

A Study on Consumer Awareness and Preference Towards Papier-Mache Products of Haryana

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Abstract

With the availability of industrially manufactured polymer-based products and its ubiquitous adoption into most households as kitchenware and other utility items, certain papier-mâché products lost popularity and got discarded. But now with the help of environmental activism and a healthy response of the mass-media inspired women folks to look back at the nature of these products with a scientific mind that resulted in re-introduction of the craft products of papier mâché. Modern communication technologies, particularly the social media platforms, has helped exchange of information between various groups and individuals and connected them to get exposure to a variety of items that could be manufactured with Papier-mâché. The study was designed to look into customer awareness and preferences towards Papier-mâché products in respect of both the old and traditional and forms as well as new products. A structured questionnaire was designed to collect data through a five-point Likert scale questionnaire from Haryana. 150 valid responses were taken into account for the analysis and presentation. It revealed that demographic factors did not have significant role in influencing the consumer preference because they could be highly inclined for aesthetic appeal, eco-friendliness and carbon signature, rustic form and amenable design or appealing form, creative expression, cultural value, artistic and aesthetic value. Moreover, these attributes not only entice but also play the role of catalyst in forming positive preference of consumers.

Keywords: [Papier-mâché, Awareness, Preference, Revival, Haryana]

Introduction

Papier-mâché is a type of pulp made by hand of waste paper (chiefly cellulose) from which various types of articles for common use was made in early phases of development in India from the 16th century onward. In a few geographical and cold weather regions in the Himalayas such as Kashmir, papier-mâché took immense leaps in creation of artistically appealing objects that often were replicas of animal forms and bulbous hangings tied vertically to a common thread and the shells of which were embellished with floral decorative patterns. The Mughal Emperors patronized this art form because the shells of bell or ball shaped objects made in papier-mâché were used as screens in the Zenana or the royal Harem. Three centuries later post the Mughal era, it came to be utilized for making certain household objects in modern Haryana: the geographical regions of which once comprised southeastern districts of the erstwhile Punjab. There is no evidence of manufacture of sheet paper by hand or an industrial process in modern Haryana. However, hand-made paper used to be imported by calligraphers from religious and sacred places and politically significant capital towns elsewhere in India for writing sacred books and adding pictorial folios to demonstrate the narrative in visual form. Therefore, wasting paper was avoided and termed 'unaffordable' and expensive. In view, therefore, there was little chance of availability of papier-mâché or pulp of

paper before the middle of the 20th century by which time industrially processed and manufactured paper for printing books and hand written accounts (Bahis of local merchants) could be procured at cheap rate from the marts which were 2 developed at Delhi, Lahore and Amritsar. There were no Raddiwalah around until half a century ago from whom one could get adequate supply of waste paper at negotiable price for making papier-mâché. In the absence of adequate and published information, it becomes allusive to trace the history of papiermâché within the current geographical boundary of Haryana except relying on field inquiries made with individuals that somehow helped reveal its first use sometime in the early 20th century in making baskets and toys, though sparingly as a playful activity of the rural lass. With the gradual spread and growth of educational institutions in the erstwhile Punjab, schools were opened in hundreds of towns and villages and in order to print books and stationery to cater to a large number of students the printing press run on power and accepting job printing were installed with machines imported from England through sea ports and transported by Railways. Newspapers were started by philanthropists and influential persons that were printed at Lahore, Delhi, Ambala, Jullundur, Amritsar, Hisar and Rohtak. News print and paper for printing other material was initially imported but later substituted by supply from indigenous paper mills the first of which was set up in 1879 at Lucknow. It later expanded in the provinces that were rich in bamboo forests and grasslands. In those days

women in village communities considered getting raddi paper as luxury. Many households that subscribed to newspapers as well as bought stationery for school going children used to accumulate waste paper at home. There were no takers as modern Raddiwalas, which collected waste paper but the household women had many ideas that could be put into practice in innovative forms. The story in the towns and cities was also not very delightfully assuring. Until the 1950s not many families were sending children to school lest the girls. Exercise books were scarce and few households subscribed to newspapers. In this milieu, as and when the syllabus got changed the existing text books became redundant and the discarded material was used to make pulp and recycled as an object of Papier-mâché. Therefore, the basket making in those days became a privilege craft. Papier-mâché crafts were little known until one-and-a-half century ago, which probably could have spread to the Haryana region through the Art and Crafts Schools that the British Indian Government in pre-partition Punjab had established at many district centers, particularly Lahore at Mayo School of Art whose illustrious Principal was Lockwood Kipling –father of famous Rudyard Kipling. Art and Crafts were part of the curricula and the School Inspectors used to see that instructions were followed. It slowly dawned on the rural women folk of erstwhile Punjab that waste paper collected in homes could be used to produce some useful utility articles such as baskets with a little embellishment that required no great skills and material to be bought at a cost. There were times in the 1950s and 1960s when the charm of papier-mâché objects had assumed forms of cultural expression sans commerce, though its economic value could not be dismissed. The baskets made of papier-mâché soon found listed on the paraphernalia of the gift items of a bride who visited her new home a second time i.e. at the time of 'Pug-pheyre' or 'Doosar'. Vessels and kitchen-ware made of metal sheet or cast (brass or bronze) used to be costly and could not have been afforded by every household in rural Haryana except affluent merchants and well to do farmers. Peasants often had two to four vessels per house hold. In view, therefore, the housewife was always on a look out for cheaper and affordable material with which a few household objects of utility could be shaped. It was a successful venture and the idea gained momentum in due course of time. In a few years, every household had a few objects, particularly baskets of various size and shapes such as pots, bowls and plates. For the papiermâché, waste paper and other admixtures such as acacia gum for glue, guar-gum, clay or Multani

Mitti, 3 fenugreek seeds, red clay and lime could be fetched with a little effort. Sometimes potter families also took up papier-mâché object making as past time when normal activity was affected in extremely hot and cold months. With commerce and marts in handicrafts re-emerging as new source of export earnings and domestically sought-after products by affluent in society beginning 1980s, the basket making practice from papier-mâché substantially put on the back foot with the introduction of plastic wares. However, as quality and safety issues became vital and environmental awareness aroused with active and meaningful interest in eco-friendly substances and products, the practice was recently revived by interested groups and institutions such as MSMEs, NIDs and Handicrafts Boards or Corporations, which put in place a resolute support mechanism for handicrafts including papier-mâché.

Papier-mâché in Haryana

Haryana as new state was carved out from Punjab in November 1966 through a notification of Govt. of India Act for the Reorganization of the States. The politico-geographical boundary of Haryana constitutes 44,212 km as 1.4 percent of the total area of the country which is home to about 254 million people living in 26 administrative districts. As per the enumeration data contained in the report of the Census of India, 2011 updated by taking into account the net rate of growth, Haryana's population is 2.54 crore. It has a distinct geographical signature in a few handicrafts items. Papier-mâché's products figured among these. In Haryana not a large range of items made of papier-mâché came to be noticed but a few of continued to be made at home in the rustic environment by women folk. One of the popular items made of papier-mâché crafts manufacturing techniques was round and shallow basket in various size (local name is Dālādæ or Bóhiyā). Women in large number of villages of Haryana have kept alive the practice of making the baskets (Dālādæ or Bóhiyā) in various size and shapes but recently adopted new utility wares and attractive forms for manufacture of commercially viable items from papier-mâché. Generally, in Haryana the papier-mâché product was never made for sale a few years ago but occasionally gifting to relatives and own married daughters. It was chiefly a household activity in which items were made for personal use. In today's changing work environment and shrinking of household incomes from agriculture, supplementing household incomes by manufacture and marketing of papier-mâché was a well thought out endeavor through which it also became possible to make use of the cultural ambiance that preexisted in society towards the basketry. It also attained another objective or remaining eco-friendly. Therefore, this skill comes handy for household ladies and

also self-help groups as regular and additional method of earning livelihood or supplementing income. Sometimes it also becomes an issue of cultural consciousness and contentment that find expression in some creative art forms. This not only satisfies the women folks for continuing with the creative art forms but also empowering them to earn some amount of money that has often been denied to them in a rural set up. But before sale it was necessary to know if buyers or consumers were aware as to what type of preferences in form and shape of a product and its utilitarian qualities were desired. The product thus made could be satisfying to the needs of both.

Consumer awareness towards Papier-mâché

Pre-launch strategy requires information of probable clients/customers were familiar about various types of products and items made in Papier-mâché or they need to be made aware. Awareness, if any, may vary from '0' to 100 on a gradation chart. Obviously, those who never heard about it or seen a Papier-mâché product would need to be given carefully given and impression about the product's qualities and choices against those that have heard about existence of products but not familiar with variety produced with great innovative skills. Preference plays a key role in selection of item if it stands apart in respect of being environment friendly, artistic, bio-degradable yet enduring and aesthetically rich. Keeping in view the variations individual taste for objects within a household structure and imagined requirements of customers, exposures to select buyers with different socio-economic background can ensure better marketing of Papier-mâché products for use in homes and work place.

Following are some of the factors that were preferred for the study of consumer preference

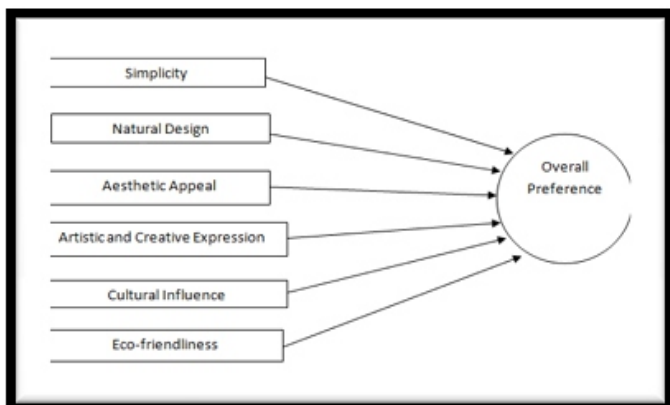


Fig No. 1: Graphic Representation of the Concept

Literature Review

Van der Reyden and Williams (1986) in this study

explored history and technology, issues of conservation and scientific treatment of Papier-mâché in which it came to be revealed that a problems related to the issue of conservation Papier-mâché was extant and suggested scientific treatment thereof.

Shariff, A. (2005) Channapatna, in Karnataka, is famous for its wooden toys for ages. It reeled under severe financial crunch for more than a decade when the craftsmen community involved in the manufacturing had reached near-starvation levels a few years ago. Despite deprivation, toy making survived as major source of livelihood for the majority of people in this town. For the setback in the past, it is not just the lack of promotional skills that were accountable, but the core issue was that the entire industry did not keep pace with the rapidly changing scenario that the world was demanding. Today, the craftsmen involved in the manufacture have braced themselves by opening new vistas by looking into the current trends with far-reaching changes in their thinking and attitude by producing products according to existing market demands **Frank Ampadu Sarpong (2009)** in a novel design of research on Papier mâché-cement mix on the one hand and 'naivety' sculpture (using the pseudo technique in imitating others works of art) with colour painting on the other hand to generate aesthetics and more excitement in sculpture could present some exciting picture of this business. The experiment covered creation of objects in various size and shapes in relief and in-the-round sculpture. This development helped affect a successful pattern of creation, while the interplay of light and shade of the direct modelling with the Papier mâché-cement mix helped to enhance aesthetic qualities resulting in attractive and appealing images in each case. The researcher therefore explores the concept of 'naivety' to conceive the ideas for novel materials in artworks. The merging of Papier mâché and cement as adjuvant gives an artist with inadequate experience an opportunity to express in direct modeling because of the slow drying rate of the materials. This gives the inexperienced artist the chance to revisit the work and add or subtract what is deemed appropriate to the artist. As such, the various styles and techniques executed by the artist are all employed in sculpture. **Bal and Dash (2010)** while researching about the intention to purchase handicraft products and to understand the key factors affecting the buying behavior of the customers found a positive relationship between the expenditure on handicraft items and the income of a person. The households in urban areas tend to possess more hand-crafted items as compared to rural areas. People tend to generally get attracted to hand crafted items due to 5 artistic value and aesthetics in rustic forms. In their study while determining the order of rank it could be seen that more than 75 per cent respondents mentioned to have been

motivated due to artistic nature of the products, 63.3 per cent for utility whereas 53.7 per cent respondents that acquired the items consciously attached it to social status and got Rank-II and Rank-III respectively. Majority of the respondents (55.7%) had stated that 'luxury' was the motive behind buying handmade objects and articles. The latter had opted for Rank-IV. As sacred depictions in handicraft items impressed the customers with religious sentiments and practice. Most respondents opined that there was greater need for improvement in not only designing a product to be made with hand but also but also to keep in mind the appearance and texture for value addition to quality. By texture was meant the surface look as well as the intrinsic qualities of the material used and by appearance, shape, form and tonal quality of color it reflected. It was also found out that their possession of a an outstanding piece of object made entirely by hand incurred elation and earned reputation for the owner or receiver, particularly for an item of gift.

Dash (2010) noted that consumers preferred handicrafts items in which 'religious touch' was found or were specifically made to fit into the events while observing rituals and religious ceremonies. The study illustrated that level of income had a significant relationship toward expenditure on handicrafts besides influence by the spouse, parents, children and other members of family.

Kaur (2011) analyzed the impact of revival schemes designed to promote and preserve Phulkari -Punjab's traditional handicraft. In the new millennium, as Indians discovered the decorative and aesthetic potential of our own traditional technology, art and crafts and as new urban markets appeared on the horizon, 'Haats' were supplanted in urban residential areas as new age shopping malls were being set up in the vicinity. These Haats were reminders of the village Haats of yore and their layout and huts were designed to match the convenience of the traditional bazaars in a remote rural setting. Prabhjot found that selling Phulkari caught with the new trends blended with the modernism through the rural marts set up in highly urban environment. **Silver and Kundu (2012)** found out that friends and family had the greatest influence among the Swedish customers on decision to purchase handicraft products. It was also noted that the Swedish people bought handmade products to flaunt their social status too.

Gill et al (2012) checked the market potential of Indhi while suggesting modifications and innovations in its size and design for end users/potential customers of modern times. Indhi is a ring-shaped object used for by rural women folks as soft pad on the skull for

carrying water pitchers on head for long distance. The responses of the potential customers and traditional users to modifications in Indhi were assessed on the basis of aesthetic appeal, utility, workmanship, uniqueness, color combination, fabric and threads and craft value. The overall acceptability was found to be excellent.

Khanna (2013) examined existing product design, re-design, new product development and product diversification in respect of Papier-mâché as well as checking avenues for research and development directions for future initiatives and typologies for visual identity or branding from communication design point of view. It was found out that artisans have deeper interest to get training for the novel form in this craft while having in mind ways and means for effective marketing for innovative products so that mass production could be taken up in a sustained manner. Researcher discovered lack of awareness of promotion schemes.

Agarwal and Luniya (2013) identified the buying behavior of female consumers regarding handmade Kota Doria saris. The study was conducted in respect of 65 women respondent in the age group 30 to 45 years, having family income not less than Rs. 15 thousand per month. Consumers were found to be aware about the value of originality of hand woven Doria pattern but didn't know if the product had a Geographical Indication tag patterns of these products could be patented. Floral designs as woven patterns, multicolor combination, and, embroidery in hand were preferred.

Rani and Banis, (2014) in a study conducted in the states of Punjab and Haryana found that consumers preferred handloom brands irrespective of current fashion trends. Perceptively, they conerred recognition to our indigenous industry and were convinced that handloom products were good as a wear than synthetic or mixed fiber cloth as skin was safer when it remained in contact. It was aesthetically pleasing to wear handloom garments. It also inculcated a feeling of swadeshi.

Avin and Anson (2014) analysed the role of stakeholders in the promotion of handcrafted Channapatna toys by a measure of expenditure incurred by tourists on these items and further examined the how far the Channapatna artisans could contribute towards the economic growth of their region. They found out that a large number of tourists were not well-informed about the Channapatna crafts, particularly the toys, its quality and diversity. They were hesitant buyers and on occasions didn't know at which place to buy handmade toys due to absence of information about retail outlets until they visited a few government shops/exhibitions located in the city or the manufacturing units at Channapatna itself. This could be seen as deterrent to many prospective buyers in making decision to get the toys. It indicated that opportunities for retail outlets for

setting up across the city existed.

Kapur and Mittar (2014) measured if design intervention helped in the revival of dying crafts and illustrated how intervention with new and interesting ideas can be developed into models for several purposes, whether for revitalizing a languishing craft or developing new forms of existing products for sustainable livelihoods and found that consumers wished to be more aware of the type of materials and the place from which they have been sourced, now and not in a hackneyed manner to look only for visual appeal and rustic forms. The findings suggested that appropriate modifications in the existing products required critical reviews followed by meaningful interventions or experimentation and hand-holding efforts to move into a transitional state for better and potential markets. Design intervention can help bring in the much needed empathetic understanding and holistic vision to connect and integrate the various efforts towards a positive outcome. One would come across amazing indigenous innovations in India that can be developed into marketable products and thereby helped in creating successful business propositions such as Start-Ups that only had a minuscule presence in the beginning but within a short span of a few years grew into giant corporations.

Nasra (2016) conducted a study to present an understanding of tourists' travel activity preferences and assesses its link with demographic factors. It was found that, of all demographic factors, only occupation was proved to have significant influence on activities such as visiting beaches and islands, and purchasing of traditional handicraft clothes.

Pani and Pradhan (2016) conducted a study to know how various identified attributes of handicrafts influence the overall preference of the consumer. The study revealed demographic factors like age and gender do not have significant role in influencing the consumer preference. The study further concluded that the variables undertaken in the study like simplicity, Natural design, Aesthetic appeal, Artistic and Creative, Expression, Cultural Influence and Eco-friendliness are the major attributes which have positive and significant relationship with the overall preference of the consumer.

Nair and Kinslin (2016) conducted a study to understand the consumer awareness level and the most powerful source of information and occasion which influence the consumer to buy handloom products. This study brings out that consumers were more aware of handloom product but not much aware of descriptions and quality checking methods. Hence enough measures have to be taken place in order to

increase the awareness about handloom products. All suggestions were to increase the awareness about the handloom Products and in turn to make it as a sustainable Industry in the mind of customer. The study can be further extended to understand consumer buying behavior and customer satisfaction about handloom products etc.

Decq and Saverwyns (2019) conducted a research on 19th-century furniture in black lacquer, on papier-mâché or on turned wood, has been subjected to an in-depth observational, historical and chemical study. The results show four different technological approaches: two for the papier-mâché objects and two for the wooden chairs. The cyclic labour-intensive lacquering procedure of repeated staving and polishing lacquer on papier-mâché with mother-of-pearl inclusions is reflected in the cross-sections. Pinacearesin and heated oil are frequently found, conform with surviving recipes. A variant of 'the old form of varnish', as historically described, was likely used. In the two pairs of wooden chairs, the lacquer layers are thinner than on the papier-mâché items. They contain copal and show different stratigraphy. These observations can be the starting point to relate technological and chemical variations to different origins. New art historical findings on lacquer production and trade in England, France and Belgium, and the study of contemporary recipes, frame the analytical results in a historical context.

Indian Institute of crafts and design present a report about the problem faced by artisan and also study about the raw material, tools and range of products for Papier-mâché. Outcomes of this study were a number of problems faced by craftsperson such as there are lack of skilled artisans in this sector and also faced problem in promotion sector.

Scope of the Study

The study was designed to look into customer awareness and preferences towards Papier-mâché products in respect of both the old and traditional and forms as well as new products with innovative designs with enhanced aesthetic appeal keeping it within the scope open to further research. The study model can be adopted for other handicrafts product in order to check the awareness and learn about preferences to ensure continued support to crafts persons and development of markets in India and abroad.

Objectives

- To study the consumer awareness as potent source of information and preference towards Papier-mâché products.
- To study the association amidst variables that could be undertaken with overall preference.
- To assess the relationship amidst overall preference in relation to the demographic factors.
- To study the prospect of revival of Papier-mâché items

chiefly baskets and containers, stationery items and potential for innovations in form and designing new products.

Research Methodology

During the study wider investigation to meet the objectives of the study was considered. The nature of this research presentation is descriptive. A structured questionnaire was designed to collect data through a five-point Likert scale questionnaire. The study is undertaken with the objective of recording in a meaningful manner the perception and awareness with inclination towards Papier-mâché products. In order to fulfill the objectives, the design of the study was planned in a manner thus: Sampling Design: The area of study primarily focused on Haryana. Universe/population: Target population (general public) is infinite. Sampling Method: random sampling method is used for collection of data from consumers. Sampling size: A sample size of 200 is taken for the collection of data to achieve the objectives of this study. Out of 200 set of questionnaires distributed, 180 could be returned online by the respondents in which 30 were found to be invalid. Hence, 150 valid responses were taken into account for the analysis and presentation.

Data collection

The primary data was collected with a aid of an elaborate questionnaire, which template consisted of 27 queries to collect information related to demographics, type and level of awareness and for measuring impact cast by various factors on consumer preference that was analyzed with 5-point Likert-scale - Strongly agree-(5) , Agree-(4) , Neutral-(3) , Disagree-(2) , and, Strongly Disagree-(1). The secondary data was also compiled online from other sources such as Journals, semi-academic Magazines, books in print, and E-Books.

Statistical Tools

The analysis of the data was carried out with the help of SPSS Ver.19 statistical package and the tools chosen are as follows: Simple percentage analysis Descriptive statistics ANOVA

Data Analysis

Demographic variables such as gender, age, educational qualifications, occupation, and place of residence were revealed in the table-1. It could be inferred that 57.3% of the females and 47.7% of the male respondents participated in the study. Majority (30.7%) of the respondents belonged to the age group 28-37 years, of which 51% were post-graduate, 35.1% were employees private enterprises or doing small business and 63.3% in

all belonged to urban/semi-urban areas.

Table 1: Demographic Profile of Respondents

Factors	Options	Frequency	Percentage
Gender	Female	86	57.3
	Male	64	47.7
	Total	150	100
Age	18-27	28	18.7
	28-37	46	30.7
	38-47	30	20
	47-58	26	17.3
	58+	20	13.3
	Total	150	100
Educational	Illiterate	10	6.7
Qualification	Primary Standard	3	2
	Middle Standard	12	8
	Higher Secondary	31	20.7
	Graduate	30	20
	Post graduate	51	34
	Any other Professional degree or qualification	13	8.7
	Total	150	100
Occupation	Farming	18	12
	Govt. service	28	18.7
	Private Employment/se If Employed	53	35.3
	House wife	42	28
	Pensioner	9	6
	Total	150	100
Location	Rural	55	36.7
	Semi-urban/urban	95	63.3
Total		150	100

Objective 1:

To study the consumer awareness as powerful source of information. In order to attain the objective following analysis was attempted:

Table 2: Awareness level of respondents

S. No.	Aware	Frequency	Percentage
1	Yes	140	93.3%
2	No	10	6.7%
3	Total	150	100.0

Table 3: Overall rate to quality of Papier-mâché

S. No	Overall Rate	Frequency	Percentage
1	Fair	9	6%
2	Good	60	40%
3	Very Good	54	36%
4	Excellent	27	18%
5	Total	150	100%

Table 4: Source of information

S.No	Source	Frequency	Percentage
1	In a fair	8	5.3
2	Family and Relative	97	64.7
3	internet	34	22.7
4	Newspaper	2	1.3
5	Destker	1	0.7
6	Other	8	5.3
7	Total	150	100.0

Table-2 represents that 93.7% respondents have information about papier-mâché whereas 6.7% never heard about it. 64.7% (table-3) respondents were aware about papier-mâché products from elders in own family or relatives. Table-4 indicates that respondents differently rated Papier-mâché products in which 40% strongly desired 'quality' of Papier-mâché products, 36% rated as 'very good' and the remaining 27% rated 'excellent'

Table5: Reliability Statistics

Cronbach's Alpha	No. of Items
.816	6

Objective 2:

To study the association amidst variables that was considered with overall preference following analysis Reliability Statistics:

To validate the questionnaire a pilot study was conducted in which 50 valid samples were taken to test. The reliability of scale indicated that it was free from random error. Internal consistency was measured using Cronbach's co-efficient alpha, (α). The statistics provided an indication of the average correlation among all of the items that made up the scale. Values ranged

from '0' to '1' with higher values indication to greater reliability. Table-5 indicates that a score of 0.816 could be obtained for the questionnaire, wherein its value was more than 0.8, indicating greater reliability in any kind of social research. It indicated that the survey instrument (questionnaire) was reliable tool to measure the construct in consistently.

Table 6: Descriptive Statistics

Variables	N	Mean	Std. Deviation	Varia nce
Creative Expression	150	4.15	.939	.882
Artistic and Aesthetic value	150	4.02	.945	.892
Cultural value	150	4.41	.906	.821
Eco-friendliness and carbon signature.	150	4.64	.797	.635
Rustic form and Amenable design.	150	4.32	.907	.823
Aesthetic Appeal	150	4.12	.948	.898
Average mean	150	4.3122	.61223	.375
Valid N	150			

The level of overall positive preference perceived by the customers in relation to identified attributes of Papier-mâché are shown in table-6, which indicates the mean values, standard deviation and variance for the variables. The mean score on overall positive preference was found to be 4.3 on a five-point Likert-scale. This is above the neutral score of 2.5, which implies that respondents' overall preference is favourable and

positive. Based on a five-point Likert type scale ranging from strongly disagree (1) to strongly agree (5), the survey conducted for knowing the responses of customers on various attributes relating to overall preference towards Papier-mâché of Haryana. The mean scores of all independent variables are above the neutral score 2.5, which implies favourable or positive outcome. According to these results, eco-friendliness and carbon signature has impacted a lot in forming overall positive preference.

Objective 3:

To assess the relationship amid overall preference with demographic factors.

[Hypothesis: Relationship between Overall Preference of customers with demographics factors (age, gender, educational qualification, profession and location).]

H_0 : The Overall Preference does not vary in accordance with age

H_1 : The Overall Preference varies in accordance with age.

Table 7: Overall preference

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	.890	4	.222	.525	.718
Within Groups	52.166	123	.424		
Total	53.056	127			

To analyze hypothesis that is their difference in Overall Preference according to age, we use one way ANOVA. The results are $F(4,123) = .525$, $p = 0.718$, where $p > 0.05$ indicating that the result is not significant at 5%. We have to accept the null hypothesis that overall preference

does not vary in accordance with age.

H_0 : The Overall Preference does not vary in accordance with gender.

H_1 : The Overall Preference varies in accordance with gender.

Table 8: Overall preference

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	.903	1	.903	2.182	.142
Within Groups	52.153	126	.414		
Total	53.056	127			

To analyze hypothesis that there is difference in Overall Preference according to gender, we use One Way ANOVA. The results are $F(1,126) = .903$, $p = 0.142$, where $p > 0.05$ so result is not significant at 5%. We have to accept the null hypothesis that Overall Preference

does not vary in accordance with gender.

H_0 : The Overall Preference does not vary in accordance with occupation.

H_1 : The Overall Preference varies in accordance with occupation.

Table 9: Overall preference

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	2.126	6	.354	.842	.540
Within Groups	50.930	121	.421		
Total	53.056	127			

To analyze hypothesis that there is difference in Overall Preference according to occupation, we use One Way ANOVA. The results is $F(4,126) = .842$, $p = 0.087$, where $p > 0.05$ so result is not significant at 5%. We have to accept the null hypothesis that Overall Preference

does not vary in accordance with occupation.

H_0 : The Overall Preference does not vary in accordance with location.

H_1 : The Overall Preference varies in accordance with location.

Table 10: Overall preference

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	3.367	4	.842	2.084	.087
Within Groups	49.688	123	.404		
Total	53.056	127			

To analyze hypothesis that is there difference in Overall Preference according to location, we use One Way ANOVA. The results is $F(1,126) = .572$, $p = 0.451$, where $p > 0.05$ so result is not significant at 5%. We have to accept the null hypothesis that Overall Preference

does not vary in accordance with location.

To test whether the identified factors are good predictor of Overall Preference

To analyze the impact of identified factors on preference, we use linear regression model.

Table 11: Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.973a	.946	.944	.930

a. Predictors: (Constant), Aesthetic Appeal, Eco-friendliness.,

Rustic form and amenable design, Creative Expression. Cultural value Artistic and Aesthetic value.

The above table-11 provides the R, R², adjusted R², and the standard error of the estimate, which can be used to determine how well a regression model fits the data. Where R represents multiple correlation coefficients, whose value is 0.973 which indicates a good level of

prediction, R² represents coefficient of determination, whose value is 0.946 which means our independent variables explains 94.6% of the variability of our dependent variable, adjusted R² value is .944, which shows the model 94.4% accurately report our data.

Table 12: ANOVAb

Model	Sum of Squares	df	Mean Square	F	Sig
1	Regression	2160.237	6	360.039	416.001
Residual	123.763	143	.865		
Total	2284.000	149			

Hypothesis: Relationship between identified factors and overall preference

H_0 : There is no significant relationship between

identified factors and overall preference.

H_1 : There is significant relationship between identified factors and overall preference.

Table – 13 Coefficients^a

Model	Unstandardized Coefficients	Standardized Coefficients			
	B	Std. Error	Beta	t	Sig.
1 (Constant)	.887	.547		1.622	.107
Creative Expression	1.171	.114	.281	10.263	.000
Artistic and aesthetic value only.	1.048	.119	.253	8.788	.000
Cultural value	1.097	.114	.254	9.637	.000
Eco-friendliness and carbon signature.	.755	.123	.154	6.113	.000
Rustic form and amenable design or appealing form.	.899	.096	.208	9.395	.000
Aesthetic Appeal	.876	.102	.212	8.567	.000

Objective 4:

To study the possibility of revival of Haryana's Papier-mâché.

Table-14 (Do you want to purchase Papier-mâché product of Haryana)

S. No.	Response	Frequency	Percentage
1	Yes	141	94.0
2	No	9	6.0
3	Total	150	100.0

Table-15 (Why are you not purchasing Papier-mâché product)

S. No.	Factor	Frequency	Percentage
1	Not Available	53	35.3
2	By Product width (increase in items)	65	43.3
3	Competitive Basket Availability	15	10.0
4	Poor quality	17	11.3
5	Total	150	100.0

Table 16 (Do you think Papier-mâché products need to be improved and variety introduced?)

S. No.	Response	Frequency	Percentage
1	Yes	141	94.0
2	No	9	6.0
3	Total	150	100.0

Table 17 (If yes, then which type of improvement may be recommended?)

S. No.	Factor	Frequency	Percentage
1	By Quality	49	32.7
2	By Product width (increase in items)	45	30.0
3	By Availability	56	37.3
4	Total	150	100.0

Table-16 shows that 94 % respondents are interested to purchase Papier-mâché product but they faced some problem such as quality, shortage of variety and non availability in market. If a craftsman solve these problem it will be possible a eco-friendly and Haryana's cultural comprehensive product can be reintroduced in society.

VI-Discussion

After the completion of the study, it was understood that above 90% of the total number of respondents were well-informed about the Papier-mâché, understood what quality meant to the articles and objects as well as diversity that could be offered. They were, however, not very sure where they could get Papier-mâché handicrafts of good quality and buy after selecting from diverse products if at display. It was also found that most of the respondents could identify Papier-mâché as an important aspect of a culturally suitable practice and could willingly buy products if it can improve the conditions of crafts persons as well as their economic status.

This study has also revealed deep-rooted cultural ethos in consumer's preference in the context of Papier-mâché products of Haryana. It was a sincere attempt to record the impact vis a vis demographic variables on consumer preference towards Papier-mâché product of Haryana. It revealed that demographic factors did not have significant role in influencing the consumer preference because they could be highly inclined for aesthetic appeal, eco-friendliness and carbon signature, rustic form and amenable design or appealing form, creative expression, cultural value, artistic and aesthetic value. Moreover these attributes not only entice but also play the role of catalyst in forming positive preference of consumers.

Papier-mâché need be specifically given exposed at both national and international level exhibitions and Melas. Adequate monetary incentives should be given by the government to handicraft persons to assure sustainability of the trade. These items should be displayed at kiosks made in the reception lounge of the state government offices and tourist complexes so that tourists and visitors could have a look, appreciate and buy products. But we're living in a new era brightened up by good designers with the aid of graphics and modeling in design schools that have e.g. recently come up at Kurukshetra through which consumers could be assured of quality innovative use of materials – not just in respect of their visual and sensual appeal, but also the source and place from which raw material have been obtained. Modern consumer is enlightened one and approve of the eco-friendly character of articles and good as it mattered

most because of the issues pertaining to environmental protection. With these innovations and appropriate modifications in the existing products a positive outcome could be expected in near future. This craft based on Papier-mâché has potential to become an additional source of livelihood for crafts persons –both professional and amateur, especially in the rural settlements of the state.

However, emergence of digital platforms for conduct of online business, educational endeavors and appreciation for products of ethnic origin could aid in expansion of Papier-mâché products in cosmopolitan set up in which value addition is the mantra for influencing potential customers.

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