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Transition from Indigenous Industry to Creative Industry: Opportunities and Threats

A Case Study of City Arifwala District Pakpattan



Nimrah Hamid

Department of Anthropology

**QUAID-I-AZAM UNIVERSITY
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A case study of City Arifwala District Pakpattan



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By

Nimrah Hamid

Department of Anthropology

QUAID-I-AZAM UNIVERSITY

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Quaid-i-Azam University, Islamabad
(Department of Anthropology)

Final Approval of Thesis

This is to certify that we have read the thesis submitted by Ms. Nimrah Hamid. It is our judgment that this thesis is of sufficient standard to warrant its acceptance by the Quaid-i-Azam University, Islamabad for the award of the Degree of "Master of Philosophy in Anthropology".

Committee:


1. Dr. Waheed Chaudhry
Supervisor



2. Dr. Saif-ur-Rehman Saif Abbasi
External Examiner



3. Prof. Dr. Hafeez-ur-Rehman
Chairman



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Dedicated

To

Loving Papa Jan & Ammi Jan

*Papa jan: who is the ocean of Love, led me in to intellectual pursuits I am unable to articulate,
what I feel*

*Ammi jan: who is blessing that's rare and true soft just rose petals, all my success is due to her
prayers*

Thank you for your unconditional support

I really love you

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Chapter One

Introduction

This anthropological research explores the issue of making transition of cultural products from indigenous level to creative level. Within cultural and economic discourses, the research attempts to present the factors and motivators that influence in the transition process. This research was carried out in the city Arifwala District Pakpattan in the province of Punjab, Pakistan. On the cultural and social side, this research presents that social, cultural and religious affiliation with cultural products compels cultural workers to manufacture the products. On the economic side, it suggests that future income needs, as opposed to immediate ones, play a critical role in promoting the cultural workers to manufacture cultural goods and make a transition. Communities view the practice of manufacturing the cultural goods as a traditional method of transferring the indigenous and new skill to the next generation, in the continuity of cultural practice.

Over the last few decades there has been a growing acceptance of the significance of culture and cultural industries in the world. Today these cultural and creative industries produce an enormous and endlessly budding variety of cultural outputs (Gay, 1997). Moreover, in the modern user/customer society, culturally shared meanings and activities are shaped, reproduced and changed in the market, through the symbolic processes and practices of manufacture and utilization (Moisander & Valtonen, 2006). In this way cultural industries transformed in creative industries. As a result, an accelerating junction between the economic and the culture is presently happening in modern life, and is bringing all kinds of urban and regional upshots and have great opportunity to lift up a country's levels of income, employment and social well-being (Power & Scott 2004).

Therefore, manufacturing new cultural products in a country and making them unique has grown slowly but surely. Consequently, successful cultural products which symbolize their own society and social group should have powerful cultural narratives and myths, shared cultural meanings, custom and values with each other and it give people a logic of formation and structure in their life (ibid 2006). These days many

countries are more concerned about culture where traditions and thoughts exist and are having the urges to the promotion of cultural and creative industries which have great and strong value, the development of individual cultural stuffing and products, and the growth of national images and profits. Pakistan is also making efforts to develop the cultural products that are based on traditions and cultural heritage through the traditional cultural reconstruction works such as the restoration of cultural sample and developing the creative industries (Lee, 2008).

The development of a cultural product is successfully done when an industry make a transition from indigenous level to cultural level and then creative. Indigenous industries are mostly constant and stagnant in nature; fewer changes are occurring in indigenous products. Same methods are used for making the products from generation to generation. People make the cultural product for their personal utility and for exchange purposes. They do not want to make any change in their original culture. They are cultural people and they involved in cultural production just for the sake of survive their cultural identity. Cultural producers of indigenous communities are not acknowledged globally and their cultural products access to the global market is not only restricted but they also have the limitations in the nature of quality design and creativity (Moreno, Santagata and Tabassum, 2004). They feel pride that they have with their work, they also have a sense of identity and received acknowledgement from their community. It is frequently pragmatic that indigenous industries have not capacity for wealth creation and income generation; they make cultural products only for personal utility and for the sake of exchange.

When an indigenous industry produce the tangible and intangible inventive and creative yields and will have a capability for wealth creation and income generation through the exploitation of intellectual property and cultural assets base goods and services then it change to cultural industry (UNIDO 2003-a). Creativity and creative communities may be the continuing resources in the developing world; it is considered that if the suitable policies are accepted, creative industries in developing countries have an important potential for the income generation. Indigenous industry has to use creativity, cultural understanding and rational property to produce the product and

services having societal and cultural value. This industry derives its inspiration from cultural heritage, traditional knowledge and imaginative element of creativity. At that phase indigenous industry has become highly competitive, yet all countries have their own exclusive competence and experience that is based on history, culture and environment of each country. In creative industry the producers make some technical changes in the production process which make them enable to prepare a high amount of cultural objects in less time (Ericson, 1996). Researcher witnessed it in her locale that producers of cultural products were using the technical method in the manufacturing process. They used the manual machine or technical machine for preparing the cultural product.

From passing this period, when the participant of indigenous community use his or her creativity, innovative power, skill and aptitude in the exploitation of intellectual property, at that point indigenous people make a transition towards creative industry. Creative industry are based on technological reproduction and aimed at a mass market by having a great level of interaction with other people. And it is working through of a more directly economic and value-laden agenda. Creative people have great interactive power and the cultural producers of current locale participated in different social gatherings and events, where they interacted and also have good gossips with each other on different issues. Creative people have a great focus on the production on the products. Creativity is concerned with the aptitude which bring into existence something new and novel. It is a new combination of different things and based on the demand on the customers. The process of creativity involved in the re-formation of pre-existing elements such as heritage, tradition, skills and raw materials (Encyclopaedia Britannica 1992).

Members of creative industries are often innovative and artistic, and include artists, support personnel, technical experts, agents, and representatives. Rather than performing this kind of work with specific economic goals in mind, people do it for its intrinsic merits, whether conveying information to people through books or entertaining crowds at concerts. A creative industry is trying to develop the cultural product based on ancient traditional culture and heritage in order to have their strength and values approved by and spread to the world.

Transition from indigenous to creative industries is a major economic conversion and demands a major reconfiguration of the worth piece of work of an important worldwide industry. The production of the cultural products is the substitute way of economic growth (Rappaport, 1986). Local people used their skill of making a cultural product and meet their basic needs financially. They used the creative changes in their products just to get a high market value. A smooth transition is possible with planning, communication, interaction and getting information. Planning what will be needed and who can help provide that assistance is of chief importance to successful networking. Information about the many alternatives and programs available also requires early planning and decision making. Understanding about the skill level is very important in many areas. Technical standard will be crucial to the useful operation of creative system and perhaps more prominently, because they will play a significant role in the future management of value networks. The economic development of creative clusters depends on the availability of support systems that respond to the needs of the cluster. In the first report on creative-cultural industries in Austria the promotion of creative clusters is proposed and it is observed that the future of those clusters depends on: (UNIDO 2003-b)

- The supply of 'creative products
- Marketing, together with tourism
- Regional development and
- Innovative inspiration and transfer of know-how.

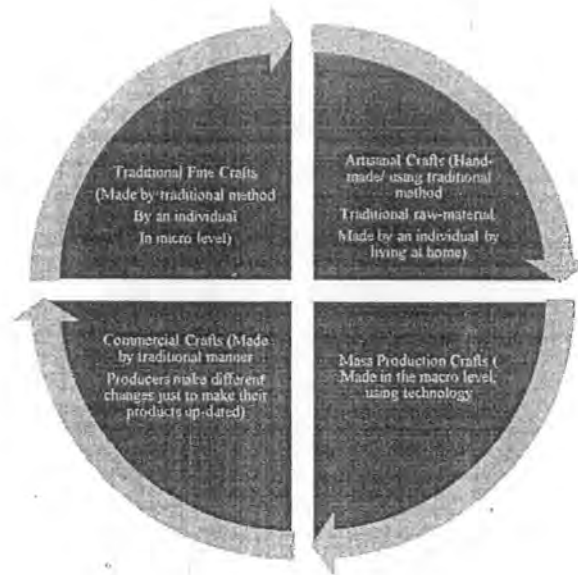
The transfer and sharing of object information and technologies generated through technological development might enhance the planning and creative power of an industry, contribute to the qualitative growth of cultural content and, ultimately, enable the globalization of our own culture, which is currently rooted in our country. Innovation system is a very effective system in creative industries and in creativity, innovation is very necessary and it is the interconnected network of sites, competencies, thoughts and resources which are proficient over time to develop novel technologies and solution based on develop activity.

In creativity, economic as well as market value of the product can be determined by the values attached to a product. There intangible aspects of culture are important for the development of the tangible cultural heritage. These values are playing the crucial role within the establishment of tangible cultural heritage. Intangible cultural heritage consisted on the belief system that perceived by the natural phenomenon, values, reliance and the religion. The value of the tangible culture derived from the intangible culture (ITO. 1995). These values also determine the market value of a product. Many new participants entered into the industry through transition and they have the more potential and capabilities. And this potential brings the creative changes in the cultural product of a community that attracts the consumers, and in this way the specific cultural product maintains its stability.

Cultural products are traditionally produced while living at homes and products have formal and informal market. By using the creativity sense the usages of products must be changed, these cultural products are used at home and offices as a decoration pieces and luxury goods in drawing rooms, halls and offices also (Brass, Galaskiewicz et al, 2004).

In a UNIDO (2003 a) report four kinds of cultural products/crafts are discussed. "Traditional Fine Crafts" belongs to those cultural goods that represent the traditional and cultural heritage. These are the sole pieces of art. "Artisanal Crafts" are the hand made products and the basic difference between traditional and artisans crafts is that in the artisans craft, cultural people discuss with the different people and customers for making some changes in their products just for the sake of fulfilling the market demands and requirements of their products. "Commercial Crafts" are also made in the local and indigenous style but producers make the some modifications in their products according to the requirements of mass market. Large volume of the products may be produced by the producers. The fourth category is "Manufactured Crafts - Mass Production Crafts". These products are made by in a large quantity by using the technical accessories. Producers are not stick with the traditional boundaries, they are free, and emphasis on the design and quality of the products for achieving the high market value.

Figure 01: Cultural Products Types



Source: UNIDO (2003)

This research will examine the transition from indigenous level to creative level of traditional fine products, artisanal cultural products and commercial cultural products through the case study of city Arifwala and also presents the possible strategies for the culture and commercial transition of these products. It will also suggest some new transitional drivers and motivators which are very helpful in the transitional period and in maintain the status of creative industries.

1.1 Statement of the Problem

The statement of the study is; *"Transition from the Indigenous industry to Creative Industry of Cultural Products" (A case study of City Arifwala)*

With the help of this study, researcher has explored whether the creativity is essential for the stability and development of a cultural product and also digs out the reasons of survival of cultural goods in City Arifwala and for the progress of the country. Pakistani society is combination of various types of cultural systems and it is well off with different kind of artistic and cultural customs. Its physical geography has promoted the different

art and crafts since the beginning of the Indus Valley Civilization some 5,000 years ago. The river Indus pours out into Arabian Sea while passing through the green plain land of Punjab, desert of Sindh and barren land of Baluchistan. The river Indus falls down from the mountains of north and it is very beneficial for the promotion of local art and cultural products. It provides a special setting to the indigenous people which are favorable in their social milieu. A broad array of crafts which reflects the local culture and expertise has resulted from the differences in the cultural way of life and traditions (UNIDO 2005).

Every person has to gain knowledge of culture in order to survive in a society. It is a medium of interaction through which people interact with each other in a society. It works in an unintentional way; everything which we observe and recognize looks common and natural. That's why sometimes the culture of others is considered strange because it is different from our culture. Every culture is considered as backbone of the society and every society has its own different culture that is unique itself. So in the same way every culture has its own specialties like art, craft, and cultural products etc that are the representative or recognition of that unique culture. Those specific cultures remain themselves alive in the world which is capable to protect their cultural products and they have a power to maintain their craft.

The aim of present study is to find out the factors and reasons of survival and permanence of these cultural products in City Arifwala District Pakpattan. Culture is not a static entity, it is dynamic in nature. It is developing continuously and sometimes change comes in one culture through the influence of other culture. The focus of present research is to highlight the culture which has interactive with the other cultures and also borrow new ideas during the interaction. Some people are more sensitive with their cultural products and they do not want to make any changes in their culture, they have no link or relation with the other cultures and it is unable to modify its cultural rudiments. Researcher has focused on these two aspects of culture in her locale.

Cultures are combination of different disciplines like music, mathematics, technologies, religion etc. With the help of such domains, innovations happened in any culture in the shape of creativity. People get knowledge and new ideas when they interact

with the people of other cultures and this thing resulted in the development of culture. Process of diffusion is also very important in this respect along with the interaction and communication system. Producers of cultural products adopt new ideas and concepts from the vehicles of media and communication and use those ideas for achieving the commercial value of their products. Diffusion is also very crucial in adopting new ideas and concepts about the creativity of cultural product. So these external factors play vital role in bringing change and promotion of culture. In this context sources of communication and process of diffusion are most important. The aim of present study was also to highlight these external factors which are transforming the indigenous industry into creative industry. Interaction is very necessary element in order to survive in a society and this interaction brings new ideas, new changes in any culture. Creativity comes through these new ideas and it is very essential for the survival of cultural products. Creativity in cultural products is also related with the cognitive and mental power of the creative person. A creative person must exploit his intellectual property for making something new and novel. Creative person has the best innovative power and he use this power for making cultural products attractive and valuable for the community people.

In every society there are group of sensitive people about their cultural pattern and tradition, and they always make an effort to connect with their cultural traditions and products. These people do not like to remain isolate with the cultural products. These people have discouraging attitude towards change. So the present study has documented those local people that are not supportive for transition. The study has also highlighted those people that are flexible in nature and adopt changes and creativity in their cultural products with the passage of time. These creative people make changes in their products in order to meet the demands of customer. The aim of study to describing all these things was to analyze whether transition is a threat or opportunity for society.

Creativity is a force for the progression of society. There is main contribution of creativity in the manufacturing and provision of commodities and services and its value is increasing day by day. Creativity and knowledge are two influential drivers which are encouraging the economic development in today's era of information technology. These

things have insightful implications for trade and advancement. Information economy is always remaining foremost parameter for complex modern societies through which national capital generates and expansion of competitiveness is done. In nutshell the magnitude and excellence of human capital are considered main factors of success. But creativity is considered the most important strategic asset for economic development and at the same time it is a tool of integration of local economies into world global economy. So creativity is the foremost requirement for achieving progress and economic advancement. The shift from indigenous industries to creative industries is essential for the sake of development. Globalization and media are important factors for the survival and sustainability of cultural products in the world of hyper communication. With the help of global media, indigenous culture of a particular place is recognized globally. Due to the media, culture of a specific is flows across the margin of geographical, social and culture (UNESCO 2002).

1.2 Significance of the study

Anthropology is the study of human beings from past to present and it takes help from other sciences like biological and social sciences, humanities and physical sciences in order to construct knowledge and better understandings of any complex society. Anthropology is a social science and its focus is on human behavior. It studies the human behavior in different social and cultural context and circumstances. The discipline of anthropology takes help from all other disciplines which are directly or indirectly linked with human behavior. In the case of present research different sub-disciplines of anthropology i.e. economic anthropology, developmental anthropology and cultural anthropology are combined together for the better understanding of transition from indigenous industries to creative industries. There was lack of already existing researches or knowledge related to this study. So this study helped to understand those cultural, religious and social factors which either encouraged or discouraged creativity into cultural products.

Some traditional local people consider transition as a danger to their cultural identity and traditions. They do not adopt changes in their cultural products because they perceive that this transition will demolish the originality of their culture. So these

indigenous people do not make modification in their cultural products due to fear of loss. While on the other hand there are some creative people which encourage the transition in their cultural products. In order to update their products they gain knowledge and new ideas about the improvements in their products. They make changes in the cultural products to attract the customer's attention and to meet the needs of the consumer. These people have desire for the survival and stability of their cultural products so they take transition as an opportunity.

In the recent decades, World is converting into a global village. New technologies and globalization are sources of changing the traditional manufacturing processes into modern innovative procedures not only for Europe but also for other parts of the world. The base of industrial units is gradually being replaced with creative group of people with the passage of time and the artistic abilities and innovative ideas of these people are used as raw material.

In this era of technical advancement not only the symbolic value of any product increasingly determines the material value but customers also demands new innovative and inspirational practices. The main contributing factor of competitiveness is the skill of creating new innovative practices and development of social networking. In order thrive a new and developed entrepreneurial culture in Pakistan; it is crucial to develop some precise measurements of creativity and innovations. It can be done through shifting our local cultural industry into creative industry. Variations in the products up-datedness of our cultural products will be supportive to keep Pakistan competitive into modern Global system.

There is a lot of untouched potential in the cultural and inventive industries to create growth and jobs. The success of any country depends on the best and proper utilization of resources. And for this Pakistan must identify those resources which are untapped and should invest on new, artistic, stylish and sustainable sources. Promoting our wealthy and diverse cultures, Pakistan must falsify new ways of creativity value-added, but also of living together, allocating resources and enjoying variety.

Poverty mitigation can be possible through transition of indigenous industry into creative industry because it is a way through which job opportunities can be developed for those people who have some creative and artistic skills. It will be helpful to raise their economic conditions. These creative industries have been included into economic industrial policies of some developed and developing nations. Such policies intended for the improvement of countryside areas or to modernize miserable inner cities, have contributed to poverty mitigation and career building, supported the local economies of individual villages and inner city districts and have encouraged self-sufficiency. On the other hand, in many developing countries authorities are oblivious that these industries have a positive monetary worth due to their well-recognized and unique cultural nature. On the basis of this dual character, the notion of maintain for cultural/creative industries should be extended to include investment in economic development, in the creation of social assets and as a support for poverty mitigation. It then follows that appropriate support policies and consistent industrial, cultural and trade policies should be introduced in order to launch an environment that will hearten the expansion of these industries.

1.3 Objectives of Study

1. To explore the reasons of survival and stability of cultural product in city Arifwala

Reasoning in which a cultural product still survived in the local community. People still used cultural product in their socio-cultural life so researcher wants to find out the reasons and logics behind that.

2. To investigate whether transition and creativity is a threat or an opportunity for cultural people

Researcher also has an objective that cultural producers in the locale has some creativity or not and cultural producers want to bring changes in their cultural products or not. Whether they consider creativity a positive thing for their product or they consider it a threat for their cultural norms and values.

3. To explore the external and internal factors that facilitate the transition and creativity of cultural products

In the creativity some external and internal factors involved and researcher wanted to dig out those factors which are involved in the creativity of the cultural products produced in City Arifwala.

4. To document whether creativity is essential for the survival and stability of cultural product

Researcher also wanted to know the role of creativity in the survival of cultural products. Whether only creativity survived a product or there are other factors which involved in the survival of them

1.4 Research methodology

Methodology is the systematic knowledge of the ways, producers and technique to have enough information about the research you are going to conduct. This research was based on anthropological study and there was need of precise formation of some definite methodology which helped in collecting the relevant and valid information about the research topic. Talking about the techniques of gathering data, an anthropologist is free to use and select any tool for data collection according to the nature of research topic. In this piece of research, researcher used the following techniques to resolve the research problem and to make out its relevant and valid issues. Hence, research methodology provided me a logical and rationale underlying decisions that I take place throughout the research process, this include the decision about the usage of particular tools and techniques at particular point.

For current research following data collection methods were adopted by researcher:

1.4.1 Universe/locale of the study

Universe for the present research was the city Arifwala situated at 35 kilometer away from the District Pakpattan and 40 kilometer away from District Sahiwal. Whole Tehsil consisted on 603,096 individuals¹. Arifwala is the revenue land of 61/E.B. this

¹ Unpublished survey report by DC office Pakpattan 1998-03-02

town was found in 1972. Firstly it was recognized by a *chakk*² number 61/E.B, but after that it was renamed by Arifwala on a landlord name "Arif".

1.4.2 Unit of Analysis

While conducting the research entities under study were referred as unit of analysis, the units of analysis of the present research were all the people of city Arifwala which were engaged in manufacturing the cultural products and were also in the transitional stage of the indigenous industry to the creative industry.

1.4.3 Rapport building

The research was carried out over a period of 6 months, which were spent living in the locale close to the local people. During this period, a casual and informal relationship was developed with the respondents. Living in the field gave the researcher a chance to get the first hand information on the subjects.

Upon entering into the field, the first task researcher has built a good rapport. Rapport building is rather important technique in Anthropological research, because this method provides key to use the other methods i.e. interviews, case studies and participant observation etc. rapport building includes gaining the trust of the targeted community members so that they could accept the researcher as their community member. For undertaking an in-depth study in any locale, it is very important to break down certain social barriers. Establishing the good rapport in the locality allows researcher to move freely among the local people and collect the required information but it is always a time consuming task requiring devotion and patience on the part of the researcher.

Initially, I spent most of the time of introducing myself and developing the relations with potential respondents and key informants of the City Arifwala and also on explaining my purpose of coming to their community, which later assisted them a lot in negotiating their queries about the research. I am resident of that locale and I have good interaction level with community people. But access the targeted people was little bit difficult work for me because respondents lived in scattered areas but with the help of

² village

key informants, I was able to do that work with comfort. I was introduced to the local cultural people by one of the key informant “Kishwar Bibi”. During my field work in the locale, I preferred to reside with her at her home, because in that way I was living among my respondents and observed their routine life easily.

1.4.4 Key Informants

Key informant interviewing is a vital part of Anthropological research. Good informants are the people to whom the researcher can talk to easily, who understand the information you need and who are eager to give it to you or get it for you.

They are the people who own knowledge about their community, the dynamics of their present community of life and providing the researcher multidimensional picture of their society across the time and space. The researcher used the key informants to get the information on the history of community, the instances and rationale of cultural deviance as well as structure and dynamics of marginalized events in the community under study. The researcher’s key informants helped her in making the extensive contacts within the community and introducing her in the locale and beyond.

An informant or key actor in the field research is considered very important as in present research, these were the members with whom the researcher developed the relationship based on the sharing information about the people and the phenomenon. Researcher in the present study used the key informants who were very familiar with the history, current events, about people, their routines, and all other happenings of the locale. Researcher used the non-paid informants to avoid the biasness. Researcher has the three key informants so that she acquired the valid data. One of the key informants was the host of the researcher, “*kishwar Bibi*” was 42 years old women, she was running a small garments business at her home, and she had a great knowledge about the people of the community because the lower and middle class come to her for buying the un-stitched cloths. She was very helpful for the researcher by introducing her in the locale and beyond. The second one was the Mid-wife of the community; “*Nooran Bibi*” was 54 years old women and also having a great interaction with the whole community due to her profession. Usually lower and middle class families came to her for their purpose so

she had great knowledge about everyone. She helped the researcher to access the cultural manufacturers which were scattered in the locale. The 3rd one of the key informants of the researcher was the 68 years old *kheis*³ weaver; he was very familiar with the history of the cultural products and also helped the researcher in making the extensive contacts with the community. He gave me subjective information about the history of cultural products and also shared creativity and survival stories of products.

1.4.5 Sampling

While doing in the field work, at those times it is not possible for me to collect the data from each and every dweller, and each and every dweller of the locale cannot be the required person for my study. So I adopted particular technique for the representative sample of the entire population.

As I cannot be able to study the large population sample because of time and resource constraints and some time it may be possible that the required people for the particular study are not prominent and it is little bit difficult job to identify them. In the case of this research, I had 30th respondents. Therefore sampling is done to make the analysis representative of the whole population. According to the nature of the present study, I used purposive and snow-ball sampling technique for accessing the targeted people. Purposive sampling was used having four purposes in mind:

- Mostly respondents engaged to manufacture more than one cultural product, as the objective was to get the authentic use of the product.
- The respondents should manufacture the cultural product that also passed through the indigenous level to creative level.
- Products that are still survived and in use of local people.
- Cultural producers used to manufacture cultural products while living at their homes with manual and electric machine.

³ Woven bed-sheet, coverlet etc

1.4.6 Socio-Economic Census form

The statistical information is collected by applying a sociological method of data collection. Socio-economic census provided me the basic demographic and socio-economic information of the locale. To achieve required basic demographic information about the respondents, researcher formulated Census forms consisted of columns about family structure, caste, income, religion, occupation, education level etc.

1.4.7 Interviews

Interview is a face to face conversation between two or more people to discuss something keeping in view certain objectives. One of the most significant forms of interview is in-depth interviews. It involves of open-ended and unstructured questions, and they also demand the presence and full attention of the researcher during the interview. Goode and Hatt (1988) argued that interview guide consists on unstructured or open ended questions with huge range of responses

I also used tool of probing during the process of interview. While asking the open-ended question to interviewee I also probe to achieve the deep-rooted and actual information. During my research work, I have taken the 30 ratio of male and female in-depth interviews from the respondents. Keeping in mind the limitation of the topic and cultural conditions, in-depth interview was made carefully and also taken with full concentration, so to extract correct and trustworthy data. Researcher also conducted informal discussion. For the interviews, I used the purposive sampling. And I also used the snow-ball sampling for the access of the respondents.

1.4.8 Participant Observation

Participant observation has significant importance in cultural anthropology. I lived in the locale of the research for extended period of time and getting close to the people and making them feel relaxed enough with my presence so that I can easily observe and record the information about their lives. I participated in all the events of social phenomenon during my stay at locale. The events include marriage ceremony,

funeral procession and the event of *Youm-e-Ashora*.⁴ Besides this, I also participated in everyday activities like coping the people in their manufacturing process of the cultural products. I used to make the *Taana*⁵ of the thread that an initial process for weaving the *Kheis*, and I used to die the straws of wheat that are used for making the *Chabbi*⁶ etc. It helped me to get close to the people and make them feel relaxed, it also supported in triangulated the information that I collected during my stay at the locale.

Participation observation mainly involves three major techniques to gather data from the members of the community. The first is interviewing, the second is participation and the third is observation. I used all these techniques to gather data from the community. I went in the field and observed all things that are happening naturally. Participation observation may be considered as a form of initial exploration of a research topic. The six month stay in a field was the phase of data collection, and mostly in any research this is the most time consuming span. It involves selecting a field, designing a questionnaire, choosing a sample, collection of the data and a departure.

1.4.9 Case studies

It is technique in which a detailed record of the experience of an individual or a series of events occurring within a given framework is written. The case study method has perhaps been most systematically employed in the field of Anthropology. Yin (1984) was of the view that case study helps us to scrutinize and preserve the whole and meaningful information about the real life of respondents. This tool helped to get the large information by conducting few cases. Cases in the present research, who were engaged in manufacturing the cultural products and also made a transition from indigenous level to creative level. And their cultural products have the cultural value, religious affiliation or the social attachment as well. I included three cases in this piece of writing, in which I explained the socio-cultural and religious value of cultural products, in 2nd case I want to focus on the creativity of a products that is essential for survival of that product. In 3rd case, up-dated product is targeted.

⁴ A religious event that are organized by the Shai sect at the 10th of Muharram.

⁵ Initial stage of preparing the thread for manufacturing *kheis*

⁶ Bread container

1.4.10 Photography

Photography is visual demonstration of reality. The technique was used during the course of this research to keep the record of observation about the community. I used this technique for preserving the transitional phases of different cultural products. Those images were given more clarity about the research topic, about the people, area and their experiences. I also took the cultural producers' pictures while they were busy in the manufacturing process.

1.5.11 Problems encountered

I interviewed 30 individuals in the present locale. While selecting the sample, I encountered the following constraints:

- There was no exact guess/estimation of the people who made/manufactured the cultural products and also made a transition from the indigenous industry to creative industry.
- The required sample of this study was very rare and respondents were scattered in the whole community, so the access to the respondent was a difficult job for me.
- Targeted population of this study had low level of education, and they were not aware of an academic research, so gaining their trust and deriving the reliable and valid information is a great deal for me, but the co-operation of key informants and some of sensible respondents, I achieved my purpose of study.

1.4.12 Analysis and Report writing

After the collection of data, I used Statistical Package for Social sciences (SPSS) computer software for data analysis. Afterwards the data was distributed and interpreted in the frequency tables, charts and pie charts. I also used the technique of descriptive analysis for the interpretation of the some factors of the transition from indigenous level to creative level of cultural products.

Chapter Two

Literature review

This chapter is designed to study the “Transition from Indigenous industry to Creative industry of Cultural Products”. At the first part of this chapter, researcher discussed key concepts of study and then gave their operational definitions as well. Literature is also reviewed in this chapter. For any fieldwork, it is necessary to go through literature related to that topic. Through this technique, researcher can get clarity about the topic, and adopt a right line for research. For this purpose researcher reviewed sufficient books, journals, articles and web sites, it provides guidance and keen knowledge to her. Without studying the relevant material, the researcher may not be able to draw the clear objectives. That is why the review of literature is the most indispensable part of the thesis writing and without this; a good thesis cannot be conducted. Keeping in view the nature and objectives of present research, the literature was reviewed which was directly or indirectly relevant to the present research. Theoretical framework is also discussed in this chapter, which gave theoretical understanding about the topic of research.

2.1 Discussions of concepts

The major concepts which the researcher has focused during her research work are following. The concepts are discussed in detail here under.

2.1.1 Cultural products

Products which are handmade and limited technology use in the manufacturing process, people are skeptical about how these products can be exported globally (Fillis, 2002). Cultural products are the products which have an identity in the local culture and which explain a specific culture. Cultural people have sense of belongingness and sense of identity with their product as well. They transmitted the skill of manufacturing the process from generation to generation.

2.1.2 Indigenous industry

Indigenous industries are mostly constant and stagnant in nature; fewer changes are occurring in indigenous products. Same methods are used for making the products from generation to generation. People make the cultural product for their personal utility and for exchange purposes. They do not want to make any kind of modification because they take the creativity as a threat. Moreover, they do not want to make any change in their original culture.

2.1.3 Transition

Transition is a process of changing from one phase or condition to another. When people move from one state to another then they make a transition. Successful transition is done with full planning and with the help of programming. Madeline Will (1984) said that transition is a process of activities that leads to the employment. Halpern (1985) argued that, in order to employment, two things are very important;

- A person's residence environment
- Social and interpersonal network

According to Browning and Brechin (1993), described that Transition is a name of planning, individual plan for achieving their goals, desires and needs and also plan an implemented process for this. Community people show collaboration and level of support for achieving their goals. They further argued that transition always has outcomes that are related to the triumph of the community.

2.1.4 Creativity

When people add something new and novel in their product and transform a product in a new thing. Then they use the sense of creativity in their manufacturing process.

Robert E. Franken: (1999) gave three reasons why people are motivated to be creative:

- Need for novel, varied, and complex stimulation
- Need to communicate ideas and connect with other people
- Need to solve the problem

2.1.5 Globalization

Role of globalization and media is very important in the context of transition from one industry to another. Swedish journalist Thomas Larsson, in his book *The Race to the Top: The Real Story of Globalization* (2001), stated that globalization:

“Is the process of world shrinkage, of distances getting shorter, things moving closer. It pertains to the increasing ease with which somebody on one side of the world can interact, to mutual benefit, with somebody on the other side of the world”.

We cannot ignore the role of media in this context. Cultural producers interacted with each other and got new ideas and concepts from the media. They also know about the new alternatives that come in their market and they struggle hard to compete those alternatives.

2.1.6 Creative industry

Creative industries are those industries which are concerned with the income generation and wealth creation with the exploitation of intellectual property. These referred to those economic activities which are concerned with the generation or exploitation of knowledge and information (Howkins, 2001). The creative industries are defined by the Department for Culture, Media and Sport (DCMS) as:

"Those industries which have their origin in individual creativity, skill and talent which have a potential for job and wealth creation through the generation and exploitation of intellectual property" (2001)

2.2 Operational model of concepts

2.2.1 Cultural Products

In current study, researcher used this model for explaining the concept of cultural product in respect of this study. According to her, products that made manually by the cultural workers and using the limited technology were cultural product.

Figure 02: Operational model of cultural products



Source: Author's own sketch

That product made by the local raw material; raw material easily available and producers used indigenous skill of manufacturing the product. Cultural producers used to make those products for fulfilling their economic needs. People utilize their skill and the manufacturing of cultural process becomes a source of income for the cultural producers.

2.2.2 Indigenous Industry

Researcher used criteria for indigenous industry in conducting research. In this piece of work indigenous industry had fewer changes and participants of that industry used same and home method of manufacturing the cultural products.

Figure 03: Operational model of Indigenous Industry



Source: Author's own operationalization

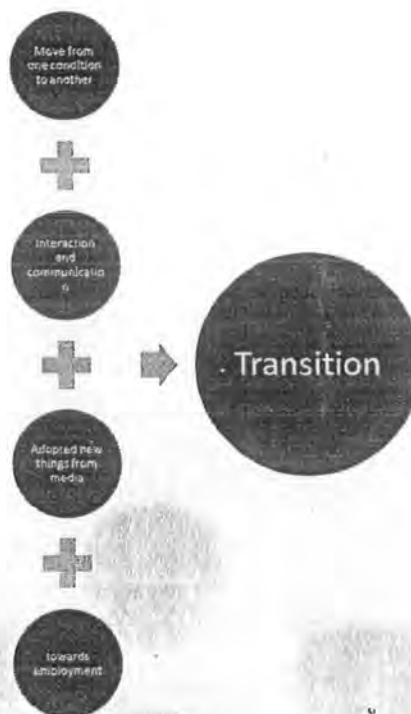
People transmitted their skill of producing things from generation to generation and still used traditional method of manufacture. In this industry people made products just for domestic and personal use and for the purpose of gift exchange and did not sale their art. People were too mush attached with their products and they had a sense of belongingness and affiliation with their cultural and traditional products and they were not in the favor of making any changes. Cultural producers consider creativity a thing that spoils their culture, so they do not support changes in their products.

2.2.3 Transition

In the respect of current study, researcher argued that indigenous people which engaged in producing cultural products changed their status from one condition to another by using the technical innovations, adopting new methods and design ideas and communicating with people. They made that transition from indigenous industry to creative industry and used their skill for income creation and wealth generation.

In transition, researcher said that communication and interaction is very important. When cultural workers interacted with different people, they shared their ideas with each other and always got and invented new things and concepts and also implemented those concepts in their work. Researcher made her own model of operational transition and argued that when cultural workers interacted with other community and adopted new and novel ideas from other people and media as well, then they used those ideas in their skill and had a great level of employment. So transition also steps forward to employment.

Figure 04: Operational model of transitional stages of cultural product



Source: Researcher's own Operationalization

Transition in skill is also matters a lot in this regard. Indigenous people gave up old and local method of manufacturing a product but they made new and technical changes. Their manufacturing process changed from their forefather, they used technical machine for making a bid quantity of products in less time.

Transition in raw material; Cultural workers also moved from one state to another in using the raw material. In past, they used simple and local raw material but now they were in a habit to use striking and tempting things which made their products attractive for customers.

Figure 05: Operational model of transition in skill and raw material

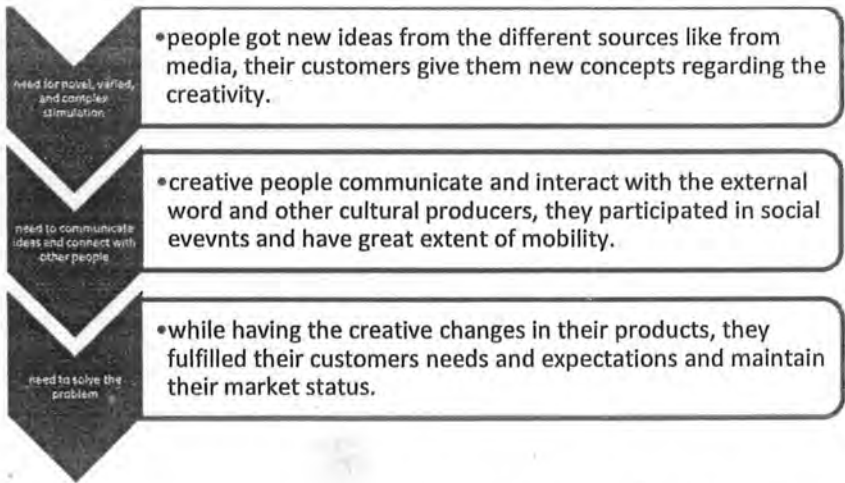


Source: Researcher’s own Operationalization

2.2.4 Creativity

By using the Franken (1999) three reasons of creativity, researcher made an operational model of creativity in this current study. She argued that cultural people got new and novel ideas from different channels of communication and interaction.

Figure 06: Operational model of creativity in cultural products



Source: Adapted from Franken (1999)

2.2.5 Creative industry

Creative industries based on the cognitive creativity of cultural producers, skill and talent in which cultural worker make some attractive changes in his cultural products and achieved a higher status in the market of that product.

Figure 07: Operational model of creative industry of cultural products

In this research, researcher developed criteria for creative industry and creativity in a product:



Source: Author's own operationalization

Due to creativity, cultural product has high price than the original and simple product. So when cultural producers make innovative changes in their product and use their product and utilize their skill as a source of income generation, then they enter in creative industries.

A participant used his skill of making cultural product for income and wealth generation and involved in technical environment then he entered in creative industry and made a transition from indigenous industry to creative industry. Researcher witnessed that he made changes for achieving the high market and economic status of his product. Cultural worker used external and internal factors in that regard; he utilized his mental power and exploited his intellectual property for embellishing his product according to the customer demand and expectations.

2.3 Literature Review

To better understand the transition of cultural heritage and cultural products from indigenous to creative level; it is essential to understand the basic concept of culture, tangible and intangible cultural heritage. These two terms further will help the researcher for detecting the factors of survival and sustainability of the cultural products in the scenario of current study. And also will tell the researcher about the key points which are involved in the transition period. Cultural heritage consists on physical or tangible artifacts and intangible traits of a specific community and society that are transmitted from generation to generation. In cultural heritage, Tangible cultural heritage contains on the material structures and objects that are touchable and visible to everyone. Intangible culture is culture that is untouchable and it transmitted orally from one generation to another. Intangible cultural heritage consists of expression, representations and body language. It recreates when people interact and communicate with each other and with their history and social environment. It provides them a sense of belongingness and identity. It depends upon the traditions, norms and values that people give a great honor to theses values.

The association between tangible and intangible cultural heritage is very strong and it is incredible to detach them. Nobuo (1995) argued that the relationship may be roughly divided into two cases. First, intangible cultural heritage is being materialized by the tangible cultural heritage, and secondly, intangible culture playing the vital role within the establishment of tangible cultural heritage. In the first point intangible cultural heritage consisted on the belief system that perceived by the natural phenomenon, values, reliance and the religion. The value of the tangible culture derived from the intangible culture. Nobuo studied the techniques and instruments that used in the building of Japanese wooden architecture. He focused on the skill and techniques that are used for structure a building and he said that skill is an intangible cultural heritage (ibid: 1995).

UNESCO report defined the “intangible cultural heritage, as “Peoples’ learned processes along with the knowledge, skills and creativity that inform and are developed by them, the products they create, and the resources, spaces and other aspects of social

and natural context necessary to their sustainability; these processes provide living communities with a sense of continuity with previous generations and are important to cultural identity, as well as to the safeguarding of cultural diversity and creativity of humanity” (ibid:2002).

Cultural value of the products derives from the intangible value of a particular product and that intangible value consists on social and religious value. Researcher want to dig out that how socio-religious value of a product determine the cultural value of that object. So we can say that the intangible culture involved in the tangible culture and the nonmaterial values are very important for the survival of the cultural products.

Moreno, Santagata and Tabassum (2004) talked about the value system of the material culture; they made a research on the topic of Material Cultural Heritage, Cultural Diversity, and Sustainable Development. Their research paper dialogues with the culture and economic development. They argued that material culture had the low attention in the past and also had the short description, but today material culture has a worldwide importance and there are one or more reasons to believing that material culture resources, specifically culture-based goods indicate a main path to the development, specially the micro and small creativities/enterprises and the local communities engaged in doing such type of activities and they produce the culture-goods according to their own features and faces. These things enabled them to become less helpless and less dependent on current development strategies. Authors argued that the process of producing the cultural products is not only the primary source of income for the cultural producers but this thing make them independent economically. Craftsmanship is not the monarchy of low quality production, but it may achieve the aesthetic value, symbolic quality and significant production value (ibid: 2004).

Researcher wants to examine the cultural people of her locale that are engaged in manufacturing of cultural products either they belong to the local communities or not? Moreover; either they manufacture the cultural products according to their cultural contexts, expression and local habits or not as authors stated in their research.

By social networking and interaction with producers of the cultural products are able to get the new ideas and made modification in their cultural products. The Department for Culture, Media and Sport commissioned FreshMinds to conduct a research in 2007 and pointed out that social networks are very important in raising demands of the cultural products. This report stated that through networking between the individuals, people got the new ideas and practices that are very helpful in the creativity of the products, creativity that is a factor of survival of the culture. Greve (2004) argued that an individual cannot be a creative person, interaction of the creative minds support the creativity. Early studies, comparing successes and failures of innovations, discover that due to the external or open communication and interaction the successful innovations occur.

Putnam (2000) used the term of social capital for this networking. Social capital refers to the associations and developed linkages between people of community – social networks, mutual obligations and trust – that permit people to connect each other and work more effectively to meet general goals. The notion of ‘social capital’ is a virtuous cycle: the more you have, the easier it is to obtain. Those who are actively involved in volunteer work, for example, tend to demonstrate greater involvement in the arts (ibid: 2000). Taking an interaction perspective of the creativity and the sustainability of the cultural products Zhou, Shin et al (2004) examined the influence of social networks and conformity value on employees’ creativity. They pointed out that employee’s creativity worked a lot when they have intermediate level of interaction with each other. They are not in the favor of the higher and low level of interaction. Zhou and co-researchers stated that creativity emerge in the result of re-combination of different notions and concepts. The results support their basic premise that individual values interact with the opportunities and constraints of social networks to affect creativity. We extend the research on the social side of creativity while recognizing the importance of individual attributes. They argued that when people have intermediate level of interaction with each other then this level of interaction support the creativity. In weak ties of interaction, creativity is not be maintained. A proper match between personal values and network ties is significant for comprehending creativity (ibid: 2004).

Creativity is also a matter of cognitive and mental power. Creative people exploit their intellectual property and use their cognition for the sake of making a creative cultural product. Some people have low level of interaction with other people and they use their cognitive sense and mental power in the context of creativity. Cialdini (1989) argued that cognitive sense limit the creativity and may have some biases in the regard of creativity. Brass, Galaskiewicz et al (2004) also talked about this and said that social networks provide the opportunities and constraints that affect individual attitudes and behaviors. Thinking pattern of a group is always different from an individual thought.

Interaction and participation play vital role in the transition period therefore; researcher was interested to know about the interaction level of her target population. That to which extent the people interact with their friends, relatives etc. She also wants to know how interaction and participation in social gathering and events is helpful in the context of creativity and the survival of a cultural product. Researcher also wanted to find out the factors of making a product and the reasons of its survival.

There are some cultural producers which produce their cultural products just for the purpose of survival and to earn money and to fulfill their basic needs. In countries like Pakistan culture-based goods are produced informally, have low quality, poor design, limited access to the urban markets and with a little consumption on the local level (ibid: 2004). In the context of market accessibility Hofstede and Bond (1984) also talked about the importance of market accessibility in the survival of the local culture. Culture is a dominant and powerful factor for the economic growth. They argued only culture is not enough for the economic development. They pointed out two factors that are crucial in this regard: one is market and the other is political context that permits for the development. (ibid: 1984)

The contact with markets and the awareness of market opportunities are very important links in the craft creative system chain. Enhancement of the product design and the quality is supportive in the improvement of the market value of that product. For achieving the higher market value of a product, a producer must be aware of the taste and the changing trends of consumers. It was discussed in a project report on the cultural

industries that was made by the UNIDO (2003). In that report it was claimed that Craft products were traditionally manufactured for use at work, for play or for use in the home, but throughout history they have not only the local market but also regional and international markets. The markets for craft products depended on the quality and design of the cultural product. Their historical, artistic, ethnic and regional significance and the unique characteristics of the artifacts are also important in this regard. Today the producers can develop, and add modern and contemporary markets to the traditional and ethnic markets for craft products. However this move should be permanently guided by knowledge of the market trends, which may be obtained through contact with specialized buyers or brokers at national and international specialized fairs. The market grades the products according to ethnicity, uniqueness, the preservation of traditional elements and technology in their production, and the markets they address.

Researcher derived from the above discussion that major issue of the survival of the cultural products is market accessibility, products that had not market value, were vanished. Taking in view the discussion of above authors on the topic of market accessibility, researcher pointed that existence of market is very important in the survival of culture. And researcher want to know what cultural producers of her locale do for accessing the market for their products and maintaining the market value or status.

Innovation in the area of design and manufacture are aspects to be very strongly encouraged amongst the artists and craftsmen of the creative industries in order to penetrate and sustain a presence in the selected and selective markets. The development of new products is encouraged via the promotion throughout the system⁷ of creativity and innovation. This is essential if the industry is to maintain and enhance the reputation gained by crafts in existing markets, and to penetrate new markets.

A little splash of color makes all the difference. Today every one want something new and novel and for that purpose cultural people also add some changes in their original products for making it attractive for customers. Researcher also focused on the Ericson (1996) point of view, which the transition of an industry involves on the

⁷ Guided by good knowledge of market

extensive change on the structure of production/production process as like some people change their production process from manual to technical, they engaged to use the technical machine for the manufacturing process of their cultural products. He said that change in the structure of production is not enough but the financial resources also matter a lot in the context of transition.

Transition is not only depend on the reconstructing the production and other economic activity but it is also depends on the mobility of the underlying means of production. And the market institutions, an especially financial institution is main factor that mobilizes and reallocates the resources for ongoing changes; indeed, calls for looser monetary policy to revive enterprise cash flow and thereby stimulate investment are, ultimately, addressing this need. (ibid: 1996).

On the other hand the economic positions of indigenous societies are deteriorating day by day. Indigenous societies are ruthlessly becoming reliant on the global market for their needs and local interdependency and they are in the state of needing the global market in order to survive. This situation is discouraging for the local market.

For making a transition from one stage to another, economic resources always matter. For the purpose of bringing creativity in cultural products, financial resources play vital role. Researcher also has a question in her mind that how the cultural people of her locale make a transition from the level of indigenous stage to creative stage and what are the reasons behind the creativity of cultural products. She also wants to know about whether all cultural people make changes in their products or not and if some make no changes then what are the reasons behind that?

Locally produced culture-based goods are also seen as luxury goods to use it as show pieces in drawing rooms, halls and offices. Locally produced goods are not of the needed quality because design strategies and creative mechanisms are absent. The products are not aligned with the fashion trends and developing consumption need. (ibid: 2004). Art has evolved through utility items. The impact of globalization will be most felt

in the area of indigenous cultural products because to meet global standards, the products will have to be modified, re-designed and at times even be distorted. The identities embodied in cultural products will thus be eliminated for greater marketability. This process of de-identifying native cultures and their products for the sake of global recognition and economic expediency will inevitably lead to a hybridization of identities in cultural artifacts. (Ao 2006). When people bring some modification in their products then the utility and usage of that product must be changed. While staying in her locale researcher will also notice the changed status of cultural products in the context of uses.

Benghozi and Santagata (2001) stated that the goods based on material cultural heritage are characterized by many intangible inputs, like esthetic design, decoration, functional ideas, technological innovations and traditional knowledge. All these inputs make the counterfeiting ratio (i.e. the ratio: economic value of intellectual components/economic value of the raw components) of the goods to increase, signaling an increase in the probability of illegal copies. Therefore to resort to the intellectual property rights is the main way for protecting the honest producers from illegal and unfair competition.

In the contemporary study researcher want to observe that the production of cultural products is an alternative source of earning income for some of the respondents or they will have another source of income and they use their skill of manufacturing the cultural product just for time pass and just as an alternate? The local people were the real actors of manufacturing process. The skill of manufacturing the products transferred to the local people by their forefathers so some of the respondents carried on the production process just for the sake of alive their forefather's profession. Rappaport (1986) stated that for the micro business and the local people material cultural resources are a substitute way of economic growth. Therefore the local and national reproductions can be associated in terms of the productive capability of their value chain arrangements. The author used the term of "value chain" in his article, and he argued in this regard that value chain consisted on the activities that are started with conception of a product and it ended with the consumption of that product. Rappaport further argued that economists describe the value chain as all those activities which are engaged in the manufacturing process of a

product. In it the design, manufacturing process and market of the product is very important. It covers all the manufacturing procedure of a cultural product (1986).

Customer's expectations are play a vital role for the survival and the sustainability of cultural products and the customer demands are also crucial in the perspective of change and creativity. If the customers are supportive then the producers and cultural workers are encouraged and they want to make the variation in their products. Laroche, Kalamas and Cleveland (2005) argued in this regard in their article I versus we, How individualists and collectivists use information sources to formulate their service expectations, that the satisfaction level of the customer towards the products is an important tool for dividing, recognizing and detecting the consumers in a market. They stated that different cultures have different meanings towards a same event and same cultural products. The reason is that they have the different behavioral norms, values and belief system. Authors talked about the individualists, and collectivists information sources and concluded that the individualist culture, there is great value of self-actualization and people are stimulated to express their private opinions, and they acquired the information about new things from the print and electronic media. And in the collectivist culture, personal decisions have less importance but the group. People are dependent on each other and the source of information is the interaction among the people.

Media and the interaction are the source of information and the source of networking among the people, in the current research, researcher will found the influences of both in her locale. Globalization and media has a great effect on the cultural life of the people of Pakistan, in this context Dattoo (2010) stated that media has great effect on the life and personality of the young generation of Pakistan. Youth get the new ideas from the media and apply them on their local life. So people lie in between the global and the local culture. He argued that the youth are active member of the media, whether they belong to urban or rural areas, they are strongly engaged with the media and information technology. Media polished thinking pattern and the life structure of local people, it conscious the people about new ideas, concepts and the new technology in every field of life.

In the context of the role of media and the globalization in the local culture, (Appadurai, 1996) clarified that the global forces permit the local culture to flow across the geographical boundaries. Due to the global media, local culture of a particular place is recognized globally. He stated that media and migration are the key factors of globalization. And with the help of the forces of media and migration the local culture flows across the border of the geographical, socio-psychological as well as cultural. He identified the various "scapes" like Ethnoscape, Mediascape, Technoscape, Financescape and Ideoscape and said that with the interaction among these scapes the globalizing forces are busy to generate the global cultural flows. These scapes are not only interactive in nature but are disjunctive at the same time. Author described disjuncture as a break and rupture between the context and contents of the scapes.

Rogers (1983) stated that in diffusion process the relationship of passage of time is one of the crucial essentials. Rate of diffusing and adopting new things and ideas in change the design and worth of products is affected by the accessibility and role of media, communication and interaction system and Roger argued that products are influenced by these things in those countries where products are introduced later. He further argued that in diffusion process, innovation system is very important. Producers adopt innovative things in their products just for the sake of achieving the high market and commercial value.

In a report presented by the UNESCO (2002) it is discussed that globalization is an important factor in the world of hyper communication for the survival of the cultural products and report stated that globalization has not only the positive effect on the survival of the cultural products but it has also the negative effect on the production and the sustainability of the products. Because it makes possible to purchase the identical products anywhere in the world. Globalization promotes the global culture and weak the local products and the local culture. Report argued that cultural people are busy in surviving their culture while to coping with the challenges of sustainability they are adding the new changes and making the new creativity and this is also seen that people want to keep all the cultural products with them that are cherished them. This report discussed the opportunities, new challenges which are the product of globalization. It is

said by the report that globalization brings new innovations and the potential of expression but at the same time due to the globalization, some cultures also have a risk of marginalization. And the report stated that the globalization leads to the crackup of social bond. So this report is trying to create the environment that is friendly for the survival of the products. The intangible cultural heritage is the guarantor of this process. Its defense and promotion are not an act of conservatism directed against modernity. On the contrary, this is a means to conceptualize the relationships of communication, the links between time and space, between generations, between geo-cultural areas separated by distance, and between societies separated by systems deemed to be incompatible.

Researcher also has a question about the role of media in the context of transition and creativity of cultural products and she will try to get the answer of this question while living in her locale.

Ibraz (1993) Pointed out that women are extensively engaged in different productive domains like poultry-tending, processing of dairy products and handicrafts. They are also engaged in such type of activities in pursuit of meeting their financial resources. These activities are income generating and expenditure saving. They performed these activities within the homes and home consider as a symbol of femininity where only women should be seen and where women are well-protected, the outer world is the world of men and author argued that the cultural concepts of purdah and segregation confined women and their activities to the private domain and didn't permit them to access the public domain. So they utilized their skill in the boundary of their homes and helped and support their men in financial problems.

The researcher also wants to know the specific role of women in the production of cultural products. To know about the extent of women participation in this institution is also one of the research questions for this piece of writing?

Hayes (1989) made a research on the topic of cognitive process in creativity and argued that creativity is a word that described the potential of a person to produce something novel, innovating and interesting. He had a question in his research that do

creative people have high IQ, yes or not? And he found that there is no correlation between high IQ and creativity. He said that school grades are not linked with the creative power of the cultural producers. While taking in view the Hayes research, researcher will definitely concerned with the education level of her respondents, whether her respondents have high education level or not and to what extent their education influence their creative potential in the manufacturing process.

After reviewing the above related literature on the current study, researcher developed her interview schedule and questioned all possible factors which are involved in the transition from indigenous level to creative level of cultural products. Above literature helped researcher in detecting the following factors and key points and the whole research evolved around these factors. Researcher found that the role of media and globalization will be important in the transition period; value system like socio-cultural and religious values will be playing a vital role in the surviving of cultural products. Manufacturing of cultural products is a source of income for some people so developmental factors never be ignored. Creativity is also crucial for the survival of cultural products. Researcher will concern about the interaction patterns and the level of participation of cultural producers with their external environment. Role of market and the arrival of alternatives of cultural products must be questioned by the researcher. These all are the possible factors which will be questioned by the researcher and addressed in the chapter of analysis.

2.4 Theoretical framework

To understand the transition from indigenous industry to creative industry and the factors, drivers and motivators involved in this transition, it is necessary to take debate in a theoretical framework, where it could be more clear that how and why, the transition occurs in the cultural industries from one level to another. There are multiple ideologies working within the society which could better explain the factors of transition and the role of cultural products in a society of a specific culture.

2.4.1 Cultural materialism

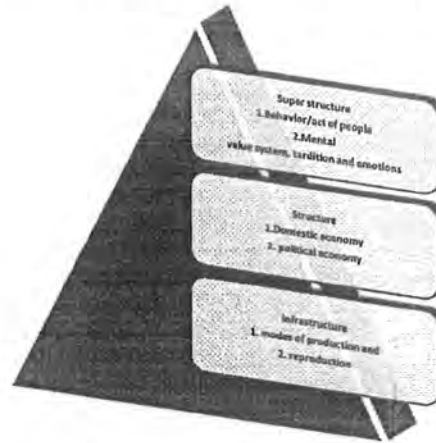
Cultural materialism is foremost anthropological theory that reveals that the practical and economic situation of human life have a crucial influence on cultural patterns. This is an approach that hunts for describe how to institutions and faith/belief of a society ultimately derived from the practical conditions relating to the fundamental biological necessities of its population.

American anthropologist Marvin Harris (1927-2001) first introduced the cultural materialism paradigm in *The Rise of Anthropological Theory* (1968). The Haris's theory of cultural materialism would be able to describe cultural differences as pattern of fight of economic existence. Cultural materialism adopts and develops the model of three level of culture and change occurs in one level automatically effects on the others;

Infrastructure, structure and super structure

Harris argued that everything in the society is determined by the infrastructure of that particular society. Everything at the structure level and superstructure level is infrastructure determinism. He said that modes of production and reproduction of society determine the structure and structure determine the superstructure of the society. He talked about the uni direction approach. While in viewing the current study, when the modes of production changed and cultural producers add technical changes in their manufacturing process and embellish their cultural products, then they make a transition from the indigenous industry from creative industry, they use their skill for income generation and wealth creation. When the cultural product changed it must change the behavior of people regarding that product, and some time the social value of that product also be changed. People make innovations in their mode of production and that innovation can involve the technical change, environmental and demographic change in the society.

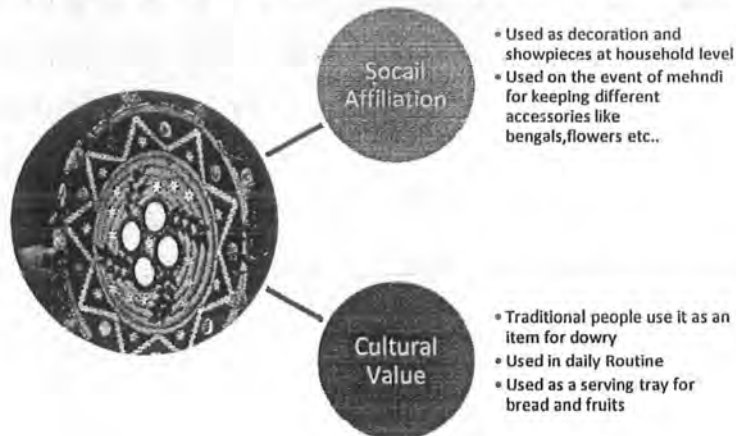
Figure 08: Conceptual and theoretical model of Cultural materialism theory



Source: Harris (1968) Cultural Materialism Theory

While talking about the case of *changair/ chabbi*⁸, cultural producers make some attractive changes in the manufacturing process of the product and add attractive accessories for making the products beautiful. It also change the utility and usage of this particular item like it is the container of bread but now due to the change in infrastructure of this product, local people use it for putting flowers, mehndi, bangles and other *Mehndi*⁹ and *Mayoon*¹⁰ accessories at that events.

Figure 09: Creative Chabbi and Changair made by local Respondent



Source: Author's own conceptualization

⁸ Container of bread

⁹ A sub- function of marriage celebrated one day prior to the main wedding day.

¹⁰ A wedding function that is conducted before a week ago to the main wedding day, also called Ubtan.

This decorated *Chabbi/Changair* use as decoration piece and wall hanging in homes and offices. So when the mode of production of this item change it automatically effects the usages and social value of that particular object and the producers of this products make transition to creative level from the level of indigenous.

Figure 10: Author's own conceptualization according to the cultural materialism theory



Source: Researcher's own conceptualization

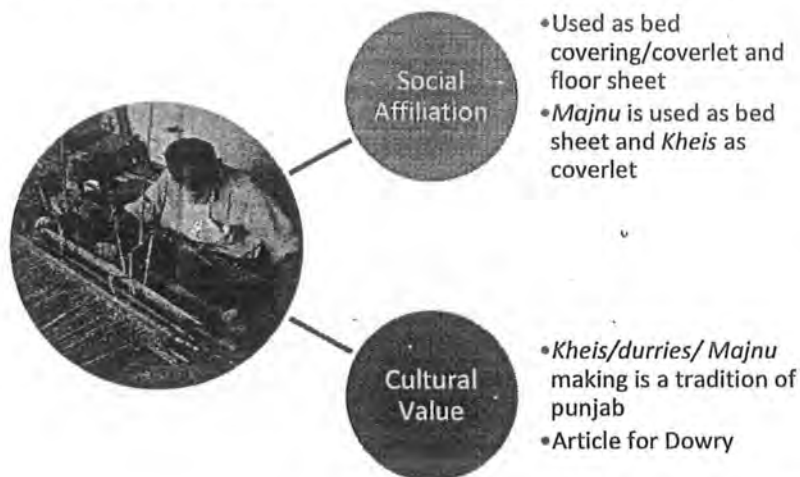
Comparatively Marxist materialism argues that relationship between infrastructure and structure and superstructure is not unidirectional but it is reciprocal relationship with each other, superstructure also has a power to change the structure and infra structure. Taking about the case of *kheis*¹¹, cultural people still use *kheis* in their daily routine so this product is survived due to its cultural and social affiliation and weavers weave *kheis*. People give this item in dowry of their daughter. So in the case of *kheis* the strong and concrete social and cultural value determine the market value of *kheis* and customers demand producers to make *kheis* for them.

Julian Steward (1902 – 1972) developed the principal of cultural ecology, which holds that the environment is an additional, contributing factor in the shaping of cultures. Ecological factors and environmental factors are also the source of survival of cultural products. In the present research, fashion and customer demand also important in

¹¹ Traditional double weave clothe made with cotton and silk yarn. (UNIDO)

the creative changes in cultural products. Producers make changes due to the social environment and up-dated their products according to the expectations of people.

Figure 11: Traditional *Kheis* and its Socio-Cultural Value

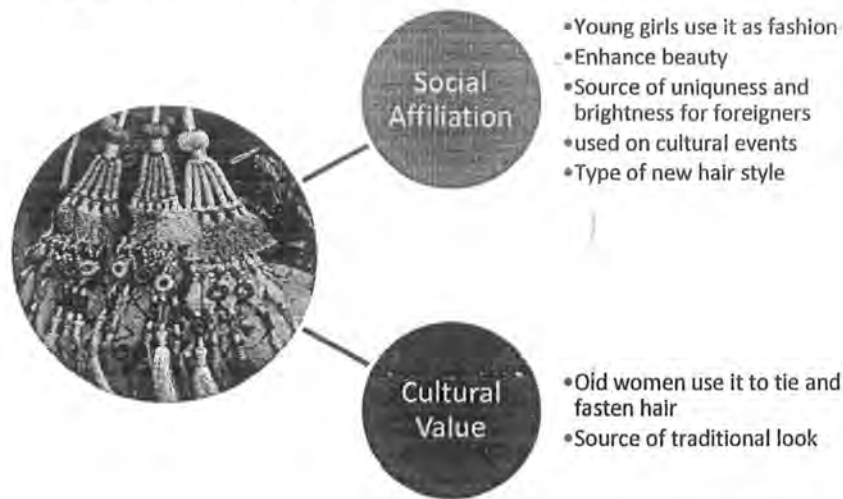


Source: Field survey

In current study, cultural producers make changes in their products and make them attractive because their customers demand for this and changes are necessary for the survival of the products. In the case of *Paranda*¹², women use simple *Paranda* with black color but now trend is changed and young girls use *Paranda* in different cultural events, this type of *Paranda* has bright colors and producers use different attractive things for making the *Paranda* colorful, bright and beautiful. This is the demand of social environment so fashion and social situation matter a lot in the creativity of the cultural products. This unique piece of *Paranda* looks attractive for foreigners also. And dazzling colors boost up the beauty of this particular object.

¹² Traditional Hair Accessory

Figure 12: Creative Paranda and Socio-Cultural value



Source: Field survey

Allen Johnson made a research on the topic of *The Evolution of Human Societies: From Foraging Group to Agrarian State* (1987) with notable materialist archaeologist Timothy Earle, in this research they argued that population growth is the main source of cultural change; population increased day by day and it leads to the competition for resources among people, and this competition is a cause of adopting new modes of production. Cultural producers make new changes and adopt new methods of manufacturing products just for fulfilling the desires of their customers and achieving the high market value. Creative people which embellish their products have high market value and high price of their products than the producers which make no changes in their cultural products so in this way infrastructure determine the other levels of society. The substitutes and alternatives of cultural products are in the market and for competing with alternatives, cultural producers struggle hard for maintain their market status and adopting new ideas by media and interacting with other people.

2.4.2 Functionalist perspective

During the early 20th century, functionalisms come into view as a school of thought in anthropology. This perspective hinges firstly on the application of the scientific method to the objective social world, and secondly it uses an analogy between the individual organisms and society. The functional analysis focuses on scientific

techniques and indicates that social world can be studied the way physical world is observed. The social world can be examined through research techniques like participant observation, interviews and social surveys.

It was Malinowski who first propagated the functionalist theory. This theory relies on the fundamental metaphor of the living organism, having multiple parts and organs that are organized into a system to sustain the organism, and keeps essential functions going. Along the same parameters, functionalism postulated members of a society as cells and societal institutions as the organs, whose function is to sustain the life of the collective entity, despite the frequent death of cells and the production of new ones. Functionalist analyses examine the social significance of phenomenon, that is, the purpose they serve a particular society in maintaining the whole (Jarvie, 1973).

Idea of Malinowski (1939) that the primary aim of social institutions in a society is to satisfy the basic human needs (Mcgee & Warms 2000) has gained enormous significance in anthropological studies. Being a socially embedded institution, cultural industries which are engaged to the production of cultural products provide the basic needs to the people as Malinowski termed as providing the biological and psychological benefits to individuals and contributing smoothly for functioning of society. There are some basic cultural needs of human beings which must be fulfilled for the survival of a culture and it is related to the psyche of human beings; so while producing those cultural products, cultural industries are engaged to the fulfillment of the person's needs.

Malinowski also suggested that individuals have physiological needs and that social institution developed to meet those needs. There are also culturally derived needs and four basic instrumental needs categorized as economic, social control, education and political organization that require institutional devices for fulfillment. More over each institution has personal, a charter, a set of rules and norms, activities, material apparatus (technology) and a function. Malinowski believed that uniform psychological responses are correlate of physiological needs. He argued that satisfaction of these needs transformed the cultural instrumental activity into an acquired drive through psychological reinforcement (Voget 1996).

The basic need approach implies a classification of wants supposed to provide the members of a society the opportunities for full physical, mental and social development (Afexencious 1990). Economy is the part of society helping individuals in earning their livelihood. In formal terms economy, like any other system, is a social subsystem having its own boundaries and contents. It is a functional unit of a society and influences other social subsystem (Truu 1990). Production of cultural goods is a skill and people which have this skill, they utilized their skill for earning their money and sustaining their livelihood status. Manufacturing of cultural products become the source of income for them because they do not have any other skill for fulfilling their basic needs.

2.4.3 AGIL Paradigm

In the tradition of structural functionalism, Talcott Parson (1951) made a significant contribution. He placed importance on value consensus, and pushes the boundaries by asserting that social life is a living system. He described social life as a system, interconnecting different parts (structure) and also used the analogy of biological system to depict the functionalist aspects. He suggested that in order to obtain social system, values needed to be institutionalized and behavior is structured. He said that when various part of a social system is in equilibrium condition then people achieved the state of social equilibrium. The system of social control that disheartens the deviancy helped maintain social order in the system.

Parson postulated that any system must satisfy four needs to survive. Firstly, adaptation, that helped each system to adapt to its environment. Secondly, goal attainment referred the ability of each system to mobilize resources to achieve its goals and obtain gratifications. Thirdly, integration indicated the system needs to maintain internal coordination among its parts and develop ways to deal with deviance. Fourth, pattern maintenance, demanded each system must maintain, as much as possible, a state of equilibrium. Parson relied on cybernetics-the science of systems, therefore, he postulates that any system must be controlled by sub-systems. He describes four types of action system cultural systems, social system, personality system and behavioral system. Each of this system compels actors to perform specific functional imperative. The

behavioral organisms to care of adaptation, the personality perform goal attainment, the social control, integration, and the cultural irresponsible for the latency function (Carib, 1984).

AGIL (Adaptation, Goal Attainment, Integration, and Latency) is a sociological paradigm developed by the American Sociologist Talcott Parsons in 1951. He was a structural functionalist and interested to see the stability and the function of social institutions. Social norms and value system is important in the functioning of society. He also saw the level of interaction between social units of society and developed a model of AGIL.

Table 01: Explanation of AGLI Model

It is common to demonstrate the four functions of AGIL model in a tabulated form.

| | Instrumental functions | Consummatory functions |
|-----------------|--|---|
| External | <i>Adaptation - behavior</i> <ul style="list-style-type: none"> - natural raw material - production of cultural products - Interaction with external environment for solving problems - Adapt new things | <i>Goal-attainment – personality of human</i> <ul style="list-style-type: none"> - Set goals and make decision - Determine resource allocation - Prioritizing things and activities |
| Internal | <i>Latency- cultural system (Practice over generation to generation)</i> <ul style="list-style-type: none"> - family - socialization | <i>Integration-social system</i> <ul style="list-style-type: none"> - religious systems/ socio-cultural values - role of media and globalization - Harmonization with entire society |

Taking in viewing the current study area, cultural producers use the natural raw material for the production and manufacturing process of their products. They use raw material that is easily found in their local area and which used by their forefathers with a slight modification occur in this regard. Some producers make creative changes for the sake of making their products stunning and elegant for the customers. They have great level of interaction with external world and participate in social events and functions to a great extent. Creative people have high level of adaptive capacity. Socio-cultural and religious value system matter a lot in the survival of the cultural products. Products which

have great socio-cultural value, they have the ability to survive, like wise religious system also determine the role of cultural products in the society. With these value systems people have a great harmony with each other. Media and globalization play vital role in this harmony and interaction of people. With the help of media and harmonization cultural producers adopt new things which are helpful for making the transition of their cultural products and for stability as well. Cultural producers which make the products have a sense of identity and possessiveness with their production profession and they do not want to quit this because it is them fore father's profession and they transmitted their manufacturing skill generation to generation by socializing their children in this context. So in this way their profession and their identity can sustain its existence.

2.4.4 Social learning perspective

Social learning perspective hypothesizes that people learn from one another in process of learning. This perspective emphasized in observation, imitation and modeling in the learning process. People come in contact with each other, observe each other's behavior and imitate them. Through observation they learn each other's behavior and attitude. Social learning theory focuses on two ideas. One is the relation between cognition, behavior and environment. The second is learning through modeling and observation.

Bandura (1977) explains social learning theory in term of continuous reciprocal interaction between behavioral and cognitive learning. And it is also influenced by the environmental factors. The behavioral aspect of his theory stresses that surrounding of people or environment stimulates people to act and behave in any direction. The cognitive component presumes that psychological factors are important for influencing behavior of an individual. The social learning in his work is outcome of both environmental (social) and psychological factors, which manipulates behavior of a person. There are four requirements of social learning, i.e. people need attention to learn a model, retention, reproduction and motivation a desire to adopt the behavior.

In the social learning process, if a cultural producer observes a novel and interesting changes which make his product eye-catching and attractive for the customer

that is helpful in survival of his cultural product, he dedicate his full attention to learning that. He takes new information, ideas and concepts from that source and further practice it for making his product up-to-dated and according to the expectations of the customers.

Bandura further argued that people learn new information by watching the other people. He explained three main concepts in learning theory. The first concept is that people can learn by observing other's people. In the second point he argued that internal mental stress is an important part in the process of learning. Bandura argued that not only the external environment reinforce the learning a behavior but also the intrinsic reinforcement is important in this process. And finally this theory said that just because something has been learned, it does not mean that it will result in a change in behavior.

The study of social learning theory to make transition from indigenous level to creative level in cultural products and survive them in respect of current study provides a ground to both male and female cultural producers to make changes in their products by influencing the environmental factors. And in the context of survival the factor of socialization is very important which has also been focused in the Theoretical framework. The survival of cultural products lies in socialization process in a traditional social structure of the area, because people learn and adopt their parents as a model and further reinforce their particular traits in their respective spheres of life. Even in cultural context, people are socialized in such a way that Cultural people adopt their forefather' profession, they must have cultural relative positions to perform the smooth running of economic activities in research locale. Not only the external world is important in the process of observation and learning but the internal mental stress is very essential in this regard. Some people have internal mental stress for adopting a profession like the profession of Potter, weaver etc. cultural people feel pride, satisfaction and sense of identity while adopting these profession and learning this behavior. They do not want to quit their profession because they feel a sense of belongingness with this profession. People learn and observe the new changes in products but they does not apply them on their products, as mention earlier in the Theoretical framework that Learning and observing a new behavior does not lead to the new demonstration of the behavior.

The social learning perspective is making a bridge for psychoanalytical approach about gender identity. In this connection, theory of David Lynn (1996) holds that gender role and gender-identity development in some ways from a bridge between psychoanalytic and social learning approaches. Lynn theory uses psychoanalytic concepts of identification, to refer to an individual's internalization of characteristics of a person or role, and it also emphasizes over learning to behavior through observation, imitation and reinforcement are basic concepts of social learning theory.

Through the agents of socialization and social learning there are some gender divisions in making the cultural products. Males adopt the profession of Potter and Weaver and they adopt this behavior of their fathers. Women are involved in those profession but they are not permitted to use *Chakh*¹³ and *Khaddi*¹⁴ for making the product. They help their men in that process. Women manufacture the hand-made *Paranda* and make embroidery by living at their homes. In the cultural context they are bound to live at their home so they learn that skill from their mothers and start to utilize that while living in the four boundary of their home. Male manufacture the products and mobilize outside from the home, and mostly their product's market is also formal market. They go to the market and sell their products but the product's market which is made by the women is informal market. Customers come to the producer's home and buy the product. Thus for Lynn, superiority and inferiority is not an outcome of biology but it is a product of socialization. The social learning perspective stresses on understanding and defining gender role, behavior and adaptation.

2.5 Conclusion of the theoretical discussion

Researcher made her own assumptions, after reviewing and discussion the theoretical framework. As earlier mention, for the survival and transition of cultural products from indigenous level to creative level, role of socio-cultural and religious values are very important and cannot be ignored. Researcher digs out following points from the above theoretical discussion

¹³ Wheel help to shape pottery

¹⁴ Pit-looms

- Some cultural products had creative changes in design and manufacturing process. So mode of production and reproduction changed the value of a particular object. According to Harris theory of Cultural Materialism theory (1968), infrastructure influences the structure and super structure. In present study products like *Chabbi* had some modifications in manufacturing process and raw material, so it also changed the economy of the producers. Creative products had high market value and along with usages of product is also been changed. Like creative *Chabbi* used as wall hangings and decorations pieces now-a-days.
- Researcher witnessed in her locale that some products had not creative changes but those products were still survived and used by the local people. Researcher observed that those products had strong socio-cultural and religious values that compelled community people to use those products in their life. Researcher gave the example of *Kheis* in that regard; *Kheis* was still used by community people and was a significant item in dowry, so its cultural value forced people to use it. Keeping in view the above point, she also took the example of *kujji thoothi* that was an important item for Shia particularly. Shia used this product in their religious ceremonies. Researcher observed that *kujji thoothi* had no creative changes and there was no changes occurred in the mode of production of that product. So Researcher said that it was super structure which influences the structure and infrastructure of a product.
- Researcher observed that producers of cultural products used local raw material for making a product. Some producers learnt the skill of manufacturing an object from their forefather and from their peer group. So socialization is very important in that regard. Researcher examined that respondents interacted with other community people and adopted new ideas in the communication and interaction process. They applied those ideas in making their products creative for their customers, so in that way they were able to achieve and maintain the high market value of their specific object.
- According to Social Learning Perspective, researcher concluded that interaction is very important creativity. Producers of cultural products participated in different events and interacted with different people, so in this way they were able to know

about the new fashion and the expectations of customers about the products design and uses.

So researcher concluded that infrastructure, structure and superstructure system is very important for the survival and transition of cultural products. It was also concluded by the researcher that interaction level, socialization, communication system is also crucial for the transition of products from indigenous level to creative level. In the respect of communication and interaction system, we cannot ignore the role of media.

Chapter Three

Locale Profile

This chapter is a brief description of Tehsile Arifwala, which will make it easy to understand the social, cultural, religious, political, and economic and kinship structure of the area. This section enclosed the holistic understanding of the concerned culture that are portraying the precise demographic, material as well as non-material culture of the social milieu. Profile also throws light on the transitional stages, creativity and the survival factors of the cultural products. This chapter also helps to comprehend the linkages of social and ecological environment with the stability and the survival of cultural products. Arifwala the locale of the study is one of the Tehsile of district Pakpattan.

3.1 Brief on District Pakpattan Sharif

Pakpattan is the District of Punjab Province; it is an ancient and smallest city of Pakistan and has a shrine of the eminent Sufi of Baba Fareed. The capital Pakpattan is located 175-180 km away from Lahore - the district is bounded to the northwest by Sahiwal District, to the north by Okara District, to the south by the Sutlej River and Bahawalnagar District, and to the southwest by Vehari District. District is divided into two Tehsils

1. Pakpattan
2. Arifwala

3.2 History of the District

Pakpattan- the name is enough to startle the travelers to become thoughtful, snooping and enthusiastic faithful dreamers. The General Alexander Cunningham has acknowledged Pakpattan, anciently known as Gurrva, then Ajudhan, which derived this name from the Tribe "the modern Johiyas". Then the Ajudhan was replaced with the name of Pakpattan: Word Pakpattan is made of two words *PAK* and *PATTAN* which means "clean dockland/Clean Land" (Pak means Clean, Pattan meaning dockland or place where boats and ships stop). The city is given this name by Saint Farid. It is said, once Sufi Farid having ablution(a ceremonial washing/Wazu) on the bank of the River

Sutlej, one local man told Sufi this water is impure and place is muddy then Sufi Farid replied to him 'no its clean water and place' in local language 'Pak Pattan'. From then District has a name of Pakpattan which is given by the Sufi. Old city is established on a big mound called *DHAKI* meaning 'something hidden'- the original citadel of Pakpattan- and the town will suddenly appear. This *Dhaki* is on higher altitude than the area around; there were gates to enter in the city. Four gates (Shahedi, Rehimun, Abu, and Mori) have survived out of six but they are all decaying and widespread suburbs stretch from the foot of the wall all around. It is said that city was destroyed seventeen times in the history by great warriors. All times then after destruction a new city was built on the ruins of old city, because of this a big monde made up. From a very early date it was a place of importance, as the principal ferry across the Sutlej River and the meeting-place of the great western roads from Dera Ghazi Khan and Dera Ismail Khan. The city was on the way to Multan State and Delhi Sultanate. All warriors were travelling from Multan to Dehli or Dehli to Multan were crossing this city. This city was important in the line of defense all the times. A road called 'Dehli Multan Road' road was constructed by Sher Shah Suri. The Land marks of Dehli Multan Road are still in use by Punjab Road Transportation Department. Anybody can read the mileage of Dehli and Multan at any time in all over the area, only present in modern times in this area. The fort defending the city was once captured by Sebüktegin in 977–78 and by Ibrahim Ghaznavi in 1079–80.

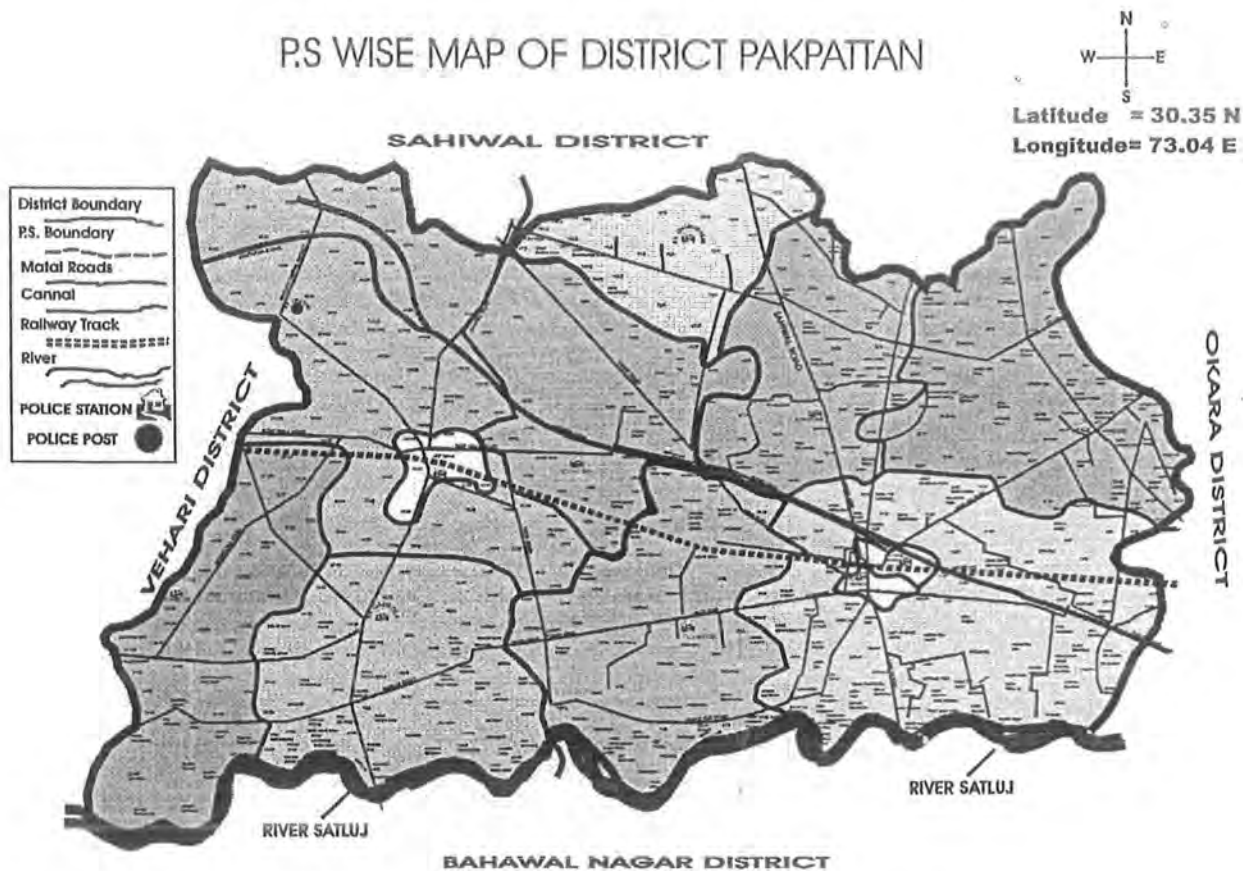
Medieval history of the town started when Amir Subuktagin subdued Pakpattan in 980 (AD) followed by Ibrahim Ghaznavi in 1080. Even today, the thought that Taimur during his invasion in 1398 saved the lives of those who had not fled the place, out of respect for the shrine of Saint Baba Farid, inspire reverence¹⁵.

3.3 Tehsile Arifwala

Tehsil Arifwala is one of the important Tehsile of District Pakpattan, which is situated in the North of District Pakpattan. Whereas in the East of Arifwala, Okara district is situated, in the West District Vehari is placed, and South boundaries of Arifwala are touched with district Bahawal Nagar.

¹⁵ Unpublished article of District Commissioner office Pakpattan (2008)

P.S WISE MAP OF DISTRICT PAKPATTAN



It lies about 210 km southwest of Lahore, 33 km to the west of the Sutlej River and 45 km south of Sahiwal. This area is called *Neeli Bar*¹⁶ also. This area is sited between Sutlej and Ravi. It is 421 feet above the sea-level. Actually the city Arifwala is revenue estate of 61/E.B. In the nineteenth century, Arifwala was only a village named as chak No. 61/EB. Later, it was titled Arifwala on a landlord named "Arif" having agriculture land in this village. Arifwala Town was founded in 1927; the inauguration of the town was performed by Mrs F B Wace, whose husband was then Registrar of Cooperative Societies, Punjab. It is also said that before the establishment of Pakistan Arifwala was famous with the name of "Chah Arifwala" and consisted only on 50 acre agricultural land in the area of *Neeli bar*. At that time Chah Arifwala was situated at the Kabir Tibbi road. Arifwala progressed very rapidly when English men established the

¹⁶ Neeli Bar is a geographical region in Punjab, Pakistan. It is connecting the rivers Ravi and Satluj. "Bar" is the name given to regions in Punjab which were thick forests and have fertile soil before the arrival of the modern canal irrigation system. This region consists of the districts Sahiwal, Okara Pakpattan and Chicha Watni. This region is famous for cow /buffalo breed, the Neeli Ravi Breed.

railway system from Kasur to Multan under the Sutlej-Dehli project in 1926. Famous trade and main market came into being, when English men sold land for the construction of houses and shops in 1927 to 1931. According to the Census report of 1931, population of Arifwala consisted of 3201 people.¹⁷ At that time English men constructed there dispensary, middle schools, animal health centers, police stations, public hostels and rest houses for the officers. The city Arifwala gained the status of Tehsil on 1st of July 1987 while it was sub-Tehsil of Tehsil Pakpattan. On the attaining the status of District Pakpattan, Tehsil Arifwala was detached from the Sahiwal District and accordingly attached with District Pakpattan. Arifwala was included in the District Pakpattan in 1995. The Town Hall, which still exists in its original form, was inaugurated by the Governor of Punjab in 1933. On the South of Tehsil Arifwala the river Sutlej passes through some circles of Tehsil Arifwala in the Kanungoi of Ahmed Yar and Qaboola. The bridge "Bookan wala" joins Bahawal Nagar and Arifwala.

After the establishment of Pakistan, the main reason behind the rapid progress of Arifwala was the construction of roads, *Muhajrin*¹⁸ also live in this city which are attached with business, trade agriculture and jobs. The citizens of this city are sensible and mature having a sense of defends their rights. That's why Arifwala is better than Pakpattan with socio-economic perspective¹⁹. The total area of Tehsil Arifwala is 295,146 acres (5 km²). Residential area is about 457 acres and agricultural area is consisted on 1274 acres.

3.4 Art and creativity

A stunning small town with its own culture is not only a land of farmers, but it has also produced many artists, writers, and intellectuals. There are different artists who are engaged in the field of creativity for making money and for the purpose of keeping alive their forefather's tradition and profession. There are potters who make clay pottery including pitcher, clay bowls, *Kujji Thoothi*²⁰. They are locally called *Kumhar*²¹. Pottery making is their forefather's profession and for the purpose of keeping their tradition alive

¹⁷ State Gazette page No 305

¹⁸ Migrated people from India

¹⁹ History of Pakpattan. Mian Allah-Baksh Tariq 1st edition 1994

²⁰ Small clay utensils that are used for fulfilling the Niaz of Punjtan Pak especially on 10th of Muharram

²¹ Potters

they are still involved and attached in this work and never want to quit this. Women are busy to make hand-made *Paranda*, *Chabbi/Changair*²², hand-fan and embroidery. Weaving the *Kheis*²³ is an industry in which some families are involved. The weaver of *Kheis* is called *Julaha*²⁴ by the local people.

3.5 Language

The people of city Arifwala speak the Punjabi language as their mother/locale tongue, but Urdu is also widely understood by the whole population and popular as well. Parents have an urge to use Urdu and English language as medium of communication among their children and they teach their children these languages from the very early period of their age. There are also lived Mahajir that are migrated from the India, that people locally called "*Bitriye*", they have their own language like Urdu, they are also called the Urdu speaking people by the local community. The old age people from *Bitriye*'s families had different language from urdu but their children diffused many new words of Urdu in their local language but a different accent. 27% of the researcher's respondents belonged to Urdu-speaking families, which are involved in making the different cultural products; most of them (11%) are engaged in embroidery/needle work with an Indian style. Indian embroidery is famous in the world so they carried that culture of embroidery from India and also handover that skill to their next generation. While living in Arifwala, they were utilizing their skill for earning livelihood. This skill provided them an opportunity of earning money as well as source of time pass for them. Mostly embroidery work was done by the females so this work kept them busy as well as an additional source of income for them. But 73% of researcher's respondents belonged to Punjabi families. And they were involved in different cultural works for earning their bread. Punjabi-speaking families are also involved in different kind of creative and cultural works which are playing a vital role not only in the survival of their culture and traditions but also providing them a chance of employment.

²² Bread/food container

²³ Traditional double weave clothe made with cotton and silk yarn

²⁴ Weaver

Table 02: Linguistic Composition of area

| Categories | Percentages |
|---------------|-------------|
| Punjabi | 73% |
| Urdu-Speaking | 27% |
| Total | 100% |

Source: Authors' field data

3.6 Population

The total population of Tehsil is 720,000 and the 75% of the population lived at rural areas and 25% lived at municipal urban areas. Tehsil is surrounded by the 225 villages. People that are lived at the urban areas are more creative minded than the rural, urban people have an opportunity to interact the other people and they also have good market accessibility. Social environment is matter a lot in the creativity, and there is a great influence of the external environment on the creativity of the people, creativity partly gained from the cerebral and logical environment. Indigenous peoples face many challenges in maintaining their identity, traditions and customs, and making the new changes in their cultural products as well. So urban people gained inspiration from their costumers, dealers and made new changes in their products for attracting the costumers. The society's attitude towards creation can stimulate or inhibit the creation process.

Researcher examined that 35% of her respondents belonged to Eid Gah that was half kilometer away from the central city. 20% respondents lived at *Bhatta*²⁵ and rest of the respondents belonged to the main city Arifwala. Researcher also observed during her field work that respondents that lived in main city had direct linked with their customers and also had easy access to the market, so they easily adopted new changes in their products in spite of others. While people living in the far away areas of Arifwala do not make these changes easily because they have not awareness about the demands and taste

²⁵ Suburb of city

of their customers. This thing becomes a main hurdle in making changes and keeping up-date their products. In this situation, role of middleman cannot be ignored.

Table 03: Geographical percentages of Respondents

| Categories | Percentages |
|------------|-------------|
| Main city | 45% |
| Eid gah | 35% |
| Bhatta | 20% |

Source: Field data

Source: Authors' field data

3.7 Dress Pattern

In the urban areas of City Arifwala, educated people use semi-western dresses, but routinely they are in a habit to use the indigenous dress. The local dress pattern of the men is *shalwar*²⁶, *kameez*, *kurta*, *Achkan* and *sherwani* at formal occasion. Young boys used to wear the western dress like jeans, dress paint, shirt casually. Men do wear *dho:ti*²⁷ in summer season and keep *sa'afa*²⁸ with them that is kept over shoulder or rotated around the head. Women use the colorful dressing, the casual clothing of women consists on *shalwar kameez*, *dopatta* or *chaddar*²⁹ used to cover the head and upper parts of the body before elders and males. Women use the traditional and cultural dresses i.e. *Lehnga*³⁰, *Sari*³¹, *frok choori-dar pajama* etc at exclusive events like *mayun* and *mehndi*³². Young girls use the *Paranda* and *khussa*³³ with the traditional dressing that

²⁶ Baggy pants worn by men and women
²⁷ Draped cloth falling from waist to ankles, worn by men and women
²⁸ A piece of cloth that is kept over the shoulder or rotated around the head in summer season by male
²⁹ Head cloth for women, Piece of clothe used for covering head and upper part of body by female
³⁰ A long flowing skirt usually embroidered or patterned and often worn by British Asian brides. It is nearly always worn in combination with a choli and a dupatta
³¹ An outer garment worn chiefly by women of India and Pakistan, consisting of a length of lightweight cloth with one end wrapped about the waist to form a skirt and the other draped over the shoulder or covering the head. (American Heritage® Dictionary of the English Language, Fourth Edition)
³² A wedding function that is conducted before a week ago to the main wedding day, also called Ubtan. A sub- function of marriage celebrated one day prior to the main wedding day
³³ Beautiful traditional footwear with traditional embroidery

enhances the beauty of the dress. This is very common to use the *Paranda* at *mehndi* and *mayun* functions for getting a traditional look. It is consider a necessary item for *mehndi* for a bride. Bride use the floral *Paranda* that looks very elegant. *Paranda* for *mehndi* function has a lot of creativity; it is especially made with dark colors like yellow, red, green and adds the beads, mirrors and pears to enhance the beauty. People use the simple black *Paranda* casually, but this is a common practice among the old-age women, casually use of *Paranda* among the young girls is about to vanish. The traditional shoe-*khussa* remains timeless; it is beautiful footwear that is decorated with cultural embroidery, beads and pearls. *Khussa* is not confined to women but it can be worn by men also, especially Groom uses the embrioded *khussa* with a curl at the top with *sherwani*³⁴. It is commonly seen that Old-age men use a type of *khussa* that is locally called “*kanny wala juta*” at the summer season.

3.8 Belief system

Population of the Tehsil is consisted on different religious sect like Ahle-Sunnat, Ahle-Hadith, Ahle-Tashie, Christianity, Marzai and Ahmadi. Different religious sects have their own way of life, rituals, ceremonies, places and modes of worship.

Table 04: Belief System of Respondents

| Religious Sects | Percentages |
|----------------------|-------------|
| Ahle-Sunnat | 75% |
| • Brailvi | • 40% |
| • Deo-Bandi | • 35% |
| Ahle-Hadith (Wahabi) | 15% |
| Shai-Sect | 5% |
| Marzai (Ahmadi) | 1% |
| Christianity, Ahmadi | 4% |

Source: Census Survey Report

Population is predominantly consisted on the Sunni sect. generally speaking the influence of religion is to great extent. Locale has familiar and non-familiar 25 shrines,

³⁴ Bride-groom dress

among of them three are the most famous shrines i.e; shrine of Pir Anayat Ali Shah, shrine of Naik Mohammad, shrine of Arif Shah. In rural areas Pirs and Murshids wield great influence over the lives of the people. The rural population is very credulous due to the lack of education and susceptible to superstitions, which play a major role in the formation of the orthodoxical ideas. Tehsil is greatly reflected by the germs of sectarianism, Shias sect is celebrated the event of *Youm-e-Ashura*³⁵ at the 10th of *Muharram*³⁶ with full zeal and zest. There is also the arrangement of *Niaz*³⁷ at that occasion. *Niaz* is distributed in the clay utensils which are locally called *Kujji-Thoothi* and *Piyala*³⁸ (a clay bowl). The tradition of *Niaz* is also common among the Sunni sect as well. Religious structure comprises of two Graveyards, two *janazgah*³⁹ and different mosques.

3.9 Family structure

Families vary in composition; there were simple nuclear and joint families in the locale. Nuclear family system was trendier in the locale. 57% respondents of researcher lived in nuclear family system. In which 5-6 persons lived under one roof. Nuclear family consisted on one family. On the other hand, 43% respondents belonged to joint family, in which two or more than two families lived together. Researcher observed that in joint family, respondents worked as a team for making a cultural product. And in nuclear family mostly one member involved in manufacturing process.

Table 05: Family type of Respondents

| Categories | Frequency | Percent |
|---------------------|-----------|---------|
| Nuclear | 17 | 57% |
| Joint family | 13 | 43% |
| Total | 30 | 100 |

Source: Census Survey Report

³⁵ A religious event that is organized by the Shai sect at the 10th of Muharram.

³⁶ Month of mourning, first month of Muslim calendar

³⁷ Blessed food

³⁸ Clay deep bowl

³⁹ Place where Islamic funeral prayer is performed

3.10 Marital status

There was a variation found in the locale about the marital status. There were some respondents that were married while some were unmarried. So the data collected during the field stay in Arifwala represents that 16.7% out of total respondents were not married and they were involved in manufacturing the cultural products. This profession of making cultural products had kept them attached with their culture and at the same time they were supporting to their families/Parents economically. While majority of respondents 80% were married so they were indulged in this profession to fulfill the basic needs of their children or family. They had not other skill to earn their livelihood so they were performing this job.

Table 06: Marital status of Respondents

| Categories | Frequency | Percentage |
|------------|-----------|------------|
| Single | 5 | 16.7% |
| Married | 24 | 80.0% |
| Widow | 1 | 3.3% |
| Total | 30 | 100.0% |

Source: Census Survey Report

Among the respondents of the current research 3.3% females were widowed. So manufacturing the cultural product was a single skill and a source of income for them to fulfill the basic needs of life. So in the Locale all type of respondents either married, unmarried or widow were engaged in producing cultural products. But it was observed by the researcher that married people were dominant in this profession.

3.11 Economic pattern

Income comprises on earnings and salaries, as well as any personal business, investment, or other kinds of revenue received routinely. Researcher observed in her locale that mostly respondents had average income level that is consisted on 5000-10,000. Below table tells about the respondents percentages according to their income level. 3.3% respondent had low income level that was 2000-4000. While 33.3% respondents earned 5000-7000Rs monthly.

Table 07: Income level of Respondents

| Categories | Frequency | Percentage |
|--------------|-----------|------------|
| 2000-4000 | 1 | 3.3% |
| 5000-7000 | 10 | 33.3% |
| 8000-10,000 | 10 | 33.3% |
| above 10,000 | 9 | 30% |
| Total | 30 | 100 |

Source: Census Survey Report

3.12 Education system

City Arifwala has satisfactory education system. It has three boys high school, a big high school for girls. Arifwala has boys and girls Government Colleges; a number of private colleges have also developed in the locale like Command College, Commerce College situated in the main city. Besides these institutions the trend of academies is also promoting in this city. So both formal and informal educational systems exist in the locale. The data collected during the field work indicates that majority of respondents 73.3% were illiterate due to poor economic conditions. And secondly it is considered that this profession did not require any formal education. 10% respondents had primary education, 13.3% had middle education while minority of respondents 3.3% had higher level of education.

Table 08: Education level of Respondents

| Categories | Frequency | Percentage |
|------------|-----------|------------|
| Illiterate | 22 | 73.3% |
| Primary | 3 | 10.0% |
| Middle | 4 | 13.3% |
| Higher | 1 | 3.3% |
| Total | 30 | 100.0% |

Source: Survey report

3.13 Agriculture structure

Tehsil Arifwala has a fertile soil and the major source of income of the population is agriculture. The main crops of Arifwala are wheat, rice, cotton, maiz, sugar cane etc. agricultural crops provide the raw-material to the people for making the cultural products;

like people use the wheat straws for making *changairs*, *chabbi*, *baskets* etc. Dried wheat stems are peeled to drive the fibre/reed which is locally called the teeli. That fiber or straws is dying with different gorgeous/eye-catching colors such as red and green and then used to make *chabbi and changair*. Some people are more creative, they use the different items like beads, mirrors and clothing stuff for making the more attractive of the *changair and chabbi*. Traditional *cot/charpai* is generally made from raffia-locally called Monj, raffia is found to growing along the river bank. Some creative people also use the cotton (daisi rooi) for making the *kheis*.

3.14 Dietary pattern

Wheat bread is the common element in all meals. The bread is eaten with some curry or field vegetables or meat. Local people used *chabbi* for putting the bread informally and in the formal occasion plastic plates are used by the people for this purpose. Rice is occasionally cooked, especially when celebrating the wedding ceremonies, sour and sweet rice is prepared known as *pulaoa*⁴⁰ and *zarda*⁴¹ respectively but some rich families also add the some Chinese food in these ceremonies.

3.15 Climate

City has hot and dry climate. The summer season starts from April and continues till October. May, June and July are the hottest months. The maximum and minimum temperature of these months is about 42 and 28 degree centigrade respectively. The winter season lasts from November to March. December, January and February are the coldest months. Minimum and maximum temperatures for this period are about 5 to 2 degree centigrade respectively. Dry, hot and dusty winds are common during summer. As far as rainfall concerned the rainfall average of Tehsil Arifwala is about 11.20 inches. In summer season, mostly people use to sleep in the open environment and they use charpoy for this purpose. So the social environment of that Tehsil still survive the charpoy culture among middle class. The *Kheis* is also used in this season. Hot and dry climate of the locale have some positive influences on the earning of the respondents like there are

⁴⁰ Savory rice

⁴¹ Traditional sweet dish made by rice

some environment friendly products such as Charpoy, hand-fan, clay pitcher, *changair* and *kheis*. These products are produced and utilized in the summer season to a great extent. *Changairs* are produced by wheat-straws which is a summer season crop. In the situation of load shedding people use clay pitcher and hand-fan. Pitcher is used as a cultural fridge for the sake of cold water. People used these cultural products like clay pitcher as a cultural fridge and cultural hand fan to facilitate themselves. Pitcher played dual role at the same time as it provides the cold water and filtered water. Due to social environment these cultural products are utilized by the people in summer season to a great extent rather than summer.

3.16 Dwellings

The houses of the locale are "*Pakkah*" or "*semi pakkah*", which are constructed with the baked bricks and cemented. Many houses are double and triple stories and mostly the upper portion is used as store. People do sleep on roofs in summer and used charpoy for this purpose. They used *kheis* as bed covering and bed sheets. Building plays an important role in determine the social status of the local people. Researcher observed that the houses of creative people also have a creative glimpse. People used the creative objects for decorating their houses.

Joint family system exists in the locale. *Bhaitak*⁴² is used as guest room, which have a door opening outside and one inside the house. Houses had kitchen locally called *bawarchi khana* whereas most of the houses operate the kitchen in the open area of the house or in the upper storey. Researcher examined that creativity must be seen in the structure of houses of creative people.

⁴² Drawing room: Room which is specific for guests.

3.17 Sypi system

*Sypi*⁴³ system makes inter relationship between different social groups or categories in rural community. A *seyp*⁴⁴ is a work relationship between a *zamindar*⁴⁵ and *kammi*⁴⁶ or between two *kammis*. The solidarity of *sypi* based upon the mutual aid and cooperation. Then inter-personal relationship consists of services provided by *kammi* to the landowners and the land rewards by giving grain at the end of each harvest to him. *Kammi* are service providers like *lohar*⁴⁷, *machhi*⁴⁸, *mausalli*, *nai*⁴⁹, *tarkhan*⁵⁰ etc. the contact between the landowners and *kammi* is called the *seyp* and contracting parties are called *sypi*. Cultural people also provide their services in the *sypi* system as like they go to the different people's homes and do their different works like weaving razai, cleaning grains etc. And some *kammi* also have a skill of making cultural products, they utilize their skill as a part time job. In the current locale researcher observed that some *kammi* cast like *Nai* are also engaged in the production of cultural goods. And they utilized their skill for a part time job and for the purpose of income generation. Researcher's detect a reason of this situation that now-a-days the *sypi* system became too weak between the people. Now the trend is vanished because of urbanization and globalization so for fulfilling their basic needs people used any other skill for earning money.

3.18 Road connectivity and Communication

Role of roads is very significant in the regard of creativity. People who lived in the center of the city have direct link with market, they easily go to market and sale their products by their self. And in this way they have direct link with their customers and they consult with them. They discuss about the products design and quality and try to make it more attractive for their customers. Cultural people also have interaction with other people that are in market. A competitive environment creates and in this way producers work hard for maintaining the status of their cultural product in market. But on the other

⁴³ Those who have contract

⁴⁴ Work contract

⁴⁵ Landowners

⁴⁶ Lower or serving class

⁴⁷ Blacksmith

⁴⁸ Expert of furnace

⁴⁹ Barber

⁵⁰ Carpenter

side, producers who live in the suburbs of city have not direct interaction with market and customers.. In the present locale, 35% of researcher's respondents belonged to Eid Gah that was half kilometer away from the central city. 20% respondents belonged with Bhatta. In addition, 45% respondents lived in the central city. Researcher witnessed that people who lived in city were more creative than others.

Chapter Four

ANALYSIS AND DISCUSSION

Pakistan is a country having rich and diverse crafts traditions. Every culture has its own specialty and for this specialty it differs from others cultures. Differences in the culture and traditions of the various regions have resulted in a wide range of crafts that reflect the indigenous skills and cultural environment. For the sake of maintain and alive their culture, we cannot ignore the role of cultural producers. They struggled hard for the survival of their culture and cultural products because those cultural products are their identity. They make their products innovative and attractive for their customers. In this piece of writing, researcher identified the transition period from indigenous industry to creative industry of cultural products in her locale; it took researcher six months for data collection as a part of ethnographic research. A variety of topics came under discussion at the locale that was related directly or indirectly to the research question.

The craft sector of present locale is characterized as an informal industry. It has suffered from several cultural and social hurdles. Researcher examined that in her locale the cultural workers which engaged in the production process had some specific reasons for attaching with cultural products. Cultural products became identity of some cultural people, and some had just that skill and they utilized that for earning their livelihood. Otherwise the production of cultural products has decreased abruptly, either product survived unsteadily through the old aged cultural workers who stubbornly continue their practice, or because the production of the cultural products has less valuable economically.

The below tables identify the cultural products of city

Arifwala which are still alive and still cultural workers engaged in manufacturing process of those products and earn their livelihood. Researcher divided the local cultural workers that engaged in producing the cultural products into three categories. Table No 1 tells the cultural crafts made by the male cultural producers, Table No 2 tells about those

products that made by the female producers and likewise Table No 3 addresses with those products made by both male and female and those required a team work spirit for manufacturing process. These tables deal with the products cultural/local names, the raw material which is necessary for manufacturing process, the numbers of cultural workers who is involved in production in the current locale. Tables also compare the past and present condition of the products and tell how creativity occurs in the product appearance or not. In the last column of the table, the local selling prices of the products are discussed.

Table 09: Cultural products manufactured by Male Respondents

| Sr.No | Cultural Products | Cultural workers involved | Primary Raw material of Products | In Past | In Present | Local Design and selling price of products |
|-------|-------------------------------|---------------------------|---|--|---|--|
| 01 | <i>Charpoy</i> making/weaving | 03 | Raffia/ traditionally called <i>Monj</i> , nylon and plastic rope | <i>Charpoy</i> made of wood frame that was carved with design and with bright colors Weaved with the date trees and with the ropes of <i>Monj</i> | In modern days <i>charpoy</i> made of Iron and plastic frame knitted with Nylon rope/Plastic rope, Those are less expensive, and equally stronger with the <i>Monj</i> rope. Improved with rich quality, bright, stimulating and thrilling colors | Wood <i>charpoy</i> =1000-1800 Iron <i>Charpoy</i> = upto 2000 Price of <i>charpoy</i> knitting= 500 |
| 02 | <i>Kheis</i> weaving | 02 | Cotton/ yarn | In past people mostly used <i>Kheis</i> with one or two colors like black and white. | But now weaver used more than two colors on customers demand. Especially Majnu have dark colors like red and green. | <i>Kheis</i> = 500-800 Majnun= 1000-1500 |

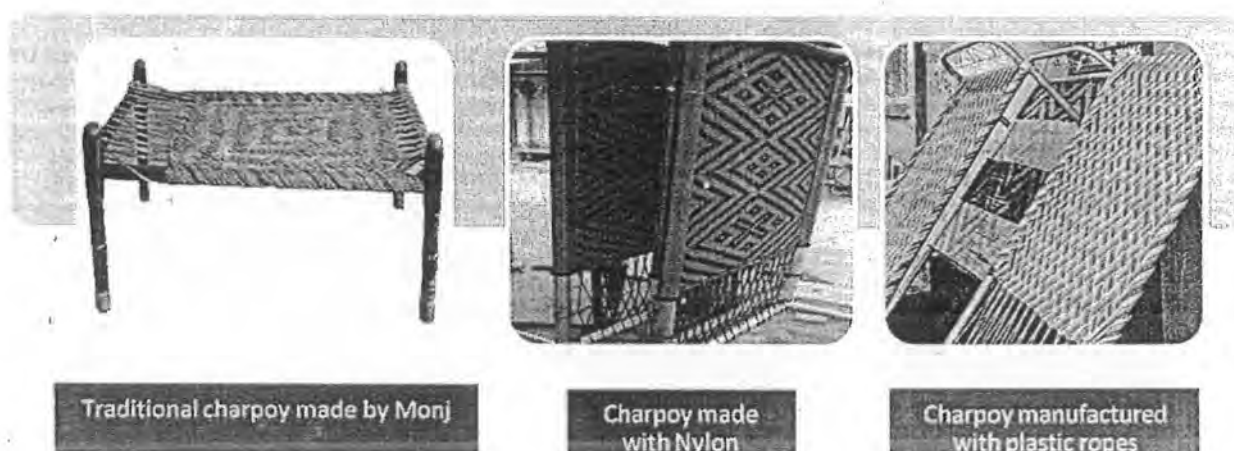
In the present locale researcher found 09 cultural products that survived and sustained and made a transition from indigenous level to creative level. Cultural people and crafts producers engaged to make some creative modifications just for the sake of survival and the enhancement of their productive market value. Taking the case of *charpoy*⁵¹ making and knitting, 03 cultural workers involved in that work and they all were male, and they got the primary raw material like wood and *Monj/nylon*⁵² ropes from the local market.

⁵¹ Four feet bed with a simple and decorative wooden, plastic and steel frame and ropes are knitted tightly on that frame.

⁵² Raffia-traditional raw material used for making *charpoy*.

Researcher observed that in past the cultural workers made *charpoy* with just date trees and the rope of *Monj* but now they made many modifications in the making and the weaving structure like they used to make the plastic frame *charpoy* not only the wood *charpoy* and they used the plastic and nylon ropes for knitting purpose. There were also a huge change occurred in the context of designs of *charpoy*.

Figure 13: Transitional phases of *charpoy* design and usage of raw material



Source: Field data

*Kheis*⁵³ is a traditional local product made with the cotton and silk yarn. People used *kheis* as bedspreads, coverlet and floor sheets in the rural and urban areas. Rural people also used *kheis* as shawls in the winter season. It is an art that is transferred from generation to generation and a specific caste involved in weaving *kheis* that was locally called *Julaha*. 02 *Julahas* were engaged in weaving the *kheis*. They used the 5 or 6 colors for making *kheis* beautiful.

This work also demands a team work for manufacturing a single product but the main work is done by the male producer like the male producer used the *Khaddi*⁵⁴ for weaving the *kheis*. In the current locale Saddique was researcher's respondent and he only had a skill to using the *khaddi* machine, but his wife and his daughter helped him in making the *Tanna* for preparing *kheis*.

⁵³ Traditional double weave cloth made with cotton and silk yarn. (UNIDO)

⁵⁴ Pit looms

Figure 14: *Kheis* weaving on a Pit looms by a Respondent: Traditional Black and Grey *Kheis*



Source: Field data

Some cultural products are only made by the women and the basic reason is that all women have learnt that skill informally and in their free time they utilized that skill for manufacturing those cultural products. Manufacturing process of those products was too simple and cultural women made products while living at their homes, and it became a part of their household routine. Cultural women also used that skill for assisting their families financially. There are also some cultural restrictions' for women for doing some work so women feel comfortable working while living at their homes. Home is considered a protective place for women so they utilized their skills for income generation while living at their homes.⁵⁵ A number of handicrafts are just produced by the women like the production of *chabbi*, *paranda* and *needle work*. In these production processes the involvement of men was seen less by the researcher.

⁵⁵ This part of analysis related with the work of Ibraiz (1993), she also focused on the work or skill of women which they were used while living at their homes and their skill was useful for assisting their family financially.

Table 10: Cultural products made by Female

Some products made by the female respondents. They manufactured products while living in their homes. Customers visited their homes and bought their products. But some of them went to market for the purpose of sale their products.

Researcher witnessed that 03 female respondents of her study engaged in making hand-woven *paranda*⁵⁶ by living in their home. They used different material for manufacture that object, as like threads of different colors, beads, mirrors and *tilla*⁵⁷ for making *paranda* tempting for customers. They made a transition in making that product and adopted many new things in manufacturing process. *Pranda* as cultural and indigenous products is still quite prevailing in the locale. The old and traditional women love to use and suggest their girls to use this product too.

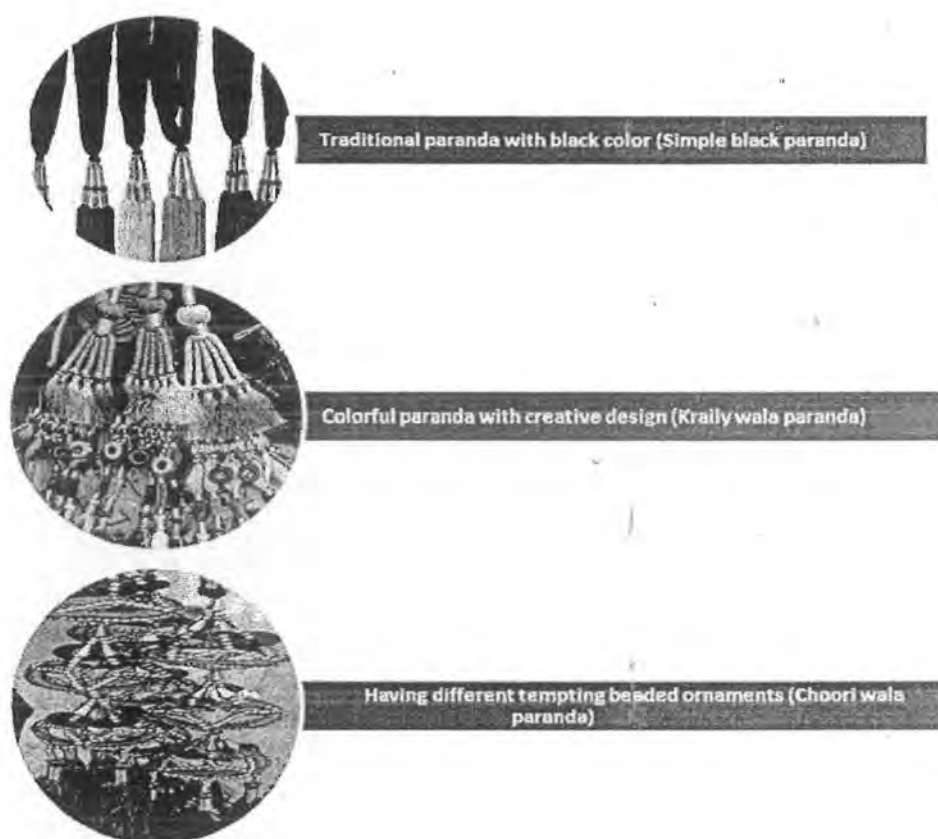
| Sr.No | Cultural Products | Cultural workers involved | Primary Raw material of Products | In Past | In Present | Local Design and selling price of products |
|-------|---------------------------|---------------------------|--|---|---|---|
| 03 | Hand-woven <i>Paranda</i> | 03 | Threads of different colors, beads, mirrors | In past, <i>parandas</i> were simple and only in one color, in the black color and still the old women routinely used <i>parandas</i> in black color. | But now different beads, mirrors, colorful threads are used for making the <i>paranda</i> beautiful. Those are used by the young girls in specific occasions and by the newly-married girls in rural areas. | Single full embroidered= 250-500 Double <i>paranda</i> = 700-1000(three strips and one straight and decorative long strip that tied on after braided the <i>paranda</i> with hair) |
| 04 | <i>Changair/ Chabbū</i> | Female = 03 | Dried and dyed wheat stalks | A kind of hand-woven plate that is made with wheat straws. Producers die the simple wheat straws with red and green color and made a colorful flat plate. | But now cultural workers add the different tempting items for enhancing the beauty of the <i>chabbi</i> . They used the different brightful material for this purpose | Simple <i>chabbi</i> = 100-120 <i>Chabbi</i> with 3 or more colors= 18- Full Decorative <i>Changair</i> = 300-500 |
| 05 | Hand-made Fan | 03 | Plastic straws. Kanna, fancy cloths | People made <i>pankhi</i> with date (tree) leaves. That was heavy in holding. | Now people prepared this product with plastic straws. That attractive in style. Light weight. People used gotta in the place of thread for arranging the straws that make this item thrilling and colorful for the customers. | Simple <i>pankhi</i> = 150 Couple=300 Decorative with gotta= 250 Couple= 500 |
| 06 | Needle work/ Embroidery | 03 | Different colorful threads, stones, beads, pearls, squenses, mirrors | Traditional Punjabi tankay like dandi tanka, zanjeeri tanka used for embroidery. | But now young girls's creative figures have added many modern items in these tankys like | Full shirt= 1000-1500 Full suit= up to 2000 |

⁵⁶ Traditional Hair accessory

⁵⁷ Glittered thread mostly in silver and golden color

Paranda tightly ties the hair in a tail and helps not to scatter which is useful to perform the daily routine works easily. As many of the women were suffering from the hair problems due to over age and many, other reasons so they feel it heavy to carry. In the beginning *paranda* was in black color mostly, women used black *paranda* in daily life, but now-a-days *parandas* of different and stunning colors are in market and used by the women not casually but in different cultural events. Young girls used *paranda* with cultural dressing just for the sake of getting cultural look.

Figure 15: Transition in the design and color of *Paranda*



Locally women made *Changair/chabbi* with dried and dyed wheat stalks by living in their homes. This skill was also transferred from person to person. Women learnt this skill from other women and made that product informally. *Chabbi* is used as container of bread and fruits etc mostly in rural setting. But now *chabbi* is also used as decoration pieces in homes and offices. A transition made in the manufacturing process of *chabbi*.

At beginning, producers simply die wheat straws in green and red color but now different material like colorful cloth, beads and mirrors used for making *chabbi* decorative. That type of *chabbi* used for putting flowers and other *Mehndi* accessories in cultural events.

Figure 16: *Chabbi* design in Transition



The art of making *hand fan/pankhi*⁵⁸ is one of the oldest arts of Pakistan. In the beginning women prepared the *hand fan* from the palm and date leaves, but now local women used the plastic straws for that purpose because to access the past raw material has become difficult for them. *Hand fans* were traditional prepared exclusively by the women and from the present local 03 women involved to prepare the plastic straws handmade fans. They had a view that those *hand fans* were more valuable and Hanifan bibi one of the researcher's respondent said;

"This type of *hand fan* is light weight. A lot of people are my customers and they are in habit to give this product to their daughters in their dowry".

⁵⁸ A manual *hand fan* used in summer season

Figure 17: Local *Pankhi* (Hand fan)



Hand embroidery is also a tradition of Pakistan. This is also a skill that is transferred from generation to generation. There were some traditional embroidery like *dandi tanka*, *zajeeri tanka*, *shaido tanka* etc. but now it has replaced by some new accessories of embroidery that embellish the needle work. Embroidery is an art that is created on clothe material by the stitching threads. Craftsmen used the wooden frame for the purpose of tight the clothe material so that embroidery easily created on the layer. Local people used the *Adda*⁵⁹ for that purpose too. This type of embroidery is done without any addition of the electric instruments and any other sewing tool. This work was exclusively attached with the women but men also did this work. In the current locale 03 female respondents engaged in embroidery work and they inherited that art from their ancestors. They were busy to prepare the embroidery cloths for their own use, for their relatives and friends. And they used the embroidered cloths on the special events like marriage ceremonies, Eid events etc. as like Mubashra one of the researcher's respondents said;

"I learnt this skill from my aunt, and I engaged in this work just for the sake of time pass and entertainment. I embroidered the clothes for myself, for my sisters and for my friends as well.

⁵⁹ A wooden frame of four legs used to tight the clothe material that is used for embroidery

Researcher observed that some products were made by both male and female. The manufacturing process of some products demanded the co-operation of the whole family members like the pottery making required the team work. The below table identify those products which were made by both male and female in the present locale.

Table 11: Cultural products produced both by Male and Female Respondents

| Sr. No | Cultural Products | Cultural workers involved | Primary Raw material of Products | In Past | In Present | Local Design and selling price of products |
|--------|-----------------------------|---|---|--|---|---|
| 07 | Pottery | Total=03 M =02 Female = 01 Whole family involved in the manufacturing process. | Chikkni matti, black stone, white choona, sand for glittering | Kumhar caste engaged in manufacturing all those products Products that had religious affiliation= not creativity and modification. Garha and Matka were simple and only in one red color | Now many creativity made in Garha, many types of mirrors and colors used for making the product tempting for the customers | Pitcher price= 150-200 Vessels price= 80-150 Kujji thoothi= 150 per dozen |
| 08 | <i>Khussa/Leather shoes</i> | Total= 07 Male = 06 Female = 01 | Leather/Rexin, Tilla | Made with hand-stitched leather. Small cobblers engaged to make the <i>khussa</i> on order of customer. Flat foot-wear | Today not only cobbler made <i>khussa</i> but this is an art that transferred generation to generation. Many women engaged to make the <i>khussa</i> at their homes; now not only hand-made but the machine-produced <i>khussa</i> also made, they decorated it with Tilla embroidery, beads and pearls. But now producers add heal in this flat foot-wear | <i>Khussa</i> = 1000-2500 Kanny wala shoe= 500-1000 <i>Leather shoes</i> = 1000-1500 Shoe made from Raxin= 350-400 |
| 09 | Decorative Pieces | Total= 03 Male = 02 Female = 01 | | This is an art or skill of today people. This is not the skill of generation to generation and this skill is changed with the passage of time and up-dated with the current situation demand. | People used to make the artificial plants, sceneries and wall hangings and added the different things for the purpose of enhancing their beauty. These all products are purely hand-made and having a good demand by the local people. | Decoration trees= 1000-2000. Wall hangings= 150-500 Decorative baskets= 200-500 |

Researcher witnessed that in her locale women helped the potters in pottery making process. She had not the skill of making and molding the product in the machine but she helped him in putting the products, and in designing the products as well. Researcher witnessed the team work in some cases like in the case of pottery; it was very difficult job for the potter to work alone so his whole family helped him in manufacturing process. And there were also some products that were made by both male and female, talking the case of *khussa* and *Leather shoes* 06 male and 01 female engaged in

manufacturing that product. Mostly male used to make kanny wala joota⁶⁰ and *Leather shoes* and female involved in manufacturing the fancy *khussa* while living in her home.

One of the cultural product of the researcher's field was the *pottery making*⁶¹. It is a traditional craft and one of the oldest craft in the Pakistan. The manufacturing of this craft demands the entire family participation in manufacturing process. The whole family worked as a team. One of the researcher's respondents Bagh Ali said to the researcher that;

"My whole family supported me in manufacturing the pottery and I think this cannot be done without the support and co-operation of the family. My son prepared mud for pottery and also helped me in machine for modifying the mud in a product shape. My wife and my daughters engaged in designing the products and helped me in putting the productive material from one place to another and also arranged the products in *Bhatti/Aavi*⁶²."

Figure 18: Bagh Ali busy in pottery



His wife is making design in pottery



They people used the *chikkni matti* for making the products and that were available from the village nearby of their home town. They used *black stone* for

⁶⁰ Shoes like *khussa* but mostly worn by old-age people with traditional dressing.

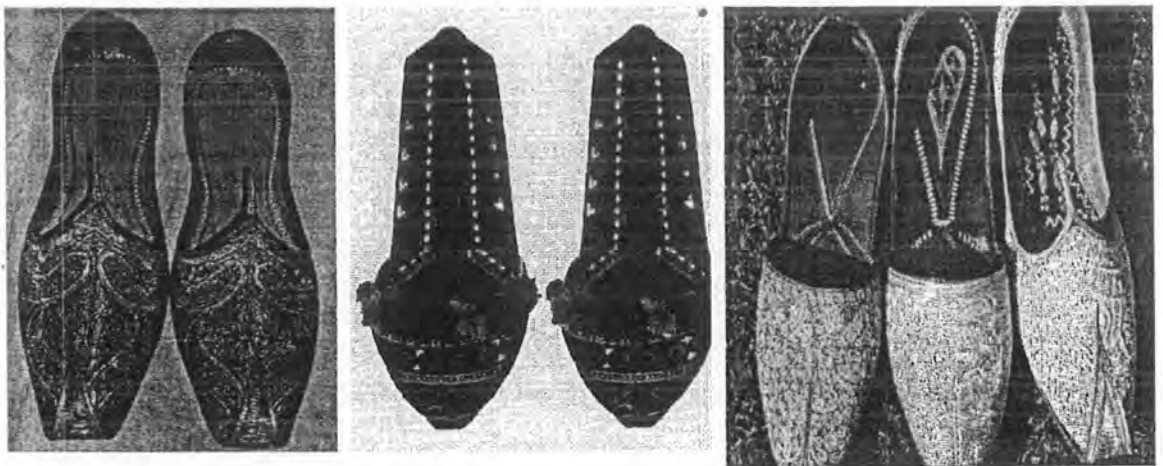
⁶¹ Products that are prepared with the mud and are made by the professionals potters locally called Kumhar

⁶² Furnace "Place where pottery finally prepared after getting heat"

designing and *white choona* as well. In past potters used to make the simple products that were free from designing but now for the purpose of attracting their customers and for increasing the high market value of their products these people have also made different but beautiful modifications in their traditional products.

*Khussa*⁶³ is beautiful footwear and is a common trend in Pakistan. It is made for males and females as well. It is decorated with the different colors of *tilla* embroidery, beads and pearls. 06 males and 01 female from the present locale were engaged in manufacturing this timeless product. For giving a full traditional look, people used to wear *khussa* with traditional dressings in traditional events. *Khussa* is a thing that people used just with *shalwar kameez*; it is not suitable with the paint shirt so some of the researcher's respondents were engaged in making the *Leather shoes* that are suitable with every suiting.

Figure 19: Creativity in design of traditional *Khussa*



In the current locale, 02 male respondents and 01 female respondent engaged in preparing the decoration pieces that were usually made with the plastic flowers, date leaves and other type of decorative accessories. That was not a traditional art but people did this work because they had no other skill besides of that. Shehzad one of the

⁶³ Traditional flat footwear used with traditional dressings.

respondents engaged in manufacturing the wall hanging and table decoration pieces with the date trees and he bought the date leaves from the Karachi. He said;

“I have no other supportive skill that supports me for earning my livelihood in spite of this so this skill has a possibility of providing the livelihood chances to me.”

These all products are survived due to the demand from the customers, their communities and by having the some exclusive type of values. Social and the current situation is also a prominent source of their survival. Generation to generation factor and the personal identity also support the sustainability of cultural products but now these handmade cultural products are replaced by their alternatives due to the commercial products which are usually less expensive from the original products.

4.1 Key Factors of the Transition from Indigenous Level to Creative Level

With the help of literature that was reviewed in the second chapter of this piece of writing, researcher has developed a shortlist or classification of the main influences or motivators which determine the reasons of survival or the sustainability of a cultural product. These are the main key points which play vital role in the transition from indigenous industry to creative industry. Researcher observed that these key points motivated a cultural worker to make a transition from indigenous level to creative level.

Table 12: Factors of the survival of a cultural product and their explanation

| Sr. No | Factors of Survival of Cultural Products | Explanation |
|--------|--|---|
| 1 | Forefather’s Profession | Extent to which a skill of making a cultural product transferred from generation to generation. |
| 2 | Identification, personal relevance | A wish to express the personal and group identity, and a sense of belonging. |
| 3 | Enjoyment/Hedonism | Manufacturing of cultural products stemming from the pleasure associated with the experience. |
| 4 | Social Attachment | Extent to which a cultural product is socially valued. |
| 5 | Cultural value | Extent to which culture is supported a product. |

| | | |
|----|---|---|
| 6 | Creativity and the sense of Aesthetics | Extent to which producers add new changes for the sake of survival of their products. Role of creativity for the survival of the cultural products. |
| 7 | Customers demand/expectations | Extent to which rising expectations of customers compelled the producers to add changes in their products. |
| 8 | Role of media | Media play important role in the creativity and the survival of a cultural product. |
| 9 | Source of earning | Manufacturing of cultural product is a source of earning for cultural workers and extent to which manufacturing and creativity of a product is a source of income generation. |
| 10 | Social capital | The extent to which a person connects with other people and in this way, they engage with culture. More connection= the more likely the person is to be creative. |
| 11 | Social networks <ul style="list-style-type: none"> • Family (Socialization) • Peer group | Extent to which people interact with each other. Extent to which family demands pushes involvement in manufacturing the cultural products. Like some caste compel their family to do the same work that their forefathers did as kumhar, julaha etc. (Family Socialization is more important rather the formal education in the context of creativity and transition).Extent to which peer pressure supports participation and attendance in Cultural actions |
| 12 | Price | Price and the perception of high price of creative goods. Creativity products have high price level. |
| 13 | Raw material Accessibility | Physical access of raw material of a product |
| 14 | Market Accessibility | Extent to which market accessible for cultural products. Formal and Informal market |
| 15 | Substitutes | Extent to which the accessibility of substitute leisure pursuits impacts on the demand for cultural services. |
| 16 | Mobility resources | Extent to which cultural workers mobilized from one place to another and got new ideas for creativity of their products. |

Source: Field data and literature review

4.2 Reasons of making a product

Some cultural products make the identity of the people and the producers of those products recognized by their skill and their profession. The skill of manufacturing that product transferred from one generation to another. The local people were the real actors of manufacturing process. The skill of manufacturing the products transferred to the local people by their forefathers so some of the respondents carried on the production process just for the sake of alive their forefather's profession. In the contemporary study it was observed by the researcher that the production of cultural products was an alternative source of earning income for some of the respondents. They did another work and used

their skill of manufacturing the cultural product just for time pass. The researcher observed that 30% of her respondents involved in manufacturing the cultural products process because that was their forefather profession and they did not want to leave this profession. They considered it as a sign of dignity and they transferred that skill from one generation to another. Their skill was a profession for them and it shows their group identity and the sense of belongings. They people considered that their skill was their personal identity and they did not want to quit that profession at any cost. Taking the example of *kumhar*⁶⁴ and *julaha*⁶⁵, former one engaged in pottery making and the latter one involved in weaving *kheis*. Moreover, those profession became their personal identity even everyone know them according to their profession.

As one of the researcher's respondent "Sadique" who was a weaver and weaving *kheis* from many years said in this regard;

"We also had optimal level of satisfaction with our profession. And we considered it a personal identity so we transferred this skill from generation to generation".

It was witnessed by the researcher that due to three reasons, the cultural workers engaged to manufacture the products, and the main reason was that the respondents had only that one skill and they utilized their skill to eke out a living and with the help of that skill; they were able to get money and live a life. That skill was the main source of supporting themselves and their family financially. One of the respondents "Shehzad" which was busy of making decoration pieces said to researcher in this regard; "I am illiterate and I have no other skill besides of this"

The below chart tells that Researcher observed that 67% of her respondents engaged in manufacturing the cultural products just for the sake of earning money and supporting their family and at the same time they had only this skill and they were

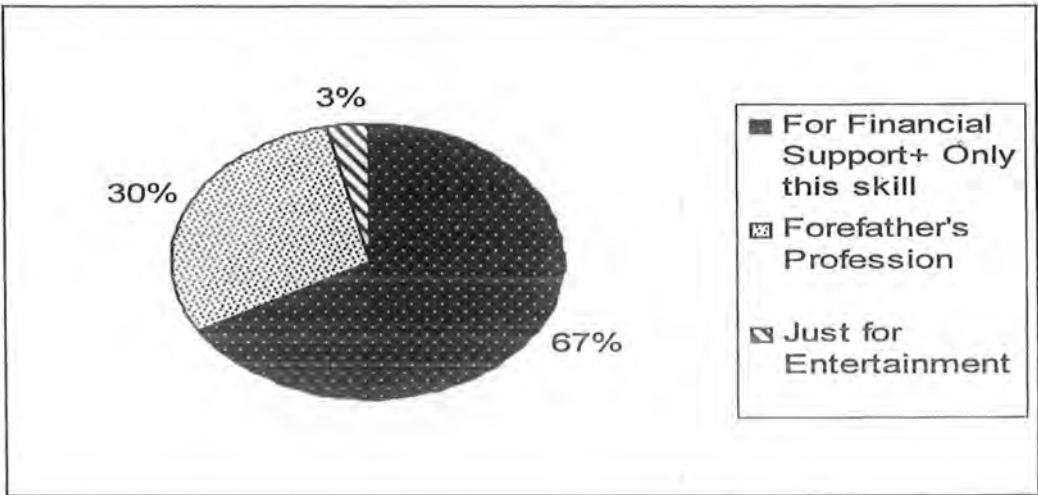
⁶⁴ Potter

⁶⁵ Weaver

illiterate people. The manufacturing of cultural products was the substitute way of their income generation and economic growth.⁶⁶

Cultural people belonged to the local community and they used their transmitted knowledge according to the current situation and the current cultural expression and context.⁶⁷ They people used their skill of producing cultural products not only for meeting their financial needs but surviving and sustaining their cultural profession and for the purpose of making their forefather's profession alive. "

Figure 20: Statistical Representation of making a Cultural Product



Source: Field survey

The third reason of making a cultural product according to the researcher's respondents was achieving the best entertainment. Only 3.3% respondent of the researcher manufactured the cultural products just for the sake of time pass and entertainment. They had a skill for manufacturing a product so in their leisure time they amused themselves for making that product. It was also observed by the researcher that the production of cultural products was an alternative source of earning income for some

⁶⁶ Rappaport (1986) also talked about that production of cultural crafts are the alternative way of income generatin and earning livelihood.

⁶⁷ This thing is linked with the work of Moreno, Santagata and Tabassum (2004)

of the respondents. They did another work and used their skill of manufacturing the cultural product just for time pass and just as an alternate.⁶⁸

4.3 Super structural beliefs and value system

In the scenario of the under-study research, targeted people which were engaged in manufacturing the cultural products belonged to the local communities, and they used to manufacture the cultural products according to their cultural contexts, expression and local habits⁶⁹. Every cultural product has not only the aesthetic and the symbolic value but according to the respondent's view, cultural products also have the religious affiliation, economic, cultural and social value as well. Value and belief system plays a vital role in the survival of the culture and cultural products.

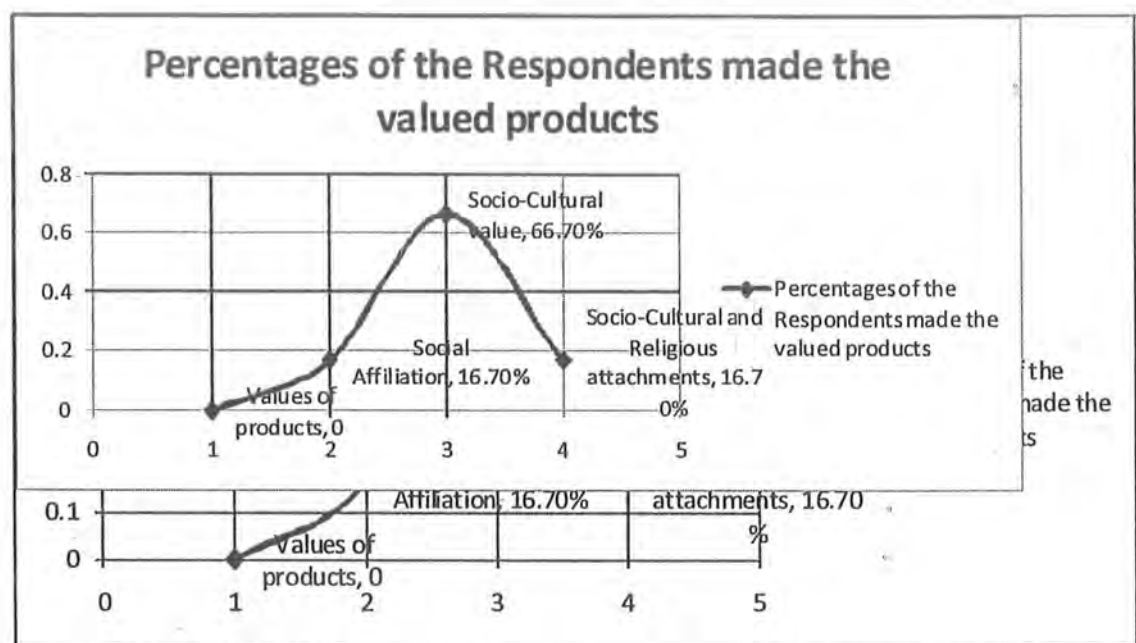
During field stay researcher witnessed that products which have strong cultural value can easily survive. Respondents argued that people of Arifwala still used the products that have the crucial part in the culture, she gave the example of *Kheis* that was an important part of the local culture, people still gave this item in the daughter's dowry, and dowry is considered incomplete without this item so people are forced to use this product. The above chart identifies the percentages of the respondents which were engaged in the manufacturing the products that had non-material belief system. The value of the products for survival and the factors due to cultural products made a transition from indigenous industry to creative industry. The researcher observed that the 66.7% respondents involved in making the products that had socio-cultural value.

Cultural products had the strong cultural background and they were still used in the society, some of the cultural products became the part of the social life of the local people, and it is hard to live without them like *Hand fan*, people used this item because the social environment forced them to use it. The problem of load shedding is increasing day by day so the middle class families use the hand fan in the summer season for the replacement of the electric fan.

⁶⁸ Related to the work of Rappaport (1986)

⁶⁹ Moreno, Santagata and Tabassum (2004) also talked about the local communities cultural producers that they produced goods according to their local norms and values.

Figure 21:



Source: researcher's field data

Therefore, this condition still alive the traditions of hand fan. Researcher observed a new type of hand fan in the community that was made with the plastic straws and it was so attractive piece, the producers had a view that one attracted the customers and now-a-days mostly people used this piece. Religious affiliation also prevented the people to leave their culture; some people used the culture items because they are religiously valued products. Researcher witnessed in her stay that Products which have strong belief are more survivable, She gave the example of *Kujji thoothi* that was one of the cultural product of the under-study locale has occupy the religious value because it is used by the Shia's sect for the purpose of *Niaz* especially in the month of *Muharram*. That product still alive and survive in the field because of the religious affiliation and this products not only used by the Shias but also Sunni sect also use it for several years. That product particularly has not a specific history but for the purpose of alive their ancestor's tradition alive, people still used that product. Below table precisely describes the cultural, social and religious values of the local cultural products.

Table 13: Illustrates socio-cultural and religious values of Cultural Products

| Cultural products | Cultural value | Social attachment |
|---|---|---|
| <i>Charpoy</i> (Manji/ Manja) | Traditional bed. Used for informal sitting in locale. Rural people used <i>charpoy</i> in Deeras. For local people it is a sign of solidarity. People have in habit to gather in evening in the streets and have informal discussion of their daily routine and used <i>charpoy</i> for sitting furniture. | Used as bed at night, people do sleep on their home's roof and used <i>charpoy</i> for sleeping. Lightweight.Portable/easily Moveable.Available on rent for the visitors to sleep. Used for serving food at the small hotels locally called <i>Dhabba</i> . Used for entertaining people in their informal gathering. |
| Pottery making. Claypitcher (Garha,Matka) Clay Bowl, Clay Tandoor, Claykunday(A deep clay and big bowl) | Traditional and old-aged people used Garha's water for drinking. They had a notion that it is naturally filtered, and pure cold water | Garha as Desi fridge. Best solution of keeping water cold in summer. Evaporation takes place easily from the pores so water keeps cool inside. Red color also keeps water cool. In summer, people used to buy loaf from market tandoor. |
| <i>Paranda</i> (traditional hair accessory) | Old women still used <i>paranda</i> for the purpose of tie and fasten their hair. | Become a fashion. Young girls didn't use it on daily routine. They just used it for getting a traditional look. It enhances the beauty of any traditional dress like shalwar suit, lehnga, frok churidar pajama etc. Charming for foreigners for its uniqueness and brightness. Now girls use it as a new hair style. Girls used in cultural events in <i>Mehndi</i> and Maayun. |
| <i>Changair/ Chabbi</i> | Traditional people give this item in their daughter's dowry. They used it in their daily routine. It is used as presenting plate or tray for bread/ loaf and fruits | Now it is not only used for household purpose but decorated <i>chabbi</i> and <i>Changair</i> used as decoration pieces and showpieces. It is used to keep the flowers, bangles and different kind of <i>Mehndi</i> accessories in the <i>Mehndi</i> event of a Shadi. |
| <i>Khussa/ Leather shoes</i> | <i>Khussa</i> is considered ethnic footwear. People of upper class in rural areas like feudal lords, chaudhary, zamindar etc use it. It represents a class. Old age people still use the "kannay wala jutta". | A footwear that is worn by both men and women. <i>Khussa</i> is used on special events with traditional dressing like on marriage ceremonies groom used <i>khussa</i> with sherwani. It is also women formal footwear. Now a day female take it as a fashion and use it with jeans and chori dar pajama. <i>Khussa</i> is also popular due to its feature of durability. It is more durable than other shoes. Timeless item in Pakistan |

| | | |
|--|---|--|
| Khais, Majnun and Durries | Weaving khais, Majnu and Durries is a precious tradition of Punjab. It is an article which is given to daughters in their dowry by the local people. Dowry is considered incomplete without these items. | It is used as bed covering, coverlet and floor sheet. Local People also use it in place of shawls in winter season. Majnu is used as bed-sheet and Khais as coverlet. |
| Hand-made fan= locally called <i>Pankhi</i> | Traditional people used it in their normal routine in summer. It is old-age women habit to hold <i>Pankhi</i> in their hand. Rural people still give this item in their daughter's dowry. | Today current electricity condition forced people to use this item in their daily routine in summer. <i>Pankhi</i> is decorated with colorful items and now used as show piece by the elite class and in the abroad. Used as gift now-a-days. |
| Needle work/ Embroidery | Needle work and Tanky of the Punjab are unique and it distinguishes the work of Punjab from other provinces. Local people use the traditional tankas on their suit, bed sheets and their cupboard (Paiti) sheets. Traditional women have an art to design the different things on the piece of stuff and they used these things as a part of dowry. | Now the cloth that have the traditional embroidery used as wall hangings, it become a fashion. Now many girls also have a passion to make embroidery on their cloths, embroidery work become so common in the kameez duppatta in the urban areas. |
| Decoration pieces | Decoration pieces have as such no cultural value but have great social value. Some decoration pieces made from the traditional raw-materials like date tree leaves used for making the different type of decoration pieces. | People decorated their homes with different types of decorated pieces, like sceneries, wall hangings and the artificial trees. This is also an art and skill to make this product. It became a custom to give these things as gift. People decorated their bed rooms, drawing rooms, offices with these item and these things also become the part of dowry. |

Source: Field data

Researcher examined during field stay that two products had religious affiliation as well as cultural and social attachments.

Table 14: Religious affiliation of Cultural Products

| | |
|------------------------------|---|
| <i>Charpoy</i>= Manji | It's a tradition that local people used <i>charpoy</i> for the purpose of lying the dead body before funeral |
| Pottery making | <i>Kujji thoothi</i> used for the <i>Niaz</i> of <i>Panjtan Pak</i> especially in 10 th <i>Muharram</i> by Shia sect particularly and Sunni sect, generally <i>kunday</i> (a big clay bowl) also used by Shia sect for fulfilling the <i>Niaz</i> of Imam Jaffar Sadiq in 22 nd <i>Rajab</i> . Those items filled by the food items which were used for <i>Niaz</i> . |

Source: Field data

Above tables tell that super structure, structure and infra structure has related to each others, every product has some socio-cultural and spiritual values and due to those values none of the product totally vanished from the society.

4.4 Creativity and Sense of Aesthetics

Creativity based on the achievements of changes in the cultural products. It is also grounded on the use of technology and technological progress that caused the alteration in the basic components of the cultural products. The below chart identifies that 80% of researcher's respondents award new changes in their products, and they made some modifications and added new designs for the survival of their products.⁷⁰ They adopted the new things and made their products fashionable and up-dated.⁷¹ They interacted with other people for having the new knowledge and they also took the positive ideas from the media. They people argued that creativity support the high level of productivity and capital.

Changes and modifications are very important in the context of creativity. Cultural products made positive changes in their products because changes were demand of their customers and public as well. In the present research, the researcher noticed that some producers made the changes in their cultural products for their survival and she quoted an example of a cultural products *chabbi* that had a great modification and made a transition from indigenous level to creative level. Present study primarily deals with the issue that how an industry made a successful transition from one level to another and transition regarding from indigenous level to creative level. And creativity/adding changes in the local products are one of the factors of this transition that and made them valuable and suitable for the current situation. Researcher observed in her locale that identity and financial resources of respondents are one of the factors that limit them for adding the changes in their product and make creativity. Creativity demands capital, if people have no capital they are not be able to make creativity. Researcher argued that a local product *chabbi* in past, manufactured with a simple wheat straw that was used for

⁷⁰ This thing is linked with the work of Moreno, Santagata and Tabassum (2004)

⁷¹ Benghozi and Santagata (2001)

*roti*⁷² but now beads, fancy clothe stuff, colorful threads and mirror are used for making the *chabbi* beautiful, so in this way the utilization of that particular object is also changed, these object is used for decoration pieces in home and offices.

Table 15: Adaptation/Rejection change in products

| Categories | Percentages |
|---|--|
| Adding new changes <ul style="list-style-type: none"> • Adaptor • Innovator | 80% <ul style="list-style-type: none"> • 66.7% • 13.3% |
| No | 20% |
| Total | 100% |

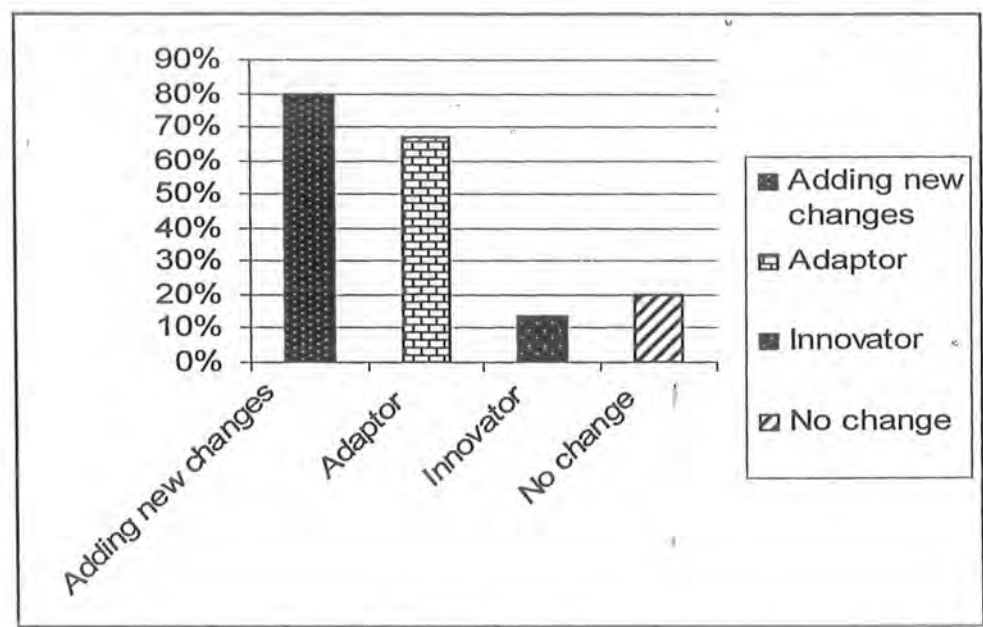
In the present research, the researcher noticed that some producers made the changes in their cultural products for their survival like a cultural products *chabbi* had a great modification and made a transition from indigenous level to creative level. Indigenous skill and the indigenous products that made the transition from indigenous level to creative have a capacity to adopt something newer, better or more fashionable and it is essential for their survival. Researcher noticed that 20% of her respondents did not supportive in the context of the changes. In addition, they had a notion that creativity ruins the originality of their products and they did not want to pamper their original and pure skill. Their products had socio-cultural or religious value and if they did not make changes in their products then it had a capacity to alive their culture. Their cultural products had an aesthetic, social, cultural and social value and it was very obvious but their marketing is very limited in the local level and people just used them in the specific events. Their casual and informal wearing and usage was almost vanished and it was replaced by their alternatives.

They were not aware and supportive to make any modification in their products. Moreover, the reasons of their product’s survival were the different values of their products that were either in the shape of religious affiliation or cultural value so due to

⁷² Bread made from wheat flour

religious and cultural affiliation people are not eager to demand any changes and modifications.

Figure 22: Percentages distribution of creative respondents



Source: Field data

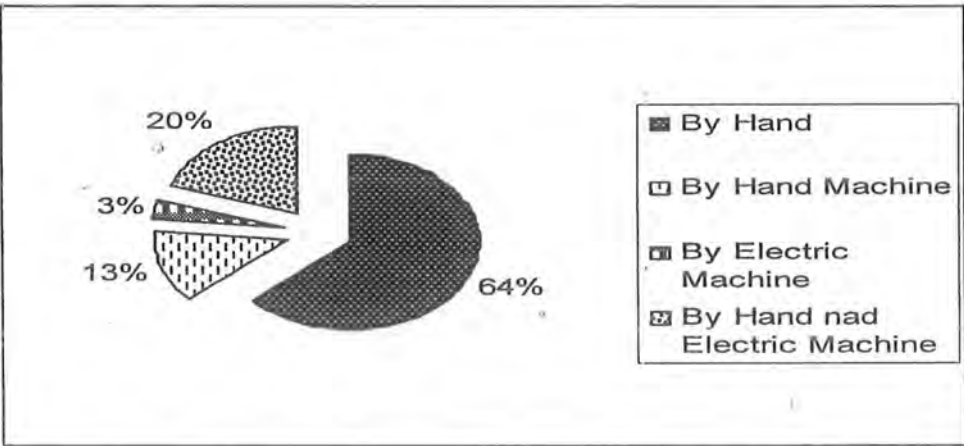
One of the researcher’s respondent Shareefan said to the researcher that she did not make any type of the modification in her products but her products still alive. She was not supportive to make changes and the main reason was that her customers did not demand for that. Researcher argued that some respondents were not in the favor of changes and any type of modification and they had a notion that creativity ruins their original products and they did not want to pamper their original and pure skill. In the current locale researcher observed that, some respondents didn’t make any changes in their products because they had a notion that creativity ruins their original products and they didn’t want to pamper their original and pure skill. Respondents of this current study interacted with their friends, relatives and the customers and they got new ideas for making their products according to the current demand of the community and that networking was helpful for the up dating of their products. Researcher also noticed that some respondents were innovator and they used their intellectual property and cognitive

power and there were also some people who adopted new and novel ideas by interacting and communicating with different people.

4.5 Technology in Cultural Products

Cultural producers made technical changes in their products. They got new ideas from different sources and applied them on their products. Transition of cultural industry from indigenous level to creative level also involved in technical changes⁷³.

Figure 23: Use of Technology in Making Cultural Products



Source: Field data

Some cultural producers used the technical instruments in the production process for the sake of preparing the high quantity of their products. As like one of the respondents Shreefa which engaged in pottery making told the researcher that she used the electrical machine for making the pottery if she had a great deal of products so while using the electric machine she was able to make the great quantity or items in a less time.

Some respondents made the technological advancement and through technological techniques, they are able to produce/manufacture their products in a large quantity. As like; one of the respondent that was engaged in pottery making said, that in past they used to produce their products manually but from last 10 years they started to use the electric machine instead of hand machine for pottery making, so they became able

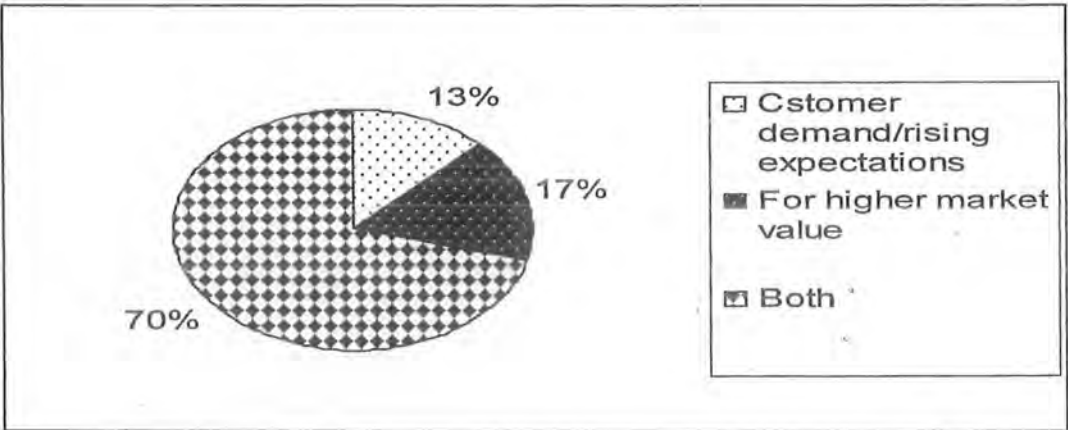
⁷³ Richard E. Ericson (1996) also talked about the technical changes or innovation in cultural products in the transition period.

to produce more products in a day, likewise their monthly products also increased in the quantity, and this affected their economy in the positive way.

4.6 Reasons of adding new changes

Respondents' which were eager to add the changes in their products had some reasons for doing those deeds. Researcher found three reasons after interviewing and the case studies of her respondents. 10% of respondents said that their customers demanded for that, they always want something new and novel so they compelled to do that. Their customers gave them new ideas that how they modify their cultural product and make suitable in the social context. Therefore, for fulfilling the rising expectations of the customers they made changes and embellishing their products.

Figure 24: Reasons for Creative Changes



Source: Field data

13.3% of respondents wanted higher market value and they thought that they achieved their target when they up-dated their products according to the social and current situation. Researcher observed that out of the 80%, 56.7% respondents were those that wanted the both reasons like they honored their customers and also achieved the higher market value as well. Every creative product of producer's activity was not a new, original and creative. New original ideas and concepts must have the rising demand from the customer side and the market value system⁷⁴.

⁷⁴ Innosupport: Supporting innovation in SMEs"- 4.1. foundations of generating ideas

4.7 Role of Media

Globalization is very important factor in the area of creativity. Researcher felt that the respondents which made transition from indigenous industry to creative had great link with the global world. In the context of globalization the role of media is cannot be ignored. Respondents watched television in a great extent and got new ideas from this channel. Some of respondents attached with radio but the extent was very low. And the role of radio was just the entertained the people but television gave the new ideas and concepts like one of the respondents Suraya that used to manufacture *chabbi* said to researcher that she got the new ideas regarding the combination of color schemes and new design for making her product elegant in front of her customers. The media was more effective channel for meeting the goals of global market standard. Creative people got positive ideas for modifying and redesigning their products. And for maintaining their products market status in the world⁷⁵. Indigenous skill and the indigenous products that made the transition from indigenous level to creative have a capacity to adopt something newer, better or more fashionable and it is also essential for their survival. The total respondents of the present study had low income level because their products had no global market and people were not in the situation to pay very high for the cultural product. Some of the cultural products had an aesthetic, cultural and social value and it was very obvious but their marketing is very limited in the local level and people just used them in the specific events. Their casual and informal wearing and usage was almost vanished and it was replaced by their alternatives. Some respondents said to researcher that their children watched television and they told them about new things in the culture. So the role of youth is very important in the globalization context⁷⁶. Researcher ascertained in the contemporary study that cultural workers that were the researcher's respondents took the new ideas from the media; with the help of globalization of communication industry they made many new changes in their products, the changes that made their product valuable and worthy for the community in the current situation. Like producer of *chabbi* made many valuable changes in her product, she added the new stuff of cloth, beads, mirrors etc, for making her product attractive for the people and about

⁷⁵ This thing related with the work of Tamsila Ao (2006), he worked on the identity and globalization of cultural products and earlier mentioned in the chapter 2

⁷⁶ Datto (2010) talked about the role of media in the youth of Pakistan

those modifications she took the ideas and inspirations from the media in which television was very important. But at the same time, media replaced their products with the alternatives like *paranda* replaced by the poni band, catcher etc.

4.8 Source of Earning

Culture has strong economical power. The process of making a product not only has economic value but it is also supportive to making the cultural workers self-governing. The manufacturing of cultural products was not only the ultimate financial source for the respondents but this thing made them independent economically. Cultural workers which engaged with the production of the local cultural products were independent and they utilized their skill in making themselves helpless and less dependent on others.⁷⁷ Researcher noted that in her locale people didn't want to quit their profession rather they were economically poor or not. They had a notion that their skill gave them bread and they were happy and satisfied with that. Researcher also found that creativity also supportive in the context of the developmental factors. Respondents those did some attractive modification and made their products attractive for the customers, they demanded high price for their product. She observed that the creative product had a high price than the simple product. She noticed this thing by herself that one of her respondent Bagh Ali that was a potter and he used to make the attractive items by using the different accessories and by making designs. Taking the case of pitcher he made design on the pitcher and also add different colors for making the pitchers beautiful and attractive. The local selling price of his product was 200-300 but at the same time another respondent named Saleem that was also a potter and made pitchers but in a simple sense without using any type of design and colors. The market price of his product was 100-150. So researcher observed that people paid the creativity in the shape of high price and for the purpose of high economic level respondents were eager to make changes in their products.

⁷⁷ This developmental factor that researcher dig out from her locale related with the work of Moreno, Santagata and Tabassum (2004) that researcher discussed in her second chapter of this documents.

4.9 Social capital and social network

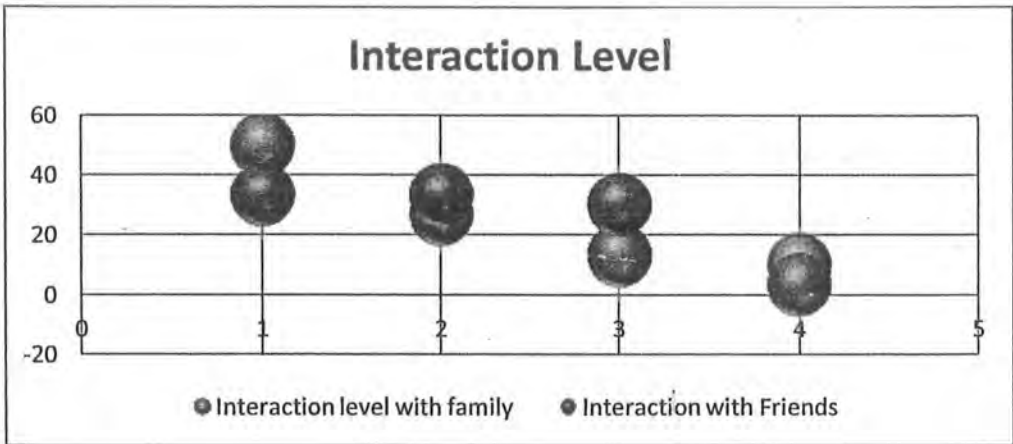
Researcher observed in the current study that with the help of interaction and social networking with peers group and friends, respondents were able to make the creativity in their products and in this way they were in-touched with the modern technological innovations. The below table identified that majority of the respondents had a daily base connection with their relatives, 50% respondents interacted with their relatives daily and in that case their relatives lived nearby of their homes. Respondents interacted with each other and shared their ideas and concepts. So in this regard process of interaction prove helpful in mobilizing the resources of ideas that were supportive to adding the new changes in their cultural products and these changes made a product attractive and embellishing to the customers. Researcher observed that the people that had a skill transferred from generation to generation, they mostly had daily base and strong interaction level with their relatives. She found that 26.7% of the respondents interacted with their relatives after a week and 13.3% had monthly connection with their relatives and 10% respondents interacted with their relatives after one year and they gave the reason of that low level of interaction that their relatives lived far away from their homes.

Table 16: Level of interaction

| Categories | Interaction level with Relatives | | Interaction level with Friends | |
|------------|----------------------------------|-------------|--------------------------------|-------------|
| | Frequency | Percentages | Frequency | Percentages |
| Daily | 15 | 50.0 | 10 | 33.3 |
| Weekly | 8 | 26.7 | 10 | 33.3 |
| Monthly | 4 | 13.3 | 9 | 30.0 |
| Annually | 3 | 10.0 | 1 | 3.3 |
| Total | 30 | 100.0 | 30 | 100.0 |

Researcher discovered from her stay in the locale that majority of the respondents had daily and weekly interaction level with their relatives and friends and that was a balanced approach.⁷⁸

Figure 25:



Source: Field data

There were also some respondents that had very low level of interaction and communication with their relatives and peer group. As like above table indicated that 10% of respondents met with their relatives once in a year and 3.3% of respondents didn't want to meet their friends even in a month they used their mental and cognitive power for making their products.

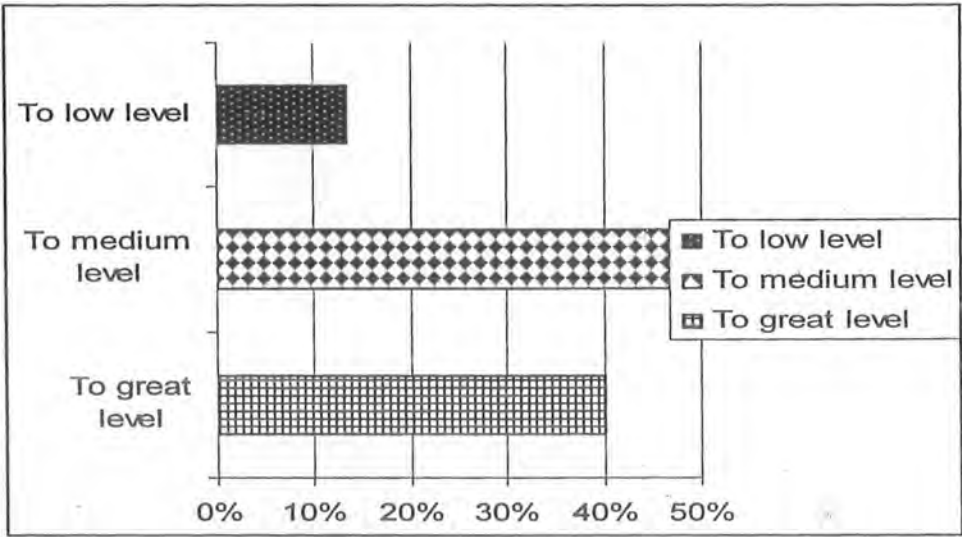
4.9.1 Participation in Social Gathering

Social gathering and networking support the innovations in cultural products. External communication is the open and successful agents of innovations (ibid: 2004). Creativity and innovations became very helpful in transition of cultural products from their level of indigenous to the creative. As indicated in the table that 40% of researcher's respondents in her locale had a great level of interaction with other community and they eagerly participated in different social gatherings like marriage ceremonies, engagement

⁷⁸ It linked with the work of Zhou, shin et al (2004), which argued that intermediate level of interaction is very important for the creativity.

ceremonies and religious events *milaad* etc. Researcher found that they people had a quality of extro-world and they were very expressive and took new ideas from different social gatherings. Participation in social gatherings was an important tool of getting new ideas and concepts about to make modifications in cultural products. Suraya a one of the researcher’s respondents participated in social gatherings like marriage and engagement ceremonies to a great extent, she used to make the *chabbi/Changair* and it was very supportive for her to get new ideas and new information for making her object beautiful.

Figure 26: Level of Participation



Source: Field data

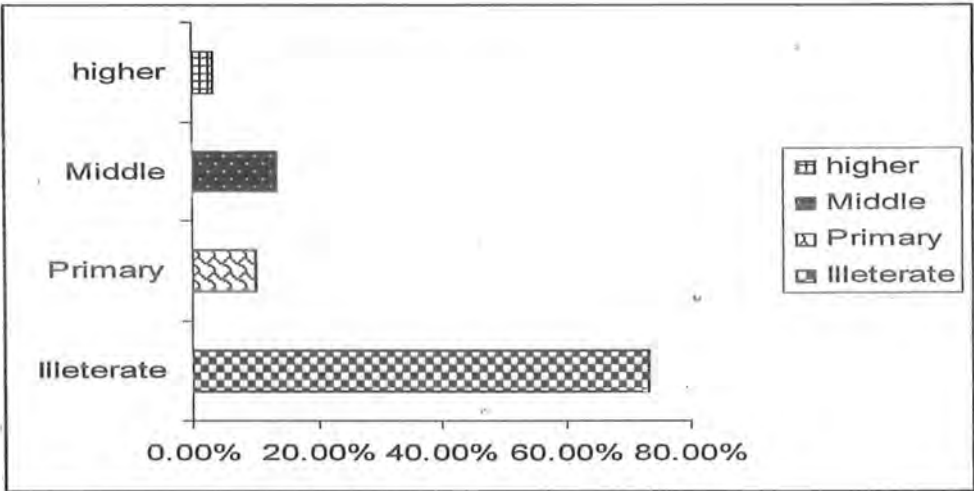
She used to attend *Mehndi* ceremony and got the new ideas about the modern cloth stuff, beads and color combination for making her product attractive and her product mostly used in the *Mehndi* function for putting the *Mehndi* accessories and bangles. Talking about the new designs and changes in *chabbi/changai* she said;

“*Chabbi* has new and novel design day by day as like cloths; people liked the color of *Changair* with the same color of the bridal’s dress”.

4.9.2 Role of Socialization

There is a vital importance of the socialization to transmit a skill from one generation to another. Researcher observed that cultural producers transformed the skill of manufacturing cultural products to their children. It is commonly seen in the professional cultural products like potter want to transmit his skill to his son and weaver also want to do this. People made changes in their products just to maintain the market status of their products. They were creative people and they had an ability to take risk in the creativity context. Researcher observed in her locale that most of her respondents had low level of education so she concluded that the education had not direct link with the creativity potential of the creative people.

Figure 27: Level of Education of Respondents



Source: Field data

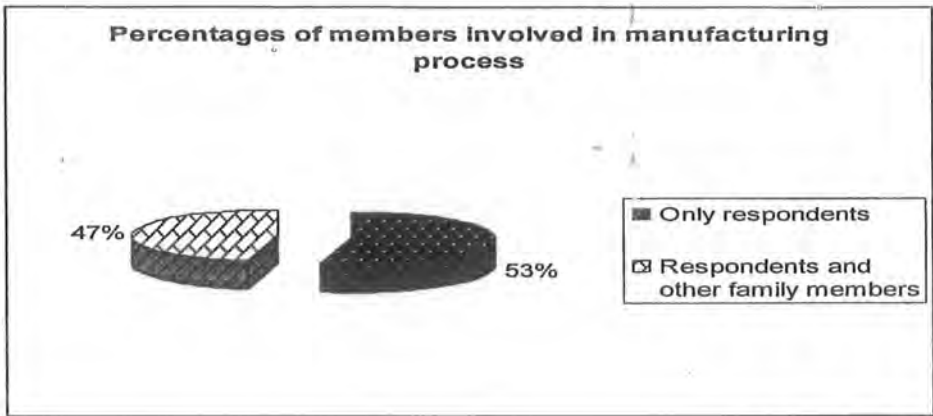
Above chart identified that mostly respondents had low level of education but they were creative people, so level of education and creativity are not interlinked with each other. Creativity is not concerned with the school grades of the respondents⁷⁹.

⁷⁹ This thing is related with the work of Hayes (1990)

4.9.3 Group and independent work

The thinking pattern of an individual is different to a group. People gave a reason of their low interaction level that in a group interaction, you discussed different thoughts and then you are confined to do the same work that a group decided so you are not be permitted to do work freely. Group enabled the people to the access of the opportunities,⁸⁰ people did work as teamwork and some products manufacturing process demanded the group participation.

Figure 28:



Source: Field data

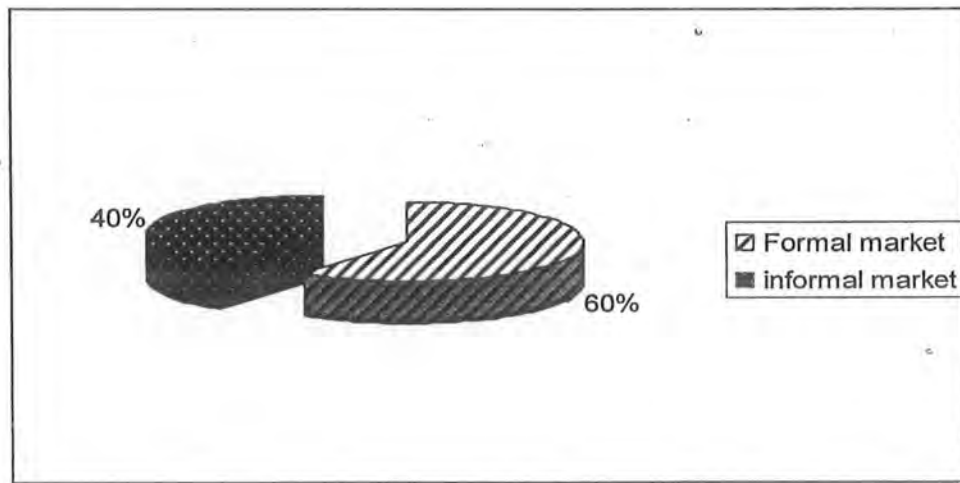
Researcher observed that in the current locale potters did not have ability to do work independently so he needed the family support in the pottery making. So at the same time group work delimit the producer and some time creates hurdles in the productivity level of the producer. In recent years, one of the best ways of generating ideas is to work as a team. Group work is matter a lot in adding the new changes and make creativity in cultural products. In the contemporary study, it was observed by the researcher that 53.3% respondents worked alone, they were the only member of their family who manufactured the cultural products but at the same time there were 47% respondents who were worked with their family members as a team work. It was very fruitful for their products because the whole family shared their ideas with each others for the sake of making their products attractive for the customers and achieving the higher market value.

⁸⁰ Brass, Galaskiewicz et al (2004) also had a notion that group gave you the opportunities in the creativity perspective but at the same time it produced some constraints.

4.10 Market accessibility of a product

One of the basic reasons of the survival of a product is the market accessibility. The products which have good market never be vanished. And creativity matters a lot in the context of the market. Some respondents made transition from indigenous level to creative level because they wanted market of their product.

Figure 29: Market Accessibility



Source: Field data

Market value of any cultural product can also derive from their socio-cultural value.⁸¹ Researcher observed that in the current locale 60% of respondent had formal market for their cultural products. They made products at their homes but sell in the market. Moreover, in the context of formal products role of middleman and dealer is very important. As like Bagh Ali one of the respondents of researcher who was potter told the researcher that he sold his pottery to middle man. Dealer took his products from his home and sold in different cities like Lahore, Faisalabad, Qasur, Khanewal and Multan etc. He had no direct interaction with his customers, so middleman was a bridge between his and his customers. Sajida who made hand-made *paranda* while living at her home but she sold her products in the market of Arifwala and Pakpattan by the help of a dealer.

⁸¹ Hofstede and bond (1984)⁸¹ also talked about the importance of market in the context of survival and sustainability of cultural products

But 40% of researcher's respondents had informal market. They made product in bounded four walls of their homes and customers come their homes and buy their products. Jawaria made embroidery while living at her home and her customers came at her home and bought the embroidered cloths. In the context of market, the socio-cultural value is very important. The historical background and the traditional status also matter a lot in this regard.⁸² Moreover, it determines the market value of a product. It is seen by the researcher during her fieldwork that the products which had high socio-cultural value, they must had a high market status.

For the promotion of cultural products, it is necessary that the development of the products should be made within the local communities. In the present locale, it is observed by the researcher that the major issue of the survival of the cultural products is market accessibility, products that had not market value, were vanished. Therefore, the market value is also very necessary for the survival of the cultural products and the market value mainly derived from the cultural value of the product. In the locale of present study there were no formal activities that were helpful for the survival of the local cultural products. Producers and the cultural workers were engaged in manufacturing the products because it was their forefather profession or they had no other skill so they utilized that skill to sustain their livelihood. In addition, there was a problem with some producers that they were not aware to their product market, so they were not eager to make the new changes, new designs and creativity in their products. Moreover, the reason of the survival of their product is just the religious or the cultural value. Some of the respondents had not direct interaction with their customers/consumers because they had not access to the market. A middle man like dealer of their products plays a role of a bridge between the producer and the consumer so the cultural worker totally dependent on the judgment of the middle man and they had not exact ideas about the costumer expectations and there were always the chances of exploitation of the producers by the middle man.

⁸² These things relate to the research report that is made by the UNIDO and discussed in the chapter of literature review.

4.11 Substitutes and alternatives of Cultural Products

Every cultural product has some substitutes and alternatives in the market. Alternatives of products are cheap and less expensive so the importance of cultural products effected by it. So for the purpose of gaining the high market value and achieving the customers' attraction some cultural producers made attractive modifications in their products. Those modification and positive changes enabled the producers to survive their product in the global word. In the current locale majority of the respondents said to researcher that they made changes in their products just to achieve market value and just for the purpose of attract their customers. There are some alternatives of the cultural products which are commonly used by the public.

Table 17: Alternatives of cultural products

| Sr. No | Cultural Product | Alternative/Substitute |
|--------|--|--|
| 01 | Clay pitcher | Plastic water cooler Refrigerator |
| 02 | Hand-made fan | Plastic and paper fan |
| 03 | Wheat stalks <i>Chabbian/ Changair</i> | Plastic plates, Plastic <i>Chabbian</i> , Hot Pot |
| 04 | <i>Khussal</i> kanny wala juuta | <i>Leather shoes</i> Various varieties in market |
| 05 | Hand-woven <i>paranda</i> | Poni, clip, catcher and other rubber bainds. Modern hair-style/cutting |
| 06 | <i>Kheis</i> | Blanket |
| 07 | Decoration pieces with plastic raw material | Formic sheet flowers Crystal decoration pieces |

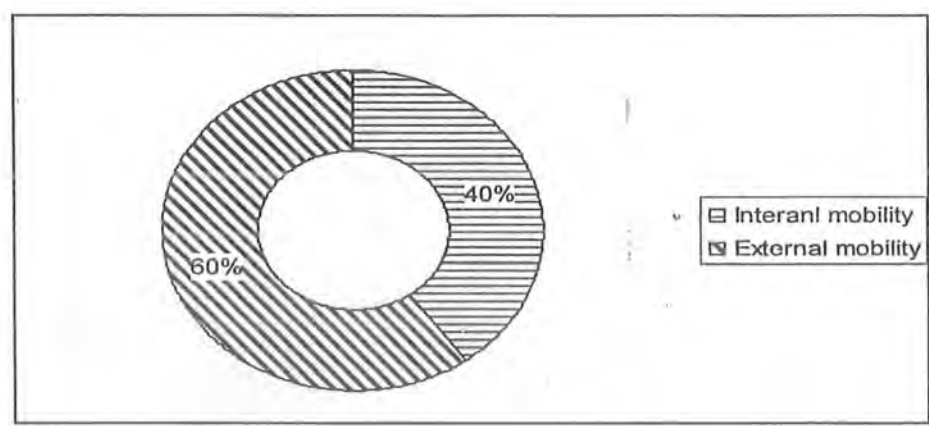
Above table tells about the substitutes of cultural products, these were the substitutes that replaced the main cultural product due to their faster and technical utility. Numbers of the local people used alternatives but some of the cultural products still had no alternatives like researcher observed that there was no replacement of *khujji thoothi*, people still used clay item for fulfilling their religious functions. Researcher also witnessed that with the arrival of technical innovations and globalization people wanted comfort in their life so they used the alternatives in their daily life just for the sake of comfort. Researcher also found the point that some alternatives were expensive in nature

of cost, so middle class and lower family had no access to the alternatives and they were still used the main cultural products for fulfilling their life necessities.

4.12 Mobility Resources

Researcher argued that respondents that have great mobility, they were more communicative and interactive and they were too much supportive of making changes and modifications in their cultural products. Researcher observed that 40% of her respondents had indoor mobility, they were the people who had informal market of their products, and they did not move outside the locale, buyers come to their homes and bought products.

Figure 30: Mobility Index of Respondents

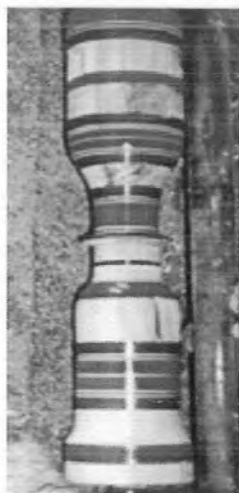


Source: Field data

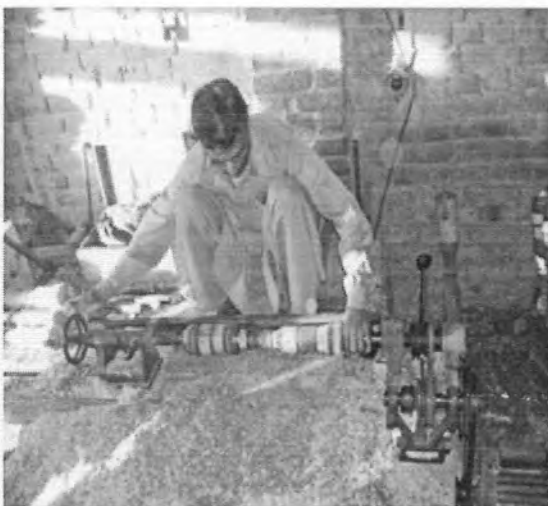
But 60% of researcher’s respondents had external mobility, they people moved towards Lahore, Multan, Khanewal and different cities for buying raw material and for attending the different events. Where they met different people and this was helpful for them to getting the new ideas for up dating their products.

In this chapter researcher briefly illustrated the factors and motivators, which were useful in the transition and creativity of indigenous products to gaining the level of creative products. Researcher quoted the ideas and conversation of her respondents for making her results more strengthen.

Transition in the frame of *Charpoy*



Colored wood frame



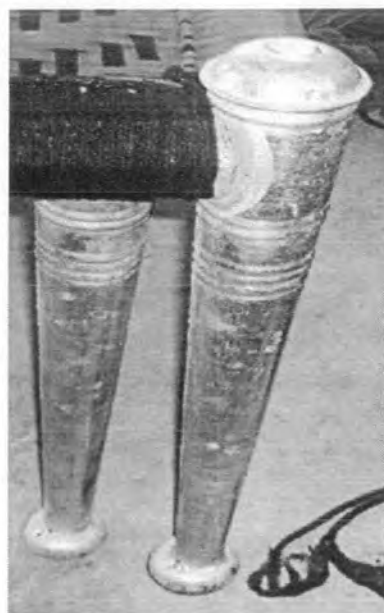
Respondents is making wood frame



Colored legs of *Charpoy*



Carved wood frame



Iron frame

Transition in Raw material of *charpoy*



Monj

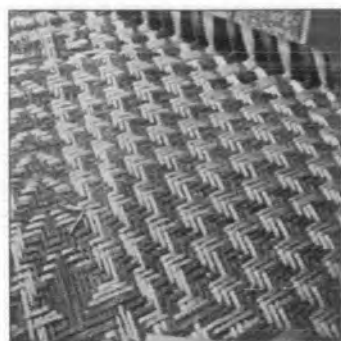


Traditional Monj *charpoy*



Nylon's *charpoy*

Transition in design of *charpoy*



Nokarria design



locally called Dabbo wala design



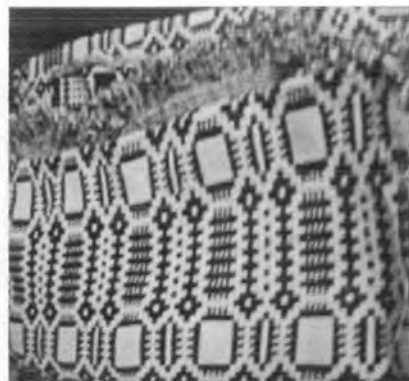
Respondents is knitting charpoy

Transition in *kheis* design



Border wala *kheis*

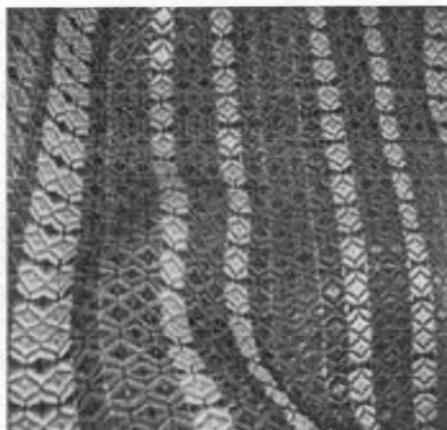
with black & white color



Dorry wala *kheis*

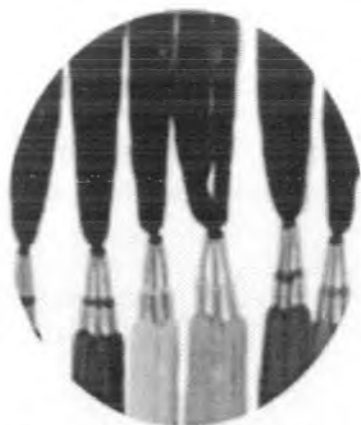


Choochy-dandi design



Jewel colored *kheis*

Paranda



Traditional simple black
Paranda



Tilla used for making *paranda*
attractive



Paranda made with tilla

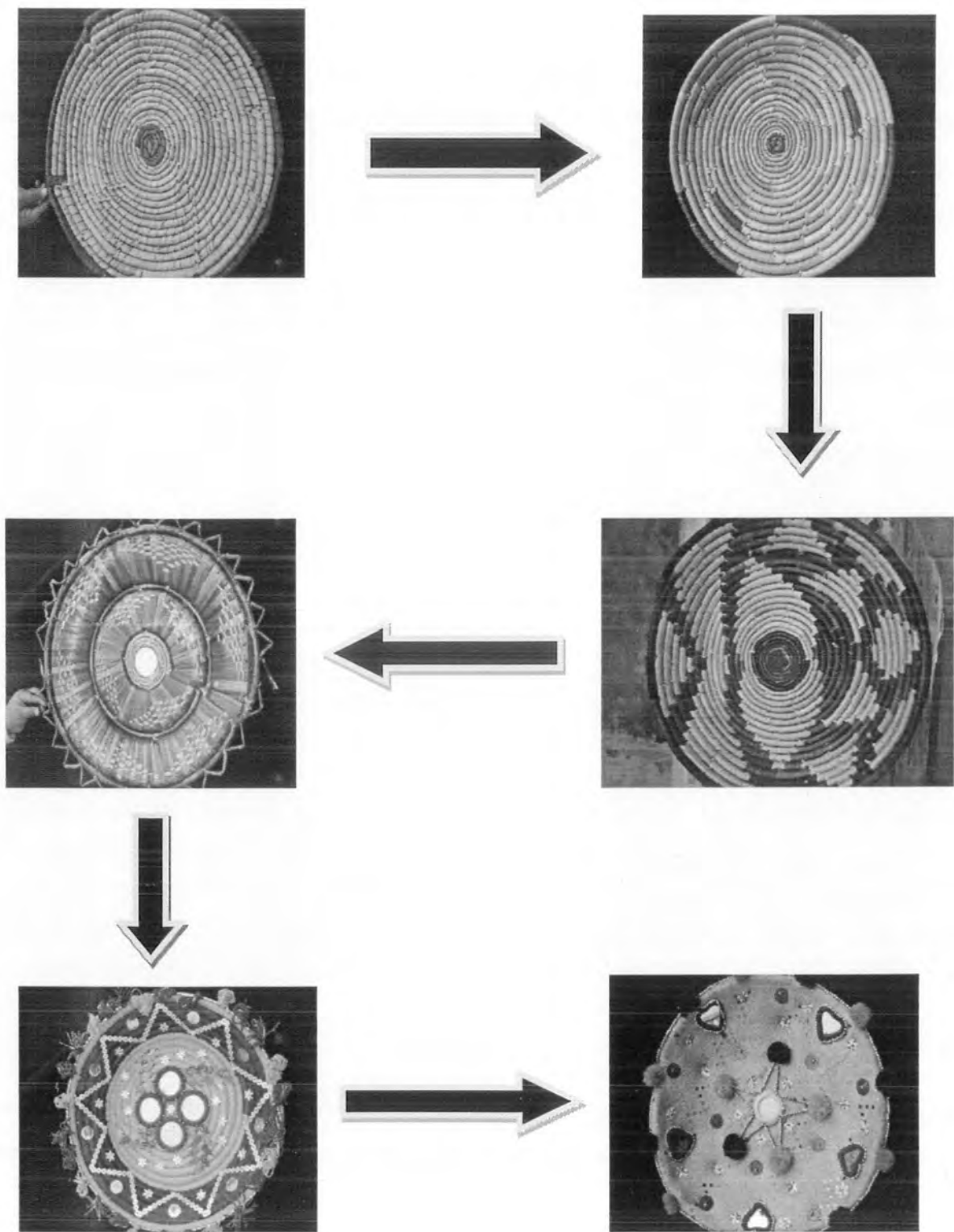


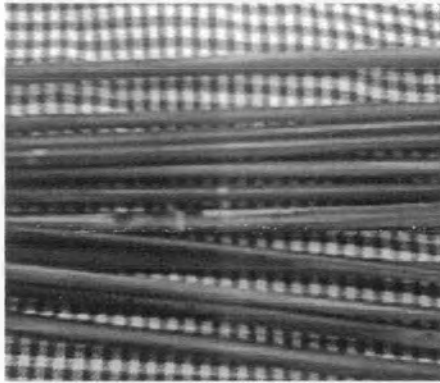
Choori wala *paranda*



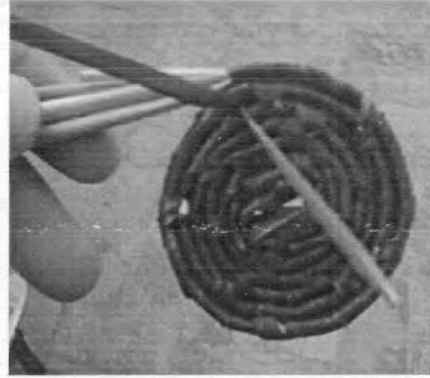
krailla design

Transition in Chabbi design





Dried wheat straws used for chabbi manufacturing process making

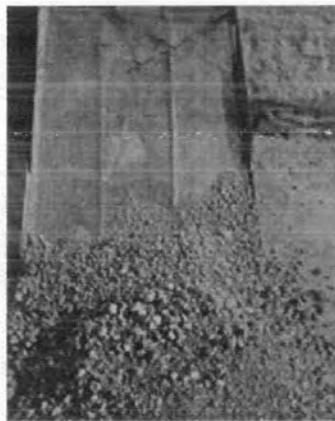


Initial stage of chabbi

Pottery



Chikni matti



Chakkh



Preparing matti for pottery



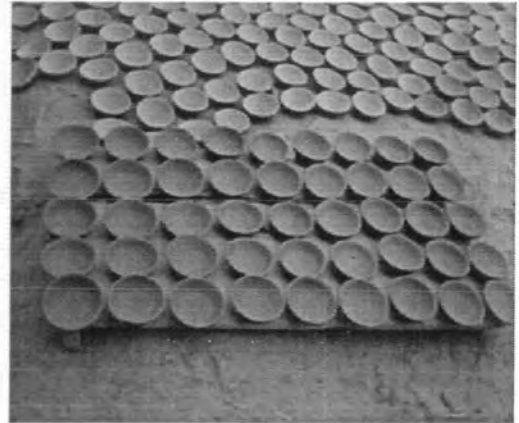
Initial stage of pottery



Aavi

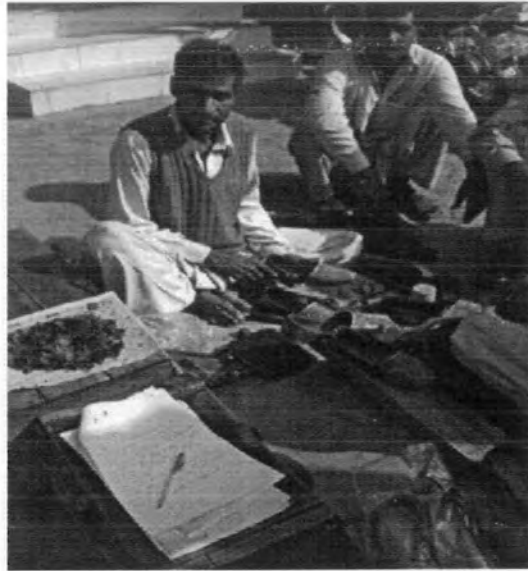


Kujji



Thoothi

Khussa/Kanny wala joota



Respondents is making *kanny wala joota*



Raw stage of *Khussa*



Hand-made leather shoe

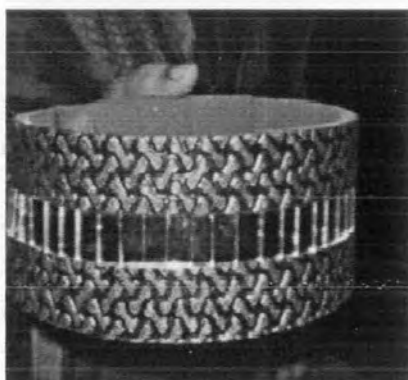


Making *khussa*

Decoration pieces



**Decoration piece made by
coconut leaves**



Hand-made basket



**Respondent is making hand-made
decoration piece**

Hand-Made Scenery



Raw Material



Initial stage



Final Stage

Chapter Five

Discussion and conclusion

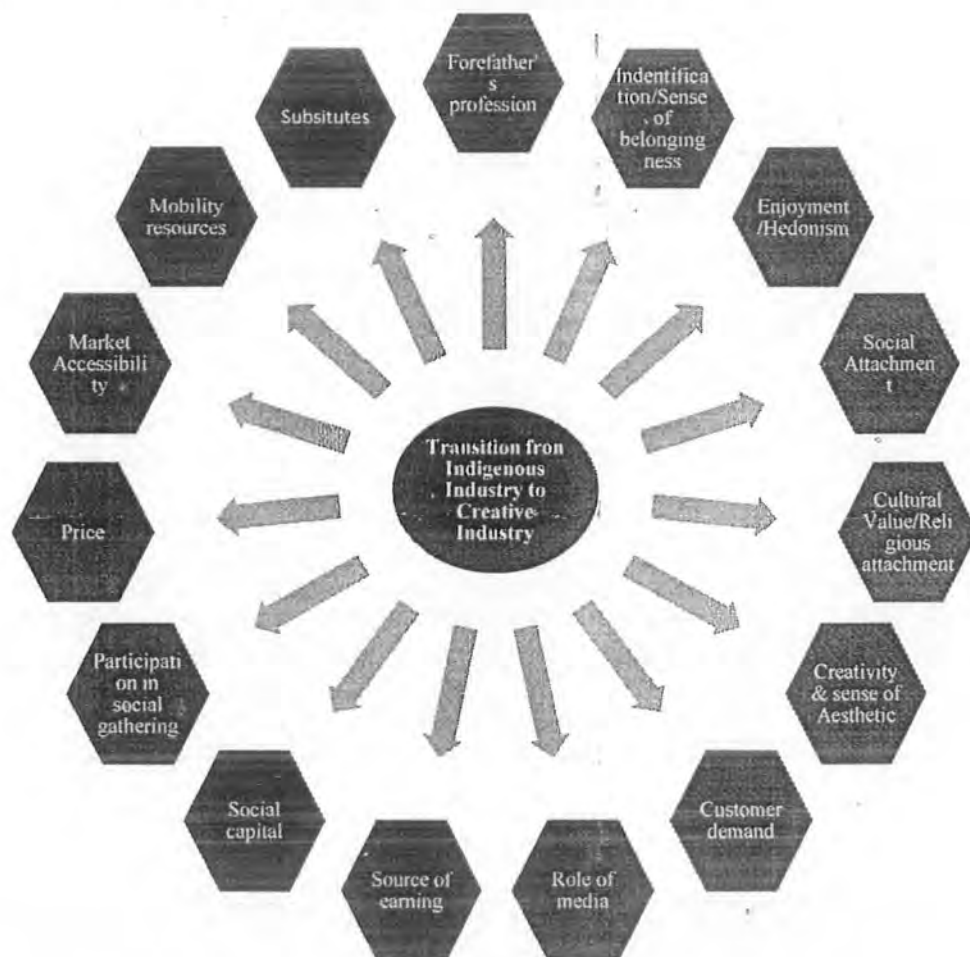
5.1 Discussion

The present research conducted to see the “Transition from indigenous industry to creative industry of cultural products”. It focused on City Arifwal District Pakpattan. Researcher accessed her respondents while using the snow-ball sampling technique. That sample of 30 respondents was selected with this technique because it was difficult to identify the cases of cultural producers in current locale and it was a great deal for the researcher to access the respondents. This research focused on the factors which involved in the transition period and enabled indigenous sector to make a transition towards creative industry. Collected data was presented in tabular form, pie charts and bar graphs for understanding the results and findings of research. This chapter first discusses the findings and the results of the study in the light of primary and secondary hand data. The proceeding part discusses the conclusion of the data based on the respondent’s responses.

Researcher found a number of factors with the help of literature review and respondent’s responses that involved in the transition process from indigenous level to creative level. Factors represented in the below figures.

- Some cultural products become the identity of the people, and they know about their products. They people had a sense of belongingness and personal relevance about their cultural products. Researcher observed that 30% of her respondents involved in making cultural products because it was their forefather’s profession. And they learnt this skill from their parents and also transmitted it to the next generation.

Figure 31: Factors involving in Transition of Cultural Products



Source: Literature and field survey

- It was observed by the researcher that some respondents made cultural products just for the sake of time pass and entertainment. They had a skill but they did not use it for earning money. They just use their skill for making products for the purpose of hedonism. Researcher found 3% respondents that were busy in making products just for the purpose of entertainment.
- Targeted people which were engaged in manufacturing cultural products belonged to local communities and they used cultural contexts, expressions and local habits. Some cultural products had great level of attachment with social environment. People still used those products because their social environment compels them. Researcher quoted the example of hand fan (*Pankhi*) in the analysis chapter. Due

to the problem of load shedding people used hand fan in the replacement of ceiling fan etc. Researcher witnessed that there were 67% respondents that made products with having socio-cultural value.

- Intangible cultural heritage plays very important role in the establishment of tangible cultural heritage. Products which had strong cultural and religious value can easily survive. People are forced to use products which had cultural value. Like *kheis* was a product with cultural value and still used in the daughter's dowry. 67% of researcher's respondents had socio-cultural value and 17% respondents made those products which had socio-cultural and religious values.
- Creativity based on the use of technology and technical changes in the process of manufacturing a product. It is also involved in the innovative modifications in the raw material and design of cultural products. Researcher argued that people adopted new ideas and applied them on their products. In spite of it, some creative people were also innovative people; they used their mental capabilities and exploited their intellectual property. Due to this they were able to make new changes in their products. Researcher witnessed that 67% of her respondents were adaptors and 13% used their internal factors for creativity. Researcher also found that 80% respondents loved to make modification in their products but 20% were so rigid in the matter of creativity. They did not want to spoil the originality of their products with new changes.
- Customers demand and their rising expectations regarding the creativity of cultural products compelled producers to make changes in their products. 10% respondents made changes because their customer demanded for that.
- Media play important role in the creativity of cultural products. Creative people had great link with external world. They adopt new ideas from media and also had knowledge about new market strategies and market demand as well. 64% respondents argued that media is helpful in creativity of their products. And 36% respondents used media source just for the sake of entertainment and relaxation purpose.
- Researcher also found that manufacturing a cultural product and attachment with a product was a source of earning for some respondents. They used their creative

skill for the sake of earning bread because they had no other skill for income generation. 67% respondents manufactured products just for the sake of earning their livelihood and supported their family financially. Researcher witnessed that 73.3% respondents were illiterate and they had only one skill so they utilized that skill for earning their bread.

- Interaction and participation in social gathering are main factors in the process of creativity. Research argued that respondents that had linked with external world were supportive to change and creative people. They had knowledge about their products' market in the process of networking. So social capital and networking process were very helpful in the transition of indigenous industry to creative industry. 40% respondents had great level of participation in social gatherings.
- Market accessibility is also a reason of surviving cultural products. Respondents made transition from indigenous industry to creative industry for achieving the higher market value of their products and creativity is also important in this regard. 60% of researcher's respondents had formal market of their products and 40% had informal market. They made products while living their homes and their customers visited their homes and bought the products.
- Cultural products had substitutes and alternatives. So for the sake of maintaining the market position of cultural products, their producers made innovative and attractive changes in their products.
- Mobility was also a factor in the transition of cultural products. Researcher found the respondents that were more mobilized had more creative power. 40% of researcher's respondents had indoor mobility, they did not moved away from their native areas but 60% respondents had outdoor mobility. They moved away from their native area for attending any social gathering, bringing raw material and selling their products.

5.2 Conclusion

Researcher observed that there were many factors that involved in transition of cultural products from indigenous level to creative level. Without those factors and motivators, products were not able to survive in the society and used by local people. So researcher divided the discussion of transitional factors into four parts.

5.2.1 Reasons of survival and sustainability (intangible and tangible Cultural Heritage)

Researchers found that every material cultural product have some immaterial values attached. Every cultural product has great value in the life of the people, that's why that product still survived in the local community. In the contemporary study researcher detected a point that the cultural products of present locale had socio-cultural and religious affiliation, and for those affiliation local people did not leave cultural products from their life. So they are forced to use the cultural products just to sake of fulfilling their cultural role in a community. Researcher discussed the role of *kheis* in the culture of local community. People still now used to give that item in their daughter's dowry, although globalization influenced that products and now there are number of alternatives in the market but cultural workers still used that item in dowry whether they used it in their later life or not but to give it in dowry become a custom and people still do this.

Figure 32: Explains the comparison of reasons of survival a product.



Source: Researcher's own sketch

Likewise, our social environment also compelled us to use the cultural products. Charpoy is still used in the social context. People do sleep on their roofs in summer and used charpoy for those purpose. A use of charpoy for informal sitting is also a tradition in rural sector. So researcher brought to light the decisive reasons of the survival of cultural products that were social importance of cultural products, religious affiliation and culturally valued products still survived. In above figure, size of circles explains the level of involvement of respondents with cultural products. Researcher wants to make a comparison between the reasons of survival of a product. In this respect that the main reason of survival of their product analyzed by the researcher was that they had only one skill of manufacturing the cultural product so they utilized that skill for earning their livelihood. Researcher examined that products that had socio-cultural value were also survived objects in the present locale. Not every product had religious value so social and cultural worth of a product made it more valuable and survivable in the market and the life of community people. Researcher said that the reasons due to their cultural products still survived were the immaterial values pattern of their products.

Researcher also saw the sense of identity and belongingness of cultural producers with their culture products. They did not want to quit their profession and they transmitted their skill to their children with a great pride. Because the manufacturing of cultural products became their forefather's profession, researcher saw this passion in 30% of her respondents.

5.2.2 Creativity

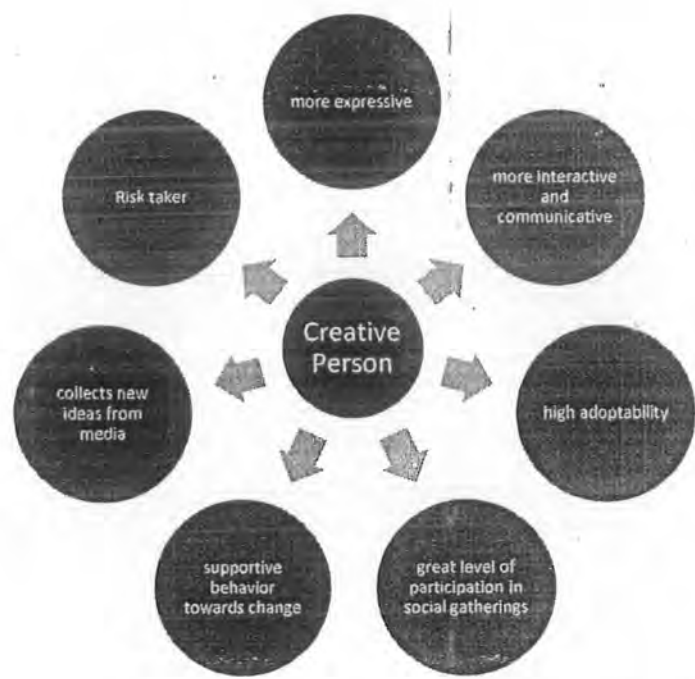
Researcher argued after her field work that transition from indigenous level to creative level is essential for the survival of cultural products. Some of her respondents had a notion and transition and creativity spoil their originality of their products, so they considered creativity a threat for their culture and cultural products. They did not want to make any modification in their products whether it was positive or not. Researcher found that 20 % of her respondents did not make any type of modification in their products because according to them creativity pamper their original cultural products. They were not supportive in the context of bringing changes. Here's researcher also noted a point

that changes and creativity are money consuming. Creativity demands money and its definitely leads towards capital.

5.2.3 External and internal factors

For promoting creativity in cultural industries, some factors played important role. Researcher detected some factors due to which creativity encouraged and creative persons took inspiration. Researcher observed that interaction with family, peer groups, relatives and friends was very important. Respondents which had great level of interaction with their external world were more creative because they got new ideas, concepts for making their products attractive and innovative for their customers. Role of media was also noticed by the researcher.

Figure 33: Characteristics of a Creative Person



Source: Author’s fieldwork

Some respondents had great love with television and they also took novel ideas from that source. Researcher identified the characteristics of creative respondents, which were influenced by the external world and also applied those factors positively in their

products. The impact of globalization and media had great level in the area of indigenous cultural products because to meet global standards and achieving the high market value, the products had to be modified, re-designed and at times even be distorted. Researcher had a close linked with her respondents so she observed them thoroughly and she identified some characteristics of creative people.

5.2.4 Essentiality of Creativity

Researcher had the different responses for fulfilling the 4th number objective of her research. She examined that some of her respondents were too much attached with creativity, and they embellished their products according to the needs of their customers. According to them creativity is essential for survival of their product and for gaining the high market status in the market. 80% of researcher's respondents had a positive attitude towards creativity, but at the same time 20% of her respondents did not want even single change in their products. Researcher saw that, those cultural producers whose products had immaterial values and they did not change their original product, and researcher also observed that some respondents wanted to bring creativity in their products but they could not do that and the reason was lack of financial resources and low level of interaction with the external world. They had no idea about the change. Researcher saw that there was no doubt that their product survived but with low market value. Creativity leads to capital and it also demands for high amount of financial resources, so people who had low level of income were not supportive to change. Because they did not want to take any risk that was not sure about their success.

5.3 Suggestions

- For the promotion and advancement of cultural products, it is essential to organize the local craftsmen communities, so that their potential could be forwarded in organized way.
- Creativity must be included in education system, and there is no social and educational barriers in this context

- Cultural industries assist people in poverty alleviation, so Government should do something positive for the improvement of these industries. Because improvement the cultural industries will be the improvement in the culture of Pakistan
- A good knowledge about the market demands is essential and create linkages between the global buyers and local market is also very essential
- Direct contact of buyers with cultural producers is also very crucial in this context, buyers will give new ideas and concepts to the producers to make their products according to the demand of global market

Glossary

| | |
|---------------------------|---|
| <i>Adda</i> | A wooden frame of four legs used for tight the clothe material that is used for embroidery |
| <i>Aavi/Bhatti</i> | Furnace "Place where pottery finally prepared after getting heat" |
| <i>Bhaitak</i> | Drawing room: Room which is specific for guests |
| <i>Bhatta</i> | Suburb of city |
| <i>Chakk</i> | Village |
| <i>Chabbi</i> | Bread/food container |
| <i>Chakh</i> | Wheel help to shape pottery |
| <i>Charpoy</i> | Four feet bed with a simple and decorative wooden, plastic, steel frame and ropes are knitter tightly on that frame |
| <i>Darri</i> | A thicker form of cotton bed-sheet, extremely different in texture and color. |
| <i>Dopatta or Chaddar</i> | Head cloth for women, Piece of clothe used for covering head and upper part of body by female |
| <i>Janazgah</i> | Place where Islamic funeral prayer is performed |
| <i>Kamiz</i> | Tunic worn by a woman or a man |
| <i>Kanny wala joota</i> | Shoes like khussa but mostly worn by old-age people with traditional dressing. |
| <i>Khaddi</i> | Pit-looms |

| | |
|-----------------------------|--|
| <i>Kumhar</i> | Potter |
| <i>Kujji Thoothi</i> | Small clay utensils that are used for fulfilling the Niaz of Punjtan Pak especially on 10 th of <i>Muharram</i> |
| <i>Kheis</i> | Traditional flat footwear used with traditional dressings. |
| <i>Khusssa</i> | Weaver |
| <i>Julaha</i> | Traditional double weave clothe made with cotton and silk yarn. |
| <i>Lehnga</i> | A long flowing skirt usually embroidered or patterned and often worn by British Asian brides. It is nearly always worn in combination with a choli and a dopatta |
| <i>Lohar</i> | Blacksmith |
| <i>Mehndi</i> | Henna; ceremony of putting henna on bride or bridegroom, A sub-function of marriage celebrated one day prior to main wedding day. |
| <i>Mayoon</i> | A wedding ceremony celebrated a week before main wedding day also called Ubtan |
| <i>Machhi</i> | An expert of furnace |
| <i>Mochi</i> | Cobbler |
| <i>Muhajrin</i> | Migrated people from India |
| <i>Muharram</i> | Month of mourning, first month of Muslim calendar |
| <i>Niaz</i> | Blessed food |
| <i>Neeli Bar</i> | A geographical region in Punjab, Pakistan. It is connecting the rivers Ravi and Satluj. "Bar" is the name given to regions in Punjab which were thick forests and have fertile soil before the |

| | |
|---------------------|---|
| | arrival of the modern canal irrigation system. This region consists of the districts Sahiwal, Okara Pakpattan and Chicha Watni. This region is famous for cow /buffalo breed, the Neeli Ravi Breed. |
| <i>Paranda</i> | A traditional hair accessory having three strings is used to tie hair in a braid. |
| <i>Pakka</i> | |
| <i>Pankhi</i> | Cemented |
| <i>Piyala</i> | A manual hand fan used in summer season |
| <i>Pulaoa</i> | Clay deep bowl |
| <i>Roti</i> | Savory rice |
| <i>Sari</i> | Bread made by wheat flour |
| | An outer garment worn chiefly by women of India and Pakistan, consisting of a length of lightweight cloth with one end wrapped about the waist to form a skirt and the other draped over the shoulder or covering the head. |
| <i>Sa'afa</i> | A piece of cloth that is kept over the shoulder or rotated around the head in summer season by male |
| <i>Semi-pakka</i> | |
| <i>Seyp</i> | Semi-cemented |
| <i>Seypi</i> | Work contract |
| <i>Shalwar</i> | Those who have contract |
| <i>Sherwani</i> | Beggy pants worn by men, women and children |
| <i>Tehmad/Dhoti</i> | Bride-groom dress |
| | Draped cloth falling from waist to ankles, worn by men, women and children |
| <i>Taana</i> | |

| | |
|---------------------|--|
| <i>Tarkhan</i> | Glittered thread mostly in silver and golden color |
| <i>Tilla</i> | Carpenter |
| <i>Yum-e-Ashura</i> | Initial stage of preparing the thread for manufacturing kheis A religious event that is organized by the Shai sect at the 10 th of |
| <i>Zarda</i> | Muharram. Tradition sweet dish of rice in yellow color |

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Annexure

Case study: 1

This case study deals with the importance of intangible cultural heritage for the establishment of tangible culture. This study tells that socio-cultural and religious affiliation with cultural product is main factor for surviving the product. And in this matter creativity is not essential.

Miss Shareefan was 42 years old woman, lived in an area known as *Eid-Gah* half km away from Arifwala city. She was an illiterate woman. She got married thirty years ago with M.Bashir. She was living in a nuclear family system with her six children. She had two sons and four daughters and out of four, three got married. Her husband was professionally a potter and involved in making of different kinds of pottery. Pottery making was their family business and that skill transferred from generation to generation. Shareefan used to learn that skill from her husband, she helped her husband in pottery making and then her husband became ill and now a day she made the products by herself. Her unmarried daughter used to help her just in preparing the mud/clay for pottery, but her two sons were not interested in that work, they thought that pottery making is a labored consuming work and they had little money to earn from this, which was not enough for the fulfillment of their basic needs. So one of her son was engaged to a tailor's shop, and used to learn tailoring skill and the other one was doing work in a general store as a salesman.

Firstly Shareefan and her husband manufactured the products that have religious, cultural and local attachments and affiliations, like they used to make the *Kujji thoothi*, clay bowl, clay *kunday* (a large and deep bowl) that are mostly used by Shais sect. Those all religious-valued products and used in sacred events. All the Shais of *Eid-Gah* were the permanent costumer of them, and they also provided those products to the *Imam Bargah* that was situated at Arifwala city.

Shareefan had religious thought and she did not receive cash in response to that product but used the barter system in that regard. She took the different types of food products like wheat, red pepper and rice etc. behind that, she had a strong logical and religious reason that all those products used for the fulfillment of "*Niaz* ", like *kujji thoothi* used as a "*Niaz* " for the fulfillment of *Mannat* of Panjtan Pak, *kujji* was filled with some liquid

stuff (sharbat, tea) and thoothi was filled with sweet foodstuff like rice, kheer etc and distributed to children at the 10th Muharram. So she did not receive cash for that product, likewise she also used to made the clay bowls. People from mostly Shai's sect filled that bowls after the fulfillment of their *Mannat* and kept that bowl at the sacred room of Imam-Bargah. And clay *kunday* she also provided to those people, which desired to fulfill the *Niaz* to Hazrat Jaffer Sadiq. She also had strong belief on all those things, and also had a notion that if she received cash in response to those products, then it was not good for herself, her family and her home as well.

Her source of income was not totally dependent on pottery making because that occupation did not fulfill the basic needs of her family and life. So in order to fulfill the basic needs of her family she did some other domestic works at people's home that were permanent customer of her pottery, she did the other household work like sewing bed quilts (*Razai*), cleaning wheat etc. before two years ago, a number of houses that were the permanent customer of her moved away from the *Eid-Gah* to the cities. So her networking affected from this type of mobility. She interacted with a person who was belonged to Okara with the reference of the supplier of Imam-Bargah of Arifwala and that person was interested to buy the clay products for the sale at Okara city. After that, she had a deal with that person and manufactured the products like *kujji thoothi*, clay bowl, clay stove and clay *tandoor* etc. That man played as a middle man role in this process, he manufactured all those products by Shareefan and then sold at the market of Okara city.

Pottery making was an inherited profession; her forefathers did not use any type of electronic machine during the manufacturing process. They made pottery only by hands. But now Shareefan used the hand machine as well as electric machine and she said,

"Assi ply hath di machine naal km kr dy si, fir bijli di aa gai, pr assi aji vi zyada kmm hath di machine naal krye da aa bijli da kharcha saady koolon chukkya ni janda"

Translation; firstly we did work by hand machine, then electric machine was also in the market, we have electric machine but mostly we did work with hand machine because we could not afford the expenditure of electric machine.

So they made the products mostly in traditional way with hand machines. And when they had a big deal then they used the electric machine for the completion of work in time. She said that traditional style of pottery making is still in fashion. She was aware about the modifications in the designs of the pottery but did not want to bring changes in the designs because it takes a high cost but people did not pay the high cost of these products. People were not supportive for these changing because it destructs the originality of the products. She said that if she made any changes in the product then it would be time and money consuming and at the same time there is no demand from customer's side.

Her in-laws were also engaged in pottery making, a number of her relatives engaged in pottery making. They also lived in *Eid-Gah* and she had also interaction with them to some extent. The relatives also used the same method of manufacturing. But now a day they did not use that profession as on temporary because they had a notion that just pottery making did not fulfilled their basic necessities. She was a very social lady and moved away from her home. In her home there was no concept of television but she had a radio which was used by her sons and daughter. They used radio only as a source of entertainment and enjoyment. They did not get any new ideas related to pottery profession because they did not have interest in it.

Firstly she also used to make the clay toys like *Ghogoo ghora*(toy horse) but now there is no market demand of them so she left to make toys. In this regard she said that near *Eid-Gah* there was a shrine of Pir Anayat Ali Shah and a number of pilgrims and visitors from nearby villages, town and cities came to pay homage and to celebrate the death anniversary/*Urs* that was conducted at the month of 'Muharram. At that time she also went there and sold her products especially clay toys. People were very excited to buy that but now the trend is changed, firstly the number of visitors quite decreased and also the alternatives of clay toys are in the market. There are huge varieties in this regard; people love to purchase those things that are valuable.

She used to manufactured the clay *tandoor* and clay stove. Demand of clay *tandoor* increased in summer season because in that hot season people used to buy loaf (Roti) from market. She used to sale *tandoor* to hotels an professionals as well. The price of one clay *tandoor* was 1000 to 1500, Lower class used to buy the clay stove from her, While

on the other hand there are different alternatives of clay stoves, clay *tandoors* but some traditional people still used those products.

Likewise some traditional and old-aged people used pitcher because they had a notion that pitcher's water is naturally filtered and pure cool water, and they want to drink Refrigerator's water and they considered it a disease. But that was a small group of community that used pitcher otherwise pitcher have some alternatives like Refrigerators, fridge and people loved to use those alternatives. Similarly clay stove and clay *tandoor* have also some alternatives like gas stoves, electric stove (heater), gas *tandoor* etc. So people used the alternatives to great extent because the use of alternatives is easier. Alternatives also effect on the demand of her clay products. Minority of people use clay *tandoors* and stoves for cooking because they have not enough resources so that they could afford the expenditures of these alternatives. These alternatives possess high cost.

There are also some customers who had direct interaction with Shareefan but no one gave her idea to bring any type of change in her products. She said that her products have permanent demand due to their religious and cultural attachment. She had awareness about how to update these products but these changes are money and time consuming. These products were still surviving and stable due to religious and cultural affiliation with these products. So the reason of her clay products were that all products are religiously, culturally and locally valued products.

Case study: 02

This case study deals with the creative changes in the cultural product. It also talks about that creativity is essential for the survival of cultural product and for maintaining the high market value of the product as well.

Miss Suraya was living in the area of *Eid-Gah*, half km away from main city Arifwala. She was 42 year old woman and could not get any formal education due to poor economic conditions. She was a married woman and got married twenty eight years ago with M.Mukhtar. She had two sons and three daughters and all her children were married. So her family structure was nuclear because she was living with her husband and children only. They were '*Nai*' by profession and her forefathers performed the job of '*Nai*' in the homes of other people. But she was involved in another profession of *Chhabbi* making. She used to manufacture the *Chabbian* with the straws of wheat and then decorated it with different things. She performed this job with hand and used a needle for the preparation of *chhabbi*. The cost of one needle is five rupees. She did this job as a part time for the sake of money to fulfill the basic needs of life.

She purchased the raw-material from the markets of Arifwala and Kameer wala. Her parents lived in Kameer wala. The raw-material consisted on wheat straws, colors; clothe stuff, beads, glass and moti. *Chabbi* was prepared by wheat straws and then decorated with beads, glass and moti. She said that if you want to maintain the survival and marketability of your product then it is necessary to make changes in the product according to the market demands. So she also made changes in her product according to change in the market demands. In the beginning, she made simple *Chabbi* and people used it only for the meal but with the passage of time demands of those *Chabbi* became low. People started to use the plastic plates so wheat straw *Changair* was replaced with plastic plates.

Chabbi —————> Plastic Plates

So *Chabbi* was replaced with plastic plates in cities. Suraya told that she started to decorate *Chabbi* with different accessories like beads, glass, moti etc. Because these all things were the market demands so in order to increase the sale of *Changairs* she adopted these changes. She sold her products to a shop that has all cultural events (i.e. Mehndi)

related products. People use the decorated *Changairs* on mehndi events for keeping different things. And mehndi is a cultural event so *Chabbi* is also a cultural product.

Then she told about her caste in detail that they were '*Nai*' by caste and performed all the activities and duties related to their profession. She used to do many works in other households especially in the homes of upper castes like Malik. She and her all family and relatives also worked as '*saipi*' she said that they did all the work of their homes in the time of '*Khushi*' and '*Ghami*' and then in return of their work they take 400Kg wheat grains from them. Due to the seasonal nature of her work she used to manufacture the *Chabbi* for earning money. This profession of *Chabbi* making was an additional source of income to fulfilling the basic necessities of life of her family. She said that in today era the expenditures of daily life are not fulfilled due to dearness. So she utilized her skill to support her family financially

During her work of manufacturing *Chabbi*, she did not use any machine and all work was done by hand. She watched television in free time and it proved very helpful in her occupation. She said that she adopted new ideas and designs of *Chabbi* from television and at the same time it was also provide guidance and knowledge about keeping the product updated according to the modern and changing fashion patterns.

No one was involved in this profession in her family and relatives. All members performed the job of '*Nai*' and they had a great business in Arifwala. They had three shops because all family members were involved in this profession and secondly they had a great taste in their hand. This thing was also helpful in the promotion of their business. But Suraya's husband was lazy in this respect; he performed this job only as a barber because there was no taste in his hand.

She manufactured the *Chabbi* with different styles and designs such as in basket shape etc for different cultural events. And all types of *Changair* had same market demand. She shared her views about creating her product that she made this product with traditional method but a lot of changes have been adopted to make the product attractive and beneficial. The changes mostly adopted in the shapes, designs and colour combination.

She said that attachment with traditional get-up is too much fundamental because people arranged the cultural events like mehndi, mayyon etc totally in traditional way. And all these functions represent their culture openly so they used every cultural thing that could

enhance the cultural value of their function. Secondly customer's demand is also very important in bringing changes in the product. So she told that, we have to listen and apply the ideas and thoughts of customers in our products.

"Like the designs of clothes are changing day by day, same in the way the change in the designs of products have also become important."

"People demand that stuff and colour of bridal dresses that are in fashion just like the dresses, people demand same thing in the case of *Chabbi* and *Changair*"

She told that she used to visit different homes and participated in social events to get new ideas that are in fashion. This thing helped her to keep the product up-dated. Besides it she also got new ideas from television and magazines and her daughter also helped her in case of new innovative ideas of *Changairs*. The dealer of her product also helped her in giving innovative ideas in form of sample. As well as customers of her product also shared innovative ideas with her in bringing changes in *Changair*. She and her widowed daughter were involved in the manufacturing of this product.

Then she shared the information about the prices of the *Changairs/Chabbi*. She told that there was variation found in the prices of the product according to the style and design. Simple *Chabbi* costs 120/Rs, coloured *Chabbi* costs 180/Rs, *Chabbi* full decorated costs 300/Rs while the price of full size *Changair* full of decoration was 500/Rs. Both urban and rural people used this product at large scale. Then she said that there are many alternatives of *Changair* exist in market today. And minority of people used alternatives because they preferred the cultural things at cultural events.

Suraya said that her product had high prices in market because she was supportive to change and change is necessary for the survival of product. Innovative and up-dated things are the demand of market. She told that originality of product is never destroyed, the thing remains same but only little decoration is done. So products never changed but just their designs are changed to maintain the survival and demand of the product.

Her social circle or interaction was also wide and she told that her friends and relatives were also supportive her in selling her product. She said that her friends worked as a dealer and supplier of the product. She also participated in all social events that are being organized locally. Because her work reliant to a great extent on these events. And without

attending these ceremonies she could not keep her product updated. So she moved towards Kameer wala and 38EB mostly.

While sharing the social value of her product, she told that her product had a great social value. The use of this product became a fashion and trend of this product is increasing day by day. Everyone use this product for different purposes such as:

- Used for keeping bangles on different ceremonies
- Used for keeping flowers
- All stuff of Mayo function is kept in these *Changairs*.
- Diya *Changair*/ *Changair* used for keeping Diya or chirag.
- Used as wall hanging in the offices and homes for decoration.

She told that these products are representative of our Punjabi culture and this thing is in fashion from many years. For some time the demand of these product declined and the usage of this product became less. But now-a-days again these things are in fashion because people want to make their events totally cultural. And from last 5-7 years, she engaged in this profession and in the beginning she made simple *Chabbi* for domestic use mostly and on the order and demands of the local people she manufactured the creative and decorated *Chabbi*. She started to sale the *Changair* from five year before.

She viewed that to keep product up-date is very necessary in her profession. So that's why she updated her product according to modernity and fashion to a great extent. She learnt the skill of *Chabbi* making from a friend that lived in Kameer wala. She was also performing the duties of 'Nai' and 'Saipi' also in different houses but now this trend is declining now. The ideas of people are now changing with the passage of time, now people call us only on events and after the termination of event they pay us. So she started this profession of *Chabbi* making.

In the end, she explained that customer is too much important and supportive in this respect and they want to see new and novel things at every new event. She was eager to made changes in her products according to the choices of the customers and she also had supportive attitude towards changes and modifications in her products.

Case study: 03

This case study deals with the importance of social value of any cultural product. This case study explains that the social value of any cultural product plays a vital role in the survival of the cultural product. And this case represents a new condition that there are also some people in the society who are interested in making creative changes in their products but lack of training/ knowledge and poor economic conditions keeps them bound to manufacture the cultural products in traditional way.

Muhammad shehzad basically belonged to the chishttiyan city but he was settled in Arifwala for the sake of earning money. He was 26 years old boy and did not get education because his family's financial conditions were poor and they could not afford the expenditures of education of their children. He had five brothers and three sisters. He got married one year before. And before marriage he did not live at home permanently. He had to move in different cities for the sake of earning money. But after his marriage he shifted in Arifwala with his wife and purchased a home at rent. Now he had a nuclear family system. He had no children.

His source of income was manufacturing of decoration pieces by coconut leaves. He had no shop because he could not bear the expenditures of shop. He did his work on a stall in front of a shop. He purchased the coconut leaves from Karachi and the cost of one coconut leaf was 80Rs and then sold the decoration piece after manufacturing of 150Rs. He learnt this work of manufacturing of decoration pieces from his elder brother. Firstly his brother was involved in such type of work but now he changed his occupation and settled in Karachi with his family. Now his family's financial conditions had improved but Shehzad was still living in distress condition. His parents had also died.

Shehzad fulfilled the basic needs of his life by making the decoration pieces by coconut leaves. He manufactured these decoration pieces by hand. There was no usage of any technology or machines in the preparation of these decoration pieces. His brother also made these decoration pieces by hand. He did not use the machine for the preparation of these decoration pieces because according to him usage of machinery is not necessary. Both Shehzad and his brother purchased the raw material from Karachi and they used the same type of raw material. He did not make any changes in the raw material and as well as in manufacturing process because he could not afford the expenditures of changing. He

had also no awareness and training about the manufacturing process of different cultural products.

The reason behind making these decoration pieces was that he possessed only one skill of manufacturing the decoration pieces which he got from his brother. And secondly it was only a source of income for him for the fulfillment of his basic needs. He was totally illiterate so could not join any other occupation.

He did not watch television, listen radio and even could not read newspaper or magazines. Now there was not involvement of any other relative in such type of occupation. He only made one product by coconut leaves "The decoration Pieces".

He made this product in a traditional way because he had no skill and training about bringing change in the product. According to him these traditional products are not in fashion. He made changes only in the designs. These designs were product of his mental power. He said that customer's demands play an important role in bringing change in the product but there is no demand of such products. People appreciate the modifications in the product but do not according to the expenses of that product. Only few people of society purchase such type of products to decorate their homes and offices. There is no religious and cultural value of this product so the demand of this product is very low.

There are also alternatives of every product but these alternatives have high cost. He was supportive to make changes in the cultural product but at the same time this change destroys the originality of cultural product to some extent. People demand this change.

He seldom attended the social events. He had no friends and social circle so his participation in the social events like marriage, death etc was very less. Now he did not stay at one place to sell his products. He had to move in the surrounding areas of Arifwala i.e. Burewala, Qaboola and chishttiyan to sale his product because at one place the sale rate of the products was very low.

Interview guide

Quaid-e-Azam University Islamabad

Department of Anthropology

“Transition from Indigenous Industry to Creative Industry of Cultural Products”

Do you agree to be interviewed?

Yes No

Date:

Time of interview:

Place of interview:

Name of the interviewer:

Gender:

Age:

Religion:

Sect:

Caste:

Education:

Occupation/source of income:

Monthly income:

Family type:

Marital status:

Children: _____

Total family members: _____

Reasons of survival and stability of cultural products

1. Do you make any type of cultural product?
2. How you make it? Why are you making this product?
3. How many people use this product?
4. How much important this product for local people?
5. Is there any religious attachment with this product?
6. What is the social value of that product?
7. Is there any cultural value of this product?
8. Is there any alternative of this product?
9. What is the importance of that alternative?
10. How much people use that alternative?
11. What is the cost of this product?
12. Are cultural product and its alternative same cost wise?

Creativity as a threat or opportunity

13. Was any one of your forefather indulge in manufacturing the same products?
14. If yes, did they use the same method for manufacturing that you used?
15. If no, what changes you made in manufacturing process?
16. Why you made these changes, Reasons?
17. Where did you get the raw-material for manufacturing?
18. Are you and your forefathers using the same raw-material?
19. If yes, why you didn't make any change?
20. If no, why you brought changes?
21. Do you make this product by traditional ways?
22. If yes, why don't you bring change?
23. Is traditional get-up in fashion?
24. If no, what kind of changes you made?
25. Why did you made this change in this product?

26. Is there any importance of customer demand in bringing change?
27. From where you get idea to bring change?
28. From what time period, you manufacture this product?
29. Do you manufacture this product just for the sake of sale from the beginning?
30. If no, then what's the reason of manufacturing this product from beginning?
31. When you started to sale this product??
32. Do changes destruct the originality of the cultural product?

External Factors

33. What is the source to bring a change in cultural product?
34. Do you watch TV?
 - If yes, how much hours?
 - Which channels you often watch?
 - Do these channels helpful for bringing a change in your cultural product or for updating your cultural products?
 - If no, how you know about to make changes?
 - Did you get any idea to bring change in your product from any TV programme?
35. Do you listen Radio?
 - If yes, then how much hours?
 - Which channel you often listen?
 - Do these channels supportive for bringing change?
36. Do you read books and any type of magazines etc?
 - Did you any idea from them?
 - If yes, was that supportive for bringing change in your cultural product?
37. Is anyone of relative also indulging to making the same product right now?
38. If yes, where they live?
39. Are they using the same method and material?
40. If no, what changes they have?
41. Have you any contact with them?
42. If yes, then to what extent you have in their contact?
43. How many products do you make?

44. Which one of them bought more?
45. Why this one is bought more?
46. Do you have friends?
 - If yes, then how many friends you have?
 - To what extent you interact with your friends?
47. How many social events are locally organized?
48. How often you participate in social events?
49. From what time period you start to manufacture this product?
50. Mobility chart
51. Do you manufacture this product just for the sake of earn money from beginning?
52. If no, then what the reason of manufacturing this product?
53. From where you learn this skill?

Creativity is essential for survival

54. Are you supportive to make a change in your product?
55. Do you want to up-date your cultural product?
56. If yes! Then to which extent you want?
57. If no! Then what's the reason?
58. Is customer supportive for bringing change in the product?

SOCIO- ECONOMIC CENSUS SURVEY FORM

erial no.

Name of Locale.

House No.

[illegible]

Socio-Economic Survey form.