

**PROMOTING RESILIENCE AND PRESERVING SUSTAINABILITY:
STRATEGIES FOR EMPOWERING YOUNG ARTISTS IN KUTCH DISTRICT,
GUJARAT'S CRAFT INDUSTRIES**

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in

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By

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Under the Supervision and Guidance of

Dr. Kajal Sitlani

2024

TO WHOM IT MAY CONCERN

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completed his Dissertation with the
Program based on Art and Culture in Bhuj (Kachchh), Gujarat
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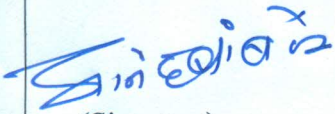
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I hereby declare that this dissertation title **“Promoting Resilience and Preserving Sustainability: Strategies for Empowering Young Artists in Kutch District, Gujarat's Craft Industries”** is the bonafide record of my original research work. I declare that it has not been submitted to any other university or institution for the award of any degree or diploma. Information derived from the published or unpublished work of others has been duly acknowledged in the text.



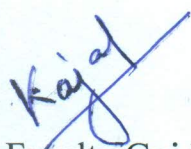
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Date 03.07.2024

CERTIFICATE

This is to certify that dissertation titled **“Promoting Resilience and Preserving Sustainability: Strategies for Empowering Young Artists in Kutch District, Gujarat's Craft Industries”** Is a record of the research work undertaken by Mr. Anand Ratan Bambale in partial fulfillment of the requirements for the award of the degree of MBA-Development Management from the IIHMR University, Jaipur under my guidance and supervision and his/her approach to the research study has been sincere, scientific, and analytical.



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I would like it to be known that all errors or shortcomings in my work are my own. My goal is for this research to serve as a foundation for further study and advance the corpus of knowledge in this field.

Place: Bhuj, Gujrat.

Date:

Anand Ratan Bambale

Abstract

Title: Promoting Resilience and Preserving Sustainability: Strategies for Empowering Young Artists in Kutch District, Gujarat's Craft Industries.

Author: Anand Ratan Bambale

Guided By: Dr. Kajal Sitlani

Background: The traditional crafts of Kutch, Gujarat, represent a rich cultural heritage but face the risk of extinction due to socio-economic challenges. Empowering young artisans is crucial for preserving these crafts and ensuring sustainable livelihoods. This study proposes a comprehensive strategy to revitalize endangered crafts such as Bela Print, Mushroo weaving, Kharad Weaving, Lacquer Art, Rogan Art, and Namda Art by integrating traditional techniques with modern skills and business acumen.

Objectives: The study aims to assess the needs of young artisans, explore the potential of traditional crafts in fostering resilience, develop a framework for interventions, and generate actionable recommendations for stakeholders to support the long-term resilience of youth artisans in Kutch's craft sector.

Methodology: A mixed-methods approach was employed, combining quantitative surveys and qualitative interviews with youth artisans, community leaders, and stakeholders in the Kutch district. Purposive sampling was used to identify a representative sample across various traditional crafts. Data analysis involved statistical software for quantitative data and thematic analysis for qualitative data.

Conclusion: The study reveals significant challenges faced by young artisans but also highlights the potential of traditional crafts in fostering resilience and sustainable livelihoods. The proposed fellowship program, integrating traditional techniques with contemporary practices, successfully empowers young artisans and revitalizes traditional crafts.

Findings: The research underscores the importance of strategic interventions in addressing socio-economic, cultural, and environmental dimensions of youth empowerment in the craft sector. The developed framework and recommendations offer valuable insights for policymakers, NGOs, and stakeholders to support the preservation of Kutch's cultural heritage and ensure the long-term well-being of young artisans.

Key Words: Traditional crafts, young artisans, Kutch, Gujarat, sustainable livelihoods, resilience, cultural preservation, skill development, entrepreneurship.

Chapter 1: Introduction

1.1 Background

Indian history and tradition are intricately entwined with the skill. In the past, the custom of creating handcrafted items revolved on religion about 5,000 BC. Various arts and crafts were started in the Indus-Valley civilization about 3,000 BC, and these days we may find them at museums and art centres. Crafts saw a tremendous increase throughout the Vedic Age, particularly in the areas of textiles, stone, metal, painting, ceramics, and wood. The pattern changed in the third century BC, and the Mauryan era saw a boom in the creation of modern Jewellery and sculpture. The Gupta dynasty (320–647) produced excellent Jewellery and was known for its mastery in stone, wood, and other creative crafts. But the textile, leather goods, and metallurgical handicrafts that emerged in later times showed a significant foreign impact on Indian crafts, which subsequently changed to fit India's circumstances. India's crafts flourished and changed over the centuries to meet the demands of the general population.

The economy of India is significantly influenced by the handicrafts industry. The cultural and economic importance of handicrafts has led to a notable increase in their relevance in recent times. The handicrafts sector in India is a labour-intensive, decentralized business. By exhibiting the nation's cultural legacy, it creates significant foreign exchange revenue for India and gives a great deal of job opportunities to artisans in both rural and urban locations. Indian art and craft have enormous potential since they employ about 6 million artists, including women from society, and are essential to the livelihood of millions of artisans and crafters throughout the nation.

Gujarat boasts an assortment of a vast range of crafts. Its embroidery, bead work, wood crafts, printed and woven garments, ceramics and tribal art are manifestation of the folklore and festivals. These craftsmen's unique creations, which are infused with the social and cultural character of the area from where they originated, are unique in both their nature and their artisanship. These days, handicrafts have travelled far beyond the craftsman's hut or hamlet to grace the mansions of the wealthy and the five-star hotels both domestically and overseas.

Not just in the nation but also in other nations, their products have won praise. In the non-farming handicraft and handloom sector of our Indian economy, our efforts have contributed to the creation of long-term job possibilities and revenue production for the craftsmen involved. Because these craftsmen

and weavers have access to a wealth of marketing channels, the Corporation supplies exporters, who in turn have opened markets abroad, with its products through the GARVI-GURJARI network of emporia located around the nation.

The Kachchh artistic traditions are vast and varied, existing at the nexus of communities and civilizations. Kachchh has a long history of sea trade from Mandvi and a worldwide link. It was formerly a stop for travellers traveling by road and sea from Africa, the Middle East, and the Swat Valley. Rajasthan, Sindh, and Kachchh shared a river system. Kachchh is a border state, therefore cultures from the north, west, and east are continuously assimilating. Kachchhi themes date back to the Harappan culture of antiquity, but craft is always evolving and expanding because to the creative energy and entrepreneurial mentality of enthusiast artisans.

Because of the dry climate, these societies have evolved a clever way to satisfy their demands while preserving resources and producing goods needed for everyday life.

Although needlework has come to be associated with Kachchh, this region's personality and colour are contributed by other textile and hard material industries. In Kachchh, craft is inextricably linked to the many villages that are interconnected through pastoralism, agriculture, and commerce. Kachchh's mirrored embroidery is well known around the world. Traditionally, village women would sew most of them for their own use and the use of their families to celebrate, pay homage to gods, or bring in money. Unlike most crafts, embroidery was never marketed, even though it helped with the significant financial exchange needed for marriage and other social duties including presents.

Additionally, embroidery conveys prestige and identity. Distinctions that distinguish a community, sub-community, and social standing within it are established and preserved by differences in style. Kachchh's "mirror work" is a plethora of styles that together create a beautifully detailed map of areas and ethnic groupings. Each style has a unique set of stitches, colours, and patterns along with use guidelines that have been influenced by historical, socioeconomic, and cultural elements. Classical yet never stagnant, fashions changed over time in response to popular trends.

Kachchh district is home to several unique arts and crafts that have received the Geographical Indication (GI) mark. This designation helps protect and promote the traditional knowledge and skills of the artisans from this region. Here are some prominent GI-marked arts from Kutch:

1. Kutch Embroidery

Kutch embroidery is renowned for its vibrant and intricate designs, incorporating mirrors, beads, and threadwork. This craft is practiced by various communities in Kutch, including the Ahir, Rabari, and

Sodha. The embroidery often features motifs inspired by daily life, flora, fauna, and geometric patterns.

2. Ajrakh Block Printing

Ajrakh is a traditional block-printing technique that uses natural dyes and involves multiple stages of dyeing and printing. The process is extremely complex and labor-intensive, and the patterns are usually geometric and floral. Ajrakh printing is traditionally done on both sides of the fabric, which adds to its uniqueness.

3. Rogan Painting

Rogan art is an ancient form of painting on fabric, practiced by the Khatri community in Kutch. The paint is made from castor oil, and artisans use a metal stylus to create detailed and vibrant patterns. Rogan art often features motifs like the Tree of Life, peacocks, and floral designs.

4. Bandhani (Tie and Dye)

Traditional tie-and-dye method called bandhani is used to make patterned fabrics. Before dyeing the cloth, artisans knot tiny portions of it with thread to create a variety of complex patterns and motifs. In Kutch, bandhani is well-liked for its vivid hues, unique dots, and waves.

5. Kutch Shawls

Kutch shawls are known for their fine wool and intricate weaving patterns. These shawls often feature a combination of geometric and floral motifs, and they are highly valued for their craftsmanship and quality. Generation after generation have passed down the weaving methods.

6. Mud Work and Mirror Work (Lippan Kaam)

Lippan Kaam is a traditional form of mural art that involves creating patterns on walls using a mixture of clay and camel dung, decorated with small pieces of mirrors. This art form is used to adorn the interiors of homes in rural Kutch, adding a touch of brightness and elegance.

7. Kutch Leather Craft

Kutch is famous for its traditional leather craft, which includes making bags, footwear, and other accessories. The leather items are often embellished with embroidery, beadwork, and metal studs, reflecting the region's rich cultural heritage.

Importance of GI Tags

- **Recognition:** GI tags help in recognizing the unique characteristics and traditional knowledge associated with the crafts of Kutch.
- **Protection:** They protect the intellectual property rights of the artisans, preventing unauthorized use of the name.
- **Economic Growth:** GI tags contribute to the economic well-being of the artisans by ensuring they receive fair compensation and preventing market dilution by inferior products.
- **Cultural Preservation:** They aid in preserving the cultural heritage and traditional skills of the region, ensuring they are passed down to future generations.

These GI-marked crafts not only represent the rich cultural heritage of Kutch but also provide a significant source of livelihood for local artisans, contributing to the overall economic and social development of the region.

1.2 Research Objective

The research topic asks for methods to support young Gujarati craftsmen in the Kutch area in becoming more resilient and long-term sustainers of their trade.

This involves finding ways to support these artisans so they can continue their work despite challenges and ensuring their skills and traditions are preserved for future generations.

Research Question - What strategies can be implemented to foster resilience and ensure a sustainable future for youth artisans in the craft sector of Kutch district, Gujarat?

Objectives –

1. Assess the specific needs, aspirations, and skillsets of young artisans.
2. Explore the potential of traditional craft practices in fostering resilience and promoting sustainable livelihoods for youth artisans.
3. Develop a framework for resilience-focused interventions addressing the socio-economic, cultural, and environmental dimensions of empowering youth in Kutch's craft sector.
4. Generate actionable recommendations for policymakers, NGOs, CSRs, and stakeholders to support the long-term resilience and well-being of youth artisans.

1.3 Significance of the Study

Promoting Resilience and Preserving Sustainability: Empowering Young Artists in Kutch District's Craft Industries

This study is significant as it addresses the need to support and empower young artists in the Kutch district of Gujarat, a region renowned for its rich cultural heritage and traditional crafts. Kutch's diverse creative traditions, deeply influenced by its historical connections with Africa, the Middle East, and the Swat Valley, are now at risk due to various socio-economic challenges. This study aims to promote resilience and sustainability in the craft industries by empowering young artists, ensuring the continuity and vitality of these age-old traditions.

Kutch's crafts, including intricate embroidery, textile art, pottery, and beadwork, are integral to India's cultural heritage. With over 40 styles of embroidery alone, Kutch represents a confluence of diverse cultures and histories. However, many of these art forms are endangered due to declining market value and limited appreciation. By empowering young artists, this study aims to preserve these ancient art forms and prevent their extinction, maintaining the cultural identity of the region.

The study seeks to enhance the economic stability of young artists by providing them with the skills, resources, and market access necessary to thrive. This empowerment can lead to increased income, improved living standards, and reduced migration to urban areas in search of better opportunities. By revitalizing the craft sector, the study also aims to bolster Kutch's contributions to the economy and tourism industry, recognizing that craft is a parallel economy to agriculture in the region.

The study will explore and implement sustainable practices within the craft industries, including the use of eco-friendly materials, sustainable production methods, and waste reduction techniques. This ensures that the craft industry remains viable for future generations without depleting natural resources, aligning with global sustainability goals.

In a region prone to environmental challenges such as drought and earthquakes, building resilience is crucial. The 2001 earthquake, for example, devastated craft livelihoods by destroying work sheds, tools, and local markets. This study focuses on equipping young artists with the skills to adapt and innovate, strengthening their ability to withstand and recover from such adverse conditions.

Empowering young artists contributes to the broader development of their communities. Successful artists can inspire and mentor others, fostering a culture of creativity and entrepreneurship that benefits the entire region. This collective resilience and collaboration have historically helped Kutch communities rebuild and thrive after natural disasters.

By integrating modern business practices, digital marketing, and e-commerce, the study aims to expand market opportunities for Kutch's crafts. This not only increases the reach and demand for these products but also connects young artists with global consumers who value handmade, culturally significant goods. Addressing the low market value and limited response for Kutch crafts is essential for sustaining these art forms.

The insights gained from this study will inform policymakers, helping to shape supportive policies and initiatives. Increased government and private sector investment in the arts can further bolster the craft industry in Kutch, ensuring long-term sustainability and growth.

The study emphasizes the importance of education and training for young artists. By collaborating with educational institutions and industry experts, the program will ensure that participants receive comprehensive training in both traditional techniques and contemporary business skills. This holistic approach equips artists to navigate and thrive in a modern economy.

Ultimately, the study aims to create sustainable livelihoods for young artists in Kutch. This not only preserves their cultural heritage but also provides a dignified and stable source of income, contributing to the long-term socio-economic development of the region. By saving endangered art forms and providing viable economic opportunities, the study ensures that Kutch's rich heritage continues to play a vital role in the economy and tourism industry. This study is crucial for preserving the rich cultural tapestry of Kutch, empowering young artists, and ensuring that the vibrant traditions of this region continue to thrive and contribute to the socio-economic fabric of Gujarat and India.

Traditional Embroideries of Kachchh

The ethnic styles of Rabari, Garasia Jat, and Mutava; the Sindh-Kachchh regional styles of suf, khaarek, and paako.

Ethnic fashion reflects way of life. They are performed by pastoralists, whose tradition is rooted more in community than in land and are recognized as cultural property.

The Kutch district of Gujarat, India, is known for its diverse art and craft traditions, which include.

textiles, needlework, block printing, pottery, and leatherwork. These crafts are not only creative manifestations, but also important economic drivers for local communities. However, young artists in Kutch face various hurdles that limit their capacity to prosper in the craft business. This literature review investigates ways for promoting resilience and preserving sustainability, with a special focus on empowering young artists in the region.

The weaving traditions in Kutch are as diverse, including camel wool weaving, Kachchh weaving, Kala cotton weaving, Kharad weaving, Mushroo weaving, and new activities such as recycled plastic weaving. These weaving techniques not only highlight the region's rich textile legacy, but also its adaptability and inventiveness in the face of contemporary problems.

Other artisanal crafts in Kutch include knife work, lacquered wood, leather work, metal ball work, pottery work, silversmithing, wood carvings, and the peculiar Namda art. Rogan, a distinct type of cloth painting, and mud work, which incorporates ornamental and useful clay sculptures, are also important parts of Kutch's artistic landscape. Seashell goods emphasize the region's utilization of natural materials in art.

Efforts to revive these endangered arts are critical, as just a few artists remain committed to their traditional techniques. These crafts can be conserved and passed down to future generations through the implementation of resilience and sustainability methods such as skill development, market access, financial support, and community-based initiatives. This not only supports the artists' livelihoods, but also ensures that Kutch's unique cultural history continues to survive.

Chapter 2: Literature Review

The Kutch district in Gujarat, India, is renowned for its vibrant art and craft traditions, encompassing textiles, embroidery, block printing, pottery, and leatherwork. These crafts are not only artistic expressions but also significant economic activities for the local communities. However, young artists in Kutch face numerous challenges that hinder their ability to thrive in the craft industry. This literature review explores strategies to promote resilience and preserve sustainability, focusing particularly on empowering young artists in this region.

Traditional Crafts of Kutch

The region's cultural heritage is deeply integrated into Kutch's crafts. Agarwal (2012) emphasizes that traditional crafts such as Ajrakh block printing, Bandhani tie-dye, and Rabari embroidery have been integral to Kutch's identity for centuries. These crafts are passed down through generations, representing the artistic legacy of the local communities. However, preserving these traditions in the face of modernization and economic pressures remains a significant challenge. The intricate skills and knowledge required for these crafts are at risk of being lost if not adequately supported and valued.

Challenges Faced by Young Artists

Most Indian handicraft artists are not aware of market demands, avenues for approach, new materials and Techniques, or technical advancement.

procedure, rules and benefit plans, awareness and literacy, the newest growing markets, and trends. With a few notable exceptions, most artisans rely on intermediaries or brokers for their growth and development since they lack confidence in their skills in several areas. Education and literacy are important factors. Nowadays, most families and communities' youngsters do not wish to continue doing these ancient crafts because they are unhappy with the state and prospects of the craft.

Young artists in Kutch encounter various obstacles that impede their professional development. Jain and Jain (2016) identify several critical issues, including limited access to markets, lack of financial resources,

inadequate training opportunities, and the erosion of traditional knowledge due to modern influences.

Additionally, the impact of climate change and environmental degradation poses significant threats to the sustainability of the raw materials used in these crafts (Mehta, 2018). These challenges necessitate comprehensive strategies to ensure that young artists can sustain their livelihoods and continue the cultural traditions of their forebears.

Strategies for Promoting Resilience

One effective strategy for promoting resilience among young artists is skill development and training. Programs that integrate traditional techniques with modern design and marketing skills can empower young artisans. For instance, the Kala Raksha Vidhyalaya has been instrumental in offering such education, helping artisans innovate while preserving their heritage (Lalvani, 2014). By equipping young

artists with contemporary skills, they can adapt to changing market demands while maintaining the authenticity of their craft.

Improving access to markets is another crucial strategy. Enhancing market access through e-commerce platforms and participation in national and international exhibitions can help young artists reach a broader audience. Initiatives like the Kutch Craft Collective have successfully linked artisans with global markets, thereby boosting their incomes and visibility (Roy, 2017). This exposure not only increases sales but also raises awareness and appreciation of Kutch's crafts worldwide.

Financial support is essential for the sustainability of young artists' ventures. Micro-financing and grant programs specifically tailored for young artisans can provide the necessary financial backing to start or expand their businesses. Government schemes and NGO initiatives like the Self-Employed Women's Association (SEWA) have been pivotal in offering financial aid and support (Kumar, 2015). Such financial resources enable young artists to invest in better tools, materials, and marketing efforts.

Community-based approaches can also build resilience among young artists. Fostering community-based organizations that focus on collective production and marketing can provide a support system, share resources, and advocate for better policies. Desai (2020) highlights the benefits of such cooperatives in creating a sense of community and shared responsibility, which can lead to more sustainable business practices and stronger advocacy for the rights and needs of artisans.

Strategies for Preserving Sustainability

Sustainable raw material sourcing is critical for the longevity of Kutch's craft traditions. Promoting the use of organic and locally sourced materials can ensure the sustainability of crafts. Projects that encourage organic cotton farming and the use of natural dyes, such as those led by the Khamir Craft Resource Centre, are exemplary in this regard (Sharma, 2019). These initiatives not only support environmental sustainability but also enhance the quality and uniqueness of the crafts.

Environmental conservation efforts are essential to address the ecological challenges impacting the craft industry. Initiatives to restore degraded lands and water sources have shown positive outcomes in maintaining the availability of natural resources necessary for craft production. Patel (2018) emphasizes the importance of community-led conservation programs in protecting the environment and ensuring the continued availability of essential raw materials.

Cultural preservation is another vital strategy. Documenting and archiving traditional knowledge and techniques can safeguard cultural heritage for future generations. Digital archives and craft museums play a crucial role in this preservation. Meena (2021) underscores the importance of such efforts in maintaining the rich cultural legacy of Kutch's crafts, ensuring that future generations can learn and continue these traditional practices.

Policy advocacy is necessary to create a supportive environment for the craft sector. Advocating for policies that support the craft industry, such as subsidies for sustainable practices and protection against mass-produced imitations, is essential. Singh (2017) discusses the need for collaboration between government agencies, NGOs, and craft organizations to drive policy changes that benefit artisans and promote the sustainability of traditional crafts.

Case Studies and Best Practices

Several organizations and initiatives provide exemplary models for promoting resilience and sustainability in the Kutch craft industry. Kala Raksha, an organization that blends traditional craft with contemporary design, provides education and market access to artisans, fostering both innovation and heritage preservation. The Kutch Craft Collective is a consortium that connects Kutch artisans with international markets, emphasizing fair trade and sustainability. The Khamir Craft Resource Centre focuses on

sustainable practices, organic material sourcing, and environmental conservation to support local crafts. These organizations demonstrate the effectiveness of combining traditional knowledge with modern strategies to empower young artists and ensure the sustainability of Kutch’s crafts.

Chapter 3: Methodology

3.1 Research Design

A mixed-methods approach will be employed, utilizing both quantitative and qualitative data collection methods.

3.2 Duration of the study

1st, April 2024 to 30th, June 2024 (3 Months)

3.3 Research Setting

The research will be conducted within the Kachchh district of Gujarat, focusing on communities with a strong presence of traditional crafts that are currently in an endangered condition.

3.4 Sample Size and Technique

A purposive sampling technique will be used to identify a representative sample of artisans within the chosen communities.

3.5 Study Tools

- Quantitative data collection may involve surveys or questionnaires to gather information on socio-economic demographics, challenges faced, and skillsets.
- Qualitative data collection may involve in-depth interviews with youth artisans, community leaders, and stakeholders to understand needs, aspirations, and the role of traditional crafts in fostering resilience.

3.6 Data Collection

- Quantitative data will be analyzed using statistical software.
- Qualitative data will be analyzed thematically, identifying recurring patterns and insights.

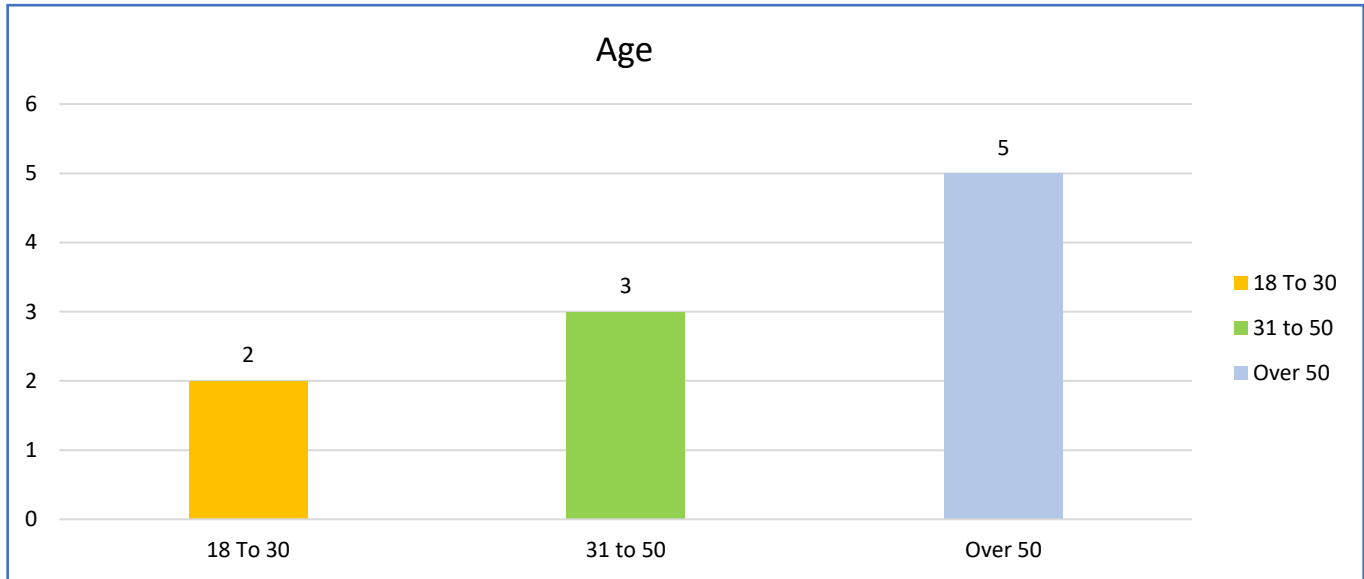


Figure 3.1 Age of the Respondent

The bar graph titled "Age" displays the distribution of male respondents in a specific Kachchh district's craft industry across three age groups. The graph uses different colors to represent each age group: orange for ages 18 to 30, green for ages 31 to 50, and blue for ages over 50. According to the data, there are 2 respondents in the 18 to 30 age group, 3 respondents in the 31 to 50 age group, and 5 respondents in the over 50 age group. This indicates that many respondents are over 50 years old, followed by those aged 31 to 50, and the least number of respondents are in the 18 to 30 age group. The chart highlights a significant gender imbalance in this district's craft industry, as all respondents are male. This suggests that the craft industry in this area may be predominantly male dominated, potentially pointing to broader trends in gender representation within this sector

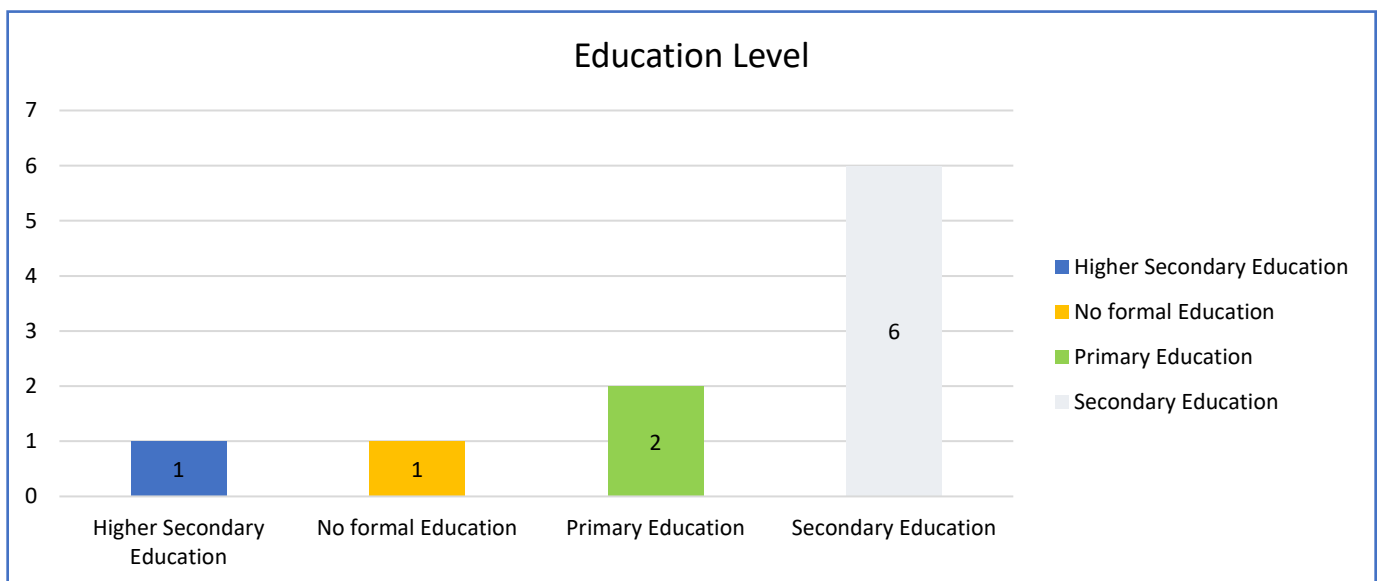


Figure 3.2 Education Level Of the respondent

The bar chart titled "education Level" provides a visual representation of the number of individuals across different levels of education. The x-axis categorizes education into four distinct levels: Higher Secondary Education, No Formal Education, Primary Education, and Secondary Education. The y-axis measures the count of individuals within each educational category, ranging from 0 to 7.

From the chart, it is evident that the largest group falls under the category of Secondary Education, with a total of 6 individuals. This indicates that most of the sample population has attained secondary-level education. Following this, Primary Education accounts for 2 individuals, showing that a smaller segment has received education up to the primary level. Both Higher Secondary Education and No Formal Education have the least representation, with only 1 individual in each category. This suggests that only a minimal number of people have either advanced beyond secondary education or have not received any formal education at all.

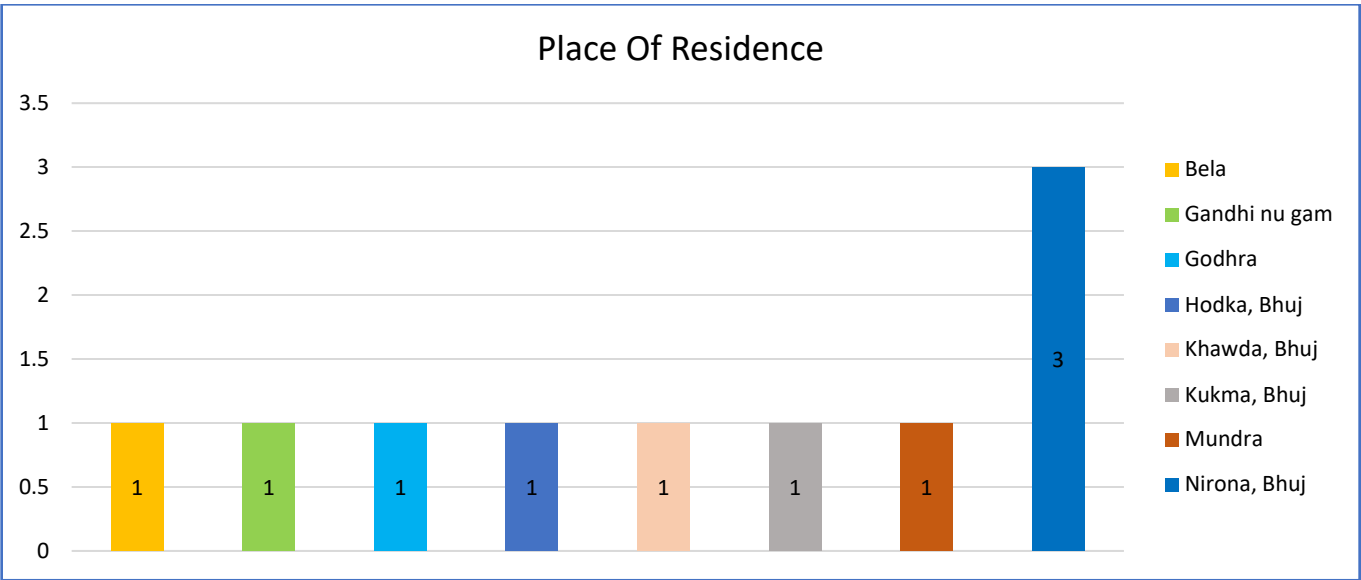


Figure 1.3 Place Of Residence of the Respondent

The bar graph titled "Place of Residence" illustrates the distribution of individuals across different locations. The data reveals that each place, except for one, has an equal number of residents, with each location being represented by a single individual. These places include Bela, Gandhi nu gam, Godhra, Hodka (Bhuj), Khawda (Bhuj), Kukma (Bhuj), and Mundra. However, Nirona (Bhuj) stands out as it has a significantly higher number of residents, with a total of three individuals.

This indicates that Nirona (Bhuj) is a more populated place of residence among the locations listed, while the others have an equal and minimal representation. The graph clearly highlights the disparity in the number of residents between Nirona (Bhuj) and the other places. The even distribution among most of the locations suggests a balance in the population except for the notable exception of Nirona.

(Bhuj), which might be an area of interest for further demographic studies or resource allocation.

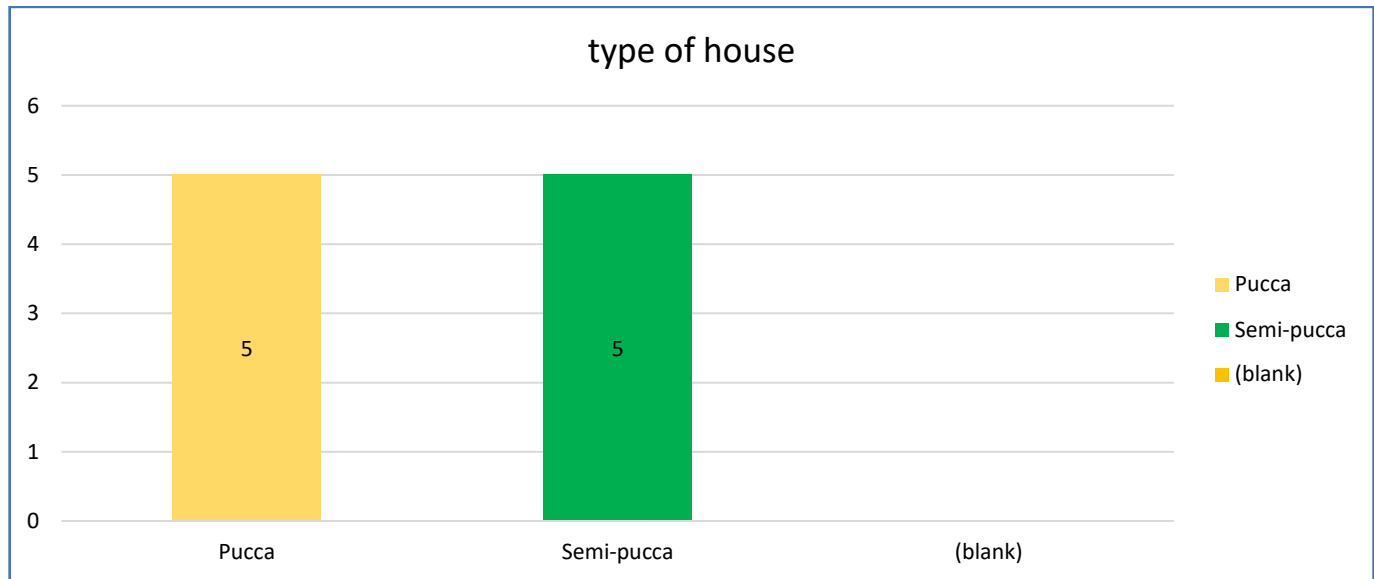


Figure 3.4 House Type of the Respondent

The bar chart titled "type of house" illustrates the distribution of different types of housing among the surveyed population. The x-axis categorizes the types of houses into Pucca, Semi-pucca, and a category labeled as (blank). The y-axis represents the number of individuals or households, ranging from 0 to 6.

According to the chart, both Pucca and Semi-pucca houses have an equal count of 5 individuals or households. This indicates that there is an even distribution between those living in fully constructed, durable houses (Pucca) and those residing in houses that are partially constructed with durable materials (Semi-pucca). The (blank) category, which presumably represents missing or unspecified data, shows no entries, suggesting that all responses were accounted for within the specified categories.

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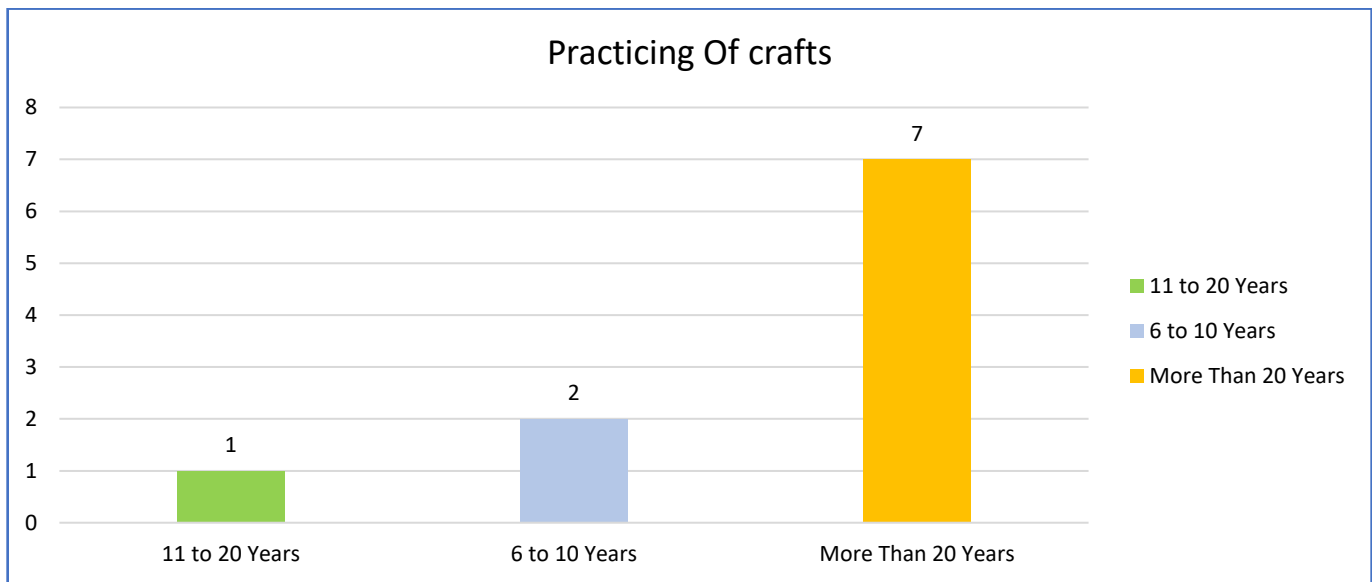


Figure 3.5 Craft Practicing of the Respondent

The bar graph illustrates the number of people practicing crafts categorized by the length of time they have been involved. The x-axis is labeled "Practicing of Crafts," divided into three categories: "6 to 10 Years," "11 to 20 Years," and "More Than 20 Years." The y-axis is labeled "Number of People." The data reveals that most individuals, totaling 7, have been practicing crafts for more than 20 years. This suggests a significant dedication and long-term commitment among these crafters. In contrast, there are only 2 people each in the "6 to 10 years" and "11 to 20 Years" categories, indicating a smaller number of recent and intermediate practitioners. This distribution highlights that crafting is predominantly a long-term activity for most people surveyed, reflecting possibly deep-rooted cultural or personal significance.

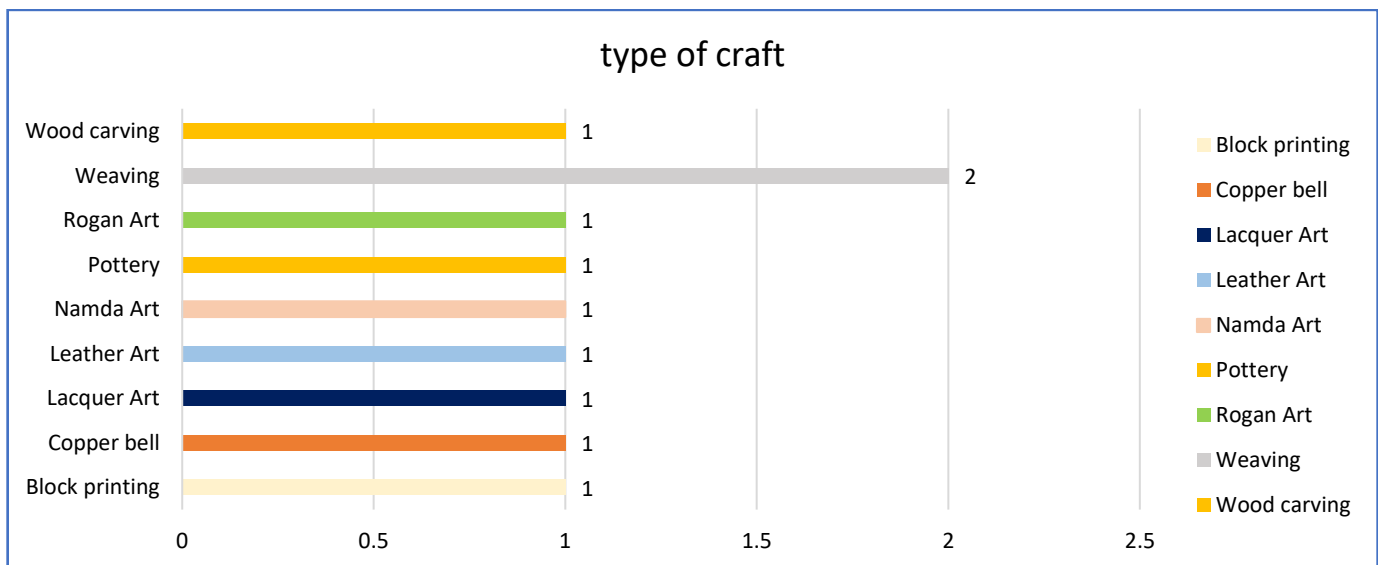


Figure 3.6 Craft Type of the Respondent

From the graph, it is evident that Weaving is the most common craft type, with a count of two. The remaining craft types of Wood Carving, Rogan Art, Pottery, Namda Art, Leather Art, Lacquer Art, Copper Bell, and Block Printing each have a count of one. This indicates a relatively balanced distribution among the various craft types, with Weaving being the only exception as it appears twice.

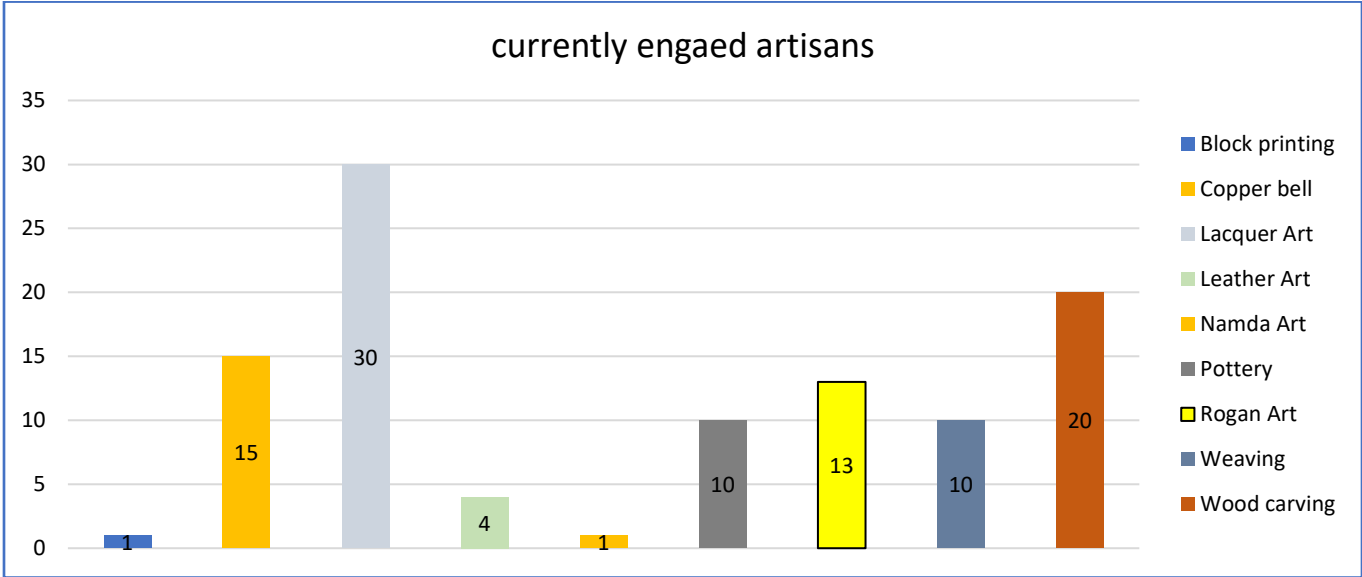


Figure 3.7 Currently Engagement of the Respondent

The bar graph titled "Currently Engaged Artisans" provides a visual representation of the number of artisans currently engaged in various types of crafts. The x-axis lists the different craft types, each color-coded and represented in the legend on the right: Block Printing, Copper Bell, Lacquer Art, Leather Art, Namda Art, Pottery, Rogan Art, Weaving, and Wood Carving. The y-axis indicates the number of artisans, ranging from 0 to 35.

From the graph, it is evident that Lacquer Art has the highest number of currently engaged artisans, with 30 artisans. Wood Carving follows with 20 artisans, making it the second most common craft. Pottery and Weaving each engage 10 artisans, indicating a moderate level of activity in these crafts.

Other crafts, such as Rogan Art, has 13 engaged artisans, Copper Bell has 15 engaged artisans, while Leather Art involves 4 artisans. The least represented crafts are Block Printing and Namda Art, each with only 1 engaged artisan.

This distribution highlights that Lacquer Art and Wood Carving are significantly more popular or have higher engagement levels among artisans compared to other crafts. The relatively high numbers for Pottery, Weaving, and Rogan Art suggest these crafts also have a solid base of practitioners. In contrast, the low engagement in Block Printing and Namda Art may indicate a niche or less prevalent practice among the artisans surveyed.

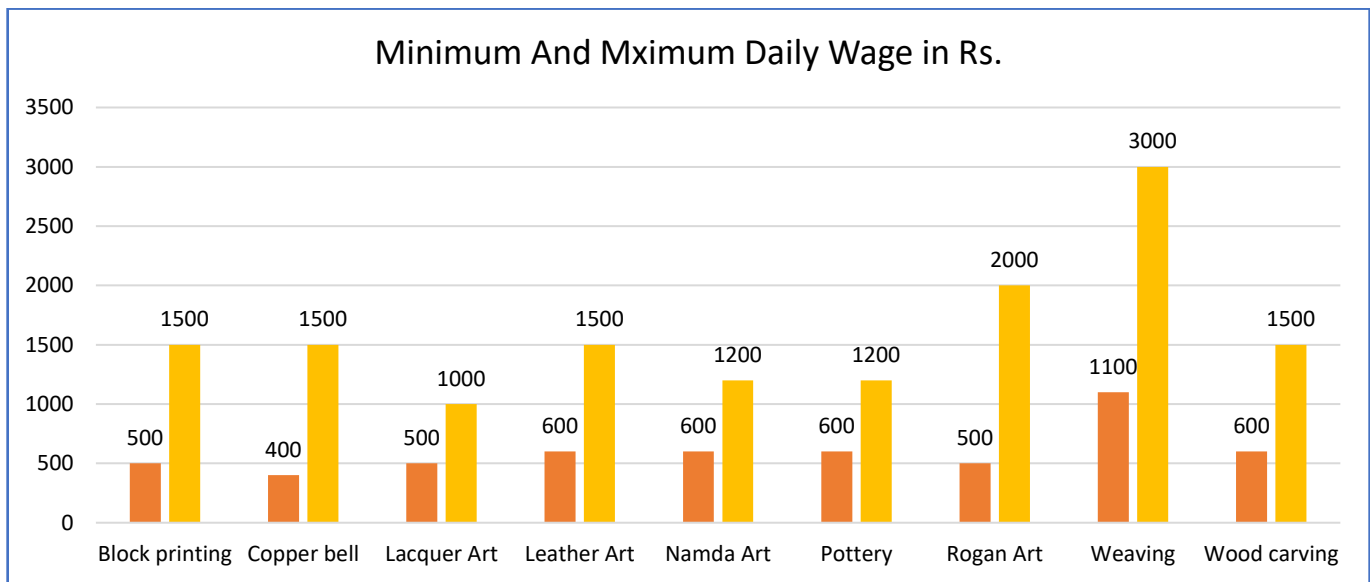


Figure 3.8 Expected Minimum and Maximum Daily wages (Rs.) of the Respondent

a bar graph titled "Minimum and Maximum Wage" that shows the average wage of various art types in the crafts industries. The x-axis lists the different art types, while the y-axis shows wages in Indian Rs. There are also vertical bars extending from the x-axis that depict the minimum and maximum wages for each art type.

The heaviest art type, on average, is Block Printing, with a maximum weight of around Rs.3500 and a minimum wage of Rs.1000. This suggests that Block Printing artworks can be quite substantial, possibly due to the use of large wooden blocks or heavy printing materials. Weaving seems to be the second heaviest art type, followed by Namda Art, which could be due to the use of thick textiles or embroidery materials. Leather Art, Copper Bell making, and Lacquer Art appear to be on the lighter side, with a maximum wage of around Rs.1500. Rogan Art, Pottery, and Wood Carving appear to be the lightest art types, with a maximum wage of around Rs.1200. This is likely because these art forms typically use smaller and lighter materials.

It's important to note that the scale on the y-axis starts at 0 and goes up to Rs.3500, with major tick marks at Rs.500 intervals. This means there's a significant difference in wages between some of the art forms, such as Block Printing and Wood Carving.

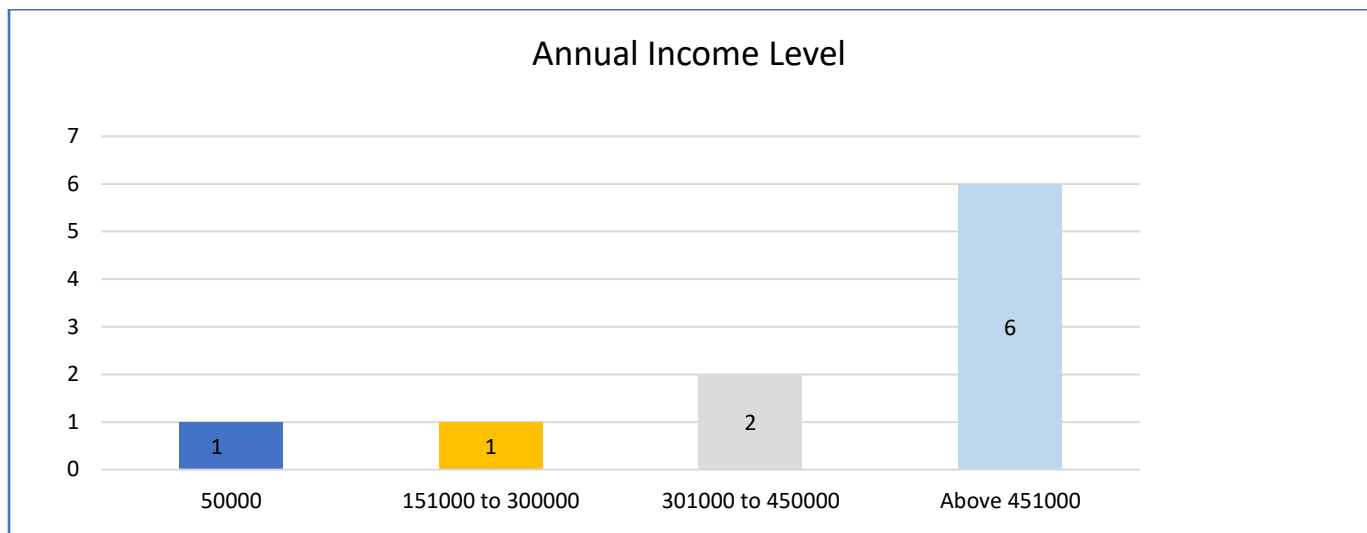


Figure 3.9 Annual Income of the Respondent

The bar graph titled "Annual Income Level" depicts the distribution of individuals across different income brackets. The x-axis represents four income ranges: Rs.50,000; Rs.151,000 to Rs.300,000; Rs.301,000 to Rs.450,000; and Above Rs.451,000. The y-axis indicates the number of individuals within each income range, with a scale from 0 to 7.

The graph shows that there is one individual with an annual income of Rs.50,000 and one individual with an income between Rs.151,000 to Rs.300,000. Two individuals fall into the income bracket of Rs.301,000 to Rs.450,000. The highest concentration of individuals is in the income range above Rs.451,000, with six people earning in this bracket.

This distribution indicates a significant skew towards higher income levels, with most individuals (six out of ten) earning above Rs.451,000. The other income brackets have relatively fewer

individuals, with only one or two individuals in each of the lower brackets. This suggests a higher concentration of wealth among the individuals surveyed, with most earning well above the median income levels.

Additionally, it is important to note that for nine of these individuals, the primary income source is artisan work, while one individual's income comes from business activities. This highlights the significant role that artisan work plays in the income generation for most of the surveyed individuals, emphasizing the importance of the craft industry in their economic well-being.

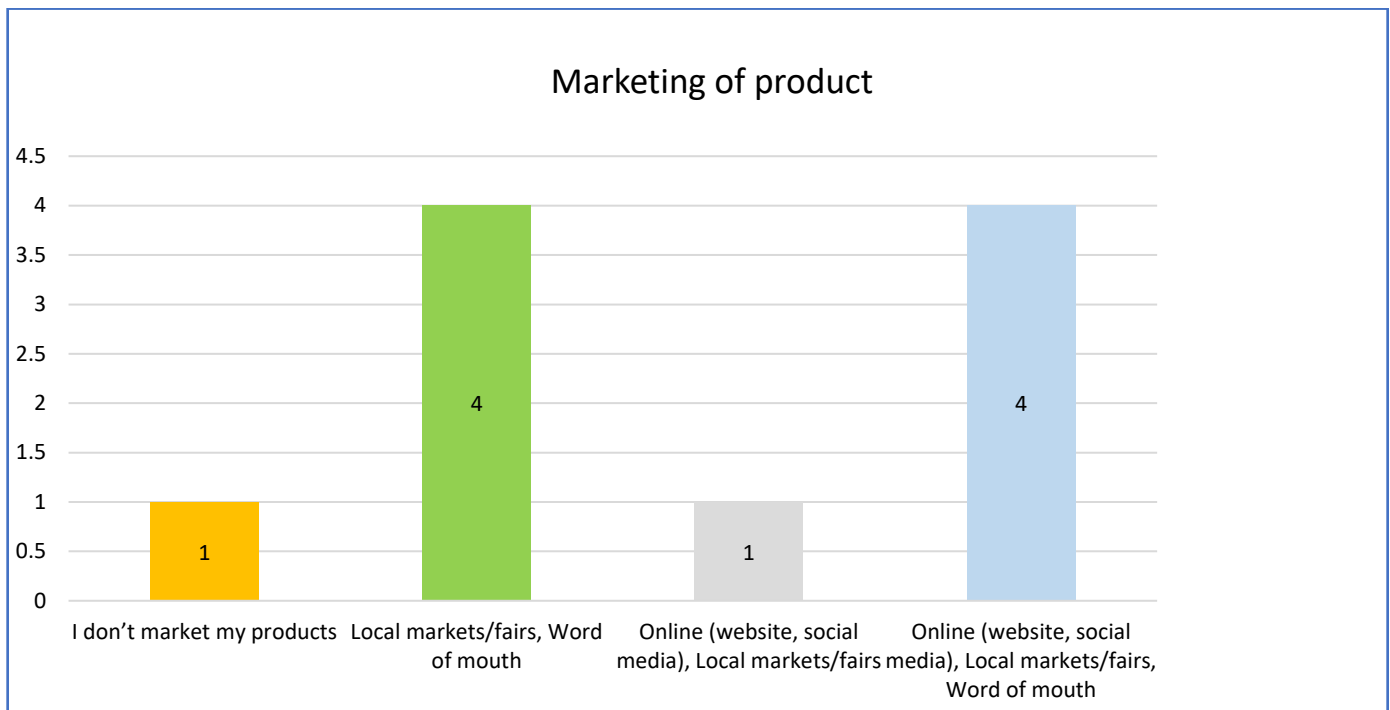


Figure 3.10 Product Marketing type of the Respondent

The bar chart titled "Marketing of Product" illustrates the different methods of marketing employed by respondents. It categorizes the marketing strategies into four distinct groups and shows the number of respondents using each method.

The first category, labeled "I don't market my products," is represented by a blue bar and shows that only one respondent does not engage in any marketing activities. The second category, "Local markets/fairs, Word of mouth," represented by a yellow bar, has the highest number of respondents,

with four individuals relying on local markets, fairs, and word-of-mouth as their primary marketing channels.

The third category, "Online (website, social media), Local markets/fairs," represented by a green bar, indicates that only one respondent uses both online platforms and local markets or fairs for marketing. Finally, the fourth category, "Online (website, social media), Local markets/fairs, Word of mouth," represented by a pink bar, also has four respondents who use a combination of online platforms, local markets or fairs, and word-of-mouth marketing.

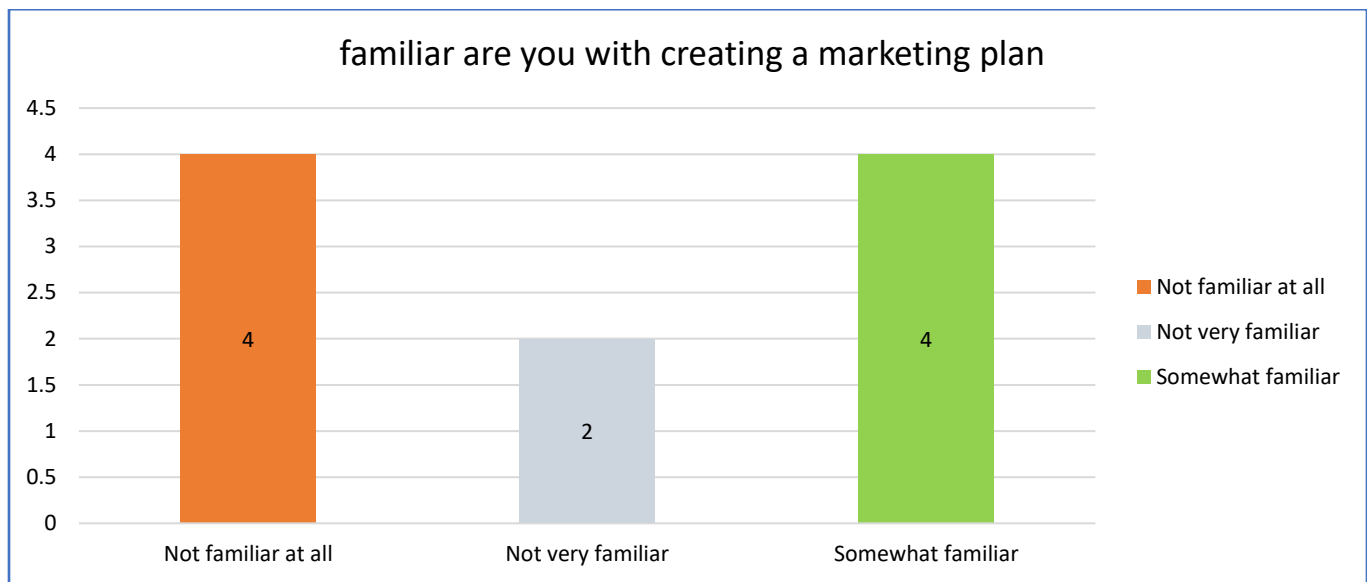


Figure 3.11 Familiarity with creating a marketing plan of the Respondent

The bar chart titled "Familiarity with Creating a Marketing Plan" assesses respondents' levels of familiarity with developing a marketing plan. The chart categorizes familiarity into three levels: "Not familiar at all," "Not very familiar," and "Somewhat familiar," with the corresponding bars color-coded in orange, blue, and green, respectively.

The first category, "Not familiar at all," represented by the orange bar, shows that four respondents do not have any familiarity with creating a marketing plan. This indicates a significant portion of the respondents lack basic knowledge or experience in this area.

The second category, "Not very familiar," indicated by the blue bar, shows that two respondents have limited familiarity with creating a marketing plan. These respondents have some awareness or understanding but do not consider themselves well-versed in the process.

The third category, "Somewhat familiar," represented by the green bar, also has four respondents who have a moderate level of familiarity with creating a marketing plan. These respondents likely have some experience or understanding of the process, though they may not be experts.

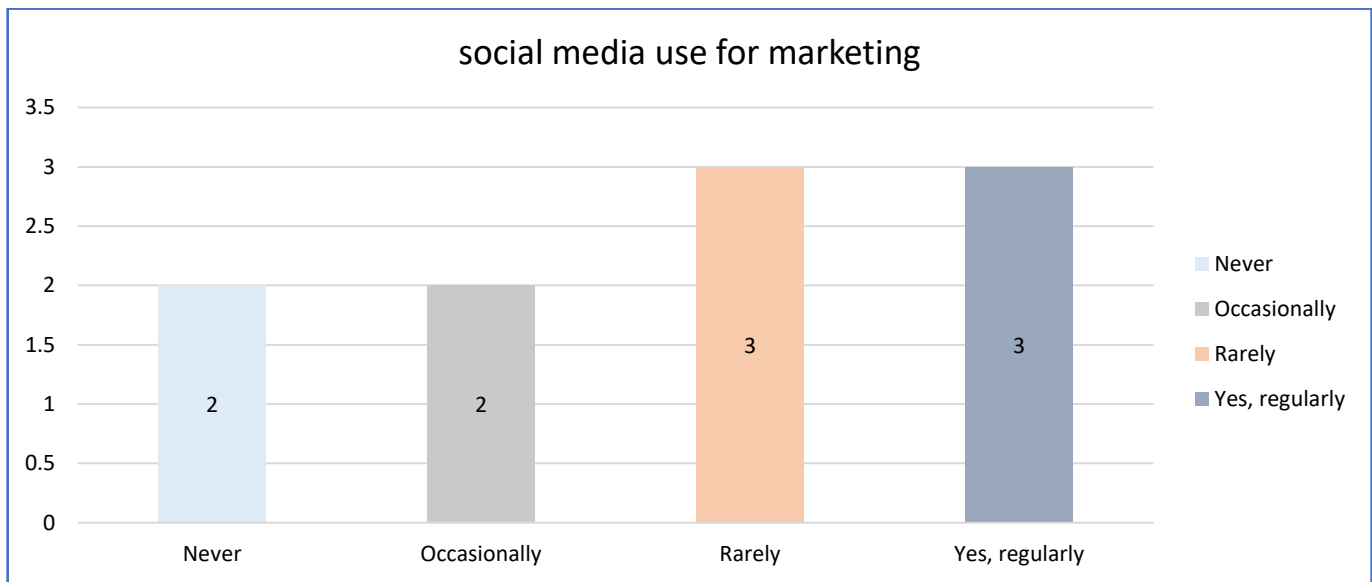


Figure 3.12 Use social media of the Respondent

The bar chart illustrates the frequency of social media use for marketing purposes among different categories. The categories include "Never," "Occasionally," "Rarely," and "Yes, regularly." Each category is represented by a different color: pink for "Never," green for "Occasionally," peach for "Rarely," and blue for "Yes, regularly."

The chart shows that social media use for marketing is quite varied. Both "Rarely" and "Yes, regularly" have the highest count, with a value of 3 each, indicating that a significant number of respondents use social media either infrequently or on a consistent basis for marketing. On the other hand, the "Never" and "Occasionally" categories both have a value of 2, suggesting a moderate number of respondents either do not use social media for marketing at all or use it only occasionally. This distribution highlights that while a portion of respondents are actively using social media for marketing regularly, an equally significant portion are either using it sporadically or not at all. The balance among these categories suggests a diverse approach to social media marketing among the surveyed group.

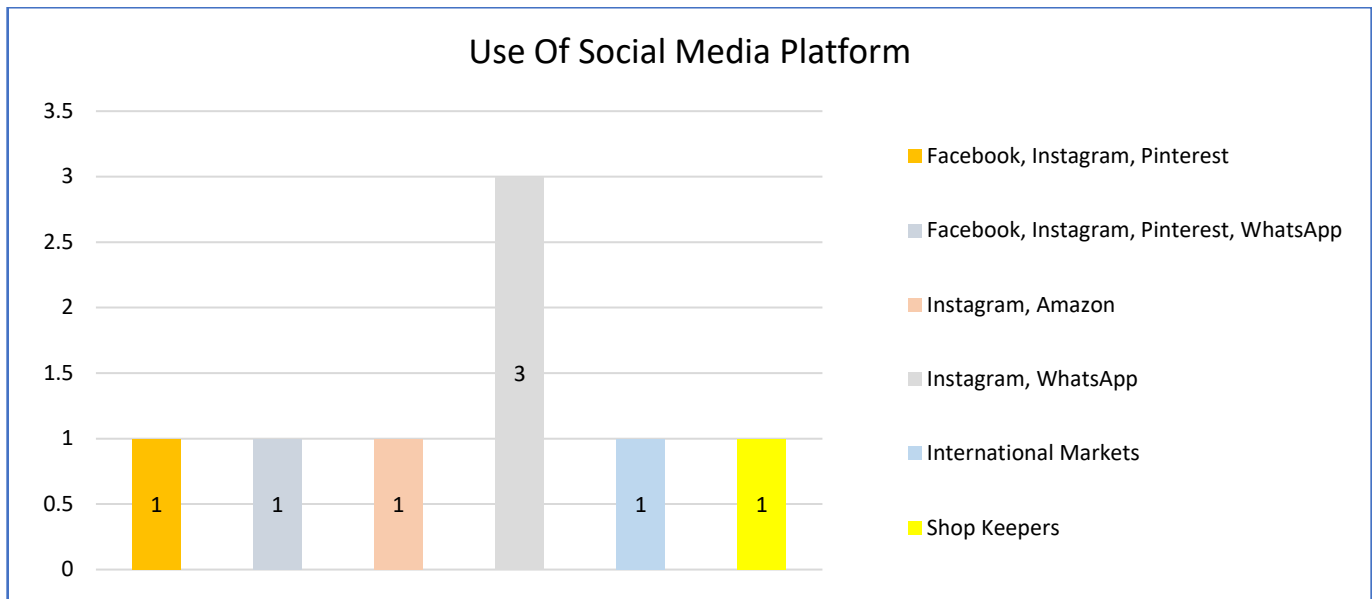


Figure 3.13 Use social media platform of the Respondent

The bar chart provides a detailed overview of the use of different social media platforms among various user groups. The user groups and their associated social media platforms are categorized as follows: Facebook, Instagram, Pinterest (yellow); Facebook, Instagram, Pinterest, WhatsApp (blue); Instagram, Amazon (peach); Instagram, WhatsApp (green); International Markets (pink); and Shop Keepers (yellow). Each user group except for the group using Instagram and WhatsApp shows a count of 1, indicating that a single respondent uses each of these combinations of social media platforms. The standout category is the "Instagram, WhatsApp" group, which has a count of 3, suggesting that this combination of platforms is the most frequently used among the respondents.

The uniformity in counts for most groups (1 each) indicates a diverse range of preferences for social media platform usage across different respondents. However, the notable preference for the combination of Instagram and WhatsApp (green) suggests that these two platforms, when used together, are particularly popular among the respondents.

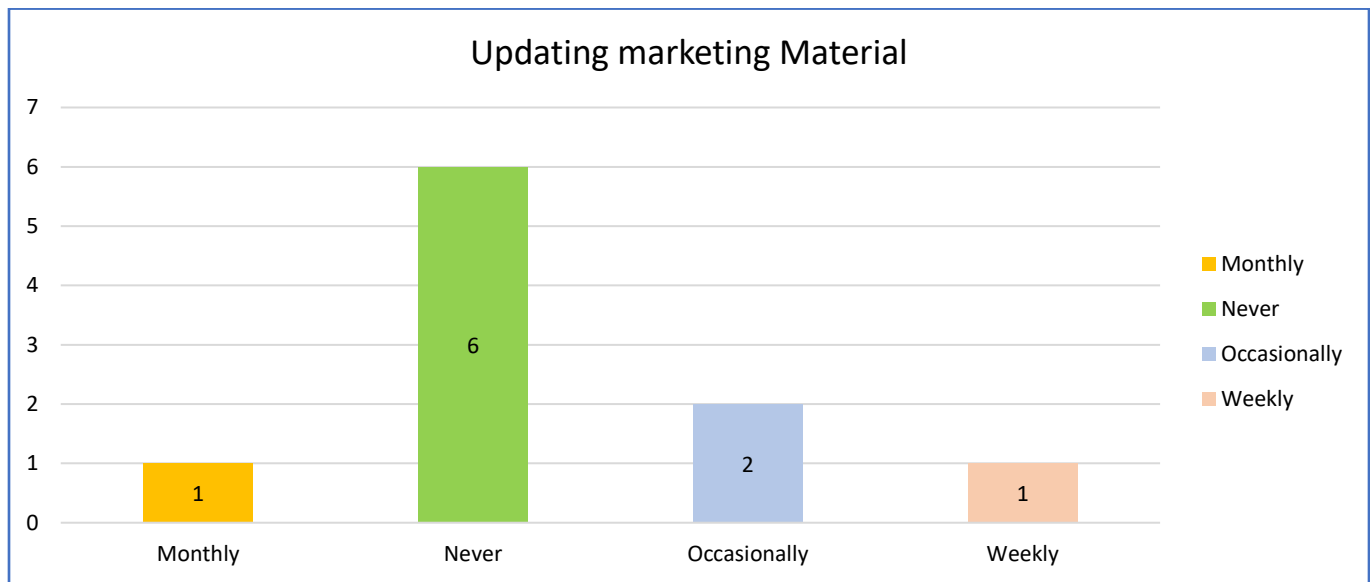


Figure 3.14 Updating Marketing Material of the Respondent

The bar chart depicts the frequency of updating marketing material among various respondents, categorized into "Monthly," "Never," "Occasionally," and "Weekly." Each category is represented by a different color: yellow for "Monthly," green for "Never," blue for "Occasionally," and peach for "Weekly."

The most prominent finding is that most respondents, represented by the green bar, never update their marketing material, with a count of 6. This suggests a significant number of respondents do not engage in regular updates of their marketing content, which could imply a reliance on static or long-term materials.

In contrast, the blue bar indicates that 2 respondents update their marketing material occasionally. This group likely makes updates as needed, without adhering to a strict schedule.

Both the "Monthly" and "Weekly" categories, represented by yellow and peach bars respectively, show a count of 1 each. This indicates that very few respondents update their marketing material on a regular schedule, whether it be monthly or weekly.

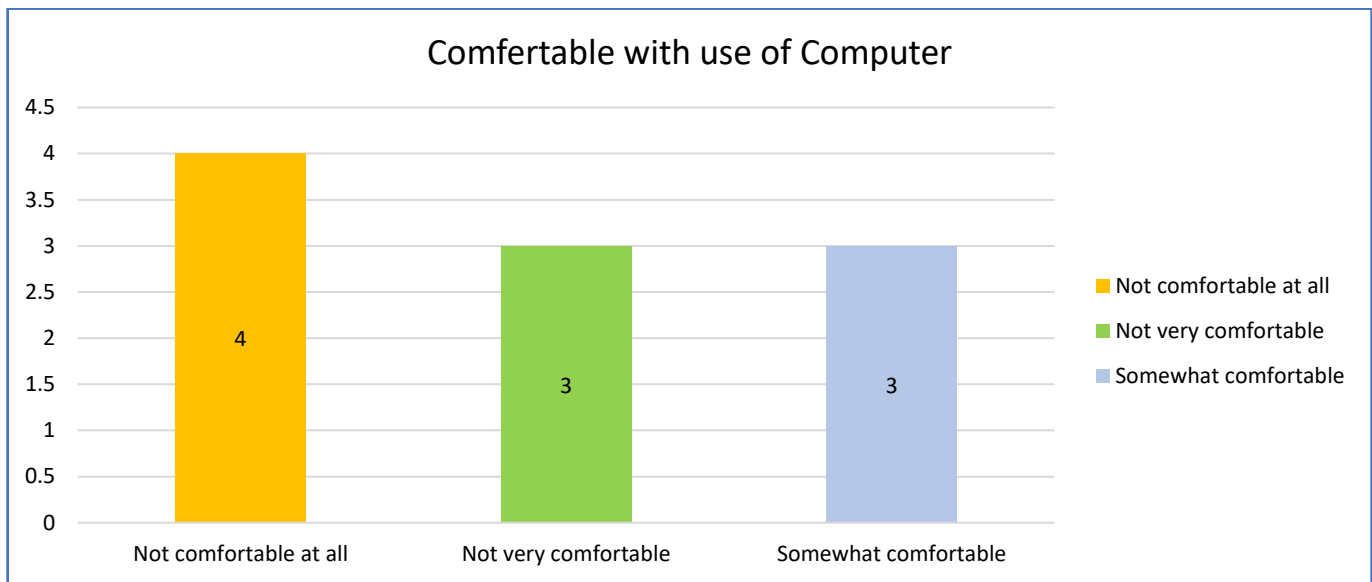


Figure 3.15 Comfortability use computer of the Respondent

The bar chart titled "Comfortable with Use of Computer" provides insights into the respondents' levels of comfort with using computers. The chart categorizes their comfort levels into three groups: "Not comfortable at all," "Not very comfortable," and "Somewhat comfortable," with the corresponding bars color-coded in yellow, green, and blue, respectively.

The first category, "Not comfortable at all," represented by the yellow bar, shows that four respondents feel completely uncomfortable using a computer. This suggests a significant portion of the respondents lack confidence or experience with computers, potentially limiting their ability to engage in digital tasks.

The second category, "Not very comfortable," indicated by the green bar, shows that three respondents are not very comfortable using a computer. These respondents might have some basic skills but generally do not feel confident in their computer usage.

The third category, "Somewhat comfortable," represented by the blue bar, also has three respondents who feel somewhat comfortable using a computer.

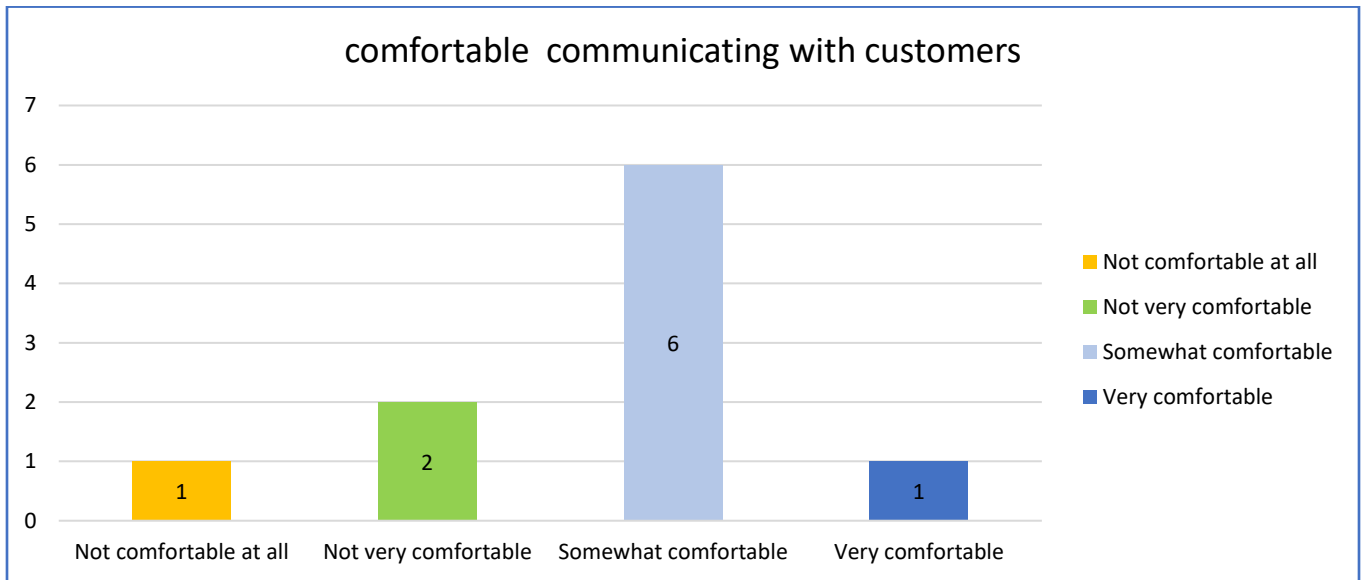


Figure 3.16 Comfortability communicating with customer of the Respondent

The graph illustrates the varying levels of comfort individuals have when communicating with customers. Many respondents, represented by 6 individuals, fall into the "Somewhat comfortable" category. This suggests that while these individuals are not completely at ease in customer interactions, they manage to handle such communications adequately. Only one person reported feeling "Very comfortable," indicating a high level of ease in customer communication. In contrast, a small number of respondents (1 and 2 individuals) fall into the "Not comfortable at all" and "Not very comfortable" categories, respectively. This highlights that extreme comfort levels, whether high or low, are less common among the respondents.

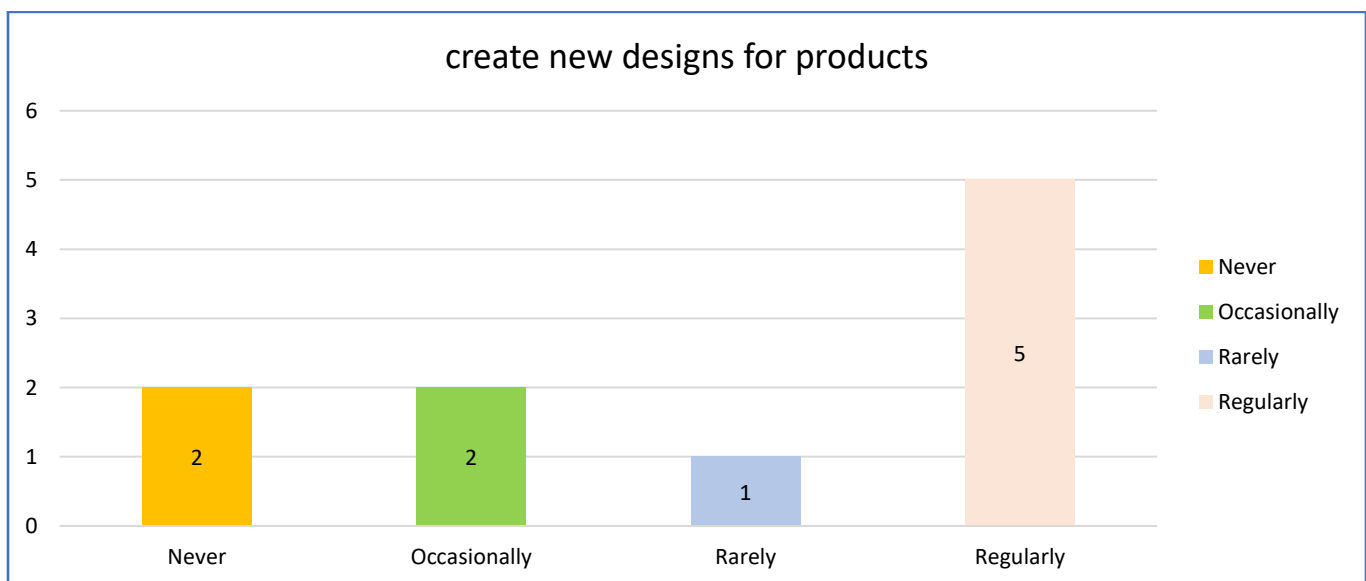


Figure 3.17 create new design for product of the Respondent

The graph shows the frequency with which individuals engage in creating new designs for products. A significant portion of respondents, specifically 5 individuals, create new designs regularly. This indicates a high level of continuous innovation and creativity within their work practices. Meanwhile, 2 individuals each reported creating new designs "Never" or "Occasionally," suggesting that a smaller segment of the respondents is less frequently involved in the design process. Additionally, only 1 individual indicated they "Rarely" create new designs. This distribution suggests that while regular design creation is a common practice, a minority of respondents engage in it infrequently.

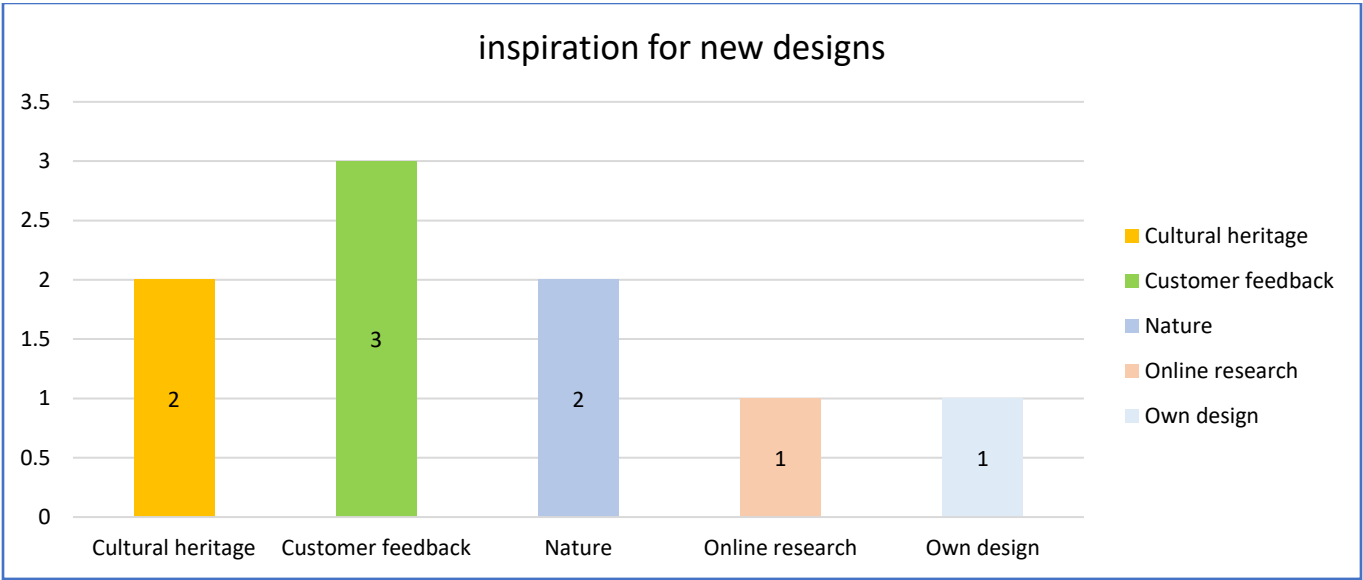


Figure 3.18 Inspiration for new design of the Respondent

The graph provides insight into the various sources of inspiration for new designs among the respondents. Customer feedback emerges as the most significant source of inspiration, with 3 individuals citing it as their primary influence. This highlights the importance of listening to and integrating customer insights into the design process. Cultural heritage and nature are also notable sources of inspiration, with 2 individuals each drawing from these elements. This suggests a blend of traditional and natural influences in their creative processes. Less commonly, online research and personal design ideas inspire 1 individual each, indicating that while these sources are utilized, they are not the primary drivers for many respondents.

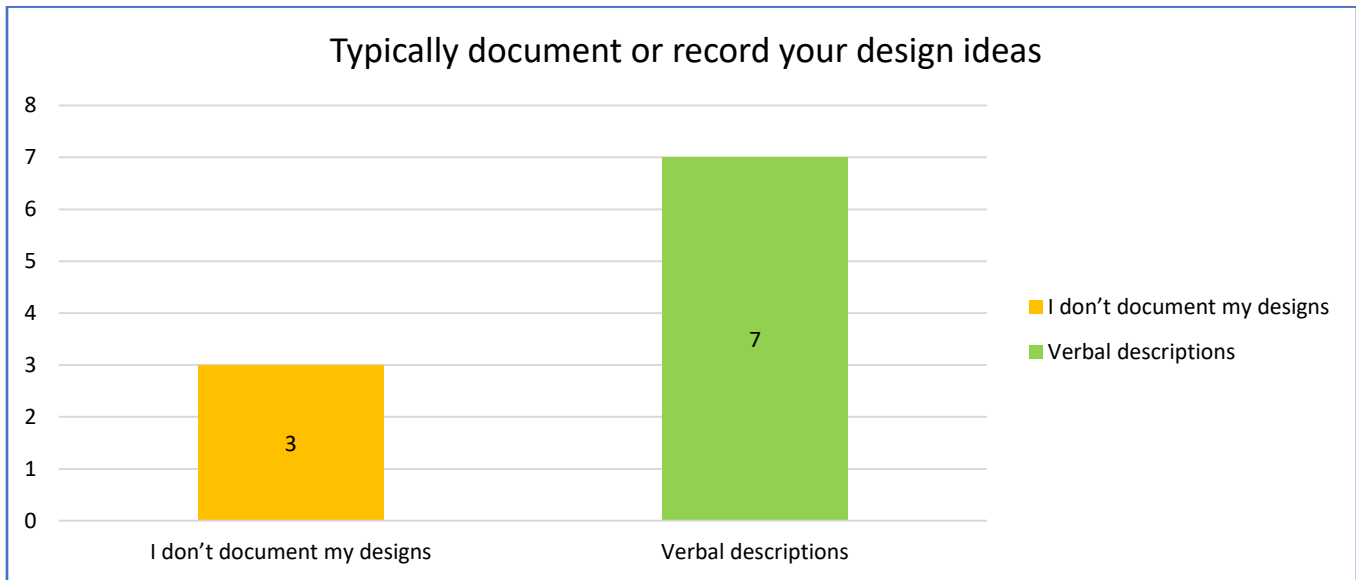


Figure 3.19 Typically, documentation for design of the Respondent

The bar graph shows how artisans typically document their design ideas, with two main methods represented: not documenting at all and using verbal descriptions.

Most artisans (7 respondents) use verbal descriptions, indicating a reliance on informal, oral traditions for capturing design concepts. This may be due to familiarity with this method or a lack of formal documentation tools.

A smaller group (3 respondents) do not document their designs at all, possibly preferring to retain ideas mentally or lacking resources and skills for documentation.

The training background of the artisan's sheds light on these practices. Nine artisans have not attended any formal design training, which could explain the prevalence of verbal descriptions or the absence of documentation. Only one artisan has received minimal formal training, which might not be enough to promote more structured documentation practices.

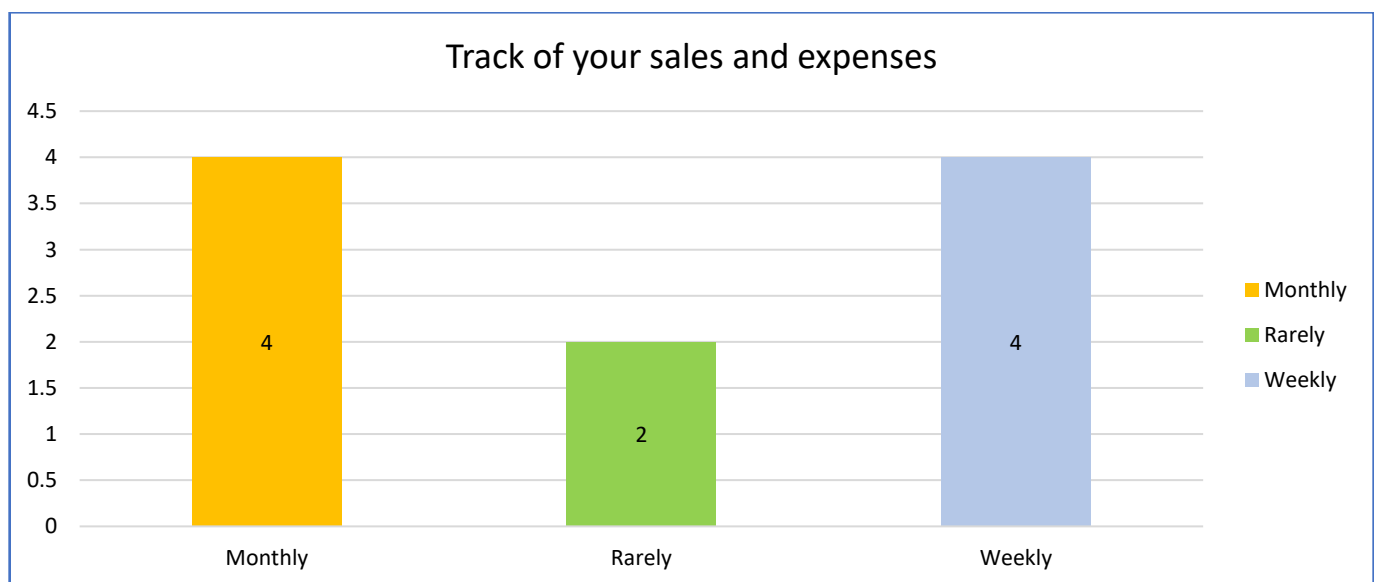


Figure 3.20 Track Sales and Expenses of the Respondent

The bar graph shows how artisans track their sales and expenses, categorized into monthly, rarely, and weekly frequencies.

An equal number of artisans (4 respondents each) track their finances monthly and weekly, indicating a

balance between frequent and less frequent monitoring. Weekly trackers benefit from immediate financial insights, while monthly trackers take a broader view.

A smaller group (2 respondents) rarely tracks their finances, which may indicate a lack of time, resources, or awareness of regular tracking's importance.

Additionally, 10 artisans reported not using any accounting software. This lack of tools likely contributes to inconsistent tracking practices, highlighting the need for better financial management resources.

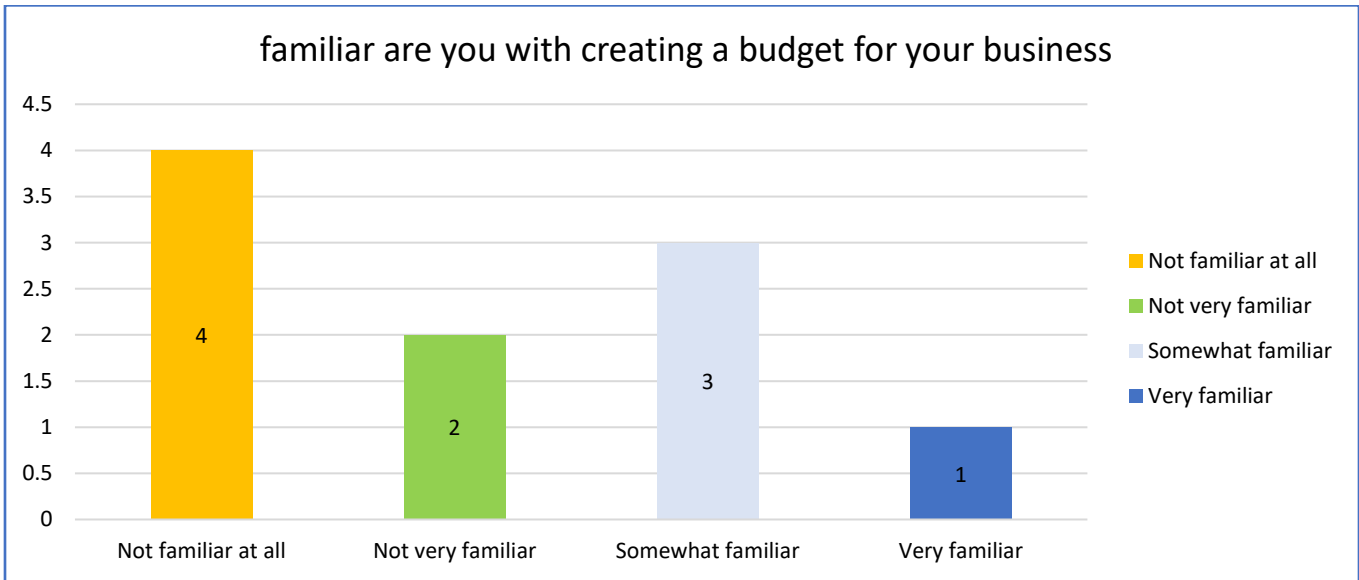


Figure 3.21 Familiarity with Creating a budget for Business of the Respondent

The bar graph shows artisans' familiarity with creating a budget for their business, divided into four categories: not familiar at all, not very familiar, somewhat familiar, and very familiar.

A significant portion (4 respondents) are not familiar at all with budgeting, indicating a substantial gap in financial management skills. The other 2 respondents are not very familiar, highlighting the need for further training.

In contrast, 3 artisans are somewhat familiar with budgeting, suggesting they have a basic understanding but require more guidance. Only 1 artisan is very familiar with budgeting, demonstrating strong financial skills.

This low familiarity is likely because 10 artisans have not attended any training on financial management or basic accounting. This lack of formal training underscores the need for educational programs to enhance their budgeting skills.

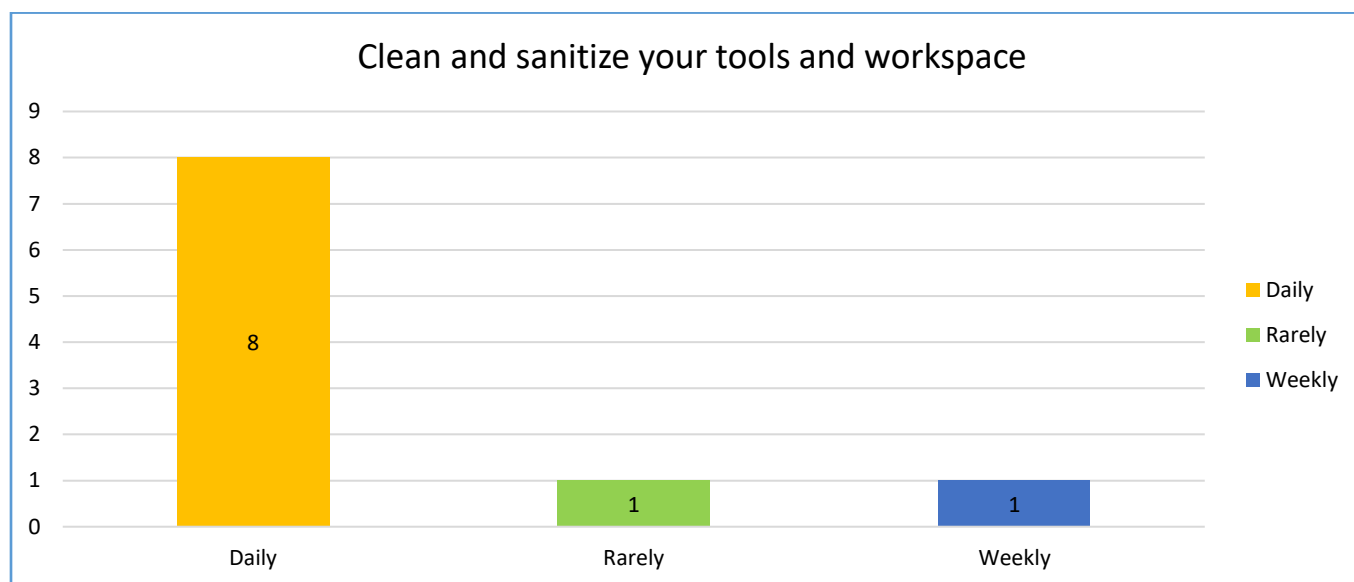


Figure 3.22 Clean and Sanitize tools and workspace of the Respondent

The bar chart illustrates the frequency with which artisans clean and sanitize their tools and workspace. A significant majority, comprising 8 respondents, reported that they perform this task daily. In contrast, only 1 respondent each indicated that they clean and sanitize their tools and workspace either rarely or weekly. This indicates a strong inclination among most artisans towards maintaining a high level of cleanliness in their work environment daily.

Further insights into the workplace conditions reveal that access to clean drinking water is widely available among the artisans, with 9 out of 10 respondents confirming they have access to it. This is a positive indicator of the basic hygiene standards at the workplace.

However, the use of personal protection equipment (PPE) is notably absent among the artisans, with all 10 respondents indicating that they never use PPE. This lack of PPE usage is concerning, especially considering the potential risks associated with their work.

Additionally, none of the artisans have received any formal training on workplace health and safety, as all 10 respondents confirmed the absence of such training. This highlights a significant gap in workplace safety measures and training, which is essential for the well-being and protection of the artisans.

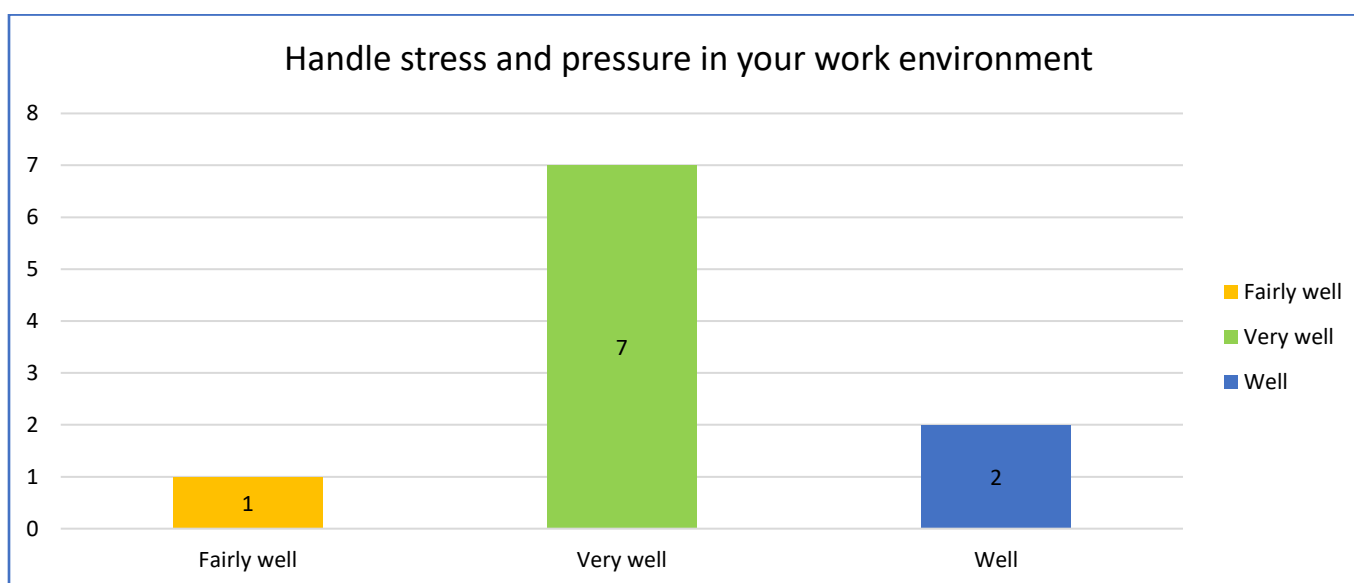


Figure 3.23 Handle Stress and Pressure in work Environment of the Respondent

The bar chart illustrates how artisans handle stress and pressure in their work environment. A majority of 7 out of 10 respondents reported managing stress "very well," while 2 indicated they handle it "well," and only 1 said "fairly well." This suggests that most artisans have effective stress management skills. However, despite these positive self-assessments, none of the respondents have attended any formal training on teamwork and organizational behavior. This indicates their stress management abilities are likely self-taught, and there is an opportunity to further enhance their skills and teamwork through structured training programs

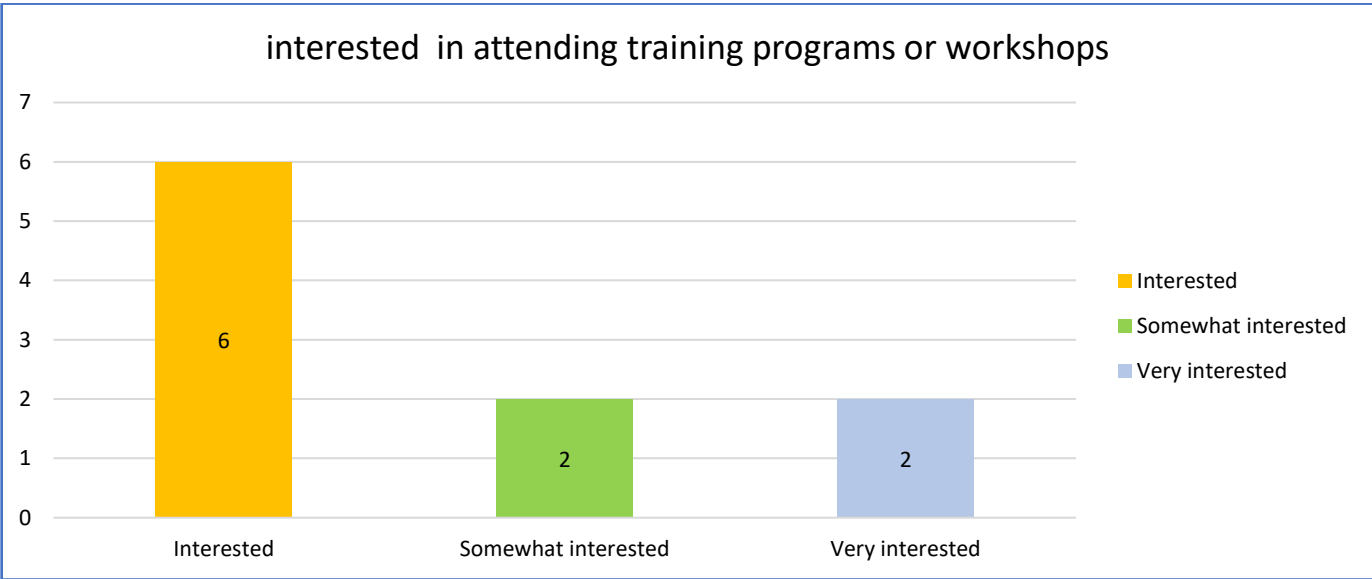


Figure 3.24 Interest of attending training Programs of the Respondent

The bar chart shows that most artisans (6 out of 10) are "interested" in attending training programs or workshops, indicating strong enthusiasm for further education. Additionally, 2 respondents are "somewhat interested" and 2 are "very interested," making a total of 80% showing some level of interest. This presents a great opportunity for organizations to invest in training initiatives to enhance artisans' skills and productivity.

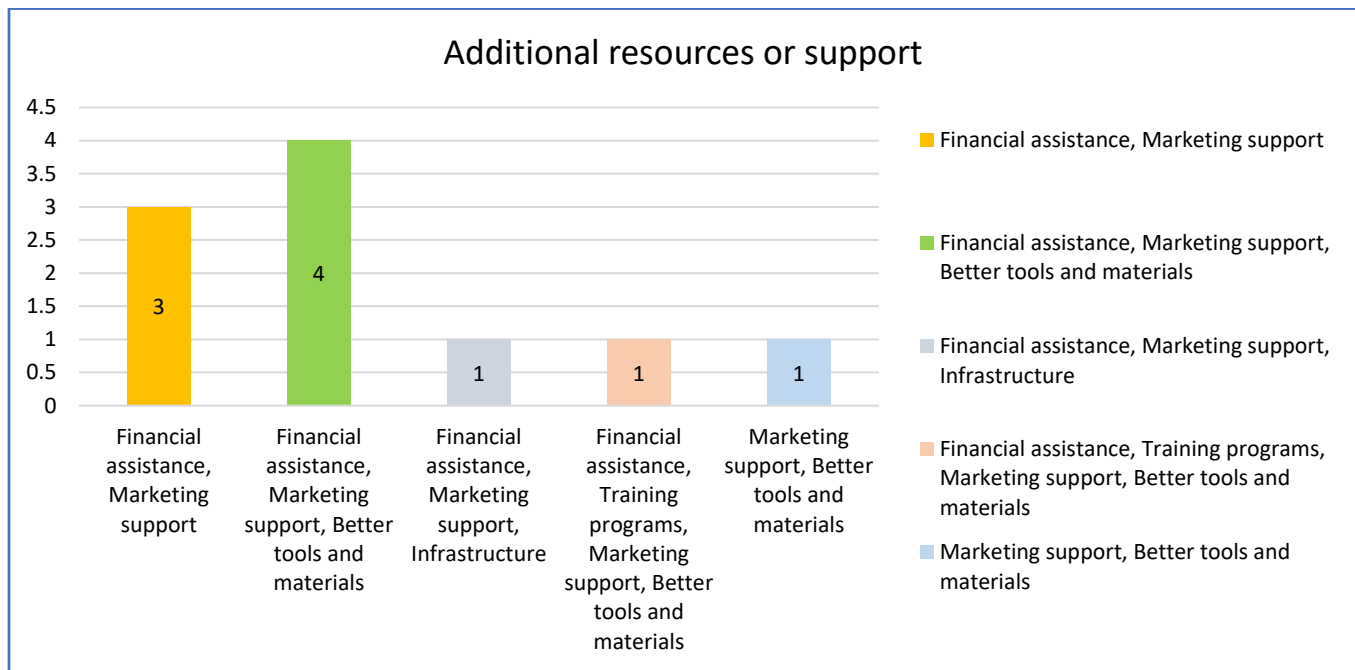


Figure 3.25 Additional resources want of the Respondent

The bar chart titled "additional resources or support" illustrates various types of support or resources that respondents identified as necessary. Each category of support is represented by a colored bar, with the height of the bar indicating the number of respondents who selected that category.

The category "Financial assistance, Marketing support, Better tools and materials" received the highest number of responses, with 4 respondents indicating this as a need. Following this, "Financial assistance, Marketing support" was chosen by 3 respondents. Three categories each received one vote: "Financial assistance, Marketing support, Infrastructure"; "Financial assistance, Training programs, Marketing support, Better tools and materials"; and "Marketing support, Better tools and materials."

This chart reveals that financial assistance and marketing support are the most frequently cited needs, often combined with other resources such as better tools and materials, infrastructure, and training programs. This suggests a predominant requirement for financial and marketing support among the respondents, with additional, more specific needs varying among a smaller subset of the population.

Chapter 4: Results

The data reveals a diversified approach to marketing among Gujarat's craft artisans.

Half of the respondents utilize online platforms such as websites and social media to market their products. A significant majority, 90%, still rely heavily on local markets and fairs, while 80% depend on word-of-mouth marketing. Interestingly, 10% of artisans do not engage in any marketing activities. This indicates a strong preference for traditional marketing methods, yet a growing adoption of digital platforms. However, when it comes to familiarity with creating a marketing plan, 40% are not familiar with it at all, 20% are not very familiar, and only 40% are somewhat familiar, pointing to a need for better training in strategic marketing.

The use of social media is varied, with 30% using it regularly, 20% occasionally, 30% rarely, and 20% never. Instagram emerges as the most effective platform, favored by 75% of the respondents, followed by WhatsApp (50%), Facebook (25%), and Pinterest (25%). Smaller segments use Amazon, international marketplaces, and connections with shopkeepers (12.5%). Despite the potential of these platforms, 60% of artisans never update their marketing materials, 20% do so occasionally, and only 20% update monthly or weekly. This irregularity in updating materials suggests a gap in continuous engagement and audience retention.

Technical Skills and Computer Usage

Technical proficiency among artisans is notably low. A significant 40% are not comfortable at all with using computers, another 40% are not very comfortable, and only 20% are somewhat comfortable. Internet usage for work reflects this discomfort, with 50% using it daily, 10% occasionally, and 40% never. Furthermore, 70% of the artisans are not proficient in basic software, 20% are moderately proficient, and 10% are slightly proficient. This lack of technical skills presents a barrier to fully leveraging digital tools for marketing and operational efficiency.

Customer Communication

Regarding customer communication, 60% of the artisans feel somewhat comfortable, 20% not very comfortable, 10% not comfortable at all, and 10% very comfortable. This range of comfort levels underscores the need for improved communication skills to enhance customer relations and service

quality. Notably, 90% have not received any training in computer use or communication, indicating a significant training gap.

Design and Innovation

The artisans show varying levels of engagement with design and innovation. Half of the respondents create new designs regularly, 20% never, 10% rarely, and 20% occasionally. While 50% always follow current design trends, 30% never do, 10% occasionally, and 10% frequently. Sources of inspiration include customer feedback (33.3%), cultural heritage (22.2%), nature (22.2%), personal design ideas (11.1%), and online research (11.1%). Despite this creativity, 90% have received no formal training in design, and 80% document their design ideas verbally, with 20% not documenting at all, highlighting a need for formal design education and better documentation practices.

Financial Management

Financial management practices among artisans are limited. Half of the respondents track their sales and expenses monthly, 30% weekly, and 20% rarely. None of the artisans use accounting software, and 40% are not familiar with creating a budget at all, 30% are somewhat familiar, 20% not very familiar, and only 10% very familiar. Furthermore, none have attended training on financial management or basic accounting, indicating a critical need for financial literacy programs.

Health and Safety

Health and safety practices are mixed. While 80% clean and sanitize their tools and workspace daily, 10% do so weekly, and 10% rarely. Most (90%) have access to clean drinking water, but none use personal protection equipment while working, and 100% have not received any training on workspace health and safety. This lack of training and equipment use suggests significant occupational health risks.

Stress Management and Teamwork

When it comes to handling stress and pressure, 70% of artisans report managing very well, 20% well, and 10% fairly well. However, none have attended training on teamwork and organizational behavior, which could enhance workplace harmony and productivity.

Skill Improvement and Mentorship

Interest in skill improvement is high, with 60% of artisans interested in attending training programs, 20% somewhat interested, and 20% very interested. Moreover, 77.8% are willing to mentor or train other artisans, and 22.2% are maybe willing, indicating a strong potential for knowledge sharing and community development.

Additional Resources and Support Needed

The artisans identified several critical resources and support needs: 90% require financial assistance, 100% need marketing support, 70% need better tools and materials, 10% need training programs, and 10% need infrastructure improvements. Addressing these needs would significantly enhance their productivity, market reach, and overall sustainability.

Chapter 5: Conclusion and Recommendations

A notable finding is that while 50% of artisans market their products online via websites and social media, a significant 90% still rely on local markets and fairs, and 80% depend on word-of-mouth marketing. Despite this, 10% do not engage in any marketing activities at all. This reliance on traditional methods over digital platforms is compounded by the fact that 40% of artisans are not familiar with creating marketing plans, and another 40% are only somewhat familiar. Social media usage is sporadic, with only 30% using it regularly and an equal percentage using it rarely. The preferred platforms are Instagram (75%), WhatsApp (50%), Facebook (25%), and Pinterest (25%). However, 60% of artisans never update their marketing materials, which limits their ability to maintain customer engagement and adapt to market trends. This indicates a clear need for enhanced training in digital marketing and regular content updates to optimize their online presence and sales.

Technical Skills and Digital Literacy

Technical proficiency among artisans is notably low, presenting a significant barrier to fully leveraging digital tools for marketing and operational efficiency. 40% are not comfortable using computers at all, another 40% are not very comfortable, and only 20% are somewhat comfortable. Internet usage for work is similarly limited, with 50% using it daily, 10% occasionally, and 40% never. Moreover, 70% of artisans are not proficient in basic software, with only 20% moderately proficient and 10% slightly proficient. This lack of technical skills highlights a critical area for intervention, as improving digital literacy could greatly enhance their productivity and market reach.

Customer Communication and Training Needs

Communication with customers is another area requiring attention, with 60% of artisans feeling only somewhat comfortable, 20% not very comfortable, 10% not comfortable at all, and 10% very comfortable. A significant 90% have not received any training in computer use or communication, indicating a substantial training gap. Enhancing communication skills through targeted training could improve customer interactions and satisfaction, leading to better business outcomes.

Design and Innovation Practices

In terms of design and innovation, 50% of artisans create new designs regularly, but 20% never create new designs, 10% rarely do, and 20% occasionally do. Despite half of the respondents always following current design trends, 30% never do, 10% occasionally, and 10% frequently. Inspiration sources vary, with 33.3% drawing from customer feedback, 22.2% from cultural heritage, 22.2% from nature, 11.1% from their own ideas, and 11.1% from online research. However, 90% have received no formal training in design, and 80% document their design ideas verbally, with 20% not documenting at all. This emphasizes how formal design education and improved documentation techniques are necessary to promote creativity and expedite the design process.

Financial Management Deficiencies

Financial management practices are insufficient among artisans. While 50% track their sales and expenses monthly, 30% do so weekly, and 20% rarely track them. None of the artisans use accounting software, and 40% are not familiar with creating a budget at all, 30% are somewhat familiar, 20% not very familiar, and only 10% very familiar. Furthermore, none have attended training on financial management or basic accounting, indicating a critical need for financial literacy programs. The viability and expansion of their companies may be hampered by these shortcomings in their financial management procedures.

Health and Safety Concerns

Health and safety practices are also inadequate. While 80% clean and sanitize their tools and workspace daily, 10% do so weekly, and 10% rarely. Most artisans (90%) have access to clean drinking water, but none use personal protection equipment while working, and 100% have not received any training on workspace health and safety. This lack of training and equipment use presents significant occupational health risks, which need to be addressed to ensure a safe working environment.

Stress Management and Teamwork

Despite these challenges, artisans report managing stress and pressure well, with 70% handling it very well, 20% well, and 10% well. However, none have attended training on teamwork and organizational behavior, suggesting that formal training could further improve workplace harmony and productivity.

Skill Improvement and Mentorship

There is a strong interest in skill improvement, with 60% of artisans interested in attending training programs, 20% somewhat interested, and 20% very interested. Additionally, 77.8% are willing to mentor or train other artisans, and 22.2% are maybe willing, indicating a strong potential for knowledge sharing and community development. This willingness to mentor highlights an opportunity to develop peer-led training programs, which could be highly effective in disseminating skills and knowledge.

Resource Needs and Support

The artisans identified several critical resources and support needs: 90% require financial assistance, 100% need marketing support, 70% need better tools and materials, 10% need training programs, and 10% need infrastructure improvements. Addressing these needs would significantly enhance their productivity, market reach, and overall sustainability.

Recommendations

Based on the detailed findings and observations from the survey data, several strategic recommendations can be made to revitalize the artisans in Gujarat's craft industry:

1. Enhance Digital Literacy and Marketing Skills

Digital Literacy Training: Organize comprehensive training programs to improve artisans' comfort and proficiency with computers and basic software. This will help them leverage digital tools for marketing and operational efficiency.

Marketing Strategy Workshops: Provide workshops on creating effective marketing plans, emphasizing the importance of regular updates to marketing materials and continuous engagement with digital platforms like Instagram and WhatsApp.

-Social Media Training: Focus on training artisans to use social media effectively, including platform-specific strategies for Instagram, Facebook, Pinterest, and WhatsApp. This will help artisans reach broader audiences and increase their online presence.

2. Improve Financial Management Practices

Financial Literacy Programs: Implement training programs on financial management, including budgeting, accounting, and the use of accounting software. This would enable craftspeople to make wise business decisions and better manage their cash.

Access to Financial Services: Facilitate access to financial services, such as microloans and grants, to provide the financial assistance artisans need to invest in their businesses.

3. Foster Innovation and Design Skills

Design Education: Offer formal training in design principles, current trends, and innovation to help artisans stay competitive and creative. This can include workshops on modern design techniques and tools.

Documentation Practices: Encourage artisans to document their design ideas systematically. Provide training on various methods of documentation, including digital and physical formats, to preserve and streamline their creative processes.

4. Strengthen Health and Safety Standards

Health and Safety Training: Develop training programs focused on workplace health and safety, including the use of personal protection equipment and proper sanitation practices. This will ensure a safer working environment for artisans.

Provision of Safety Equipment: Supply personal protection equipment and other necessary safety tools to artisans, ensuring they can work safely and efficiently.

5. Enhance Customer Communication and Service

Communication Skills Training: Provide training on customer communication and service to improve artisans' interactions with clients. This can lead to better customer satisfaction and repeat business.

Customer Feedback Mechanisms: Establish systems for collecting and utilizing customer feedback to inform product design and service improvements.

6. Encourage Collaboration and Mentorship

Mentorship Programs: Leverage the willingness of experienced artisans to mentor others by developing structured mentorship programs. This can facilitate knowledge sharing and skill development within the artisan community.

Teamwork and Organizational Training: Offer training on teamwork and organizational behavior to enhance collaboration and productivity among artisans.

7. Provide Access to Better Tools and Materials

Resource Centers: Establish resource centers where artisans can access better tools, materials, and infrastructure support. This can help improve the quality and efficiency of their work.

Tool Upgradation Programs: Implement programs to regularly upgrade the tools and materials used by artisans, ensuring they have access to the latest and most efficient resources.

8. Expand Market Access

Market Linkages: Develop partnerships with local and international markets to expand the reach of artisans' products. Facilitate participation in trade fairs, exhibitions, and online marketplaces to increase visibility.

E-commerce Platforms Support the creation and maintenance of e-commerce platforms dedicated to artisans' products, enabling them to sell directly to consumers worldwide.

9. Promote Regular Training and Continuous Learning

Regular Training Sessions: Organize regular training sessions on various aspects of craft production, business management, and market trends. Continuous learning opportunities will keep artisans updated and adaptable.

Incentives for Training Participation: Provide incentives for artisans to participate in training programs, such as certification, financial support, or access to exclusive resources.

10. Address Resource and Support Needs

Comprehensive Support Programs: Develop comprehensive support programs that address the financial, marketing, and infrastructure needs identified by artisans. This includes financial assistance, better tools and materials, and robust marketing support.

Community Engagement: - Engage the artisan community in planning and decision-making processes to ensure the support provided aligns with their actual needs and preference

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Chapter 6: Fellowship Programme

CHANDABEN FELLOWSHIP PROGRAMME 2024



POWERED BY
AGROCEL INDUSTRIES Pvt. Ltd.

THE CHANDABEN FELLOWSHIP PROGRAMME FOR KACHCHH ARTISANS



Objective

The objective of the Artisan Fellowship Program for Kutch Artisans in Gujarat, powered by Agrocel Industries Pvt. Ltd., is to cultivate a new generation of artisan leaders who not only preserve traditional crafts but also drive sustainable development and community empowerment initiatives in the Kutch region. Through mentorship, training, and resources, this program aims to empower Kutch artisans to become catalysts for holistic and enduring positive change in their communities.

Purpose of the Fellowship

- Providing mentorship, and access to resources exclusively to selected Kutch artisans to scale their initiatives and projects.
- Facilitating skill development workshops, training sessions, and networking opportunities tailored to the needs of Kutch artisans.
- Partnering with local organizations, NGOs, and government agencies in the Kutch region to amplify the impact of artisan-led initiatives.
- Showcasing the work of Kutch artisans through exhibitions, fairs, and online platforms to promote the rich cultural heritage of the region and support economic sustainability.

Programme Offered

- No Of Candidates Selected- 10-12
- Programme Duration- 7 Months
- Nature of Programme - Non Residential

Programme Structured Modules

1. Soft Skills/ Basic IT Skills
2. Marketing Management
3. Organizational Behavior
4. Sanitation and Health
5. Designing
6. Basic Accounts
7. Legal Awareness and Government Schemes for Artisans

Applications Starts From

How To Apply?

To apply, submit all materials via the online Application Portal. Review details and call us with questions before starting. Begin early to ensure a strong application.

Required Uploads:

- Resume or short biography
- Brief statement about your work
- Artistic samples (images, audio, video, prose, poetry; max 5 minutes each)
- PDF listing all uploaded materials (use the description box in the portal for details)



AGROCEL HOUSE,
SURVEY NO135/PI/PI
AND 135/P2/PI,
VILLAGE BHUJODI,
TALUKA BHUJ,
DISTRICT KUTCH



PROGRAMME FEE:
THE CANDIDATE MUST PAY INR
500 AS TUITION FEE FOR
SHORTLISTED CANDIDATES AT
THE TIME OF ADMISSION.



ELIGIBILITY CRITERIA:

- THE APPLICANT SHOULD BE A CITIZEN OF INDIA AND CANDIDATES MUST BE ARTISANS OR CRAFTSMEN RESIDING IN THE KACHCHHI REGION.
- AGE LIMIT OF FELLOW SHOULD BE 15 TO 35 YEARS.
- THE APPLICANT SHOULD SUBMIT A PRODUCT OF PROPOSED TRAINING FOR AVAILING THE FELLOWSHIP.
- MINIMUM LITERACY LEVEL REQUIRED.
- COMMITMENT TO ATTEND SESSIONS FOR 8-10 DAYS PER MONTH.
- DEMONSTRATED INTEREST AND PASSION FOR PRESERVING AND PROMOTING TRADITIONAL KACHCHHI ARTS AND CRAFTS.

What Will You Receive from The Program?...

- The participant or candidates selected for this fellowship have the exposure of fusion of modern design with his traditional knowledge.
- Participants would have the opportunity to learn from master artisans and gain proficiency in these skills such as weaving, block printing, embroidery, pottery, and metalwork.
- We can also provide Business management modules which help you to understand the market trend.
- Fellowship program encourages innovative exploration of traditional Kachchhi art.
- Participants unleash creativity, producing original works celebrating cultural heritage.
- Providing Stipend up to Rs.5000 to Rs.8000 According to Their Regularity.

Selection Process

- Special priority will be Given to traditional arts that are becoming obsolete.
- For Each traditional art, a maximum of two candidates will be selected to participate in the Fellowship programme.
- Provide an overview of your traditional art form. (500 characters max.)
- Provide a description of how you learned your art including who taught you as well as other family, tribal, ethnic, occupation influences on your work (500 characters max.)
- How long have you been practicing your art form? (500 characters max.)
- Provide a description of the community where you practice your art. What is your role as an artist in this community? (500 characters max.)
- Include a description of local, state, or national recognition of your work. (500 characters max.)

Chapter 7: Implementation of Fellowship Programme

PROGRAMME

THE CHANDABEN FELLOWSHIP PROGRAMME FOR KACHCHH ARTISANS

POWERED BY

AGROCEL INDUSTRIES Pvt. Ltd.

Planning and Design

Objective: This Certified program shall aim to revitalize and to preserve for the generations to come- the rich and diverse creative traditions of Kachchh, by providing counselling through courses and workshops and by providing after-course support to the artisans involved in the program to maintain and pass-on the craftsmanship and skills and to enhance the economic opportunities of the artisans.

Partnership: Local Artisans & Kranti guru Shyamji Krishna Verma Kachchh University.

Procedure for Selection

Applications are invited from the Kachchh local artisans who are keen to participate in the program.

Deadline for applications: 45 Days

Application Evaluation Duration: 7 Days

Evaluation Panel: Subject Matter Experts, Kachchh University Professors of Concerned Department.

Program Organization

Duration: 8-10 Days a Month (Non-Residential) for 7 Months.

To achieve the objective of this fellowship program, such a curriculum shall be developed which shall focus on the following seven fundamental topics.

1. Soft Skills/ Basic IT Skills- Basic Internet and Browser Usage Skills and Basic Office Applications like Paint, Word, Excel and Power Point etc.

2. Marketing Management- To enhance participant's Marketing Skills aiming at Individuals being able to promote and market their artifacts and handicrafts.
3. Organizational Behavior- To improve their group performance, teamwork, leadership skills and Work in a diverse culture.
4. Sanitation and Health- To enhance awareness about Sanitation and Health and to make them aware of the risks and hazards associated with the lack of the Sanitation, Cleanliness and Healthy Environment.
5. Designing- To boost the creativity of the artisans by counselling them to create or outline the visual or material form of their Ideas and Innovations with or without help of the computer.
6. Basic Accounts- To train the participants the Basic Accounting skills like Technical Skills, Communication Skills, Organizational Skills, Customer Facing Skills.
7. Legal Awareness and Government Schemes for Artisans- This is to make participants aware of the current trends and legal practices as well as Govt. Schemes associated with the artisan works.

Implementing Fellowships

The artisans will be provided with counselling, guidance and mentorship throughout the program to enhance their skills.

In line with the Program Organization, artisans will be required to produce any unique artifact for the M/S Agrocel which may further be displayed in the exhibition.

Monthly Stipend- A monthly stipend of INR 5000–8000 based on the participation and attendance shall be paid to the artisans involved.

The artisans shall be encouraged to enhance their networking in the field by increasing their reach amongst the professionals and the customers.

Final Assessment: - Towards the end of the program, 100 marks assessment test (50 marks weightage to the artifacts produced by the artisans and 50 marks MCQ Test based on Curriculum of the course) to be conducted to assess the performance of the participants.

Results and Grading

After the careful evaluation of the artifacts and/or the crafts and based on the MCQ Test result, the participants shall be assigned with grades as mentioned in the following table.

Score	Grade
90-100	A+
80-90	A
70-80	B+
60-70	B
50-60	C+
40-50	C
35-40	D

Certification: - Post the announcement of the results, A graduation ceremony shall be arranged in which the participants shall be certified with the Diploma awarded by Krantiguru Shyamji Krishna Verma Kachchh University, based on their results.

* The program panel shall gather the participant input to enhance the next versions of the program.

After-Program Assistance

It is recommended that an Alumni network shall be formed to maintain the contacts between the participants. This network shall offer continuing assistance to former participants and would provide access to markets, training, and resources even after the program is concluded. This network shall also be aimed at providing further counselling to the participants for Business Setups depending on the interests of the Participants. This would further inspire the other artisans in society to pursue the next versions/ chapters of this program.

Promotion and Engagement

It is recommended to advertise and promote the program to attract the new craftsmen towards the next chapters of this program, by means of showcasing success stories of the program alumni in the media, in exhibits, and on social media, to help enhance the reach and impact of the program. This promotional activity can also involve interaction with the regional and global marketplaces to exhibit artists' creations and generate revenue.

Resources and Ecological Viability

The program is powered, sponsored and funded by M/s Agrocel Industries Pvt. Ltd.

Chapter 8: Annexure

Artisan Revitalization Survey

Assess the skills and needs of Artisan

* Indicates required question

1. Name *

2. Age

Mark only one oval.

☐ Under 18

☐ 18 To 30

☐ 31 to 50

☐ Over 50

3. Gender

Mark only one oval.

☐ Female

☐ Male

☐ Prefer not to say

☐ Other:

4. Education

Mark only one oval.

- ☐ No formal Education
- ☐ Primary Education
- ☐ Secondary Education
- ☐ Higher Secondary Education
- ☐ College/University degree
- ☐ Vocational training

5. Contact Number

6. Place *

7. Type of Housing

Mark only one oval.

- ☐ Kutcha (mud/thatched)
- ☐ Semi-pucca
- ☐ Pucca

8. Ownership of House

Mark only one oval.

- ☐ Own
- ☐ Rent
- ☐ Other: _____

9. Which craft(s) do you specialize in? *

Check all that apply.

- ☐ Embroidery ☐
- Weaving
- ☐ Block printing ☐
- Pottery
- ☐ Other:

10. How long have you been practicing your craft?

Mark only one oval.

- ☐ Less than 5 Years
- ☐ 6 to 10 Years
- ☐ 11 to 20 Years
- ☐ More Than 20 Years

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

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

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

14. Income from Handicrafts/Year

Mark only one oval.

☐ 50000

☐ 51000 to 150000

☐ 151000 to 300000

☐ 301000 to 450000

☐ Above 451000

15. Primary Source of Income *

Mark only one oval.

☐ Craftmanship/Artisan work

☐ Agriculture

☐ Employment in other sector

☐ Business/Trade

☐ Other: _____

16. Which methods do you currently use to market your products?

Check all that apply.

☐ Online (website, social media)

☐ Local markets/fairs

☐ Word of mouth

☐ I don't market my products

17. How familiar are you with creating a marketing plan?

Mark only one oval.

- ☐ Very familiar
- ☐ Somewhat familiar
- ☐ Not very familiar
- ☐ Not familiar at all

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

Mark only one oval.

- ☐ Yes, regularly
- ☐ Occasionally
- ☐ Rarely
- ☐ Never

19. Which social media platforms do you find most effective for marketing?

Check all that apply.

- ☐ Facebook
- ☐ Instagram
- ☐ Pinterest
- ☐ Twitter
- ☐ Other: _____

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

Mark only one oval.

- ☐ Weekly
- ☐ Monthly
- ☐ Occasionally
- ☐ Never

21. How comfortable are you with using a computer?

Mark only one oval.

- ☐ Very comfortable
- ☐ Somewhat comfortable
- ☐ Not very comfortable
- ☐ Not comfortable at all

22. How often do you use the internet for your work?

Mark only one oval.

- ☐ Daily
- ☐ Weekly
- ☐ Occasionally
- ☐ Never

23. How proficient are you in using basic software (e.g., Microsoft Office, email)?

Mark only one oval.

- ☐ Very proficient
- ☐ Moderately proficient
- ☐ Slightly proficient
- ☐ Not proficient

24. How comfortable are you with communicating with customers?

Mark only one oval.

- ☐ Very comfortable
- ☐ Somewhat comfortable
- ☐ Not very comfortable
- ☐ Not comfortable at all

25. Have you received any training in customer service or communication?

Mark only one oval.

- ☐ Yes, extensive training
- ☐ some training
- ☐ Very little training
- ☐ No training

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

Mark only one oval.

- ☐ Regularly
- ☐ Occasionally
- ☐ Rarely
- ☐ Never

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

Mark only one oval.

- ☐ Always
- ☐ Frequently
- ☐ Occasionally
- ☐ Never

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

Mark only one oval.

- ☐ Online research Nature
- ☐ Cultural heritage
- ☒ Customer feedback
- ☐ Other: _____

29. Have you received any formal training in design?

Mark only one oval.

☐ Yes, extensive training

☐ Some training

☐ Very little training

☐ No training

30. How do you typically document or record your design ideas?

Mark only one oval.

☐ Sketchbook

☐ Digital tools (software/apps)

☐ Verbal descriptions

☐ I don't document my designs

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

Mark only one oval.

☐ Daily

☐ Weekly

☐ Monthly

☐ Rarely

32. Do you use any accounting software to manage your finances?

Mark only one oval.

☐ Yes

☐ No

☐ Maybe

33. How familiar are you with creating a budget for your business?

Mark only one oval.

☐ Very familiar

☐ Somewhat familiar

☐ Not very familiar

☐ Not familiar at all

34. Have you attended any training in financial management or basic accounting?

Mark only one oval.

☐ Yes

☐ No

☐ Maybe

35. How often do you clean and sanitize your tools and workspace?

Mark only one oval.

☐ Daily

☐ Weekly

☐ Monthly

☐ Rarely

36. Do you have access to clean drinking water at your workplace?

Mark only one oval.

☐ Yes

☐ No

☐ Maybe

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

Mark only one oval.

☐ Always

☐ Frequently

☐ Occasionally

☐ Never

38. Have you received any training on workplace health and safety?

Mark only one oval.

☐ Yes

☐ No

☐ Maybe

39. How do you handle stress and pressure in your work environment?

Mark only one oval.

☐ Very well

☐ Well

☐ Fairly well

☐ Not well

40. Have you attended any training on teamwork and organizational behavior?

Mark only one oval.

☐ Yes

☐ No

☐ Maybe

41. How interested are you in attending training programs or workshops to improve your skills?

Mark only one oval.

☐ Very interested

☐ Interested

☐ Somewhat interested

☐ Not interested

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

Mark only one oval.

☐ Yes

☐ No

☐ Maybe

43. What additional resources or support do you think would help you most in your work?

Check all that apply.

☐ Financial
assistance

☐ Training
programs

☐
Marketing
support

☐ Better tools and materials

☐ Other: _____

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