	273	218	144	161	183	979

Table No. 18

Types of Tribal / Folk Art & Cultural forms in different states

Name of the Folk Art	West Bengal	Orissa	Jharkhand	Bihar	Chattisgarh	Total
Mat making	26	21	21	27	11	106
Land art	25	9	3	15	16	68
Basket	23	5	9	8		45
Craft	21	15	15	15	15	81
Foot art	20	20	11	12	20	83
Glass art	28	28	14	14	4	88
Doll making	29	29	18	8	29	113
Mask making	25	25	25	9	25	109
Wood craft	10			7		17
Drrawing	17	17	7	17	17	75
Welding	21	21	14	21	21	98
Ballets	28	28	7	8	25	96
	273	218	144	161	183	979



Types of Tribal Folk Music & Dance:-

In **West Bengal** we have found 23 practitioners in Tribal dance, 25 practitioners of Dhamsa, 15 practitioners of Lagra, 0 practitioners of Magic Show, 28 practitioners of Madal, 29 practitioners of Dhol, 27 practitioners of Kartal, 27 practitioners of Storytelling, 31 practitioners in Opera, 27 practitioners of Flute and 21 practitioners in Drama.

In **Orissa** we have found 19 practitioners in Tribal dance, 0 practitioners of Dhamsa, 19 practitioners of Lagra, 12 practitioners of Magic Show, 22 practitioners of Madal, 23 practitioners of Dhol, 35 practitioners of Kartal, 14 practitioners of Storytelling, 35 practitioners in Opera, 12 practitioners of Flute and 13 practitioners in Drama.

In **Jharkhand** we have found 29 practitioners in Tribal dance, 12 practitioners of Dhamsa, 8 practitioners of Lagra, 10 practitioners of Magic Show, 7 practitioners of Madal, 15 practitioners of Dhol, 15 practitioners of Kartal, 6 practitioners of Storytelling, 9 practitioners in Opera, 10 practitioners of Flute and 14 practitioners in Drama.

In **Bihar** we have found 21 practitioners in Tribal dance, 20 practitioners of Dhamsa, 3 practitioners of Lagra, 9 practitioners of Magic Show, 21 practitioners of Madal, 6 practitioners of Dhol, 25 practitioners of Kartal, 17 practitioners of Storytelling, 14 practitioners in Opera, 11 practitioners of Flute and 14 practitioners in Drama.

In **Chattisgarh** we have found 24 practitioners in Tribal dance, 7 practitioners of Dhamsa, 15 practitioners of Lagra, 9 practitioners of Magic Show, 28 practitioners of Madal, 12 practitioners of Dhol, 9 practitioners of Kartal, 17 practitioners of Storytelling, 21 practitioners in Opera, 27 practitioners of Flute and 14 practitioners in Drama.

Types of Folk Art:-

In **West Bengal** we have found 26 individuals engaged in Mat making, 25 individuals engaged in Land art, 23 individuals engaged in Basket making, 21 individuals engaged in Craft, 20 individuals engaged in Foot art, 28 individuals engaged in Glass art, 29 individuals engaged in Doll making, 25 individuals engaged in Mask making, 10 practitioners in Wood craft, 17 individuals engaged in Drawing, 21 practitioners in Welding and 28 individuals engaged in Ballets.

In **Orissa** we have found 21 individuals engaged in Mat making, 9 individuals engaged in Land art, 5 individuals engaged in Basket making, 15 individuals engaged in Craft, 20 individuals engaged in Foot art, 28 individuals engaged in Glass art, 29 individuals engaged in Doll making, 25 individuals

engaged in Mask making, 0 practitioners in Wood craft, 17 individuals engaged in Drawing, 21 practitioners in Welding and 28 individuals engaged in Ballets.

In **Jharkhand** we have found 21 practitioners in Mat making, 3 individuals engaged in Land art, 9 individuals engaged in Basket making, 15 individuals engaged in Craft, 11 individuals engaged in Foot art, 14 individuals engaged in Glass art, 18 individuals engaged in Doll making, 25 individuals engaged in Mask making, 0 practitioners in Wood craft, 7 individuals engaged in Drawing, 14 practitioners in Welding and 7 individuals engaged in Ballets.

In **Bihar** we have found 27 practitioners in Mat making, 15 individuals engaged in Land art, 8 individuals engaged in Basket making, 15 individuals engaged in Craft, 12 individuals engaged in Foot art, 14 individuals engaged in Glass art, 8 individuals engaged in Doll making, 9 individuals engaged in Mask making, 7 practitioners in Wood craft, 17 individuals engaged in Drawing, 21 practitioners in Welding and 8 individuals engaged in Ballets.

In **Chattisgarh** we have found 11 practitioners in Mat making, 16 individuals engaged in Land art, 0 individuals engaged in Basket making, 15 individuals engaged in Craft, 20 individuals engaged in Foot art, 4 individuals engaged in Glass art, 29 individuals engaged in Doll making, 25 individuals engaged in Mask making, 0 practitioners in Wood craft, 17 individuals engaged in Drawing, 21 practitioners in Welding and 25 individuals engaged in Ballets.

Classification on the basis of economic status

Districts	households	Is your family identified as BPL family			Dose your Family Possess Ration card			your family take loan during the			Do you have electricity in house		
		Yes	No	Total	Yes	No	Total	Yes	No	Total	Yes	No	Total
Puruliya	170	154	16	170	154	16	170	43	127	170	154	16	170
Bankura	170	158	12	170	158	12	170	57	113	170	158	12	170
Total	340	312	28	340	312	28	340	100	240	340	312	28	340
Mayurbhanj	168	152	16	168	152	16	168	66	102	168	152	16	168
Kendujhar	165	134	31	165	134	31	165	79	86	165	134	31	165
Total	333	286	47	333	286	47	333	145	188	333	286	47	333
E. Singhbhum	166	134	32	166	134	32	166	132	34	166	134	32	166
W. inghbhum	181	169	12	181	169	12	181	122	59	181	169	12	181
Total	347	303	44	347	303	44	347	254	93	347	303	44	347
Madhubani	172	167	5	172	146	26	172	127	45	172	165	7	172
Darbhangha	161	159	2	161	159	2	161	92	69	161	159	2	161
Total	333	326	7	333	305	28	333	219	114	333	324	9	333
Jashpur	162	146	16	162	146	14	160	120	42	162	146	16	162
Raipur	164	158	6	164	158	8	166	126	38	164	158	6	164
Total	326	304	22	326	304	22	326	246	80	326	304	22	326
Grand Total	1679	1531	148	1679	1510	169	1679	964	715	1679	1529	150	1679

Table No. 19

In **Puruliya** we have carried out the survey in 170 no of households. We have found that total 154 households fall under category of BPL and 16 households do not fall under category of BPL. 154 families possess Ration card and 16 families do not possess Ration card. Out of the total no of households studied by us 43 families have taken loan and 127 families have not taken loan. Out of the total no of households under survey 154 families have electricity in house and 16 families have not electricity in house.

In **Bankura** we have carried out the survey in 170 no of households. We have found that total 158 households fall under category of BPL and 12 households do not fall under category of BPL. 158 families possess Ration card and 12 families do not possess Ration card. Out of the total no of households studied by us 57 families have taken loan and 113 families have not taken loan. Out of the total no of households under survey 158 families have electricity in house and 12 families have not electricity in house.

In **Mayurbhanj** we have carried out the survey in 168 no of households. We have found that total 152 households fall under category of BPL and 16 households do not fall under category of BPL. 152 families possess Ration card and 16 families do not possess Ration card. Out of the total no of households studied by us 66 families have taken loan and 102 families have not taken loan. Out of the total no of households under survey 152 families have electricity in house and 16 families have not electricity in house.

In **Kendujhar** we have carried out the survey in 165 no of households. We have found that total 134 households fall under category of BPL and 31 households do not fall under category of BPL. 134 families possess Ration card and 31 families do not possess Ration card. Out of the total no of households studied by us 79 families have taken loan and 86 families have not taken loan. Out of the total no of households under survey 134 families have electricity in house and 31 families have not electricity in house.

In **E. Singhbhum** we have carried out the survey in 166 no of households. We have found that total 134 households fall under category of BPL and 32 households do not fall under category of BPL. 134 families possess Ration card and 32 families do not possess Ration card. Out of the total no of households studied by us 132 families have taken loan and 34 families have not taken loan. Out of the total no of households under survey 134 families have electricity in house and 32 families have not electricity in house.

In **W. Singhbhum** we have carried out the survey in 181 no of households. We have found that total 169 households fall under category of BPL and 12 households do not fall under category of BPL. 169 families possess Ration card and 12 families do not possess Ration card. Out of the total no of households studied by us 122 families have taken loan and 59 families have not taken loan. Out of the total no of households under survey 169 families have electricity in house and 12 families have not electricity in house.

In **Madhubani** we have carried out the survey in 172 no of households. We have found that total 167 households fall under category of BPL and 5 households do not fall under category of BPL. 146 families possess Ration card and 26 families do not possess Ration card. Out of the total no of households studied by us 127 families have taken loan and 45 families have not taken loan. Out of the total no of households under survey 165 families have electricity in house and 7 families have not electricity in house.

In **Darbhangha** we have carried out the survey in 161 no of households. We have found that total 159 households fall under category of BPL and 2 households do not fall under category of BPL. 159 families possess Ration card and 2 families do not possess Ration card. Out of the total no of households studied by us 92 families have taken loan and 69 families have not taken loan. Out of the

total no of households under survey 159 families have electricity in house and 2 families have not electricity in house.

In **Jashpur** we have carried out the survey in 162 no of households. We have found that total 146 households fall under category of BPL and 16 households do not fall under category of BPL. 146 families possess Ration card and 14 families do not possess Ration card. Out of the total no of households studied by us 120 families have taken loan and 42 families have not taken loan. Out of the total no of households under survey 146 families have electricity in house and 16 families have not electricity in house.

In **Raipur** we have carried out the survey in 164 no of households. We have found that total 158 households fall under category of BPL and 6 households do not fall under category of BPL. 158 families possess Ration card and 8 families do not possess Ration card. Out of the total no of households studied by us 126 families have taken loan and 38 families have not taken loan. Out of the total no of households under survey 158 families have electricity in house and 6 families have not electricity in house.

**Classification on the basis of awareness about MGNREGS under Poverty
Alleviation Programmes**

Districts	No of house holds	Do you know anything about MGNREGS			family been benefitted from MGNREGS			associated with this form of art and culture 1 -10 years			perform in your own home locality		
		Yes	No	Total	Yes	No	Total	Yes	No	Total	Yes	No	Total
Puruliya	170	148	22	170	126	44	170	76	94	170	154	16	170
Bankura	170	158	12	170	132	38	170	90	80	170	158	12	170
Total	340	306	34	340	258	82	340	166	174	340	312	28	340
Mayurbhanj	168	145	23	168	124	44	168	66	102	168	152	16	168
Kendujhar	165	134	31	165	114	51	165	79	86	165	134	31	165
Total	333	279	54	333	238	95	333	145	188	333	286	47	333
E. Singhbhum	166	134	32	166	98	68	166	132	34	166	134	32	166
W. inghbhum	181	169	12	181	108	73	181	122	59	181	169	12	181
Total	347	303	44	347	206	141	347	254	93	347	303	44	347
Madhubani	172	167	5	172	146	26	172	127	45	172	165	7	172
Darbhanga	161	159	2	161	137	24	161	92	69	161	159	2	161
Total	333	326	7	333	283	50	333	219	114	333	324	9	333
Jashpur	162	146	16	162	89	73	162	120	42	162	146	16	162
Raipur	164	158	6	164	86	78	164	126	38	164	158	6	164
Total	326	304	22	326	175	151	326	246	80	326	304	22	326
Grand Total	1679	1518	161	1679	1160	519	1679	1030	649	1679	1529	150	1679

Table No. 20

In **Puruliya** we have carried out the survey in 170 no of households. We have studied that total 148 households are aware about MGNREGS and 22 households are ignorant about MGNREGS. Out of 170 household 126 families have been benefitted from MGNREGS, 44 families have not been benefitted from MGNREGS. 76 no of households said that they are associated with this form of art and culture for 1 -10 years and 94 no of households said that they are not associated with this form of art and culture for 1 -10 years. 154 households said that they perform in their own home / locality and 16 households said that they do not perform in their own home / locality.

In **Bankura** we have carried out the survey in 170 no of households. We have studied that total 158 households are aware about MGNREGS and 12 households are ignorant about MGNREGS. Out of 170 household 132 families have been benefitted from MGNREGS, 38 families have not been benefitted from MGNREGS. 90 no of households said that they are associated with folk form of art and culture for 1 -10 years and 80 no of households said that they are not associated with folk form

of art and culture for 1 -10 years. 158 households said that they perform in their own home / locality and 12 households said that they do not perform in their own home / locality.

In **Mayurbhanj** we have carried out the survey in 168 no of households. We have studied that total 145 households are aware about MGNREGS and 23 households are ignorant about MGNREGS. Out of 168 household 124 families have been benefitted from MGNREGS, 44 families have not been benefitted from MGNREGS. 66 no of households said that they are associated with folk form of art and culture for 1 -10 years and 102 no of households said that they are not associated with folk form of art and culture for 1 -10 years. 152 households said that they perform in their own home / locality and 16 households said that they do not perform in their own home / locality.

In **Kendujhar** we have carried out the survey in 165 no of households. We have studied that total 134 households are aware about MGNREGS and 31 households are ignorant about MGNREGS. Out of 165 household 114 families have been benefitted from MGNREGS, 51 families have not been benefitted from MGNREGS. 79 no of households said that they are associated with folk form of art and culture for 1 -10 years and 86 no of households said that they are not associated with folk form of art and culture for 1 -10 years. 134 households said that they perform in their own home / locality and 31 households said that they do not perform in their own home / locality.

In **E. Singhbhum** we have carried out the survey in 166 no of households. We have studied that total 134 households are aware about MGNREGS and 32 households are ignorant about MGNREGS. Out of 166 household 98 families have been benefitted from MGNREGS, 68 families have not been benefitted from MGNREGS. 132 no of households said that they are associated with folk form of art and culture for 1 -10 years and 34 no of households said that they are not associated with folk form of art and culture for 1 -10 years. 134 households said that they perform in their own home / locality and 32 households said that they do not perform in their own home / locality.

In **W. Singhbhum** we have carried out the survey in 181 no of households. We have studied that total 169 households are aware about MGNREGS and 12 households are ignorant about MGNREGS. Out of 181 household 108 families have been benefitted from MGNREGS, 73 families have not been benefitted from MGNREGS. 122 no of households said that they are associated with folk form of art and culture for 1 -10 years and 59 no of households said that they are not associated with folk form of art and culture for 1 -10 years. 169 households said that they perform in their own home / locality and 12 households said that they do not perform in their own home / locality.

In **Madhubani** we have carried out the survey in 172 no of households. We have studied that total 167 households are aware about MGNREGS and 5 households are ignorant about MGNREGS. Out of 172 household 146 families have been benefitted from MGNREGS, 26 families have not been benefitted from MGNREGS. 127 no of households said that they are associated with folk form of art and culture for 1 -10 years and 45 no of households said that they are not associated with folk

form of art and culture for 1 -10 years. 165 households said that they perform in their own home / locality and 7 households said that they do not perform in their own home / locality.

In **Darbhanga** we have carried out the survey in 161 no of households. We have studied that total 159 households are aware about MGNREGS and 2 households are ignorant about MGNREGS. Out of 161 household 137 families have been benefitted from MGNREGS, 24 families have not been benefitted from MGNREGS. 92 no of households said that they are associated with folk form of art and culture for 1 -10 years and 69 no of households said that they are not associated with folk form of art and culture for 1 -10 years. 159 households said that they perform in their own home / locality and 2 households said that they do not perform in their own home / locality.

In **Jashpur** we have carried out the survey in 162 no of households. We have studied that total 146 households are aware about MGNREGS and 16 households are ignorant about MGNREGS. Out of 162 household 89 families have been benefitted from MGNREGS, 73 families have not been benefitted from MGNREGS. 120 no of households said that they are associated with folk form of art and culture for 1 -10 years and 42 no of households said that they are not associated with folk form of art and culture for 1 -10 years. 146 households said that they perform in their own home / locality and 16 households said that they do not perform in their own home / locality.

In **Raipur** we have carried out the survey in 164 no of households. We have studied that total 158 households are aware about MGNREGS and 6 households are ignorant about MGNREGS. Out of 164 household 86 families have been benefitted from MGNREGS, 78 families have not been benefitted from MGNREGS. 126 no of households said that they are associated with folk form of art and culture for 1 -10 years and 38 no of households said that they are not associated with folk form of art and culture for 1 -10 years. 158 households said that they perform in their own home / locality and 6 households said that they do not perform in their own home / locality.

Classification on the basis of assets acquired / disposed by family:

	West Bengal	Orissa	Jharkhand	Bihar	Chattisgarh
House,	247	254	294	301	254
land	179	128	158	198	178
Electric Fan	242	250	292	298	512
Mobile phone	65	52	69	32	43
Sewing Machine	36	34	28	21	6
Television	107	186	175	105	125
Refrigerator	17	24	14	19	5
DVD player	15	16	12	18	3
Computer	4	3	1	2	0
Laptop	0	0	0	0	0
Cooking Gas	25	15	19	28	38
Mixer juicer	0	0	1	2	0
Washing machine	0	0	0	0	0
Bike	8	15	28	18	28
Car	0	0		0	0
Motorized agricultural equipments with name	2	1	3	3	2
Total Household	340	333	347	333	326

Table No. 21

In West Bengal:-

247 families have own house as their assets, 179 families have land as their assets, 242 families have Electric Fan as their assets, 65 families have Mobile phone as their assets, 36 families have Sewing Machine as their assets, 107 families have Television as their assets, 17 families have Refrigerator as their assets, 15 families have DVD player as their assets, 4 families have Computer as their assets, 0 families have Laptop as their assets, 25 families have Cooking Gas as their assets, 0 families have Mixer juicer as their assets, 0 families have Washing machine as their assets, 8 families have Bike as their assets, 0 families have Car as their assets, 2 families have Motorized agricultural equipments with name as their assets.

In Orissa:-

254 families have own house as their assets, 128 families have land as their assets, 250 families have Electric Fan as their assets, 52 families have Mobile phone as their assets, 34 families have Sewing Machine as their assets, 186 families have Television as their assets, 24 families have Refrigerator

as their assets, 16 families have DVD player as their assets, 3 families have Computer as their assets, 0 families have Laptop as their assets, 15 families have Cooking Gas as their assets, 0 families have Mixer juicer as their assets, 0 families have Washing machine as their assets, 15 families have Bike as their assets, 0 families have Car as their assets, 1 families have Motorized agricultural equipments with name as their assets.

In Jharkhand:-

294 families have own house as their assets, 158 families have land as their assets, 292 families have Electric Fan as their assets, 69 families have Mobile phone as their assets, 28families have Sewing Machine as their assets, 175 families have Television as their assets, 14 families have Refrigerator as their assets, 12 families have DVD player as their assets, 1 families have Computer as their assets, 0 families have Laptop as their assets, 19 families have Cooking Gas as their assets, 1 families have Mixer juicer as their assets, 0 families have Washing machine as their assets, 28 families have Bike as their assets, 0 families have Car as their assets, 3 families have Motorized agricultural equipments with name as their assets.

In Bihar:-

301families have own house as their assets, 198 families have land as their assets, 298 families have Electric Fan as their assets, 32 families have Mobile phone as their assets, 21families have Sewing Machine as their assets, 105 families have Television as their assets, 19 families have Refrigerator as their assets, 18 families have DVD player as their assets, 2 families have Computer as their assets, 0 families have Laptop as their assets, 28 families have Cooking Gas as their assets, 2 families have Mixer juicer as their assets, 0 families have Washing machine as their assets, 18 families have Bike as their assets, 0 families have Car as their assets, 3 families have Motorized agricultural equipments with name as their assets.

In Chattisgarh:-

254families have own house as their assets, 178 families have land as their assets, 512 families have Electric Fan as their assets, 43 families have Mobile phone as their assets, 6families have Sewing Machine as their assets, 125 families have Television as their assets, 5 families have Refrigerator as their assets, 3 families have DVD player as their assets, 0 families have Computer as their assets, 0 families have Laptop as their assets, 28 families have Cooking Gas as their assets, 2 families have Mixer juicer as their assets, 0 families have Washing machine as their assets, 28 families have Bike as their assets, 0 families have Car as their assets, 2 families have Motorized agricultural equipments with name as their assets.

Conclusion:

The whole world is searching the answer of the dichotomy between ‘tradition’ and ‘modernity’; what will be the choice between the options of ‘folk heritage’ and ‘popular culture’?

The dichotomy in front of us is the powerful cultural heritage on the one hand and modernity on the other. Standing within the frame of the ideology of pluralism, we must be able to establish a strong interactive relationship between modernity and tradition. We can use folk- art form as the tools for this. Timely reforms are the very spirit of folk-arts. These art forms took shape based on caste, religion and ethnic boundaries. In the world of today where individual revaluation and global civilization become challenges to national identity, micro cultures will survive only if cultural pluralism is retained. The protection and nourishment of folk arts is the means to it. Indian society is undergoing an acute culture crisis; which is reflected by the traditional community organizations being suppressed under severe moral, social and economic pressure.

Recommendation:

Standing within the frame of ideology of pluralism, the social scientists and researcher have to endeavour to establish a strong interactive relationship between tradition and modernity. Society and culture – both are dynamic entity; it is usual for society and cultural characteristics to be modified with time. Besides, the process of assimilation of valuable social and cultural features enriches the society and culture. Effort of updating, revision and refinement of folk forms are desirable to befit it with time; but it should be restricted to a limit, beyond which the folk cultures may be ‘sold’ to the popular cultures.

Under such circumstances we put forward the following research-governed recommendations for ensuring the prevention of tribal/folk art and culture from passing into oblivion:

- ➔ Commercialization of folk art and culture for their profitable running is one of the instrumental ways to survive the folk forms;
- ➔ Conservation of their innate beauty, inherent quality and core ideology is essential;
- ➔ People are required to be informed with the values, styles, forms of different folk performing arts .Effective campaigning and publicity of these elements may actualize a mass attraction towards folk art and culture;
- ➔ The pattern of the presentation of these tribal/ folk art and cultural forms should be modified and strategically altered to make them more vibrant to meet the recreational demand of the present generation;
- ➔ The colleges and universities in corresponding areas should incorporate this particular dance form as respective course of studies;

- ➔ Special allowance may be arranged as a scheme under rural development planning for economically weaker section of folk performers and artisans.
- ➔ The Directorate of Field Publicity under the Ministry of Broadcasting may deploy folk art and culture to sensitize people and mobilize their support in favor of crucial issues like, agricultural production, mass literacy, family welfare, child welfare, hygiene and sanitation, communal harmony, national integration, dowry prohibition, poverty eradication etc. This is going to intensify the usage of folk art and culture in significant and productive issues.

However the tribal/ folk artists and cultural practitioners themselves should also upgrade their skill and acclimatize with the current socio-economic and socio-cultural trend of the broader society. While formulating the creative compositions like folklores community song & dance etc. the tribal/folk artists should modify the content of composition or pattern of expression in order to gratify the need and demand of the common people of the community as well as broader society.

The performers of the Tribal/Folk Arts and Culture should continually upgrade their creative flair and operational skill so that they themselves can play a proactive role in bolstering the foundation and ensuring the sustainability of Tribal /Folks Arts and Culture. They should adopt a proactive stance in carrying the rich cultural legacy of India and proceed forward in pursuit of functional excellence

Project Staff

Name	Designation
Prof. A K Haldar	Director
Shri R.K. Bhatia	Research Investigator
Shri Puron Dar Sengupta	Report writing & Research Investigator
Shri Subrata Kumar Kundu	Project Coordinator
Shri Samir Biswas	Field Supervisor
Shri Debobrata Kumar Kundu	Field Supervisor
Shri Sandip Acharia	Field Investigator
Shri Somnath Bhowmick	Field Investigator
Shri Prakash Senapati	Field Investigator
Shri Ashok Sarkar	Field Investigator
Shri Bikram Das	Field Investigator
Shri Subir Pal	Field Investigator
Shri Pradipto Pal	Computer Programmer
Shri Raja Das	Computer Operator
Md. Iqbal Ansari	Computer Operator

