

Original Research Article

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An Empirical Study on Consumer Behavior towards Fusion of Techniques

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ABSTRACT

Indian art history has given a rich storage of traditional painting in Indian sub-continent from pre-history to present time. The style of painting differs from region to region and period. There is a living tradition in the art field of Bihar that is called Madhubani painting which enlightened about the social structure as well as culture identity of Bihar and the styles of painting has been changing from generation to generation. The present study was conducted to strengthen creativity by exploring the possibility of fusion of traditional motifs of Madhubani Painting for *Aari* work. The aim for conducting this research is to study the consumer behaviour in terms of overall appeal, cost acceptability and suitability of developed products with techniques used by maintaining the beauty and originality of traditional painting as well as *Aari* work. In this study the opinion of experts and consumers was sought. They were asked to give their preferences for developed samples in terms of overall appeal and acceptability level of the cost of the developed samples. It was found that the expert's had very high opinion about overall appeal. The cost of prepared samples of Madhubani painting was highly acceptable by the majority of the experts. The work done in the form of prepared samples was appreciated and preferred for application on wide range of articles. Thus, the motifs explored from Madhubani painting were highly acceptable for product development.

Keywords

Madhubani, Aari work, Painting, Style, Fusion.

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Introduction

India has always been known as the land that portrays cultural and traditional vibrancy through its conventional arts and crafts. The thirty five states and union territories sprawled across the country have their own distinct cultural and traditional identities and are displayed through various forms of art prevalent there. Every region in India has its own style and pattern of art, which is known as folk art. The folk and tribal arts of India are very ethnic and simple, and yet colorful and vibrant enough to speak volumes about the country's rich heritage. Indian arts and crafts

have a great potential in the international market because of its traditional aesthetic sensibility and authenticity (Sharma, 2015).

Indian arts and crafts encompass various forms such as painting, pottery, home decorations, cloth making, needle craft, jewellery and so on with exquisite designs and patterns. These crafts are not only used for decorative and religious purposes but they also cater to the day-to-day needs of the people. These are source of inspiration for contemporary designers and have emerged as

the subject for representation of India at global platform because of their ethnic and traditional beauty. Printing, painting, dyeing, brocading and embroidery techniques are some of the techniques that have been traditionally used all over the world to decorate textile, apparel and home furnishing articles for their personal use.

Painting as an art form has flourished in India from very ancient period. The unique thing about Indian painting is that they are usually representative and connected to highly significant religious forms as culture events. The rural folk paintings of India bear distinctive colorful designs, which are treated with religious and mystical motifs. Some of the most famous folk paintings of India are the Madhubani paintings of Bihar, Patachitra paintings from the state of Orissa, Phad paintings of Rajasthan, Kalamkari of Andhra Pradesh, Pichhvai paintings of Rajasthan, Warli paintings of Maharashtra, Nirmal paintings of Andhra Pradesh, Aipan of Uttarakhand, Pithora paintings of Gujarat, Gond and Mandana paintings of Madhya Pradesh, Kalighat paintings of Calcutta and many more forms (Sharma, 2013).

Perhaps the best known genre of Indian folk paintings is Madhubani. The Madhubani in literal translation means 'forest of honey' also known as Mithila painting from the Mithila region of Bihar state. These paintings are basically religious in nature. The paintings are done predominantly by women at home. Hindu mythology is the main theme in Madhubani paintings. It is an Indian living folk art inspired from mythological epics of Mahabharata and Ramayana. It is a divine and prayerful expression of unconditional surrender and thankfulness to the God (Sharma and Paul, 2015).

Hence, the present study was conducted to study the opinion of experts in terms of

overall appeal, cost acceptability by experts and consumers and opinion regarding suitability of developed products with different techniques used by maintaining the beauty and originality of traditional painting as well as *Aari* work.

Significance of the study

The study of consumer behavior is one of the most important in business education, because the purpose of a business is to create and keep customers. Customers are created and maintained through marketing strategies. And the quality of marketing strategies depends on knowing, serving and influencing consumers. This suggests that knowledge about consumers is critical for developing successful marketing strategies because it challenges the marketers to think about and analyse the relationship between the consumers and marketers, and the consumer behavior and the marketing strategy (Ruhil *et al.*, 2017).

The amalgamation of *Aari* work with painting motifs will help in widening the variety of textile products to consumers for product selection and availability of the products according to taste. Designing through *Aari* work is a tedious, time consuming, expensive and laborious work. The concept of fusing the traditional art forms with different techniques will help in overcoming this problem by making the designing cost effective while simultaneously being time and energy saving (Sodhi *et al.*, 2016b). This attempt of fusing motifs of traditional paintings and *Aari* work will fulfill the need of present hour to keep our ethnic designs and art alive as well as help in widening the variety of textile products. The study will also serve as means of preserving our traditional heritage in modern textiles as this will help in creating distinct and new range of textiles that can be utilized for various apparel and household end uses.

The study will be beneficial for setting up an enterprise comprising of different range of products (Sodhi *et al.*, 2016a).

Materials and Methods

The methods, techniques, tools and procedures adopted for the present investigation have been carried out under following phases to achieve the objectives:

Selection of experts

The members from advisory committee, faculty members & Ph.D. students from the department of Textile & Apparel Designing and Family Resource Management of I.C. College of Home Science, CCS Haryana Agricultural University were selected as experts. They were asked to give their preferences for selection of motifs and designs for adaptation to *Aari* work; assessment of designed & developed samples in terms of overall appeal; acceptability level of the cost of the developed samples and application of the developed designed samples for suitable articles.

Assessment phase

Acceptability was operationalized as mental readiness of the respondents for adoption of developed samples. Preferences were sought from experts on various parameters using self-structured evaluation performa to study the effect.

Opinion of respondents for designed and developed samples

The prepared samples using Madhubani painting motifs in combination with different techniques were displayed in the department of Textile and Apparel Designing for evaluation. These were got assessed by a panel of 20 experts on various parameters

using preferential choice index. The opinion of the respondents for the prepared samples was sought in terms of appeal level on three point scale as very appealing, appealing and least appealing. The developed samples were also measured through statements of different parameters to assess the suitability of developed designs with techniques used. A varied number of statements were formulated with reference to the parameters including reasons of preferences of the developed samples and techniques used. For assessment of developed samples, formulated statements were measured on three point scale as strongly agree, agree and somewhat agree scoring 3, 2 and 1 respectively. Individual score of each respondent was calculated.

Cost acceptability

The respondents were asked to give their acceptability for sample cost as highly acceptable, acceptable and least acceptable. Frequency and Percentage was calculated to assess the cost acceptability of prepared samples.

Results and Discussion

Preparation of designed samples

Samples of three selected designs from Madhubani were prepared using three embellishment techniques *i.e.* hand painting with *Aari* work (T1); Stencil printing with *Aari* work (T2); hand painting and patch with *Aari* work (T3). A controlled sample with pure *Aari* work (T) was also prepared for each selected design. A total number of twelve were prepared to study the effect of *Aari* work and its fusion with other selected fabric embellishment techniques.

The prepared samples of Madhubani painting designs were got assessed by a panel of twenty experts and thirty consumers in terms

of overall appeal, cost acceptability, opinion regarding suitability of developed designs with techniques used.

Assessment of prepared samples of Madhubani painting by experts and consumers in terms of overall appeal

Assessment of prepared samples of Madhubani painting by experts and consumers in terms of overall appeal are presented in Table 1. It is evident *i.e.* design no.22a, samples prepared with all the techniques *i.e.* *Aari* work, hand painting, hand painting & patch work and stencil printing were found highly appealing with average score in the range of 2.48-2.81.

Likewise, in design no. 21b, samples prepared with *Aari* work, hand painting, hand painting with patch work and stencil printing were highly appealing with average score in the range of 2.69-2.36. While in design no. 35a samples prepared with hand painting & patch work, hand painting and stencil printing were highly appealing with average score (2.49-2.64) and samples prepared with *Aari* work were also found appealing with average score 2.28.

Cost acceptability of prepared samples

Cost of the prepared samples was calculated including their raw material (painting colors, printing colors, painting brushes, stencils) and charges of skilled labour.

Labour charges were calculated on the basis of daily wages of Rs 380/- for a skilled worker.

Estimation of the cost of prepared samples

The cost was calculated on the basis of raw material used *i.e.* fabric, thread, color, stone, brushes, stencil and cost of skilled labour. The

labour cost was calculated on the basis of hours spent on preparation of samples through different techniques at the rate of Rs 380 per day *i.e.* labour charges of skilled worker. In case of Madhubani painting designs, the total cost of the samples prepared with *Aari* work, hand painting with *Aari* work, hand painting and patch with *Aari* work and stencil printing with *Aari* work was Rs 900, 585, 590 and 545 respectively. In case of Warli painting designs, the total cost of sample prepared with *Aari* work, hand painting with *Aari* work, and hand painting and patch with *Aari* work and stencil printing with *Aari* work was Rs 840, 510, 485 and 500 respectively (Table 2).

Acceptability level of the cost of the prepared samples

Acceptability levels of the estimated cost of the product were got evaluated from the experts. The acceptability levels of the cost of samples shown in Table 3 and figure 1.




Cost acceptability of prepared samples of Madhubani painting by experts

The experts' opinion regarding cost acceptability of prepared samples of Madhubani painting has been presented in Table 3.

The data showed that in design no.22a, cost of sample prepared with hand painting was highly acceptable by 95 per cent experts followed by Stencil printing with *Aari* work (90%), hand painting and patch work with *Aari* work (85%) and *Aari* work (75%) whereas fifteen per cent experts found the cost of sample prepared with *Aari* work as acceptable followed by hand painting and patch work with *Aari* work, stencil printing with *Aari* work (10%) and hand painting with *Aari* work (5%). Only ten per cent experts stated the cost as least acceptable in case of sample prepared with *Aari* work (Fig. 2).

Table.1 Respondents preferences for the prepared samples of Madhubani painting in terms of overall appeal

n=50

Design No.	Techniques	Experts n=20 WMS	Consumers n=30 WMS	Average Score	Rank Order
22a	T	2.9	2.73	2.81	I
	T1	2.65	2.83	2.74	II
	T2	2.5	2.8	2.65	III
	T3	2.4	2.56	2.48	IV
21b	T	2.65	2.73	2.69	I
	T1	2.35	2.6	2.47	II
	T2	2.2	2.53	2.36	IV
	T3	2.35	2.56	2.45	III
35a	T	2.7	1.86	2.28	IV
	T1	2.45	2.76	2.60	II
	T2	2.45	2.83	2.64	I
	T3	2.35	2.63	2.49	III

T=Aari work, T1=Hand painting with Aari work, T2=Hand painting & patch Aari work, T3=Stencil printing with Aari work

WMS-Weighted mean score

Table.2 Estimated cost of prepared samples

Samples	Cost of raw material(Rs)				Total cost of material (Rs)	Preparation Hours spend (Hrs.)	Labour Charges (Rs)	Total Cost of Product (Rs)
	Fabric	Threads	Colors	Ornamentation material				
Madhubani painting								
T	30	80	-----	20	140	16-17	760	900
T1	30	50	125	20	205	8-9	380	585
T2	40	50	100	20	210	7-8	380	590
T3	30	30	125	80	165	7-8	380	545
Warli painting								
T	30	30	-----	20	80	16-17	760	840
T1	30	30	50	20	130	7-8	380	510
T2	40	30	25	20	105	8-9	380	485
T3	30	30	50	70	180	7-8	380	500

T=Aari work, T1=Hand painting with Aari work, T2=Hand painting and patch with Aari work, T3=Stencil printing with Aari work

Table.3 Cost acceptability of prepared samples of Madhubani painting by experts

n=20

D. No.	Techniques	Actual Cost (Rs)	Cost		
			Highly Acceptable	Acceptable	Least Acceptable
			Freq. (%)	Freq. (%)	Freq. (%)
22 a	T	900	15(75)	3(15)	2(10)
	T1	585	19(95)	1(5)	-
	T2	590	17(85)	2(10)	-
	T3	545	18(90)	2(10)	-
21b	T	900	20(100)	-	-
	T1	585	19(95)	1(5)	-
	T2	590	18(90)	2(10)	-
	T3	545	15(75)	5(25)	-
35a	T	900	19(95)	1(5)	-
	T1	585	18(90)	2(10)	-
	T2	590	17(85)	3(15)	-
	T3	545	17(85)	2(10)	1(5)

T=Aari work, T1=Hand painting with Aari work, T2=Hand painting and patch with Aari work, T3=Stencil printing with Aari work

Table.4 Cost acceptability of prepared samples of Madhubani painting by consumers

n=30

D. No.	Techniques	Actual Cost (Rs)	Cost		
			Highly Acceptable	Acceptable	Least Acceptable
			Freq. (%)	Freq. (%)	Freq. (%)
22 a	T	900	8(26.6)	14(53.2)	8(26.6)
	T1	585	24(80)	4(13.3)	2(6.6)
	T2	590	25(83.3)	5(16.7)	-
	T3	545	27(90)	3(6.6)	-
21b	T	900	8(26.6)	14(53.2)	8(26.6)
	T1	585	27(90)	3(10)	-
	T2	590	24(80)	6(20)	-
	T3	545	26(86.6)	3(10)	1(3.3)
35a	T	900	9(30)	12(40)	9(30)
	T1	585	27(90)	2(6.6)	1(3.3)
	T2	590	25(83.3)	5(16.7)	1(3.3)
	T3	545	24(80)	4(13.3)	2(6.6)

T=Aari work, T1=Hand painting with Aari work, T2=Hand painting and patch with Aari work, T3=Stencil printing with Aari work

Fig.1 Cost acceptability of prepared samples of Madhubani painting by experts

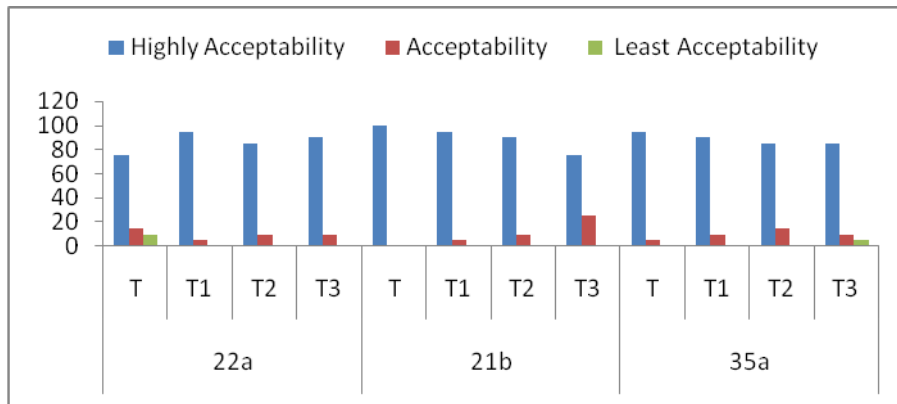
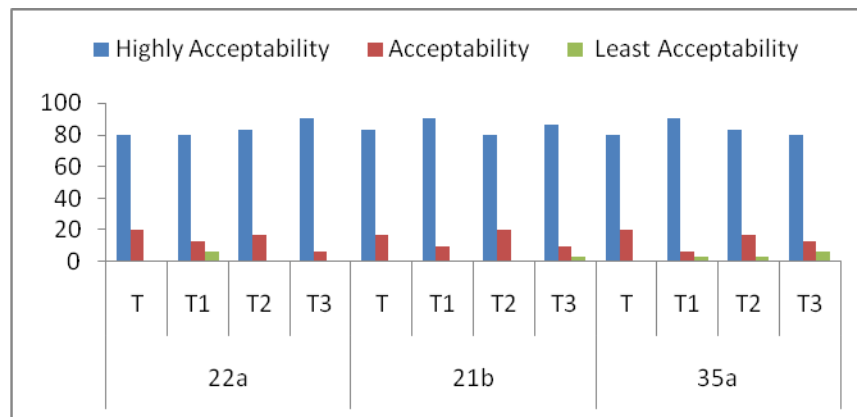


Fig.2 Cost acceptability of prepared samples of Madhubani painting by consumers



In design no.21b, cost of sample prepared with *Aari* work was highly acceptable by all the experts (100%) followed by hand painting with *Aari* work (95%), hand painting and patch work with *Aari* work (90%) and stencil printing with *Aari* work (75%).

In design no.35a, the sample with *Aari* work was highly acceptable by 95 per cent experts followed by hand painting with *Aari* work (90%), hand painting and patch with *Aari* work and stencil printing with *Aari* work (85%). Fifteen percent experts found the cost of the sample prepared with hand painting and patch with *Aari* work as acceptable followed by sample prepared with hand painting with *Aari* work, stencil printing with *Aari* work (10%) and *Aari* work (5%). None of the experts found for the cost as least acceptable except for stencil printing with *Aari* work in design 35a and *Aari* work in design 22a.

Cost acceptability of prepared sample of Madhubani painting by consumers

The opinion of the consumers' regarding cost acceptability of cost of prepared samples of Madhubani painting has been presented in Table 4. The data depicts that in design no. 22a, ninety per cent consumers found the cost of the sample of stencil printing with *Aari* work as highly acceptable followed by hand painting and patch with *Aari* work (83.3), hand painting with *Aari* work (80%) and *Aari* work (26.6). Near about fifty three per cent consumers found the cost as acceptable for the sample of *Aari* work followed by hand painting and patch with *Aari* work (16.7%), hand painting with *Aari* work (13.3%) and stencil printing with *Aari* work (6.6%). Twenty per cent consumers found the cost of *Aari* work and 6.6 per cent found the cost of

hand painting with *Aari* work as least acceptable.

While in design no. 21b, ninety per cent experts found the cost as highly acceptable for the sample prepared by hand painting with *Aari* work followed by stencil printing with *Aari* work (86.6%), hand painting and patch with *Aari* work (80%) and *Aari* work (26.6%). Nearly half of the consumers (53.2%) consumers found the cost of the sample prepared with *Aari* work as acceptable followed by hand painting and patch with *Aari* work (20%), *Aari* work (16.7%), hand painting with *Aari* work and stencil printing with *Aari* work (10%). Near about twenty seven percent consumers found the cost as least acceptable for *Aari* work followed by the sample prepared with stencil printing with *Aari* work (3.3%). In design no.35a, ninety per cent consumers found the cost of the sample prepared by hand painting with *Aari* work followed by hand painting and patch with *Aari* work (83.3%), stencil printing with *Aari* work (80%) and *Aari* work (30%). Forty per cent consumers found the cost as acceptable for the sample prepared with *Aari* work followed by hand painting and patch with *Aari* work (16.7%), stencil printing with *Aari* work (13.3%) and hand painting with *Aari* work (6.6%). Thirty per cent consumers found the cost as least acceptable for the sample prepared with *Aari* work followed by stencil printing with *Aari* work (6.6%) and hand painting with *Aari* work and hand painting and patch with *Aari* work (3.3%). It was found that the expert's had very high opinion about overall appeal; acceptability level of the cost of the developed samples. The cost of prepared samples of Madhubani

painting was highly acceptable by the majority of the experts. The work done in the form of prepared samples was appreciated and preferred for application on wide range of articles.

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