

**AN APPRAISAL OF VALUE CHAIN OF KHAVDA POTTERY, ARTISANAL
PRODUCTS AND ECONOMIC CONDITIONS OF ARTISANS IN KACHCHH
DISTRICT, GUJARAT**

Dissertation Submitted to



The IIHMR University, Jaipur

for the partial fulfilment for the award of the degree of

Master of Business Administration (MBA)

in

Development Management

By

Aayush Sharma

Under the Supervision and Guidance of

Dr. Himadri Sinha

2024

TO WHOM IT MAY CONCERN

This is to certify that **Aayush Sharma** has successfully
completed his Dissertation with the
Program based on Art and Culture in Bhuj (Kachchh), Gujarat
of

Agrocel Industries Private Ltd.

From 1st April 2024 to 30th June 2024.

The Title of his Dissertation was

**"An Appraisal on value chain of Khavda pottery artisanal
products and economic conditions of artisans in Kachchh
(Gujarat)"**

For Agrocel Industries Pvt. Ltd.

CSR Head

Agrocel Industries Private Limited

Registered & Corporate Office : "Agrocel House" R.S. No. 135/P1/P1 & 135/P2/P1, Vill. Bhujodi, Tal. Bhuj, Dist. Kutch. 370020 (Gujarat) India

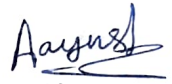
Mumbai Office : B-701/702, 7th Floor, Flexcel Park, 184-187 S. V. Road, Jogeshwari (W), Mumbai 400102 (Maharashtra) India

 +91-6359018111/222/333  info@agrocel.net  www.agrocel.com CIN.: U24210GJ1985PTC007569

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A handwritten signature in blue ink, consisting of stylized loops and a long horizontal stroke.

Faculty Guide: Prof. Himadri Sinha

Date: 3rd July 2024

A handwritten signature in blue ink, identical to the one above, consisting of stylized loops and a long horizontal stroke.

School Dean: Prof. Himadri Sinha

Date: 3rd July 2024

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Acknowledgements

I wish to express my deepest gratitude to all my supporters for their help in completing this dissertation. Their continuous support, direction, and contribution really helped in shaping this work into its present form.

First and foremost, the highly esteemed manager of the Organisation, Mr. Biren Kumar Brahma, CSR Head, followed by Mr. Jigar Vaidya, Agrocel chemical industries private limited, Gujarat, certainly deserves my heartfelt acknowledgement. Your enriching knowledge, endurance and astute criticism have been of essence in determining the course of this research.

I would like to extend my sincere gratitude to Dr. Himadri Sinha, dean of the School of Development Studies, IIHMR University; under his stewardship of an intellectually stimulating and knowledge-dissemination-oriented environment, I benefited tremendously in my academic pursuits.

First and foremost, I am hugely indebted to my family and friends, who have been cheering me up and encouraging me in this search all through. They kept me on the highway of this research trip through thick and thin because they had faith in my talents, showed patience with me during stress, and kept encouraging me by their words.

I want to express my deep sense of gratitude toward my seniors, graduates, and fellow colleagues. Their different perspectives and intellectual inputs helped me realize more and forced me to think critically, pushing me to polish and raise the quality of this work.

I want to extend my deepest gratitude to all of the above-mentioned and many more who have supported me from behind the scenes: whether small or big, your inputs were very basic to this dissertation.

First and foremost, I would like to proclaim that any form of error or weakness in this piece of work is mine. I hope this study will be a launchpad for subsequent researches whose contribution will enhance existing knowledge in the area.

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Date: July 4, 2024

Signature
Name of student: **Aayush Sharma**

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Abstract

Handicrafts have been a part of Indian culture and economics since ancient times. The Kachchh area of Gujarat, known for its numerous crafts, especially the culturally significant Khavda pottery, is struggling to preserve these traditions in the face of current economic pressures. The purpose of this study is to map the value chain of Khavda pottery goods, investigate artisans' economic situations, identify key difficulties, assess market dynamics, and develop business solutions to improve the value chain and the lives of craftsmen.

The research takes a descriptive and analytical approach, combining qualitative and quantitative techniques. Semi-structured interviews, questionnaires, and observations were used to gather data from artisans in the Kachchh area. Artisans are mostly older men who have a long history of making Khavda pottery. The majority rely on pottery as their primary source of income, but they confront obstacles such as competition from mass-produced goods, a lack of financial support, and falling demand. However, the eco-friendliness of Khavda pottery is consistent with rising customer demand for sustainable products. Revitalizing Khavda pottery through focused tactics such as modern marketing approaches, financial management training, and design innovation can help Kachchh artisans achieve economic stability, cultural preservation, and long-term growth.

Keywords: Khavda pottery, value chain, craftsmen, traditional crafts, Kachchh District, Gujarat

Chapter 1

Introduction

1.1 Background

Indian history and custom are inextricably linked with the skill of handicraft. The tradition of handcrafting things dates back to roughly 5,000 BC and is profoundly steeped in religious traditions. By 3000 BC, the Indus Valley civilization had led in quite a number of arts and crafts, whose examples are now preserved in museums and art institutions. Crafts, especially those involving textiles, stone, metal, painting, ceramics, and wood, flourished greatly throughout the Vedic Age. A significant change came about in the third century BC with the rise in modern jewelry and sculpture creation during the Mauryan era. The Gupta dynasty (320-647 AD) was known for manufacturing excellent jewels and mastering stone, wood, and other creative crafts. Subsequent periods saw a significant foreign impact on Indian crafts, particularly in textiles, leather items, and metallurgy, which were tailored to local conditions. Over the decades, Indian crafts have evolved to fulfil the needs of the general public.

The handicrafts industry is critical to India's economy, and its cultural and economic significance has resulted in a substantial increase in its relevance. This sector, which is labour-intensive and decentralized, makes a considerable contribution to the nation's cultural inheritance, generates significant foreign exchange revenue, and provides numerous employment opportunities for artisans in rural and urban locations. The handicrafts sector, which employs over 6 million craftspeople, many of them are women, is critical to the livelihoods of millions throughout the country.

Gujarat has a wide variety of crafts to offer, Its needlework, beadwork, wood crafts, printed and woven clothes, ceramics, and tribal art are all inspired by the region's folklore and festivals. These one-of-a-kind works, imbued with the social and cultural character of their beginnings, have spread beyond the confines of craftsmen's huts to grace the mansions of the wealthy and five-star hotels both domestically and worldwide. Indian handicrafts have received global praise, with a considerable contribution to employment creation and revenue generation in India's nonfarming sector. The Corporation helps this by providing items through the GARVI-GURJARI network of emporia across the country, assisting exporters in entering foreign markets.

Kachchh's artistic traditions are extensive and diverse, located at the intersection of cultures and civilizations. Kachchh has a long history of sea trade from Mandvi and vast global links, making it a popular destination for tourists from Africa, the Middle East, and the Swat Valley. Kachchh, which shares a river system with Rajasthan and Sindh, has integrated cultures from the north, west, and east over time. Kachchhi motifs can be traced back to Harappan culture, but the craft has grown as a result of the artists' creativity and business zeal.

The dry environment of Kachchh has resulted in the creation of innovative solutions to suit societal demands while saving resources. While embroidery is commonly linked with Kachchh, the region's uniqueness and brightness may also be seen in other textile and hard material crafts. In Kachchh, trade, agriculture, and pastoralism are closely related to craftsmanship, which connects numerous communities.

Kachchh's world-famous mirrored embroidery was historically done by village women for personal use, religious tribute, or economic exchange. Embroidery, unlike many other crafts, was not sold but played an important role in social activities like as weddings and gift-giving.

This also reflected power and identity, with distinct styles defining communities, sub-groupings, and socioeconomic rankings. "Mirror work" from Kachchh is a variety in which each style has its own stitches, colors, and patterns, shaped by historical, socio-economic, and cultural influences. These are also classical styles that have evolved over time and reflect current tendencies.

Apart from the above, Kachchh is famous for pottery, leatherwork, and weaving. Here also, the craftspeople of this region have continued to evolve, merging ancient processes with new ideas to develop unique and marketable products. This was constant adaptability that can support the survival and growth of the rich craft legacy of Kachchh, providing employment to many artists and conserving the cultural identity of this region.

1.2 Significance of the Study

The critical importance of this study is underlined by the need to promote and impart empowerment to the young artists in the district of Kutch in the state of Gujarat, which has had a huge cultural legacy combined with traditional craftsmanship. The active, rich creative traditions of Kutch, heavily affected by historical linkages to Africa, Middle East, and Swat Valley, are currently under dangerous threats due to a variety of socio-economic challenges. The research thus aims to enable new artists in the craft industries to be resilient and sustainable in order to maintain the continuity and vibrancy of these centuries-old traditions.

Embroidery, textile art, ceramics, and beadwork of Kutch are part of the critical cultural heritage of India. Kutch alone incorporates various nearly 40 techniques of needlework and has been a cauldron of different cultures and traditions. Accordingly, many of such art forms have been threatened with times because of falling financial value and less recognition. This is the reason why this research is all about empowering the young artists so that old art forms are safeguarded, thus not allowing these old forms to get erased and vanish, while at the same time these old art forms could be retained for the sustenance of the cultural identity of the place.

The project aims to improve the economic livelihood for emerging young artists, equipping them with the essential skills, resources, and access to the market that will enable them to succeed. This may empower them to earn more, live better, and possibly reduce migration to cities by making a living out of their homes. In the process, the study expects to renew the craft industry within Kutch, hopefully increasing the regional contribution to economy and tourism, given the fact that craft there is a parallel economy to agriculture. The sustainable practices to be investigated and implemented for the craft industries are those with regard to environmentally friendly materials, sustainable methods of manufacture, and waste reduction approaches. This secures that the craft business is sustainable for the coming generations and does not exploit the natural resources beyond their capacity, therefore not doing more harm in comparison to the global sustainability goals.

In a place so prone to natural disasters such as those of drought and earthquake, building resilience remains the most useful outcome. The 2001 earthquake downplayed the craft livelihoods; it ruined work sheds and equipment plus marketplaces in the local area.

This research focuses on providing young artists with the ability to adapt and innovate, so enhancing their ability to tolerate and recover from difficult conditions. Empowering young

artists helps to advance the development of their communities. Successful artists can inspire and guide others, generating a creative and entrepreneurial culture that benefits the whole community. Historically, Kutch communities have used their communal resilience and collaboration to rebuild and prosper after natural calamities. The objective of the study is to enhance market potential for Kutch crafts based on modern business processes, digital marketing, and e-commerce. This would not only increase the scope and demand for such products but also link emerging artists to the global consumer who values these handmade, culturally meaningful commodities. It is essential that the low market value and reception of Kutch crafts be dealt with if these art forms are going to be preserved.

These findings will let policymakers frame the cultural policies and programs that support them. Increased public and private sector investment in the arts would strengthen Kutch's industry in crafts, insuring its long-term growth and sustainability.

The study identifies the role of training and education in the development of young artists. It is in this regard that the project will be set up to ensure participants receive intensive training in established and emerging business skills, in a manner that leaves the artists capable of negotiating with a view to succeeding in modern society.

The Research addresses a clearly stated objective: to establish long-term employment for young artists of Kutch. This not only saves their cultural heritage but also provides them with dignified and continuous livelihood, hence contributing toward the ultimate socio-economic growth of the region in the long term. In that way, the research takes care of the endangered forms of art and generates feasible economic prospects so that the rich legacy of Kutch may be continued and it plays its vital role in the economy and tourism. This way, this research becomes most urgent for the guarantee of Kutch's unique cultural tapestry, young artists' empowerment, and securing dynamic traditions that ensure the continuity of the region to survive and contribute to the socioeconomic fabric of Gujarat and India.

A. Kachchh Traditional Embroidery:

The Rabari, Garasia Jat, and Mutava ethnic styles, together with the regional styles of Sindh-Kachchh suf, khaarek, and paako, represent a lifestyle founded on community and not on land, cultural heritage safeguarded as one. All these different forms embody the historical and cultural richness of Kutch and form an integral part of its identity.

B. Kutch's Varied Traditions of Art and Craft

Kutch in Gujarat is famous for its various traditions of art and craft extending to textiles, embroidery, block printing, pottery, and leatherwork. Extending beyond creative expression, these crafts are important earners of economic livelihoods at the local level. However, a lot of challenges at numerous levels act as a hurdle to the success of young artists from Kutch in this craft-based industry. This literature study looks into developing resilience and preserving sustainability with a focus on young artists from the region. Extremely varied, some of the weaving traditions of Kutch include the following: camel wool weaving, Kachchh weaving, Kala cotton weaving, Kharad weaving, Mushroo weaving, and modern activities such as recycled plastic weaving. Such methods underline both a rich textile history in the region and the flexibility and ingenuity that have been harnessed to meet modern problems.

Other Kutch artisan crafts include knife work, lacquered wood, leather work, metal ball work, ceramics, silversmithing, wood carvings, and the usual Namda art. Other important aspects of the artistic culture include Rogan painting, a specialized form of fabric painting; mud work, comprising decoration and utilitarian clay sculptures; and lastly, the seashell products reflect the use of natural material processed by the artists of the region.

C. Initiatives for the Revival of Critically Endangered Arts

A number of traditional approaches survive today because of the dedication of a few artists; therefore, it is of prime importance to revive endangered arts. It requires skill development, access to markets, funding, and community-based efforts to make them resilient and sustainable in effectively saving and bringing such crafts forward to future generations. It wouldn't only help the artists survive but would assure Kutch's distinct cultural heritage to keep surviving.

1.3 Research Objective

The socio-economic conditions of Khavda pottery artisans and craftsmen in the Kachchh district of Gujarat involve their living standards, income levels, and access to resources. These artisans contribute to the value chain of their products by creating culturally significant and eco-friendly pottery, from raw material sourcing to crafting and marketing, thus adding economic and cultural value.

a. Research Question:

What are the socio-economic conditions of Khavda pottery artisan and craftsmen in the Kachchh district, Gujarat?

How do they contribute to the value chain of their products?

b. Objectives:

1. To map the value chain of multiple artisan products.
2. To examine the economic situation of artisans.
3. To identify the primary difficulties that craftsmen encounter along the value chain.
4. To assess how market dynamics affect the sustainability of Khavda ceramics.
5. To make business proposals plan for enhancing the value chain so that craftsmen can live better lives.

Chapter 2

Literature Review

The Kutch district in Gujarat, India, is celebrated for its diverse and vibrant craft traditions, including textiles, embroidery, block printing, pottery, and leatherwork. These crafts are not only artistic expressions but also form the backbone of the local economy. However, young artists in Kutch face significant challenges that hinder their potential to thrive within the craft industry. This literature review thus talks about strategies to enhance its resilience and sustainability, with particular focus on the empowerment of young artists across this culturally rich region.

2.1 Traditional Crafts of Kutch

Traditional crafts are inextricably correlated to the cultural heritage of Kutch. According to Agarwal, Ajrakh block printing, Bandhani tie-dye, and Rabari embroidery are some crafts that have since time immemorial been in the regional identity. These are crafts that, through generations, have been handed down; they are an artistic legacy of the local communities. However, modernization and economic pressures jeopardize such traditions. If not supported and appreciated enough, the detailed skills and knowledge needed to pass these crafts on will be lost.

2.2 Issues Confronting Young Artists

There are a number of issues that work against the development of young artists in Kutch. Jain and Jain, 2016, underline such vital issues as limited access to markets, lack of finance resources, limited training facilities, and erosion of skills with the waning of traditions under the impact of modernization. In 2018, Mehta discusses threats to the sustainability of the raw material used in these crafts from climate change and environmental degradation. All these challenges demand comprehensive strategies so that young artists can continue their productive skills without any hindrance and cultural traditions can be preserved.

2.3 Resilience Promotion Strategies

Another of the important strategies for the survivability of a young artist is through skill development and training. Such skill development programs that blend traditional skills with contemporary design and marketing skills can go a long way in empowering young artisans. Lalvani, 2014, gives the example of Kala Raksha Vidhyalaya to show that education on innovation in preserving heritage has been well accomplished. It is through the equipping of young artists with contemporary skills, letting them adapt to the changing market needs while remaining truthful to the authenticity of their craft.

Another critical approach is to improve market accessibility. Improving market reach through e-commerce platforms, like what was earlier mentioned, and participation in national and international exhibitions expose young artists. Roy notes that Kutch Craft Collective has succeeded in linking artisans with global markets, hence raising their incomes and visibility. Greater exposure will bring in more sales and increased strides toward international appreciation of the crafts of Kutch. Financial support goes a long, long way in terms of the survival of such ventures by young artists. Tailored micro-financing and grant programs can provide the impetus needed in the form of finances for startup or expansion. In that regard, 2015 cites the crucial role of government schemes and NGOs like SEWA, Self Employed Women's Association, in extending such financial support. Such funds allow the young artist to afford superior tools, raw materials, and enhanced marketing.

The community-based approaches can also build resilience among the young artists. Strengthening community-based organizations involved in collective production and marketing will establish a strong support system, share resources, and advocate for better policy practices. Desai, 2020, points out that cooperatives are instrumental in building a sense of community and common responsibility which then goes on to sustain business and advocacies to much greater strengths in support of artisans' rights and needs.

2.4 Strategies for Preserving Sustainability

Sustainable sourcing of raw material is the key to the sustainability and longevity of the craft traditions of Kutch. Promotion ensures viability of the crafts through the use of organic and locally sourced materials. In the 2019 works by Sharma, one gets to see the execution of projects by the Khamir Craft Resource Centre, which aims to promote organic cotton farming and natural dyes. This would be a help to the environment to a great extent apart from adding more variety and value to the crafts.

Environmental conservation efforts are needed to address the ecological challenges to the craft industry. The community involvement in restoring degraded lands and water sources has been able to produce good results in ensuring that the required natural resources needed for craft production are still available. Patel explains such programs as critical initiatives aimed at making sure that the environment is conserved for the continued availability of the critical raw materials. Cultural preservation is another important strategy. In this way, documentation and archiving of traditional knowledge and techniques are called the retention of rich cultural heritage for future generations. Meena referred to the digital archives and craft museums to preserve the rich cultural past of Kutch crafts, making them available for learning by future generations.

A supportive environment should be created by advocating for suitable policies in the craft sector. Thus, policy advocacy is at the heart of the matter to propel this craft into prominence, starting with those that were most conducive to sustainability such as subsidies for sustainable practices and protection from mass-produced imitations. According to Singh, there needs to be a collaborative type of awareness of government agencies, NGOs, and craft organizations to drive such policy changes at the helm to help them guide such a change for the benefit of artisans and sustainability of traditional crafts. Case Studies and Best Practices:

2.5 Several organizations and initiatives apparently work as examples in the path to resilience and sustainability for Kutch's craft industry. Kala Raksha merges traditional crafts with new design by organizing training and market expose for artisans, through which innovation gets

encouraged while heritage is conserved. The Kutch Craft Collective links Kutch artisans to international markets with a focus on fair trade and sustainability. Emphasizing the element of sustainable practices in its functions is thus brought to light at Khamir Craft Resource Centre, along with the sourcing of organic raw materials and conserving the environment to support the crafts of locals. These groups testify to the effectiveness of the blend of traditional knowledge and modern strategies in empowering young artists and giving sustainability to Kutch's crafts.

Chapter 3

Methodology

3.1 Research Design

Descriptive and analytical study combining qualitative and quantitative research methods.

3.2 Research Setting

Kachchh district, Gujarat focusing on villages known for Khavda and other pottery productions.

3.3 Study Population

Inclusion criteria: Artisans and craftsmen engaged in traditional crafts such as pottery.

Exclusion criteria: Artisans engaged in modern industrial production methods.

3.4 Study Tools

Semi-structured interviews, questionnaires, and observations.

3.5 Duration of Study

The study will be conducted over a period of three months from 1st April 2024 to 30th June 2024.

3.6 Sample Size and Technique

Determine sample size based on the number of artisans who did pottery, market segments, the desired level of representation, the number of strata and desired confidence level.

Purposive sampling technique is used for craftsmen and snowball sampling technique for stakeholders.

3.7 Data Collection

Data collection procedure

Primary Data: Structured interviews, focus group discussions, and observations.

Secondary Data: Review of existing literature, reports, and market analysis documents.

Data Analysis: Microsoft Excel

Chapter 4

Analysis of Findings

4.1 Introduction

An in-depth examination of the socioeconomic conditions of artisans and craftspeople in the Kachchh district of Gujarat provides important new information about their struggles and level of life. With its deep roots in India's cultural heritage, the handicraft industry continues to play a major role in the nation's economy, employing millions of people, especially in rural areas. The study of 10 artists from the Kutch district provides unique insights into the current state of their trade, the obstacles they confront, and their future goals.

a. Research question:

- i. What are the socio-economic conditions of Khavda pottery artisan and craftsmen in the Kachchh district, Gujarat?
- ii. How do they contribute to the value chain of their products?

b. The objective of the study:

1. To Map the value chain of multiple artisan products.
2. To examine the economic situation of artisans.
3. To identify the primary difficulties that craftsmen encounter along the value chain.
4. To assess how market dynamics affect the sustainability of Khavda ceramics.
5. To make Business proposals plan for enhancing the value chain of khavda pottery artisans so that craftsmen can live better lives.

4.2 Findings of Objective 1: - To Map the value chain of multiple artisan products.

(a). Gender of The Respondents: The figure 4.1 illustrates that all the 10 respondents all are male.

2. Gender ?
10 responses

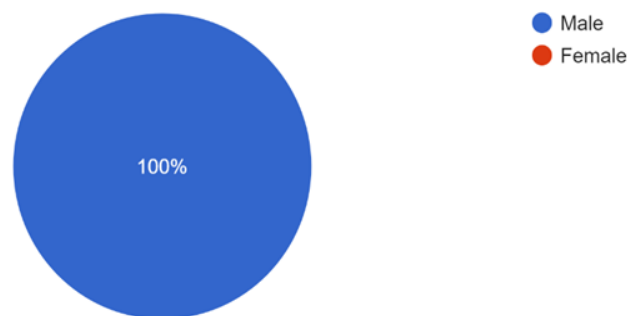


Figure 1: Gender of The Respondents

(b) Age group of the respondents: The figure 4.2 illustrates that out of 10 respondents 50% are between 46-55 years, approximately 20% are between the ages of 18-25 years, 10% are between the ages of 26-35 years, 10% are between the ages of 36-45 years, and 10% are between the 56 year and older.

3. Age group ?

10 responses

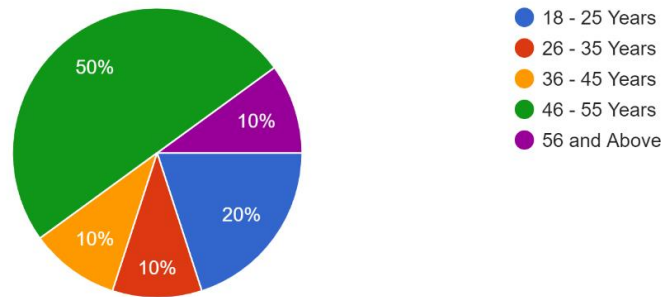


Figure 2: Age group of the respondents

(c) Type of house of Respondents: The figure 4.3 illustrates that out of 10 respondents 70% of artisan lives in pakka house, with the remaining 30% lives in a semi-pakka houses.

5. Type of Housing ?

10 responses

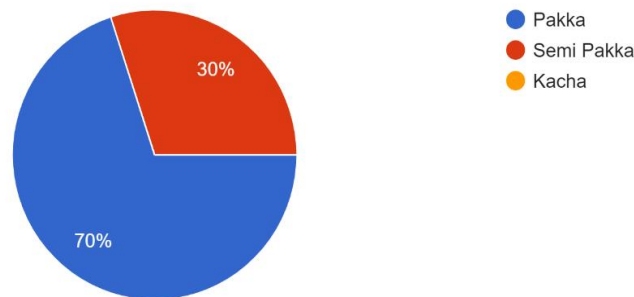


Figure 3: Type of house of Respondents

(d) Ownership of house of respondent: The figure 4.4 illustrates that out of 10 respondents, 100% of the houses are owned by the artisans.

6. Ownership of House ?

10 responses

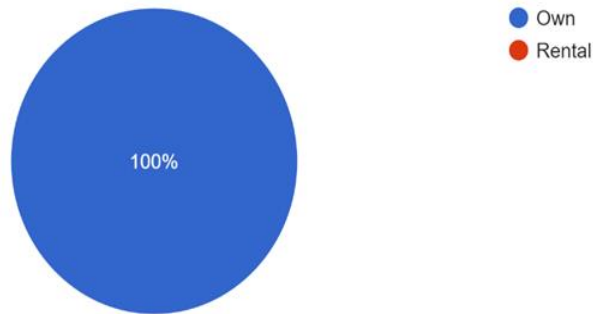


Figure 4: Ownership of house of respondent

(e) Place of residency of the respondents: The figure 4,5 illustrates that out of 10 respondents, The artisans come from a variety of villages in Kutch, with 30% from Nirona and 10% from Mundra, Mandvi, Kukma, Gandhi nu Gam, Hodko, Khavda, and Khamir, demonstrating a broad geographical representation.

7. Place of Visit?

10 responses

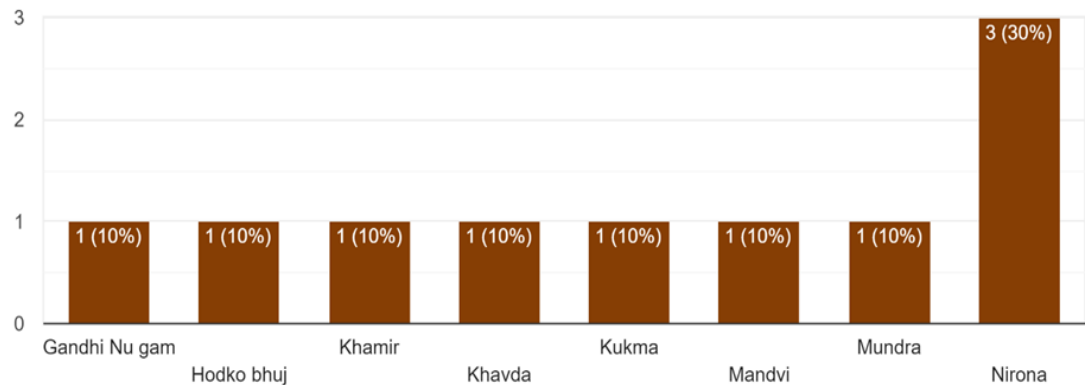


Figure 5: Place of residency of the respondents

(f) Education level of the respondents: The figure 4.6 illustrates that out of 10 respondents, Primary Education 20% Artisans have only primary education, Secondary Education, 70% have completed their secondary education, Graduates Only 10% artisans are graduates

8. What is your Highest Level of Education ?

10 responses

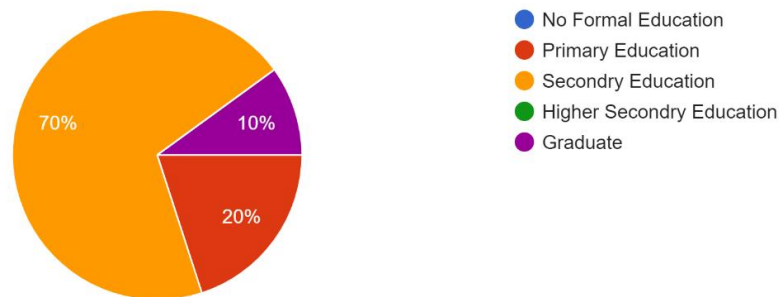


Figure 6: Education level of the respondents

(g) Years has this art practised by respondents: The figure 4.7 illustrates that out of 10 respondents, 50% artisans have been at their craft for 26-50 years, 30% artisans for 10–25 years, 20 % artisans for less than 10 years.

11. How many years has this art been practiced by you?

10 responses

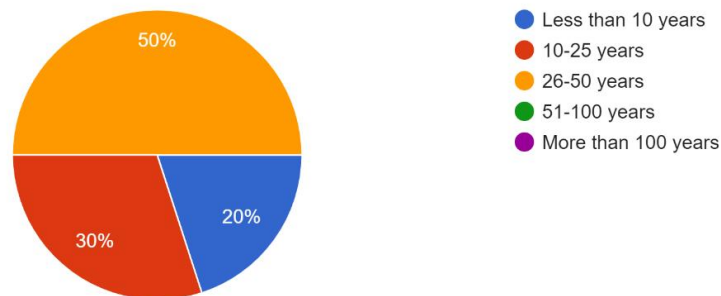


Figure 7: Years has this art practised by respondents

(h) Number of artisans currently engaged in this craft: The figure 4.8 illustrates that out of 10 respondents, each craft (Rogan art, Khavda pottery, Bella print, Mushroo weaving, Leather art, Namda art, Lacquered art, Copper bell art, Kharad weaving, Pottery, and Wood carving) is represented by 10% of the responders, with the exception of weaving, which has a 20% representation.

12. How Many artisans are currently engaged in this Craft in Kachchh ?

10 responses

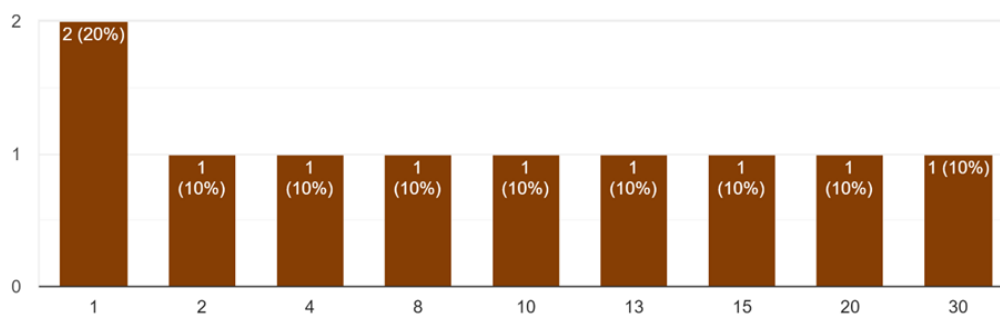


Figure 8: Number of artisans currently engaged in this craft

4.3 Findings of objective 2: To examine the economic situation of artisans.

(a) Minimum wages per day for this craft of respondents: The figure 4.10 illustrates that out of 10 respondents, 50% respondents demand Rs.600 per day, 40% expect Rs. 500 per day and 10% expect Rs.400 per day.

13. What is the expected minimum wage per day for this artist?

10 responses

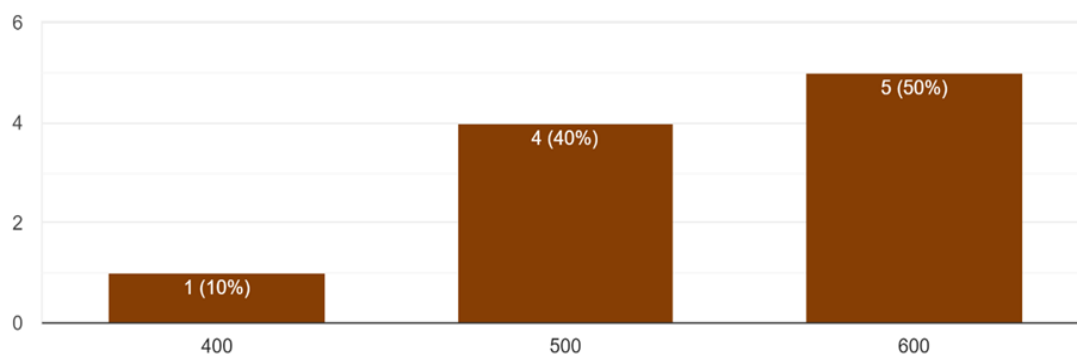


Figure 9: Minimum wages per day for this craft of respondents

(b) Maximum wages per day for this art of respondents: The figure 4.11 illustrates that out of 10 respondents, 60% artisan expect Rs. 1500 per day, 20% artisan expect Rs.1200 per day, 10% artisan expect Rs.2000 per day and 10% artisan expect Rs.1000 per day.

14. What is the expected maximum wage per day for this artist?

10 responses

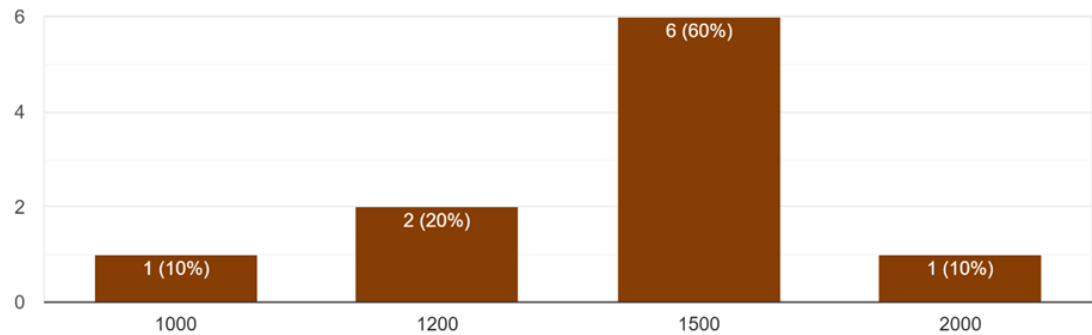


Figure 10: Maximum wages per day for this art of respondents

(c) Respondents currently working with any NGO or any government organization: The figure 4.12 illustrates that out of 10 respondents, 50% of artisans participate in government or non-governmental organization programs.

25. Currently Working with Any Government or NGO Programs ?

10 responses

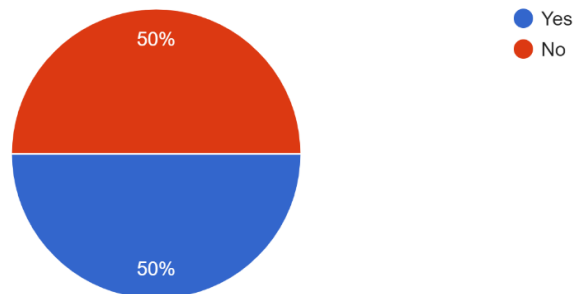


Figure 11: Respondents currently working with any NGO or any government organization

(d) Respondents' satisfaction with support received: The figure 4.14 illustrates that out of 10 respondents, Support is highly rated, with 50% pleased and 50% extremely satisfied.

27. Satisfaction with Support Received:

10 responses

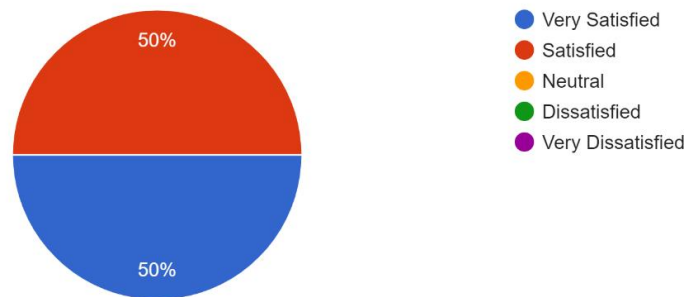


Figure 12: Respondents' satisfaction with support received

(e) Economic challenges faced by the respondents: The figure 4.14 illustrates that out of 10 respondents, Low selling prices (50%), high production costs (70%), financing availability (10%), and a lack of demand (10%).

38. What are the economic challenges faced right now ?

10 responses

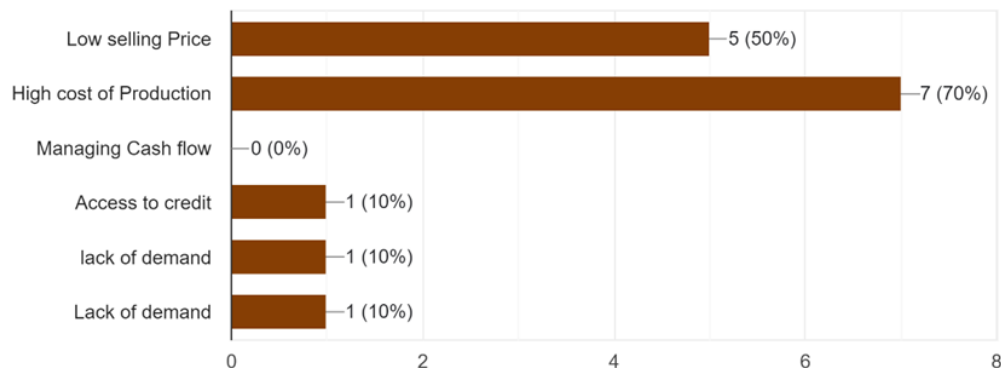


Figure 13: Economic challenges faced by the respondents

4.4 Findings of objective 3: To identify the primary difficulties that craftsmen encounter along the value chain.

(a) Respondent's art form originally developed: The figure 4.16 illustrate that out of 10 respondents', All of the arts are passed down through family generations, 40% are introduced by local craftspeople or communities, Settlers and migrants account for 30%.

16. How was this art form originally developed?

10 responses

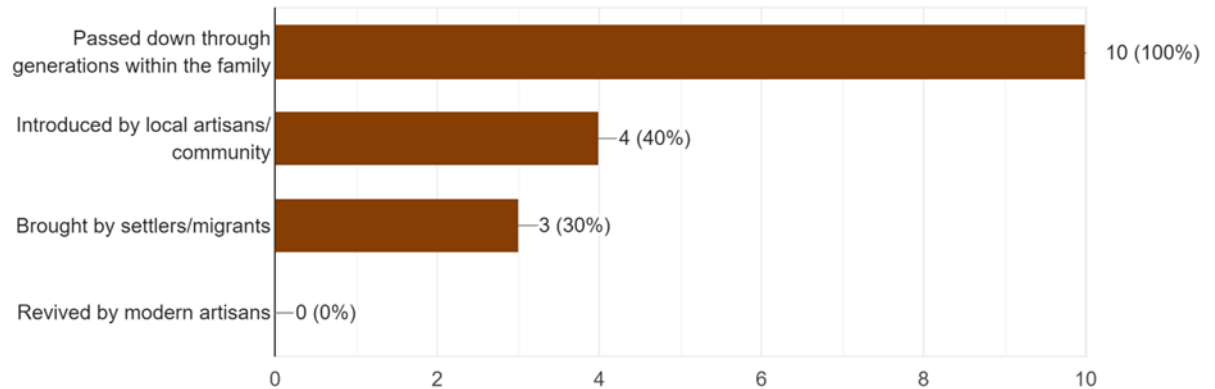


Figure 14: Respondent's art form originally developed

(b) Respondent's cultural significance of this art form: The figure 4.17 illustrate that out of 10 respondents, 80% for traditional rites and festivals., 40% off daily utility products, 100 percent as emblems of local tradition and identity.

17. What is the cultural significance of this art form?

10 responses

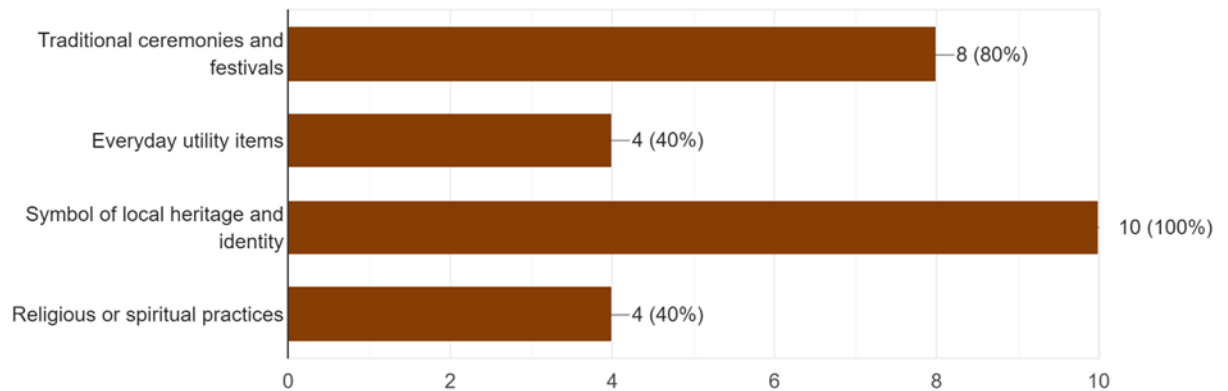


Figure 15: Respondent's cultural significance of this art form

(c) Communities or groups are primarily associated with this art form: The figure 4.18 illustrates that out of 10 respondents',

18. Which communities or groups are primarily associated with this art form?

10 responses

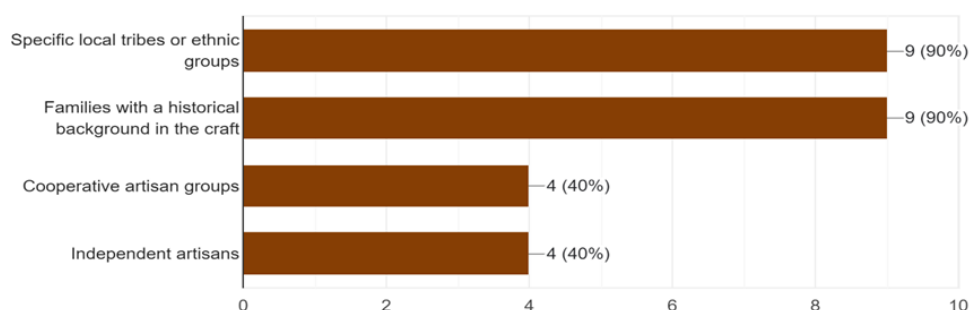


Figure 16: Communities or groups are primarily associated with this art form

(d) Any efforts to document the history of this art form of respondents: The figure 4.19 illustrates that out of 10 respondents, Local historians and cultural preservation organizations individually documented 40%, while the remaining 20% was not publicly documented.

21. Have there been any efforts to document or archive the history of this art form?

10 responses

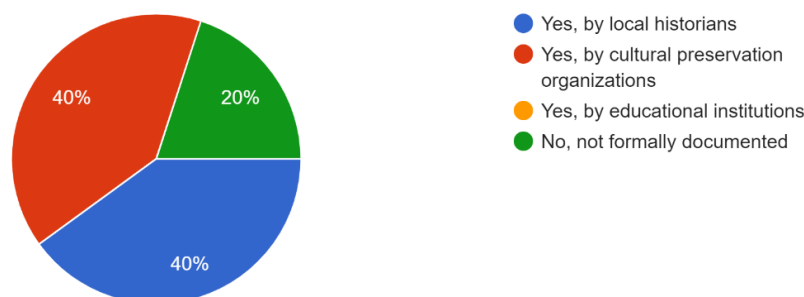


Figure 17: Any efforts to document the history of this art form of respondents

(e) Challenges faced in preserving the history and tradition of this art form: The figure 4.20 illustrates that out of 10 respondents', Major obstacles include younger generations' loss of interest (70%), a lack of financial assistance (60%), insufficient documentation (60%), competition from mass-produced items (90%), and a drop in demand for traditional products (70%).

22. What challenges have been faced in preserving the history and tradition of this art form?
10 responses

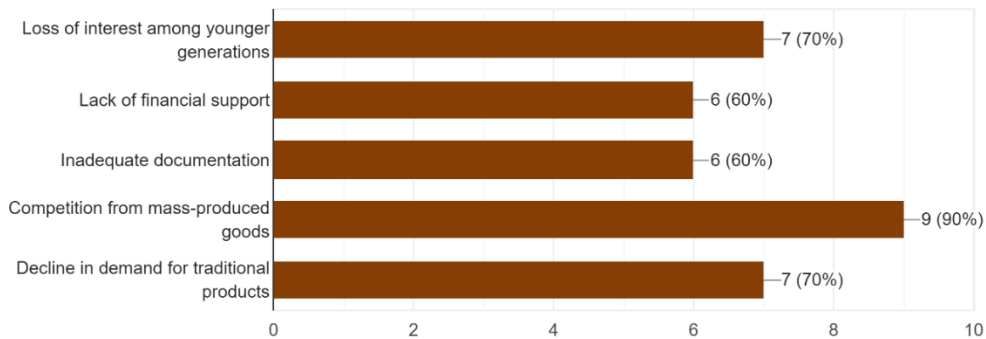


Figure 18: Challenges faced in preserving the history and tradition of this art form

(f) Ecofriendly product of respondents: The figure 4.21 illustrates that out of 10 respondents, 90% of products are eco-friendly.

23. Is your product eco-friendly?
10 responses

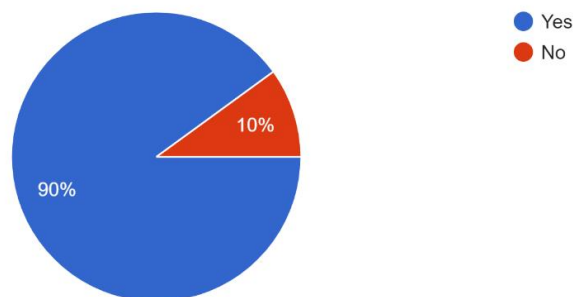


Figure 19: Ecofriendly product of respondents

(g) Characteristics of respondent's ecofriendly product: The figure illustrates that out of 10 respondents, Key eco-friendly practices include 100% natural materials, 88.9% recycled materials, 88.9% biodegradable products, 88.9% low energy use, 100% non-toxic colors, and 88.9% sustainable sourcing.

24. If yes, what makes your product eco-friendly?

9 responses

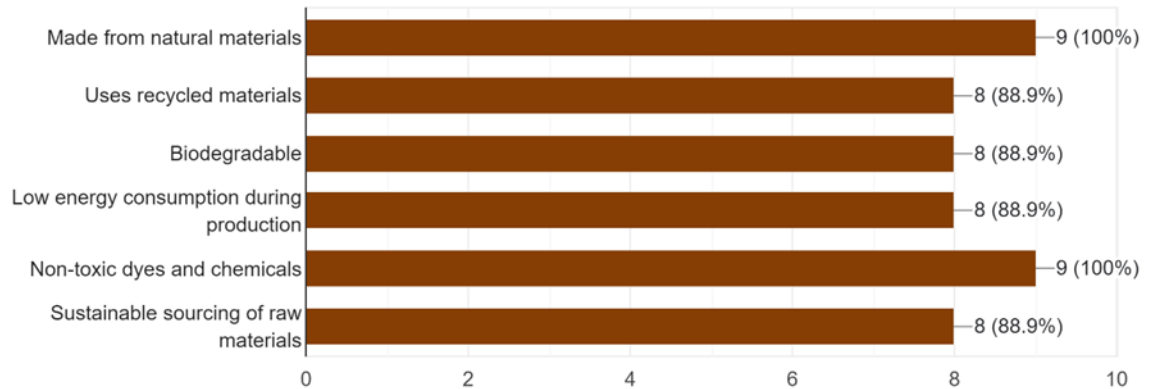


Figure 20: Characteristics of respondent's ecofriendly product

(h) Major challenges in production for respondents: The figure 4.23 illustrates that out of 10 respondents, challenges in production are Skilled labour availability (90%), raw material access (60%), raw material quality (70%), lack of tools/equipment (60%), and a lack of demand (10%).

37. What are the Major Challenges in Production ?

10 responses

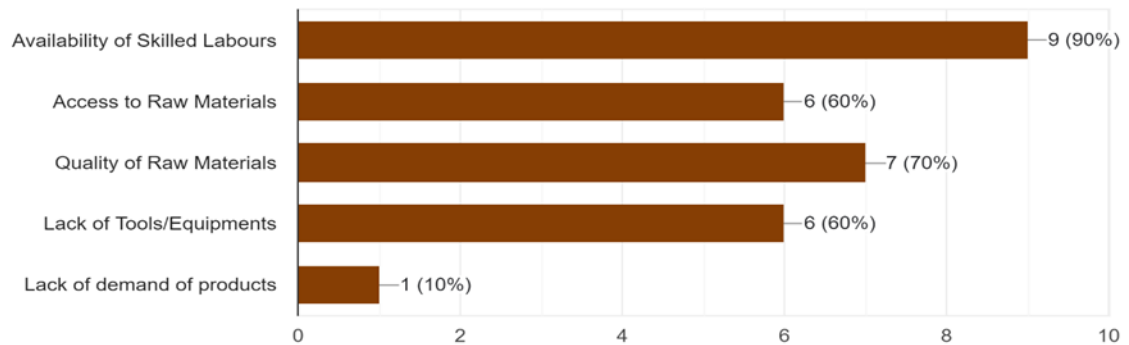


Figure 21: Major challenges in production for respondents

(i) Infrastructure challenges faced by respondents: The figure 4.24 illustrates that out of 10 respondents, Poor transportation (100%), lack of storage facilities (30%), insufficient production space (60%), and lack of electricity (10%).

39. What are the infrastructure challenges facing ?
10 responses

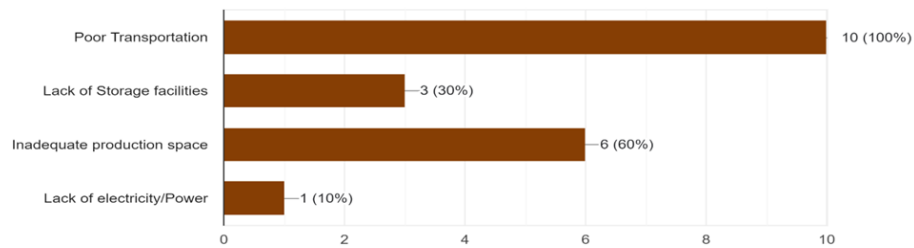


Figure 22: Infrastructure challenges faced by respondents

(j) Business expansion problems of respondents: The figure 4.25 illustrates that out of 10 respondents', Knowledge and training (50%), intense rivalry (50%), insufficient financial resources (50%), and restricted market access (60%).

40. what are the Business Expansion Problems ?
10 responses

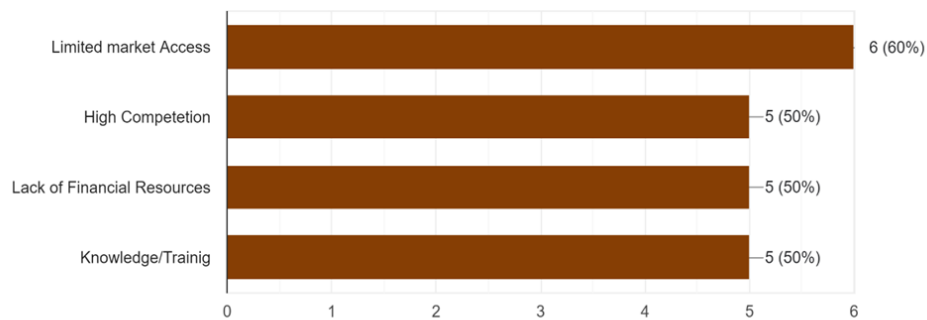


Figure 23: Business expansion problems of respondents

(k) Use of social media for marketing respondents' products: The figure 4.26 illustrates that out of 10 respondents, 50% produce new designs on occasion, 40% on a regular basis, and 10% very rarely.

49. Do you use social media for marketing your products ?
10 responses

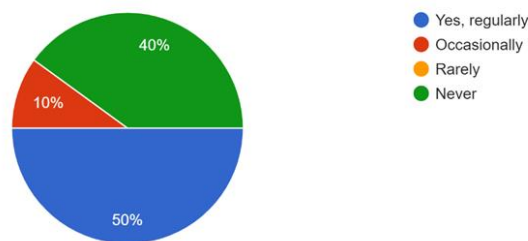


Figure 24: Use of social media for marketing respondents' products

4.5 Findings of objective (iv): To assess how market dynamics affect the sustainability of Khavda ceramics.

(a) Respondent's primary markets for selling products: The figure 4.27 illustrates that out of 10 respondent's, Local markets (80%), regional markets (100%), national markets (60%), and international markets (40%).

32. What are the primary markets for selling products ?

10 responses

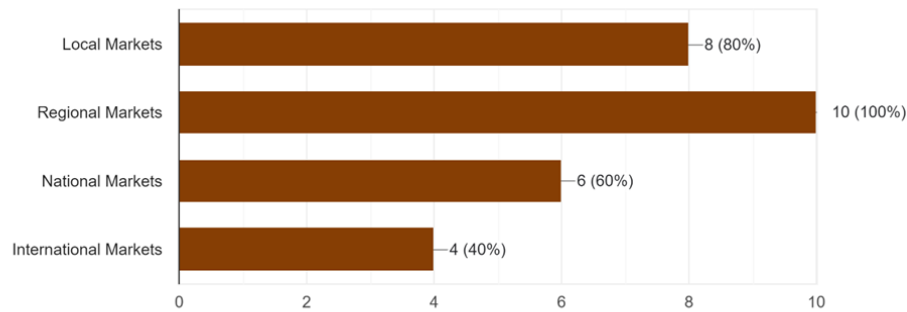


Figure 25: Respondent's primary markets for selling products

(b) Respondent's marketing and promotion strategy: The figure 4.28 illustrates that out of 10 respondent's, Marketing strategies include word of mouth (100%), social media (60%), participation in exhibitions/fairs (50%), and collaboration with designers/brands (20%).

34. What are the Marketing and Promotion Strategies used ?

10 responses

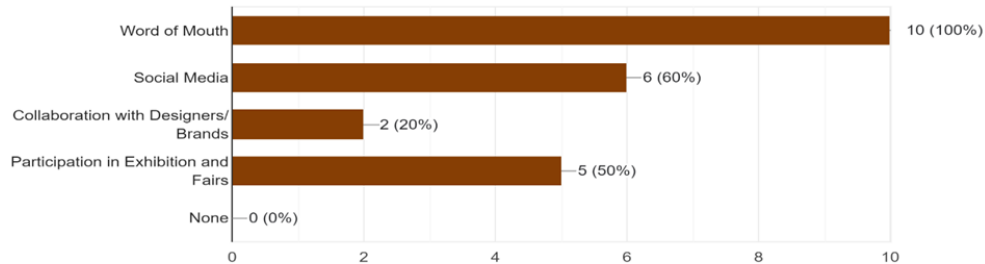


Figure 26: Respondent's marketing and promotion strategy

(c) Pricing strategy used by respondents: The figure 4.29 illustrates that out of 10 respondents', 60% use value-based pricing, whereas 40% use market-based pricing.

35. What are the pricing strategies used ?

10 responses

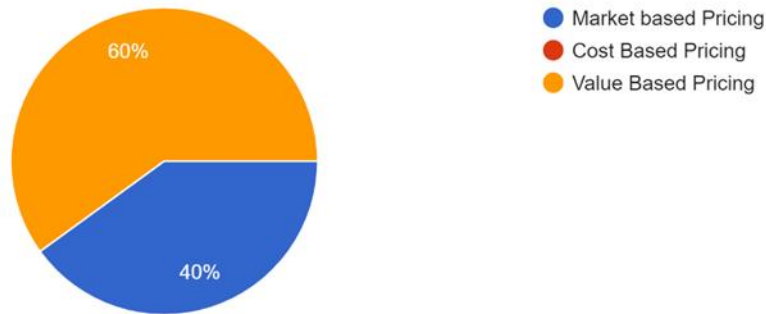


Figure 27: Pricing strategy used by respondents

(d) Areas where more government or NGO's support is needed to respondent: The figure 4.30 illustrates that out of 10 respondents', include training and skill development (60%), marketing and sales support (80%), technology assistance (80%), and financial assistance (80%).

41. Areas Where More Government/NGO's Support is Needed ?

10 responses

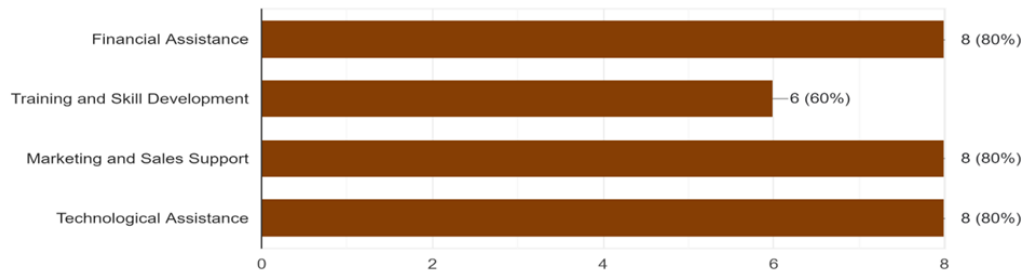


Figure 28: Areas where more government or NGO's support is needed to respondent

(e) Future aspirations for respondent's artisanal business: The figure 4.31 illustrates that out of 10 respondents', 100% are focused on business expansion, 90% on export ambitions, and 60% on product diversification.

42. What Future Aspirations for Your Artisanal Business ?

10 responses

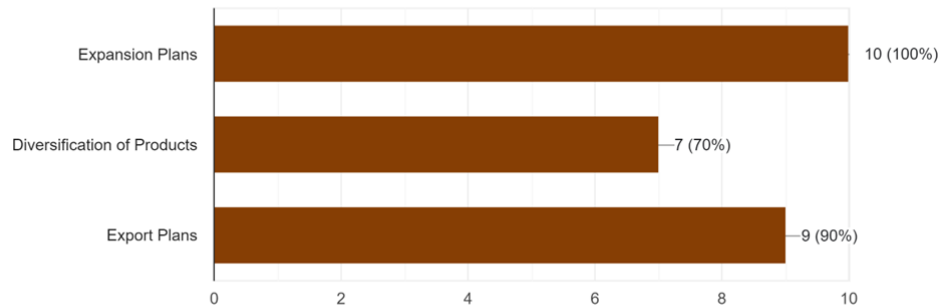


Figure 29: Future aspirations for respondent's artisanal business

(f) Support needed to respondent to overcome challenges: The figure 4.32 illustrates that out of 10 respondents', Needed support for Training and skill development (50%), financial aid (60%), marketing and sales help (100%), and technological assistance (60%).

43. What are the Support Needed to Overcome Challenges ?

10 responses

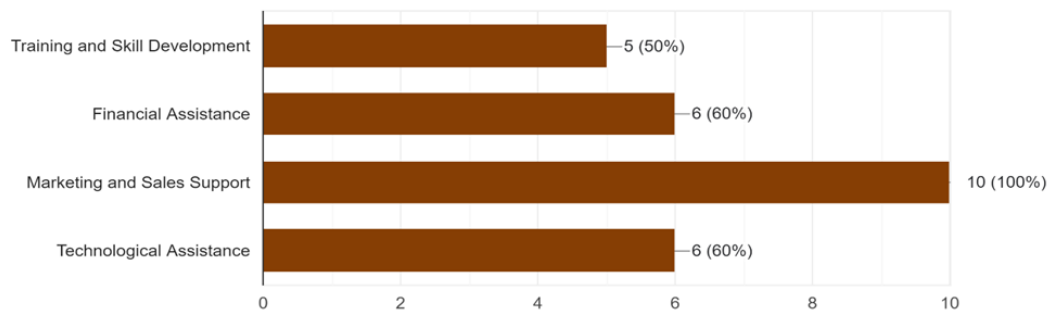


Figure 30: Support needed to respondent to overcome challenges

(g) Most important factors for customers buying respondent's product: The figure 4.34 illustrates that out of 10 respondent's, Quality (100%), pricing (80%), authenticity (80%), distinctive design (90%), environmental friendliness (60%), and cultural importance (100%).

50. What are the most important factors for customers when buying your products?

10 responses

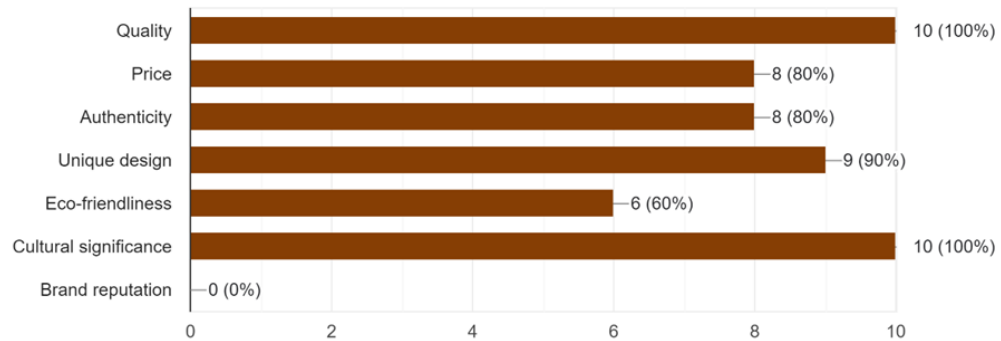


Figure 31: Most important factors for customers buying respondent's product

(h) Frequently customer purchase respondent's product: The figure 4.35 illustrates that out 10 respondents', 30% once, 30% rarely, and 50% routinely purchase products.

51. How frequently do your customers purchase your products?

10 responses

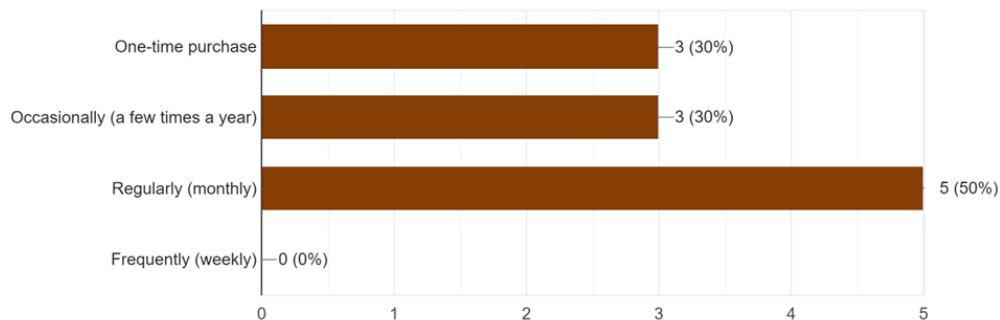


Figure 32: Frequently customer purchase respondent's product

(i) Respondent's customers likely to buy customized/personalized products: The figure 4.36 illustrates that out of 10 respondents', 50% of clients prefer personalized products.

52. Are your customers more likely to buy customized/personalized products?
10 responses

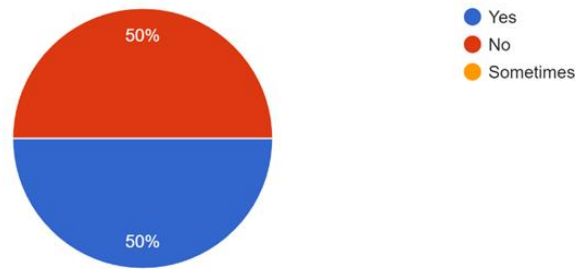


Figure 33: Respondent's customers likely to buy customized/personalized products

(j) Update respondent's marketing materials: The figure 4.37 illustrates that out of 10 respondent's, Marketing materials are updated just infrequently (50%), monthly (30%), or never (20%).

54. How often do you update your marketing materials (e.g., brochures, social media posts)?
10 responses

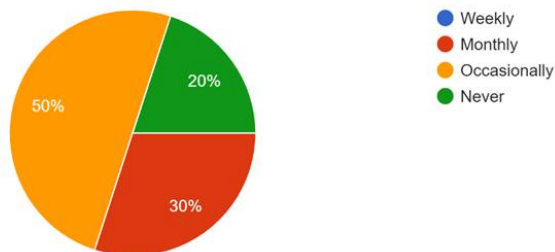


Figure 34: Update respondent's marketing materials

(k) Respondent comfortableness with using a computer: The figure 4.38 illustrates that out of 10 respondents', 50% are somewhat comfortable with computers, 30% are not, 10% are not very comfortable, and 10% are really comfortable.

47. How comfortable are you with using a computer ?
10 responses

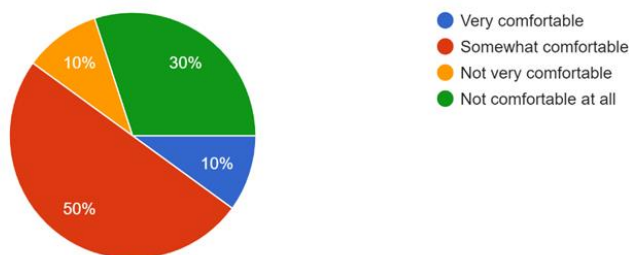


Figure 35: Respondent comfortableness with using a computer

(l) Duration of Respondent's new designs for their products: The figure 4.39 illustrates that out of 10 respondents', 50% produce new designs on occasion, 40% on a regular basis, and 10% very rarely.

55. How often do you create new designs for your products ?

10 responses

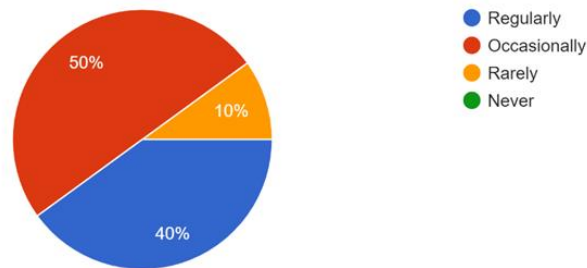


Figure 36: Duration of Respondent's new designs for their products

(m) Respondent's usually gather inspiration for new designs: The figure 4.41 illustrates that out of 10 respondents', 50 % from online research, 80 % from nature, 70 % from cultural heritage, and 60 % from consumer feedback.

58. Where do you usually gather inspiration for new designs ?

10 responses

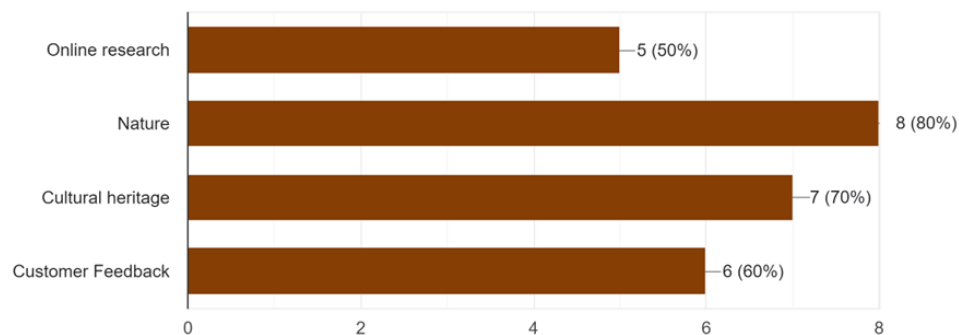


Figure 37: Respondent's usually gather inspiration for new designs

(n) Respondent's Track of sales and expenses: The figure 4.42 illustrates that out of 10 respondents, 40% record monthly, 30% infrequently, and 30% weekly.

59. How often do you keep track of your sales and expenses ?
10 responses

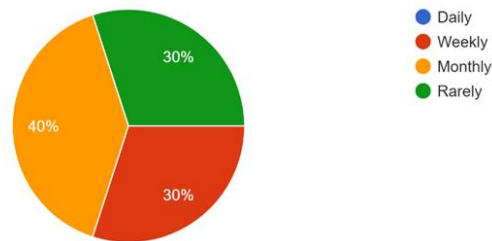


Figure 38: Respondent's Track of sales and expenses

(o) Document or record respondent's design ideas: The figure 4.43 shows that out of 10 respondents, 50% do not document their designs, 33.3% rely on verbal descriptions, 11.1% utilize sketchbooks, and 5.6% use digital tools.

60. How do you typically document or record your design ideas
10 responses

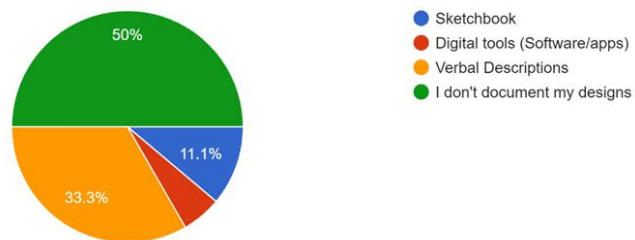


Figure 39: Document or record respondent's design ideas

(p) Respondent attended any training on financial management or basic training: The figure 4.44 illustrates that out of 10 respondents, 80% have not had financial management training, and no one uses accounting software.

62. Have you attended any training on financial management or basic training ?
10 responses

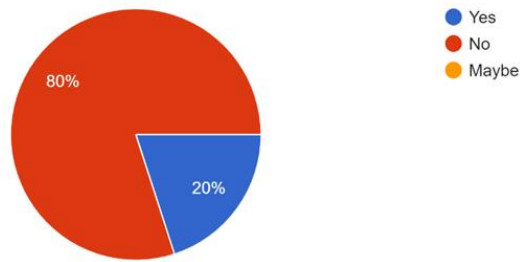


Figure 40: Respondent attended any training on financial management or basic training

(q) Respondent use of personal protective equipment while working: The figure 4.45 illustrates that out of 10 respondents, 70% have received training to improve their craft; 50% use PPE occasionally, 30% regularly, and 20% never.

63. Do you use personal protective equipment (PPE) while working?
10 responses

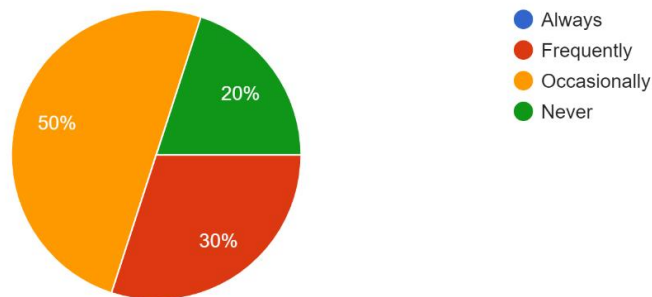


Figure 41: Respondent use of personal protective equipment while working

(r) Respondent's willingness to train or mentor another artisan: The figure 4.46 illustrates that out of 10 respondents, 90% are willing to train others, demonstrating a strong community spirit.

65. Would you be willing to mentor or train other artisans in your areas of expertise?
10 responses

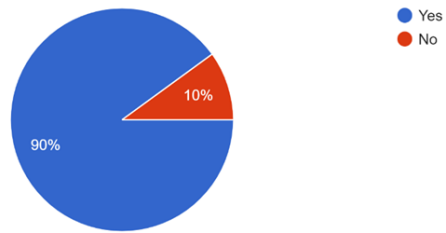


Figure 42: Respondent's willingness to train or mentor another artisan

Chapter 5

Conclusions and Recommendations

5.1 Conclusions

Comprehensive research of the socioeconomic situations of Khavda pottery workers and craftspeople in Gujarat's Kachchh district uncovers various crucial insights into their living standards, economic stability, and challenges. The handicraft sector, which is strongly ingrained in India's cultural legacy, continues to contribute significantly to the country's economy, providing employment for millions of people, particularly in rural areas. The present research focuses on the significance of traditional crafts as cultural objects and important constituents of economic activity in regions like Kachchh.

Demographic research of the craftsmen: An aging population with high engagement in traditional crafts, with 50% being between the ages of 46-55 and most having practiced for over 25 years. This demographic stability is reflected in housing conditions, wherein 70% pakka houses, the people own 100% of them, reflecting financial stability amidst the economic turmoil in their trade.

Educatively, 70% of craftsmen have completed their secondary school, and this background enables them to participate in modern business techniques and market trends, hence playing an important role in modernizing traditional crafts to suit modern market demand at the same time as integrating new techniques and materials.

In a region with such dense cultural heritage, Kachchh reflects rich cultural heritage through the plethora of crafts: Rogan art, Bella print, Mushroom weaving, leather art, Namda art, lacquered art, copper bell art, Kharad weaving, and wood carving. All these forms of crafts are the diachronic and synchronic diversity of Kachchh both historically and culturally, thus cannot be distinguished from the question of craftsmen's identity and their livelihoods. These goods serve many more purposes than only the daily functions; they also represent their significant roles in rites, festivals, and symbols of local heritage and identity.

The economically huge challenges are there for craftspeople. For the majority of craftsmen, 71.4 percent depend on handicrafts for their main source of income, with earnings ranging from less than 2.5 lakh to more than 8 lakh INR per year. Still, competition is stiff from mass goods, declining demand for traditional products, and insufficient funds. These are problems that lead to the economic fragility of craftspeople and affect the viability of their crafts.

It also underscores the need for sustainable techniques to conserve traditional crafts. Many of the 90% of craftsmen, in fact, use eco-friendly materials and techniques in tandem with the growing demand from consumers who are sensitive to the environment. Factors limiting these craftsmen from maximizing economic output include training in financial management, poorly regulated use of personal protective equipment, and poor recording of design concepts and sales.

This paper describes the Khavda pottery artists of the district of Kachchh in Gujarat as relating to the rich legacy of culture but also entrapped with serious socio-economic problems. The artists have been in the trade for generations and have real, resilient cultural heritage in this passed-on skill and knowledge chain. Coupled with it are challenges like mass-produced goods, less spending power, and a lack of interest by the next generation,

weighing them down. The eco-friendliness and cultural significance of Khavda ceramics thus align with the increased consumer demand for sustainable products—thereby creating an opportunity for revival and growth.

5.2 Recommendations for Khavda Pottery

The eco-friendliness and cultural significance of Khavda ceramics thus align with the increased consumer demand for sustainable products—thereby creating an opportunity for revival and growth.

The key findings include:

- Artisans are deeply committed to their craft, with many working for more than 25 years.
- Khavda pottery is known for its environmentally friendly production methods and cultural relevance.
- Artisans confront financial difficulties, limited market access, and a lack of modern business skills.
- The craftspeople are indeed willing to train apprentices and wish their history to be safeguarded.
- Modern forms of agricultural production and improved market access bring about opportunities for revitalization.

The following recommendations are presented for the purpose of developing the value chain of Khavda pottery and improving the economic conditions for the artists:

- **Skill Development and Training:** Blend ancient traditions with modern business, digital marketing, and e-commerce skills through engaging with impactful training programs and fostering networks with learning institutions and industry leaders.
- **Market access and expansion:** Expand market access through e-commerce portals, national and international fairs, and tie-ups with designers/brands to further expand its presence and earn more revenue.
- **Financial support and microfinance:** Create specialized microfinance programs and grants, utilizing government schemes and NGO initiatives for financial assistance.
- **Community-Based Approaches:** Encourage community-based production and marketing organizations, promote sustainable business methods, and enhance the artisanal community.
- **Sustainable Practices and Raw Materials Sourcing:** Encourage the use of organic, locally sourced goods and support environmental conservation efforts.
- **Documentation and Cultural Preservation:** Document and archive traditional knowledge and skills to preserve cultural heritage through digital archives and craft museums.
- **Marketing and Sales Support:** Provide training in new marketing tactics, such as social media, and create promotional materials and campaigns to highlight Khavda ceramics.

- **Innovation and Design Development:** Encourage creativity by incorporating current design features while conserving old processes, and keep marketing materials updated on a regular basis.
- **Financial Management Training:** Provide financial management training and accounting tools to help craftspeople manage their finances, track expenses, and maximize revenues.

Chapter 6: Business Proposal Plan

6.1 Objective (v): To make Business proposals plan for enhancing the value chain of khavda pottery artisans so that craftsmen can live better lives.

Khavda pottery



Figure 43: Abdul bhai (Khavda Pottery)

Largely, Khavda Pottery comes from the little village of Khavda, where the White Rann of Kachchh can be found in Gujarat, India. The craft has its origin in the Indus Valley Civilization and is one of the oldest forms of art present on the face of this earth, where techniques, forms, and designs are by and large on a par with those dating back thousands of years ago. This tradition has been scrupulously conserved by the artists of Khavda who continue to turn out earthen pots using many of the same processes and theme found during Indus Valley excavations. Khavda Pottery is exclusive with its detailed designs and motifs borrowed from regional stories and folklore, not to mention the expertly painted surfaces of pots created, Plumeria features a limited number of Khavda artists who put natural pigments on the pots. These urns are functional, decorative, and symbolic, reflecting a craft that has kept relatively the same for thousands of years.

With all such difficulties and the general odds that confront traditional crafts, Khavda's indefatigable potters are busy trying very hard to keep this centuries-old art alive. Their work testifies to an unbroken tradition of pottery-making in India, pointing to a teeming cultural history that is in full bloom despite current problems.

Vision: "To revive and uplift Khavda pottery as an internationally renowned symbol of cultural heritage and artisanal finesse, whilst providing means for sustained development and empowered local craftsmen through innovation, fine craftsmanship, and community engagement."

Scope:

- As such, pottery artists will work from studios or workshops.
- Increased reach of the market by selling online.
- Promotion of social welfare activities through free pottery classes in rural as well as urban schools and institutions; this aids in enhancing the brand image, and
- Expanding the reach of potters' capabilities.
- Supply of earthenware and crockery to various eateries/hotels.

Problem Statement:

1. Lack of infrastructure:
 - Insufficient infrastructure for pottery manufacturing and storage.
 - Limited access to contemporary tools and technologies for increasing pottery quality and efficiency.
2. Poor Transportation: Expensive shipment costs and logistic problems delay the delivery.
3. internet Marketing Issues: -
 - Inadequate expertise and access to internet marketing platforms.
 - Difficulty reaching a larger client base through digital channels.
 - Difficulties in successfully establishing and managing internet sales channels.

Proposed Solution:

1. **Improving Infrastructure:** -
 - Pottery Hubs Development: Acquiring state-of-the-art production and storage facilities. Professionals may have shared facility access to tools, kilns, workspaces, thereby increasing efficiency and quality.

- **Technology at Hand:** Introduce and finance up-to-date pottery tools and technology for craftspeople. Offer training programs that can help them incorporate this technology into art.
2. **Logistical Partnerships:** Alliance with logistics providers who have the wherewithal to provide reliable and timely transportation services. Build a seamless process wherein orders can be booked and delivered easily.
 3. **Boosting Online Marketing: -**
 - **Digital Literacy Training:** Help artists create storefronts, manage social media, and run digital ads.
 - **Online Marketplaces:** Collaborate with existing online marketplaces—or create a specifically Khavda ceramics-specific area within those marketplaces. Assist artists in listing products and maintaining an in-line presence.
 - **Marketing Support:** Offer tools and assistance in creating high-quality product photographs, descriptions, and branding materials to increase the appeal of Khavda ceramics online.

Marketing:

Target Market: Consumers are fond of inexpensively-priced, mass-manufactured ceramics. People who produce handmade products will pay a bit more for a one-of-a-kind product because they understand the time and effort involved in every production.

Some of the promotional activities of the startup would be the following:

Consignment: Khavda Pottery can enter consignment contracts with firms or shops to display and market their pottery products.

1. Fair and art show: Khavda Pottery's involvement in local fairs and arts shows at the event allows them to gain exposure concerning their traditional pottery processes and wares to more people, hence attracting new customers.

2. Social media: Khavda Pottery is involved in social media platforms such as Instagram and Facebook. This provides an avenue to showcase workmanship to their followers and get in touch with customers firsthand.

3. Open House: Open house events at the workshop or studio allow clients to see the pottery-making process in progress and to buy directly from the craftspeople.

4. Service: Good customer service raises client satisfaction, which in turn produces repeat business and word-of-mouth advertising.

5. Pricing: The prices for the items of pottery must be competitive but fair in ensuring that Khavda Pottery generates enough profit while remaining attractive to clients.

6. Distribution: Good distribution methods, both online and offline, set up the aim of enabling Khavda Pottery to make sure its products get to customers efficiently across multiple locations.

Situation Analysis:

1. Market Overview:

- Khavda pottery is highly valued in the local handicraft business because to its exceptional traditional craftsmanship.
- The pottery goods are largely marketed to local markets, with little distribution to national and international markets.

2. Customer Demographics:

- Local customers: People from Kachchh and surrounding areas who value traditional art and culture.
- Tourists: Visitors drawn to the region's cultural history and seeking authentic gifts.

3. Competitive Landscape:

- Traditional artists: This includes other local potters and other artisans making other traditional crafts in direct competition.
- The modern ceramics sector is facing competition from mass-produced ceramic objects sold in urban marketplaces.
- Imported goods: In tourist destinations, imported pottery and ceramics compete with local producers.

4. Production and Supply Chain:

- Availability of raw materials: Types of clay and natural pigments available at the local level will make sure there is continuity in production.
- Production process: The reliance on traditional processes and manual labour limits scalability and efficiency.
- Supply chain difficulties include limited access to modern production and distribution equipment and infrastructure.

5. Marketing and Promotion:

- Low Marketing Effort: Few promotion and branding exercises result in minimal presence outside local markets.
- tourist promotion: There is potential for combining cultural heritage and tourist projects to boost exposure and sales.

- Online presence: Explore online sales channels to reach a larger consumer base and enter new markets.

6. Regulatory and Environmental Factors:

- Environmental restrictions: Complying with regulations governing clay mining and the use of natural materials in pottery production.
- Economic factors: Sensitivity to economic volatility and changes in customer tastes that influence demand for traditional crafts.
- Cultural preservation: The importance of conserving traditional workmanship and raising awareness about Khavda pottery's cultural significance.

7. Innovation and Collaboration:

- Innovation potential: Opportunities for product diversification and design modernization to appeal to today's consumers.
- Collaboration opportunities: Consider forming collaborations with local businesses, designers, and cultural organizations to improve marketing and distribution channels.

8. Export Potential:

- Exploring export markets: Export projects offer the opportunity to go beyond local markets and enter worldwide markets.
- Challenges include overcoming export rules, quality requirements, and rivalry from established global companies.

Market Summary: Khavda Pottery, located in Kachchh, Gujarat, specializes in traditional pottery made utilizing age-old techniques passed down through generations. Khavda Pottery, known for its elaborate designs and brilliant colours, serves both local and National markets seeking true artisanal products.

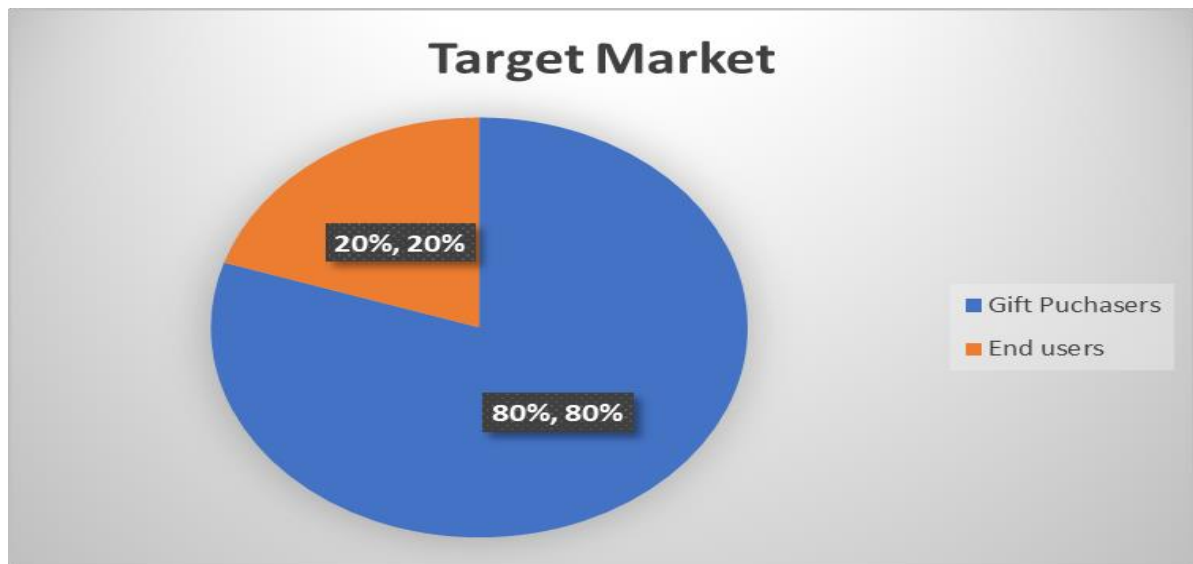


Figure 44: Target Market

Geographic: Khavda Pottery primarily targets customers in Gujarat's Kachchh district, where the pottery is made. Khavda Pottery will be offering their services to tourists in Ahmedabad, Delhi, Mumbai, Pune, Bangalore, Hyderabad, and Kolkata; the remaining portion will be sold online via our websites and marketing campaigns throughout India.

Behaviour facts: Khavda Pottery is popular among customers looking for one-of-a-kind, handmade pottery pieces with cultural significance. They cherish the craftsmanship, history, and authenticity inherent in each piece.

Market needs: Customers want pottery that not only serves a useful purpose but also reflects their cultural heritage and creative traditions. Khavda ceramic meets these needs by providing a diverse range of ceramic products, such as ornamental items, utensils, and artistic pieces, all produced with accuracy and care.

Market trends

- 1. Sustainable and ethical consumption:** Consumers are becoming more concerned about the environmental and ethical implications of their purchases. Khavda Pottery's handcrafted, locally sourced, and sustainable production processes are consistent with this trend.
- 2. Cultural Tourism:** The increase in cultural tourism in Gujarat, particularly in locations such as Kutch, provides an opportunity for Khavda Pottery to attract visitors looking for authentic cultural experiences and mementos.

Market forecast: The market for traditional pottery, particularly Khavda Pottery, is likely to expand further, driven by a growing respect for artisanal crafts, cultural heritage, and sustainable consumption practices. As awareness of Khavda Pottery grows both domestically and globally, its market share is expected to increase.

Market growth: Khavda Pottery is well-positioned to capitalize on market expansion possibilities, including:

- Expanding distribution channels, both online and offline.
- Take part in artisanal fairs (Rann Utsav), cultural events, and tourism projects.
- Collaborating with local artists, designers, and entrepreneurs to create one-of-a-kind products and experiences.
- Using social media and digital marketing to reach a larger audience and communicate with customers more effectively.

Swot Analysis

This SWOT analysis shows strength, weakness within the pottery and describes opportunity and threat facing Khavda pottery.

Strength

- Unique traditional craftsmanship
- Availability of raw materials
- Cultural heritage
- Skilled work force
- Potential for innovation

Weakness

- Limited market reach
- Dependency on weather condition
- Infrastructure challenges
- Lack of marketing and branding
- Vulnerability to competition

Opportunity

- Diversification of products
- Online sales and E-commerce
- Tourism promotion
- Collaboration and partnerships
- Export potential.

Threat

- Economic Fluctuations
- Environmental Regulations
- Cultural Erosion
- Imitation and counterfeit products
- Rising Production costs

Competition

- Imitation and Copycats
- Mass-Produced Alternatives
- Maintaining High Standards
- Distribution Channels
- Digital Presence
- Diversified Handicraft Market
- Imitation and Copycats
- Market Fluctuations
- Eco-Friendly Production

Product offering

Plates, Ponds, Glasses, Cups, Water Bottle, Gramophone, Diya, Lamp, Bread Container, Hanging Balls, Toys, Showpiece, and they have 200 different types of product quality, and they can make designs according to the customer needs.

Key to success

- Heritage and Tradition
- Innovative Design
- Expectational customer service
- High Level of professionalism
- Strong attention to detail.
- Natural Materials
- Tourism
- Educational Workshop and Demonstration

Financial Plan

- The business will sell both online and offline, therefore a shop or studio is required. However, a warehouse in Khavda will be needed to store merchandise, with an initial area of 800 sq. ft. So, we need funds to build this shop or studio, which will cost between 10 and 11 lakhs.
- Our target clients are elite individuals who value promoting their country's art and culture. We aim to provide them with more trendy arts options. This will cost us the specialists who know this skill by heart, as well as the training of amateurs who will study the craft alongside the experts. Most sales should have an adequate supply of merchandise.
- Initially, marketing and advertising will be the costliest expenses.
- Our primary goal is to survive, and once established, we plan to expand our business.
- The start-up will take place in Khavda. We chose this location since it is renowned for their handicrafts and—more importantly—for having labourers on hand in the area. Furthermore, renting fits into our budget.
- Other expenditures include logistics (depending on delivery location), communication, and promotions.

Table 6. 1: Items for the pottery products

Items		Cost
A		
	Personnel	
	1. Potters for 576 man-days	Rs.800/Day
	2. Paint Designer 576 man-days	Rs.250/Day
B		
	Raw Material	
	1. Water	250/Month
	2. Clay	3000/Month
	3. Paint	1000/month
	4. Brushes	150/month
	5. Wood	3000/Month
	6. Cow dung	1000/Month
	7. Electricity	3500/Month
C		
	Machine assets	
	1. Pottery Wheel-2	35000/Per Wheel
D		

Administration assets	
1. Table	Rs.4000/2 Table
2. Chairs	Rs.4000/8 Chairs
3. Showcases	Rs.50000
4. Computers	Rs.42000 (Acer)
E	
Packing Material	
1. Thermocol	Rs.25000
2. Bubble wraps	Rs.25000
F	
Infrastructure	Rs.10,08000
G	
Online Website	Rs.40000

Financial Projection:

Table 6. 2: Production cost of pottery products

Production cost													
	Jan	Feb	March	April	May	June	July	Aug	Sept	Oct	Nov	Dec	Total
Soil	6000		1500		1500		1500		6000		6000		22500
Transportation													
Wood	6000		1500		1500		1500		6000		6000		22500
Cow dung	2000		500		500		500		2000		2000		7500
Electricity	3500	3500	2000	2000	2000	2000	2000		3500	3500	3500	3500	31000
Water	500		200		200		200		500		500		2100
Potter wages	57600	57600	19200	19200	19200	19200	19200	19200	57600	57600	57600	57600	460800
Designer	18000	18000	9000	9000	9000	9000	9000	9000	18000	18000	18000	18000	162000
Color costing	1000		1000		1000		1000		1000		1000		6000
Brushes	300		300		300		300		300		300		300
Grand total	94900	79100	35200	30200	35200	30200	35200	30200	94900	79100	94900	79100	718200

***The wages calculated is 24 working Days in a month.**

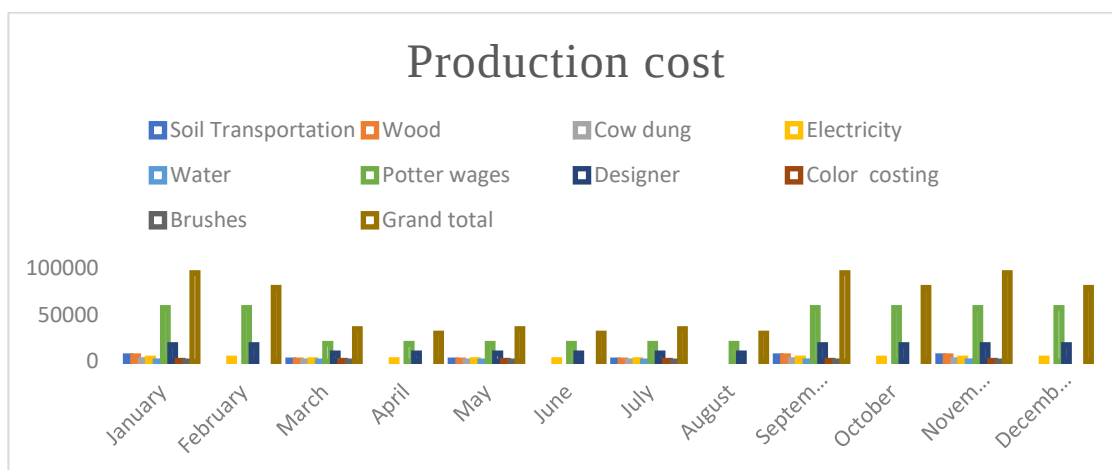


Figure 45: Production Cost

Table 6. 3: Product line and quantity of pottery products

2023							
Product line	January- February	march-April	May-June	July-August	September-October	November-December	Total
Pot	350	88	88	88	350	350	1314
cups	400	100	100	100	400	400	1500
Plates	500	125	125	125	500	500	1875
bowls	650	163	163	163	650	650	2439
Lamp	50	13	13	13	50	50	189
Gramophone	50	13	13	13	50	50	189
Glasses	400	100	100	100	400	400	1500
Water bottle	200	50	50	50	200	200	750
Showcase item	200	50	50	50	200	200	750
Bells	50	13	13	13	50	50	189
Grand Total	2850	715	715	715	2850	2850	10695

If we assumed that 10% products are damage during making or after completing process and also assumed that 25% products are in stock than the remaining product is 6952 in a whole year.

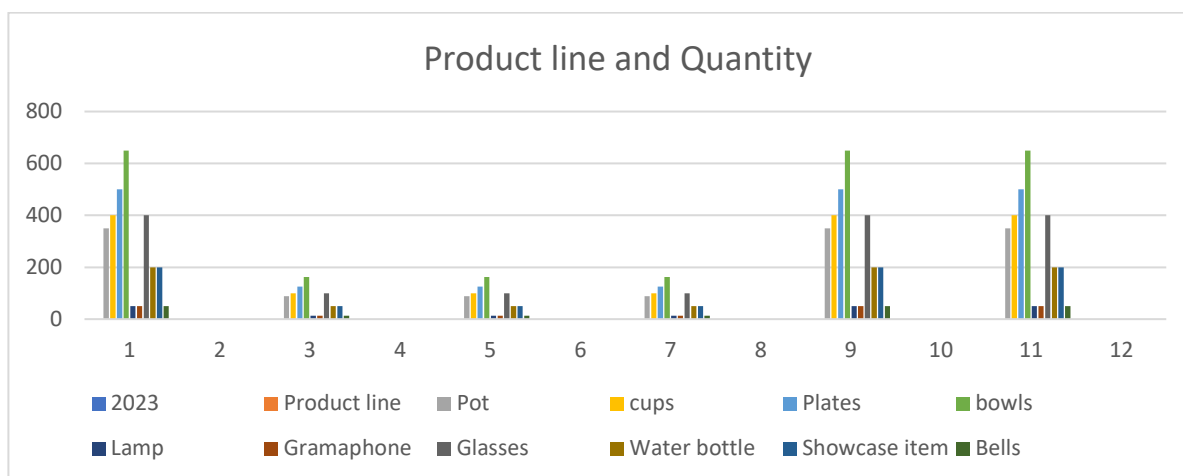


Figure 46: Product line and quantity

Table 6. 4: Distribution of products

Distribution of Products	
Place	No. of Product selling
Agrocel	500
Ranotsav	1500
Exebutions	2000
Hyderabad	200
Delhi	200
Bangalore	200
Mumbai	200
Other Company	700
Online and offline Market	1000

Table 6. 5: Selling price of a product

Product selling price			
Selling price	Qua entity/Year	Average price /Product	Total
Pot	854	200	1,70,800
cups	975	50	48,750
Plates	1219	100	1,21,900
bowls	1585	250	3,96,250
Lamp	123	1500	1,84,500
Gramophone	123	1000	1,23,000
Glasses	975	100	97,500
Water bottle	488	350	1,70,800
Showcase	488	30	14,640

item			
Bells	124	100	12,400
Grand Total	6952		13,40,540

Table 6. 6: Financial Projection of five years

Financial Projection of Five Years						
Matrix	2025	2026	2027	2028	2029	Total
Production	13.4 Lakh	14.74 Lakh	16.21 Lakh	17.84 Lakh	19.62 Lakh	81.81 Lakh
Growth %		10%	21%	33%	46%	
Cost	7.18 Lakh	7.9 Lakh	8.7 Lakh	9.6 Lakh	10.6 Lakh	43.98 Lakh
Growth %		10%	21%	33%	46%	
Profit	6.22Lakh	6.84 Lakh	7.51 Lakh	8.24 Lakh	9.02 Lakh	37.83 Lakh
Growth %		10%	21%	33%	46%	

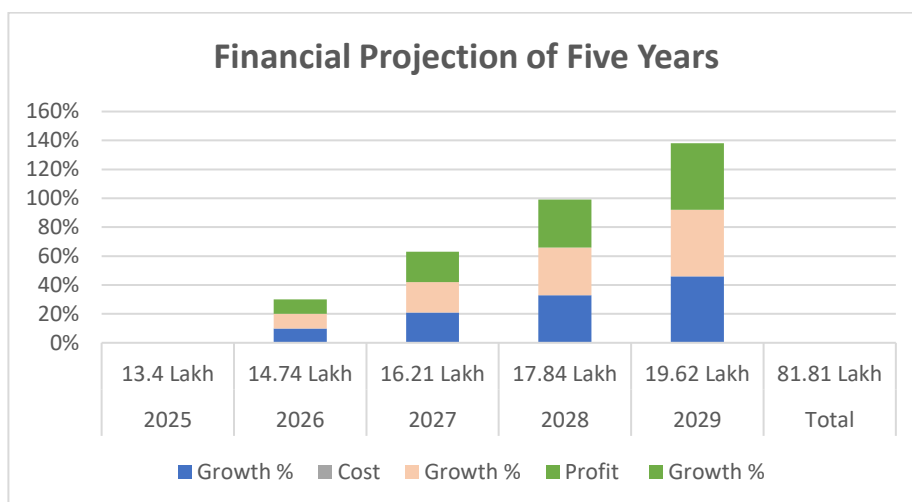


Figure 47: Financial projection of five years

Table 6. 7: Expected Total Cost for Running the Business for One Year

	Variables	Cost (Rs.)
	Variable Cost	
A	Personal	6,22,800
B	Raw Material	85,600
C	Packing Material	50,000
	Total	Rs. 7,58,400
	Fixed Cost	
D	Administration assets	1,00,000
E	Machine assets	70,000
F	Infrastructure	10,08,000
G	Online Website	40000
	Total	Rs.12,18,000
	Grand Total	Rs. 19,76,400

Table 6. 8: Total Loan Amount Required and Returns

Total Loan Amount for Khavda Pottery	Rs.19,76,400.
--------------------------------------	---------------

Duration Of the Loan	5 Years
Interest Rate (As per Funding Agency)	@ 5%
Total Amount Payable in Five Year	Rs.22,82,490.
EMI per Year	Rs.4,56,498.
EMI Per Month	Rs.37,297.

Table 6. 9: Interest rate for pottery for five years

If The interest rate will be reducing for Five years						
Year	2025	2026	2027	2028	2029	
Loan amount	19,76,400	16,18,721	12,43,158	8,48,818		
Principal	3,57,678	3,75,562	3,94,340	4,14,057	4,13,022	19,54,659
Interest rate 5%	98,820	80,936	62,157	42,440	21,738	3,06,091
EMI/Year	4,56,498	4,56,498	4,56,497	4,56,497	4,34,760	
Total						22,60,750

If Abdul bhai ready for contribution of up to Rs.3,00,000 Then the total loan amount is 19,76,400 – 3,00,000 = 16,76,400, Then the proper financial calculation on the basis of this condition is:

Table 6. 10: Interest rate for pottery

If The interest rate will be reducing for Five years						
Year	2025	2026	2027	2028	2029	
Loan amount	16,76,400	13,73,013	10,54,458	7,19,975		
Principal	3,03,386	3,18,555	3,34,483	3,51,207	3,50,329	16,57,960
Interest rate 5%	83,820	68,651	52,722	35,998	18,438	2,59,629
EMI/Year	3,87,206	3,87,206	3,87,206	3,87,206	3,68,767	
Total						19,17,589

*** Expected Turnover of a Khavda Pottery, according to the table 3 = Rs. 13,40,540**

So, as our discussion if Agrocel give a 388 units order for a gifting purpose (with Agrocel Logo) in a year of a cost Rs.1000/unit then, we recover our yearly EMI of Rs. 3,88,000 as a reimbursement.

Team and expertise:

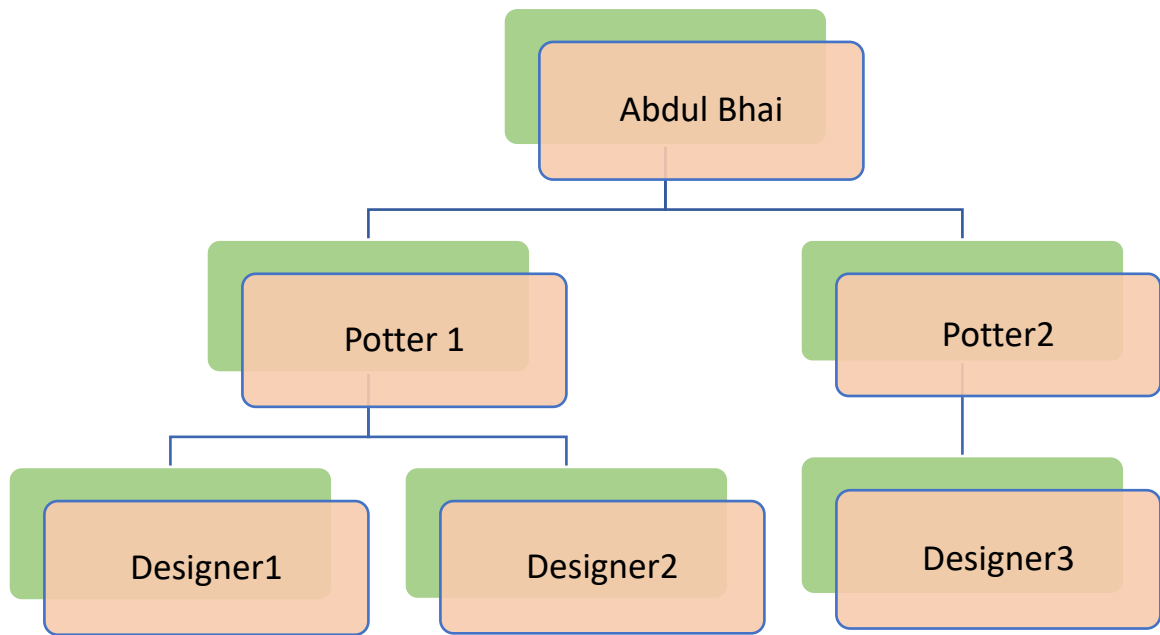
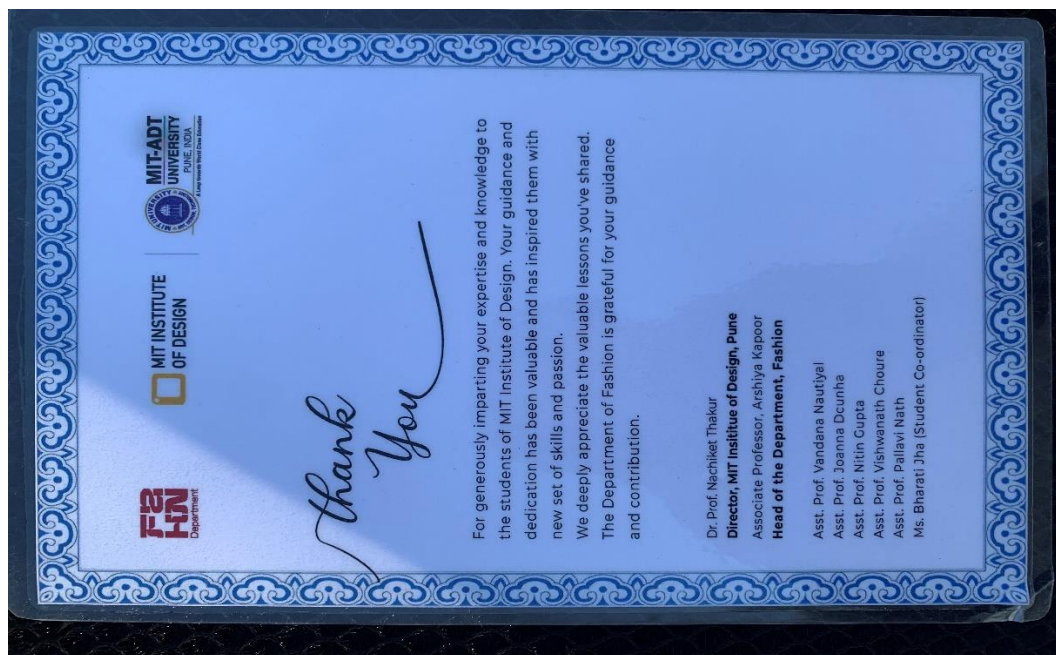


Figure 48: Term and expertise of pottery

Future Plan:

- To Start a training centre for college students.
- Conducting Workshop- host pottery Workshop and classes to engage the community and Promote hands on learning.

Annexures:



Support the Endangered Craft of Indian Traditional Pottery with Your Investment.

We need capital to develop new infrastructure & grow our business.

Kachchh Artisans

An Appraisal of Value Chain of Artisanal Products and Economic Conditions of Artisans in Kachchh District, Gujarat.

1. Name of the Artisan?

2. Gender?

Male

Female

3. Age group?

18 - 25 Years

26 - 35 Years

36 - 45 Years

46 - 55 Years

56 and Above

4. Mobile No. of artisan

5. Type of Housing?

Pakka

Semi Pakka

Kacha

Other:

6. Ownership of House?

Own

Rental

Other:

7. Place of Visit?

8. What is your Highest Level of Education?

No Formal Education

Primary Education

Secondary Education

Higher Secondary Education

Graduate

Other:

9. Which Craft do you specialized in ?

Block Printing

Embroidery

Weaving

Pottery

Other:

11. How many years has this art been practiced by you?

Less than 10 years 10-25 years

26-50 years

51-100 years

More than 100 years

12. How Many artisans are currently engaged in this Craft in Kachchh?

13. What is the expected minimum wage per day for this artist?

14. What is the expected maximum wage per day for this artist?

Craftsmanship

Business trade

Agriculture

Employment in another sector

Other:

16. How was this art form originally developed?

Passed down through generations within the family

Introduced by local artisans/community

Brought by settlers/migrants

Revived by modern artisans

Other:

17. What is the cultural significance of this art form?

Traditional ceremonies and festivals

Everyday utility items

Symbol of local heritage and identity

Religious or spiritual practices

Other:

18. Which communities or groups are primarily associated with this art form?

Specific local tribes or ethnic groups

Families with a historical background in the craft

Cooperative artisan groups

Independent artisans

Other:

19. How has the art form evolved over the years?

Techniques have been modernized

Introduction of new materials

Expansion to new markets Adaptation to contemporary designs

Preservation of traditional methods

Other:

20. How is the knowledge and skill of this art form passed on?

Family inheritance/tradition

Formal training programs/workshops

Apprenticeship under experienced artisans

Community or cooperative learning

Other:

21. Have there been any efforts to document or archive the history of this art form?

Yes, by local historians

Yes, by cultural preservation organizations

Yes, by educational institutions

No, not formally documented

Other:

22. What challenges have been faced in preserving the history and tradition of this art form?

Loss of interest among younger generations

Lack of financial support

Inadequate documentation

Competition from mass-produced goods

Decline in demand for traditional products

Other:

23. Is your product eco-friendly?

Yes

No

24. If yes, what makes your product eco-friendly?

Made from natural materials

Uses recycled materials Biodegradable

Low energy consumption during production

Non-toxic dyes and chemicals

Sustainable sourcing of raw materials

Other:

25. Currently Working with Any Government or NGO Programs?

Yes

No

26. If Yes, Specify the Government or NGO Programs?

27. Satisfaction with Support Received:

Very Satisfied

Satisfied

Neutral Dissatisfied

Very Dissatisfied

Other:

28. What are the primary materials you use?

Cotton

Wool

Clay

Metal

Leather

Other:

29. What is your Average annual income from artisanal work?

Less than 2 Lakh

2.5 - 4 Lakh 4 - 6 Lakh

6 - 8 Lakh

More than 8 Lakh

Other:

30. Do you have any other source of income?

Yes

No

31. If yes than please specify?

32. What are the primary markets for selling products?

Local Markets

Regional Markets

National Markets

International Markets

Other:

34. What are the Marketing and Promotion Strategies used?

Word of Mouth

Social Media

Collaboration with Designers/Brands

Participation in Exhibition and Fairs None

Other:

35. What are the pricing strategies used?

Market based Pricing

Cost Based Pricing

Value Based Pricing Other:

36. How do you collect customer feedback?

Directly From Customers

Through Online Reviews

Feedback Forms at Exhibition/Fairs

Other:

37. What are the Major Challenges in Production?

Availability of Skilled Labours

Access to Raw Materials

Quality of Raw Materials

Lack of Tools/Equipment's.

Other:

38. What are the economic challenges faced right now?

Low selling Price

High cost of Production

Managing Cash flow

Access to credit

Other:

39. What are the infrastructure challenges facing?

Poor Transportation

Lack of Storage facilities

Inadequate production space

Lack of electricity/Power

Other:

41. Areas Where More Government/NGO's Support is Needed?

Financial Assistance

Training and Skill Development

Marketing and Sales Support

Technological Assistance

Other:

42. What Future Aspirations for Your Artisanal Business?

Expansion Plans

Diversification of Products

Export Plans

43. What are the Support Needed to Overcome Challenges?

Training and Skill Development

Financial Assistance

Marketing and Sales Support

Technological Assistance

45. What is the primary purpose for which customers buy your products?

Personal use Gifts

Home decoration

Cultural significance

Other:

46. How do customers usually find out about your products?

Word of mouth

Social media

Online marketplaces

Local markets

Exhibitions and fairs

Advertisements

Other:

47. How comfortable are you with using a computer?

Very comfortable

Somewhat comfortable

Not very comfortable

Not comfortable at all

48. How Familiar are you with creating plan?

Very Familiar

Somewhat Familiar

Not very Familiar

Not familiar at all

49. Do you use social media for marketing your products?

Yes, regularly

Occasionally

Rarely

Never

50. What are the most important factors for customers when buying your products?

Quality Price Authenticity

Unique design Eco-friendliness

Cultural significance Brand reputation

Other:

51. How frequently do your customers purchase your products?

One-time purchase

Occasionally (a few times a year) Regularly (monthly)

Frequently (weekly)

Other:

52. Are your customers more likely to buy customized/personalized products?

Yes

No

Sometimes

53. Which social media platform you used for selling your products?

Facebook

Instagram

Pinterest

Amazon

Flipkart

WhatsApp

Other:

54. How often do you update your marketing materials (e.g., brochures, social media posts)?

Weekly

Monthly

Occasionally

Never

55. How often do you create new designs for your products?

Regularly

Occasionally

Rarely

Never

56. Do you follow current trends in your design work?

Always

Frequently

Occasionally

Never

58. Where do you usually gather inspiration for new designs?

Online research

Nature

Cultural heritage

Customer Feedback

59. How often do you keep track of your sales and expenses?

Daily

Weekly

Monthly

Rarely

60. How do you typically document or record your design ideas

Sketchbook

Digital tools (Software/apps)

Verbal Descriptions

I don't document my designs

62. Have you attended any training on financial management or basic training?

Yes

No

Maybe

63. Do you use personal protective equipment (PPE) while working?

Always

Frequently

Occasionally

Never

64. Have you received any training on workplace for to improve art?

Yes

No

Maybe

65. Would you be willing to mentor or train other artisans in your areas of expertise?

Yes

No

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