

**GROWTH AND RESURGENCE OF THE HANDICRAFT
INDUSTRY: A CASE STUDY OF WOODEN
HANDICRAFT OF PUNJAB**

Thesis Submitted for the Award of the Degree of

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in
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2024

DECLARATION

I hereby declare that the thesis entitled “**GROWTH AND RESURGENCE OF THE HANDICRAFT INDUSTRY: A CASE STUDY OF THE WOODEN HANDICRAFT OF PUNJAB**” submitted to Lovely Professional University Phagwara, in July 2024 in partial fulfillment of the requirements for the degree of Doctor of Philosophy, is the original and independent work carried out by me under the supervision of Dr. Suresh Kumar Kashyap. This thesis has not previously formed the basis for the award of any Degree, Diploma, Fellowship or other similar titles.

Megha Dua

CERTIFICATE

TO WHOM IT MAY CONCERN

It is to certify that **Megha Dua** has prepared this thesis entitled “**GROWTH AND RESURGENCE OF HANDICRAFT INDUSTRY: A CASE STUDY OF WOODEN HANDICRAFT OF PUNJAB**” for the award of a Ph.D. degree under my guidance. She has carried out the work at Mittal School of Business, Lovely Professional University.

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ABSTRACT

India's Handicrafts are a priceless and incredibly proud cultural legacy and after agriculture, the second largest source of employment for a large number of rural artisans. Handicrafts are not only the items of decorations but represent the nation's soul, community resilience as well as the artisan's skill. They remind us of the sustainability as well as our age-old cultural heritage. By embracing these crafts, we not only preserve the traditions but also provide support to the local artisanal community.

This study examined the trends and growth of handicrafts in India while focusing on the wooden handicrafts of India as well as Punjab, government schemes, and policies for the development of this sector, determining the competitiveness of the wooden handicraft industry of Punjab as well as the challenges that are being faced by this industry in Punjab and the revival strategies for overcoming the same.

Wooden Handicrafts have been an integral part of human civilization since ages. Intricately carved furniture, delicate wooden ornaments, wooden picture frames, decorative coasters, wooden sculptures, decorative panels are few among the large number of wooden handicrafts being made in India.

Based on the literature review and with the help of officials of the Handicraft Service Centre Hoshiarpur (the Office of Development Commissioner Handicrafts) and Punjab Small Industries Export Corporation (PSIEC) both functioning under the Ministry of Textiles, Government of India, the working of this sector was studied which included its trends in various aspects related to exports, production and employment as well as schemes of the government.

Punjab's wooden handicrafts are influenced by the state's rich cultural heritage, with designs and patterns inspired by traditional Punjabi architecture, textiles, and art. The Mughal and Sikh empires have also left an incredible mark on these handicrafts, with intricate carvings and ornate designs. The artisans of Punjab are renowned for their expertise in woodcarving, using techniques like inlay work and intricate patterns for the purpose of creating beautiful pieces.

Based on the previous literature, the trends in the growth of the handicraft industry were studied, which were mainly extracted from secondary data sources. The method of activity mapping was used to analyse government schemes and policies, and the interview schedule was to determine the competitiveness of the wooden handicraft industry. The results of the interview were analyzed using the CAQDAS (NVIVO 14). Various challenges being faced by the owners were also found while carrying on the age-old business of wooden handicrafts, especially wood inlay.

The wooden handicrafts of Punjab are facing a languishing state due to various challenges. One major issue is the decline of the handicraft industry during British rule, which had a lasting impact on the sector. Although the industry rebounded after independence, it still struggles to compete with machine-made products and modern manufacturing techniques. Efforts are being made to preserve Punjab's traditional wooden handicrafts, including training programs for artisans and initiatives to promote these crafts globally. By supporting these initiatives, we can help ensure the continuation of Punjab's rich cultural heritage.

Based on the findings of mapping and interviews conducted with the owners of the wooden handicraft of Punjab a revival model was framed for the languishing wooden handicraft industry. The importance of the revival model lies in the fact that the model provides a base for the preservation of cultural heritage, provides support to the artisans, promote eco-friendly practices as well as sustainable resource use.

Finally, limitations of the study were described and final implications were devised.

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I would like to thank all the people who had offered me time and help when I collected the thesis's data.

Dated:

MeghaDua

PREFACE

The study's primary purpose is to find out the growth and trends of the handicraft industry of India, analysis of government schemes and policies for the handicraft sector, examining the competitiveness of the wooden handicraft industry of Punjab and on the basis of all these formulate a growth model for the industry. (Chapter 1), deals with the background of the study, the history of Handicraft Sector, the Handicraft Industry of Punjab, the Wooden Handicraft Industry of Punjab, and Government Schemes for the development of the sector. (Chapter 2) provides the background of the topic and a literature review on various heads related to the objectives under study. In (Chapter 3), the methodology of the study, was explored along with the Research design and Research instrument. In (Chapter 4), various government schemes for the Handicraft Sector of India were studied along with the method of public policy which was used for the analysis. Among various methods of public policy, the present study made use of the method of Activity Mapping due to its suitability for the analysis of centrally sponsored schemes. In (Chapter 5), the trends and growth of the Handicraft sector have been discussed. The collected data from secondary sources was analysed by the use of descriptive statistics as well as growth rates. In (Chapter 6), the analysis of Government Schemes for Handicrafts was done by the use of Activity Mapping which is based on three principles of Functions, Functionaries and Finance. The mapping of all the components of schemes was done and was further presented by way of appropriate tables. This helped in finding out the Gap Index and hence the devolution of activities to State, Local level and other low levels of PRIs. In (Chapter 7), the competitiveness of the Wooden Handicraft Industry was studied by the use of Grounded theory which led to the development of codes. The final competitive strategy was devised by the data analysis with the help of NVIVO software which helps in qualitative data analysis. In (Chapter 8), the revival model for the growth of wooden handicraft sector has been discussed after taking into consideration the challenges being faced by the industry. In the last chapter (Chapter 9), conclusions, suggestions and findings of the study as well as the policy recommendations for this sector have been discussed. The chapter also discussed about the limitations of the study as well as the scope for future research.

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LIST OF ABBREVIATIONS

S.No.	Abbreviations	Full Form
1.	AHVV	Ambedkar Hastshilp Vikas Yojana
2.	AD	After Death
3.	AIACA	All Indian Craftworkers Welfare Association
4.	AIHB	All India Handicraft Board
5.	AI	Artificial Intelligence
6.	AP	Andhra Pradesh
7.	BC	Before Christ
8.	BV	Beginning Value
9.	CAABY	Converged Modified Aam Aadmi Bima Yojana.
10.	CAD	Computer-Aided Design
11.	CAGR	Compound Annual Growth Rate
12.	CAQDAS	Computer-Assisted Qualitative Data Analysis Software
13.	CFC	Common Facility Centre
14.	CHCDS	Comprehensive Handicraft Cluster Development Scheme
15.	CITES	Convention on International Trade for Endangered Species
16.	COVID	Corona Virus Disease
17.	CSR	Corporate Social Responsibility
18.	CV	Coefficient of Variation
19.	DGCIS	Directorate General of Commercial Intelligence and Statistics
20.	EDP	Entrepreneurship Development Programme
21.	EPCH	Export Promotion Council for Handicrafts
22.	EU	European Union
23.	EV	End Value

S.No.	Abbreviations	Full Form
24.	FYP	Five Year Plan
25.	GDP	Gross Domestic Product
26.	GI	Geographical Indications
27.	GSDP	Gross State Domestic Product
28.	GSB	Gandhi Shilp Bazaar
29.	GST	Goods and Services Tax
30.	GTM	Grounded Theory Methodology
31.	HS Codes	Harmonized System of Codes
32.	HSC	Handicraft Services Centre
33.	IA	Implementing Agency
34.	ICT	Information and communication technology
35.	ID	Identity Cards
36.	IIP	Index of Industrial Production
37.	INR	Indian Rupee
38.	IPR	Intellectual Property Rights
39.	ITC	Information Technology Community
40.	LAC	Latin American and the Caribbean
41.	MDF	Medium Density Fibreboard
42.	MOSPI	Ministry of Statistics and Programme Implementation
43.	MOT	Ministry of Textiles
44.	NCAER	National Council for Applied Economic Research
45.	NGO	Non-Governmental Organisation
46.	NVIVO	Name of the Software
47.	PC	Producer Companies
48.	PIB	Press Information Bureau
49.	PMJJBY	Pradhan Mantri Jeevan Jyoti Bima Yojana
50.	PMSBY	Pradhan Mantri Suraksha Bima Yojana

S.No.	Abbreviations	Full Form
51.	PIB	Press Information Bureau
52.	MOT	Ministry of Textiles
53.	MSME	Micro Small and Medium Enterprises
54.	NCDPD	National Centre for Design and Product Development
55.	NHDP	National Handicraft Development Programme
56.	NHHDC	National Handicraft and Handloom Development Corporation.
57.	NITI AYO	National Institution for Transforming India Aayog.
58.	NSQF	National Skills Qualifications Framework
59.	ODCH	Office of Development commissioner Handicrafts
60.	PRI	Panchayati Raj Institutions
61.	PSIEC	Punjab Small Industries and Export Corporation
62.	QSR	Qualitative Systematic Review
63.	SD	Standard Deviation
64.	SDG	Sustainable Development Goals
65.	SME	Small and Medium Enterprises
66.	UAE	United Arab Emirates
67.	SWOT	Strengths, Weakness, Opportunity and Threats
68.	UGC	University Grants Commission
69.	UNESCO	United Nations Educational Scientific and Cultural Organisation
70.	UP	Uttar Pradesh
71.	UK	United Kingdom
72.	USA	United States of America
73.	USD	United States Dollar
74.	WB	West Bengal
75.	WTO	World Trade Organisation

Chapter – 1

OVERVIEW

1.1 INTRODUCTION

India is a sprawling nation renowned for its diverse cultural traditions and extensive range of handicrafts. The handicraft industry is one of India's oldest industries. The term handicraft evokes images of aesthetic sensibility, creative skill, and allure. India is renowned for being the birthplace of the world's oldest civilizations, and many of its monuments serve as tangible evidence of India's rich art and culture. India is rich in a wide variety of unique handicrafts, including textiles, embroidery, handwork, metalwork, woodwork, ivory work, shell crafts, and more.

The present chapter provides a depiction of the following: Background of study, history of Handicraft sector, the Handicrafts of India, the Handicrafts of Punjab, wooden Handicrafts of Punjab, schemes for Handicraft Sector, current Scenario of Handicraft Industry, research problem, scope of the present study, its significance and structure of thesis.

1.2 BACKGROUND OF THE PRESENT STUDY

Handicraft refers to the creation of unique products through the skilled and creative use of art. The main characteristic of handicraft is its handmade nature, which requires expert craftsmen to dedicate extensive hours to its creation and meticulous shaping. In addition, each craft represents both the current trends and enduring traditions of the past, as it is intrinsically connected to its historical heritage and cultural roots. The artisans specialize in ceramics, art metalwork, wood turning, and other similar disciplines. In contemporary times, people sometimes use the term "craft" as an abbreviation for "Handicraft," highlighting the distinction between the traditional artisan who manually creates things and the modern industrial worker who utilizes machinery for manufacturing. The Ministry of Textiles governs the Handicrafts sector in India. Most handloom and handicraft organizations in the textile sector are under the Micro, Small, and Medium Enterprises (MSME) category.

Sudha et al. (2021a) in their study described handicrafts as artistic representations of culture and tradition, with their origins tracing back to the craftsmanship of numerous emperors. Shah and Patel (2016) pointed out that the handicraft industry contributes to the preservation and enhancement of Indian history by skilfully blending craftsmanship with both functionality and aesthetics. The Handicrafts sector serves as a significant source of employment and a distinctive embodiment of India's culture and civilization. Gopish and Reddy (2018), in their study of the handicraft sector's importance, noted that despite the unorganized nature of its labor, the sector remains intricately linked to the country's economy. The industry's products have a significant market share as a result of their growing potential (Kumar and Rajeev, 2013a). These are products crafted manually or using basic mechanical tools. This sector directly employs around 7 million craftspeople (Office of Development Commissioner, Handicrafts). The initial low investment, huge export potential, and the ability to generate foreign exchange have facilitated the expansion of this industry (Kumari and Srivastava, 2016). India is highly sought-after as a location for handicraft markets (Bendi and Pany, 2018).

1.3 HISTORY OF THE HANDICRAFT SECTOR

The historical significance of Indian Handicrafts is evident in their magnificence and ability to produce a large variety of handmade goods. For centuries, handicrafts have earned a great reputation for themselves. The glorious history of Indian Handicrafts can be described as:

1.3.1 Crafts in Ancient Period

The handicrafts of India are a reflection of its ancient civilization Sudha et al.(2021b). The study of India's history has revealed how ancient Indians discovered and utilized natural resources to sustain their livelihood. This encompassed diverse methods, including agriculture, spinning, weaving, and metallurgy. The excavations conducted at numerous archaeological sites in India provide valuable insights into the evolution of crafts (Kumar and Rajeev, 2013). Agriculture continued to be the primary sector in the Indian economy during the pre-British period and there were specific items that had gained global recognition. Mukherjee (2017) acknowledged

the expertise of Indian artisans by highlighting the superiority of a muslin piece threadable through a finger ring in his study. The Greeks referred to the muslin as Gangetika (Datt and Sundharam, 2012). The Mughals placed great significance on Indian handicrafts, which eventually reached a state of utmost excellence (Jahan and Mohan, 2015).

1.3.2 Crafts in the Medieval Period

The medieval era of Indian history holds enormous importance when considering the domain of craftsmanship. For decorative purposes, artisans embellished durbars with handcrafted objects. During this period, the colored stone inlay technique on marble gained significant popularity, with the most exceptional examples of this craftsmanship seen at the Red Fort in Delhi, the Taj Mahal in Agra, and the Shahi mosques in Delhi and Lahore.

1.3.3 Crafts under Colonialism

The crafts in the Indian economy experienced a decrease as the Mughal empire came to an end during the mid-eighteenth century. The arrival of British dominance on the Indian subcontinent exacerbated the situation's deterioration. The displacement of indigenous governance and the imposition of foreign control by Western powers resulted in significant and transformative alterations.

1.3.4 Decay of Indian Handicrafts

The elimination of Nawabs resulted in a decline in the demand for Handicrafts as a consequence of stockpiling, poor sales, and the craftsmen's inability to receive payment. The British government prioritized the production of useful items over the creation of beautiful ones (aiaca, 2017b).

1.3.5 Handicrafts in Independent India

After independence in 1947, the Indian Government endeavored to ascertain the underlying causes of the issues that impacted rural industry. At the national level, the government actively sought the revival of Handicrafts (aiaca, 2017c). From 1950 to 1960, the government established institutions dedicated solely to policy formulation and execution. Kamladevi Chattopadhyay, who ardently championed the handicraft

movement for its potential to foster both social and economic advancement, has been mainly responsible for the resurgence of the handicraft sector after independence. She successfully managed to establish the All-India Handicrafts Board and the Central Cottage Industries Emporia, which were committed to promoting and selling handicrafts.

1.4 SUPPORT SERVICES FOR HANDICRAFT SECTOR

Various types of support services for the handicraft sector in India come from various offices located in various parts of the country.

1.4.1 The Office of the Development Commissioner of Handicrafts

The ODCH, operates under the MOT, is responsible for the development of Handicrafts in India. The agency's headquarters are located in New Delhi, while five regional offices and 52 field offices spread throughout the country execute several craft programs. In addition, the agency has five regional design and technical development centers. A total of 201 Handicrafts received geographical indications till 2023 (ODCH retrieved on January 19, 2024).

1.4.2 Export Promotion Council for Handicrafts

The Export Promotion Council for Handicrafts was established in the year 1986-87 and serves as India's nodal agency for handicraft promotion. It operates as a non-profit organization with the primary goal of increasing exports and upholding India's reputation as an international provider of superior-quality handicraft products and services. EPCH arranges exhibitions, business meetings, symposiums, and educational trips to investigate potential market prospects.

Table 1.1: Membership of EPCH

Year	Membership of the Council
2010-11	6545
2014-15	8012
2015-16	8656

Year	Membership of the Council
2016-17	9205
2017-18	9642
2018-19	9975
2019-20	9594
2020-21	8986
2021-22	8919
2022-23	8825
2023-24	9054

Source: Export Promotion Council for Handicrafts

The membership in the Export Promotion Council for Handicrafts has increased significantly. In 2014–15, 8012 exporters were members of EPCH, which went on increasing in 2018–19; the membership was 9975 and 9594 in 2019–20. It weakened a little in 2021. This might be due to COVID -19 pandemic, which hit the world badly and affected every sector of the economy adversely. In 2021–22, the membership showed a further decline to 8919, and the process continued to decline to a further 8825 in 2022–23. The membership further increased to 9054 in the year 2023-24.

1.4.3 National Handicrafts and Handloom Development Corporation

The Government of India formed the NHHDC in 1988 to promote the growth in international trade of Indian Handicrafts and Handloom items produced by numerous cottage enterprises. The NHHDC headquarters are located in New Delhi, with four regional offices situated in Mumbai, Ahmadabad, Chennai, and Kolkata.

1.4.4 National Centre for Design and Product Development

Since its establishment in 1999, the NCDPD, an autonomous organization based in New Delhi, has been actively addressing the deficiencies in the handicraft industry, specifically in the domains of design and product development. In addition to creating

more than 5000 designs across 75 product categories in the field of handicrafts, NCDPD also conducts comprehensive market research to make projections in fashion industry, which thus plays a substantial role in the development of India's handicraft sector.

Table 1.2: Definition of Handicrafts

Encyclopaedia Britannica	Handicrafts have been defined as the occupation of making by hand the products that have a visual appeal and include a range of skills and equipment, including needlework, metalworking, jewelry, leatherworking, glass blowing, and the making of stained glass.
ODCH	Handicrafts have been defined as items that are made by hand, often with the use of simple tools.
GST Council	Even with some tools or machinery, goods made primarily by hand have a visual appeal that sets them apart from mechanically produced goods of similar utility.

Source: Compiled by Researcher

1.5 MAJOR HANDICRAFTS OF INDIA

Different Handicrafts of India are divided based on the regions. Each state of India has its specialization in terms of producing mesmerizing pieces of handicraft. The exclusive work of craft done by different states has been studied based on regions.

1.5.1 Handicrafts of North India

North India specializes in Zardozi, woodcarving, jutti, durries, carpets, and many other handicrafts. The table and figure below depict the specialization of North Indian states in various types of handicrafts. Among the prominent Handicrafts of North India are:

Table 1.3: Handicraftsof North India

State/ Union Territory	Name of the Handicraft
Delhi	Terracotta Pottery, Zardozi, and Wood Carving.
Haryana	Pottery, Jutties, Sarkanda Craft, Brassware.
Panipat	Carpets, Mats, Durries.
Himachal Pradesh	Knotted Carpets, Kashmiri Shawls, PaperMaiche, Kashi Dakari, Gabba Embroidery Rugs, Walnut Woodwork.
Punjab	Woodwork, Wood Inlay, Wood Lacquerware, Wooden Furniture, Phulkari and Bagh Embroidery,Punjabi Jutties.
Rajasthan	Miniature Paintings, Pichwai Paintings, Gesso Paintings, Lac Jewellery, Jaipuri Razai, Mojari, Bandhej ,Tie and Dye among many others.
Jammu and Kashmir	Kashmiri Shawls, Kashmiri Carpets, Silk Carpets, Kani Shawls, Sozni Embroidery, Tila Embroidery Wood Work(Walnut Wood Carving, Pinjrakari), Paper Mache, Basketry, Copperware, Crewel Embroidery, Silverware, Calico Painting.

Source: Compiled by Researcher



Source: Indianetzone.com, Alkarta.com

Figure 1.1: Handicraftsof North India

1.5.2 Handicrafts of Central India

Different states in central India are famous for various types of crafts, such as Chhattisgarh and Madhya Pradesh for paper maiche, sarees, iron craft, and dhokra craft, amongst many others. Some of the prominent Handicrafts of Central India are:

Table 1.4: Handicrafts of Central India

State/Union Territory	Name of the Handicraft
Chhattisgarh	Dhokra and Iron crafts, Terracotta Pottery.
Madhya Pradesh	Bhil Art, Bagh Prints, Maheshwari Sarees, Paper Maiche, Gond Paintings, Batto Bai Dolls, Zardozi Embroidery, and Leather Toys.
Uttar Pradesh	Terracotta Pottery, Zardozi Gold and Silver Embroidery, Marble and Bone Carving, Stone Inlay, Chikankari Embroidery.
Saharanpur	Wood Carving
Moradabad	Brassware
Agra	Marble Carving
Uttarakhand	Copper ware, Natural Fiber craft, Tibetan Carpets.

Source: Compiled by Researcher



Source: alkarta.com

Figure 1.2: Handicrafts of Central India

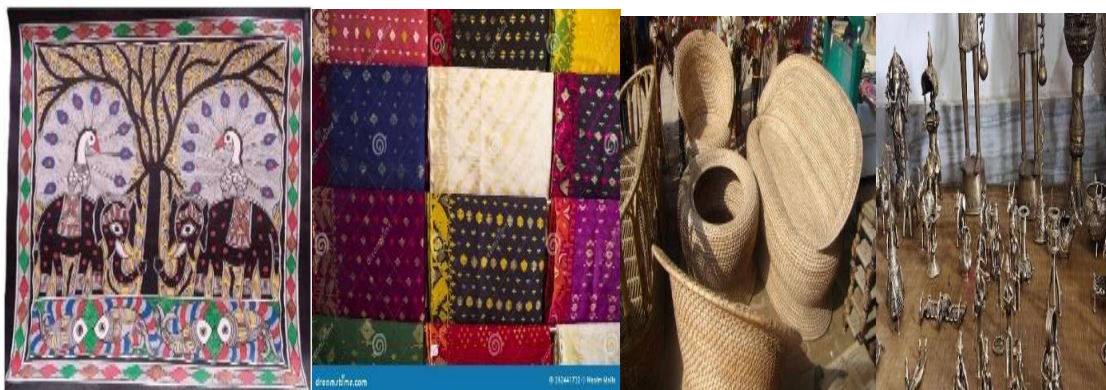
1.5.3 Handicrafts of East India

The Handicrafts of East India mainly include the incredible Madhubani paintings, paper maiche, jute craft, and lac bangles. The table and figure below provide an account of East India's beautiful handicrafts. Among the prominent crafts of East India are:

Table 1.5: Handicrafts of East India

State/ Union Territory	Name of the Handicraft
Bihar	Sikki Grass Craft, Madhubani Paintings, Paper Maiche, Applique Work, Jute Craft.
Jharkhand	Dhokra Craft, Cane & Bamboo Craft, Terracotta Craft, and Tribal Jewellery.
Odisha	Pipili Work, Pattachitra Paintings, Paper Maiche, Wood Carving,
West Bengal	Baluchari and Jamdani Sarees, Wood Carving.

Source: Compiled by Researcher



Source: Indianetzone.com

Figure 1.3: Handicrafts of East India

1.5.4 Handicrafts of West India

The Handicrafts of West India include brassware, bamboo, natural fibers, lace, and crochet work, among many others. The table and figure below provide a picture of

West India's handicrafts. The primary Handicrafts which are produced in West India have been given below:

Table 1.6: Handicrafts of West India

State/Union Territory	Name of the Handicraft
Dadra and Nagar Haveli and Daman and Diu	Crochet Work and Tortoise Shell Craft
Goa	Brass Ware, Pottery, Wood Carving, Lace and Crochet Work.
Gujarat	Pachhedi, Pithora Paintings, Tie and Dye Craft, Patola Weaving.
Maharashtra	Warli Paintings, Brass Musical Instruments, Metal Ware.

Source: Compiled by Researcher



Source: Rethinking the future.com

Figure 1.4: Handicrafts of West India

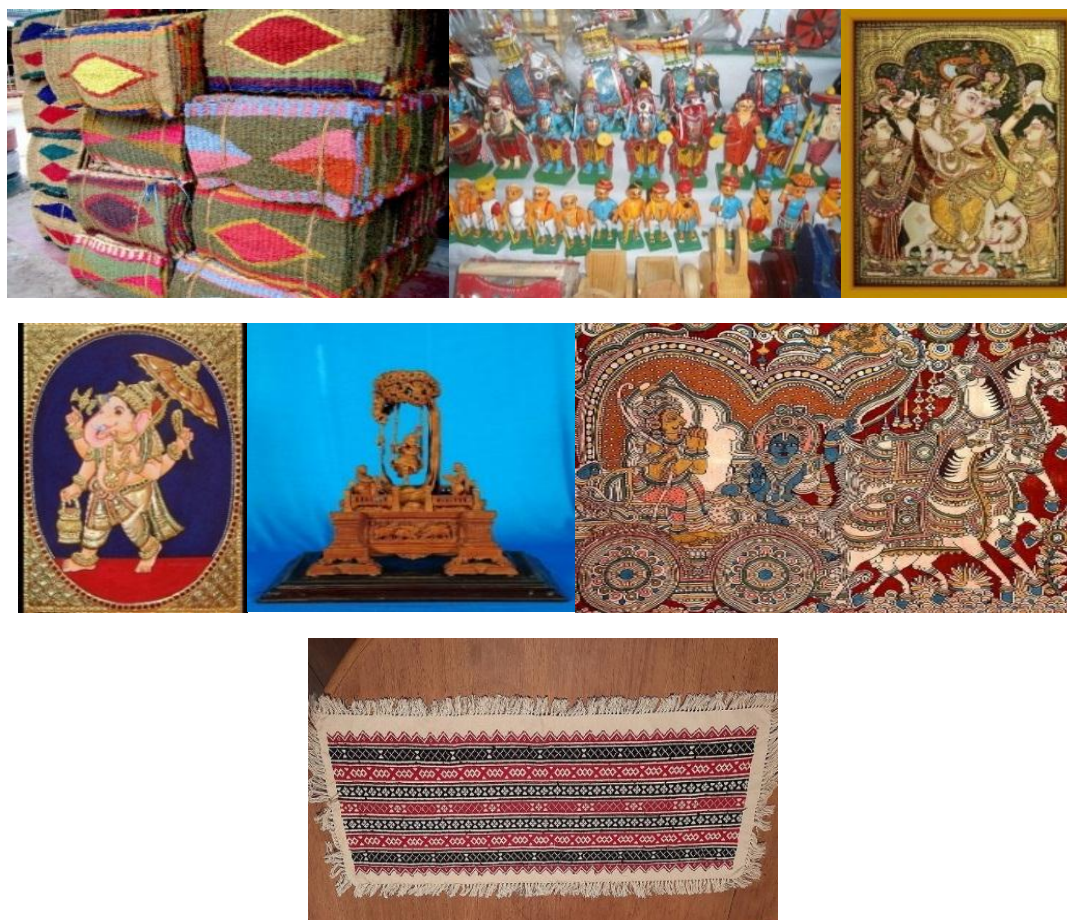
1.5.5 Handicrafts of South India

The main Handicrafts of South India include Kalamkari textiles, leather puppets, knotted carpets, crochet work, wood carving, stone carving, and terracotta pottery, among many others. The table and figure presented below provide a clear representation of these handicrafts. The primary Handicrafts produced in South India are:

Table 1.7: Handicraftsof South India

State/Union Territory	Name of the Handicraft
Andhra Pradesh	Kalamkari Textiles, Leather Puppets, Knotted Carpets.
Karnataka	Mysore Paintings, Wood Carving, Sandalwood Carving,
Kerala	Bell Metal Craft, Buffalo Horn Craft, Coconut Shell Handicrafts, Cane & Bamboo Craft.
Pondicherry	Kora Mats, Pottery
Tamil Nadu	Kalamkari Textiles, Tie & Dye Textiles
Telangana	Ikat Weaving, Cheriya Nirmal Paintings, Batik Paintings,

Source: Compiled by Researcher



Source: Rethinking the future.com

Figure 1.5: Handicrafts of South India

1.5.6 Handicraftsof Northeast India

The northeastern Indian states of Assam, Manipur, Meghalaya, Mizoram, Nagaland, Tripura, Sikkim, and Arunachal Pradesh are renowned for their distinctive and environmentally friendly handicrafts. Some of the famous Handicrafts of the Northeast include Cane and Bamboo Craft, Wood Carving, and Mats.



Source: Rethinking the future.com

Figure 1.6: Handicraftsof North East India

The Office of DC (Handicrafts) has identified 72 craft categories of Handicraft over India. However, the Export Promotion Council for Handicrafts provides data for only 9 Major categories.

Table 1.8 : Major Handicrafts of India

Art and Metal Wares
Woodwares
Handprinted Textiles
Embroidered and Crocheted Goods
Shawls and Artwares
Zari and Zari Goods
Imitation Jewellery
Agarbatties and Attars
Miscellaneous Handicrafts

Source: Export Promotion Council for Handicrafts(epch.in)

The major Handicraftsof India, as described by the Export Promotion Council for Handicrafts, are as follows:

1. **Art and Metal Wares:** For about 5000 years, Indians have been familiar with the craft of metalworking. Various regions of India showcase diverse forms of metalwork. Craftsmen in the Ladakh region of Kashmir use iron and brass to create traditional pots. Moradabad, a city in Uttar Pradesh, is widely known for its exquisite brass artifacts. Banaras is renowned for its cast sculptures of deities and household objects. Rajasthan is also renowned for its opulent heritage of metal craftsmanship.
2. **Wood Wares:** Wooden Handicraftsin India are renowned for their exquisite beauty and significant aesthetic significance, making them highly valued in the thriving market. Uttar Pradesh, Gujarat, Karnataka, and Kerala are renowned for their distinctive wood carving techniques. The primary wood species utilized for crafting are teak, oak, mango, ebony, sandalwood, sheesham, rosewood, and walnut. Various furniture items, including tables, chairs, jewelry boxes, and drawers, among others are made from them.

3. **Hand-Printed Textiles:** Handprinted textiles are decorated textiles created through the use of simple tools and various techniques. Andhra Pradesh is famous for its handlooms, which produce the most exclusive and best sarees and dress materials. Gujarat is famous for its Patola prints, Karnataka for mulberry silks, and Maharashtra for rich and elegant Pathani brocades, which are a prized possession for many people.

4. **Embroidered and Crocheted Goods:** The art of embroidery in India has a deep-rooted historical background and has experienced various evolutions spanning numerous centuries. Embroidery work in India exhibits unique techniques, themes, and styles that vary across different regions. In India, prominent examples of embroidered Handicrafts include Kantha work, chikankari, phulkari, Kashmir, Zardosi, mirror work, Aari work, Banni embroidery, Kasuti embroidery, and Gota Pati from Rajasthan.

5. **Shawls as art wares:** Shawls as artifacts have emerged as an important handicraft, and based on an inherent abilities of the craftsmen which they have developed through years of practice.

6. **Zari Handicrafts:** Zari Handicrafts refers to the meticulous art of adorning textiles and fabrics with elaborate metal embroidery. This technique employs metallic threads, sometimes crafted from precious metals like gold or silver. The Banarasi sarees from Varanasi, Uttar Pradesh, are renowned for their intricate Zari work, which involves weaving ornate designs into the fabric. Likewise, Kanjeevaram sarees, Paithani sarees, Mysore silk sarees, and lehengas are examples of garments that have Zari work.

7. **Imitation Jewellery:** Imitation jewellery is a precise duplication of genuine jewellery. Cheap metals and stones make up imitation jewellery. Imitation jewellery is relatively more cost-effective than authentic gold and diamond jewellery. Manufacturers may replace diamonds and other expensive stones with glass beads and plastic beads to create counterfeit jewellery.

8. **Agarbattis and Attars:** Botanical sources provide the natural perfume oil known as Attar. An Attar is the essence of a flower (of a root, or even earth) which is

captured in sandalwood oil and it has a strong fixative property and can keep the floral essence over a long period.

9. **Miscellaneous Handicrafts:** All the other Handicrafts are included in the miscellaneous category, such as paper maiche crafts, marble and soft stone crafts, leather goods, and others.

Table 1.9: Major Centres of Handicraft Products in India

Products	Centers
Art and Metal Wares	Moradabad, Sambhal, Aligarh, Jodhpur, Jaipur, Barmer Delhi, Rewari, Thanjavur, Chennai, Mandap, Beedar, Kerala and Jagadhari, Jaisalmer.
Wood Wares	Saharanpur, Jaipur, Barmer, Hoshiarpur, Srinagar, Amritsar, Bangalore, Mysore, Channapatna.
Hand Printed Textiles	Jaipur, Barmer, Bagru, Sanganer, Jodhpur, Barmer, Bhuj.
Embroidered and crocheted goods	Jodhpur, Jaipur, Jaisalmer, Kutch, Ahmedabad, Lucknow, Jodhpur, Agra, Amritsar and Kullu.
Shawls as art wares	Kullu, Kashmir
Zari and Zari goods	Rajasthan, Chennai, Surat, Bareilly, Varanasi, Amritsar, Agra, Jaipur .
Imitation jewellery	Delhi, Moradabad, Sambal, Jaipur, Kohima (Tribal)
Miscellaneous Handicrafts (paper maiche crafts, marble and soft stone crafts, leather goods and others)	Kolhapur, Indore, Barmer, Shanti Niketan (WB), Agra, Chennai, Baster, Surat, Kashmir, and Jaipur.

Source: Researcher's compilation based on data from the Development Commissioner (Handicrafts), Govt. of India.

Table 1.10: Craft Clusters in India

S. No	Name of the Craft	Cluster (s)	Product(s)
1	Ari Work	2	68
2	Bidri	1	19
3	Cane and Bamboo	125	4931
4	Carpet	15	477
5	Coir Twisting	2	64
6	Conch Shell	3	154
7	Doll and Toys	15	220
8	Filigree and Silver	2	90
9	Folk Painting	10	119
10	Furniture	9	199
11	Grass, Leaf, Read and Fiber	85	2911
12	Horn and Bone	1	8
13	Jewellery	37	926
14	Jute	6	142
15	Leather (Footwear)	9	105
16	Leather (Other Articles)	11	341
17	Leather Craft	1	14
18	Meenakshi	5	73
19	Metal Images (Classical)	5	47
20	Metal Images (Folk)	5	15
21	Metal Ware (Folk)	40	1194
22	Miscellaneous Crafts	9	458
23	Music Instruments	4	87
24	Nature Fibre Bag	2	38
25	Patch Work	1	31

S. No	Name of the Craft	Cluster (s)	Product(s)
26	Pot Pottery and Clay Objects	14	494
27	Rugs and Durries	11	149
28	Shawls and Embroidery	1	83
29	Stone (Carving)	19	664
30	Stone (Inlay)	6	24
31	Terracotta	32	1195
32	Textile (Hand Embroidery)	307	12518
33	Textile (Hand Printed Textiles)	54	2035
34	Textile (Handloom)	55	1665
35	Theatre	1	7
36	Wood (Carving)	41	1388
37	Wood (Inlay)	4	85
38	Wood (Turning and Lacquerware)	10	312
39	Zari	45	1962
	Total		35312

Source: www.craftclustersofindia.in

In the state of Punjab, there are a total of 11 clusters, 5892 artisans, 256 Self Help Groups and sell about 432 products (crafts of india.in). These clusters are at Malout, Pathankot, Faridkot, Gurdaspur, Hoshiarpur, Baranla and Rupnagar. The maximum number of clusters are in Gurdaspur.

1.6 HANDICRAFT INDUSTRY OF PUNJAB

Punjab is a state well known for its culture, traditions, cuisine, colorful attire, joyous dance, music, and skilfully created handicrafts. Established in 1956, it is located in north-west India with an area of 50362 Km, 22 districts, and a population of 24,289296 (Govt of Punjab, Census, 2011). Hoshiarpur, Patiala, Kartarpur, and

Amritsar are the craft hubs. The regional belts of Punjab—**Majha**, **Doaba**, and **Malwa**—are famous for their handicrafts.

Punjabi crafts hold a significant position in the region's handicraft industry. Various crafts, including phulkari, folk toys, jutti, pidhis, and woodwork, have gained recognition and international acclaim while capturing the admiration of people worldwide (www.industree.org.in).

Table 1.11 : Handicraftsof Punjab

Name of the Craft	Places famous
Phulkari	Patiala, Amritsar, Jalandhar, Ambala, Ludhiana, Nabha, Kapurthala.
Naalas	Nabha (Patiala)
Paranda/ Parandi	Patiala, Jalandhar, Nakodar, Ludhiana
Punjabi Jutti	Fazilka
Wood Inlay	Hoshiarpur, Jalandhar, Amritsar, and Bhera. Among these, the most popular area or the main core of this craft work is Hoshiarpur, where inlay is performed exclusively on dark Sheesham wood that is ideally suited for it.
Lacquerware or (Abri)	Hoshiarpur
Other Crafts of Punjab (Wood Carving, Punja Durries, Folk Toys, Pidhis, Embroidery)	Amritsar, Jalandhar, Hoshiarpur, Anandpur Sahib, Nakodar, Ludhiana, Chandigarh, Patiala.

Source: Compiled by Researcher

The various crafts of Punjab have been explained as:

1. **Phulkari:** Phulkari is an enchanting art form that has its origins in Punjab. Skilled artisans meticulously craft this wonderful art form with vivid threads, often accompanied by numerous folk legends. A phulkari's motifs may include

representations of avian creatures, fauna, celestial entities such as the sun and moon, as well as other ordinary everyday images. Phulkari comprises various styles, including Bagh Bawan bagh, Suraj Mukhi bagh, Satrangabagh, Thuma, JihaBagh, Nilah, Sianchi, Shishedar Phulkari, Velanian da Bagh, Darshandwar, Ghunghatbagh, Patangibagh, Kanak Phulkari, and Morand Phulkari (Kaur and Gupta, 2014).

2. **Naalas:** The Punjabi culture has a longstanding practice of including artisanal products in the wedding trousseau. This collection includes a variety of goods for the bride and her family, many of which represent the expertise of women in creating items like phulkari, prandas, naalas, and more.

3. **Paranda/ Parandi:** Paranda/ Parandi is a prominent manifestation of Punjab's folk art that showcases women's desire to adorn themselves. In Punjabi society, long hair has traditionally held high regard among women. During the braiding process, women adorn their hair with a hair ornament. The parandi is typically the element that gives an outfit a Punjabi appearance.

4. **Punjabi Jutti:** People have been using footwear since ancient times. Punjab is renowned for its footwear, known as Jutti or Punjabi Jutti. This Punjabi jutti, made from leather, is worn by men, women, and children. This footwear can be plain or traditionally embellished in a variety of ways, such as with embroidery or various decorations such as pompoms, ghungroo, or trinkets. The Patent Act of India officially recognizes and protects Fazilka's TillaJutti.

5. **Wood Inlay:** The process of inlay involves carving small designs into pre-cut wood to create unique patterns. This skill has been around for 300 years. It goes back to a time when Hoshiarpur was the place to make ivory bracelets. While making bangles and combs, artisans discarded small pieces of ivory. The artists then used these pieces to decorate small items by carving beautiful designs on them. Artists no longer use ivory because it is illegal, so they use acrylic, plastic, metal, and even camel bones instead. People in the area call Sheesham wood tahli, and it is commonly used for this craft. Artisans use Sheesham wood extensively in this craft due to its durability and resistance to insect damage. However, due to the scarcity of Sheesham wood, artisans now also utilize teak and rosewood.

6. **Wood Carving:** Woodcarving is a time-honored artistic practice that involves crafting ornamental wooden items. Wood carving is the manual process of embellishing wood with a sharp instrument. The tools may consist of chisels, v-tools, and several other carving implements. Artists employ wood carving as a technique to create various artistic pieces of wood. Sculptors have extensively practiced wood-cutting art.

7. **Panja Durries:** Durries are coverings either for the floor (rugs) or for wooden or woven beds (with *baan*) in Punjab. People from all over the world are familiar with Punjab's durries, widely used in India to create floor seating arrangements. Women in Punjab frequently engage in the art of durrie weaving. Punjabi artists can transform ordinary objects into exquisite works of art. Women from Punjab typically carry out the task.

8. **Folk Toys:** Any Punjabi home with small children will have a Chankana, a type of rattle. Punjab's folk toys have their origin to the Indus Valley Civilization, which thrived between 2500 and 1700 B.C. Punjabi artists have demonstrated their mastery in crafting exquisite dolls that embody Punjab's dynamic and lively culture, garnering global recognition.

9. **Pidhis:** The wooden stool with four legs, on which Punjabi ladies used to sit in the past, is an exceptional example of craftsmanship. Other than colorful cotton yarns, natural beige-colored *baan* is also used in weaving *pidhis*, which gives a rustic look to the stool. Punjabi houses commonly use these *pidhis* for seating.

10. **Embroidery:** While *phulkari* is a popular embroidery style in Punjab and is well-known around the world, Punjabi women often use many other embroidery stitches to embellish objects. Since embroidery is such a significant part of Punjabi culture, women often use needlework to decorate their shirts, salwars, dupattas, bedsheets, pillow covers, wall hangings, and bags to hold their everyday belongings.

Among various Handicrafts of Punjab, the present study gives its focuses on the wooden Handicrafts of Punjab with special reference to inlay work which is languishing.

1.7 WOODEN HANDICRAFT OF INDIA

Wooden Handicrafts in India have thrived throughout the centuries. Indian culture prominently showcases handcrafted wooden artifacts. Proficient craftsmen meticulously carve customary patterns into wooden objects and improve their appearance through the application of paint or the incorporation of delicate metal or ivory inlay. The distinctiveness of Indian wooden Handicrafts is what gives them their unique charm. Unique patterns and characters adorn each piece of wood, each with its own distinct narrative. Different states of India, such as Kashmir, Punjab, Himachal Pradesh, Kerala, Assam, and Madhya Pradesh, among many others, are famous for different types of wooden handicrafts.

1.8 WOODEN HANDICRAFT OF PUNJAB

Punjab is a very well-known state and is renowned for its artistic woodwork. The specialty of the carpenters lies in making the creative beds with colorful legs called pahwas. Different wooden Handicrafts in Punjab are classified as:

- 1. Wood Inlay:** The art of Inlay means to put the pieces of one material on top of another in order to make a surface look nicer. Several techniques, including the use of silver, can be used for inlaying. About 300 years ago, people in Hoshiarpur learned how to do wood inlay work. This city also known as City of Saints used to have a lot of high-quality wood. The area of Hoshiarpur in Punjab is famous for making beautiful dark sheesham furniture. Craftspeople use acrylic, camel bone, and shells, among other things, to skilfully inlay and carve intricate flower designs into this furniture. The carvings on the mansion's wood are either Persian or based on Persian designs. There is a pattern of greenery in the figures and scenery. During the early stages of the growth of woodworking in this area, especially in Hoshiarpur, woodworkers used extra pieces of ivory from ivory carvers in Amritsar to make their crafts. By using acrylic instead of ivory as a medium, many different things were made, such as coffee tables, chairs, pen cases, jewellery boxes, and picture frames. It's not clear where the art of wood inlay came from. Some think it has Egyptian roots, while others think it has an Islamic background. The main places in Hoshiarpur where this method is

still used are the towns of Bassi Gulam Hussain, Boothgarh, Adampur, and Adamwal. But this valuable art form is about to go out of style. Vasudeva (2019) wrote a study about the wood inlay work of Hoshiarpur and talked about the methods used in it and pointed out towards the languishing state of this art.



Source: Researchers own collected photographs from an album about a 40-year-old work of wood inlay done by artisans at Boothgarh in Hoshiarpur, Punjab.

Figure 1.7: Old Images of Wood Inlay work done in Boothgarh, Hoshiarpur (Punjab)



Source: Photographs by Researcher during interaction with business owners.

Figure1.8: Wood Inlay work done at various shops in Hoshiarpur (Punjab)

2. **Intarsia:** A very old method of working with wood, intarsia creates beautiful three-dimensional mosaic wall hangings for wood art, marquetry, and wood-inlay crafts. In Intarsia, craftsmen insert pieces of wood into furniture, such as

walls and floors. The word "intarsia" comes from the Latin word "interserere," which means "to put in" and this method makes it look like a mosaic. Many people are still confused about both the word "intarsia" and the art form it refers to. Intarsia is a way to inlay wood that looks a lot like marquetry. Wood Intarsia is thus a technique that fits and glues wood pieces into a wooden support, creating a mosaic. It was famous in Italy in the 1400s as a way to decorate.

3. **Marquetry:** Marquetry is a contemporary craft that involves using knives to slice tiny pieces of wood. However, because of the time-consuming nature of knife cutting, most marquetry today utilizes a saw to cut the veneer. Artisans use marquetry, a contemporary technique, to manufacture wooden Handicrafts. It entails precisely inserting material pieces into wood to create intricate and aesthetically pleasing patterns. The inserted things encompass materials such as wood, ivory, and metal. This leads to the creation of an exquisite, artisanal wooden display item. Basic marquetry entails the temporary adhesion of only two veneer slices.



Source: Wikipedia.com

Figure1.9: Marquetry done on Wooden Box

4. **Wooden Furniture:** The wooden furniture of Punjab is unique and diverse as it gives a true reflection of traditional and modern craftsmanship. Kartarpur, Jalandhar, and Hoshiarpur are renowned for their expertise in crafting wooden furniture. Earlier, the locally available woods like Sheesham were mostly used due to their abundance as well as durability. Later deodar wood was also used in some regions.

5. **Wood Lacquer:** Indian artisans use lacquerware to embellish wooden or paper Maiche products. The woodworking community in Hoshiarpur consists of Khardila, skilled craftsmen who specialize in the art of turning wooden furniture. They possess the exceptional ability to create intricate designs on the furniture and apply a lacquer finish for further decoration. Woodturning is a form of art that requires a high level of talent. Artisans coat furniture pieces and other lifestyle objects with pigmented lacquer and polish them to create a glossy surface. China, Japan, and India traditionally produced lacquerware.



Source: Photograph by Researcher

Figure 1.10: Lacquerware of Punjab

1.9 GOVERNMENT SCHEMES FOR HANDICRAFTS

The MOT has initiated multiple programs for enhancing and sustaining the Handicrafts. All these programs fall under the umbrella of NHDP and CHCDS. NHDP seeks to establish the global recognition of Handicrafts sector. The initiative emphasises environmental preservation and the safeguarding of traditions while integrating craftspeople into the formal economy. CHCDS aims to enhance the infrastructure and production networks inside the handicraft clusters nationwide, which have been in the state of being disorganised and have not adapted to modernisation and development.

1.10 CURRENT SCENARIO OF HANDICRAFT INDUSTRY

The Handicraft industry of India comes under the aegis of the Ministry of Textiles. In India, the Handicrafts business is very important for making a living and for getting a

lot of craftspeople to work. There has been an increase in the exports of Handicrafts from India to different countries around the world (Mohiuddin, 2014). The response of the government in response to the demand for items from the developed markets has resulted in the development of foreign exchange and employment opportunities (Jamir, 2020). As of October 31, 2023, the Marketing Support and Services Scheme approved 49 marketing events in India and 13 marketing events in other countries. As on September 30, 2023, 6,844 different activities such as design workshops, tool kit distribution, exhibitions, study tours, seminars, craft demonstrations, and an awareness program had been carried out. EPCH organized events to promote and grow Handicrafts between April and October 2023, such as the Dubai Fair, the Autumn Fair International, Who's Next 2023 in Paris, and more. The ministry has registered over 28.40 lakh workers(epch.in).

1.11 RESEARCH PROBLEM

The role of handicraft industry in India's economic development is significant. Wooden Handicrafts are among the most popular crafts in many of the states of India. Punjab is very well known for its captivating artistic woodwork (Rajput,2016). Wood inlay work has captured the hearts of not only Punjabis but people around the globe. The industry is in severe crisis and is facing competition in foreign markets, coupled with the negligence on the part of the government and the initiative on the part of the owners to use modern marketing techniques like electronic media for the promotion of this languishing craft.

The study proposes to make contribution by studying the trends and growth of Handicrafts in India, analyse the government schemes and policies for the growth of this sector, the challenges and threats faced by this industry, and suggesting resurgence strategies for the same.

The study is relevant as the industry has tremendous potential but, due to the apathy of the government and other stakeholders, is on the verge of closure.

Thus, based on the literature review, gaps found, and my interaction with the people associated with this industry, I found that the industry is suffering except for a few

exporters who get orders, and hence propose to study the challenges being faced by the industry, the threats, and suggest revival strategies. The industry holds significant potential due to the presence of tourist attractions. However, the dearth of demand on the local side poses a serious threat. The research thus proposes a growth model for the survival of the industry as well as the GI of wooden handicrafts, and seeing the tremendous potential of the artisans in this industry, it seeks to get funding from UGC and NITI AYOOG.

1.12 SCOPE OF STUDY

The current study focuses exclusively on the Handicrafts of India and specifically the wooden Handicrafts of Punjab. The study utilized secondary data sources to gather information for Objective 1 (analysing growth and trends of handicraft industry). Objective 2 (analysis of government schemes and policies) and Objective 3 (determining competitiveness of wooden handicraft of Punjab) were based on primary data, and the data was collected from the districts known for wooden handicrafts. The regional belts of Punjab—**Majha**, **Doaba**, and **Malwa**—are famous for their handicrafts. The districts in these regional belts are renowned for a variety of wooden handicrafts, and the scope of research focuses solely on them.

1. **MAJHA:** Majha's regional wealth is known for its carved havelis (mansions), woolen carpets, expensive textiles, ivory carving, and inlay. Amritsar is famous for its Jaali work on wood, woolen shawls, galeechas, and carpets. Batala is renowned for its intricately carved woodwork, which takes the form of khadavah (wooden slippers), rolling pins, chairs, tables, and beds.
2. **DOABA:** The Doaba region has produced a community of artisans, especially woodworkers, and shoemakers. Among the major local crafts, a specialization is plastic inlay in wood and lac turnery. In this region, Jalandhar is particularly known for pidhis, durries, and lac-turned woodwork. Kartarpur is well-known for several cottage industries, including carpet weaving, woven textiles, excellent carpentry in woodwork, and shoemaking. Nakodar is famous for bed dhurries. Hoshiarpur crafts furniture from dark Sheesham wood, etched with ivory foliage patterns that acrylic now replaces. The fame of Hoshiarpur apart

from other reasons is also due to the woodwork ornamented with motifs, which encompasses a wide variety ranging from jewelry boxes and pen stands, which are among the major attractions.

3. **MALWA:** This vast region comprises three important principalities, which are Patiala, Fardikot, and Malerkotla. Patiala specializes in Tilla jutti and silken nalas. Nabha in Patiala is famous for its woodwork. To its credit, Malerkotla has expert Zardosi embroiders and metal workers. The Juttis are famous for their fine, dense embroidery motifs.

The present research conducted on the trends, growth, analysis of government schemes and determination of the competitiveness of the wooden handicraft industry would give new insights to the government as well as the wooden handicraft business owners and would help in the revival of this industry, serving as a great help to the artisanal community.

1.13 SIGNIFICANCE OF STUDY

The importance of the Wooden Handicraft industry in a country's economic development has been known, but the government's schemes and policies, as well as the industry's competitiveness, have not received much consideration. The study attempts to analyse the various schemes of the handicraft sector using activity mapping, a method of public policy that is unique in its own right. The study analyses the schemes by the use of activity mapping which is on three principles of public finance. These three principles are functions, functionaries, and finance. Another method adopted in the study is the use of a semi-structured interview guide developed on the basis of Porter's five forces model for determining the competitiveness of Wooden handicraft Industry. The analysis for the interviews has been made with the help of CAQDAS, which is NVIVO 14. In the end, the study formulates a growth model for the revival of the languishing wooden handicraft sector based on the challenges faced by the owners of wooden handicrafts, which came to light during the interviews. The present research would provide scope for identifying the areas in which the market can come up for this languishing craft and also as to how the focus of government, as well as artisans, can be changed for this sector.

The present study may provide a new vision to officials by way of mapping schemes. Mapping can strengthen the government's policies, according to the study's suggestions. Various challenges that are faced by the artisans as well as the owners of the wooden Handicraftsof Punjab have been discussed in detail, and the government as well as stakeholders can eliminate them. The study would help the artisans as well as the general public, as it will provide awareness about the available areas of this craft and also to new entrants if they intend to enter this industry.

The Handicraft industry has been the focus of past studies, but Punjab's wooden Handicrafts have not received any specific attention. The rapid globalisation and changing market dynamics have posed a significant challenge on the crafts by way of threatening their continuity as well as relevance (Jyoti and Rani,2023). Ban on ivory, declining number of skilled artisans, lack of market access as well as limited support of government are the among major problems being faced by wooden handicrafts, thus pushing it to closure (Kumar and Kapur,2025). The study of wooden handicrafts of Punjab is important not only for having a proper understanding of the great artistic heritage and cultural identity of the state but also for giving an appreciation of the unique skills, techniques, and products which contribute to the diverse and rich history of Indian handicrafts. It also holds significance for the economic empowerment of artisans and the preservation of valuable traditional knowledge.

Furthermore, there has been minimal research on Punjab's wooden inlay work and the problems faced by the industry's owners. Therefore, the present study intends to explore the revival strategies for this industry while analysing the schemes started by the government.

1.14 STRUCTURE OF THE THESIS

This thesis is divided into nine chapters which are:

CHAPTER 1: OVERVIEW

CHAPTER 2: REVIEW OF LITERATURE

CHAPTER 3: RESEARCH METHODOLOGY

CHAPTER 4: PUBLIC POLICY AND HANDICRAFT SECTOR

CHAPTER5: TRENDS AND GROWTH OF THE HANDICRAFT INDUSTRY

CHAPTER6: ANALYSIS OF GOVERNMENT SCHEMES FOR HANDICRAFTS

CHAPTER7: DETERMINATION OF COMPETITIVENESS OF WOODEN
HANDICRAFT INDUSTRY OF PUNJAB

CHAPTER8: GROWTH MODEL FOR REVIVAL

CHAPTER9: CONCLUSION, RECOMMENDATIONS AND LIMITATIONS

Chapter 2

REVIEW OF LITERATURE

2.1 INTRODUCTION

Review of literature is a crucial element of the research process, providing a firm foundation for the attainment of study objectives. By leveraging previous research, the researcher can establish the conceptual structure for their study. A literature review serves the purpose of identifying the objectives and context of a study, while also highlighting any research gaps that exist.

There is no possibility for any research to be completed without literature review which includes the previous studies as well as related works. A literature review is more than just looking for information, it also finds and describes the connections between existing literature and the concerned study field. The review of the literature in this chapter is primarily divided into the following sections:

- Trends and Growth of the Handicraft Industry of India
- Schemes for the Handicraft Sector
- Competitiveness of the Wooden Handicraft Industry in Punjab
- Suggestions for Revival of Wooden Handicraft
- Research Gap

2.2 TRENDS AND GROWTH OF THE HANDICRAFT INDUSTRY IN INDIA

“To write about Indian Handicrafts is almost like writing about the country itself, so vast, complex and colourful, and yet with a simplicity and charm, difficult to attain under comparable conditions” (Upadhyay, 1966).

2.2.1 Importance of Handicrafts in National Economy

India is one of the oldest civilizations in the world with a vast variety of items which exhibit cultural heritage such as handicrafts and thus abounds in art and artisans (Lina and Reegan, 2018). Singh and Yadav (2023) observed that the diverse cultures of India are the essence of Indian Handicrafts. In their study on India's handicraft industry (Mohiuddin and Reshi 2018; Dey 2018; Reddy et al.,2018) delved into the importance of this sector in the contemporary society, with a specific focus on India. (Ghouse 2012, Gopish 2019) highlighted the significant contribution of handicrafts as a productive sector and the potential that it holds. Shah and Patel (2017) discussed about the importance of handicrafts in the generation of employment for a large number of artisans throughout the country, as many of them possess natural artistic talents that can be transformed into a profession. Other studies by Hashmi (2012), Jadhav (2014), Jahan (2015) highlighted the significant influence of handicrafts on the Indian economy. (Mohiuddin 2014; Bhatt and Yadav 2017; Yadav 2020) extensively discussed several types of Indian handicrafts that artisans produce using simple instruments, classifying them as handicrafts due to their manual creation without the use of machinery.

(Vijayashanthi and Baskaran,2018; Rai,2019; Reshi and Mir,2019)while studying the importance of handicrafts for the Indian economy and its export sector in their research examined the benefits and drawbacks of globalization, as well as the diverse types of handicrafts that offer employment opportunities for millions of artisans .The phenomenon of market globalization has created new opportunities for craftsmen to market their locally crafted goods on a worldwide level(Majeed,2018; Wadhwa, 2015, 2018); Bhatt and Yadav(2016,2017).

Parida and Tada (2018), Rai (2019) examined the handicraft and handloom industries of India and observed their employment generation capacity and Yasmin and Bhatt (2013) threw light on the labour-intensive techniques that are adopted in this industry to produce artistic pieces. The glorious history of the handicraft sector received a setback as Meena (2016,2017) examined it in her study where she mentioned the decline of the Nawabs' courts, which had historically supported Indian artists and

identified this decline as another contributing factor to the demise of handicrafts. The study employed a comprehensive research technique to investigate and interpret the significance of British rule on the industrial sector through the acquisition of archival materials. Deb (2015) mentioned in his study that the decline of Handicrafts in India during British rule continued due to lack of support as well as the invasion of machine-made goods even in the rural areas.

2.2.2 Crafts and Craftsmen

Kamala Devi Chattopadhyay (1985) in her work described the art and artisans as the gifts of God and so the products produced by them are considered as the heritage and most valuable goods. She contended that the proliferation of crafts in Indian civilization has signified an elevated degree of perceptiveness and the cultivation of humanistic principles. Saraf (1985) offered crucial details about crafts on both a regional and a national scale and the study provided an in-depth explanation of significant handicrafts from several Indian states along with the socio-economic profile of the craftsmen engaged. Yasmin and Bhatt (2013) threw light on the labour-intensive as well as capital-efficient techniques which are adopted by these craftsmen in the handicraft industry.

Arimohan et al. (2014) in their study pointed out that the craftsmen are the custodians of our rich tradition and culture and Handicrafts are known for their proud tradition and appreciated for their aesthetic and as well as their utilitarian values.

Rajendra and Savaraiah (2019) analyzed the crafts of weaving, dying, printing, and embroidery and creative works in their study of the nation's economy focusing on the role of rural artisans. Similarly, Singh and Singh (2023) examined the level of participation of craft workers in the labor force and the effectiveness of exporting handcrafted items.

2.2.3 Handicraft Clusters

Focusing on the competitiveness of Handicraft Manufacturing Clusters, Venkataramnaiah and Kumar (2011) recognized the policy implications and, using historical precedent and proposed an appropriate framework for enhancing the

competitiveness of the cluster units. The study also identified many factors that affect how competitively priced handicrafts are. Das (2016) in his study made an attempt to address the important policy concerns by taking references of two cases of rural craft clusters in western and north eastern India and pointed out that a number of crafts are on the verge of decline due to the shortage of raw materials, skill shortage and dwindling craft clusters in rural India. Yadav and Mahara (2018) made an investigation of the value chain of handicraft cluster of Saharanpur and made a presentation of various issues and challenges which are being faced by this cluster. Bora (2018) made an attempt to understand the importance as well as impact of clusters on the provision of better livelihood and better economic returns to artisans and revealed that the traditional skills have been revived by way of cluster efforts but there is a need to have a tailor-made approach for progressive growth also identified many factors that affect how competitively priced handicrafts are. Shaban et al. (2022) identified the major topics in relation to cultural and creative industries and their economic and cultural relevance in India.

2.2.4 Wooden Handicraft Clusters

Wooden Handicraft Clusters in India represent a significant intersection of economic development as well as cultural preservation. Among the number of cottage industries in India the best cottage industry is wood carving sector and North India is the home to principal wood carving hubs which include Saharanpur, Moradabad, Nagina, Meerut, and Srinagar (Ray and Joshi, 2021). Ansari and Jahan (2018) explored the significance of wood while giving special reference to Saharanpur (Uttar Pradesh). Verma and Gupta (2019) explored the possibilities of new markets at the wood carving cluster of Saharanpur district and pointed out that changes can be brought about in design, cost of products. This significantly points out towards the new design possibilities of woodcraft of Saharanpur.

Shukla and Rao (2021) made a study of the woodworking industry and discussed about various kinds of woods are being used for the making of wooden handicrafts. The study highlighted the practice of this craft in India since long before the taking up of stone sculptures. Nowadays, small pieces of furniture and articles of daily use

which include tea-pots, chairs etc and beautifully carved wooden doors and panels have been seen in villages and towns which have testified the skill of Indian carpenters. Similarly, Udayakumar (2021) made a study of woodcraft techniques from Tamil Nadu and discussed the relevance of the community involvement in woodcraft. Kartik et.al (2021) gave a clear-cut account of the livelihood opportunities provided to the artisans by the wooden handicraft sector and thus have been a generator of the revenue as well as is the preserver of cultural heritage. In another study Kartik et.al (2021) observed the use of ivory wood which is exclusively used for the craft. These clusters are deeply rooted in history and culture and often represent traditional skills and knowledge which has passed through generations (Yadav and Mahara,2016) and play a vital role in the economic development of India by way of employment generation, increase in income opportunities, improved export earnings and overall regional development (Simi and Manjula,2024).

Jyoti and Rani (2023) examined the rich heritage of Punjab and studied the issues which have affected the long-term viability of wooden handicraft clusters (Gautam et.al 2024). Similarly, Kumar and Kapur (2025) explored the challenges being faced by the industry as well as the revival strategies for the same.

2.2.5 Trends and Growth of Handicrafts

Munshi (1973) made a study of the exports of handicrafts of India as it continues to fascinate people all over world. Mishra (2019) in their study of MSME's pointed out that these enterprises are a major contributor to the development of the country but are facing several issues like lack of technological know-how, difficulties in the funds availability which point out towards the worsening conditions of the firms.

Kavitha and Selvmohana (2021) attempted to study the micro small and medium sized enterprises which are well known for their rising productivity, growth in exports, employment and human resources. Aggarwal et al. (2023) made a study of the market for micro, small and medium enterprises and considered that selling of handicrafts is more of a concept than just selling products, which is heavily reliant on consumer demand Kalshetti et.al (2024) added that along with increased employment,

productivity, exports and human resources the increasing population has also been the result of technological advancements and increased entrepreneurial abilities.

While studying the export potential of the Indian Handicraft Industry, Singh (2001) pointed out that due to the lack of proper information on the global production of exports and imports, the exact assessment of the size of the global market for handicrafts is difficult. Kathare and Barsing (2017) found that the provision of infrastructure support, improvements in quality and product diversification, and the involvement of non-government organizations are enhancing the export performance of Indian handicrafts. (Vats ,2014; Rajesh and Rangajana, 2017) attempted to evaluate the influence of globalization on Indian handicrafts affecting the exports and the potential risks faced by the artists. The study examined the government's involvement in fostering crafts and safeguarding artists. In the context of production and employment of handicrafts (Mohiuddin, 2014; Chauahan,2019) made a study of the handicrafts in which tradition, rituals, inclusive growth Gulati (2019), and culture hold a significant position. (Jahan and Mohan, 2015; Bano,2016) examined the significance of the handmade carpet industry and pointed out that the artisanal carpet industry exerts a substantial impact on socioeconomic progress and the gross domestic product and examined the extent, possibilities, and difficulties of the sector as well its capacity to stimulate economic growth. Liebel and Roy (2003) in their study examined the production and marketing of handicrafts in India and found the reasons for the lack of realization of the potential of these crafts. Dubey et al. (2020) conducted a study about the availability and supply of raw materials in the Saharanpur Wood Handicraft Industry. In their study, Lalita and Kanwaljit (2018) examined the bohey/chikko-producing process, which is rapidly disappearing due to shifting fashion trends and commercialization. The study also highlighted the initiatives which have been undertaken to preserve this skill, similar to those implemented for the phulkari craft. Additionally, it addressed the issue of rural children being deterred from pursuing this career due to the challenges and work involved in making the craft environmentally sustainable.

(Srivastav and Rawat,2016; Mansukhani,2023; Nazir and Rather,2018; Bhatt,2019; Dar,2020) in their study argued that the rich tradition of Jammu and Kashmir is

symbolic of its beauty as well as the majestic appeal of its crafts. Teeli and Mir, (2020); Islam, (2021) and Owais, (2021) also conducted a comprehensive economic analysis of the Jammu and Kashmiri handicraft industry, highlighting its major role in the state's economy and its potential to improve the living standards of citizens within and outside the state's borders. Further, while studying the impact of pandemic on the handicraft industry considered that the industry is facing severe problems due to its informal nature and seasonal demand (Zbuche,2022).(Saha and Giribabu,2024) in their study pointed out towards the undeniable role of Indian Handicrafts in the future of the global handicraft market and also that the schemes of government which are intended to boost the handicraft industry have shown fluctuating performance.

2.3 GOVERNMENT SCHEMES FOR HANDICRAFT SECTOR

2.3.1 Public Policy

Generally speaking, policy is described as a planned plan of action designed to steer decisions and generate rational results(Patil et al;2022). Walker and Cavve (2001) suggested that public policies must be devised despite of the uncertainties of future. The federal government has prioritised standards-based accountability and science-based research (Tierney and Clemens, 2011). Rao et al;(2011) made a study of the trends in decentralization as countries experience devolution of political, administrative, and fiscal responsibilities to lower levels of government. Sehmen et al;(2020) in their study addressed the idea of sustainable and competitive craft management which has been supported by public policies Avid and Muganda (2023) reported that different areas of national as well as international participation are addressed by different types of public policies. Much discussions have been made from time to time as regards the spending which is made by government agencies. Many of these programs are Centrally Sponsored schemes in which the initiatives are conceived by the federal government agencies and the individual states are obligated to match their financial contributions.

2.3.2 Activity Mapping

Activity Mapping clarifies roles without gaining or losing power. Although they would not be doing the same things as before, higher level governments can actually

play a bigger role as a result of activity mapping (PRI Report, 2008; Das and Mitra 2013). In his study on the development of activity mapping techniques for public policy research. Srivastava and Dutta (2019) highlighted the efficacy of activity mapping as a research approach for public policies associated with decentralization. The study suggested employing activity mapping as a means of assessing centrally sponsored programs, with a particular focus on the three F's model of mapping as it can be applied in all areas of social research, and acquiring a fundamental grasp of mind-mapping techniques that can expedite the process of learning them. The study emphasized the significance of activity mapping in the analysis of public policy. Prichett and Pandey (2006) in their report provided a framework for the analysis of accountability in publicly provided services which included the methodology as to how a shift from the state-level agency to local bodies might help in the improvement of accountabilities. The study emphasized the significance of activity mapping in the analysis of public policy.

2.3.3 Role of Government Schemes

In their study, HSU and NGOC (2016) concentrated on how the government and other stakeholders may conserve traditional handicrafts in the markets by using efficient marketing strategies. Jahan and Mohan (2015) while emphasizing the significance of the handicraft sector in terms of its contribution to (GDP) and socio-economic development also explored various initiatives taken by the government to promote the growth of the handicraft industry. Karpagavalli (2013) highlighted the government's guidelines regarding the exports of handicrafts and emphasized the government's duty to promote the crafts industry and protect artists. The study examined the various endeavors that have been carried out by the Export Promotion Council for Handicrafts to stimulate exports, product development, publicity, and marketing. Kumar and Kumar (2018) also conducted a study on the level of awareness among artists in the handicraft sector in Mirzapur regarding government programs. The study specifically focused on the craftsmen's lack of understanding of several schemes related to handicrafts, which hinders the industry's growth. Hence, the government must take immediate action to foster the expansion of this sector via a focused awareness campaign. Sharma (2020) in his study examined the role of governmental

organisations which offer marketing services to promote the handicrafts. Various schemes of the handicraft sector aim to provide craftsmen with welfare measures as well as need-based interventions for the handicrafts sector's comprehensive and long-term growth (Rashid, 2023).

2.4 COMPETITIVENESS OF THE WOODEN HANDICRAFT INDUSTRY OF PUNJAB

2.4.1 Need for Qualitative Research

Coleman (2021); Hennink and Kaiser (2021) suggest that there is a significant potential for qualitative research that is carefully planned, implemented, and communicated.

Maulita et al., (2021) made a study of the SMEs and applied qualitative research methodologies. Quinatao and Andrade (2020) suggested that the semi-structured interview is the most widely used tool for enhancing the accuracy and consistency of a case study methodology. Ruslin et al. (2022), Deograsis and Tresyanto (2020) aimed to elucidate the role of interviews in acquiring comprehensive information by delineating the procedures involved in conducting semi-structured interviews in qualitative research. Faghiri et al., (2019), Li (2022) utilized semi-structured interviews and applied Porter's Diamond model to inform a qualitative hybrid analytic process of inductive and deductive thematic analysis. They used this approach to interpret the raw data obtained from interview transcripts. (Baxter and Eyles ,1997; Kallio et al.,2016; Foley et al.,2021; Dias et al.,2020) examined the utilization of interviews as a means of theoretical sampling in grounded theory research and identified it as the primary sampling method that is well-suited for grounded theory. Gunby et al., (2011) offered comprehensive guidance on the development and utilization of a codebook for the examination of interview data.

Vasileiou et.al, (2018) in his study of qualitative research pointed towards the use of small samples in the studies based on interviews. A small sample of key stakeholders is preferable for having the depth of information in case of qualitative research (Hamilton and Finley,2020).

Qualitative researchers often employ other ideas such as credibility, trustworthiness, truth, value, application, consistency, and highlighted their significance in every research endeavor. Morse et al., (2002) emphasized the continued relevance of these principles in ensuring rigor. Lincoln and Guba (1980) gave the concept of trustworthiness in establishing the validity and reliability of qualitative research. (Golafshani, 2003; Escaith ,2021) in their study highlighted the role of reliability and validity in quantitative research, however they are now being reevaluated within the qualitative research paradigm and also pointed out that reliability and validity are essential for achieving rigor in qualitative research.

2.4.2 Porters Five Forces, Grounded Theory and Competitiveness of Wooden Handicraft Industry

Porter (1979) observed in his research that establishing a strategic position that is less vulnerable to direct competition is crucial for both growth and survival. Indiaty et al; (2014) concluded that Porter's model is framework that encompasses the core concept of environmental scanning about competition. (Rahmani,2014; Saloi and Barman,2020; Gopinath,2020) assessed the competitive landscape of Porter's five forces model and emphasized the importance of considering the bargaining power of buyers. Competitive analysis is an orderly process which makes an attempt to determine the factors which define the profitability prospects of an industry. (Hax and Majluf,1996). Thompson and Strickland (2003) pointed out that one of the most important components of competitive analysis is that it delves into the industry's competitive process for the purpose of determination of the strength of each competitive force. Small and Medium Enterprises have remained as one of the most significant contributors to economic development of a country (Yusoff et.al 2015) Adewole(2005) in his study made use of Porters Five forces model to examine the challenges that small firms face in their business. Roostika et al;(2015) examined the impact of external competitiveness factors on the handicraft industry and very specifically analysed the Handicraft SMEs and focused on the four factors of Porter's Diamond model of a competitive advantage which enable handicraft SMEs to better understand the competition and also assist policymakers in recognizing the importance of external competitiveness factors. In their study, (Eskandari et al.,2015

and Teo et al.,2020). Ndzabukelwako et.al(2024) studied Porter's Model to find out the factors which impact the competitiveness of the industry and explained how SMEs utilize and are affected by the five competitive forces identified by Porter's model. The study also pointed out towards the vital role played by Small and Medium Enterprises in the economic growth of the country.

Bhamra and Kishore (2022) in their study utilized a grounded theory approach to develop a conceptual understanding of various MSME clusters. They did an indepth investigation of these clusters their development ,the key strategies as well challenges faced by them.

While discussing about the use of grounded theory for qualitative research analysis, Glaser and Strauss (1967) focused on the inductive approach. Bluff (2005) made a study on the methodology of grounded theory and examined the process with emphasis on the major features which make it different from other methods of qualitative research. Corbin and Strauss (2008) outlined the steps involved in the grounded theory process which included open, axial and selective coding, preparation of memos as well as the use of theoretical sampling for the development of a theoretical framework. Bowen (2006) explained the use of grounded theory in the qualitative research approach which uses inductive analysis as a principal technique for data analysis. Bashir et al., (2008) employed a combination of qualitative and quantitative methodologies to ascertain a consistent outcome. Vaananen et al., (2017) utilized grounded theory to analyze interview data and discovered a comprehensive system of sustainable craft. Cullen. et al., (2021) described the purpose of using the grounded theory methodology for theory development which helps in the solution of research problems.

Strauss and Cobin (1967) stressed on the empirical basis of the grounded theory while highlighting how the concepts and theories are derived from the data which is systematically gathered and analyzed. They also pointed out that the coding and analytical processes also ensure that the theory is connected with empirical evidence. Grounded theory is essentially empirical in nature as it develops directly from empirical data (Charmaz,2006).

Birks and Mills ,2011;Bryant and Charmaz (2019, Cullen andBrennan,2021, Al-Eisawi 2022) in their study highlighted the empirical nature of grounded theory by studying it from various perspectives and highlighted its ability to develop theories which are relevant to real world phenomena.

Pezeshki et al., (2023) employed grounded theory methodology to analyze data obtained from semi-structured interviews in which the participants were recruited via theoretical sampling.

2.4.3 Use of NVIVO in Research

(Hilal and Alabri,2013) emphasized the significance of qualitative data analysis. (Soliman and Kan,2004) pointed out that NVIVO can be used in the data analysis process. Gunby et al., (2011) offered comprehensive guidance on the development and utilization of a codebook for the examination of interview data.

Azeem and Salfi (2012); Allsop et al., (2022) highlighted the substantial volume of data associated with qualitative data as compared to quantitative data and utilized NVIVO for analysis. Hutchison et al., (2013) also viewed the functioning of the NVIVO software package which can be used to facilitate a grounded theory approach. They defined it as the process of exploring the connections between categories and themes within the data, to enhance comprehension of the aspects under investigation. Yadav et al., (2022) examined the digital analysis and transformation of institutions in using the application of grounded theory, which was further facilitated by utilizing NVIVO 12 software.

2.5 SUGGESTIONS FOR REVIVAL OF WOODEN HANDICRAFT

The revival of wooden Handicrafts can be made by way of a growth model and has been studied concerning the following points:

2.5.1 Problems of the Handicraft Sector

Frost and Sullivan (2005) elaborated on the impact of machine-made goods on the sale of handmade goods by giving the example of Chinese goods which have thus created challenges in the market.

Khurana and Paliwal (2014) focussed on the loss of significance of handicrafts due to the introduction of modern machine-made goods and despite of certain industries adapting to material, technique and environment friendliness many of the crafts are becoming dying crafts. Agarwal and Chanana (2021); Dash and Mishra (2021) argue that despite the global renown of Indian handicrafts, the impoverished artisans have not achieved much acclaim or acknowledgment. While analysing the literature on the challenges which are faced by the MSME sector Bhoganadam et al. (2017) pointed out that they are affected by many internal as well as external issues such as social, environmental, socio-cultural as well as infrastructural. To gain insights into the challenges posed by traditional handicrafts in developing countries, (Yang and Shafi, 2018; Abirami et al., 2017) undertook a comprehensive study of sustainability. The report of aiaca (2017) titled “Impact of COVID-19 on Artisans and Craft Enterprise in a Qualitative Study” observed that the sector was unanimous in its demand for support of expenses, loans, marketing support, subsidized essentials, and better health care support.

Ghouse (2017) conducted a study to investigate the difficulties encountered by micro, small, and medium enterprises that engage in exporting traditional handicrafts in a developing economy. In his study on the manufacturing and marketing challenges of wooden handicrafts, Gopesh (2018) noted that the industry experienced growth due to the implementation of the New Economic Philosophy of Inclusive Development. Harahap et al., (2018) and Rachman et al., (2019), conducted a study to investigate the involvement of young people in growth of handicraft industry in the Kualuh Hulu district and found the declining interest of youth in handicrafts. Ian (2017) in his study investigated the factors contributing to the low performance, the characteristics of its development, and the various outcomes for the role of handicrafts. Jain and Rastogi (2020) did a study to investigate the many challenges faced by artists in Jodhpur and the obstacles they meet. Jamir (2020) conducted a study to analyse the impact of the global financial crisis on Indian handicraft exports. Sharan and Priya (2021) examined the policies and activities implemented by both the government and non-governmental organizations to address the issues and challenges faced by Zari artisans.

Ahmad and Poddar (2009) studied Goods and services tax reforms and inter-governmental consideration in India and found that GST to be a more transparent type of taxation system. While studying the challenges confronting the handicraft industry Sinha (2019) found that GST had a bad effect on the industry and had led to its slowdown.

In his study on the decline of wood inlaid woodwork in Punjab, Vasudeva (2019) focused on the dwindling woodwork industry in Punjab. He specifically examined the craftsmen who continue to practice the technique of creating wooden handicrafts, with a particular emphasis on the city of Hoshiarpur and discussed the challenges encountered by the industry and also highlighted the government's increasing reluctance to support the craftspeople over time. Dhingra et al., (2019); Gangopadhyay and Sen (2019) focused on the Indian Handicraft Industry, specifically the art metalware sector, and examined the opportunities and threats it faces. They concluded that this industry plays a significant role in the economy, but it also encounters challenges such as a shortage of skilled labor and an inadequate power supply. Examining separate studies for the challenges being faced by the Punjab handicraft. Joshi (2013); Makhitha (2017) focused on the challenges that affect the craft producers' growth and survival and also on the recommendations on what can be done to overcome these challenges.

Kaur and Gupta (2014) examined Punjab's traditional folk art, specifically Phulkari, and its revival in the province's major cities. Rani and Brar (2018) their study focussed that the production process of Chikku making is one of the most as traditional handicrafts of Punjab and is going down at a rapid date due to the increasing commercialization as well as changing fashion trends. Koteswari (2020) in their paper highlighted the marketing opportunities and challenges of Wooden Handicraft products. (Hackney et al., 2022; Jain and Rastogi, 2020) did a study to investigate the many challenges faced by artists in Jodhpur and the obstacles they meet. Examining separate studies for the challenges being faced by the Punjab handicraft. (Hassan and Mir, 2020; Kumar and Rajeev, 2013) in their study aimed to identify the problems and challenges faced by the handicrafts. Choudhary (2022)

found that young individuals had vague perceptions due to their lack of awareness about the handicraft sector.

2.5.2 Resurgence Strategies for Handicraft Sector

Abisuga and Fillis (2017) in their study adopted a strategy on the ways to improve the development of the handicraft sector to create a better living for the people. Sidhu (2023) in his study examined the way in which the traditional handicrafts can be transformed from utilitarian to having other different uses.

Anupama and Renu (2018) examined the existing and future connections between crafts, sustenance, and technology in their research on the utilization of digitalization as a marketing strategy for handicrafts. Santagata (2002) in this study analysed the economic properties which are governed by the institutions while studying their relationships.

Ozdem (2011) examined the need for vision and mission statements for the construction of strategic planning and models as they represent the broad picture and ultimate goal of the concern while keeping the broad objectives in mind. Zhan and Walker (2019); Mangaonkar and Joshi (2021) attempted to identify the issues related to the survival of handicrafts by relating to wooden crafts. In their study, Sudha et al, (2021) conducted research to get insights into the worldwide market trends of wooden handicrafts and identify the challenges encountered by the global industry. Haung and Anderson (2019) discussed the importance and opportunities of designing which may help in the revitalization of rural and marginalized communities as a result of which traditional arts and crafts survive. Shah and Patel (2019) in their study primarily examined the socioeconomic conditions of rural handicraft manufacturers in the Surendanagar area. The study also included recommendations on how to effectively promote, revive, and sustain different handicrafts. Jiang PU (2020) examines the seamless integration of arts and crafts during a specific historical period, taking into account both their development and scientific advancements. In his study on the decline of wood inlaid woodwork in Punjab, Hegazy and Elbana (2022) made an effort to emphasize the value of folk crafts in promoting sustainable development goals. Liao (2010) in his study of cultural heritage made an effort to know about the

factors contributing to the preservation of the country's heritage. (Ghosh, 2012; Gani, 2012; Lakshana et al;2024) examined the effectiveness of the intervention in the form of innovation which their desire for change must drive. In their study, Sharan et al. (2020) aimed to develop a sustainability model for Indian rural artisans by examining the core challenges they confront and exploring strategies for ensuring their long-term livelihood. Sawrov (2022) in their study examined the branding of Handicraft products and pointed out that branding is a way by which the industry can flourish both at home and abroad.

Haung and Anderson (2019) discussed the importance and opportunities of designing which may help in the revitalization of rural and marginalized communities as a result of which traditional arts and crafts survive their study, Sweta and Sundararaman (2021) investigated the unsustainable practices in the handicraft industry and offered sustainable business opportunities that could aid in the expansion of the handicraft industry as the unsustainable business in handicrafts was the primary issue that gave rise to this research. The study discussed the different ways that artisans might work together more effectively, design interventions in the craft, the significance of government programs and policies, and the impact of competition. Bardhan and Bhattacharya (2022) in their study examined the ways of preservice of handicrafts which could lead to Sustainable Development Goals (SDGs).

Kolay (2016) conducted a study on the translation of the traditional paradigm. He described the use of user-driven design exploration to protect and pass on the cultural history and value of Indian traditional art to younger generations. (Konstantina,2018) discussed the relevance of co-design in which they stated that it is a type of collaborative research where it aims to explain the meaning, core concepts, and historical roots of the concept. Izidio et al. (2018) in their study focussed on the collaboration between various works of design and other approaches and the important role that is played by the designer in this context.

Hur and Beverley (2013) suggested the use of Co-creation which offers firms and their network of actor's access to new resources. The study provided an innovation solution to the designing of a co-creation sign framework. Tung (2012) explored how

designers can collaborate with local craftsmen to help local crafts reach a wider market. Krasae (2017) in his research adopted the procedure for cocreation between handicraft producers and users to study how handicraft producers develop new products. Temeltas and kaya ,2021) in their study on new product development by way of collaboration between craftsmen and designers pointed out that it is possible to transfer the craft's knowledge during the generation of ideas as well as prototyping stages. Correia (2023) in a study expressed their opinion that today designers produce solutions that generate new meanings so that the experience of the designers becomes a major part of the knowledge about the object.

Rajput and Harinder (2016) focused on the resurgence of Punjab's handicrafts and traditional textiles, showcasing the region's vibrant cultural heritage. Gulati and Mathur (2017) emphasized the utilization of computer-aided design (CAD) tools in the production of traditional Indian handicrafts. They showcased how the combination of digital manufacturing and traditional methods offers innovative approaches to tackle modern obstacles. In their study on Handicraft SMEs and digitization, Khatri and Kothari (2020) highlighted the significant role of handicraft in India's economy. Pech and Vrchota (2022); Ghosal and Prasad (2020) conducted a study on the digitization of the handicraft sector. Salati, (2022); Sanad et.al (2024) in the study on resurgence of MSMEs made a review of the export potential as well as the sale pattern of the MSME's and also paid attention on their resurgence.

Arayalert et al., (2023) in his study focussed on developing a digital platform for effective utilization of co-learning experiences . Deshpande and Thakkar (2016) in their study examined that with the beginning of colonisation it was felt that handicrafts need interventions. They pointed out that in the present context traditional artisans who were also designers have started working on the development and modernisation of the handicraft sector.

Siddhu (2023) stated in her research pointed out that modernization and global revolution could not replace completely the traditional handicrafts in India. The study made an exhaustive evaluation of various factors that have transformed designer products into utilitarian items. Kesaboina et al., (2022) conducted a study to assess the

extent to which internet resources may be used to promote Indian handicrafts. They also provided specific recommendations on this matter. Khan (2022) explained in his study of the Indian craft and handloom market and in order to ensure the sustainability of this industry, the study examines the use of constructivist grounded theory. Hansson and Buschh (2022) examined the way as to how material craft processes align and orient the participatory and playful co-design into a capability building activity and suggests how materiality, tools as well as the craft agency gives a perspective on the participatory and constructive craft processes. The study also provides an insight into the transformations which shape the social- material manifestations of collaborative craft in which the participants experience the results due to their shared efforts due to which immediate needs are met with the shared efforts, material, practical and crafts-based design. In their study Yadav and Mahara (2017) suggested that the trust of customers is of utmost importance in maintaining the sale of handicraft products which can be enhanced by personal service along with the use of digital technology. On these lines Majumdar et.al;(2021) explored the use of digital access and education initiatives for arriving at policy interventions for the sustainable digital empowerment of artisans in handicrafts.

Yadav et al. (2022) in their study of the handicraft sector gave a separate index for the development of handicraft products.

Bendi and Pany (2018) examined the importance of e-commerce in promoting Odisha's handicrafts and highlighted the crucial role that electronic marketing plays in the advancement of handcraft. (Jiang 2020; Eskak and Salma,2019) conducted a study on the preservation and safeguarding of arts and crafts, as well as the influence of artificial intelligence (AI) on this field. This article showcases the potential integration of these two aspects based on modern design and also focussed on the role of government and other institutes for the promotion of craft. To foster customer loyalty and establish positive relationships, Lalwani and Singh (2012) described how e-businesses ought to implement the most cutting-edge web hosting and maintenance technology. Although often confused with e-business, the term e-commerce refers to only one facet of e-business: the use of an online support system to foster relationships between a business and its customers.

To highlight the role of geographical indication in uplifting the handicrafts Mir and Darzi (2017); Saqib and Sultan (2013) conducted a study that presented a comprehensive analysis of the Kashmir Pashmina industry, including the production process of Kashmiri Pashmina works under the GI Act. It also examined the implementation of geographical indications through labeling and certification. The study also emphasizes the necessity of establishing a safeguard to preserve the inherent uniqueness of the crafts. This can be achieved through the implementation of a framework that guarantees the protection of the handicrafts of Jammu and Kashmir while also aiding in the cultivation of a distinct brand identity.

Varpio et.al(2017) highlighted the role of member checking/respondent validation as sharing of the findings with the participants ensures their accuracy. Thus, the empirical testing of findings helps to increase the confidence in the validity of the model and its usefulness in the process of decision making.

2.6 RESEARCH GAP

On the basis of literature review and personal interactions with the officials of this industry the following gaps were found:

- ❖ Studies on the preservation of handicraft industry especially wooden handicraft is very scarce. An urgent need is there to preserve the handicraft heritage which may disappear in the future.
- ❖ The literature on the wooden Handicrafts of Punjab which is a symbol of heritage is very limited. A complete dearth of information as regards the exports , production of wooden handicrafts from Punjab was found because the concerned persons as well as authorities have not the information nor any effort has been made by them to collect the information.
- ❖ On going through the literature review on the handicraft industry it has been found that studies have been conducted on the handicraft industry but no specific study came to my notice which has been made specifically for the wooden handicraft industry.
- ❖ The mapping of the government schemes for handicrafts needs to be done as no efforts have been made to analyse these schemes.

- ❖ No analysis has been done in particular to determine the competitiveness of the Punjab Wooden Handicraft Industry.
- ❖ Co-incidentally, I belong to Hoshiarpur and during my interaction with the owners of the wooden handicraft business, it has been found that not much work has been done to explore the challenges which are being faced by the industry and there has been a lack of initiative on the part of the industry owners and government to preserve this languishing craft.

Thus, the investigation and literature review pertaining to the aforementioned aspects indicate that there is a substantial research gap concerning the wooden handicraft sector of Punjab, its competitiveness, and the challenges it faces. Furthermore, the analysis of the schemes within the handicraft sector of India is still in its infancy. Hence, the current study has been conceptualized by retaining the existing research gap in mind.

Chapter 3

RESEARCH METHODOLOGY

3.1 INTRODUCTION

Research methodology describes the methods and tools used for data collection, analysis, and interpretation. This chapter discusses the research methodology used in the present study. Bell and Bryman (2007) in their study pointed out the scientific methods and numerical analysis to figure out, how the planned relationships between the variables work. Patel and Patel (2019) considered that the study of Research methodology enabled a researcher to know about the research problem and also the logic behind it. This section discusses the various tools and research methods employed to achieve the study's objectives.

The chapter is broadly classified in the sections given below:

- Objectives of the Study
- Research Design and Methodology
- Concluding Summary

3.2 OBJECTIVES OF THE STUDY

- 1) To study the trends and growth of the Handicraft Industry.
- 2) To analyze the existing government schemes and policies for the promotion of the Handicraft Industry.
- 3) To determine the competitiveness of the Wooden Handicraft Industry of Punjab.
- 4) To formulate a growth model and suggest the revival strategies for the Wooden Handicraft industry.

3.3 RESEARCH DESIGN AND METHODOLOGY

A research outline is a basic plan that helps with gathering and analysing data. The way a researcher designs their study shows what they think.

According to Kerlinger "Research design is the plan, structure, and strategy of investigation conceived to obtain answers to research questions and to control variance". An exploratory research design has been used in the present study. The research design of the present study involved the following steps:

3.3.1 Research Methodology for Objective 1

I. Data collection from Secondary sources: Data has been collected from published secondary sources, websites and other institutions as well as the reports of various committees of the Government of India. An extensive study has been undertaken for the understanding of trends and growth of handicrafts. Therefore, the first step in the research was to collect secondary data from different sources:

- ❖ By way of databases, Reports (Government and Nongovernment), Working papers, Publications, and other relevant sources such as Annual Reports of the Ministry of Textiles, the Government of India, Annual Reports of the Ministry of Commerce and Industry, Statistical Abstract of Punjab.
- ❖ Journals, theses, and websites

II. Data Analysis: Secondary Data has been analyzed by the use of descriptive statistics, percentages and growth rates (Compound Annual Growth Rates).

3.3.2 Research Methodology for Objective 2

- ❖ **Data collection:** Primary data for the study was collected for the achievement of the second objective. Personal visits to Handicraft Extension and Marketing Centre, Hoshiarpur which is one of the 52 centres situated all over India as well as the Craft Development Centre, PSIEC, Hoshiarpur was also made for data collection.
- ❖ **Sample Frame:** The selected districts are based on the presence of Wooden Handicrafts in Punjab. The scope of the study was narrowed down to the cities of Hoshiarpur, Kartarpur, Jalandhar, Nabha, Rajpura, Batala, and Amritsar due to the craftsmanship of the woodwork present in these areas only.

Table 3.1: Classification of Wooden Handicrafts based on city

Name of the Wooden Handicraft	City in the Sample Frame
Wooden Furniture (Carving)	Hoshiarpur, Kartarpur.
Wood Carving	Amritsar, Batala, Patiala, Rajpura, Nabha.
Wood Inlay	Hoshiarpur.
Wood Lacquer	Boothgarh, Hoshiarpur.

Source: Based on researchers own survey

Table 3.2: Sample Frame (For Objective 2)

Zone Name	Total number of shops in the area		No of Respondents	Percentage
Majha	Amritsar	15	6	40
	Batala	02	2	100
Malwa	Nabha	05	2	40
	Patiala	5	1	20
	Rajpura	03	2	66.67
Doaba	Hoshiarpur	25	5	20
	Boothgarh	05	3	60
	Kartarpur	10	3	30
Offices	PSIEC(Hoshiarpur)	3	3	100
Total		73	27	32.53

Source: Based on Handicraft Map of Punjab and Researcher's survey

- ❖ **Sampling Technique (For objective 2):** The technique of sampling used was purposive and theoretical sampling which goes well with the method of Grounded theory. A systematic approach has been followed by the researcher to collect data. The researcher first approached the Handicraft and Extension Centre Hoshiarpur as well as the Craft Development Centre, PSIEC Ltd. Hoshiarpur, and gathered information about their scope to have an idea of the information that will be available through them.

- ❖ **The Research Instrument:** Observation Map. An extensive literature review led to the preparation of the research instrument for this study. A clear understanding was made first of all, as to what exactly comes under the variables under study.



Source: Compiled by Researcher

Figure 3.1: Identification of Heads for Observation Map based on Activity Mapping

- ❖ **Method of Analysis: Activity Mapping.** The objective of analysis of government schemes and policies for handicrafts has been achieved by the use of activity mapping which is one of the methods of public policy. The concept of activity mapping is crucial for achieving the stated purpose. The activity mapping method is grounded in the principles of public finance and proves highly valuable for studies about decentralization. The method used in this thesis draws upon the pioneering work of **Lant Prichett and Varad Pandey in 2006** who developed a Devolution Index to evaluate the extent and depth of decentralization in Indian states. This concept is rooted in quantifiable metrics and functional role-mapping. This method was specifically adopted because it is optimally suitable for analysing centrally supported initiatives. The responses of the participants have been analysed by the calculation of the percentage of responses using the following formula:

$$\text{Percentage of Responses} = \frac{\text{No of Responses}}{\text{Total no of Respondents}} * 100$$

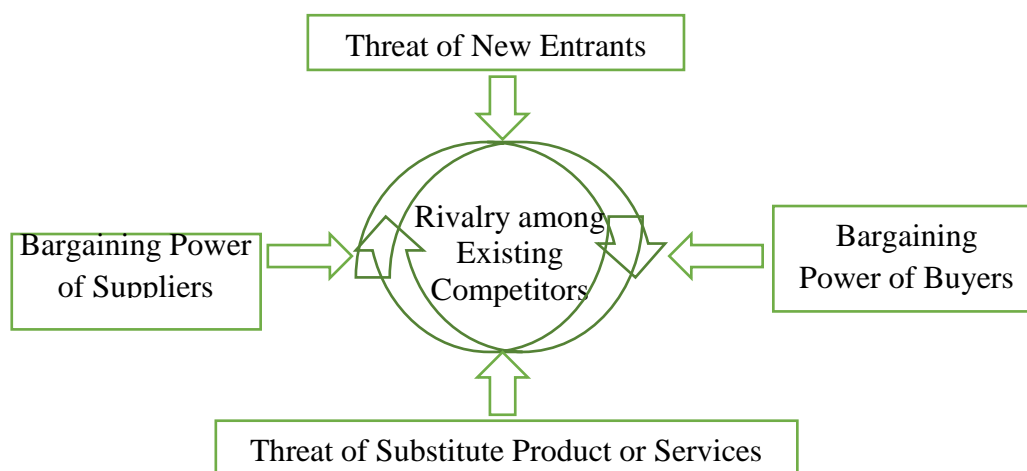
- ❖ **Need for Mapping:** By mapping of the schemes, it will be possible to know about the key stakeholders of the industry as well as the particular beneficiaries of each scheme. Specific policies can be made to address the specific needs and challenges identified which will play a crucial role for governments to design, implement, monitor and analyse the schemes, contributing to economic development as well as cultural preservation.

3.3.3 Research Methodology for Objective 3

- ❖ **Population:** An approximation of 75-80 shops who deal exclusively in wood handicraft. (Wood Inlay, Wood Carving and Wood Furniture with Carving).
- ❖ **Research Design:** Exploratory Research Design.
- ❖ **Research Methodology:** This study employs Qualitative Research Methodology, which seeks to produce ideas based on actual data in the context of research. The method also includes a systematic approach to data gathering, coding, categorisation, and analysis in order to find patterns and linkages. One of the primary benefits of utilising a qualitative research approach for

exploratory research is that open-ended questions and probing allow participants to react in their own words rather than being compelled to choose from predefined responses.

- ❖ **Conceptual Model:** There are various models for determining competitiveness as SWOT analysis, Resource Based View, Strategic Group Analysis, Porter's Five Forces Model and many others. This study focussed on Porter's Five Forces Model as it provides the complete components of strategy and is relevant to any business environment and is also considered as an effective method to know about the challenges being faced by the small and Medium Enterprises such as Handicraft Industry.(Yusoff et.al,2015;Teo et al,2020.(Adewole,2005) In their analysis, they found that all of the components of Porter's model have an impact on the condition of competitiveness in any industry, and that the majority of the components are interconnected when implementing business strategies. Ndzabukelwako et.al.(2024) in their systematic review of the applicability of Porter's Five Forces Model in the performance of Small and Medium Sized Enterprises offered valuable insights as to how these enterprises can achieve sustainable growth by navigating through competitive pressures After a comprehensive literature review Porter's five forces model was found to be the most suitable for determining competitiveness and based on the five factors of the model the research instrument which was the interview guide was developed.

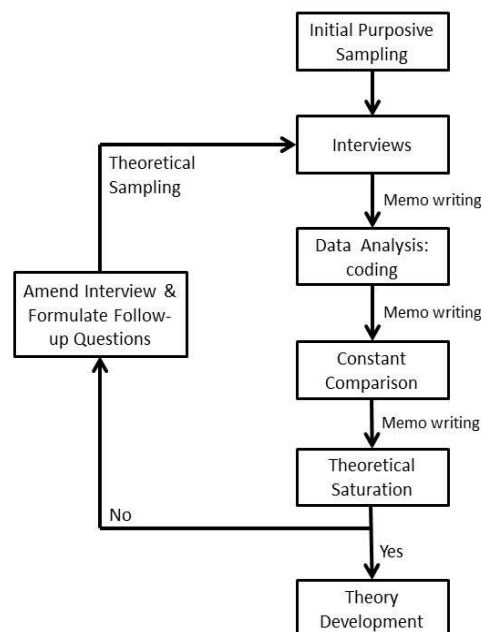


Source: Forces that shape strategy by Michael E. Porter, 2008

Figure 3.2: Conceptual Model

The questions in the interview guide were related to the five forces of Porters Model.

- ❖ **Sampling:** Sample sizes in case of qualitative research vary in terms of technique but are generally small (Cooper and Schindler,2006;Hamilton and Finley,2020). A small purposeful and focused sample has been taken for study. Since the research is based on exploratory research design the sample which has been used for the study is small (Bajpai,2017). This study made use of non - probability sampling which goes well with Qualitative Research. Among the various types of non - probability sampling purposive sampling has been used along with theoretical sampling.
- **Purposive Sampling:** The use of purposive sampling has been made because the units selected had the characteristics that are required in the sample (Yusoff et.al,2015).
- **Theoretical Sampling:** The study made use of theoretical sampling for continuous data collection and analysis. Because data collecting and analysis occur concurrently, each interview leads to additional interviews as new information and themes emerge from the prior data analysis, which is known as theoretical sampling. If purposive sampling in grounded theory means where to begin, theoretical sampling indicates where to go.



Source: (Birks& Mills, 2011; Corbin & Strauss, 2008).

Figure 3.3: Iterative process of sampling in Grounded theory

- ❖ **Sample Frame:** The sample frame for this objective is shown in the following table:

Table 3.3: Sample Frame (For Objective 3)

Zone Name	Total number of shops in the area		No of Respondents	Percentage
Majha	Amritsar	15	6	40
	Batala	02	2	100
Malwa	Nabha	05	2	40
	Patiala	5	1	20
	Rajpura	03	2	66.67
Doaba	Hoshiarpur	25	5	20
	Boothgarh	05	3	60
	Kartarpur	10	3	30
Total		70	24	34.28

Source: Based on Handicraft Map of Punjab and Researcher's survey*

A total number of 24 owners of Wooden Handicrafts were interviewed for the present study.

*The study exclusively focusses on those business owners who are dealing in wood carving, wood inlay and wooden furniture with carving.

- ❖ **Data Collection:** A thorough review of the various parameters related to the competitiveness of the industry was undertaken and data was collected by Interview Method. Most of the qualitative research relies on the unstructured or semi-structured interviews (Cooper and Schindler,2006). The present objective thus makes use of semi-structured interviews (individual in-depth interviews).
- ❖ **Research Instrument:** Semi-Structured Interview Guide and codebook (Both Attached in the Annexure). A semi-structured interview was used because it gave the freedom to the participants to discuss their opinions (Kallio.et.al.2016)

followed by specific questions (Dias et al., 2020; Dalal and Chattopadhyay, 2022) to get a deeper insight into the problem under study.



Source: Collected by Researcher during interviews

Fig 3.4: Glimpses of Interactions with Business owners/Artisans

- ❖ **Pilot Study /Internal Validation:** The interview guide was filled for pilot testing with four people and after that, it was found that some of the questions were getting repeated and were not giving the necessary outcomes so those questions were removed and the instrument was further modified in terms of language and presentation. After making all these changes the final instrument for the study was framed. The pilot study also highlighted that some of the questions which were asked were overlapping leading to ambiguity in the answers. The primary reason for performing this study was to have clarity in the interview questions and to be aware of any issues that could impair the interview process. Those questions were removed from the interview guide.
- ❖ **Theoretical Saturation:** The qualitative phase of this study, from which the data was gathered in 24 semi-structured interviews occurred over 7 months, and the duration of each interview was approximately 30 minutes. A total of 24 participants, which included the saturation signifies the culmination of a grounded theory investigation. The theoretical literature on the subject of having a specified number of participants in case of semi-structured interviews has evaded a plain statistical critique and justified the practice due to the personal nature of semi-structured interviews (Galvin, 2015), therefore the most suitable framework for the determination of the optimal number of respondents is reaching theoretical saturation. Theoretical saturation is also defined as external validation as it is related to research results. Theoretical Saturation was achieved with the 20th Interview and after that data collection was continued to ensure that no new themes emerged. Once the interviews were completed the process of transcription commenced.
- ❖ **Approach:** This study used the inductive approach, which is used in the majority of qualitative research.
- ❖ **Data Analysis:** The analysis of the semi structured interviews was made by the use of Grounded Theory with NVIVO 14 (MAC Version). The empirical data collected by way of interviews in the form of transcripts formed the basis of this theory. The key to grounded theory lies in the idea that the researcher builds the

theories from empirical data (Glaser and Strauss,1967;Strauss and Cobin, 1998; Charmaz,2006; Holton,2007;Birks and Mills,2015;Bryant and Charmaz,2019).

Grounded theory is a qualitative method which seeks interpretive understanding of the realities of the participants and is often invoked to explore the lived experiences of the participants within their natural settings (Charmaz, 2000). The use of grounded theory is helpful in the determination of strategies for MSME's (Bhamra and Kishore, 2022). There are several computer programs available for the analysis of qualitative data but the choice of QSR NVIVO 14 was made due to the increased use of this software in analysing grounded theory and also being the latest version of the same. Data Preparation was done routinely after each interview which resulted in the preparation of textual data and further in the form of Interview Transcripts.

- ❖ **Research Findings and Validation:** To improve the research's validity and reliability, it was imperative to establish a chain of evidence by connecting the data gathered from interviews to the document (Yin, 2012; Yin, Zhang, Peng, & Li, 2009).
- **Reliability:** Golafshani (2003) argues that credibility in research is mainly associated with the issues of reliability and validity which is rooted in the quantitative research perspective. **Reliability** in qualitative research has been enhanced by making detailed field notes by using recording devices and transcribing digital files. Many qualitative researchers as (Lincoln and Guba ,1985; Baxter and Eyles,1997; Macmillan and Schumacher, 2006) have outlined four criteria for trustworthiness that can be used for the evaluation of qualitative research namely: Credibility, Transferability, Dependability and Confrontability. The present study maintained the **credibility** of the research by maintaining its trustworthiness. **Transferability** was evaluated from the data as well as a detailed description and also by honoring the privacy of the participants when the quotes were selected to illustrate the interpretations. The **dependability** was identified by the use of the Porter Five Forces Model.

Confrontability was considered by identifying the thematic categories and describing the criteria of the analysis.

- **Validity:** Validity holds importance in qualitative research and is addressed by the consideration of three common threats which are often imposed on the authenticity in qualitative research which are research bias, reactivity and respondent bias. Validity, defined as the trustworthiness of inferences (Eisenhart &Hawe,1991, Lincoln and Guba,1985) has received considerable attention in qualitative methods literature. (Denzin 1989, Erickson,1986, Geertz,1973, Goetz and Lecompte,1984). Validity in the case of qualitative research may be defined as: Internal Validation, External Validation, Reliability and objectivity.

The information that was gathered from the proprietors of the wooden handicraft businesses revealed how little knowledge they had of some industry-related ideas. To confirm their effectiveness, the interviews were also read in front of the owners in addition to the cross-examination of the data. Thus, the validation technique of **member checking** was used which helped to verify all the participant interviews. Lincoln and Gaba (1985) used member Checking as a tool for establishing credibility in qualitative research. Getting feedback from the participants helps to confirm the accuracy of the interpretations and also strengthens the data analysis(Asharani & Al-Shboul 2019). The participants of the study had an opportunity to review the responses to interviews given by them. The **internal validation** was undertaken by way of a **Pilot study** and **external validation** by way of **theoretical saturation**.

- ❖ **Ethical Considerations:** To avoid unethical concerns, the ethical implications of social research, as well as the ethical standards to deal with it, must be explicitly stated(Punch,2005). Thus, the confidentiality as well as anonymity of all the participants is to be ensured. In the present study, all the recorded interviews as well as transcripts were handled only by the researcher. The participants were informed about the confidentiality and that the data collected will be used for this study.

3.3.4 Research Methodology for Objective 4

- ❖ **Research Design:** Exploratory, Qualitative followed by the development of growth model and validation.
- ❖ **Growth Model Development:** Development of Growth Model on the basis of results of Objective 2 (analysis of government schemes for handicrafts achieved by way of filling of observation maps which served as the empirical data for this objective) and Objective 3 (competitiveness of wooden handicraft industry of Punjab by way of interview transcripts which served as the empirical data for this objective).
- ❖ **Respondent Validation:** The model was empirically checked by way of Respondent Validation also known as member checking was used for enhancing the credibility, and accuracy of the growth model developed for this objective. Member checking is a process in which the data is (qualitative) presented to all or some of the respondents for feedback (Varpio et al., 2017). The findings were relatively consistent so a few numbers of respondents were approached. They were satisfied with the findings and they were of the view that it will go a long way in the survival, sustainable growth of this languishing industry (SME).
- ❖ **Ethical Considerations:** Throughout the process of respondent validation, the confidentiality of participant responses was maintained.

3.4 CONCLUDING SUMMARY

The chapter has explained in detail the purpose of the study along with the research design and methodology, secondary sources of data, and primary sources of data collection which are the observation method and interview method, sampling frame, statistical approach, etc. The chapter also discussed the processes adopted for the validity and reliability of qualitative data. The gathered data was analyzed by the use of CAQDAS: NVIVO 14 (MAC Version)

Chapter 4

PUBLIC POLICY AND HANDICRAFT SECTOR

4.1 PUBLIC POLICY

Policy formulation pertains to future considerations (Walker and Cave, 2000). Numerous challenges arise in the provision of public services in rural areas, including overlapping and incomplete responsibilities among various government tiers that diminish accountability to the populace, a misalignment between fund allocation and designated responsibilities, and an underdeveloped, ineffective service delivery system (Aligica,2006). The analysis of the government schemes holds a greater power in improving the effectiveness of the schemes launched (Patil.et.al, 2022). In 2001, a "Task Force on Devolution of Powers and Functions," established by the Government of India, Ministry of Rural Development, concluded that in most states, Panchayati Raj Institutions (PRIs) lack clarity regarding their expected roles in rural areas, primarily due to the absence of 'role clarity' concerning the statutory functions assigned to them.

4.1.1 Importance of Public Policy for Analysing Schemes of Handicraft Sector

The public policy for the handicraft industry aims to promote and support the development of traditional crafts, preserve the cultural heritage and improve the livelihoods of artisans. Therefore, there is a need to implement a comprehensive and social strategy which must be implemented for the purpose of assisting producers enhancing both production and marketing, while harnessing their abilities to create competitive craft products (aiaca,2017).

4.2 SCHEMES FOR THE HANDICRAFT SECTOR

The Indian government has implemented several policies and schemes to support and develop the handicraft sector. In the year 2012-13 Government of India introduced six schemes for the development of the handicraft sector under the head of National

Handicraft Development Programme but in 2013-14 the number of schemes increased to seven. During the five-year plan period, the Ministry of Textiles spent a total of Rs 4519.06 crore on handicraft development through centrally sponsored schemes (Working Group Report on Handicrafts for the 12th FYP, Ministry of Textiles, Government of India, 2014). The present structure of the Handicraft Sector comprising of schemes is working under two components which are as under:

- ❖ National Handicraft Development Programme (NHDP)
- ❖ Comprehensive Cluster Development Scheme (CHCDS)

4.2.1 National Handicrafts Development Programme (NHDP)

The NHDP sets up provisions that assist millions of artisans who work in the handicrafts sector throughout the entire process which provides them with a favorable environment and gives them an equal chance to compete with machine-made goods. The scheme's main goal is to bring all handicraft artists into the mainstream while also protecting and promoting the country's most prestigious crafts. The schemes also aim to build the sector's capacity.

The main schemes under NHDP are as :

1. Marketing Support and Services Scheme
2. Skill Development in the Handicraft Sector
3. Ambedkar Hastshilp Vikas Yojana
4. Direct Benefit to Artisans
5. Infrastructure and Technology Support Scheme
6. Research and Development Scheme

4.2.1.1 Allocation of funds under various schemes: Depending on the government's priorities and financial constraints, the distribution of funding may change every fiscal year. Schemes vary in their qualifying requirements and the amount of financial aid provided.

Table 4.1 : Details of Funds sanctioned and released under various schemes to different states from 2019-20 to 2023-24

S. No.	States/ UTs	2019-20		2020-21		2021-22		2022-23		2023-24	
		Funds sanctioned	Funds released	Funds sanctioned	Funds released	Funds sanctioned	Funds released	Funds sanctioned	Funds released	Funds sanctioned	Funds released
1.	A & N Islands	93.37	46.68	53.84	29.41	31.19	26.73	20.28	20.28	17.45	17.45
2.	Andhra Pradesh	353.13	183.57	526.02	312.55	1,528.20	807.19	548.52	323.49	391.57	321.18
3.	Arunachal Pradesh	38.97	31.37	23.89	17.01	149.64	124.19	23.44	23.44	59.77	44.74
4.	Assam	315.78	195.64	691.64	396.73	717.84	494.3	728.57	536.59	326.11	247.76
5.	Bihar	495.81	223.41	397.38	193.42	220.77	128.12	717.73	481.05	451.44	248.84
6.	Chandigarh	98.68	53.81	0	0	50.25	20.25	72.91	44.18	27.84	20.88
7.	Chhattisgarh	203.94	131.19	146.81	110.47	139.44	99.49	118.93	94.98	56.34	47.03
8.	Daman & Dew	0	0	0	0	0	0	8.94	6.71	0	0
9.	Delhi	2,234.11	2,105.66	2,965.05	2,901.15	3,011.61	2,759.39	947.53	785.52	1,332.61	816.59
10.	Goa	25.5	12.75	0	0	49.35	43.39	53.09	44.92	45.28	31.36
11.	Gujarat	310.57	165.79	503.5	265.76	1,654.40	1,018.29	1,430.52	840.22	999.29	592.58
12.	Haryana	286.53	149.32	163.88	81.94	287.71	164.84	291.3	210.47	291.17	195.46

S. No.	States/ UTs	2019-20		2020-21		2021-22		2022-23		2023-24	
		Funds sanctioned	Funds released	Funds sanctioned	Funds released	Funds sanctioned	Funds released	Funds sanctioned	Funds released	Funds sanctioned	Funds released
13.	Himachal Pradesh	513.15	292.86	289.63	192.62	300.7	198.05	121.32	91.51	106.64	79.68
14.	Jammu and Kashmir	51.95	25.98	373.07	170.22	584.62	431.71	1,172.36	796.56	1,076.91	686.72
15.	Jharkhand	290.81	190	443.68	266.64	191.4	133.37	256.22	190.83	251.51	156.83
16.	Karnataka	195.74	123.54	149.7	86.63	433.44	273.18	441.08	333.41	361.34	282.69
17.	Kerala	209.84	130.92	241.8	121.18	307.67	184.76	275.81	234.46	202.8	168.35
18.	Ladakh	29.7	23.76	5.94	3.97	45.44	31.29	35.55	29.84	112.04	24.4
19.	Madhya Pradesh	726.01	429.62	680.29	390.84	531.76	331.13	588.77	437.32	452.77	311.09
20.	Maharashtra	337.99	204.88	278.36	150.34	390.35	266.95	326.58	265.78	919.61	423.06
21.	Manipur	76.68	59.63	249.81	140.03	1,198.22	768.81	1,169.90	656.12	266.11	194.89
22.	Meghalaya	86.52	56.73	15.5	15.5	242.99	184.01	89.71	76.92	100.84	53.93
23.	Mizoram	19.97	19.97	11.5	11.48	131.55	98.93	48.89	45.09	38.59	22.6
24.	Nagaland	226.85	131.78	70.61	41.56	238.2	144.66	408.72	239.08	279.36	220.03
25.	Odisha	155.32	83.62	194.87	112.91	888	687.15	462.47	358.49	475.47	341.27

S. No.	States/ UTs	2019-20		2020-21		2021-22		2022-23		2023-24	
		Funds sanctioned	Funds released	Funds sanctioned	Funds released	Funds sanctioned	Funds released	Funds sanctioned	Funds released	Funds sanctioned	Funds released
26.	Puducherry	33.25	16.62	124.74	76.16	234.97	153.61	142.42	100.62	71.77	42.96
27.	Punjab	483.47	281.05	402.06	236.66	565.55	345.88	413.11	318.18	96.13	74.53
28.	Rajasthan	412.33	293.46	622.25	337.29	1,127.93	698.82	1,715.64	997.32	2,163.86	611.77
29.	Sikkim	181	114.39	12.5	12.5	43.48	34.49	89.97	77.11	38.92	30.07
30.	Tamil Nadu	109.94	68.34	652.9	130.08	417.52	242.89	333.62	264.64	401.68	282.88
31.	Telangana	261.21	152.09	287.26	172.52	219.63	152.25	299.31	226.03	339.06	223.04
32.	Tripura	75.51	53.73	136.63	86.42	94.22	58.8	103.57	86.1	97.61	66.32
33.	Uttar Pradesh	1,283.77	663.25	2,141.73	1,179.84	3,241.81	2,506.53	5,524.95	3,120.76	3,251.86	1,990.44
34.	Uttarakhand	230.7	116.04	313.78	203.3	333.68	199.95	222.59	176.29	91.12	76.71
35.	West Bengal	208.79	121.86	242.13	132.13	416.66	250.92	741.98	527.28	571.09	391.84
36.	All India (non state Specific)	0	0	0	0	0	0	211.14	67.67	1,083.01	1,079.26
	International Marketing	1,195.13	0	371.29	0	737.02	0	2,136.10	0	674.12	500.03
	Total	11,852.02	6,953.29	13,866.02	8,600.75	20,757.22	14,064.34	22,293.52	13,129.25	17,523.09	10,919.25

Source: <https://pib.gov.in/>

The table shows a general trend towards the increase in the funds sanctioned to various states and Union territories over the five -year period from 2019-20 to 2023-24. The total sanctioned amount doubled from Rs.11,852.02 lakhs in the year 2019-20 to Rs.22,293.52 lakhs in the year 2022-23. This points out towards the growing emphasis on allocation of funds under National Handicraft Development Programme.

A number of states as well as Union Territories experienced a year-on-year fluctuation in both the sanctioned as well as released funds. As for example, Andhra Pradesh saw an increase in the funds sanctioned to it in the year 2021-22.

The various schemes under NHDP have been discussed in detail as:

- 1) **Marketing Support and Services Scheme:** Marketing is an important part of industrial growth, marketing events, seminars, gift fairs, and the creation of niche markets. The components of the marketing support and services scheme are discussed as follows:
 - i. **Domestic Marketing Events:** The events aim at enabling the artisans to sell their goods to customers and make connections with other businesses in the market that will help them do business with them in the long run. The sub-components of Domestic Marketing events are:
 - a) **Gandhi Shilp Bazaar:** Gandhi Shilp Bazaars are organized after taking into consideration the important fairs, festivals as well as other places of tourist interest which help in giving a regular income to all the artisans
 - b) **Hiring of Stalls in Events Organized by other Organizations:** A number of Craft Demonstration cum Awareness Programmes are organised which include sessions where crafters, business owners, students, academics, scholars, and others can share their knowledge and connect.
 - c) **Fashion Show:** Holding a fashion show is an effective way to promote products and connect buyers and sellers. Fashion shows help make people want to buy new things. Handicrafts in India offer

a vast range of materials for making clothes and other items. Awardees and clusters of handmade artists can only use their products at the fashion show.

- ii. **International Marketing Event:** Marketing events at international level are organized for the purpose of promoting exports of Handicrafts. These events comprise of the following: **International Craft Exposure Programme** which involves conducting both long-term and short-term training and exposure programs abroad for artisans and designers, covering topics such as designs, new products, techniques, technology, processing, and finishing.
- iii. **Fairs , Exhibitions, Events on Virtual Platform:** The goal of these events is to generate and promote items, as well as to create a brand image for Indian handicrafts(as per the guidelines of NHDP 2022-23 to 2025-26).
- iv. **Publicity and Brand Promotion Via Print, Electronic and social media:** To demonstrate the high quality of Indian handicrafts and boost sales both in India and internationally these events are intended to be conducted for the artisanal community.

In the years 2015-16, 2016-17,2017-18 and 2018-19 a total of Rs.36.50 crores,56.00 crores ,50 crores and Rs.23.51 crores were sanctioned for the scheme respectively and out of these Rs. 16.31 crore, Rs. 25.00 crore and Rs. 22.92 crore were spent by the government. Under the Scheme Marketing Support and Services, an amount of Rs.45.00 crore was allocated for developmental activities for the year 2019-20 and the amount released was Rs.4.53 crores. Through the Gandhi Shilp Bazaar, Crafts Bazaar, Thematic Exhibition, National Fair, and other events, 11378 artists were given access to domestic marketing opportunities. A total of Rs. 2037.19 lakhs in funds have been approved, and Rs. 1053.62 lakhs have been released. The scheme disbursed ₹ 2813.47 lakhs in the year 2022-23.

During the year 2023-24, 767 domestic and 19 international marketing events were sanctioned. These events have helped in providing domestic as well as international marketing opportunities to 11,667 artisans by way of Gandhi Shilp Bazaars, Buyer Seller Meets etc.

- 2) **Skill Development Scheme in Handicraft Sector:** People love handmade items because they look good, are special, well-made, and are based on traditional values. Most of the time, craft skills and traditional information are passed down naturally from one generation to the next. The sub-scheme has the following two major sub-heads: **Design:** The sub-scheme design comprises of two major parts: **Design and Technology Development Workshop:** The component aims to focus on the fulfillment of the design needs of the market by the use of the existing skill of artisans. **Toolkit Distribution Program:** For the Handicrafts industry to be more productive, its two most valuable assets are tools and skilled workers, who make handmade high-quality goods. To stay in business in the very competitive foreign Handicrafts market, it is necessary to increase production and keep quality standards consistent. **Training:** The sub-scheme training has the following two heads:
- a) **Guru Shishya Hastshilp Pratiksha Program:** The objective of this program is to know about the skill gaps and also meet the needs of the market by way of skills imparted by the master craftsman (Guru) to the next generation of craftspeople (Shishya).
 - b) **Comprehensive Skill Upgradation Program:** The goal of the plan is to help the industry fill skill gaps, bring back old-fashioned crafts in the Handicraft sector, which is driven by demand and geared toward self-employment.

The scheme of Design and Technology Upgradation was earlier implemented as a separate scheme under which in the years 2015-16, 2016-17, 2017-18 the funds sanctioned were 0.91 crores, 33.59, 20.00 crores and 8.56 crores respectively and the expenditure was 0.45 crores and 6.83 crores for the years 2015-16 and 2016-17.

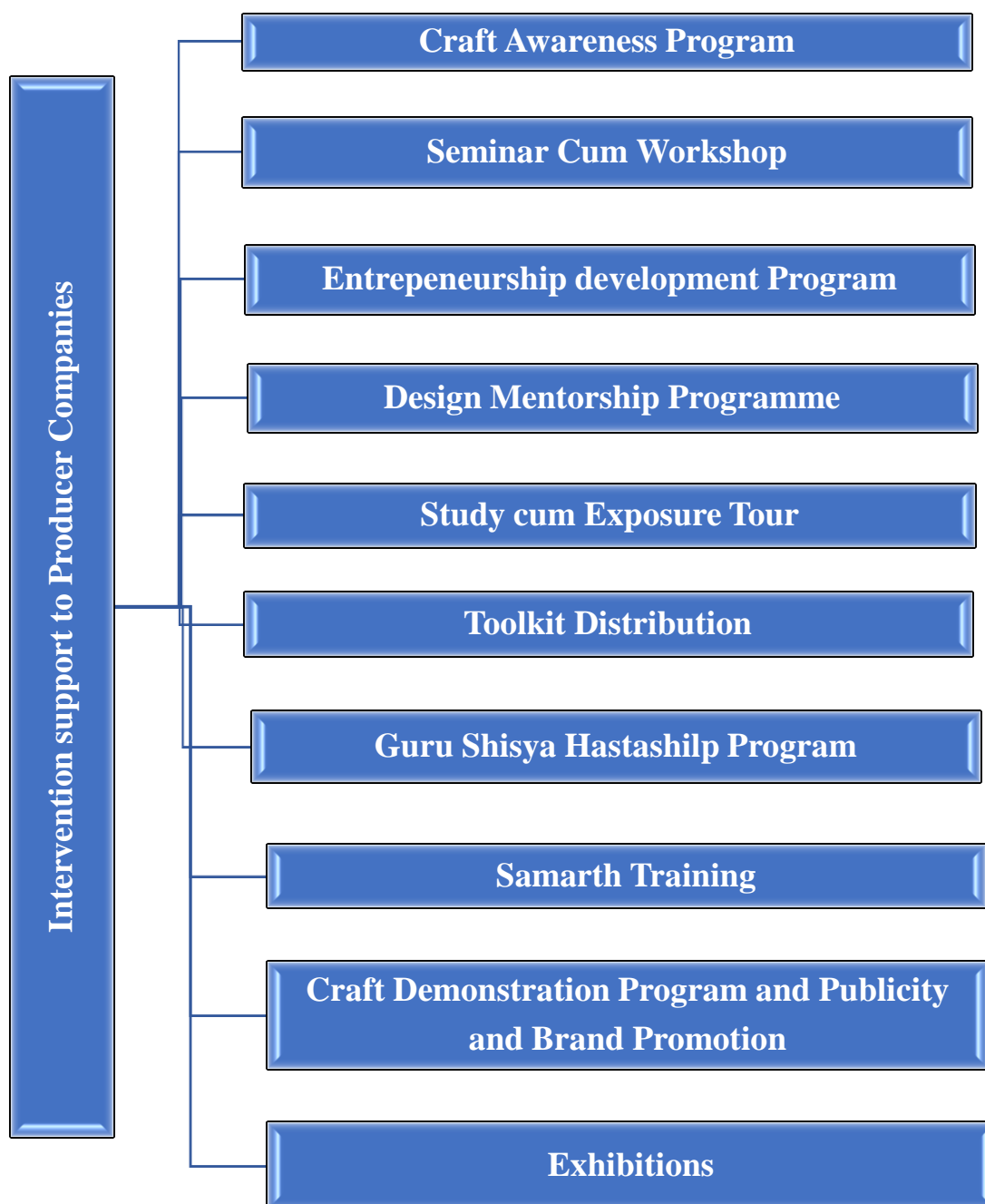
In the year 2018-19 Rs. 12.20 crores were sanctioned for the scheme. An amount of Rs. 9.73 crore for benefitting artisans in the year 2019-20.

The funds sanctioned for 177 different developmental activities in the year 2021-22 amounted to Rs. 23.34 crores. During the year 2022-23, 352 programs were conducted in the design and technology workshop, 81 programs were conducted in

Guru Shishya Hastshilp Pratikshan Program and 14,169 tool kits were distributed under Improved Toolkit Distribution Program. In the year ,2023-24, 272 Design and Technology Development Workshop, 158 Guru Shishya Hastshilp Pratikshan Program & 16 Comprehensive Skill Upgradation Programme along with 11,400 toolkit distribution have been sanctioned with a total project cost of ₹ 3910.56 lakhs.

3) Ambedkar Hastshilp Vikas Yojana: The scheme that focuses on a particular cluster and provides comprehensive assistance to artisans from start to finish. It gives the sector the structure it needs, through producer organizations (APOs). Eligible groups that follow the rules will receive assistance for new proposals. It mainly includes the following activities:

- i. Baseline Survey and Report of Identified Craft Cluster and Mobilization of Artisans:** The aim is to conduct a detailed survey by consulting the field offices with the help of Implementing Agencies.
- ii. Issue/ Renewal of Photo Identity Cards and Creation of Database:** The identified artisans are given Photo Identity Cards known as PEHCHAAN and an Aadhar-linked database of artisans is being developed so as to better monitor them.
- iii. Producer Companies** In any craft concentration area or in craft groups that are set up under it, producer companies must be formed. The soft as well as hard intervention support to the Producer Companies which cover all the components of NHDP is as:



Source: Compiled by Researcher based on Literature review

Figure 4.1: Intervention Support to the Producer Companies

In the year 2015-16, an amount of Rs. 1.125 crores were sanctioned for the implementation of AHVY and out of these funds an expenditure of Rs. 0.98 crores were made. In 2016-17 ,2017-18 and 2018-19 the funds sanctioned were 5.00 crores,12.79 crores and 3.32 crores respectively and out of these funds the

expenditure made was 1.114 crores and 7.29 crores respectively for 2016-17 and 2017-18. Three different interventions sanctioned funds to the tune of Rs.11.45 lakhs and Rs. 5.72 lakhs were released in 2019-20. 656 different interventions were sanctioned funds amounting to Rs 2577.00 lakhs and Rs.1401.65 Lakhs were released up to 30.11.2021. In the year 2021-22 an amount of Rs.53.86 crore was sanctioned under the scheme followed by Rs. 43.25 in 2022-23 crore and Rs. 56.18 crore in 2023-24.

4) Direct Benefit to Artisans Scheme: The scheme aims to support artisans in their old age. The Development Commissioner of Handicrafts finalizes the financial assistance to be given. The scheme has the following sub-components:

- I. Interest Subvention:** This component aims to support handcraft craftsmen in accessing credit by offering an interest subvention of 6% based on actuals. This benefit is available to artisans who obtain MUDRA loans from scheduled commercial banks.
- II. Margin Money:** The concept of margin money was implemented in the fiscal year 2018-19 and is directly tied to the ongoing approval process for MUDRA loans. Artisans who qualify for the advantages will be eligible to receive margin money to guarantee the availability of concessional credit.
- III. Bima Yojana to Handicraft Artisans:** Offering life insurance coverage to handicraft artists is the main aim of the Pradhan Mantri Jeevan Jyoti Bima Yojana, Pradhan Mantri Suraksha Bima Yojana, and Converged Aam Admi Bima Yojana. All artisans practicing Handicrafts possess valid artisan cards within the age range of 18 to 50 years. The sum of Rs. 2 Lakh is to be paid upon the death of the beneficiary, regardless of the reason, during the duration of the insurance. The duration of the policy will be one year and may be renewed. The Converged Modified Aam Admi Bima Yojana (CAABY) is an insurance scheme that provides life insurance and accidental insurance coverage for death or disability to a specific group of Handicraft artisans aged 51-59 years. Awareness Camp / Chaupal/ Shivar are also organised to make artists more aware of the handicrafts sector and let them know about the programs being run by the Office of the DC (HC).

IV. Pehchan Cards: As part of the Direct Benefit to Artisans program, this includes signing up handicraft artisans for PEHCHAN, giving artisans in need interest subsidies, margin money, insurance, and financial help, as well as signing up artisans on the GeM site. People from all over the country work together with the handicrafts Service Center (HSC) to plan these events. **Handicraft Awards:** The Office of Development Commissioner (Handicrafts) grants Handicraft Awards, which are the most prestigious recognitions in the handicraft industry, to exceptional master craftspersons who have made significant contributions to the growth and development of the Handicraft industry. The initiative thus offers craftsmen direct benefit transfer. The prizes are given in the following two categories: **Shilp Guru Award:** The award is bestowed to highly skilled artisans for their outstanding craftsmanship, with the aim of promoting the art of Handicraft and passing on their expertise to future generations of artists. **National Award:** The National Award is bestowed to a maximum of 33 artisans as a tribute to their exceptional contributions to the advancement of handicrafts and to foster and inspire their skill in craftsmanship (NHDP). The eligibility criteria for the National Award are as follows: the applicant must be an Indian citizen resident in the nation, be over 30 years of age, and possess a minimum of 10 years' experience in their art. **National Award for Design Innovation:** The National Award for Design Innovations is a specific category under the National Awards. It is bestowed for a collective of designers and craftspeople who have collaborated in the process of creating innovative designs. Designers and registered artisans who are nationals or residents of India and are at least 30 years old are eligible to submit their submissions.

The scheme was sanctioned the funds of Rs.20.00 in the year 2016-17 and out of these funds Rs. 3.24 was spent. In 2017-18 Rs.3.88 crores were spent for the direct benefit to artisans. The program has helped the old aged craftsmen by providing them assistance in the form of lumpsum payment or monthly stipend or both starting on October 9, 2021. Under

this scheme Rs. 7.63 crore have been sanctioned upto 31.12.2022. During the year 2023-24 ₹ 593.65 lakhs were sanctioned for the welfare of handicraft artisans.

5) Infrastructure and Technology Support Scheme: Infrastructure and Technology Support sub-scheme mainly aims to build the country's best infrastructure to boost handicraft output, raise product quality, and lower costs, making it easier for the industry to compete. There are different parts of the scheme:

- I. Urban Haat:** This sub-scheme aims to set up a stable marketing infrastructure in towns and big cities in order to enable the artisans to directly sell their goods to consumers. Those responsible for implementing the plan should actively create special partnerships with various agencies involved in promoting tourism, culture, food, the processing industry, and other areas.
- II. Emporia:** As part of this scheme assistance would be given to set up marketplaces. The operating agencies would set up these marketplaces in locations where they can generate revenue, either in their own buildings or rented spaces. Through the outlets and emporia, the main goal of this part is to give local craft artisans a way to sell their goods in their area.
- III. Marketing and Sourcing Hub:** Following the idea of "one-stop shopping," the NHDP wants to build Handicraft marketing complexes in cities, towns, and other places. The hub's goal is to give wholesalers, retailers, consumers, and foreign buyers a place to sell their goods so that they can reach their potential customers. For the marketing hub, the Office of the Development Commissioner of Handicrafts helps pay for the building and finishing work inside.
- IV. Craft-Based Resource Centre:** Craft Based Resource Centre has been started to create an institutional mechanism to provide for development in the field of handicrafts .

- V. Common Facility Centre:** Ensuring economies of scale, pricing competitiveness, quality control, and the use of design and technology are the goals, inputs continuously, scope of product diversification, and compliance with WTO standards.
- VI. Raw Material Depot:** The main aim of this component is to ensure that graded raw materials are available to all the artisans as well as the entrepreneurs at reasonable rates.
- VII. Technology Upgradation Assistance to Exporters and Entrepreneurs**
Technology upgradation aims to extend the facility to exporters as well as entrepreneurs for the creation of employment opportunities as well as improving the quality of products by way of Technology upgrades in the organized sector of the Handicrafts.
- VIII. Testing Laboratories:** The main aim of the testing laboratory is to provide sufficient spaces with the provision of Machinery, equipment, fixtures, and furniture, an inspecting section, a Maintenance section, etc. It is concerned with the setting up of new labs as well as the strengthening of existing labs.
- IX. Crafts Village:** A contemporary idea where tourism and craft marketing are combined in one place. Many artisans who work in related crafts reside in the existing villages, where the Office of Development Handicrafts helps to enhance the infrastructure.
- X.** In the year 2016-17 an amount of Rs. 20.00 crore were sanctioned for the scheme out of which Rs.4.21 crore were spent . Further in the year 2018-19 Rs. 1.76 crores were sanctioned and Rs.0.74 crores were spent . Infrastructure and Technology Support approved Rs. 48.59 crores for the establishment and execution of infrastructure projects till December 31, 2022.

A total of Rs. 2257.78 lakhs was approved for the establishment and execution of numerous infrastructure projects in the handicrafts industry in 2023–2024.

Research and Development Scheme: The goal of the Research and Development Scheme is to find out what people think about the business, social, artistic, and marketing parts of different crafts and artisans. The scheme aims to conduct polls and studies to help in the growth of the Handicraft business and notify people who are allowed the use of GI quality standards.

In the year 2016-17 Rs 7.00 crores were sanctioned for this scheme however Rs.3.05 were spent. Despite an increase in funds there has been a decrease in the number of projects as well as the artisans covered in the recent years.

During the year 2019-20, various surveys/workshops/seminars were sanctioned a fund of Rs.0.488 crore and during the year 2020-21 the amount was Rs.1.61 crores. In the year 2023-24, 153 Workshop/ Seminar were sanctioned the funds amounting ₹ 398.44 lakhs.

4.2.1.2 Effectiveness of the schemes under NHDP : Various schemes which have been implemented under NHDP have been helpful to foster collaboration between government as well as its stakeholders (Kalshetti et.al,2024). The effectiveness of various schemes under this programme has been highlighted by the following points:

Skill Development: NHDP's focus on Human Resource Development mainly aims to have a skilled workforce which can aims to create a skilled workforce which will enable them to have increased employability and hence increased earnings.

Market Linkages: Various initiatives taken under the programme like marketing events and online platforms have been designed to ensure a connection of the artisans with the buyers.

Empowerment through Groups: Schemes under this program which promote Self Help Groups can lead to an increase in the bargaining power of the artisans.

Branding and Recognition: Various components of the schemes aimed at improving the branding and Geographical Indication of the handicrafts under "Handcrafted in India" have enabled the artisans to create their presence in the market.

4.2.1.3 Difficulties faced by the government in implementation of NHDP : The review of literature suggested that a number of issues related to awareness, accessibility and many others pose a challenge and thus hinder the effectiveness of schemes. Some of these difficulties faced by government have been addressed as follows:

Lack of Awareness among the Artisans: A major obstacle faced is the lack of awareness among the artisans as regards the benefits of government schemes(Kumar and Kumar,2018). A number of artisans , particularly those who live in the rural and remote areas are not informed as well as aware about the benefits of the government schemes, financial assistance , training support as well as the marketing support. This information asymmetry (Jena, 2010) prevents the intended beneficiaries from accessing the funds and participating in the schemes.

Lack of Identification of Genuine Beneficiaries: The general challenge of reaching out to the unorganized sector keeps itself in place and thus it is not possible many a times to know about the genuine beneficiaries of any government scheme. It is a continuous concern for the government to ensure that the funds reach the actual artisans and are not taken away by the intermediaries. The difficulties faced in reaching the artisans for disbursement of funds who live in the remote also acts as a hinderance and contributes to underutilization of the funds allotted for respective schemes.

Lack of Effective Coordination: The review of literature on the government schemes for handicrafts pointed out towards the lack of coordination among various government agencies and which leads to inefficiencies in the utilisation of funds.

Issues of Sustainability: The literature review suggested that the major focus on production without adequate support for market linkages can put a limit on the long term impact of financial assistance as if artisans are not able to sell their products effectively then the funds which have been provided to them might not lead to sustainability.

Capacity Building Gaps: (Jhadav, 2013) in her study noted that there has been a lack of modern and technological skills among the artisans. The mere allocation of funds for training of the artisans without taking a note of whether they actually reach them limits the skill enhancement and hence promotes the capacity building gaps.

These challenges need to be overcome so that artisans are benefitted with the schemes which are meant for them.

4.2.2 CHCDS (Mega Cluster Scheme)

The mega cluster initiatives implemented by CHCDS aim to improve the infrastructure and production chain in disorganized clusters that have lagged behind in terms of modernization and development. The CHCDS system's effectiveness depends on its adaptability to reach all areas of the country, with activities ranging from gentle to more forceful interventions. A specific geographical region or several locations throughout the state may execute the initiatives within the mega cluster, each focusing on a designated craft at the block or cluster level. For the CHCDS project to be realized, a minimum of 10,000 skilled craftsmen are required for a large-scale cluster. The Central and State Handicrafts companies, with their extensive expertise in the handicraft industry, are well-suited to undertake mega cluster projects that need significant funding and have wide-ranging developmental ramifications for a broader region.

There are nine main clusters which are as: Mega Cluster in Naraspur (Andhra Pradesh), Moradabad (Uttar Pradesh), Mirzapur-Bhadohi, Srinagar (Jammu and Kashmir), Lucknow (Uttar Pradesh), Kachchh (Gujarat), Jodhpur (Rajasthan), Bareilly (Uttar Pradesh)

4.2.2.1 Allocation of funds under CHCDS : To develop recognised handicraft clusters holistically, the CHCDS uses a cluster-based methodology. Usually need-based, the funding is given for a range of initiatives meant to improve these clusters' sustainability and competitiveness.

Table 4.2: Details of Funds Sanctioned and Released under CHCDS from 2019-20 to 2023-24

S.No.	States/ UTs	2019-20		2020-21		2021-22		2022-23		2023-24	
		Funds Sanctioned	Funds Released	Funds Sanctioned	Funds Released	Funds Sanctioned	Funds Released	Funds Sanctioned	Funds Released	Funds Sanctioned	Funds Released
1.	Andhra Pradesh	0	0	0	0	129.09	129.09	0	0	328	328
2.	Bihar	0	0	0	0	0	0	2,927.57	0	99.17	99.17
3.	Goa	0	0	0	0	0	0	2	0	0	0
4.	Gujarat	0	0	0	0	687.01	0	244.52	196	0	0
5.	Himachal Pradesh	0	0	632.82	316.41	253.13	253.13	0	0	0	196.9
6.	Jammu and Kashmir	593.61	593.61	2.84	2.84	0	0	0	0	0	0
7.	Ladakh	0	0	0	0	1,754.55	60.75	0	0	0	0
8.	Madhya Pradesh	1,000.58	1,000.58	0	0	51.8	0	0	0	612.17	612.17
9.	Odisha	0	0	0	0	2,728.72	545.98	0	0	0	0
10.	Rajasthan	1,183.35	1,167.60	1,469.38	1,469.38	0	0	0	0	0	0
11.	Telangana	0	0	0	0	171.8	163.67	8.13	8.13	150	150
12.	Tripura							0	0	464	464
13.	Uttar Pradesh	450.15	450.15	281.78	141.88	13.33	13.33	1,852.24	89.02	0	0
	Total	3,227.69	3,211.94	2,386.82	1,930.52	5,789.43	1,165.95	5,034.46	293.1478	1,653.34	1,850.24

Source: pib.in .Lok Sabha unstarred Question No. 2978 for answer on 18.03.2025.

The table given above shows that the total funds sanctioned under the CHCDS has continued to vary during the years. The highest amount of funds sanctioned in 2021-22 was Rs. 5789.43 lakhs and the highest amount released was Rs. 3211.94 lakhs in the year 2019-20. The table tells about the potential change in the disbursement pattern over years

4.2.2.2 Effectiveness of CHCDS: Balyan et. al (2025) pointed out that the comprehensive cluster Development Scheme plays a vital role in modernizing the infrastructure in handicraft clusters for the purpose of addressing unorganized production as well as limited use of technology .

4.2.2.3 Difficulties faced in the implementation of CHCDS : A major issue in the implementation of CHCDS has been the lack of (Shah and Patel, 2017). Apart from this lack of education, low capital, lack of technology and absence of market intelligence are the major key challenges which come in the way of implementation of CHCDS.

4.2.3 Other Government Initiatives for Handicraft Sector

Handicrafts and Handloom Reservation Act (1985): This act reserves certain products, including wooden handicrafts for handmade production, protecting artisans' interests.

Environmental Protection Act (1986): The Act provides for improved working conditions for artisans by way of sustainable practices and increased market demand for eco-friendly products.

Geographical Indications (GI) Act (1999): The Act supports the artisans, preserve cultural heritage and promote India rich handicraft diversity.

National Handicraft Policy (2000): The first National Handicraft Policy was made in India in the year 2000 and its main objective was related to the development of the handicraft sector.

Forest Rights Act (2006): By recognising forests rights and promoting sustainable forest management, the Forest Rights Act, 2006 supports the preservation and development of traditional handicrafts

National Handicrafts Policy (2015): The policy aims to preserve the traditional crafts, promote economic development and enhance competitiveness. The policy provides a framework for the growth and development of handicraft sector, including the wooden handicrafts (aiacaonline.org).

The guidelines of the National Handicraft Development Programme have been revised and are effective from April 12, 2023 till 2025-26 (handicrafts.gov.in).

4.3 PUBLIC POLICY FOR WOODEN HANDICRAFT SECTOR OF PUNJAB

The Wooden Handicraft sector of Punjab has tremendous potential for growth as well as job creation. For the purpose of supporting this industry, a number of policies have been implemented by government.

4.3.1 Government Initiatives for Wooden Handicraft

A number of initiatives have been taken by Government for the Promotion of Wooden Handicraft. The major policies and initiatives for the wooden handicraft sector in Punjab, India:

1. **Punjab Handicrafts Policy (2017):** Punjab Handicraft Policy as a part of Industrial and Business Development Policy, 2017 mainly aimed to promote the handicraft industry and preserve the regional crafts.
2. **Punjab Industrial and Business Development Policy (2022):** The Punjab Industrial and Business Development Policy majorly aims to transform Punjab into a major industrial hub with a vision to ensure the development of thrust sectors. This policy is designed to boost economic growth, create jobs, and promote industries in the state. Punjab Small Industries and Export Corporation Policy as a part of Punjab Small Industries and Export Corporation policy aims to support individuals in setting up own industrial units and thus promote the growth of small-scale industries in Punjab.

These policies have majorly focussed on the creation of an environment for industries (pibindustries.gov.in).

4.4 METHODS OF PUBLIC POLICY

Public policy analysis employs various methods to evaluate and develop effective policies. Methods of public policy refer to the various approaches, tools, and techniques used to design, implement, and evaluate policies. Some of the specific methods of public policy analysis include:

- ❖ Cost-Benefit Analysis
- ❖ Stake-holder Analysis
- ❖ Policy Mapping
- ❖ SWOT Analysis
- ❖ Program Evaluation
- ❖ Scenario Planning
- ❖ Delphi Technique
- ❖ Game Theory

The method of analysis used in the study is policy mapping as it goes well with the analysis of centrally sponsored schemes.

4.4.1 Need for Mapping

The major concerns and goals identified by the situational analysis form the basis of the policy framework for the handicrafts industry. The industry is already overflowing with policy and program directives that have grown over India's 70 years of independence and are dispersed throughout numerous central and state government ministries and departments. Therefore, bringing these diverse streams together and placing them in the modern setting presents a difficulty. Policy gaps and new approaches must be addressed in light of the market's increasing significance for millions of craft producers who depend on it for their sustainable livelihoods, their well-being, and their economic contribution.

The Ministry of Textiles and other pertinent Ministries have several areas of overlap and convergence where goals, plans, and bodies in charge of implementation come together. In order to maximise impact and strategize convergence, it is essential to map important cross-sectional areas.

4.4.2 Policy Mapping

Policy mapping is a visual and analytical tool used to understand and communicate complex policy landscapes. Policy mapping aims to: clarify the policy goals and objectives, identify key stakeholders and their roles, analyze policy instruments, visualize policy interactions and relationships, facilitate communication among stakeholders and Support policy analysis, design, and implementation.

4.4.3 Bridging the Empirical Map: The use of Activity Mapping

A subset of policy mapping is **Activity mapping**. Activity Mapping, also referred to as "functional assignment" internationally, has emerged as a pivotal area of collaboration due to recent policy initiatives by the Government of India (PRI Report 2008-1). To delineate the fundamental characteristics of mapping, one may employ a functional comprehension of cognitive processes comprising two components: the external world and the mind capable of producing simpler representations of that reality (Rubinstein et al., 1984).

This method This method aligns with the recommendations made by leading policymakers and scholars on decentralized governance. Hon'ble former Prime Minister Dr. Manmohan Singh, in his 2013 address during the release of the State of the Panchayats Report, strongly advocated for the use of Activity Mapping to facilitate objective and scientific evaluation of decentralized schemes. He emphasized that: *“Every State must prepare a detailed Activity Map that clearly spells out the activity in respect of each devolved function... on the principle of subsidiarity.”* (Full speech: PMO Archive, 2013. Activity mapping is a methodical and empirical approach that distributes delegated functions to the proper levels of government, such as the Centre, States, and PRIs, according to the principles of accountability and public finance. Functionaries are human resources allocated tasks and responsibilities

within a scheme at various levels and categories. They can include officials from different departments that are currently in place as well as positions created especially for that scheme. The fund is a monetary allocation provided by the Central Government along with its proportional part from the State Government, as determined. Activity mapping fundamentally embodies a devolution-oriented principle.

While the use of Activity Mapping has been done traditionally in rural development and Panchayati Raj, this study extends its utility to the wooden handicraft sector of Punjab and thus offers a novel interdisciplinary application. The mapping framework answers the question as :

Which tier of Government (Centre, State/ District) is responsible for their intervention in the promotion of handicrafts?

What is the actual level of awareness and implementation among the owners of wooden handicrafts ?

Are there any gaps in the financial devolution to clusters?

This empirical evaluation was carried by way of field surveys with owners of wooden handicrafts and mapping of various components of schemes as well as the formulation of devolution index.

4.4.4 Relationship between Policy Mapping and Activity Mapping

Policy mapping is a broader concept as it includes various techniques to visualize and analyze policies while activity mapping is a specific method which is used within activity mapping. Activity mapping as a component of policy mapping helps the policy makers to Understand the policy execution, identify potential bottlenecks, improve efficiency, enhance coordination as well as enhance the stakeholder engagement.

Policy mapping provides the overall context, while activity mapping drills down into the specific actions required to implement the policy.

Policy Mapping → Activity Mapping → Task-level Analysis

4.4.5 Main features of Activity Mapping

- It is the process of separating all of the tasks that need to be completed in relation to a specific program or scheme or a large area of government responsibility.
- This exercise helps to do the mapping of the responsibilities of various layers of government for carrying out tasks related to any departmental function/programme/scheme.
- Activity mapping with particular objective standards is the best way to decide on devolution of functions, or assigning responsibilities for various activities of different tiers of government.
- Activity Mapping of functions leads to required devolution of funds and functionaries on lower tier government in discharging their assigned functions.
- For the effective provision of services and accountability of various levels of government from the Centre to the Village Panchayat, activity mapping clarifies the roles of the Centre, the State, and then the three tiers of Panchayats.

4.4.5.1 Three F's Model of Activity Mapping: In the process of activity mapping we make use of the 3 F's model comprising of Functions, Functionaries and Finance .

- ❖ **Functions:** Functions stand for a large number of macro as well as micro activities which are performed under each category of broad task under a scheme.
- ❖ **Functionaries:** Functionaries are human resources working at various levels and assigned with role and responsibilities under a Scheme .
- ❖ **Finances:** Finances/Fund is the sum of money allocated by Central Government and its corresponding share of State Government.

To know the correct working of a scheme we need activity mapping. To know about its level of governance and to find out whether the work done is done according to the level of governance we need activity mapping.

4.4.5.2 Steps in Activity Mapping : The process of Activity Mapping involves the following steps:

Step1: All the activities related to the scheme or programme by unbundling of possible tasks associated with the scheme/programme are listed.

Step2: Further the activities listed within five Broad Categories are classified.

These five broad categories are :

- Setting Standards
- Planning
- Monitoring and Evaluation
- Operation and maintenance
- Asset Creation

Step 3: Further the activities are categorized within each broad category.

Step 4: The principles of public finance and the principle of accountability /subsidiarity to devolve the activities to better suited level of governance.

❖ **Principles of Public Finance :**

1. **Economies of Scale and Scope:** Economies of scale provide information as to where a particular activity needs to be positioned. It means the level of expenditure involved. More economies of scale tend to push the activity to the higher level of government. if some activity is neutral in implementation, then it is preferable to push it down to the lowest level for implementation.
2. **Externalities:** This means the extent of external effect of a particular activity. If the spillover effect of the activity is more than it is to be performed at a higher level.
3. **Equity:** In some cases a particular activity can be taken at the local level and has no externalities but it is desirable in the interest of equity. Such activities are to be dealt at the higher level.

4. **Heterogeneity:** The more heterogenous the activity is the lower is the level to which it is to be performed.

❖ **Principles of Public Accountability:**

1. Is the activity discretionary? This means does it involve local judgement if yes then it is to be performed at a local level.
2. Is the activity transaction intensive? This means that is it repetitive in nature. If so, then again it is to be performed lower down.
3. Who can judge best performance? It is to be judged in terms of technical perspective. If the activity requires technical skills, then it is to be performed at a higher level.

Step 5: A standard map is to be constructed which fits in the generalized format from which one can easily find out which tier of government has been assigned which responsibility.

For the present study all the components and sub components of all the schemes have been taken and then the process of activity mapping has been adopted and mapping done. The Standard map based on the activities of functions was prepared and was filled based by the respondents. The model map was prepared on the basis of the three activities of Operation and Maintenance, Asset Creation and Monitoring and Evaluation. The map was filled on the basis of observation method. The mapping involved the formulation of tables based on the principles of public finance, accountability and the final allocation was made at last. By employing Activity mapping in this research it has been possible to bridge the empirical gap . The study has been grounded in a recognized public policy methodology and thus offers a practical insight into ways for improving the delivery mechanism in Handicrafts which ensures the analytical as well as evidence driven relevance.

4.5 CONCLUDING SUMMARY

By employing Activity mapping in this research it has been possible to bridge the empirical gap. The study has been grounded in a recognized public policy

methodology and thus offers a practical insight into ways for improving the delivery mechanism in Handicrafts which ensures the analytical as well as evidence driven relevance.

Chapter 5

TRENDS AND GROWTH OF THE HANDICRAFT INDUSTRY

The Handicraft sector of India is a significant sector as it showcases the rich culture and heritage of India and apart from providing employment to millions of artisans is a significant contributor of foreign exchange earnings. The use of secondary data sources has helped in the achievement of the first objective of knowing about the trends and growth of the Handicraft Industry. The variables under study include Production, Exports, as well as Employment. The period of study is 2013-14 to 2023-24.

5.1 PERFORMANCE OF EXPORTS OF HANDICRAFTS FROM INDIA

For the past three decades, exports have been the major focus. Handicrafts' contribution to the country's total exports is small, but the industry has significant employment potential and adds value to the economy through net foreign exchange profits.

Handicraft exports from India provide a significant portion of the country's earnings. Over the past several decades, exports have closely correlated with the growth of handicrafts in India. Their significance stems from their ability to generate foreign exchange with minimal capital expenditure.

Table 5.1: Exports of handicrafts from India

Year	Exports of Handicrafts (in Crores)	Annual Growth Rate* (in %)
2013-14	19103.98	-
2014-15	20082.53	5.12
2015-16	21557.12	7.34

Year	Exports of Handicrafts (in Crores)	Annual Growth Rate* (in %)
2016-17	24392.39	13.15
2017-18	23029.36	-5.59
2018-19	25548.97	10.94
2019-20	25270.14	-1.10
2020-21	25679.98	1.62
2021-22	33253.00	29.50
2022-23	30019.24	-9.73
2023-24	32758.80	9.13
Average Annual Growth Rate	---	6.038
Compound Annual Growth Rate **	-----	5.53

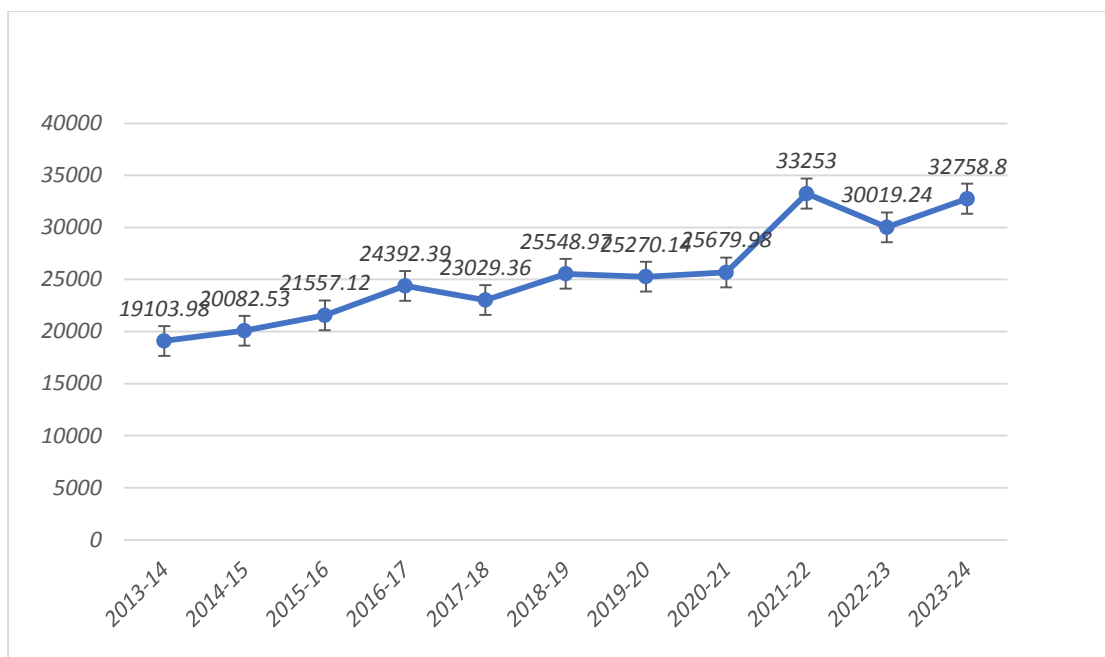
Source: Export Promotion Council for Handicrafts (epch.in)

The calculation of Growth Rates has been made by the use of the following formulas:

*Annual Growth Rate=Current Year-Previous Year/ Previous Year*100*

Compound Annual Growth Rate (CAGR)= (EV/ BV)^{1/ n-1}

In the year 2013-14 the exports of handicrafts increased which went on increasing till 2016-17 when a negative growth in the form of the downfall was seen in the year 2017-18. With a steady rise in 2018-19 in the exports to 25548.97 crores a slight decrease was again seen in the following year. The years 2020-21 and 2021-22 witnessed an increased growth in the exports of Handicrafts. A study of the growth rate of the handicrafts from 2012-13 to 2021-22 points out towards a steady increase till 2016 after which a negative growth rate had been registered in 2017-18 and 2019-20. There is a significant increase in exports in 2021-22 (29.50% growth), which is then followed by a sharp decline in 2022-23 (-9.73%). The average annual growth rate for the said period was 6.038% and the compound annual growth rate was 5.53%.



Source: Compiled by Researcher

Graph 5.1: Exports of handicrafts from India

Table 5.2: Total Export of Products and its growth and export of Handicrafts and its growth from 2013-14 to 2023-24

Year	All India Exports (Current Year) x (in Rs. crores)	All India Exports \bar{x} (Previous Year) (in Rs. Crores)	Growth of Exports $x - \bar{x} = z$	Growth Rate of Total Exports $= z / \bar{x} * 100$	Exports of Handicrafts (Current Year) y	Exports of Handicrafts (Previous year) \bar{y}	y - (\bar{y}) = z	$= z / (\bar{y}) * 100$
2013-14	1905011	1446626.70	458,384.3	31.686	19103.98	13892.59	5211.39	0.375
2014-15	1896348	1905011	-8663	-0.454	20082.53	19103.98	978.52	5.122
2015-16	1716378	1896348	-179970	-9.490	21557.12	20082.53	1474.6	7.342
2016-17	1849249	1716378	132871	7.741	24392.39	21557.12	2835.29	13.152
2017-18	1956515	1849249	107266	5.800	23029.36	24392.39	-1363.09	-5.588
2018-19	2307726	1956515	351211	17.95	25548.97	23029.36	2519.67	10.941
2019-20	2219854	2307726	-87872	-3.807	25270.14	25548.97	-278.83	-1.091
2020-21	2159043	2219854	-60811	-2.739	25679.98	25270.14	409.84	1.621
2021-22	3147021	2159043	987978	45.75	33253.00	25679.98	7573.02	29.489
2022-23	3621550	3147021	474529	15.07	30019.24	33253.00	-3233.8	-9.724
2023-24	3528000	3621550	-93,550	-2.583	32758.80	30019.24	2739.56	9.126

Source: Based on Researcher's calculations on the basis of Annual Reports of from 2013-14 to 2023-24 and Directorate General of Foreign Trade

The table illustrates the exports of various products in India from 2013–14 to 2022–23, revealing a decline from Rs. 190511 crores in 2013–14 to Rs. 1896348 crores in 2014–15. However, there were some years where the growth did not meet the expectations set by both the government and industry. The exports of products saw a significant decline in the years 2019–20 and 2020–21, but as time progressed, the government's strategy paved the way for improvements in the exports of goods and services in the following years. Handicrafts, with their strong export margin and significant contribution to the Indian economy, have experienced a similar situation. Handicrafts are a thriving export sector due to the inherited art and craftsmanship of the artisans. Over the years, handicraft exports have shown consistent growth. Both the growth of product exports and the growth of handicraft products have exhibited a negative trend in certain years. For example, in the years 2019–20 and 2020–21, the exports of all goods as well as handicraft products showed negative growth. However, the fast-changing technology does not enable us to predict the growth of the exports of other sectors, but it seems to have little impact on the growth of the handicraft sector as most of the work in this sector is done by hand. However, this also presents an opportunity for the integration of technology within this sector. The year 2023-24 however registered a negative growth for overall exports however exports of handicrafts grew at a rate of 9.126 percent. Exports to major markets like the USA, UK, UAE, Germany, and others showed positive growth during 2023-24

Table 5.3: Major Export Destinations of handicrafts from India

Name of the Handicraft	Countries of Export
Art Metal Ware	UAE, USA, UK, Germany
Woodwares	USA, Germany, UK, France
Embroidered and Crocheted goods	USA, UK, France, UAE
Imitation Jewellery	USA, UK, Germany
Hand Printed Textiles	UAE, USA, UK, Germany
Misc Handicrafts	USA, UK, Other countries
Shawls as Art wares	USA, France, UK
Zari and Zari Goods	USA, UK, Italy

Source: Export Promotion Council for Handicrafts(epch.in)

The top 10 among these countries include the US, UK, UAE, Germany, and France. Several handicrafts are made in India, with the most popular ones being art and metal ware, woodware, embroidered and crocheted goods, imitation jewelry, hand-printed textiles, miscellaneous handicrafts, shawls, Zari, and Zari goods, which are exported to different parts of the world. The UAE, USA, UK, Germany, and France are the major export destinations of handicrafts from India. All the crafts of India have earned a great reputation worldwide.

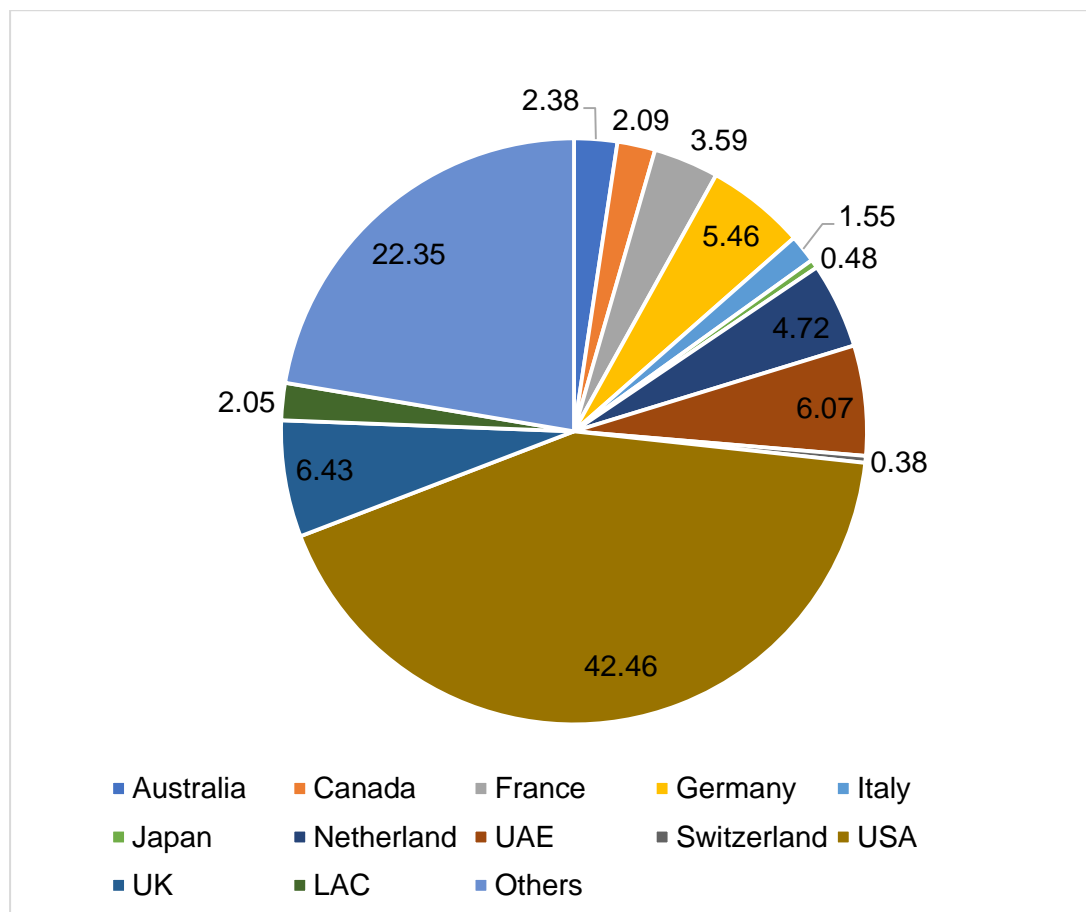
Table 5.4: Percentage Share of Major Countries in Exports of Handicrafts in 2023-24

Country	Share in Exports of Handicrafts in 2023-24(in %)
Australia	2.25
Canada	1.83
France	3.20
Germany	4.67
Italy	1.75
Japan	0.56
Netherland	4.56
UAE	6.25
Switzerland	0.36
USA	40.85
UK	7.23
LAC	1.99
Others	24.50

Source: Export Promotion Council for Handicrafts (epch.in)

The percentage share of major countries in handicraft exports in 2023-24 was highest for the U.S.A. at 40.85%. Other countries having share of handicraft exports include Australia, Canada, France, Germany, Italy, Japan, Switzerland, the UK, LAC, and

others. This shows the popularity of Indian handicrafts in various countries throughout the world.



Source: Compiled by scholar

Graph 5.2: Percentage share of different countries in export of Handicrafts in 2023-24

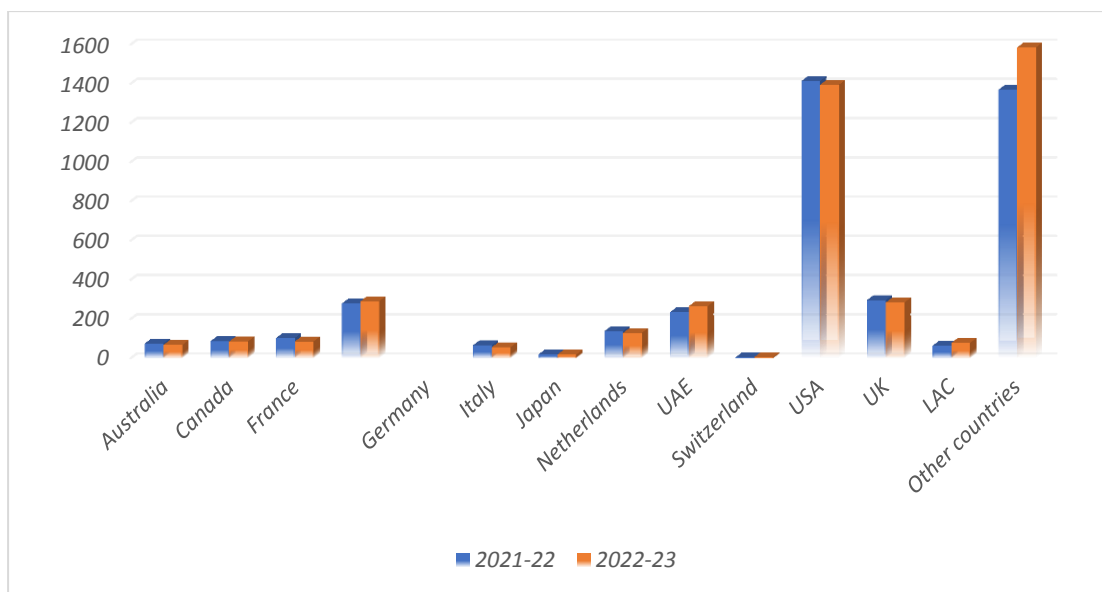
Exports of handicrafts to different countries of the world have been highlighted in this figure, indicating that during the year 2023–24, the highest exports of handicrafts from India were to the U.S.A., which stood at 42.46% followed by various other countries. However, this share was minimal for Germany, France, Canada, Japan, and the Netherlands. From this, it can thus be concluded that the maximum export was made in the USA only and that the people of the USA have a great liking for the handicraft products of India.

Table 5.5: Comparison of Handicraft Exports of Art and metalware to different countries in 2021-22 and 2022-23

Country	2021-22 (in crores)	2022-23 (in crores)	Increase/ Decrease
Australia	75.42	67.89	-7.53
Canada	86.69	85.93	-0.76
France	103.33	85.68	-17.65
Germany	278.76	290.97	12.21
Italy	66.31	56.32	-9.99
Japan	20.60	18.84	1.76
Netherlands	138.00	129.43	8.57
UAE	234.96	265.43	-30.47
Switzerland	5.43	6.38	0.95
USA	1413.55	1394.65	-18.9
UK	296.51	284.19	-12.32
LAC	64.29	78.78	14.49
Other countries	1368.71	1584.88	-216.17

Source: Annual Report of Export Promotion Council for Handicrafts 2022-23

A study of the exports of art and metalware from India in both the years 2021–22 and 2022–23 shows that the exports have increased for both years. Australia had shown an increase; Canada showed an increase of 28.88 crores, whereas France showed an increase of 10.51 crores. Italy also followed with an increase of 28.71 crores. Switzerland saw a 0.66 crore decline, and the USA saw a 312.04 crore increase. As a result, the overall impact of art and metal ware exports has increased over the past few years.



Source: Compiled by Researcher

Graph 5.3: Comparison of Handicraft Exports of Art and metalware to various countries in 2021-22 and 2022-23

The comparison of India's art and metalware exports for 2021-22 and 2022-23 reveals that there has been an increase in exports for both years. There was a rise of 14.83 crore in Australia. While France recorded a rise of 10.51 crores, Canada saw a rise of 28.88 crores. After that, Italy saw an increase of 28.71 crores. A decrease of 0.66 crores was seen in Switzerland, while a rise of 312.04 crores was seen in the USA. So, in general, the effect of art and metalware exports has grown over the past few years.

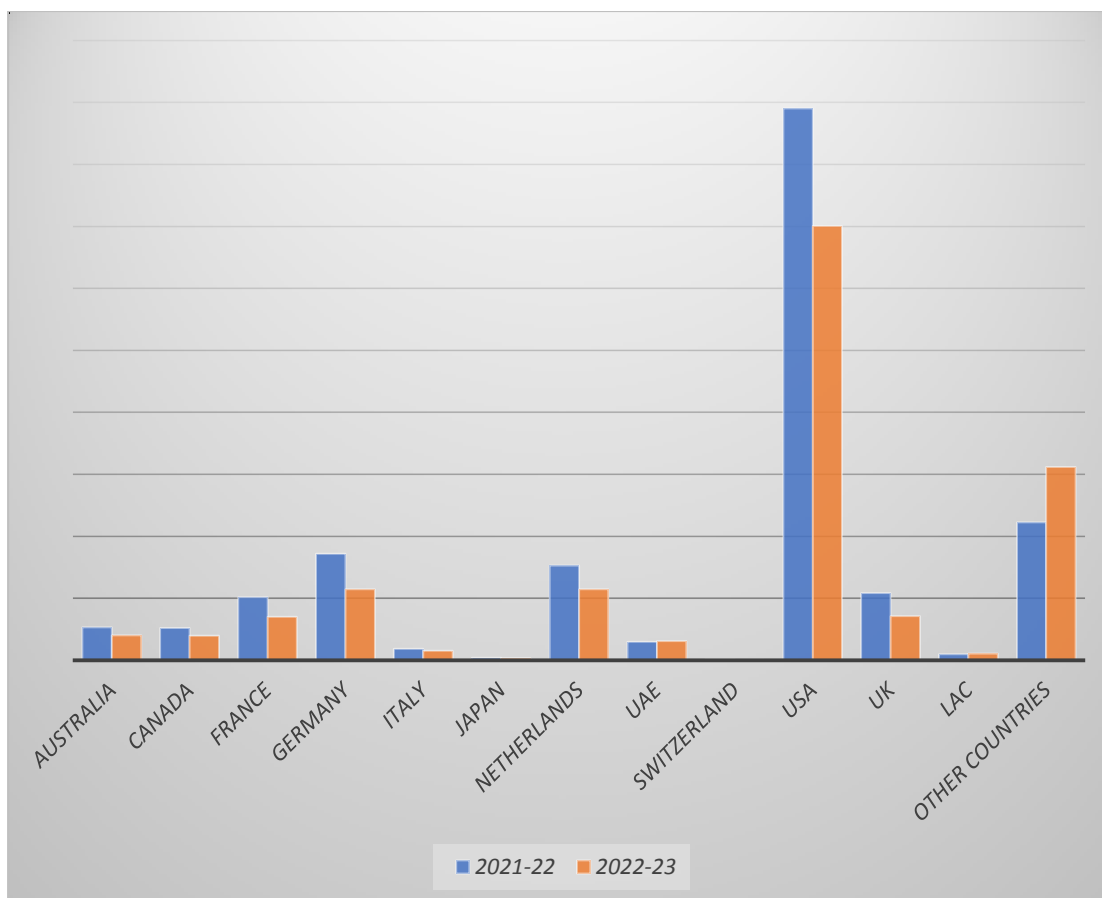
Table 5.6: Comparison of Export of Woodware to different countries during 2021-22 and 2022-23

Country	2021-22 (in Rs. Crores)	2022-23 (in Rs. Crores)	Increase or Decrease
Australia	266.43	200.46	-65.97
Canada	259.31	198.62	-60.69
France	507.19	350.67	-156.52
Germany	860.01	573.52	-286.49

Country	2021-22 (in Rs. Crores)	2022-23 (in Rs. Crores)	Increase or Decrease
Italy	92.74	76.81	-15.93
Japan	19.17	16.69	-2.48
Netherlands	763.61	574.00	-189.61
UAE	148.65	155.23	6.58
Switzerland	7.36	3.76	-3.6
USA	4452.53	3505.23	-947.3
UK	542.77	354.92	-187.85
LAC	48.37	53.97	5.6
Other countries	1112.74	1559.10	446.36

Source: Annual Report of Export Promotion Council for Handicrafts 2022-23

Woodware has always been a major attraction for tourists all over the world. The main categories of woodware include handicrafts such as wooden furniture, carvings, and inlay items. A look at the country-wise exports of woodware items reveals that Australia, Canada, France, Germany, Italy, Japan, the Netherlands, Switzerland, the USA, UK, LAC, and all other countries have shown an increasing trend in importing woodware items from India. The maximum increase has been shown by the USA, followed by Germany and other countries. This clearly shows the increased popularity of wooden handicraft products among people all over the world.



Source: Compiled by Researcher

Graph 5.4: Comparison of Export of Woodware to various countries during 2021-22 and 2022-23.

The beauty and craftsmanship of woodware have long captivated visitors from throughout the globe. Wooden furniture, carvings, and inlay items are all part of the woodwares category, which includes the majority of handicrafts. Among other countries, the United States has demonstrated the highest increase. Germany is in second place. This demonstrates, without a doubt, the rising demand for wooden handicrafts among consumers worldwide.

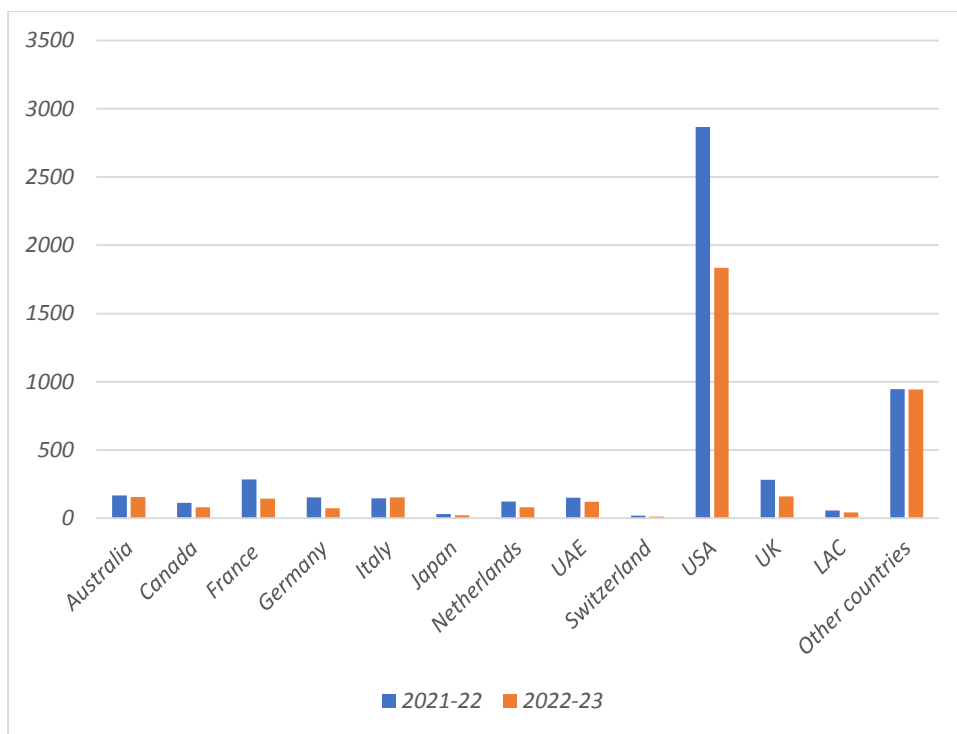
The USA had the highest percentage share of woodware exports to different countries in the world. After the USA, many other countries such as France and the Netherlands have their share in the exports of woodwares. Among other countries, 20.45 % of the share of exports stood for woodwares.

Table 5.7: Comparison of export of Embroidered and Crocheted goods to various countries during 2021-22 and 2022-23

Country	2021-22 (in Rs. Crores)	2022-23 (in Rs. Crores)	Increase/ Decrease
Australia	166.76	155.39	11.37
Canada	114.37	80.60	33.77
France	285.55	144.65	140.9
Germany	153.77	73.07	80.7
Italy	145.96	154.30	-8.34
Japan	30.33	21.41	8.92
Netherlands	122.48	81.19	41.29
UAE	152.02	119.76	32.26
Switzerland	18.65	12.57	6.08
USA	2866.50	1834.96	1031.54
UK	282.13	161.10	121.03
LAC	55.94	42.47	13.47
Other countries	946.26	943.96	2.3

Source: Annual Report of Export Promotion Council for Handicrafts 2022-23

Exports of embroidered and crocheted goods to different countries have shown a declining trend for almost all the countries in the world. Except for Italy, Japan, and Switzerland, all the other countries have shown a negative change in the exports of embroidered goods in the years 2022–23 as compared to 2021–22.



Source: Compiled by Researcher

Graph 5.5: Comparison of Exports of Embroidered and Crocheted goods to different countries during 2021-22 and 2022-23

Almost every country on the globe has seen a decline in the export of embroidered and crocheted goods. The export of embroidered goods from most nations showed a decline in 2022–23 compared to 2021–22, except Switzerland, Italy, and Japan.

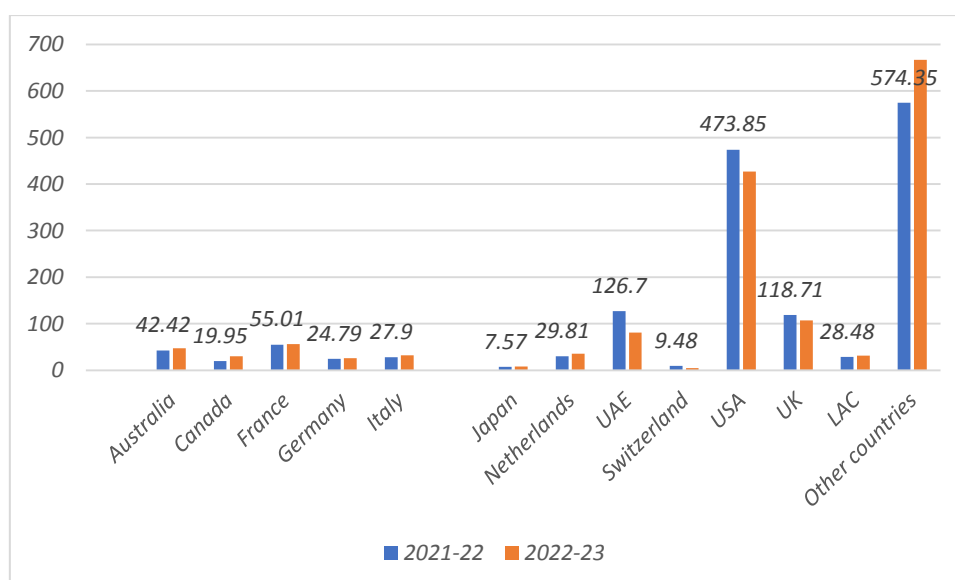
Table 5.8: Comparison of Exports of Imitation Jewellery to different countries in 2021-22 and 2022-23

Country	2021-22 (in Rs. Crores)	2022-23 (in Rs. crores)	Increase or Decrease
Australia	42.42	46.96	-4.54
Canada	19.95	30.34	10.39
France	55.01	56.47	1.46
Germany	24.79	26.13	1.34
Italy	27.90	32.16	4.26

Country	2021-22 (in Rs. Crores)	2022-23 (in Rs. crores)	Increase or Decrease
Japan	7.57	8.18	0.61
Netherlands	29.81	35.57	5.76
UAE	126.70	81.21	-45.49
Switzerland	9.48	4.61	-4.87
USA	473.85	426.56	-47.29
UK	118.71	107.05	-11.66
LAC	28.48	31.70	3.22
Other countries	574.35	666.43	92.08

Source: Annual Report of Export Promotion Council for Handicrafts 2022-23

A comparison of Exports of Imitation Jewellery to different countries for the years 2021-22 and 2022-23 has shown that a negative change has been seen for Australia, UAE, Switzerland, USA, and UK while positive change has been witnessed for Canada, France, Germany, Italy, Japan, Netherlands, LAC, and other countries of 10.39, 1.46, 1.34, 4.26, 0.61, 5.76, 3.22 and 92.08 respectively.



Source: Compiled by Researcher

Graph 5.6: Comparison of Exports of Imitation Jewellery to various countries in 2021-22 and 2022-23

Countries as Australia, United Arab Emirates, Switzerland, the United States, and the United Kingdom all saw a decline in their exports of imitation jewelry in 2021–22 and 2022–23, while Canada, France, Germany, Italy, Japan, the Netherlands, Latin America, and other countries saw increases of 10.39, 1.46, 1.34, 4.26, 0.576, 3.22, and 92.08 %, respectively.

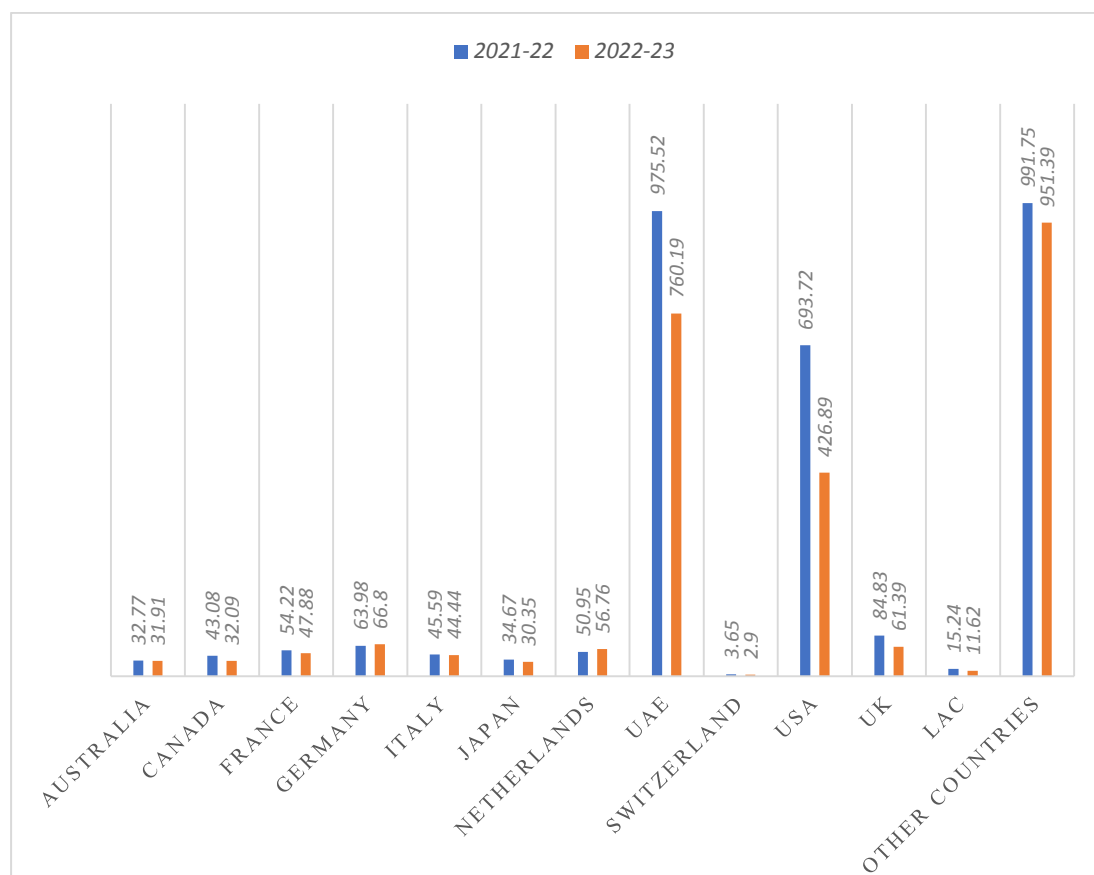
Table 5.9: Comparison of Export of Handprinted Textiles to various countries in 2021-22 with 2022-23

Country	2021-22 (in Rs. crores)	2022-23 (in Rs. crores)	Increase or decrease
Australia	32.77	31.91	-0.86
Canada	43.08	32.09	-10.99
France	54.22	47.88	-6.34
Germany	63.98	66.80	2.82
Italy	45.59	44.44	-1.15
Japan	34.67	30.35	-4.32
Netherlands	50.95	56.76	5.81
UAE	975.52	760.19	-215.33
Switzerland	3.65	2.90	-0.75
USA	693.72	426.89	-266.83
UK	84.83	61.39	-23.44
LAC	15.24	11.62	-3.62
Other countries	991.75	951.39	-40.36

Source: Annual Report of Export Promotion Council for Handicrafts 2022-23

The exports of handprinted textiles to different countries for the years 2021–22 and 2022–23 have shown different trends. For Australia, there has been a slight decrease

in exports from 32.77 crores to 31.91 crores, leading to a decline and consequently a negative value of 0.86 crores. In a similar manner, the change in value was -10.99 for Canada. Other countries that have shown a negative trend in exports are France, Italy, Japan, and the UAE, which saw a sharp decline in exports, and Switzerland and the USA, which showed a notable decline in exports for handprinted textiles.



Source: Compiled by Researcher

Graph 5.7: Comparison of Export of Handprinted Textiles to various countries in 2021-22 with 2022-23

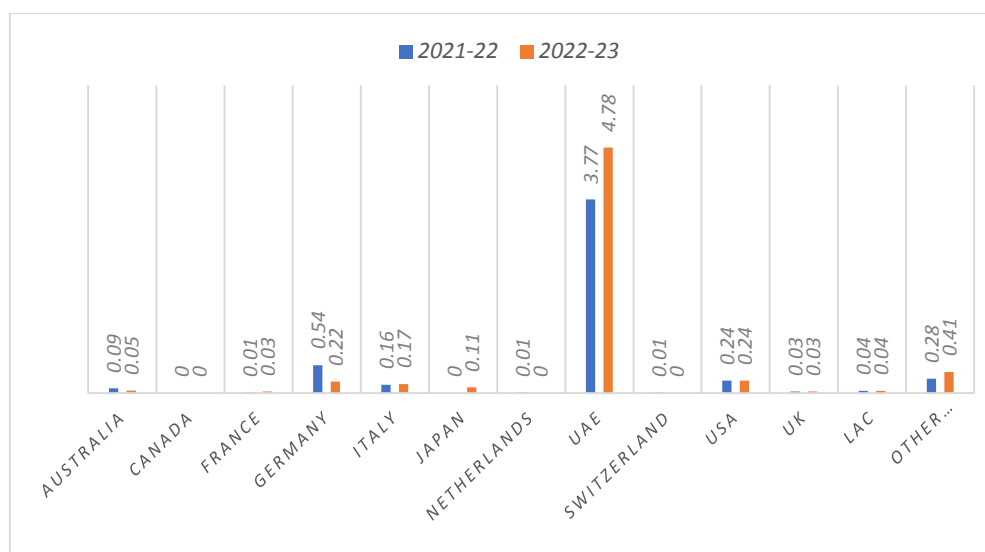
In 2021–22 and 2022–23, there were noticeable differences in the patterns of handprinted textile exports to other nations. A decrease of 0.86 crores, down from 32.77 crores to 31.91 crores, indicates a negative trend in Australia's exports. Canada also experienced a value change of -10.99. In addition to the United States and Switzerland, other nations that have seen a downward trend in exports include France, Italy, Japan, and the United Arab Emirates, all of which witnessed a fall in exports.

Table 5.10: Comparison of Exports of “Shawls as Art Wares” during 2021-22 and 2022-23

Country	2021-22	2022-23	Increase or decrease
Australia	0.09	0.05	0.07
Canada	0.00	0.00	0.00
France	0.01	0.03	0.02
Germany	0.54	0.22	0.39
Italy	0.16	0.17	0.07
Japan	0.00	0.11	-0.08
Netherlands	0.01	0.00	-0.04
UAE	3.77	4.78	3.77
Switzerland	0.01	0.00	-1.34
USA	0.24	0.24	0.23
UK	0.03	0.03	0.00
LAC	0.04	0.04	-0.54
Other countries	0.28	0.41	-2.11

Source: Annual Report of Export Promotion Council for Handicrafts 2022-23

The comparison of the exports of shawls and art wares of different countries during the year 2021-22 and 2022-23 shows that some of the countries have shown a negative trend in the exports of shawls as art wares as Australia, Canada, France, Germany, Italy, UAE, USA, UK have shown a positive trend in the exports of shawls as art wares while others have shown a negative trend. Switzerland for instance did not have any exports of shawls as art wares during 2022-23.



Source: Compiled by Researcher

Graph 5.8: Comparison of Exports of “Shawls as Art Wares” during 2021-22 and 2022-23

A comparison of the exports of shawls and art wares from various nations in 2021–22 and 2022–23 reveals that some have exhibited a negative trend in shawl exports as art wares, while other countries have shown a positive trend. These countries include Australia, Canada, France, Germany, Italy, the United Arab Emirates, the United States, and the United Kingdom. For example, Switzerland did not export any shawls as art products in 2022–2023.

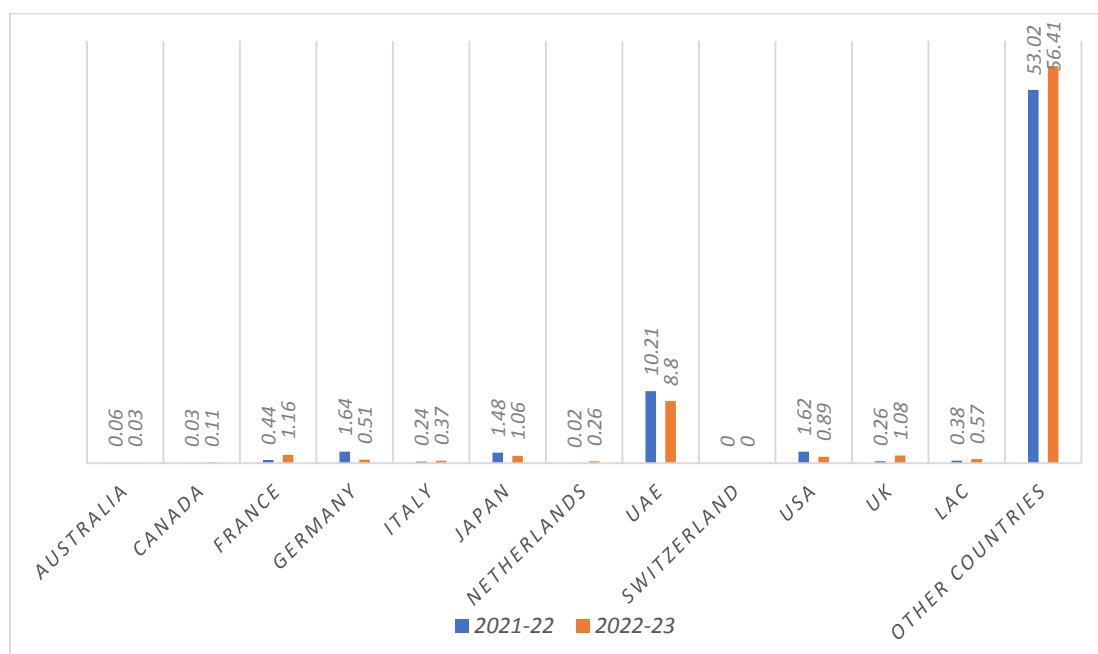
Table 5.11: Comparison of Exports of Zari and Zari Goods to various countries during 2021-22 and 2022-23

Country	2021-22 (in Rs. Crores)	2022-23 (in Rs. Crores)	% Increase/Decrease in Exports of 2022-23 over 2021-22
Australia	0.06	0.03	-0.03
Canada	0.03	0.11	0.08
France	0.44	1.16	0.72
Germany	1.64	0.51	-1.13
Italy	0.24	0.37	0.13

Country	2021-22 (in Rs. Crores)	2022-23 (in Rs. Crores)	% Increase/Decrease in Exports of 2022-23 over 2021-22
Japan	1.48	1.06	--0.42
Netherlands	0.02	0.26	0.24
UAE	10.21	8.80	-1.41
Switzerland	0.00	0.00	0.00
USA	1.62	0.89	-0.73
UK	0.26	1.08	0.82
LAC	0.38	0.57	0.19
Other countries	53.02	56.41	3.39

Source : Annual Report of Ministry of Textiles,2022-23

A comparison of the exports of Zari and Zari goods to various countries during the year 2021-22 and 2022-23 point out that exports have shown a decline for Australia, Germany, Japan, UAE and USA. For other countries it showed a positive growth .



Source: Compiled by Researcher

Graph 5.9: Comparison of Exports of Zari and Zari Goods to various countries during 2021-22 and 2022-23

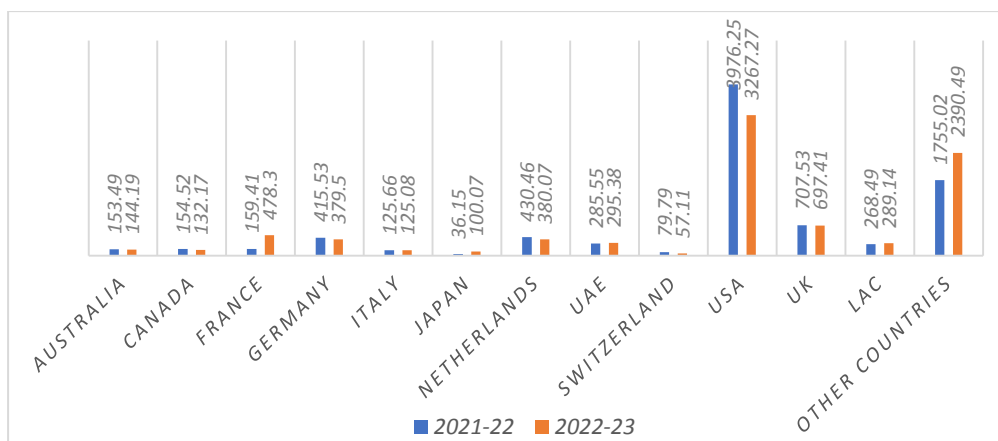
An analysis of the exports of Zari and Zari products to many nations during the fiscal years 2021-22 and 2022-23 indicates a decrease in shipments to Australia, Germany, Japan, the UAE, and the USA. It demonstrated beneficial growth for other countries.

Table 5.12: Comparison of Export of Miscellaneous Handicrafts to different countries in 2021-22 and 2022-23

Country	2021-22 (in Rs. Crores)	2022-23 (in Rs. Crores)	Increase or decrease
Australia	153.49	144.19	-9.3
Canada	154.52	132.17	-22.35
France	159.41	478.30	318.89
Germany	415.53	379.50	36.03
Italy	125.66	125.08	0.58
Japan	36.15	100.07	63.92
Netherlands	430.46	380.07	50.39
UAE	285.55	295.38	9.83
Switzerland	79.79	57.11	22.68
USA	3976.25	3267.27	708.98
UK	707.53	697.41	10.12
LAC	268.49	289.14	20.65
Other countries	1755.02	2390.49	635.47

Source: Annual Report of Export Promotion Council for Handicrafts 2022-23

The share of miscellaneous handicrafts showed a negative change of 9.3 crores for Australia, for Canada a negative of 22.35 but for all the other countries were France, Germany, Italy, Japan, Netherlands, UAE, Switzerland, USA, UK, LAC, and other countries.



Source: Compiled by Researcher

Graph 5.10: Comparison of Export of Miscellaneous Handicrafts to different countries in 2021-22 and 2022-23

In Australia and Canada, the share of various handicrafts decreased by 9.3 crores and 22.35 crores, respectively, while the other countries included France, Germany, Italy and others

5.13: Exports of various Handicraft products from India from 2013-14 to 2023-24 (in Rs. Crores)

Year	Arts and Metal Ware	Woodwares	Handprinted Textiles	Embroidered and Crocheted Goods	Shawls as art wares	Zari and Zari goods	Imitation Jewellery	Miscellaneous Handicrafts
2013-14	4317.21	3933.34	2673.71	5308.77	709.06	328.3	1483.39	4750.14
2014-15	5244.78	4477.02	3013.46	5628.35	942.4	353.49	1959.93	6127.41
2015-16	5333.81	3314.71	814.18	2458.92	14.17	0.84	2055.19	5088.95
2016-17	4705.64	3916.01	3847.4	3227	3.85	69.02	1619.09	6091.89
2017-18	3955.81	4267.37	3655	3305.16	5.06	98.69	1540.8	5208.64
2018-19	3762.79	5424.91	3483.16	3925.79	7.02	130.02	1930.4	6959.76
2019-20	3457.5	5494.85	2543.11	4206.36	2.19	121.41	1582.36	6756.06
2020-21	3344.01	6620.85	2463.99	4399.77	2.39	120.1	1250.37	6263.64

Year	Arts and Metal Ware	Woodwares	Handprinted Textiles	Embroidered and Crocheted Goods	Shawls as art wares	Zari and Zari goods	Imitation Jewellery	Miscellaneous Handicrafts
2021-22	4152.56	9080.88	3089.97	5340.72	5.18	69.4	1539.02	8547.85
2022-23	4349.37	7622.98	2524.61	3825.43	6.08	71.25	1553.37	1329.97
2023-24	4435.72	8038.17	2450.63	3986.31	2.22	46.19	1513.35	10,451.56
Average	4278.109	5653.735	2778.111	4146.598	154.5109	128.0645	1638.843	6143.261
S.D.	617.4965	1835.975	783.6616	935.1403	320.3186	106.5707	230.1651	2184.589
C.V.	14.43387	32.47366	28.20844	22.55199	207.3113	83.21641	14.04437	35.56074
CAGR	0.0244	6.917	-0.805	-2.507	-34.63	-9.956	0.181	7.258

Source: DGCIS, Kolkata, compiled from various reports of Ministry of Textiles, Government of India

The year-wise exports of various types of handicrafts from 2013–14 to 2023-24 demonstrate an increasing trend for arts and metalware up until the year 2015–16, followed by a decline until 2020–21, and then an increase thereafter. The year 2022–23 saw a decline in the exports of a few handicraft items. Both domestic and international factors which included the economic effects of COVID-19 as well as the inherent challenges lying within the unorganized sector such as limited access to capital and technology, marketing limitations, and the effectiveness of government support have contributed to this de-growth. The calculation of CAGR has been made to study the year-wise growth in exports of various handicrafts. The CAGR for art and metalware stood at 0.07424. Apart from miscellaneous handicrafts, woodwares had the highest average for all ten years, at 5415.29 crores. Meanwhile, Zari had the highest coefficient of variation, with Zari goods exhibiting the highest variation in exports over the aforementioned period. Woodwares experienced the highest growth rate, while shawls, a type of art ware, saw the lowest growth rate, even going negative. Thus, the overall trends in the exports of different types of handicrafts from India clearly indicate that they have been increasing.

5.2 PRODUCTION OF HANDICRAFTS

India has a long history of handicraft production. Different parts of India specialize in different types of handicraft products, such as woodware, art and metal ware, and imitation jewellery, among many others. The production of handicrafts over the years has demonstrated the following:

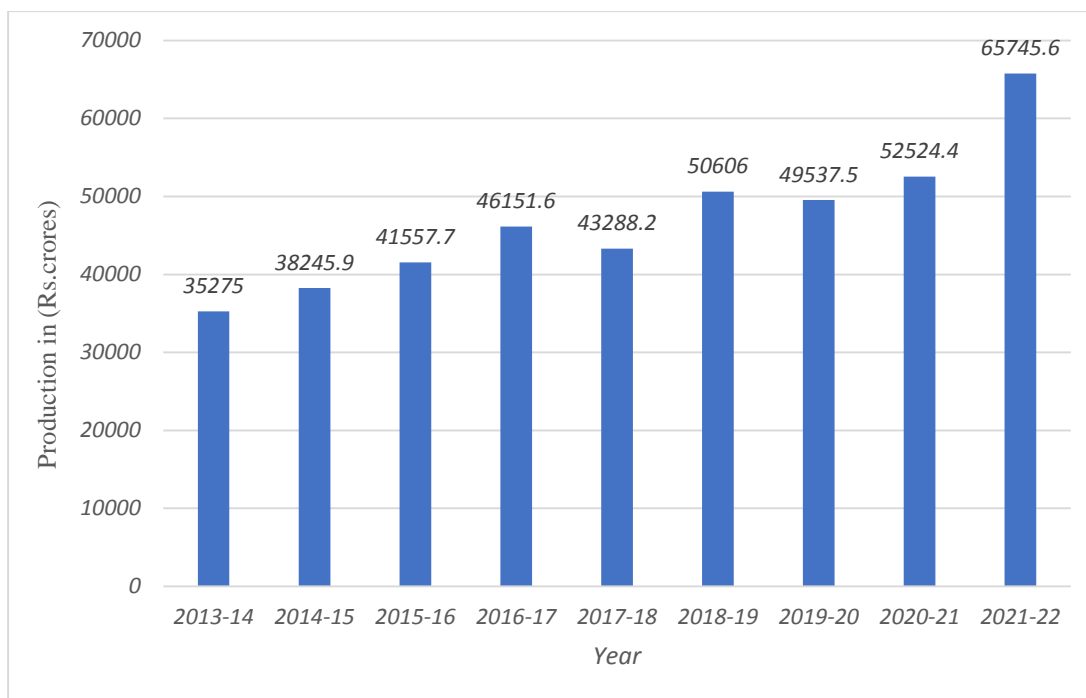
Table 5.14: Production of Handicrafts from 2013-14 to 2021-22

Year	Production (in Rs. Crores)
2013-14	35275
2014-15	38245.9
2015-16	41557.7
2016-17	46151.6
2017-18	43288.2
2018-19	50606
2019-20	49537.5
2020-21	52524.4
2021-22	65745.6

Figures available up to 2021-22 in the latest report of the Ministry of Textiles 2022-23

Source: Annual Reports of Ministry of Textiles from 2013-14 to 2021-22

A study of the production of handicrafts from India from 2013–14 to 2021–22 shows that there has been a continuous increase in production. The year 2013–14 had a production of Rs. 35,275 crores, which went on increasing till 2018–19 to Rs. 50606 crores. The production then declined to Rs. 49,537.5 crores, which later increased to Rs. 52524.4 crores and further to 65745.6 crores in 2021–22.



Source: Compiled by Researcher

Graph 5.11: Production of Handicrafts from 2013-14 to 2021-22

A study of the production of handicrafts from India from 2013–14 to 2021–22 shows that there has been a continuous increase in production. The year 2013–14 had a production of Rs. 35,275 crores, which went on increasing till 2018–19 to Rs. 50,606 crores. The production then declined to Rs. 49,537.5 crores, which later increased to Rs. 52,524.4 crores and further to 65,745.6 crores in 2021.

The production of handicrafts in India is directly correlated with the quantity of exports. This implies that the production of the handicraft sector is significantly reliant on our export activities (Mohiuddin, 2014; Hassan and Mir, 2020).

Table 5.15: Production and Exports of Handicrafts from India

Year	Production (in Rs. Crores)	Exports of Handicrafts (in Rs. Crores)
2013-14	35275	19103.98
2014-15	38245.90	20082.53
2015-16	41557.65	21557.12

Year	Production (in Rs. Crores)	Exports of Handicrafts (in Rs. Crores)
2016-17	46151.60	24392.39
2017-18	43288.17	23029.36
2018-19	50606.00	25548.97
2019-20	49537.53	25270.14
2020-21	52524.35	25679.98
2021-22	65745.58	33253.00
2022-23	----	30019.24
CAGR	8.1%	5.2%

Source: Annual Report of Ministry of Textiles from 2013-14 to 2022-23

The table above gives a review of both production and exports of handicrafts and points out that production increased from Rs.35275 crore to Rs.65,745.58 crores over a time of 8 years. The year 2017-18 saw a decline of Rs.43,288.17 crore which is likely due to the implementation of GST as well as the after effects of demonetization. Similarly exports increased from Rs.19,103.98 crore to Rs.30,019.24 crore over the time period of 9 years. The peak exports were during the year Rs.33,253 crore . The exports dropped in the year 2022-23 due to global recessionary pressures.

Table 5.16: Correlation between Production and Exports of handicrafts from India

		Production India	Exports India
Production India	Pearson Correlation	1	.995**
	Sig. (2-tailed)		.000
	N	10	10
Exports India	Pearson Correlation	.995**	1
	Sig. (2-tailed)	.000	
	N	10	10
**. Correlation is significant at the 0.01 level (2-tailed).			

The Pearson correlation coefficient was used to verify the relationship between the production of Handicrafts and exports. A substantial correlation was observed at a 1 % level of significance. This confirms the assertion put out by (Mohiuddin,2014 and Hassan and Mir, 2020,Saha and Giribabu,2024) that a strong economic viability of a country depends on its export performance which is undoubtedly related to production.

5.3 TRENDS IN WOODEN HANDICRAFTS OF PUNJAB

Wooden handicrafts of Punjab have been known for ages. Mechanization and technological upgradation in the wood and wooden products industry in Punjab have been encouraged by liberalization (Kumar, 2011).

Wooden Handicrafts experience fluctuating demand in the global market. India now holds the 8th position among the top 10 global exporters. Nevertheless, India possesses the capacity to enhance its exports and maybe secure the leading position. China, Germany, and the Netherlands are the primary competitors, occupying the top three spots as the leading exporters of the goods. Wooden handicrafts are manufactured in different districts of Punjab. However, the combined efforts of these districts have led to an overall increase in the production and export of these products (Export Analysis & Export Vision – Punjab 2021- 2026:358).

To study the trends in the Wooden handicrafts of Punjab, various aspects related to wood have been studied:

5.3.1 Exports of Wooden Handicrafts from Punjab

The value of exports of principal commodities from Punjab for handicrafts shows that in 2012 it was Rs. 2915 crores, in 2014 it was Rs. 33.54 crores, and in 2015 the value of exports increased to Rs. 627 crores. However, the year 2016 saw a decline in exports, amounting to 193 crores. The year 2017 saw a small decline amounting to Rs. 190.76 crore, and the year 2018 saw a decline of a further 187.96 crore. This demonstrates the ups and downs in the value of handicrafts from Punjab during these years. (Statistical Abstract of Punjab, 2020). Punjab's handicraft exports, which varied

from 2012 to 2018, show how susceptible the industry in response to the changes in the world economy, competitiveness and internal issues.

In 2018-19, India's exports of wood marquetry and inlaid wood under the code HS: 4420 stood at 29,507 lacs, with an percentage share of 0.0218%. However, in 2019-20, these exports dropped to 29,3319 lacs, with a decline in %age share to 0.0132.

Table 5.17: World Top Exporters of Marquetry and Inlaid Wood

Rank	World's Top Exporters	Value Exported in 2019 (USD)	%age of Exports to World Exports
	World	2107922	
1	China	1273507	60.415
2	Germany	82829	3.929
3	Netherlands	68994	3.273
4	Indonesia	64791	3.073
5	Hongkong, China	45107	2.139
6	Poland	43362	2.057
7	Italy	41700	1.978
8	India	40859	1.93
9	France	39469	1.87
10	Switzerland	39287	1.863

Source: bib

The top exporters of Marquetry and inlaid Wood in the year 2019 were China, Germany, Netherlands, Indonesia, Hongkong, Poland, Italy, India, France, and Switzerland. The %age share of various countries in the total trade of Marquetry and Inlaid wood was 60.415 for China, Germany it was 3.929, Netherlands 3.273, %, Indonesia 3.073%, Hongkong 2.139 %, Poland 2.057%, Italy 1.978 %, India 1.93%, France 1.87%, and Switzerland 1.863%.

Table 5.18 : Export of Wood Inlay and other items from Punjab

Hs Code	Commodity	April.2018 to March,2019 Value (INR)
442090	Wood Marquetry and Inlaid Wood, Caskets and Cases for Cutlery	5531022

Source: Export Analysis and Export Vision- Punjab 2021-26

The study of exports of wood inlay and other items from Punjab during the year 2018 to 2019 pointed out that the wood marquetry and Inlaid wood amounted to Rs. 5531022. the export value of Rs. 5531022 for wood marquetry and inlaid wood in 2018-2019 reflects the demand for these commodities in the international markets which reflects the traditional expertise of artisans.

The exports of Marquetry and Inlaid wood from Punjab to different countries during the years 2018-19 and 2019-20 have been shown as:

Table 5.19: Exports of Marquetry and Inlaid Wood items from Punjab

S. No	Country	2018-19 (in lacs)	2019-20 (in lacs)
1	USA	15968.22	14955.83
2	United Arab Emirates	1079.01	2192.96
3	Australia	1424.13	1999.84
4	Hongkong	681.5	1162.79
5	Netherlands	1299.83	1161.09
6	Canada	838.89	982.26
7	UK	1133.17	913
8	Germany	1685.51	855.5
9	France	633.74	840.65
10	Spain	684.38	434.2

Source: Export Analysis and Export Vision- Punjab 2021-26

The table shows the exports of marquetry and inlaid wood caskets from India to the countries of USA, UAE, Australia, Hongkong and other countries. The highest

exports from India of inlaid wood were from the USA which amounted to Rs. 15968.22 lakhs in 2018-19 and 14,955.83 lacs in 2019-20. After the U.S.A, Germany stood next in the export list followed by UAE, France, and other countries.

5.3.2 Output of Wood Work Industries (except furniture) of Punjab

Punjab is renowned for its exquisite craftsmanship in woodworking. Punjabi carpenters possess exceptional expertise in crafting furniture that is both robust and long-lasting, while also exhibiting captivating aesthetics (Rajput and Harinder, 2016).

The demand for handicrafts in national as well as international markets is derived from the relationship between production and employment (Mohiuddin, 2016).

Table 5.20: Total output of Wood and Wood Products except furniture in Punjab

Year	Output (in Millions)
2012-13	2194.00
2013-14	1577.00
2014-15	1387.80
2015-16	2533.90
2016-17	3663.100
2017-18	2762.40
2018-19	3246.80
2019-20	7032.00
2020-21	11678.50
2021-22	12865.80
2022-23	14109.500

Source: ceicdata.com/Ministry of Statistics and Programme Implementation

The table shows that there are highly volatile trends in the output of Wood and Wooden products industry in Punjab for the time period of 2012-13 to 2022-23. The

table shows a highly volatile trend in the output of the Wood and Wood Products industry in Punjab over the period from 2012-13 to 2022-23. The output decreased considerably in the beginning years 2194.00 in 2012-13 to 1387.80 in 2014-15. The industry started to recover from 2015-16. The output more than doubled between 2019-20 and 2020-21, and this upward trend continues strongly through to 2022-23 which indicated a period of expansion of the industry. The most significant year-on-year increases have been between 2019-20 and 2020-21, 2020-21 and 2021-22, and 2021-22 and 2022-23. A number of factors have been responsible for the economic downturn such as change in government policies related to wood products as well as shortage of raw materials. The sharp increase in recent years has been due to post-pandemic economic recovery which boosted demand, increased urbanization and focus on sustainable wood products.

5.3.3 Employment in Wood Work industries except furniture

The woodworking Industry in Punjab mainly includes, the manufacturing of wood products for the purpose of various wood items which include wooden handicrafts.

Table 5.21: India's manufacturing Industries: Punjab, Wood and Products of Wood and Cork except furniture-Workers

Year	Workers Employed
2013-14	1177.00
2014-15	1706.00
2015-16	2172.00
2016-17	1708.00
2017-18	1901.00
2018-19	2283.00
2019-20	3371.00
2020-21	2940.00
2021-22	4010.00
2022-23	2978.00

Source: ceicdata.com/Ministry of Statistics and Programme Implementation

The number of workers employed in this sector in Punjab generally shows an upward trend over the period from 2013-14 to 2022-23, although with some fluctuations. There has been a significant increase in the employment from 2013-14 to 2015-16. After the initial rise in employment a notable decrease was seen in 2016-17 which fell to 1708. This could indicate a temporary slow down or restructuring within the sector. A significant drop in employment in 2020-21 was seen at 2940 workers due to the impact of COVID-19 pandemic and associated lockdowns. Another notable decrease was seen in 2022-23 to 2978 workers. It's interesting to compare this employment data with the output data from the previous table. While output showed a general upward trend, especially in the later years, the employment figures are more volatile, with a significant dip in 2020-21 and another in 2022-23 after a peak in 2021-22.

Table 5.22: State Comparable Index Number of Industrial Production of Wood and Wood Work.

Industry Group	Weight (2011- 12=100)	2012- 13	2017- 18	2018- 19	2019- 20	2020- 21	2021- 22	2022- 23
Manufacture of Wood and Wood Work	1.25	104.68	117.59	122.05	125.83	115.39	129.55	131.07

Source: Statistical Abstract of Punjab, 2023

The index number of industrial production, as regards the manufacture of wood and woodwork by taking 2011-12 as the base year, indicates that there has been an increase in the manufacture of wood and woodwork since last year. In 2012-13 the manufacture of wood and woodwork was 104.68 in 2017-18 it was 117.59, 2018-19 it was 122.05, 2019-20 it was 125.83, in 2020-21 it was 115.39 and in 2021-22 it was 129.55.

5.3.4 Trends in Employment of Handicraft Artisans

The Indian Handicraft Industry is held together by its 7.3 million craft workers. Their natural skill, method, and traditional workmanship are more than enough for the main base. As the world market changes, these craft people need institutional support, such

as craft pockets, to add value and get ahead of rivals from places like China, Korea, Thailand, and more.

5.3.4.1 Handicraft Census: A major bottleneck in the way of planning and policy-making in the handicraft sector is the lack of a proper census for handicraft workers. The planning commission requested the gathering of information about handicraft and handloom establishments for the first time in the economic census's history. The main purpose of including these activities in the economic census was to assess the enormous contribution made by these artisans to India's economy (Punjab Sixth Economic Census, 2013). Out of the total establishments in Punjab, there are 15,158 handicraft and handloom establishments, accounting for 1.00 percent. The Sixth Economic Census necessitated the enumeration of crafts in order to comprehend and reflect on the significant contribution that the artisanal community makes to the Indian economy (All India Report, Sixth Economic Census). The Sixth Economic Census, which took place from January 2013 to April 2014, featured several noteworthy features, including the first-ever separate identification of handicraft and handloom establishments. The dearth of statistics on this sector led to the decision to include information on handicraft and handloom enterprises in the Sixth Economic Census.

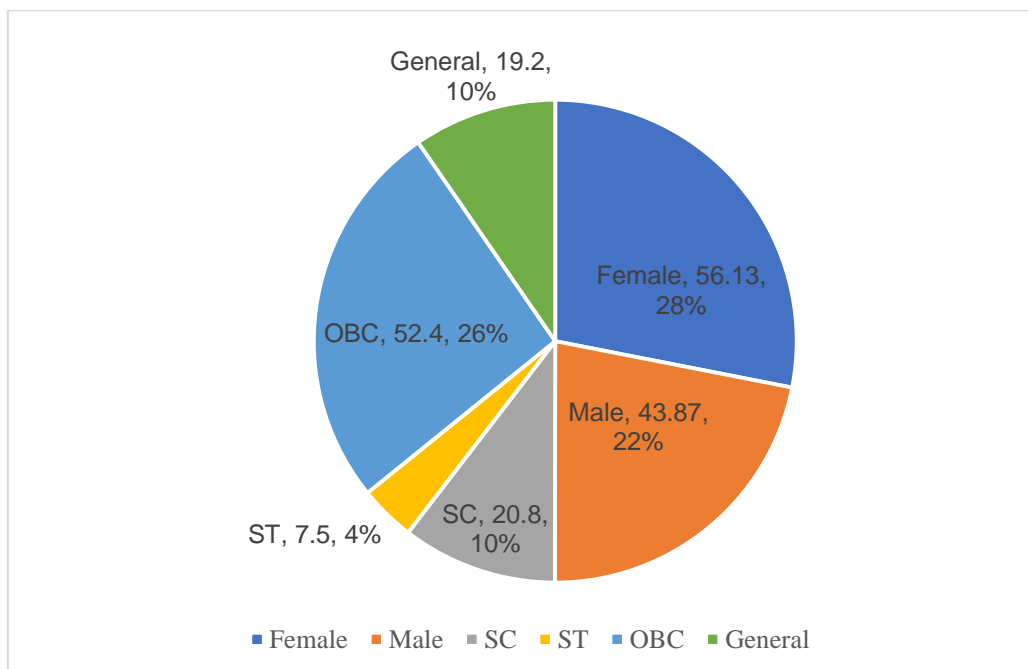
5.3.4.2 Handicraft Artisans and Employment: Although handicraft is crucial for generating employment and revenue, there is a lack of reliable statistics on handicraft artisans. The precise magnitude of the artisan population remains unknown, posing challenges for policymakers in formulating effective plans for these regions. The absence of reliable data on craftsmen, encompassing their socio-economic status and livelihood conditions, poses a significant obstacle that hampers both planning and policy-making for this sector. In 1996, the All-India Census of Handicraft Artists took place.

Table 5.23: Demographic Profile of Artisans

Category	Female	Male	SC	ST	OBC	General
Percentage of Artisans	56.13	43.87	20.8	7.5	52.4	19.2

Source: Annual report of Ministry of Textiles, 2022-23

The table shows the percentage of artisans involved in handicrafts and points out that the highest percentage is of females followed by males.



Source: Compiled by Researcher

Graph 5.12: Demographic Profile of Artisans

The pie chart shows the demographic profile of the artisans which points towards the highest percentage of females in the handicraft industry followed by males.

5.3.4.3 Pehchan Initiative: The scheme of Pehchan cards was launched by the Ministry of Textiles as a part of the Pechan Initiative to provide registration and identity cards to Handicraft artisans and link them with the national database. 72 categories of craft which include miscellaneous craft categories are issued to the Handicraft artisans. The scheme is a new upgraded one where the Identity cards of the artisans are linked with their bank accounts to enable them to get direct cash transfer benefits (pib. in).

As per the latest records of the Ministry of Textiles, PEHCHAN cards have been issued to 30.53 lakh handicraft artisans across the country since its inception. (pib.in, 29th March, 2023).

Table 5.24: State Wise List of Artisans enrolled in Handicrafts under Pehchan Initiative

State	No artisans enrolled on 25th March 2021	No artisans enrolled on 28th Feb,2023	Change in the number of enrolled artisans
Andaman and Nicobar Islands	2219	3,201	982
Andhra Pradesh	58739	64,663	5,924
Arunachal Pradesh	9401	10,343	942
Assam	77741	1,02,932	25,191
Bihar	130394	1,39,616	9,222
Chhattisgarh	12908	16,019	3,111
Delhi	15175	21,309	6,134
Goa	9651	10,041	390
Gujarat	123039	1,37,816	14,777
Haryana	32109	51,395	19,286
Himachal Pradesh	14590	28,234	13,644
Jammu and Kashmir	97822	1,51,203	53,381
Jharkhand	99122	1,07,940	8,818
Karnataka	32614	42,577	9,963
Kerala	46767	52,994	6,227
Madhya Pradesh	80960	97,036	16,076
Maharashtra	51236	74423	23,187
Manipur	69432	71,093	1,661
Mizoram	3841	6192	2,351
Nagaland	8379	13,723	5,344
Meghalaya	3427	6,192	2,765
Odisha	175632	1,92,506	16,874
Puducherry	14327	17,560	3,233
Punjab	30917	38,729	7,812

State	No artisans enrolled on 25 th March 2021	No artisans enrolled on 28 th Feb,2023	Change in the number of enrolled artisans
Rajasthan	118730	1,62,651	43,921
Sikkim	2717	3,116	399
Tamil Nadu	56578	67,500	10,922
Telangana	37864	44,677	6,813
Tripura	13485	21,038	7,553
Uttar Pradesh	935844	10,14,283	78,439
Uttarakhand	35390	42,890	7,500
West Bengal	250937	2,97,048	46,111
Total	2651987	2709902	57,915

Source: Handicrafts Service Centre, Hoshiarpur

31.14 lakhs Handicraft artisans across the country have been registered as of 30.06.2023. The enrolment of the artisans in the Pehchan initiative for different states has changed positively which shows that more and more artisans are being enrolled for making the craft. This may fill up the little gap of lack of a complete Handicraft census for the artisans of this industry but still depends on the awareness as well and the willingness of the artisans as regards the Pehchan schemes.

Table 5.25: Total No of Registered Artisans in Punjab under Pehchan Initiative as (Wood Handicrafts)

S.No	Craft Name	No. of Artisans (in June, 2023)
1.	Wood Carving	106
2.	Wood (Turning and lacquerware)	146
3.	Woodwares	363
Total no of registered artisans engaged in the Production of Woodware		615 (1.84% of total)
Total no of registered artisans in Punjab engaged in the production of Handicrafts		33394

Source: Handicrafts Service Centre, Hoshiarpur.

The data collected from the Handicrafts Service Centre, Hoshiarpur, which is the only one in the entire region of Punjab, pointed out that the total number of registered artisans for wood carving in Punjab was 106; for wood turning and lacquerware, the number was 146; and for other wood wares, the number was 615, which amounted to 1.84% of the total of 33,394 artisans registered under the PEHCHAN Initiative. (from interviews with officials).

5.4 CONCLUDING SUMMARY

A study of the growth and trends of the Handicraft Sector of India indicates that production as well as exports of handicrafts have shown an increase. Wooden Handicrafts of India have grown considerably by the production of intricate and unique designs in carving, inlay and lacquerware work. Similarly Wooden Handicraft Industry of Punjab has left an impeccable impact over people throughout the globe but has now been in a languishing state.

Chapter 6

ANALYSIS OF GOVERNMENT SCHEMES FOR HANDICRAFTS

“Devolution is like riding a tiger-you can’t get off”

T.R. Raghunandan

6.1 INTRODUCTION

For the present objective, the components and sub components of all the schemes have been taken and then the process of activity mapping has been taken and mapped. The Standard map based on the activities of functions was prepared and was filled by the respondents. The respondents for the present study have been the same as under Objective 3 along with the participants from Handicraft Marketing and Extension centre and Craft Development Centre which is in Hoshiarpur. The model map was prepared on the basis of the three activities of Operation and Maintenance, Asset Creation and Monitoring and Evaluation. The mapping involved the formulation of tables based on the principles of public finance, accountability and in the last the final allocation. Each component was subject to 3 Maps under each Principle of Functions, Functionaries and Finance. The resulting final maps have been shown here:

6.1.1 Activity Mapping for Functions

Functions are the activities performed by various functionaries. They have been finally mapped as follows after subjecting them to the Principle of Public Finance and Accountability.

Table 6.1: Final Allocation of Activity of Functions (Perception Map)

Sr.No	Activity	Unbundled category	Principles of Public Finance and Principle of Accountability					Gram Panchayat
			Centre	State	District Panchayat	Intermediate Panchayat	Village Panchayat	
1	Community empowerment for Mobilisation of Artisans into Self Help Groups	Planning	Yes	Yes	No	No	No	No
2	Preparation of DSR (Diagnostic study report)	Monitoring and Evaluation	No	Yes	Yes	Yes	No	No
3	Project Management Cost including Compensation to Cluster Manager	Operations and Maintenance	No	No	Yes	Yes	Yes	No
4	Comprehensive Development Support	Operations and Maintenance	No	No	Yes	Yes	Yes	NO
5	Design and technology Development workshop	Operations and Maintenance	No	No	Yes	Yes	Yes	No
6	Integrated design and technology development project	Operations and Maintenance	NO	NO	Yes	Yes	Yes	No
7	Assistance to Exporter and entrepreneur for design prototype	Setting standards	Yes	Yes	No	No	No	No

Sr.No	Activity	Unbundled category	Principles of Public Finance and Principle of Accountability					
			Centre	State	District Panchayat	Intermediate Panchayat	Village Panchayat	Gram Panchayat
8	Commercial Market Intelligence by way of designs and technical colour forecast.	Planning	Yes	Yes	Yes	No	No	No
9	Training through established institutions	Planning	Yes	Yes	Yes	No	No	No
10	Handicrafts training program	Planning	Yes	Yes	Yes	No	No	No
11	Training through Guru Shishya Programme	Planning	Yes	Yes	Yes	No	No	No
12	Training of the Trainers	Setting standards	Yes	Yes	Yes	No	No	No
13	Design Mentorship and Apprenticeship program	Planning	Yes	Yes	Yes	No	No	No
14	Rajiv Gandhi Shilp Swasthya Bima Yojna	Operation and Maintenance	No	NO	Yes	Yes	No	No
15	Bima Yojna for Handicraft Artisans	Operation and Maintenance	No	No	Yes	Yes	No	No

Sr.No	Activity	Unbundled category	Principles of Public Finance and Principle of Accountability					
			Centre	State	District Panchayat	Intermediate Panchayat	Village Panchayat	Gram Panchayat
16	Support to Artisans in indigent circumstances	Operations and Maintenance	No	No	Yes	Yes	Yes	No
17	Credit Guarantee Scheme	Operations and Maintenance	No	No	Yes	Yes	Yes	No
18	Interest Subvention Scheme	Operations and Maintenance	No	No	Yes	Yes	Yes	No
19	Issue of ID cards	Operations and Maintenance	No	No	Yes	Yes	Yes	Yes
20	Infrastructure and Technical Support Urban Haat	Asset Creation	No	No	Yes	Yes	Yes	No
21	Mini Urban Haat	Asset creation	No	No	Yes	Yes	No	No
22	Marketing and sourcing hubs in urban areas-Metros and Non metros	Asset creation	No	No	Yes	Yes	No	No
23	Design and Craft Schools	Asset Creation	No	No	Yes	Yes	Yes	No
24	Emporia	Asset creation	No	No	Yes	Yes	Yes	Yes
26	Design Banks	Asset creation	NO	No	Yes	Yes	Yes	Yes

Sr.No	Activity	Unbundled category	Principles of Public Finance and Principle of Accountability					
			Centre	State	District Panchayat	Intermediate Panchayat	Village Panchayat	Gram Panchayat
27	Crafts based cluster and creation of data base	Asset creation	No	No	Yes	Yes	Yes	Yes
28	Shilp Guru Award, National Merit Certificate	Asset creation	No	No	Yes	Yes	Yes	Yes
29	Common facility centre	Asset creation	No	No	Yes	Yes	Yes	Yes
30	Raw Material Depot	Asset creation	No	No	Yes	Yes	Yes	No
31	Technology Upgradation Assistance to Exporters	Asset creation	No	No	Yes	Yes	Yes	No
32	Testing Laboratories	Asset Creation	No	No	Yes	Yes	Yes	No
33	Crafts village	Asset creation	No	No	Yes	Yes	Yes	No
34	Integrated handicraft park	Asset Creation	No	No	Yes	Yes	Yes	No
35	Construction of office buildings	Asset creation	No	No	Yes	Yes	Yes	Yes
36	Domestic Marketing Events	Planning	Yes	Yes	No	No	No	No
37	Exhibitions	Planning	Yes	Yes	Yes	Yes	No	No

Sr.No	Activity	Unbundled category	Principles of Public Finance and Principle of Accountability					
			Centre	State	District Panchayat	Intermediate Panchayat	Village Panchayat	Gram Panchayat
38	Crafts awareness programme	Setting standards	Yes	Yes	Yes	No	No	No
39	Demonstration Programme	Setting standards	Yes	Yes	Yes	No	No	No
40	Assistance for participation in marketing events abroad	Operations and maintenance	No	No	Yes	Yes	Yes	No
41	Folk craft festivals of India and road shows	Planning	Yes	Yes	Yes	No	No	No
42	Market studies abroad	Monitoring and evaluative	No	No	Yes	Yes	Yes	No
43	International craft exposure programme	Setting standards	Yes	Yes	No	No	No	Yes
44	Cultural Exchange Programme	Planning	Yes	Yes	No	No	No	No
45	Compliance social and other welfare measures	Setting standards	Yes	Yes	Yes	No	No	No
46	Buyer seller meet in India	Planning	Yes	Yes	Yes	No	No	No

Sr.No	Activity	Unbundled category	Principles of Public Finance and Principle of Accountability					
			Centre	State	District Panchayat	Intermediate Panchayat	Village Panchayat	Gram Panchayat
47	Marketing workshops	Planning	Yes	Yes	Yes	No	No	No
48	Workshops/seminars/symposium.	Setting standards	Yes	Yes	Yes	No	No	No
49	Rental for warehousing	Planning	Yes	Yes	Yes	No	No	No
50	Publicity via print and electronic media	Planning	Yes	Yes	Yes	No	No	No
51	Web marketing	Operation and Maintenance	No	No	Yes	Yes	Yes	No
52	Survey and studies on specific crafts	Planning	Yes	Yes	No	No	No	No
53	Studies on the availability of raw material	Planning	Yes	Yes	No	No	No	No
54	Living and working conditions of artisans	Monitoring and Evaluation	No	No	Yes	Yes	Yes	Yes
55	Market evaluation studies	Monitoring and Evaluation	No	No	Yes	Yes	Yes	No
56	Techno economic feasibility studies	Monitoring and Evaluation	No	No	Yes	Yes	Yes	No

Sr.No	Activity	Unbundled category	Principles of Public Finance and Principle of Accountability					
			Centre	State	District Panchayat	Intermediate Panchayat	Village Panchayat	Gram Panchayat
57	Areas requiring special study for uplift of the weaker sections viz SC&ST	Monitoring and Evaluation	No	No	Yes	Yes	Yes	Yes
58	Financial assistance for preparation of legal, para legal standards, audits and other documents leading to labelling /certification	Operations and Maintenance	No	No	Yes	Yes	Yes	No
59	Financial assistance to organisations for evolving and developing a mechanism	Monitoring and Evaluation	No	No	Yes	Yes	Yes	No
60	Conducting handicraft census of artisans of the country	Planning	Yes	Yes	No	No	No	Yes
61	Conducting workshops, seminars on issue of specific nature related to handicraft sector	Operations and Maintenance	No	No	Yes	Yes	Yes	Yes
62	Registration of crafts under geographical indication Act	Planning	Yes	Yes	No	No	No	No
63	Assisting handicraft exporters in adoption of global standards	Setting standards	Yes	Yes	Yes	No	No	No

Source: Based on Researcher's Perception

6.1.2 Activity Mapping for Functionaries

Functionaries are the people who perform the functions. The final Map of allocation of activity to functionaries has been shown after subjecting them to the principle of public finance and accountability.

Table 6.2 : Final allocation of Activity for functionaries (National Handicraft Development Programme)

Sr. No	Activity	Unbundled category			Panchayati Raj Institutions			
			Centre	State	District Panchayat	Intermediate Panchayat	Village Panchayat	Gram Panchayat
1	Overall Development and growth of the Handicraft sector	Setting Standards	Yes	Yes	Yes	No	NO	No
2	To continue to strive for socio economic upliftment of artisans	Setting standards	Yes	Yes	Yes	No	No	No
3	Developing entrepreneurship among the artisans	Planning	Yes	Yes	Yes	No	No	No
4	Promoting community enterprise	Planning	Yes	Yes	Yes	Yes	No	No
5	Increasing the reach of handicrafts	Operations and Maintenance	No	No	Yes	Yes	Yes	No
6	Providing better tools for furthering the artisans' interests.	Asset Creation	No	No	Yes	Yes	Yes	No

Sr. No	Activity	Unbundled category			Panchayati Raj Institutions			
			Centre	State	District Panchayat	Intermediate Panchayat	Village Panchayat	Gram Panchayat
7	Take up census/surveys useful to the sector and the government for policy planning	Monitoring and Evaluation	No	No	Yes	Yes	No	No
8	Overall Development and growth of the Handicraft sector	Setting Standards	Yes	Yes	Yes	No	No	No
9	To continue to strive for socio economic upliftment of artisans	Setting standards	Yes	Yes	Yes	No	No	No
10	Developing entrepreneurship among the artisans	Planning	Yes	Yes	Yes	No	No	No
11	Promoting community enterprise	Planning	Yes	Yes	No	No	No	No
12	Increasing the reach of handicrafts	Operations and Maintenance	No	No	Yes	Yes	No	No
13	Providing better tools for furthering the artisans' interests.	Asset Creation	No	No	Yes	Yes	No	No
14	Take up census/surveys useful to the sector and the government for policy planning	Monitoring and Evaluation	No	No	Yes	Yes	Yes	No
15	To provide timely and quality service	Monitoring and Evaluation	No	No	Yes	Yes	Yes	No

Sr. No	Activity	Unbundled category			Panchayati Raj Institutions			
			Centre	State	District Panchayat	Intermediate Panchayat	Village Panchayat	Gram Panchayat
16	To be friend, facilitator and philosopher	Setting Standards	Yes	Yes	Yes	No	No	No
17	To work with artisans/artisan groups for their sustainable development.	Setting Standards	Yes	Yes	Yes	No	No	No
18	To provide better tools, technologies and design to artisans to value addition on a continuous basis.	Asset Creation	No	No	Yes	Yes	No	No
19	To use IT tools for furthering the artisans' interests.	Asset Creation	No	No	Yes	Yes	No	No
20	To issue necessary certificates to exporters expeditiously.	Monitoring and Evaluation	No	No	Yes	Yes	Yes	No
21	To work in close co-ordination with entrepreneurs/marketers/exports for forgoing improved market linkages.	Setting Standards	Yes	Yes	Yes	No	No	No
22	To facilitate timely flow of information amongst stake holders.	Setting Standards	Yes	Yes	Yes	Yes	No	No
23	Promotion and development of handicrafts to increase additional employment in handicrafts sector.	Setting Standards	Yes	Yes	Yes	No	No	No

Sr. No	Activity	Unbundled category			Panchayati Raj Institutions			
			Centre	State	District Panchayat	Intermediate Panchayat	Village Panchayat	Gram Panchayat
24	Seeking qualitative improvement in production through optimal use of newer technologies, process and design inputs.	Operation and Maintenance	No	No	Yes	Yes	Yes	No
25	Preservation of cultural and traditional heritage.	Setting Standards	Yes	Yes	Low	Low	High	No
26	Co-ordination with the state Governments in planning and executing development schemes for handicrafts	Planning	Yes	Yes	Yes	No	No	No
27	Upliftment of overall socio-economic conditions and quality of life of the artisan's community.	Planning	Yes	Yes	Yes	Yes	Yes	No
28	Co-ordination with NGO's, state Handicrafts Development Corporations.	Planning	Yes	Yes	Yes	No	No	No
29	Enhancement of productivity of artisans to enable increased income and wider market reach.	Operations and Maintenance	No	No	Yes	Yes	Yes	No
30	Seeking larger global market share of Indian Handicrafts.	Setting Standards	Yes	Yes	Yes	No	No	No

Sr. No	Activity	Unbundled category			Panchayati Raj Institutions			
			Centre	State	District Panchayat	Intermediate Panchayat	Village Panchayat	Gram Panchayat
31	Brand positioning of Indian Handicrafts.	Setting Standards	Yes	Yes	Yes	No	No	No
32	Overall supervision of schemes of DC (Handicrafts)	Monitoring and Evaluation	No	No	Yes	Yes	Yes	No
33	To monitor the progress and implementation of the programmes	Monitoring and Evaluation	No	No	Yes	Yes	Yes	No
34	To ensure utilization of budget allocated for the scheme being dealt by his section.	Monitoring and Evaluation	No	No	Yes	Yes	Yes	No
35	To organize meeting/review meetings related to the subject dealt by him.	Monitoring and Evaluation	No	No	Yes	Yes	Yes	No
36	To attend meetings, conduct inspection as assigned by senior officers.	Monitoring and Evaluation	No	No	Yes	Yes	Yes	No
37	Overall supervision of activities of regional offices	Monitoring and Evaluation	Yes	Yes	Yes	Yes	Yes	No
38	Overall RD&TDCs	Monitoring and Evaluation	Yes	Yes	Yes	Yes	Yes	No

Sr. No	Activity	Unbundled category	Panchayati Raj Institutions					
			Centre	State	District Panchayat	Intermediate Panchayat	Village Panchayat	Gram Panchayat
39	Controlling officers of all Gazetted Officers i.e. Ads and AOs and controlling officers in respect of all schemes running under the FAC's.	Monitoring and Evaluation	Yes	Yes	Yes	Yes	Yes	No
40	To prepare budget, monitor, expenditure in respect of all developmental schemes.	Monitoring and Evaluation	Yes	Yes	Yes	Yes	Yes	No
41	To supervise the maintenance of ledgers, register etc relating to accounts.	Monitoring and Evaluation	Yes	Yes	Yes	Yes	Yes	No
42	To attend both internal and external audit.	Monitoring and Evaluation	No	No	Yes	Yes	Yes	No
43	To prepare budget, monitor, expenditure in respect of all developmental schemes .	Monitoring and Evaluation	No	No	Yes	Yes	Yes	No
44	To supervise the maintenance of ledgers, register etc relating to accounts.	Monitoring and Evaluation	No	No	Yes	Yes	Yes	No
45	To attend both internal and external audit.	Monitoring and Evaluation	No	No	Yes	Yes	Yes	No
46	To prepare budget, monitor, expenditure in respect of all developmental schemes.	Planning	Yes	Yes	No	No	No	No

Sr. No	Activity	Unbundled category			Panchayati Raj Institutions			
			Centre	State	District Panchayat	Intermediate Panchayat	Village Panchayat	Gram Panchayat
47	To supervise the maintenance of ledgers register etc relating to accounts.	Monitoring and Evaluation	No	Yes	Yes	Yes	Yes	No
48	To attend both internal and external audit.	Monitoring and Evaluation	No	Yes	Yes	Yes	Yes	No
49	Implementation of various developmental schemes of office of DC (handicrafts)	Setting standards	Yes	Yes	No	No	Yes	No
50	All matters regarding establishment and administration of Group A, B, C and D include General Administration.	Setting standards	Yes	Yes	Yes	No	No	No
51	Implementation of various developmental schemes sanctioned.	Setting standards	Yes	Yes	Yes	No	No	No
52	Liaison with State Government and allied agencies.	Operation and Maintenance	No	No	Yes	Yes	Yes	No
53	Implementation of various developmental schemes sanctioned by Headquarters office.	Setting Standards	Yes	Yes	Yes	No	No	No
54	Supervision of all activities of RD&TDCs.	Monitoring and Evaluation	No	No	Yes	Yes	Yes	No

Sr. No	Activity	Unbundled category			Panchayati Raj Institutions			
			Centre	State	District Panchayat	Intermediate Panchayat	Village Panchayat	Gram Panchayat
55	To implement schemes of office of DC for development of Craftspersons of the areas	Setting standards	Yes	Yes	Yes	No	No	No
56	To keep liaison and coordination with State Government, Corporations/NGO's and other state agencies.	Operations and Maintenance	No	No	No	Yes	Yes	No
57	Registration of artisans	Planning	Yes	Yes	Yes	Yes	No	No
58	Preparation of Village surveys	Planning	Yes	Yes	Yes	Yes	No	No
59	Preparation of Area Directory and directory of important crafts.	Planning	Yes	Yes	Yes	Yes	Yes	No
60	Preparation of directory of capable manufacturers.	Planning	Yes	Yes	Yes	Yes	Yes	No
61	Assistance to artisans' /cooperatives/ NGO's /Corporations/other agencies in formulation of proposals .	Setting standards	Yes	Yes	Yes	No	No	No
62	Assistance for revival of languishing crafts.	Setting standards	Yes	Yes	No	No	No	No
63	Organization of workshops to ascertain the needs and requirements of the artisans/clusters .	Operations and Maintenance	No	No	Yes	Yes	Yes	No

Sr. No	Activity	Unbundled category			Panchayati Raj Institutions			
			Centre	State	District Panchayat	Intermediate Panchayat	Village Panchayat	Gram Panchayat
64	Assistance in organizing design workshops through designer and RD and TDCs .	Setting Standards	Yes	Yes	No	No	No	No
65	Assistance as a Technology Transfer Centre by organizing training in use of improved tools and technology.	Setting Standards	Yes	Yes	Yes	No	No	No
66	Organization of trainings for skill up gradation of artisans.	Setting standards	Yes	Yes	Yes	No	No	No
67	Formation of Self-Help Groups and Thrift & Credit Societies .	Planning	Yes	Yes	Yes	Yes	No	No
68	Dissemination of all market related information from entrepreneurs/marketers.	Monitoring and Evaluation	No	No	Yes	Yes	Yes	No
69	Assistance in organizing market analysis programme.	Setting standards	Yes	Yes	No	No	No	No
70	Assistance in organizing market clinics.	Setting standards	Yes	Yes	Yes	No	No	No
71	Nomination of artisans for participation in Exhibitions, Expos, Craft Bazars etc.	Monitoring and Evaluation	No	No	Yes	Yes	Yes	No

Sr. No	Activity	Unbundled category			Panchayati Raj Institutions			
			Centre	State	District Panchayat	Intermediate Panchayat	Village Panchayat	Gram Panchayat
72	Assistance in promotion of crafts of one place in other markets within the country through exhibitions.	Setting standards	Yes	Yes	No	No	No	No
73	Assistance in launch and test marketing of new products.	Setting standards	Yes	Yes	Yes	No	No	No
74	Popularization, propagation and promotion of handicrafts through a variety of media mix like posters, catalogues, brochures.	Operations and Maintainence	No	No	Yes	Yes	Yes	No
75	Assistance in operation, updation of data on Handicrafts Portal for effective buyer-seller linkages and e-commerce.	Setting standards	Yes	Yes	No	No	No	No
76	Assistance for establishing permanent marketing outlets like Emporia and Urban Haats.	Setting standards	Yes	Yes	Yes	No	No	No
77	Setting up of Craft Development centres and Common Facility Service Centres for providing technical support.	Asset Creation	No	No	No	Yes	Yes	No
78	Assistance for Group Insurance and Health Package Insurance of Artisans.	Setting standards	Yes	Yes	Yes	No	No	No

Sr. No	Activity	Unbundled category			Panchayati Raj Institutions			
			Centre	State	District Panchayat	Intermediate Panchayat	Village Panchayat	Gram Panchayat
79	Assistance for construction of work sheds cum housing for artisans for improving their working conditions.	Setting standards	Yes	Yes	Yes	No	No	No
80	Implementation and monitoring of various schemes of Office of DC(Handicrafts)	Setting standards	Yes	Yes	Yes	No	No	No
81	Submission of timely returns/data to regional offices and other Field offices of Office of the DC Handicrafts.	Monitoring and Evaluation	No	Yes	Yes	Yes	Yes	No
82	Submission of timely returns/data to Regional Offices of Office of the DC (Handicrafts).	Monitoring and Evaluation	No	Yes	Yes	Yes	Yes	Yes
83	To look after establishment and store work.	Monitoring and Evaluation	No	No	Yes	Yes	Yes	No
84	To implement and supervise the schemes of office of DC (Handicrafts) under their jurisdiction.	Monitoring and Evaluation	No	No	No	Yes	Yes	Yes
85	To get areas for setting up of Carpet Weaving Training centres surveyed.	Asset creation	No	No	Yes	Yes	Yes	Yes

Sr. No	Activity	Unbundled category			Panchayati Raj Institutions			
			Centre	State	District Panchayat	Intermediate Panchayat	Village Panchayat	Gram Panchayat
86	To ensure timely setting up/shifting of Carpet weaving Training Centres.	Monitoring and Evaluation	No	No	Yes	Yes	Yes	No
87	To ensure timely supply of raw materials, tools and equipment etc.	Operations and Maintenance	No	No	Yes	Yes	Yes	No
88	To supervise training programme at Carpet Weaving Training Centres.	Monitoring and valuation	No	No	Yes	Yes	Yes	No
89	To ensure maintenance of service records etc.	Monitoring and Evaluation	No	No	Yes	Yes	No	No
90	To issue GSP to member countries for concession for exporting handicraft items.	Setting standards	Yes	Yes	No	No	No	No
91	To supervise the functioning and working of the office and staffs under his control.	Monitoring and Evaluation	No	No	Yes	Yes	Yes	No
92	To attend the quarries of handicraft exporters/importers etc.	Monitoring and Evaluation	No	No	Yes	Yes	Yes	No
93	To circulate the trade inquires among the handicraft exporters.	Setting standards	Yes	Yes	Yes	No	No	No

Sr. No	Activity	Unbundled category			Panchayati Raj Institutions			
			Centre	State	District Panchayat	Intermediate Panchayat	Village Panchayat	Gram Panchayat
94	To supervise all administration/ accounts/ stores related matters.	Monitoring and Evaluation	Yes	Yes	Yes	No	No	No
95	To implement various development schemes of Office of DC.	Setting standards	Yes	Yes	No	No	No	No
96	To discharge duties/work assigned by senior officers from time to time.	Monitoring and Evaluation	No	No	Yes	Yes	Yes	No
97	To conduct survey and studies of crafts in the state from time to time.	Monitoring and Evaluation	No	No	Yes	Yes	No	No
98	To assist the artisans in forming cooperative societies and ensure their proper functioning to help needy artisans in getting Artisans Credit Card, loans from various agencies.	Setting standards	Yes	Yes	Yes	No	No	No
99	To undertake surveys with a view to identify new products and insure proper development and growth of these products for markets.	Monitoring and Evaluation	Yes	Yes	Yes	Yes	Yes	No
100	To assist Ads, DDs and RDs concerned in implementing the various development schemes of the office of DC(Handicrafts) as per compendium of the schemes.	Setting standards	Yes	Yes	No	No	No	No

Sr. No	Activity	Unbundled category	Panchayati Raj Institutions					
			Centre	State	District Panchayat	Intermediate Panchayat	Village Panchayat	Gram Panchayat
101	Enrolment of artisans during visit to field area and issue of I/Cards after registration.	Planning	Yes	Yes	No	No	No	No
102	To supervise the training programmes, workshops and Exhibitions etc conducted in field.	Monitoring and Evaluation	No	Yes	Yes	Yes	Yes	No
103	To prepare cases of financial assistance artisans in indigent circumstances.	Monitoring and Evaluation	No	Yes	Yes	Yes	No	No
104	To cover the maximum artisans with Bima Yojana at nominal premium.	Setting standards	Yes	Yes	No	No	No	No
105	To discharge all the duties assigned by their next higher officers and seniors.	Monitoring and Evaluation	No	No	Yes	Yes	Yes	No
106	To assist AD/DDs concerned in implementing the schemes of office of DC (Handicraft).	Setting Standards	Yes	Yes	No	No	No	No
107	Overall supervision of Carpet training centres which includes supervision of training imparted to trainees.	Monitoring and evaluation	No	Yes	Yes	Yes	No	No
108	All matters relating to Accounts, Audits and reconciliation.	Operations and Maintenance	No	No	Yes	Yes	Yes	No

Sr. No	Activity	Unbundled category			Panchayati Raj Institutions			
			Centre	State	District Panchayat	Intermediate Panchayat	Village Panchayat	Gram Panchayat
109	Preparation, checking of bills etc.	Monitoring and Evaluation	Yes	Yes	Yes	Yes	No	No
110	Preparation of budget and of expenditure.	Monitoring and evaluation	Yes	Yes	Yes	Yes	No	No
111	Preparation of monthly and quarterly expenditure statement.	Monitoring and evaluation	Yes	Yes	No	No	No	No
112	Conducting survey and studies of crafts of the areas concerned.	Setting standards	Yes	Yes	Yes	No	No	No
113	To assist in implementing the developmental schemes of the office of DC(Handicrafts).	Setting standards	Yes	Yes	Yes	No	No	No
114	To carry out the work assigned by seniors from time to time.	Operations and Maintenance	No	No	Yes	Yes	No	No
115	All matter relating to administration of the staff.	Setting standards	Yes	Yes	No	No	No	No
116	Recording and weeding out of all records disposal of obsolete and un-servicable items.	Monitoring and Evaluation	No	Yes	Yes	Yes	No	No
117	To carry out the work assigned by their senior.	Operations and Maintenance	No	No	Yes	Yes	No	No

Sr. No	Activity	Unbundled category	Panchayati Raj Institutions					
			Centre	State	District Panchayat	Intermediate Panchayat	Village Panchayat	Gram Panchayat
118	To take dictation and carry out the typing work.	Operations and Maintenance	No	No	Yes	Yes	No	No
119	Maintainence of stores/accounts and preparation of bill etc.	Operations and Maintenance	No	No	Yes	Yes	No	No
120	Handling of cash in Marketing Centres.	Operations and Maintenance	No	No	Yes	Yes	Yes	Yes
121.	To maintain Cash Book, Vouchers and disbursement of salary and other payments to staff.	Operations and Maintenance	No	No	Yes	Yes	Yes	No
122.	To impart training as per syllabus of the concerned craft.	Operations and maintenance	No	No	Yes	Yes	No	No

Source: Compiled by Researcher

The above table gives an account of the final mapping of the roles and responsibilities of the functionaries of the schemes.

6.1.3 Activity Mapping for Finance

Financial mapping is the process of determining the allocation of funds to different levels of functions and functionaries. The financial mapping aims to identify the proportion of finances that should be allocated to each level to facilitate their effective functioning. Weights have been assigned to the allocations in the current financial mapping to indicate their respective levels of significance. The Finance Map follows the pattern of functional devolution. The more the activities /responsibilities are assigned, the more is the allocation of funds. The component-wise areas of allocation under NHDP are arranged under the thematic areas of allocation which are provided under its framework. Devolution of funds has been done by the principles of fiscal decentralization that finance follows functions. These are the areas or subschemes for the NHDP as are mentioned in the budget documents.

Table 6.3: Activity Mapping for Finance

Name of the Scheme	Percentage of Allocation of Funds to Centre	Percentage of Allocation of Funds to State	Percentage of Allocation of funds to District Panchayat	Percentage of Allocation of funds to Intermediate Panchayat	Percentage of Allocation of funds to Village Panchayat	Percentage of Allocation of funds to Gram Panchayat
Training and Extension	1.67	1.67	.4175	.4175	.4175	.4175
Design and Technological Upgradation	5.17	5.17	2.07	2.07	2.07	4.14
Ambedkar Hastshilp Yojna	Nil	Nil	2.796	2.796	2.796	Nil
Marketing Support and Services	15.38	6.152	6.152	1.025	.5127	.5127
Handicraft Artisans Comprehensive Welfare scheme	Nil	Nil	4.05	4.05	Nil	Nil
Research and Development Handicrafts	2.65	0.66	0.66	.442	1.325	1.325
Handicrafts Cluster Development Programme	Nil	Nil	1.0475	1.0475	1.0475	1.0475
Other Handicraft Schemes	Nil	Nil	4.545	4.545	4.545	4.545

Source: Compiled by Researcher on the basis of budget of Ministry of Textiles, Demand for Grants,2021-22.

Source: *Ministry of Textiles, Demand No 97, Demand for Grants,2021-22*****

The schemes which have not been allocated anything in the budget have not been mapped in this table.

*The scheme of Handicrafts Artisans Comprehensive Welfare has two major components: Rajiv Gandhi Shilpi Swasthya Yojna and Bima Yojna for Handicraft Artisans which are aimed at the insurance cover of artisans. Now both these schemes are under Ambedkar Hastshilp Vikas Yojna. Both the schemes are separately mapped here.

**The scheme of Human Resource Development comes presently under Ambedkar Hastshilp Vikas Yojna as its sub-component and has the components of Training and Extension under it. As the components have already been mapped therefore no separate mapping for the same is done here.

***The scheme of Infrastructure and Technology Development comes presently under Ambedkar Hastshilp Vikas Yojna as its sub-component and all these have been mapped in the umbrella scheme so are not separately mapped here.

****The budget of 2022-23 as well as 2023-24 does not provide for separate allocation for all the schemes as in the budget of 2021-22. Therefore, the complete allocation for various schemes at different levels of government has been done based on Budget of 2021-22.

The preparation of activity maps for functions, functionaries and finance can be a powerful tool for analysing public policy in several key ways which provides a visual and structured understanding of the complex processes as well as interactions with the stakeholders.

6.1.4 Analysis of Participant Responses

The responses of the participants for the observation map filled by them for each of the activity have been analysed as follows:

Table 6.4: Analysis of Responses of Participants

Activity	Percentage of Responses for devolution of activity at levels of government					
	Centre	State	District	Intermediate	Village	Gram Panchayat
Preparation of Diagnostic Report	0	81.48	100	81.48	2.7	0
Marketing Studies Abroad	0	0	92.59	92.59	88.88	0
Living and Working Conditions of Artisans	0	85.18	96.29	92.59	85.18	88.88
Market Evaluation Studies	0	0	85.18	84.18	92.59	88.88
Techno Economic Feasibility Studies	0	85.18	88.88	88.88	85.18	0
Special Uplift Areas for Weaker Sections	0	0	92.59	96.29	92.59	96.59
Financial Assistance to Organisations	0	0	85.18	100	100	96.29
Infrastructure and Technical Support	0	0	96.29	100	92.59	0
Marketing and Sourcing Hubs in Urban Areas	0	0	88.88	100	0	0
Design and Craft Schools	0	0	96.29	100	100	0
Emporia	0	0	96.29	100	100	81.48
Handicrafts Museum	0	0	92.59	100	100	88.88
Design Banks	0	0	96.29	100	100	96.29
Crafts Based Cluster and Creation of Data Base	0	0	92.59	100	100	96.29
Shilp Guru Award	0	0	29.62	96.29	92.59	77.77
Common Facility Centre	0	0	92.59	100	100	81.48
Raw Material Depot	0	0	81.48	96.29	100	0
Technology Upgradation and Assistance to Exporters	0	0	92.59	96.29	96.29	0

Activity	Percentage of Responses for devolution of activity at levels of government					
	Centre	State	District	Intermediate	Village	Gram Panchayat
Testing Laboratories	0	0	96.29	96.29	100	0
Crafts Village	0	0	96.27	96.27	100	0
Integrated Handicraft Park	0	0	85.18	92.59	92.59	18.51
Construction of Office Building	0	0	77.77	100	100	81.48
Project Management Cost	0	0	88.88	81.48	92.59	0
Comprehensive Development Support	0	0	77.77	100	100	0
Design and Technology Development Workshop	0	0	92.59	100	100	0
Integrated Design and Technology Development Project	0	0	85.18	92.59	100	0
Rajiv Gandhi Shilp Swasthya Bima Yojna	0	0	88.88	100	0	0
Support to Artisans in Indigent Circumstances.	0	0	88.88	88.88	100	29.62
Credit Guarantee Scheme	0	0	96.29	88.88	100	0
Interest Sub intervention Scheme	0	0	92.51	92.51	100	0
Issue of ID cards	0	0	85.18	81.48	96.29	100
Marketing Events Abroad	0	0	88.88	96.29	0	18.51
Web marketing	0	0	88.88	81.48	100	0
Financial Assistance for preparation of legal, para legal standards.	0	0	81.48	96.29	100	0
Conducting Workshops	0	0	96.29	100	100	100

Source: Compiled by Researcher on the basis of Answers from Observation Map

Highlighted portion shows the highest percentage of response for each activity.

The Centre has no devolution (0%), implying that none of the participants is of the view that any of the activity should be managed at this level since the very principle of devolution mainly aims to transfer the responsibilities to lower tiers of government so as better local responsiveness and efficiency can be maintained.

The data clearly shows that only three activities as per the respondents should be devolved at the state level namely preparation of Diagnostic Report, living and working conditions of artisans and techno economic feasibility reports.

The district level also has a substantial percentage for many activities indicating its involvement in this activity. Lack of clear mapping of functions and responsibilities across different tiers of government due to which state might hesitate to devolve the functions without understanding of the implications.

The high level of response rate at the intermediate, Village and Gram Panchayat levels clearly indicate that they are the actual stakeholders of these schemes and either through direct involvement or potential impact have a strong desire to influence the devolution process. The highest levels of devolution for various levels of government are 85.18%,100%,100%,100%,96.59% for State, District, Intermediate, Village and Gram Panchayat respectively with Centre having no response. Thus, devolution of various activities is absolutely important because it can lead to a more democratic, responsive and inclusive system of governance.

6.1.5 Findings of the study and Calculation of Gap Index

The use of activity mapping which is one of the best methods suitable for evaluation of central government schemes. The Central, as well as State Governments, identified that handicrafts constitute a major financial activity due to their nature of being labour-intensive and having broad dispersal across the country. Gap Index has been calculated by the difference between the responses of Observed map and Perception Map. The findings from the study have been shown as

Table 6.5: Comparative Analysis of Perception Map and Observed Map based on Criteria of Monitoring and Evaluation (Calculation of Gap Index)

	Devolution at centre	Devolution at state	Devolution at District	Devolution at Intermediate Level	Devolution at Village Panchayat	Devolution at Gram Panchayat	
Perception Activities	0	1	7	7	6	2	
Observed Activities	0	3	7	7	7	4	
Gap Index	0	2	0	0	1	2	
Percentage of Agreement of Responses	100	83.94	91.41	90.85	78.26	96.24	540.7 Total 90.11 Average

Source: Based on Researcher's Calculation

A comparison of the Perception and observed activities as regards Monitoring and Evaluation point out that there has been 90.11% agreement of responses between the researcher and respondents

Table 6.6: Comparative Analysis of Perception Map and Observed Map based on Criteria of Operations and Maintenance (Calculation of Gap Index)

	Devolution at centre	Devolution at state	Devolution at District	Devolution at Intermediate Level	Devolution at Village Panchayat	Devolution at Gram Panchayat
Perception Activities	0	0	14	14	12	2
Observed Activities	0	0	14	14	11	3
Gap Index	0	0	0	0	1	1
Percentage of Agreement of Responses	100	100	89.94	92.04	98.08	51.848 Total:531.908 Average: 88.65

Source: Based on Researcher's Calculations

A comparison of the Perception and observed activities as regards Operations and Maintenance point out that there has been 88.65% agreement of responses between the researcher and respondents.

Table 6.7: Comparative Analysis of Perception Map and Observed Map based on Criteria of Asset Creation (Calculation of Gap Index)

	Devolution at centre	Devolution at state	Devolution at District	Devolution at Intermediate Level	Devolution at Village Panchayat	Devolution at Gram Panchayat
Perception activities	0	0	16	16	14	8
Observed activities	0	0	15	15	14	8
Gap Index	0	0	1	1	0	0
Percentage of Responses of Participants	100	100	87.40	98.51	98.14	76.38 Total=560.43 Average=93.405

Source: Based on Researcher's Calculations

A comparison of the Perception and observed activities as regards Asset and Creation point out that there has been 88.65% agreement of responses between the researcher and respondents.

6.2 CONCLUDING SUMMARY

The main schemes that were introduced by the Indian government for the promotion of Handicrafts are under the umbrella of the National Handicraft Development Programme (NHDP). After comparing the researcher's perception with the responses of the participants, it was concluded that monitoring and evaluation activities should primarily be delegated to the lower levels of Panchayati Raj. The study of the response of the participants as regards the theme "Operations and Maintenance" pointed out that there has been a difference in the opinion of the researcher and the participants in terms of the activities which need to be devolved at the level of Gram Panchayat. However, the opinion is same for all the other activities. A comparison of the activities of Asset Creation about the perception of the researcher and the

participants of the study points out that for the devolution of the activities which fall under the head of Asset Creation need to be devolved at the lower levels of government which is Panchayati Raj.

Thus, the tool of Activity mapping applied to the centrally sponsored schemes of Handicraft sector has helped in bridging the empirical gap and provides useful information for enhancing handicrafts sector scheme delivery systems.

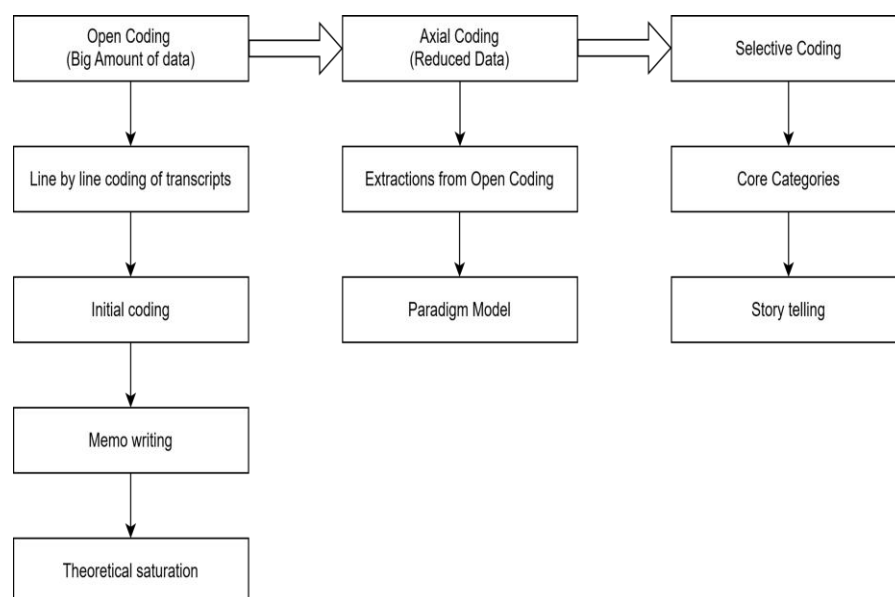
Chapter 7

DETERMINATION OF COMPETITIVENESS OF WOODEN HANDICRAFT INDUSTRY OF PUNJAB

The data for this objective was collected by conducting semi-structured interviews with the owners of the wooden Handicraft industry in Punjab. The purpose of these interviews was to determine the competitive strategy for this industry. This study aimed to analyze the factors that influence the competitiveness of this industry and gain insight into the challenges it faces, which have led to its decline. The interviews conducted also identified the obstacles that hinder the industry's competitiveness and gathered the industry owners' perspectives on the necessary measures to address these obstacles.

7.1 QUALITATIVE DATA ANALYSIS

The primary data collected by way of semi-structured interviews was analyzed using the Qualitative Methodology of Grounded theory and by the use of NVIVO 14 (CAQDAS).



Source: (Adapted from Al-Eisawi,2019)

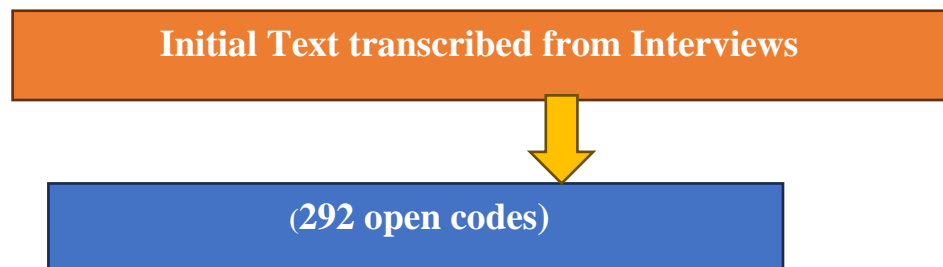
Fig 7.1: Data Hierarchy Model for the Current Research Using Grounded Theory

7.2 PROCESS OF CODING

The process of coding was done as follows:

- **Open coding:** Originally, 292 codes were extracted during the process of open coding however, they were subsequently reduced due to the discovery of repetitive codes throughout the coding process. Over time, the number of these codes gradually decreased, leading to the initiation of the axial coding. The notes from each interview were examined properly written manually as well as duly transcribed since the process of coding started. During this procedure, various types of data were collected including coding notes. The extracted categories from the open (initial) coding process were displayed as the output.

The complete process of data analysis yielded 292 open codes, 6 axial codes comprising 33 subcategories, and a subsequent narrative presentation of the selected codes.



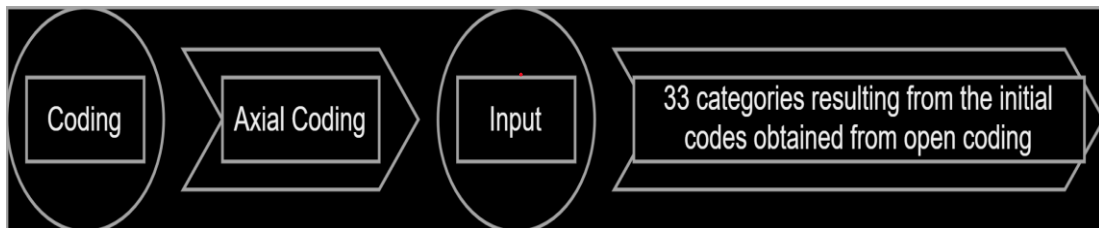
Source: Based on Researcher's interview and NVIVO coding

Figure 7.2 : Results of open coding

The transcription of the initial texts from the transcribed interviews after being subjected to the coding process resulted in 292 initial open codes which were then subject to the process of axial coding.

- **Axial Coding:** According to current research, method of connecting categories to correspond with each dimension has been referred to as axial coding. During axial coding, which primarily focuses on generating categories from codes and subsequently building patterns, several codes were eliminated. Another aspect that emerged from the study was the challenges encountered by the industry,

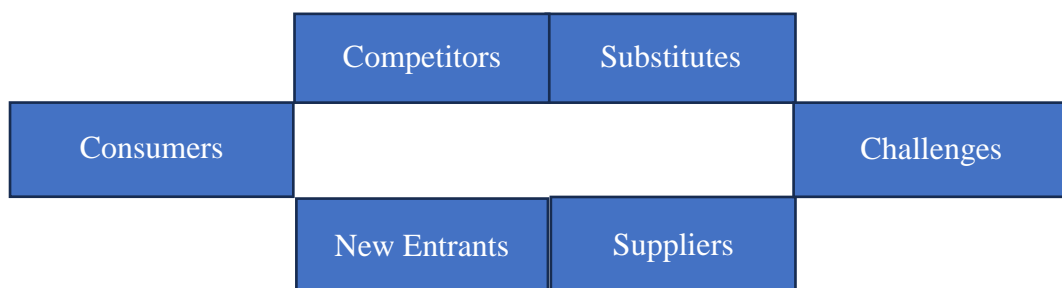
which contributed to the formulation of a resurgent model. The axial coding facilitated the identification of the conceptual categories. According to current research, the method of connecting categories to correspond with each dimension has been referred to as axial coding.



Source: (Adapted from Al-Elswai, 2019)

Figure 7.3: Axial Coding Input and output model

- **Selective Coding:** Glazer (1990) considered that selective coding involves the deliberate selection of the main category and then refining additional categories by filling in the necessary details. Selective coding represents the last phase of coding in Grounded Theory Methodology (GTM) extraction. The current research focused on narrating the major ideas derived via open and axial coding through the process of selective coding. Selective coding involved initially selecting one core category and subsequently creating the storyline based on the chosen category. As done for previous codes the process of open coding and axial coding was also done with the help of NVIVO. The process of selective coding yielded six main themes



Source: Based on Researcher's interviews and NVIVO coding

Figure 7.4: Selective Codes extracted resulting in Final Themes

7.3 FINDINGS OF THE STUDY

The main findings of the study are shown as follows:

Theme 1: Consumers
Finding 1: The concentration of customers in the industry cannot be told with certainty.
Finding 2: Consumers are loyal to their sellers from whom they have been purchasing for generations.
Finding 3: Price sensitivity is not found among buyers.
Finding 4: Buyers have differences in taste as regards wooden Handicraft products.
Finding 5: The bargaining power of the buyers is moderate enough.
Finding 6: Tourists are the major target customers who are being focussed on Handicrafts related to inlay work whereas local customers are the target group in case of wooden furniture.
Theme 2: Competitors
Finding 1: Chinese goods pose a competition to handmade crafts.
Finding 2: Discounts are offered but not very often.
Finding 3: No specified diversified selling strategies are adopted to be in business.
Finding 4: An absence of rivalry among the competitors was found.
Finding 5: Industrial growth is slow for the Handicrafts.
Theme 3: New Entrants
Finding 1: No advantage is seen by the entrants for entering the business with particular reference to the absence of any kind of economies of scale.
Finding 2: Word of Mouth is the most common form of promotion with no special emphasis on other means for promoting the product.
Finding 3: Branding is not focussed upon.

Finding 4: No sort of product differentiation is introduced.
Finding 5: The only basic requirement to enter the industry is to have skills in doing woodwork.
Theme 4: Substitutes
Finding 1: Wooden Handicrafts do not have many close substitutes .
Finding 2: No specific threat is posed by the substitute.
Finding 3: No specific business tactics are adopted by the owners of substitute goods(as they are very few in number).
Theme 5: Suppliers
Finding 1: Suppliers do not exert any major influence since the raw material is very easily available.
Finding 2: No sort of difficulty is faced in the procurement of raw materials.
Finding 3: There is reliance on suppliers.
Finding 4: Negligible switching cost is faced
Theme 6: Challenges (Internal and External)
Finding 1: Problems faced by the industry
Finding 2: Lack of awareness of government schemes

7.4 RESULTS FROM SELECTIVE CODING (THEORIES)

Following axial and open coding methods, the results showed the identification of six main themes. These themes were then used to create a relational model. The narrative given by one of the participants clearly illustrates that the government's support is merely theoretical and that no tangible assistance is offered by any government entities. Since the subject names serve as the initial clue to the reader regarding the precise content derived from the data, they were determined with the primary purpose

in mind. Braun and Clarke (2013, 2014, 2020) advocated the use of imaginative and attention-grabbing titles that effectively communicate the key elements of the subject matter. After reviewing all the final themes, the process of writing the final report started. The write-up step is mainly comprised of developing and exercising the analytical writing within the report. The six selective codes that were extracted based on analysis in NVIVO 14 have been systematically explained in the following manner with excerpts from the interviews.

The theme challenges both internal as well as external has been separately included while the formulation of dynamic growth model. The final competitive strategy for Wooden Handicraft of Punjab derived based on the basis of grounded theory is as follows:



Source: Themes extracted by Researcher by the use of NVIVO

Figure 7.5 : Final Competitive Strategy Framework for Wooden Handicraft

1) **Theme 1: Consumers**

Proposed grounded idea 1: The first grounded theory idea that emerged from the study was related to the primary aspect of consumers. The data analysis and literature review revealed the categories that fall under this theme, leading to the emergence of the fundamental category of "consumer." Each industry revolves around consumers as its focal point. Several sub-themes emerged from this main theme. Each of the sub-themes that emerged has been explained, along with excerpts from the original interviews.

➤ ***Sub-Theme 1: Concentration***

Seasons significantly influence people's behavior towards artisans when purchasing wooden handicraft items, but business cannot be considered a seasonal business. The size of the consumer group, as told by the owners of the wooden handicrafts, was quite uncertain. The purchasing behavior of buyers did not show any discernible pattern in relation to the overall consumer base for the goods. The wooden furniture market in Kartarpur is on the rise and has a large number of buyers. Even during the pandemic, the number of customers had not declined. Customers consistently make regular and seasonal purchases due to the superior craftsmanship and distinctive handmade design approach.

In the renowned wood carving sector of Amritsar and Batala, the majority of consumers independently purchase the wood and supply it to the artisans, who also happen to be the owners. One can judge the dominance of the buyer group by their significant role as the primary wood source, but this does not imply a decline in demand for the seller group. Some of the original excerpts from the interviews are:

“The number of customers tends to increase during the festival season such as Diwali”. “Orders are placed telephonically. Customers send their designs on What’s App and we make these designs accordingly”.

“The specialization is in Railings, puritan and customers bring orders for the same. No other product is produced by us”.

➤ ***Sub-Theme2: Loyalty***

The second sub-theme which emerged from the theme “Consumers” was loyalty. The loyalty of the people towards wooden handicraft products possesses a distinctive design that is unparalleled and cannot be obtained elsewhere. Therefore, there was little evidence of customers switching to alternative suppliers if they discovered a more favorable price for their goods. The purchasers frequently engage in negotiations, but this has no effect on the sector's overall functioning.

➤ ***Sub-Theme3: Sensitivity***

The third sub-theme that emerged was the buyer group's sensitivity to the product price. Consumers are primarily the people who pay for the products' prices, and consumer behavior is what drives a firm's profits. Knowing the customers bargaining power leads to the creation of a competitive advantage for the industry. The increased sensitivity of the buyer towards the product's price not only gives him more power, but also compels the sellers to lower their prices. Buyers were not found to be very sensitive towards the prices of the handicrafts, as they have an attraction as well as an attachment to these products.

➤ ***Sub-Theme 4: Response***

A difference of opinion was found among the various interviews as regards the response of buyers towards the products. A variation was found as regards the response of the people that a difference in taste is there. While some people are fond of wood carving, particularly in furniture items, others find their interest exclusively in wood inlay. One of the participants talked about his experience:

“For generations, we have been purchasing wooden Handicraft items and particularly wood inlay. No doubt the inlay has now been replaced from ivory to plastic but the intricacy of designing goes unmatched”.

Buyers' preferences for wooden handicraft products vary. To match the tastes of the people, innovations are required. Apart from wood carving and wood inlay work, which is done exclusively and very intricately in different places, but now very few places in Punjab, a language has been found only in wood inlay.

➤ ***Sub-Theme 5: Bargaining***

The products crafted by the artisanal community have already established their presence, and therefore, the producers do not employ any specific techniques to deter clients. Customers rarely engage in pricing negotiations for wooden products. Nevertheless, this does not imply that their ability to negotiate is feeble. The exceptional craftsmanship of the products, along with the beauty of the patterns, dissuades both local buyers and visitors from haggling over the price. There is little to no correlation between the cost of wooden handicraft products and their demand. However, their ability to concentrate is not constant. The outcome often depends on the customer's order. The artisans in this business exhibit various forms of specialization. Wooden staircase manufacturers specialize only in this specific field, resulting in a concentration of buyers that is contingent upon the need for such staircases. Some of the original excerpts from interviews are as:

“Some of the new customers do the bargaining, however, it ends up in negotiation.”

“Our customers never correlate the high price of the products with their demand. We manufacture good quality chairs but their price varies because of their quality sometimes. The customers are not price sensitive.”

“The comparative percentage of lots demanded by customers start amounting from thousands to lakhs”.

“Customers directly approach us for the making of their product, but the exact size at a particular time cannot be said.”

➤ ***Sub-Theme6: Target Group***

Customer needs are the items or services that are required to fulfil a given objective. The consumer and their requirements are the central focus of any industry. The social environment significantly influences customer expectations in various aspects, such as advertising, marketing, and other communication channels. The current study primarily focuses on a traditional industry. Customers are the central focus of any industry. While several participants said that their major targets were the local

customers, others specifically said that their customers were tourists as well as the people who visited them from the emporiums. Their sales fluctuate based on the needs of their customers.

An owner from Hoshiarpur specializing in unique wood inlay products stated that

“Many of the foreign tourists who come to their visit to India take these crafts as souvenirs for their home. The quantity sold by us also varies depending on whether they are meant for resale for their personal use”.

Wooden crafts are exported to numerous European, American, and Latin American countries. Upon examining the target population within the country's borders, it was discovered that both residents and tourists constitute the primary draw. The participants from Kartarpur expressed their primary emphasis on individuals from diverse cities around Punjab rather than solely on residents.

“The major customers are not from Kartarpur but from Hoshiarpur, Jalandhar, Phillaur, Nawansaher, Mahilpur, KotFatuhi, and Khanna”.

“Many tourists have interest in this work because they see the labor involved in the process.”

“Our main focus is on Emporiums because regular work is done there”.

“Most of the sale is made out to the city. Products are also customized as per the requirements of customers.”

2) Theme 2: Competitors

Proposed grounded idea 2: Another subtheme which emerged from the study was competition. The competition among several entities within the same industry significantly impacts the viability of the enterprises (Porter, 2008). Various units not only compete with each other, but they also share common interests in some way.

An industry's power decreases when the number of competitors and the number of products and services offered increase. Both buyers and sellers seek out an industry's competition so that they can get a better deal, which is also cheaper. When rivalry among competitors is low, the industry has greater power to charge more prices and set deals that result in higher sales and profits.

➤ ***Sub-theme 1: Act of competition***

Competition was the first sub-theme of the study. The wooden handicraft industry in Punjab is a significant source of attraction for tourists from around the globe. Nevertheless, the industry is facing a distinct set of challenges, one of which is the dwindling number of skilled craftsmen. When asked about the type of product differentiation presented by their competition to stay in business, the artists and proprietors showed little enthusiasm. The craftsmen consistently state that they do not make any significant efforts to attract clients or engage in bargaining with them. As a result, neither they nor their competitors make any unique product distinctions when entering the market.

➤ ***Sub-theme2: Discounts***

The absence of local rivalry prevents producers from implementing any sales technique for their products. Producers employ design as the sole approach to cater to the demands of the market. Producers also provide discounts to their loyal consumers.

➤ ***Sub-theme3: Diversity in selling***

Several strategies are adopted to popularize the product. The diversity in selling strategies is not much found in the wooden handicraft industry. The only significant differences observed were in the design of the products. The same source of the raw material leads only to differences in the design.

➤ ***Sub-theme4: Rivalry***

Perfect competition means that there are a lot of buyers and sellers and the product is the same for everyone. There isn't much competition. When there is only one player and only one type of good, the same thing holds true. In oligopoly or monopolistic competition, on the other hand, there are only a few players, and the market lets them make their goods and services stand out. This makes competition very tough. It was found that the rival firms did not compete with each other.

➤ ***Sub-theme5: Industrial Growth***

The way things and services are made changes over time, and this is called industrialization. An even the bigger goal of economic growth is for all the different

areas to work together to improve things like transportation, power, crops, and other services. It is important for both emerging and poor countries to industrialize in order for their economies to grow.

When asked about the effect of the COVID-19 pandemic on the industry a unanimity of opinion was found that it has significantly affected all the people whether they are small or large owners.

“The industrial growth has significantly been affected particularly due to the COVID pandemic and is putting equal effect on all the sectors leaving the wooden Handicraft sector not untouched.”

3) Theme 3: New Entrants

Proposed grounded idea 3: The force of new competitors in the market has a significant impact on an industry's power as well. An established competitor charges less to enter the market and takes less time to establish their position. Any industry that has significant obstacles to entry to conduct business with current industry participants may be able to raise prices and negotiate better terms.

➤ *Sub-theme1: Advantages of Entering*

Economies of scale pertain to the advantages that a business gains from its growth and expansion. Due to these benefits or economies of scale, people are attracted to the industry. The participants were asked about the diverse range of advantages they receive from running the firm. Despite being informed about the various types of economies available to them, such as production or inventory benefits resulting from their scale of operation, the majority of respondents lacked knowledge or did not receive any benefits from operating their business on a small scale.

“Work is done locally and the products so produced are sent to Kartarpur, Ludhiana, and Chandigarh. But nothing as such for economies of scale”

➤ *Sub-theme2 : Promotions*

Promotional strategies play a key role in determining the competitiveness of any industry. The nature of industry being hand-made and being carried for ages in Punjab

does not provide for much need for promotions. Some of the participants interviewed did not find any need for promotion for carrying out their work. Word-of-mouth promotion was the most common strategy adopted by the artists as well as producers. The uniqueness as well as the design of the Handicrafts speaks for itself. Apart from this some of the producers found the use of social media helpful for promoting their products. The study of participants from Hoshiarpur who mainly deal in Wood Inlay work indicated that some producers who mainly exported their products have their website along with an active display of their products by way of common social media platforms.

Artists belonging to Kartarpur and who deal in exclusive furniture items, put forward their views related to the promotion of their products:

“There is no use of promotion of the exclusive furniture items produced by us. The products are genuinely exquisite and speak of their quality.”

Lack of local competition prevents the producers from adopting any sort of selling strategies for their products. However, designing is the only thing that is adopted by the producers to address the needs of the market. Keeping this in mind a few discounts are also offered by the producers to the relative customers.

➤ ***Sub-Theme 2.1: Social Media***

A lot of promotional strategies are being undertaken nowadays for selling products, however this industry does not undertake any of such strategies to be in business as was revealed during the interviews. Some of the participants expressed their view that they make use of social media to sell their products. This includes the use of Facebook, Instagram as well as other media to sell.

➤ ***Sub-theme3: Branding***

It's clear that branding is a big part of the growth of the Handicrafts business. This business can grow both at home and abroad with the help of branding. Handicraft arts and crafts are not well known or not known at all among today's youth.

When asked about branding and its importance in the working of the wooden Handicraft industry most of the interviewees opined that they do not require any sort

of branding for their business as this age-old business has maintained its own identity in the market.

➤ ***Sub-theme4: Product Differentiation***

Different units do not only compete among themselves but they also have in one way or the other the same interests.

The Wooden Handicraft Industry of Punjab is a major attraction for tourists all over the world. The industry however has its own set of problems of which one of the major issues is the declining number of artisans. The artists and owners when asked about the type of product differentiation which is introduced by their competitors to be in business did not have much positive response. As emphasized by the artisan's time and again no particular efforts are made by them to capture the customers as well as no specific bargaining is made by their customers, thus no specific product differentiation is made by them or their competitors when they enter the market.

➤ ***Sub-theme5: Requirements of Entering***

Emerging competitors exert pressure on existing organizations in an industry by seeking to acquire a portion of the market. Consequently, this exerts strain on the pricing and the level of investment required to maintain a business. The potential for new competitors is especially high when they are expanding into a different industry, as they can utilize their financial resources, and brand recognition, thereby impacting the profitability of established organizations.

4) Theme 4: Substitutes

Proposed grounded idea 4: The theme substitutes led to the emergence of a number of sub themes as:

➤ ***Sub-theme1: Business Tactics***

The design uniqueness of the wooden Handicraft products has left people spellbound. A wide range of products which range from general utility items to the ultimate luxury are offered by this industry. The products do not have many close substitutes to offer. From the country-wise competition level, China offers some products that give a competitive situation to this industry.

As one of the interview excerpts states:

“China, Turkey, and Italy have some substitutes to offer for wooden products. Serbia and some Gulf countries have also certain products in a similar category to offer.” However, the presence of these products has not led to increased competition in the industry because they are not Handicrafts. We command good prices from the market because of the nature of the products we manufacture as Handicrafts.

As regards the local competitors of the craft manufacturers the opinion varied in terms of manufacturing of craft items. Kartarpur which specializes in the production of furniture items including beds, and sofas and is a hub of furniture houses as well as skilled carpenters and artisans does not face any sort of local competition because as per the verse of people every person in Kartarpur specialises in his way which may be in the making of chairs or railing or sofas. Similarly, the owners of the furniture industry of Hoshiarpur do not face any sort of competition.

About the owners of the woodworks in Batala, Amritsar, and Patiala who deal exclusively in the works of wood carving the situation is the same as they too deal in different designs specializing in their own fields.

Wood Inlay which is specific to Hoshiarpur does not have much competition locally either however the work is left only with a few people only practicing this art.

➤ ***Sub-theme2: Nature of threat***

The entrance of a company into a market and its subsequent operation is considered as a threat to the existing enterprises in that market. The competitive position of existing enterprises is impacted by the potential for new entrants to introduce more production capacity, which might in turn influence their market shares. In addition, they may potentially provide supplementary resources, which might compel the current enterprises to make more investments than previously necessary. The situation becomes challenging for existing enterprises, sometimes posing a danger, leading them to implement obstacles to entry. All participants responded similarly when asked about the nature of the danger they face in the industry: they all agreed that there is no threat.

➤ ***Sub-theme3: Substitute threat***

Often firms in an industry face competition from outside industry products, which may be close substitutes for each other. The interviews brought to light that the uniqueness of the wooden Handicrafts does not lead to the bringing of any substitute. Keeping aside the price people want the exquisite craftsmanship of the artisans to come to light. They are fascinated by the variety of things being offered.

“No threat is being faced by any of the substitutes. “

5) **Theme 5: Suppliers**

Proposed grounded idea 5: With more power, the seller can raise prices and try to get other trade benefits. When there are many providers or low moving costs between competitors, on the other hand, a business can keep its costs down and make more money. The following sub-themes emerged:

➤ ***Sub-theme1: Influence of Suppliers***

Business organizations have a major dependency on suppliers and the latter influence their profit potential significantly. Suppliers' decisions on prices, quality of goods and services, and other terms and conditions of delivery and payments have a significant impact on the profit trends of an industry. The suppliers did not seem to influence the wooden Handicrafts to a great extent.

➤ ***Subtheme 2: Availability of Raw Materials***

As the major requirement for this industry is wood, the main source of supply of wood is the local market. The suppliers were seen to play a major role in the industry as the further production process depended upon them. The main raw material is Sheesham wood as well as the acrylic sheet which is the replacement for ivory and which is easily available. The industry as its specialization in three fields namely: wood carving, wood furniture, and wood inlay. The main suppliers of this industry vary as per the nature of work being done by the industry. The term supplier cost in any industry includes the total cost of goods and services that are provided by the suppliers and includes the cost of raw materials, labor as well as shipping, and other associated expenses. The major supplier cost in the wooden Handicraft Industry

comprises of the cost of raw materials as well as labor. The industry is based on hard work of the artisans and most of the work is done by hand or simple hand tools with minimal use of machines. Most of the raw materials is easily available from the suppliers and thus no difference in the supplier cost is seen.

As opined by one of the Owners of Wooden Handicrafts in Hoshiarpur, which is well known for Wood Inlay:

“Raw Material is mainly supplied from Hoshiarpur. Sheesham Wood is the material and acrylic sheet and camel bone comes from Uttar Pradesh.”

An opinion of one of the owners of Wooden Furniture in Kartarpur:

“The wood is easily available from local mandis in Kartarpur. There are three main mandis in Kartarpur where any quantity of wood is available as per the requirements”.

Some other responses of the owners that came across were:

“Locally the raw material is available from the market. Apart from this it is also available from Madhya Pradesh as well as Rajpura”.

“Wood is easily available at the local mandi of Kartarpur. There are three mandis in Kartarpur where any amount of wood is available”.

“Sometimes a specific quality of raw material is not available. But most of the time it is readily available.”

“We have been in business for the last 25-26 years. No difficulties are faced for getting the raw material.”

“Lakadmandi (local) is the major source of supply of raw material.”

➤ **Sub-theme3: Reliance on Suppliers**

Even though the supply of the material is easy, the bargaining power of the suppliers to a large extent depends upon the quality of products offered by them. The suppliers can exert their bargaining power on the participants in any industry by increase in the prices or reducing the quality of goods purchased and services. According to owners,

the suppliers usually come with the raw material which is not much differentiated and is easily accessible by everyone.

Different views were found among the owners as regards their reliance on the suppliers

“Sheesham is the only major requirement and that too is available in abundance”.

“Good quality Sheesham is not fully available. 50 percent is available to us and the rest 50% which is required comes from out of Punjab.”

➤ ***Sub-Theme 4- Switching Cost***

The primary suppliers to this sector of the economy differ depending on the type of work that the sector undertakes. In any industry, the word "supplier cost" refers to the entire cost of the goods and services that suppliers supply, including the price of labor, raw materials, transportation, and other related costs. In the Handicraft industry, labor and raw material costs are included. The hard work of the artisans is the foundation of this sector, and very little of the work is done by machines and mostly by hand or with basic hand tools. Since most raw materials are readily available from the suppliers, there is no discernible variation in the cost to the suppliers. The basic raw material for the Wooden Handicraft Industry of Punjab is Wood and the most important suppliers are the local markets. The price offered is nominal and thus does not have much impact on the production process due to the ready availability of raw materials. The entire process of production is made with hands with little or no use of machines. Simple tools used in the process makes it more attractive. The results of the semi-structured interview led to the conclusion that the bargaining power of suppliers of the Wooden Handicraft Industry was low with a low level of threat.

6) Theme 6: Challenges

Proposed grounded idea 6: The interviews also brought into light several challenges that are being faced by the industry.

➤ ***Sub-theme6.1: Problems faced by the industry (Internal and External)***

A deep exploration of the workings of the wooden Handicraft industry brought into light a large number of problems that are being faced by the industry. Apart from the lack of interest of the younger generation in the carrying of the business, several other factors came to light. There has been no upgradation of tools and implements and most of the work is done by old techniques .Some of the excerpts of the interviews as regards the problems which are being faced by the owners of the wooden Handicraft industry owners are as:

“The younger generation has no longer any interest in the carrying of the business. The work requires a lot of patience and is therefore not being practiced by them”.

➤ ***Sub-theme6.2: Lack of awareness of government schemes***

After having a deep insight into the various schemes which have been started by the government for the development of artisanal communities an attempt was made to dig out the views of the participants as regards their awareness about these schemes,when it was found that the majority of them did not have any sort of knowledge as well as awareness about these schemes . The wooden Handicraft Industry of Punjab is famous for its rich and diversified culture where artists from various parts of the country come together to get the benefits of this gigantic industry. The role of government in the promotion of this industry stands vital. However, the opinion of the participants as regards the awareness about the government regulations for the Handicraft sector there was no sort of knowledge among the people and neither any sort of governmental nor institutional support has been received by the government. *As per one of the participants*

“Small exporters generally do not have any sort of knowledge”. Some of the schemes that have been started by the government to help the artisanal community are not at all within the knowledge of the artisans. Where a huge gap was found in the awareness level of the artisans as well as the owners of this industry another thing that came to notice was that no efforts were made by any of them to know about these schemes.

➤ **Sub-Theme6.2.2: Support**

The artisanal community seeks the help of the government in carrying on their work. However, no sort of institutional as well as local support has been received by them for carrying on their work. The artists seek the help of the government particularly in Wood Inlay work as the craft is going in a state of languishing. Lack of government support comes out to be a major factor

“The support by the government is only in papers. A restriction has been imposed on the export of Sheesham-produced goods which cannot be cleared unless and until they are certified by the Department of Forests leading to a fall in exports. EPCH gives a certificate only if they are satisfied.

➤ **Sub-Theme6.2. 3: Impact**

Lack of awareness among the people about the government policies and schemes does not have any sort of impact on the working of the industry.

7.5 FORCES THAT SHAPE COMPETITION IN THE WOODEN HANDICRAFT INDUSTRY OF PUNJAB

The term competitiveness when applied specifically to small industries refers to their ability to survive and grow in the market place with specific relation to their competitors which are particularly the large firms. Enhanced competitiveness of the handicraft firms will lead to their increased ability to attract and retain the customers, operate efficiently, innovate and adapt as well as face severe competition. Smaller firms more often have the advantage of being more flexible as well as adaptable to the market conditions. Policies which are related to funding, infrastructure, training and market access can put a significant influence on the competitiveness of small industries. Efforts should be made to adopt such strategies in future which can attract more customers, especially for wood inlay work so as to increase demand.

The objective of the study was to determine the competitiveness of the wooden Handicraft Industry of Punjab and to achieve the said objective Porter's five forces model has been applied. The model has five forces (namely barriers to entry, intensity

of rivalry among the competitors, bargaining power of buyers, bargaining power of suppliers, and threat of substitutes) which enable to shape of the competition in the industry and thus determine the attractiveness of this industry. The effect of these forces in determining the competitiveness of wooden handicraft sector of Punjab has been shown in the following table:

Table 7.1: Qualitative Analysis of Responses of Semi-structured Interviews in determining the Competitiveness

Indicator/ Theme	Analysis	Effect on Competitiveness
I. Analysis of Theme (Consumers)		
Concentration	Nothing can be said with certainty about the concentration of customers. It varies with season and place	Low
Loyalty	The loyalty of the customers is formed from the service as well as for the quality of the products provided. So far the industry owners on a whole have been able to always meet and satisfy the needs of the customers.	Low
Sensitivity	Lack of sensitivity among the buyers regarding the price of wooden handicraft products is a positive aspect for the industry.	Low
Response as to taste	A variation was found as regards the response of the people as regards the difference in taste of buyers. Apart from Wood Carving particularly in the items of furniture some others found their interest in the items of wood inlay work which is exclusively and very intricately done in very few parts of Punjab but is now in a state of languishing.	Moderate

Indicator/ Theme	Analysis	Effect on Competitiveness
Bargaining	Some types of negotiations are necessary to be carried in business. There is little to no correlation between the price of wooden Handicraft products and their demand in the market .Various forms of specialization are observed among the artisans in this business. Thus, the bargaining power of the buyers is moderate enough.	Moderate
Target Group	The target group is local customers as well as tourists.	Moderate
II. Analysis of Theme (Threat of new entrants)		
Advantages of Entering	Despite being informed about the various types of economies available to them, such as production or inventory benefits resulting from their scale of operation, the majority of respondents lacked knowledge or did not receive any benefits from operating their business on a small scale.	Low threat
Promotions	Lack of local competition prevents the producers to adopt any sort of selling strategies for increasing the sale of their product and putting them to high threat of external competition and also limiting their potential for growth and long term sustainability . Word of Mouth is the best form of promotion undertaken.	High Threat
Branding	When asked about the branding and its importance in the working of the wooden Handicraft industry most of the interviewees were of the opinion that they do not require any sort of branding for their	High Threat

Indicator/ Theme	Analysis	Effect on Competitiveness
	business as this age old business has maintained its own identity in the market. This poses a high threat to their sustainability and profitability.	
Product Differentiation	As emphasized by the artisans' time and again that no particular efforts are made by them to capture the customers as well as no specific bargaining is made by their customers, thus no specific product differentiation is made by them or their competitors when they enter the market.	Low threat
Requirements of Entering	Since they can take advantage of the industry's current cash flow, brand identification, and experience, new entrants pose a particularly serious danger to its profitability if they are diversifying from another market. However, this does not seem to exist in the case of wooden handicrafts and hence, the negligible threat of entrants.	Low
III. Analysis of Theme (Competitors)		
Act of Competiton	Chinese goods give competition to handmade goods. Lack of product differentiation puts both a positive as well as negative influence on the working of the handicraft industry. In order to differentiate the product in an effective manner there is a need to identify the target market and segment it on the basis of the relevant criteria's such as the needs, preferences as well as the expectations of the competitors and also their positioning.	Low

Indicator/ Theme	Analysis	Effect on Competitiveness
Discounts	No specific discounts are given to the customers	Low
Diversity in Selling	There are no specific diverse strategies found for the selling of products which also points towards the lack of ability as well as the initiatives on the part of the owners to popularize their products.	Low
Rivalry	One of the main forces that shape the competitive structure of the industry is the intensity of rivalry. The absence of rivalry is found among the competing firms within that industry.	Low
Industrial Growth	Industrial growth puts an impact on the growth as well as affects the purchasing power of the people. However, different types of wooden handicrafts such as wooden furniture did not face much crisis whereas wood inlay is on the verge of being languishing.	Moderate.
IV. Analysis of Theme (Substitutes)		
Business Tactics	Lack of local competition prevents the producers to adopt any sort of selling strategies for their product. However, designing is the only thing which is adopted by the producers to address to the needs of the market.	Low
Nature of Threat	The absence of threat poses no challenge and hence improves the competitiveness of the industry.	Low

Indicator/ Theme	Analysis	Effect on Competitiveness
Substitute Threat	Absence of any kind of threat from substitutes	Low
V. Analysis of Theme (Suppliers)		
Influence of Suppliers	Supplies are not only dominated by one supplier.	Low
Availability of Raw Material	In Hoshiarpur the main wood is Sheesham and acrylic sheet whereas the camel bone comes from Uttar Pradesh. In Amritsar, it is from Amritsar (Gol Bagh Mandi), Madhya Pradesh for the people in Rajpura. But a consensus was found among all the participants regarding the availability of wood as per their requirements.	Low
Reliance on Suppliers	The bargaining power exerted by the suppliers for the present study is moderate. No doubt they are the sole source but there is no dearth of suppliers.	Low
Switching Cost	Switching cost depends on the supplier.	Low

Source: Based on Researchers Analysis

The table given above gives a qualitative analysis of the responses of participants and hence their effect on the competitiveness. For the theme consumers, there is a moderate threat from consumers as far as their bargaining power, taste and their target group is concerned. Lack of branding and promotions poses a high threat and thus significantly affects the competitiveness of wooden handicraft industry and also a major challenge for this industry. Competitors do not pose a major threat as wooden handicrafts have maintained a distinct and unique identity in the market and thus their high prices are not a major hinderance for this industry. Similarly, the availability of suppliers and raw materials does not pose a major threat. However, the declining interest of the young generation coupled by increased costing, rising GST, lack of training, use of traditional tools and implements have posed a threat to this industry.

7.6 CONCLUDING SUMMARY

This qualitative study made an exploration of the competitive strategy for the Wooden Handicraft Industry of Punjab. The participants from different regions of Punjab famous for the production of different types of wooden Handicrafts contributed to the findings of this study by way of semi-structured interviews. Grounded theory was the data-analysis technique. The study brought into light many themes that provided insight into the competitiveness of the industry. The basis of the interview was Porter's five forces model. The declining demand for the products as well as lack of proper efforts on the part of the government coupled with lack of curiosity on the part of the artisanal community as well as the owners of Handicrafts has put the industry in a sorry state. The results which stemmed from this study's data also revealed how the development of an effective model for this industry can prevent it from the state of languishing and result in a competitive advantage. The ensuing effect of a competitive advantage is a sustainable business.

The analysis of the present study highlighted many important facts related to the industry. Every shop visited during the interview process displayed a uniqueness of work done in its own respect. Such as artisans in Batala had their expertise in making Carving doors, Jaali work, and Pauris for households, Regarding the economies of

scale no specific benefits are available as most of the businesses operate on a small scale with having no possibility of expansion due to the lost market as well as declining demand.

Chapter 8

GROWTH MODEL FOR REVIVAL

The MSME sector has emerged as a dynamic sector in the economy for over more than three decades, and the handicraft sector occupies a crucial place in it. Bhoganadam and Dasaraju 2017; Kolay 2016) pointed out that rapid industrialization has led the Indian art and crafts to lose their potential markets, thus putting them in a languishing state. Mechanization and other global forces have led to the limited survival of languishing crafts. Mansukhani (2023) further considered that these crafts may have enjoyed popularity at some point in time, but they do not continue to do so. The failure to adapt to new markets is a contributing factor to the languishing status of crafts (Roy, 2003).

The woodworking sector is a significant source of revenue and employment in India as well as many other countries of the world. Punjab is renowned for its exquisite ivory and wood inlay craftsmanship. Several woodworking centers are operational in Punjab, each with its own unique style. Jalandhar, Amritsar, and Bhera are renowned for their exquisite decorative items. Hoshiarpur has pioneered a unique form of carving characterized by intricate geometrical and floral motifs. Individual artisans craft the miniature motifs and then intricately embed them to form a cohesive pattern. Hoshiarpur, in Punjab only practices ivory inlay and this region specializes in the production of high-quality Sheesham wood with a dark hue, making it ideal for intricate inlay work. Despite this, the industry is in a state of languishing state and is facing a number of challenges.

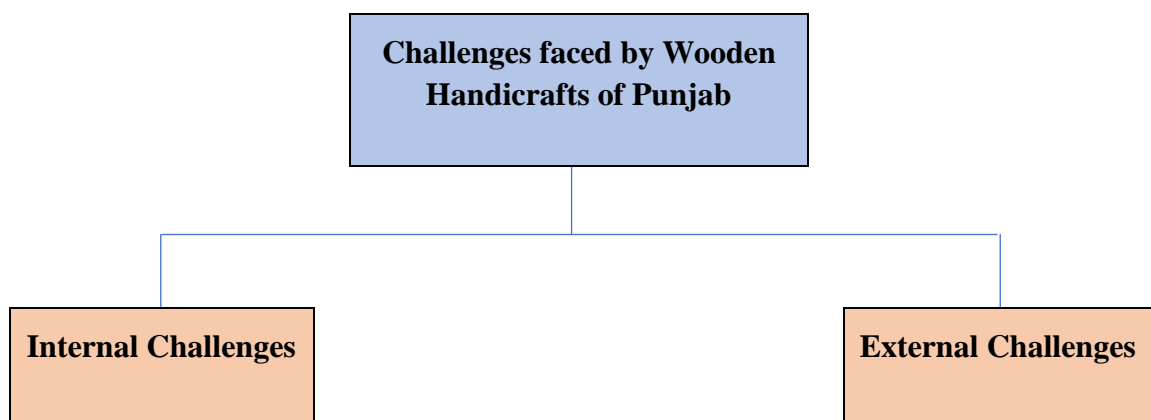
To arrive at a suggestive model for the revival of the wooden handicraft industry in Punjab, a qualitative methodology was employed. Several concepts emerged based on the participants' responses during the semi-structured interview process. The suggestive model was put to respondent validation for its empirical testing. The declining demand for the products as well as the lack of proper efforts on the part of the government, coupled with the lack of curiosity on the part of the artisanal community as well as the owners of wooden handicrafts, have put the industry in a sorry state. The results that stemmed from the data also revealed how the development

of an effective model for this industry can prevent it from languishing and result in a competitive advantage.

8.1 CHALLENGES THAT EMERGED FROM THE STUDY

Craft producers face pressure to set their products apart from their competitors. The dislocation of the artisans and increasing industrialization have put hurdles in the way of the functioning of craft; however, the craftsmen have done their best to keep the tradition alive. The fierce competition in the global market has impacted the cost, design, pattern, and quality of the wooden handicraft industry and its artisans (Kesabonia et al., 2022).

The interviews with the owners of the wooden handicraft industry of Punjab revealed a number of challenges which have been instrumental in hampering the industry's performance and have been therefore studied on two grounds:

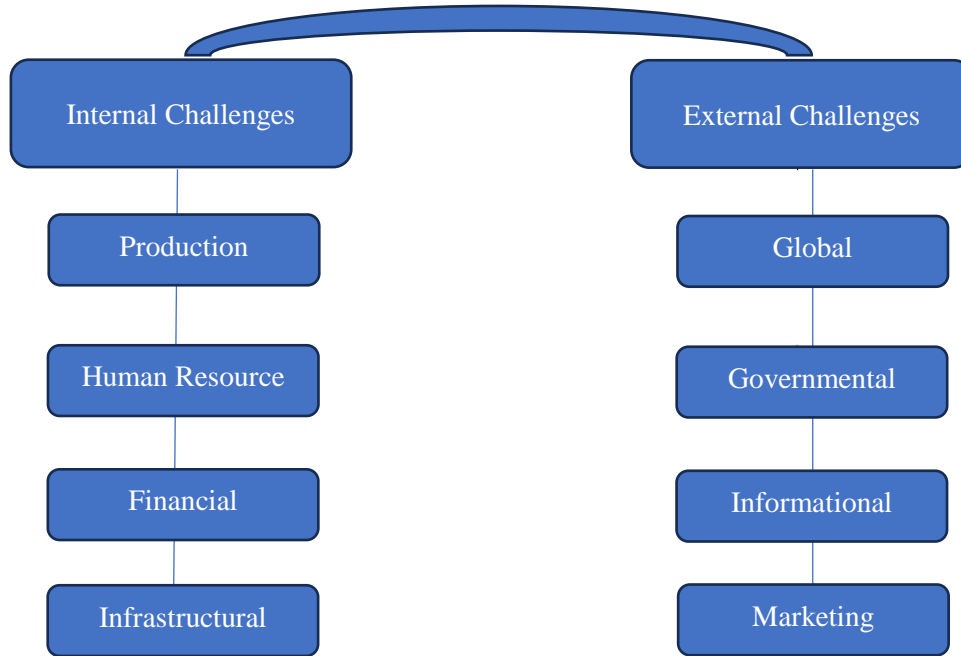


Source: Based on Literature Review and interviews

Figure 8.1: Challenges faced by Wooden handicrafts of Punjab

Internal challenges include everything that has to do with management, like production, marketing, human resource development, finances, and infrastructure. While considering these factors it is possible to manage and control the internal factors but the management of the external factors can be done by the involvement of some specific schemes and programs for the sector (Bhoganadam et al. 2017). External challenges and issues include challenges such as global, governmental, legal,

informative and marketing challenges. However, based on literature review and interviews conducted the following challenges have been identified.



Source: (Based on literature review and interview results)

Figure 8.2: Internal and External Challenges Faced by Industry

A. Internal Challenges: The Internal challenges which have been identified from the study fall under the following four heads:

- I. Production Challenges
- II. Human Resource Challenges
- III. Financial Challenges
- IV. Infrastructural Challenges

I. Production Challenges: The production challenges in handicrafts can vary depending on a number of factors like material, techniques as well as market demand. The production challenges which emerged from the study included the following points:

a. Unorganized Sector: The sector of wooden handicrafts is largely unorganized and involves several middlemen and similar people, and majority of the income does not reach the real artisans (Hassan and Mir, 2020). Most of the artisans

who are associated with this industry are not well-trained and skilled. Most of the labor force has left the sector after a few years, and there is a great shortage of manpower in this sector (Hamid, 2020). The practice of wooden handicraft work, especially wood inlay work, requires a great deal of skill, expertise, and years of practice.

- b. Ban on Ivory:** During the period of the British, wood inlay was mainly done on tables and cabinets. The products that were crafted in Hoshiarpur were exported to London (from interviews). The base for the same was Sheesham, and inlay was done with ivory, brass and camel bone. However, since the ban was imposed on ivory under the Wildlife Protection Act in 1989, acrylic, plastic, and bronze have replaced the inlay work on wood and as a result the exports and sale of ivory products were also forbidden (Vasudeva,2019). For the survival of the craft, the Government of India recommended a very high-quality plastic for use in inlay work that looks like ivory.
- c. Export Restrictions:** The wooden handicrafts come under HS codes, which include 44219060, 44140000, 44219090, etc., and they are used to classify the wooden handicraft goods exported or imported (connect to India.com) The restrictions that were imposed in 2017 dealt a long-term blow to the furniture and handicraft industry in India. The goal of an international pact that has been signed by 182 countries and the European Union since 1975 is to keep the species from going extinct. CITES, however, relaxed the restrictions on the export of furniture and handicrafts made in Shisham from India. (www.downtoearth.org.) Due to the existence of international regulations, buyers had started losing confidence in Indian wood fibre.
- d. Competition with machine-made goods:** The introduction of new machines for carving as well as cutting wood has led to a decline in the requirement for hand work (from interviews). Undoubtedly, machines are not able to compete with the beautiful handwork that is done by artisans, but the artisanal community, which has been specializing in this work for ages, has been suffering from the cutthroat competition (Sweta and Banumathy, 2021). However, the competition is faced by traders but not by manufacturers.

- e. **Inability to produce the goods in bulk quantity:** Wooden handicrafts require the work to be done by skilled craftsmen who are declining day by day (assets.wwfindia.org). There is a complete lack of possibility for the producers of wood products, specifically the manufacturers of wooden furniture, to produce the goods in bulk quantity. For instance, it requires a month of hard work to produce one bed; however, those who use wood of inferior quality produce not less than 10 beds in the same period (from interviews).
 - f. **Lack of Design Inputs:** Design is one of the most important things that people look at when they want to buy something. Lots of craftspeople don't know how to create the product and keep up with the requirements of people. They don't know how to adjust to the fact that more people are moving to cities and markets are becoming more widespread worldwide. Handicraft production takes a long time and costs a lot to design compared to China and other Asian exporting countries that use computer-aided design tools like AutoCAD and others. These tools are quick and cheap, and they let sellers show buyers multiple designs of the same product, which saves time, money, and labor that would have been used to design the products (Ghouse, 2012).
- II. Human Resource Challenges:** The major human resource challenges which are related to the wooden handicraft industry include:
- a) **Absence of coordinated efforts:** No association or union of handcraft artisans exists to serve as a platform for discussing and resolving issues relating to their remuneration or demands (Hassan and Mir, 2020).
 - b) **Lack of interest of the younger generation:** Youth play a big role in building a country because they are the most important source of human resources and strategic planning. They also have the energy to make changes in the country, society, and state (Harahap et al., 2018). Thus, the young artisans are not taking much interest in the craft because they have seen their parents struggling to find markets and realistic prices for their products and thus are forced to pursue other trades. (Khurana et al. 2014,; Jain and Rastogi 2020, and Crafts Council of India 2011) in the survey made by them on Craft Economics and Impact Study, also

came to the conclusion that youth are also losing interest in the profession of their parents, and its existence is being abolished day by day. Similar conclusions were drawn by aiaca (2017).

- c) **Lack of initiative on the part of the owners:** There is a complete lack of initiative on the part of the owners of the wooden handicrafts to preserve this languishing craft. This was quite evident from the responses that were received in the interviews. No training or workshops are organized for the workers in order to impart them the necessary skills and keep up with the new technology.
- d) **Inactive Industry Associations:** Organizations which have been formed for the welfare of handicrafts industry, such as Handicraft Manufacturers and Exporters Association have not been active from a long time (Bakshi,2025).

III. Financial Challenges: Financial resources were identified as a challenge for the wooden Handicraft sector indicating that local people had limited knowledge and appreciation of the craft. Only a few of the business holders more of whom are exporters were able to break through in the industry and make names for themselves. The purchase of non-essential commodities to a great extent is affected by their economic conditions therefore the Handicraft market is susceptible to economic fluctuations (www.futuremarketinsights)

- a) **High Price:** The industry is fully labor intensive and the cost of producing the products is quite high. The production also takes much time; therefore, the price of the products is often high which impacts sales as well as demand (Hassan and Mir, 2020).
- b) **High Rate of GST:** Sinha (2019) pointed out that GST has had a bad effect on the handcrafted industry. Since GST was put in place, the handcrafted industry's growth has slowed by about 53%. Small sellers must also register their business under GST if they want to sell to other small sellers (ibef.org, 2022).
- c) **No sort of financial support given to the artisans:** Most of the artisans in this industry are less educated and therefore their level of financial literacy is also low. The artisans do not receive any sort of financial support for carrying on their work as well as for their expansion (Kumar and Kumar, 2018).

- d) **Lack of suitable remuneration:** There is a lack of suitable remuneration as per the amount of labor and effort involved. This is particularly challenging due to the high level of skill and effort required to create Handicrafts (aiaca, 2017). The work done requires a lot of hard toil and patience but fails to give the required remunerative results. The recognition given to the artisans has not enabled to get them suitable remuneration.

IV Infrastructural Challenges: One of the major challenges that is being faced by the artisans is the poor infrastructure. Visits made at various workshops, businesses during the interviews made it very clear that there is a lack of infrastructure and the working conditions are very poor. Due to the lack of infrastructure, availability of raw materials, and poor working conditions, old tools and implements it becomes difficult to carry on the work.



Source: By researcher during interviews

Figure 8.3: Poor state of the workshop at Boothgarh, Hoshiarpur, Punjab

B. External Challenges

External Challenges: The issues and challenges that are being faced by the wooden handicraft sector of Punjab include several external factors that affect its working. These challenges include the problems that are faced by them from outside forces (Aiaca, 2017), which include

1. **Global Challenges:** The global challenges comprise of economic, environmental as well as social and technological challenges. However the major global challenges which emerged from the study included:
 - i) **Impact of Globalisation:** In times of globalization, with products going global and the increase in demand for handicraft products, artisans are still becoming more and more dependent on middlemen and traders (Vats, 2014). Since most of the artisans as well as the owners of the wooden handicraft industry belong to the unorganized sector, their bargaining power is very low, and they depend on middlemen to sell their products.
 - ii) **Declining number of foreign tourists:** The number of foreign tourists in this industry has been on the decline. The number felt particularly high since the outbreak of COVID-19, due to which the industry suffered. Many countries issued advisories to their nationals to avoid traveling. Since most of the industry's consumers, especially for wood inlay work, are from foreign countries, the sector was bound to suffer accordingly.
2. **Governmental Challenges:** A number of government challenges emerged from the study:
 - i) **Negligence on the part of government sector:** The available data on the handicraft industry indicates that no efforts have been made by the government sector to make the artisans aware of the schemes of the sector . The schemes that have been designed for the artisans provide low priority to skilled laborers in terms of their assessment as well as execution (Khurana et al. 2014). Though some efforts have been made by the government for the upliftment of the artisans, they are still not aware of the schemes for this sector (Abirami et al.2017).
 - ii) **Lack of Availability of Sufficient Data:** The handicraft industry's primary weakness lies in the lack of data. Without sufficient statistical evidence related to wooden handicrafts, which pertain to exports and employment of the artisans, it becomes very difficult for policymakers to draft policies and subsequently suggest measures to revive the sector.

The most recent comprehensive census for the handicraft sector was conducted in India in 2008–09. This census was conducted by the Office of the Development Commissioner of Handicrafts, Ministry of Textiles, Government of India, and included information on the number of artisans, production techniques, infrastructure, marketing channels, and their socio-economic conditions. After that, no comprehensive census has been conducted (handicrafts.nic.in).

3. Informational Challenges

i) Limited Information about the government and financial schemes:

The artisans who were interviewed attributed some of the challenges they face to a lack of information regarding the sector. Some of them were not sure about where they could get assistance to develop their trade. Craft hubs have played an important role in information disbursement (Rachman et al. 2020). The study also identified the information gap between the government efforts and the target audience that is expected to benefit from these programs (Dalal and Chattopadhyay, 2021). Though some steps have been taken by the government for the upliftment of the artisans, they are still not aware of the schemes, and some of them are also afraid to lend money and repay it with interest even when the interest rate is low (Abirami et al. 2017).

The majority of the artisanal community belongs to the weaker and most vulnerable section of society and does not have any knowledge about various financial as well as social schemes that are given by the government for their welfare. The central government has launched fund-based and non-funded-based policies for the development of the lives of artisans as the Ambedkar Hastshilp Vikas Yojana, but the majority of artisans are not aware of it (Gopesh G. 2018). They also do not have any sort of knowledge about the technological innovations being undertaken across the globe. This is the biggest hurdle to the growth and development of this sector.

2) Lack of Information about design-related assistance: The majority of the artisans did not have any sort of knowledge about design-related assistance, and

support related to small machinery for carrying on the work which is a prime target of the government.

- 4. Marketing Challenges:** Many artisans are struggling to procure the essentials that are needed for making wooden crafts (woodloom.in) Another major obstacle to the progress of this sector was the marketing of their products. Artisans do not get many chances to expose their work.
- i. Lack of Online Presence of Goods:** The lack of online availability of products keeps the products away from the young generation's knowledge (Chaudhary, 2022). Today, in the era of increased use of technology, the online presence of goods on various social media and other platforms is a great necessity to adapt customers to products.
- ii. Lack of Product Promotion:** The Marketing Support and Services scheme enables the artisans to take guidance about the diverse strategies of marketing to reach the changing segment of the market. However, since the awareness levels about the scheme are no longer there with the artisans as well as the owners of these crafts therefore the case of the product promotion does not arise. Word of mouth is the most common form of promotion but in today's modernized technological world product promotion, especially online mode is of utmost necessity. Leaving aside a few of the exporters of wooden Handicrafts from Hoshiarpur otherwise online presence is not found (Based on interview findings).
- iii. Lack of Exposure to Marketing Techniques:** Marketing is another impediment on the way which hampers the progress of the industry and has pushed it into a languishing state. The poor worker is often fleeced by the middleman. He does not know about the essentials of the marketing (Koteswari, 2020). Several artisans have poor educational backgrounds and they don't know how to design their products to changing demands. This also points out that they were unaware of various marketing skills which affected their growth levels. Some of the areas that were investigated during the interviews brought into light the fact that the artisans do not have any sort of facilities to market their products.

- iv. **Lack of Branding:** There is a complete lack of branding of wooden handicraft products. Moreover, the business community does not feel any need for the same. Without branding it is not possible for them to expand the market and is difficult to attract new customers.
- v. **No use of E-commerce:** The lack of underutilization of e-commerce in wooden handicrafts has posed a great problem for the artisans of the industry. The lack of use of e-commerce platforms acts as an obstacle in the way of reaching the audience and putting those who don't use it at a disadvantage (Shah and Patel, 2016). In an increasingly competitive world digital world, consumers have often turned to online channels to discover and purchase products.
- vi. **Lack of use of Innovative Technologies:** The lack of use of innovative technologies in the sector of wooden handicrafts represents a case leading to low efficiency as well as productivity (Yadav et al.2023). The absence of innovative technologies also acts as a hindrance because no doubt the traditional methods of production provide a uniqueness as they involve manual labor but without technological integration, the ability of the sector to adapt to changing market dynamics and preferences gets a halt.

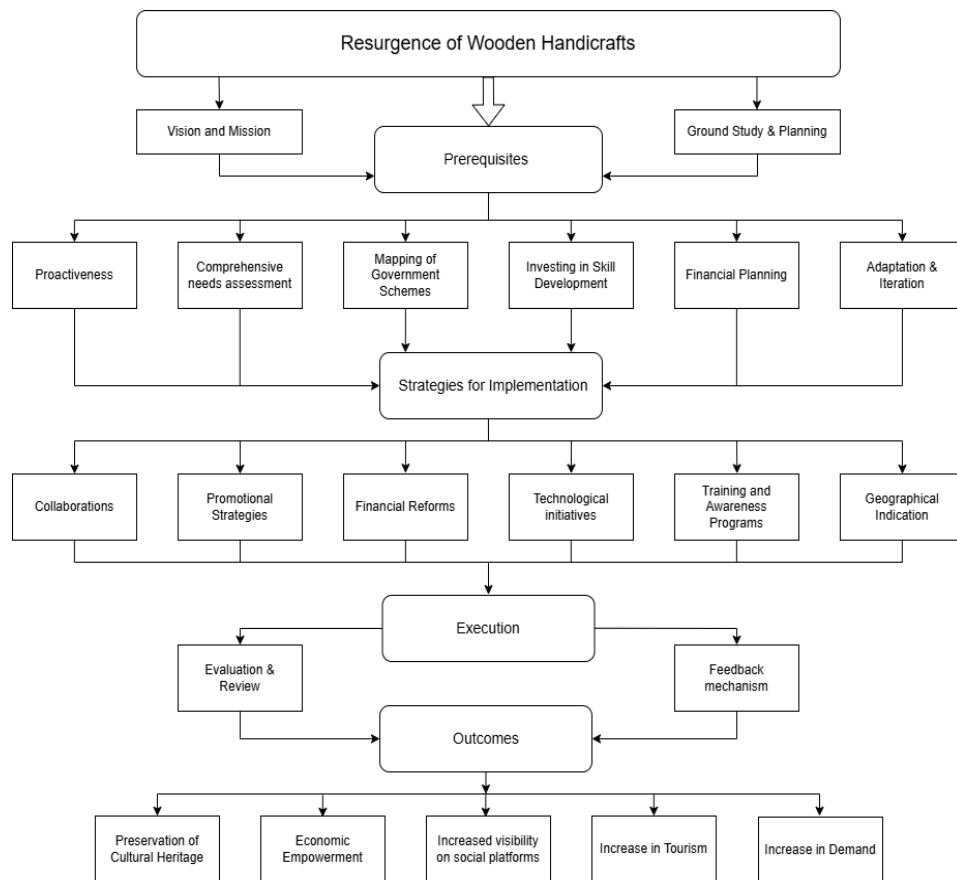
8.2 The Dynamic Model of Resurgence

The long history of craft making has undergone a transition as from necessity to leisure and into vibrant professional practice (Schwarz and Yair, 2010 and Hackney, 2013). The wooden handicraft industry of Punjab holds tremendous potential and can excel multiple times if it gets the right support and business environment. The industry faces massive opportunities in both global and domestic markets. Most craftsmen are forced to rely on income from other sources for their day-to-day survival, and their traditional business of making wood crafts has failed to provide them with the requisite income. The precarious condition of the artisans, on the one hand, needs very careful upliftment for their survival, as well as improving the role of government, which will ensure the wooden handicraft products global presence. Government intervention, through grants, loans, awards, and incentives to the artisans, can revive the industry (Vasudeva, 2019).

Jena (2007) suggested some measures for intervention to revive the handicraft sector. It is imperative that artists receive training in order to raise awareness, stimulate creativity in terms of new designs and techniques, and develop innovative methods for satisfying market demand. A significant number of researchers have also placed the government in charge of safeguarding, advancing, and aiding small businesses and the traditional craft industry.

In a time of technological advancement where more craft products are produced within a very short period of time and jobs are reduced, there is a need for the promotion of our traditional craft, which is prepared by hand and with the use of natural materials (Yadav et al; 2022).

The study thus proposes a dynamic model for revival that has been set up after thorough review of literature and interviews with the stakeholders of this industry.



Source: Based on Researcher's work (Outcome of Study and Literature Review)

Fig 8.4: Dynamic Growth Model for Resurgence of Wooden Handicraft Industry of Punjab

Resurgence of Wooden Handicraft Industry

The resurgence of Wooden Handicraft Industry of Punjab requires a rigorous and multidimensional approach on the part of various stake holders who are directly or indirectly linked to this sector like government (Central government, state government, district government), industry (owners, employees, associations), NGOs and society at large. This can be attained by the adoption of the following points:

- I. a) Vision and Mission:** The effectiveness of the strategic plans of any concern depends a lot on their vision and purpose statement (Ozdem, 2011). A clear vision for achieving the objective of revival is necessary for the sustenance of the wooden handicraft sector. Traditional craft practices can be explored and analyzed by way of their linkages to locals and their attributes to the ecology (Bardhan and Bhattacharya, 2022). It is suggested that the vision and mission of the revival of wooden handicrafts should be well framed by the government at the macro level and by the industry at the micro level for the effective implementation of the model.
- b) Ground Study and Planning:** A need is felt to examine the ground realities before the start of any revival strategies for wooden handicrafts . Rural crafts epitomize distinctiveness, ingenuity, and originality, exerting a beneficial influence on the advancement of the rural economy (Love et al. 2006). Zhan and Walker (2019) made a ground-breaking study of the process of creating a handcrafted item that relies on human effort and physical dexterity, incorporating traditional designs to preserve and protect our cultural heritage. These handicrafts serve as a means of conveying traditional-local knowledge to metropolitan consumers through storytelling. This emphasizes a perpetual quality in its visual aspect, rendering craft items highly pertinent for future generations (Nugraha, 2012). The conducting of ground-level studies before the formulation of a model for handicrafts is important as it will help to understand the local context of this industry, which includes cultural traditions, artisan communities, production techniques, and socio-economic conditions. The ground-level study will enable us to understand the current state of the sector

(Mangaonkar and Joshi, 2021). Various community initiatives that can contribute towards the revival of this sector are possible to undertake only with the help of a ground study (Liao, 2010).

The model thus suggests that the ground study as well as the planning related to various aspects of this small scale industry for carrying out the strategies should be done by the government well in advance to know about the pain areas of this industry.

II. Prerequisites: For the successful execution of the resurgence model for wooden handicrafts, some important actions are required to be undertaken. In the suggested framework for revival, some of the required prerequisites have been mentioned below, along with their explanation:

a) Proactiveness: There should be proactiveness on the part of a diverse range of stakeholders, which include artisans, business owners, governmental agencies, NGOs, collaborators, and everyone else involved. This will ensure that the model reflects the perspectives and priorities of all relevant stakeholders. Aggarwal and Chanana (2021) highlighted the importance of proactiveness in the revival of handicrafts and suggested that artisans, consumers, and policymakers need to work together to ensure the survival and growth of the sector.

The model suggests that there should be a willingness to adopt the strategies related to revival of the wooden handicraft sector, which is also a matter of trust, as the model intends to take into consideration the priorities of all the stakeholders concerned.

b) Comprehensive Needs Assessment: It is necessary to conduct a thorough needs assessment by the government as well as industry to understand the challenges, opportunities, and specific requirements of the wooden handicraft sector. This assessment should include an analysis of the market dynamics, skills, and capabilities of the artisans, access to resources, infrastructure, and the regulatory environment. This should also look into

the access to domestic and international markets for wooden handicrafts by way of market linkages, exhibitions, and e-commerce platforms, promote innovation, and facilitate value addition. There is a need to address the needs as well as gaps of the sector, and it should focus on the creation of an environment for development as well as ensuring a sustainable livelihood for artisans across the country (aiaca, 2017).

The model suggests that a comprehensive needs assessment of various aspects of the wooden handicraft sector needs to be considered, along with the relevant gaps, so that a conducive environment for sustenance can be created for the artisans as well as other stakeholders.

- c) **Mapping of Government Schemes:** Government schemes and policies for the wooden handicraft sector should be mapped as per the principles of public policy as suggested by the researcher in the attainment of the second objective. This may help in knowing about the devolution of powers at lower levels for which the schemes are meant. The method of activity mapping is optimally suitable for evaluating centrally sponsored schemes (Prichett and Pandey, 2006).

The model suggests that the mapping of schemes meant for the handicraft sector should be done by the government or independent agencies, which will help their actual devolution and may also ensure that they reach the people for whom they are meant. This may help in the future adoption of strategies as suggested by the model.

- d) **Investing in Skill Development:** Since the wooden handicraft industry is heavily labour-intensive, artisans need to be trained in new designs and techniques so as to cater to modern tastes while preserving traditional craftsmanship (Mangaonkar and Joshi, 2021). The actions should be directed towards investment in all such projects that lead to the skill enhancement of the workers.

The model suggests that it is essential for the government to invest in the skill development and training of the artisans by way of various training

and workshops and therefore the strategies adopted should be such that they focus on the upliftment of the artisans.

- e) **Financial Planning:** There should be a solid financial plan that includes budgeting, price strategy, and plans for investment (aiaca, 2017). The global market for handicrafts is witnessing substantial growth, which has been driven by changing demand for woodwork. With a proper understanding of these trends, it is possible to plan resources effectively.

It is suggested that a financial plan for the wooden handicraft sector should be made well in advance by the government as well as the industry so all the investments to be made in various initiatives can be considered.

- f) **Adaptation and Iteration:** Change is inevitable when we make use of the word dynamic. The model should be adaptable to changing circumstances, market dynamics, and the needs of the stakeholders. It must also strive to continuously make changes that are based on monitoring, evaluation, and feedback. The adaptation feature in the revival model of handicrafts must involve a fusion of traditional techniques with modern as well as sustainable practices, as it preserves the cultural heritage and also makes a step towards sustainability (Zhang et al. 2021).

A balance of all the above-given requirements is required to ensure a successful and dynamic revival model for the wooden handicrafts of Punjab.

III Strategies for Implementation: A number of strategies can be adopted for the effective implementation of the model and thus revive the wooden handicraft industry. These include the following:

- i) **Collaborations**

According to Monica Moisin, founder of the Cultural Intellectual Property Rights Initiative, "the business of craft is inherently different from the classic business theory on simple input-output schemes and fast returns on investment. It is far more complex, with deep ramifications into the socio-cultural context, inevitably shaping the cultural identity and creating the social impact" (Miosin.d.).

The welfare of the artisanal community is the major area of concern for the revival of the industry. The collaborations should focus more and more on providing the social security of workers. These collaborations can help preserve the rich cultural heritage of Punjab, pull it up from its languishing state, and pave the way for sustainability.

Based on the study of the challenges facing the wooden handicraft sector, for the revival of this industry, a collaborative model is hereby suggested.

Local craft gives a reflection of the relationship between humans and their environment, which is viewed in their historical, cultural, and social contexts (Tung, 2012). It is possible to expand the local crafts and preserve the traditional workmanship, which can be achieved through collaboration between local artisans and global consumers (Araya et al. 2023). Based on the literature review as well as interview findings, it is suggested that the new design process, which is an essential aspect of business, should include collaborations. Previous studies have used a co-design strategy in the business and industrial sectors, which are mainly related to new products and customization. (Pech and Vrchota 2022; Turner et al. 2020), and innovation Frow et al. (2015); Rayna and Strelkova (2021); Schaper et al. (2023), but only a few studies were discovered that have explored the handicraft sectors. (Hur and Beverley, 2013; Krasal et al., 2017; Tung, 2012).

Krasal et al. (2017) made a demonstration of the potential that co-creation and participation in the design process hold for handicraft producers, and Hur and Beverley (2011) proposed a craft-based design and production model.

From the point of view of the promotion of regional competitiveness through cultural industry, the development of products based on cultural heritage and local sources can promote economic development (Santagata, 2002). The fusion of craft and design presents a promising strategy for product development.

The wooden handicrafts of Punjab need a new mind and new generations for their revival. Based on the study of the challenges facing the wooden handicraft sector, for the revival of this industry, following collaborations are hereby suggested:

- ❖ **Collaborations with Architects:** The simplicity, intricacy, and uniqueness of this technique have made wooden handicrafts known worldwide (Palit, 2021).

Collaborative innovation between the designer and the craftsman is a means of expanding the vocabulary of craft and tapping contemporary markets (Kapur and Mittar, 2014). Architects can play a significant role in reviving wooden handicrafts. Architects often collaborate with artisans for the creation of customized crafts, which leads to the revitalization of these crafts. Such a type of collaboration can be seen in urban architecture nowadays. They create a sense of connection to the local craft traditions (Deshpande and Thakkar, 2016). Thus, the successful collaborations by the government as well as industry, business owners can go a long way for the development of this industry.

- **Collaborations with Industry:** The key to successful collaboration is ensuring mutual benefits. The languishing wooden handicraft industry of Punjab can be revived through a variety of industrial collaborations. Some of these are:
 - **Corporate Gifting:** There has been an increasing demand for accessories in offices as well as restaurants, particularly handmade items, as well as increasing demand from the gifting industry (Siddhu, 2023). This can help a lot in propelling market growth for traditional crafts. The increasing disposable incomes of consumers have increased their willingness to invest in souvenirs, gifting, and décor. This may help a lot in increasing the market growth of traditional products in the country (Indian handicrafts Market Size, Share, Analysis, Report 2023-2028, imarcgroup.com). The tie-ups with the industry while inculcating the concept of corporate gifting can help a lot to increase the demand for the industry and revive it.
 - **Efforts under CSR:** Under the Corporate Social Responsibility Act, 2013, many provisions have been made to promote. However, it cannot be ignored that corporate management is not sufficient to revive the dying sector. It would require collective effort. Corporate companies can be requested to support the artisans who belong to this sector as a part of their CSR initiatives (Gopish. G, 2018).
- **Collaborations with NGOs and other institutions:** The endurance of any craft depends to a large extent on the awareness of its legacy among the youth, which

makes uncertain the survival of any handcrafted product (Palit, 2021). It is proposed that various relevant organizations, such as the Ministry of Textiles and the Export Promotion Council for Handicrafts, should come forward and help the local authorities develop different schemes for the wooden handicraft sector in Punjab. The NGO, banks, and training institutes must rise to the occasion for the sustainability of this craft. A large part of the world strongly values handmade as well as sustainable products. The skilled artisans of wooden handicrafts have always created the finest works of superior quality that are unique in design and quality. Punjab, with its skilled artisans, especially in wooden inlay work, has always created masterpieces that cannot be found anywhere else. Each wood-crafted item has a distinct backstory to share. The tale of these handicrafts is eventually lost in the world as they progress down the value chain and become more and more obscured over time.

- **Collaboration with Educational Institutions and Vocational Training Centers:** Collaboration with educational institutions and vocational training centers can help the artisans upgrade their skills and thus improve the quality of their products (Singh and Gupta, 2019). **Partnerships with design schools and designers:** The partnerships with design schools can lead to the development of new innovative designs, which will help to create a blend of traditional craftsman with modern aesthetics. Successful partnerships with design schools and vocational training centers can improve the situation (Singh and Gupta, 2019).
- **Formation of Cooperative Societies:** A cooperative society is one of the best forms of business organization for rural handicraft artisans. The establishment of artisans' cooperatives can help solve many problems and difficulties as they work together and share the burden (Shah and Patel, 2019). The establishment of cooperatives will also enable the artisans to sell their products through direct marketing, thus ensuring their presence. This may further strengthen their position as they can explore new markets. Apart from selling at the private level, they can also approach government as well as non-government offices, educational institutions, corporate houses, hotels, restaurants, and public places.

As a cooperative, it would also be possible for them to approach the government or its agencies for the funding that is required of them.

- ii) **Promotional Strategies:** One of the main challenges that emerged from the study is the lack of any sort of promotional strategies that are adopted by business owners to increase the sale of their products. Thus, the following strategies can be adopted to popularize their products:
 - a) **Highlighting of the Social Story Behind the Craft:** Craft buyers are always interested in knowing about the social story behind the crafting of the product, as to who made it, how it was made, and the raw materials used to satisfy the fair-trade principles (Makhitha, 2017). One of the best ways to distinguish handicrafts is to highlight the story that lies behind the uniqueness of the features of the product, about the way it has been made, the origin of the product design, or the artisans and their culture. Such stories can be attached by way of marketing materials such as hangtags and labels, which will help to distinguish the craft, improve sales and thus educate the customers about the crafts (Shafi and Yang, 2018).
 - b) **Offering Discounts:** Offering discounts and specials is an effective strategy to entice new customers and boost revenue. Owners should increasingly exhibit a propensity to provide unique discounts that distinguish their offers. Instead of providing a generic discount, it is necessary to make efforts to offer a discount that is tailored to the specific business and caters to the needs of the clients. Discounts may attract new customers who may otherwise not be ready to purchase them at full price (Mangaonkar and Joshi, 2019). Additional endeavors might be undertaken to customize the discounts for individual consumers.
 - c) **Branding of Wooden Handicrafts:** The importance of branding in wooden handicrafts cannot be denied. The modern generation today does not know much about wooden handicrafts. Entrepreneurs, governments, and related organizations can opt for the branding of these products. The importance of branding in the development of the handicraft industry cannot be denied (Sawrov, 2022). Branding can help the industry flourish at home and abroad. The people of the young generation know little about crafts, handicraft culture,

and the people who are related to them. The start of the campaign included the organization of workshops, adding wooden handicrafts to the study curriculum of schools and colleges, and proper advertisement among the masses to purchase them. The private sector can come forward in terms of advertisement and other promotional activities related to wooden handicraft markets. This will enhance loyalty among both new and existing consumers.

- d) Use of E-Commerce:** Like any other digital technology, e-commerce has evolved over the years (Shah and Patel, 2016). E-commerce is a highly promising platform for selling handicrafts in the current market climate. The availability of handmade products on several web platforms has undergone a large number of significant improvements, which have given a boost to the expansion of the industry (Siddhu, 2023). The government has been encouraging the online marketing of handicraft products by way of e-marketing links such as cottageemporium.in and the Rural Bazaar web store; however, more needs to be done by way of allowing more flexibility in working with private players and NGOs (Shah and Patel, 2019). Capitalizing on e-commerce to make the industry as well as the market visible online will also prove to be a critical factor in the success of this sector. A big opportunity also lies for the artisans due to the trade agreements with the UAE and Australia, as a result of which artisans may be linked with government e-marketplaces for the promotion of their products.

The revolution of the internet has led to a great change in the shopping behavior of customers, which has brought e-commerce into the limelight (Ghosal et al. 2020). Modern marketing techniques, especially e-commerce, can be an asset for the artisans in the wooden handicraft sector, as these artisans have an edge over other artisans in this field globally. The necessity of e-commerce portals for the development of the handicraft industry is that they offer huge openings as well as opportunities for national and international markets. The success of e-marketing entirely depends on the way the organization approaches the market and taps the customers. Lalwani and Singh (2012) explained how e-businesses should make use of the most advanced technology in web hosting to maintain a good relationship with their customers and promote their loyalty. India has been claimed to be the most potential e-market, and to maintain its supremacy, state-

of-the-art networking technology needs to be established (Abisuga and Fillis, 2017). Artisans should adopt internet technology to sell their products through e-commerce sites that are already in the market (Abirami et al.2017). Handicraft producers not having much knowledge about the running of the business by way of e-commerce may go for tie-ups with e-commerce companies like Flipkart, Snapdeal, Amazon, etc. (Kumari and Srivastava, 2016).

By embracing e-commerce, the artisans in the wooden handicraft industry can overcome geographical limitations and capitalize on the growing demand to make unique, handmade products in the digital marketplace.

- e) **Strengthening of Marketing Channels:** Marketing plays an important role in today's business world. It involves several activities, such as branding strategy, promotion, branding packaging, etc. The handicraft industries can enhance their marketing channels through advertising, as it is an effective means of business promotion and growth. It also includes handicraft exhibitions, participation in trade fairs, and more (Bariely and Srivastava, 2020).
- f) **Display marketing:** This is one of the most effective ways of marketing. The artisans should be counselled and persuaded in such a way that they display their products in such a striking way that they market themselves. For this purpose, suggestions can also be taken from their side as to which method they think is best suited to attract customers (Sudha, 2020).
- g) **Information Campaigns:** One of the basic problems behind the decline of handicrafts is the use of promotional strategies to increase the sale of handicrafts. They have to understand their place in the global market and then fix the price of the product. No doubt, word of mouth is the best form of promotion, but the present scenario demands the use of the latest methods of promoting the product. Periodic promotions of indigenous arts and crafts in addition to information campaigns may help to increase the demand for these products (Khan, 2022). Despite the impressive government policies and technological advancements made for the promotion of handicrafts, disparities have been found concerning one segment, which is the fact that technology-based handicraft industries are speeding ahead of the conventional craft, which

is now only practiced by a few artisans (Jahan, 2015). Sales promotion covers a wide range of techniques that provide an inducement to patronize a store and include demonstrations, exhibitions, premiums, coupons, displays, etc (Anupama and Renu, 2018).

- iii) **Financial Reforms:** The initiatives by the government can provide a large number of facilities to encourage the artisans to invest in innovative technologies and also upgrade their facilities. *The government should promote the craft by providing a supporting allowance to the craftsmen in their old age.* (One of the interviewees).
- a) **Recognition:** Awards should be given to young artisans to encourage them to work in this industry. During their interviews, the artisans also indicated that their crafts were made with a lot of manual effort and a lot of skill and time but did not receive much recognition. The acknowledgment of traditional craft serves as a strong motivation to safeguard it (Crafts Council of India). Monetary recognition should also be given to artisans.
- b) **Reduction in the Burden of GST:** The current rate of GST on wooden handicraft products ranges from 12 to 18%. The increased burden of GST should be reduced. Ahmad and Poddar (2009) also discussed the impact of GST on business and suggested that the government should take steps to simplify the procedures and relax the taxation on handicrafts.
- c) **Setting up of common facility centers:** There is a need to set up common facility centers at the places where craftsmen are located, but nothing much has been done yet. As in Jodhpur, which is a major craft pocket for wooden handicraft products in India, to reinforce the technical expertise of the wood carving center and upgrade the technology of woodcraft, through the efforts of EPCH, a CFC has been set up and the rates for the working of the center have been set up in consultation with the industry (pib.gov.in). On similar grounds, a common facility center should be set up in Punjab for wooden handicraft artists. The Common Facility Centre Scheme under the Ministry of Textiles (handicrafts.nic.in) can be of great help as the scheme provides facilities for setting up CFC.

- d) **Financial Assistance to Handicraft Exporters:** For the support and long-term growth of handicrafts, the Punjab State Government should set up groups of them in different regions and outlying areas. So that the new markets for wooden crafts can grow, the government should give money to people who sell handmade goods.
- iv) **Technological Initiatives:** Many technological initiatives can be taken for the revival of the industry as:
 - a) **Application of ICT:** It has emerged as a key determinant of company competitiveness, driving advances through many means. The use of this technology in manufacturing processes leads to innovation, resulting in increased productivity benefits. Additionally, it enables the establishment of efficient systems for organizing and promoting commercial advancements, while also facilitating the expansion of businesses on an international scale.
 - b) **Digitalization:** The Indian handicraft sector includes the production of delicate handicrafts that use diverse raw materials in various parts of the country, including jewellery designing and manufacturing, stonework, wood carving, glass etching, clay work, metal and leather work, textile painting, embroidery, etc (Gulati and Mathur, 2017). Digital transformation can give a big boost to Indian MSME firms, which also includes the handicraft sector, but a low level of awareness about the potential benefits, a lack of skilled manpower, the cost of adoption, and guidance are some of the challenges in the way (Mishra ,2019). There is also a lack of knowledge related to digitization in the case of handicrafts (Khatri and Kothari, 2020).
 - c) **Role of Artificial Intelligence:** AI will be used in the future, and people who use it smartly will gain from how quickly and well it works. AI has a lot of uses in the craft business (Eskak and Salma, 2019). AI helps businesses cut down on the time their employees spend on boring, time-consuming jobs that are done over and over again. This helps them keep a competitive edge. For wooden projects, it will help a lot with making the more complicated pieces that are made by hand because they are more unique.

- v) **Training and Awareness Programs:** At both the rural and urban levels, there is a need to organize workshops that enhance the skills and knowledge of the people in the following ways:
 - a) **Conduct workshops for the benefit of the artisans.** Skill showcases as well as design education and creative and product development workshops that go for technical collaborations should also be organized in which the workers are trained to adopt modern technologies by which they can adopt modern ways of doing the work. The use of machines can be made to automate the processes that are involved at the time of production.
 - b) **Organization of Domestic Exhibitions:** The organization of domestic exhibitions and fairs can also help in the revival of the languishing craft.
 - c) **Increase in Government Awareness Programs:** The government should come forward and motivate and train people to abide by the advisories as well as schemes started by it from time to time. GST must be reduced to attract people towards wooden-inlay handicrafts. Loans, as well as subsidies, are required to be given by the government. Though there are some schemes available for the handicraft sector, no scheme is available for wooden handicrafts in particular. The scope of the existing schemes needs to be expanded to make the artisans more aware of them. (Hassan and Mir, 2020).
 - d) **Availability of Proper Information regarding Handicraft schemes :** If the artists have better information about the schemes, then it may lead to increased participation of the youth, which requires proper planning of the training programs. This may also help in improving the status of workers.
- vi) **Geographical Indication for Wooden Handicrafts:** In recent years, geographical indication has become an important part of protecting intellectual property (Saqib and Sultan, 2013a). Goods that come from a certain area or geography can be identified by geographical indications. Why should you trust the product? Because of where it comes from. GI not only gives the goods a name, but it also helps the people who sell them stand out in the market. Saqib and Sultan (2013 b) considered that GI would be able to give a small business

the identity it needs to compete and win if it didn't already have one. A brand that backs up the major brand with reputation and substance is called an associate brand.([https:// www.epch.in/ iift-epch-study/ Report.pdf](https://www.epch.in/iift-epch-study/Report.pdf))

IV) Execution: After the formulation of different strategies for revival, the next phase is its proper execution. Mohiuddin et al. (2014) in their study that the proper execution of a handicraft model is very important for preserving cultural richness, fostering economic growth, sustenance of artisan communities, promoting sustainability, and enhancing living standards. The following two steps should be followed by the government as well as stakeholders for the execution of the revival model:

a) Evaluation and Review: For effective execution of the dynamic model for the survival of wooden handicrafts, there is a need for proper monitoring, evaluation, and adjustment. Monitoring and evaluation play a crucial role in policy-making for the Ministry of Textiles and the Government of India to address the key needs of the sector (aiaca, 2017). The execution level is important, as only at this level would it be known how successful the model would be(Dash and Mishra, 2021). For this purpose, periodic evaluations should be made with regard to both short-term and long-term outcomes. Moreover, assess the effectiveness of strategies and interventions and make adjustments as needed based on evaluation findings.

The model suggests that there should be the establishment of proper monitoring and evaluation mechanisms to track the implementation and impact of the dynamic model for wooden handicrafts' survival. This will help in the identification of progress, challenges, and areas for improvement to enable adaptive management and provide for the continuous refinement of the model.

b) Feedback Mechanisms: Feedback mechanisms should be established in a way to gather insights from stakeholders, artisans, consumers, and policymakers. The feedback can be solicited through interviews, surveys, and meetings to understand the perspectives on the model's effectiveness. Mangaonkar and Joshi (2021) examined that a proper feedback mechanism is very essential for the

revival of handicrafts, as it ensures that the required strategies and policies implemented are effective as well as beneficial for the artisans and thus provides ways for continuous improvement.

V) Outcomes : The proposed solutions aim to tackle the diverse issues encountered by the wooden handicrafts of Punjab. Properly implemented solutions can result in the following enhancements:

a) Preservation of Cultural Heritage: Handicrafts reflect traditional techniques, designs, and cultural identities passed down through generations. A sustainability model can help preserve and promote these cultural heritage practices, ensuring their continuation for future generations. The preservation of cultural heritage in the revival model not only provides protection to the crafts but is also a celebration of the past and thus paves the way for sustainable development and innovation. It enables us to understand history, provides us with a sense of identity, and inspires us to create a better future (Gupta and Panda, 2022).

The ultimate aim of any of the revival strategies as regards traditional models is to preserve cultural heritage and traditions. Thus, the model gives the suggestion that for the revival strategy to be successful, all efforts must be directed towards the preservation of cultural heritage.

b) Economic Empowerment: A sustainability model can contribute to the economic empowerment of artisans by improving their income opportunities and livelihoods. By adopting sustainable practices and accessing fair markets, artisans can earn a more stable and dignified income from their craft. Economic empowerment will provide benefits to individual artisans and thus uplift entire communities and promote social development (Singh and Gupta, 2019).

c) Increased visibility on Social Media Platforms: The adoption of sustainable practices and adherence to ethical standards can enhance the marketability of wooden handicraft products. The sustainability model will help to provide access to fair trade market certifications and collaborations with ethical brands, leading to increased sales and brand recognition for the artisans. Today's tech-

savvy population is more inclined toward online shopping. The increased exposure of these artisans to social media and other platforms may increase their market space. R. R. and Sundaram (2021) in their study, examined how the revival strategies can help the artisans occupy a better place in the market and thus get recognition through market access.

- d) **Increase in Tourism:** The findings have indicated that the wooden handicrafts of Punjab, especially the inlay work, are much dependent on tourism, and therefore, a boost to tourism focus needs to be given to the revival of this industry. Promoting craft tourism will assist craftspeople in locating ready consumers outside of their state(Mohiuddin, 2015).
- e) **Increased Demand:** A skilful fusion of the traditional with the new techniques of producing artistic work can strike a balance between the traditional and modern approaches to creating products. In this way, the traditional way of handcrafting will not be lost, and the products will also cater to the needs of the postmodernist era. With such an interesting amalgamation, the traditional industry can survive and shine leading to the increased demand of the handicraft products.

8.3 CONCLUDING SUMMARY

The above-mentioned framework has given a few rules for the execution of revival strategies for the wooden handicraft industry of Punjab. It has been found that some efforts have been made by the government to revive the industry, but the efforts for the same are not enough as the artisanal community is not able to reap the benefits of the same. It has been revealed that there is a need for infrastructure, benchmarks, and strict and effective strategies for the successful resurgence of the wooden handicraft industry in Punjab.

Chapter 9

CONCLUSION, RECOMMENDATIONS AND LIMITATIONS

9.1 INTRODUCTION

This chapter includes the conclusion, findings and implications, suggestions, and limitations of the study. The study's prospects have been addressed. This chapter is divided into the following sections:

- Conclusions in Context with Objectives of the Study
- Findings & Implications
- Policy Recommendations for the Revival of Wooden Handicraft Sector of Punjab.
- Limitations of the Study
- Scope for Future Research

9.2 CONCLUSION IN CONTEXT WITH OBJECTIVES OF THE STUDY

For the present study four objectives were made. Four objectives were framed for the present study, of which the second and third objectives were based on primary data, whereas the first objective was based on secondary data. For primary data, the responses were collected from business owners of wooden handicrafts. The process of collecting the data took nearly a year. After the compilation of data, analysis was undertaken with the help of statistical tools and techniques, which have been mentioned in Chapter 4 of the study. The conclusion of the framed objectives can be found below.

9.2.1 Growth and Trends in Handicraft Industry of India

The handicraft industry of India stands as a vibrant tapestry of tradition, innovation, and cultural richness, weaving together the threads of heritage with the demands of modernity and globalization.

The result of this objective has been achieved with the help of secondary data sources. The present study examines trends in exports, employment, and handicraft production in India from 2013–14 to 2023–24.

The results indicate that handicraft exports hold a significant position in India's trade. The ten-year data revealed that exports have increased considerably. In the years 2021–22, there was a complete upsurge, which also increased the annual growth rate. The study also identified the primary export markets for Indian handicraft products, encompassing key categories such as art and metal ware, woodwares, embroidered and crocheted goods, imitation jewelry, handprinted textiles, miscellaneous handicrafts, shawls as art wares, and Zari goods. The top five countries that constitute the major exporting partners as regards these are the USA, UK, UAE, Germany, and France. Despite their tremendous potential, the exports of wooden handicrafts have shown an increase in India, but have not grown as well in Punjab. The study discusses numerous factors that have contributed to this situation.

In all major categories, the USA was the top exporter of Indian handicraft products. The year-wise average and variability of exports for all the crafts indicated that the highest average occurred in the years 2021–22, following 2014–2015. This indicates that the exports of all these crafts were highest in 2014–15 and then in 2022–23, covering a 10-year period.

Over the years, the production of handicrafts increased significantly. As regards the trends in the employment of handicraft artisans, after the Economic Census of 2013, no efforts have been made to count the artisanal enrolment in a particular craft, and thus no complete information on the same is available.

The trends in the wooden handicrafts of Punjab indicate that wood inlay, among all types of wooden Handicrafts plays a major role in captivating the hearts of global and local buyers. However, the industry is now on the verge of decline due to the negligence on the part of the government as well as stakeholders.

The limited data available on the exports as well as the employment of the artisans in the wooden handicraft sector points out the demand for these crafts at the global level, but not only for the exporters but also for the small businessmen who produce at a

very low level of market, many of whom are artisans as well as owners and have no access to the market. This has forced them to quit their professions.

9.2.2 Analysis of Government Schemes and Policies for the Handicraft Sector

The National Handicrafts Development Program (NHDP) is the main program that the Indian government has put in place to promote handicrafts. The study analysed the government schemes and policies for the handicraft sector that are covered in this program. The government has not been able to develop sector-specific policies to help the craft industry and the working conditions of craftsmen. If policies are better thought out and mapped out, they will help bring this area back to life. The mapping revealed that monitoring and evaluation, as well as asset creation tasks, should mostly be decentralized to the lower levels of Panchayati Raj. So, the activity mapping that was done to evaluate public policy shows that these plans need to be mapped to lower levels. This might help them work better because people at lower levels are better able to gain from them. Running schemes to make people, especially the specific groups, more aware can help a lot to achieve the goals. Mapping of the schemes by way of decentralization of the activities to lower levels, as the artisanal community that comes lower down the strata would be able to reap their benefits.

9.2.3 Determination of Competitive Strategy for Wooden Handicraft Industry of Punjab

Through this detailed study, the Wooden handicrafts Industry of Punjab looked into the ways in which they stay competitive. Participants from various parts of Punjab who are well known for making different kinds of wooden handicrafts were interviewed by way of semi-structured interviews. Porter's five forces model was used to frame the guide. The qualitative data that was collected was then analyzed with the help of grounded theory. Some themes emerged from the study, which showed how competitive the business is. Closely examining these themes, it was evident that business owners in this field must keep up with new technology. The industry is in bad shape because fewer people want to buy the goods, the government isn't doing enough to help, and the artists and business owners who make handicrafts aren't

interested in the industry either. The study's data also showed that creating a good model for this business can keep it from stagnating and give it an edge over its competitors. A business that has a competitive edge will be able to stay in business. For craft businesses to be competitive in the medium to long term, they need to be able to manage several processes well so that they can make money and grow. In the future, people should try to come up with plans that will bring in more customers, especially those who want wood carving and wood inlay work. This will raise the demand for their goods.

9.2.4 Framing of a Dynamic Model of Resurgence

The wooden handicraft industry, while experiencing significant growth and evolution, faces several challenges that necessitate attention to ensure its sustained development. One of the primary obstacles is the lack of awareness of government schemes and policies for this sector and the lack of finance, which impedes the ability of artisans and small enterprises to invest in infrastructure, technology upgrades, and expansion.

Additionally, there is a pressing need for robust infrastructure to support production and distribution networks. Improvements in transportation, warehousing facilities, and connectivity are essential to streamline the supply chain and reduce operational costs, thereby enhancing the competitiveness of Indian handicrafts in global markets.

Furthermore, the protection of intellectual property rights (IPR) is paramount to safeguarding traditional knowledge and cultural expressions from appropriation and exploitation. Policies and legal frameworks must be strengthened to ensure that artisans receive fair compensation for their creations and prevent unauthorized replication of their designs.

Looking ahead, the future direction of the Indian handicraft industry lies in embracing emerging trends and opportunities. Collaboration between designers and artisan communities can facilitate the creation of contemporary products that leverage traditional skills, catering to evolving consumer preferences for authenticity and storytelling. Moreover, there is a growing global movement towards ethical consumption and sustainability, presenting an opportunity for Indian handicrafts to position themselves as environmentally friendly and socially responsible products.

The said objective was achieved based on the responses received from the participants of the study for the previous two objectives, which involved the use of activity mapping as well as the grounded theory principle. The data showed that multiple levels of action are needed to help workers in the field do well in a competitive market. These levels include policy changes at different levels and skill development for workers. Even though the sector is an important part of the country's past and culture, the problems and challenges have been ignored, causing them to sit idle while artists and makers look for better ways to make a living.

Artisans and the business community need to work closely with associations, government agencies, and departments.

The need was felt to create sustainability solutions along with collaborations to form connections between artisans and the market, as the true solution lies in it. It is not about the creation of masterpieces but the creation of a co-creation system in which the architect can empower the artisans through his experience.

To increase the items' accessibility and attractiveness, sustainable solutions related to handicrafts must be promoted. There is an urgent need for the branding and pricing of wooden handicraft products to show the customer that he needs to consider more sustainable and local products against machine-made products.

These suggestions can help in maintaining a sense of togetherness by supporting and uplifting the local artisans and handicraft workers. The only unit that can revive the industry is the customer, and that will in turn lead to benefits in economic aspects.

9.3 FINDINGS AND IMPLICATIONS

Many implications have originated from the results of the study, which are of great use to researchers, business owners of wooden handicrafts, as well as officials and artisans. The study has explored various dimensions of handicrafts that affect the workings of the sector. The findings and implications of the present study are as below:

9.3.1 Theoretical Implications

There is very little literature available related to the wooden handicraft sector of Punjab, and not much attention has been paid to the sector in general and the artisanal community in particular.

- ❖ A lack of understanding as regards the government schemes for handicrafts among the business as well as the artisanal community has been found. They have heard of the term “Schemes” but do not know anything about them.
- ❖ Mapping of government schemes is an essential requirement and pillar for the resurgence of handicrafts, which will lead to achieving the goals in an effective, efficient, and convenient manner.
- ❖ Effective policy formulation and leadership at the back end can help make the mapping more successful, as it will enable the benefits of these schemes to actually reach the people they are meant for.
- ❖ The study not only produces useful insights into the workings of the handicraft sector while putting equal emphasis on the competitiveness of the wooden handicraft sector of Punjab, in which wood inlay work is in a state of languishing, but it also provides theoretical knowledge and dives deep into the challenges faced by the people of this industry so that proper measures can be taken for its revival.
- ❖ The present research will enhance the handicraft as well as the wooden handicraft literature by forming a framework that can be of great benefit to the researchers as well as academicians who want to explore how the determination of competitiveness of the wooden handicraft sector of Punjab will lead to the growth and development of the entire Punjab economy and ultimately to the nation as a whole.
- ❖ This study will help the officials understand the challenges that small business owners are facing while selling their products. These findings and initiatives will be beneficial to improving the workings of the sector as well as highlighting the need for a concrete database for the sector.

- ❖ The study will provide details as to the level to which the schemes of the handicraft sector have been mapped and how the artisanal community will benefit from the same.
- ❖ The study will provide a roadmap to various owners of wooden handicrafts in Punjab for the better implementation of various initiatives.
- ❖ The field study revealed one major challenge, and that was the mentality of people as to lack of reluctance on their part to adapt to new technologies as well as marketing strategies which acted as a hurdle for development and demotivated hard workers, thus making them handicapped.
- ❖ There should be a strict policy and action to monitor the implementation of the policies and programs to evaluate the outcomes and also minimize the variances.

9.3.2 Practical Implications

- ❖ The study will help the artisans to recognize their unique strengths (such as specific skills, traditional creativity) and weaknesses (such as lack of modern designs, limited market access which will strengthen them to make crucial decisions about skill development, as well as product diversification.
- ❖ The insights into competitive advantage will help to encourage collaboration among the artisans which will further lead to the creation of more attractive and marketable products.
- ❖ The identification of competitive strengths of specific regions such as wood inlay in Hoshiarpur can help in the development of specific handicraft clusters which will improve the efficiency of the industry.
- ❖ The present research will help the shopkeepers to find out the new consumer segments and expand their product base.
- ❖ Finally, it will help the industry to incorporate various aspects of sustainability such as resource management and fair-trade practices which will help in its long-term viability.

9.4 RECOMMENDATIONS

To sustain and enhance the wooden handicraft sector, several strategic recommendations are essential. Wooden handicrafts have not grown the way they should have. The major stakeholders of the Wooden Handicraft Sector of Punjab are: Government of Punjab, Artisans and Craftsmen, Designers and Entrepreneurs, Private Sector Stakeholders, Civil Society Organizations.

Reviving the wooden handicraft industry of Punjab requires a multi-faceted approach. Here are some concrete policy recommendations which are both short-term and long-term:

The following suggestions may help in survival as well as revival. The major recommendations for the revival of this industry are as under:

9.4.1 Policy Recommendations

The following policy recommendations are made for the revival of the sector:

9.4.1.1 Short-term Recommendations: Short-term recommendations serve as building blocks for long-term success, addressing immediate needs while laying the groundwork for sustainable growth. The short term strategies for the revival of wooden handicraft industry can include the following incentives and support:

- ❖ **Financial Incentives:** Offer subsidies, grants, and low-interest loans to artisans and handicraft businesses .
- ❖ **Regulatory Simplification:** The regulatory simplification included simplify of the procedures of licensing for artisans as well as businesses. The high rate of GST should be reduced on the wooden handicraft products.
- ❖ **Marketing Support:** Organize exhibitions, fairs, and workshops to promote Punjabi handicrafts. Organizing of domestic and international events to showcase Punjabi handicrafts. Digital Marketing which aims at the Utilization of social media, e-commerce platforms, and online advertising. Branding, aiming at the development of a distinct brand identity for Punjabi wooden

handicrafts. Organizing of meetings between the artisans as well as potential buyers, creation of dedicated e-commerce platforms on the handicraft sales and facilitation of exports through simplified procedures.

- ❖ **Skill Development:** It involves the conduct of workshops, training programs, and online courses to enhance artisans' skills. The experienced artisans should be paired with newcomers and collaborations should be done with design institutions. The artisan welfare can be provided by way of providing health insurance coverage for artisans, implementation of pension plans for artisans as well as offering them security benefits.
- ❖ **Infrastructure Support:** The infrastructural support which is to be provided to the artisans may involve the following heads. **Establishment of Common Facility Centers:** The establishment of CFC shall help to provide shared facilities for artisans. **Design Studios:** This may provide spaces for designers to collaborate with artisans. **Tool Banks:** These banks offer access to modern tools and equipment. **Integrating with existing e-commerce platforms:** The integration with the online e-commerce platforms may open doors to growth of this industry (e.g., Amazon, Etsy). **Digital Design and Prototyping Tools:** These tools provide software and hardware for designers and artisans.
- ❖ **Other Initiatives:** Apart from all the above mentioned initiatives other mentioned initiatives include: **Developing dedicated handicraft villages** for artisans, with integrated infrastructure. **Craft Melas and Festivals:** Organizing regular events to promote Punjabi handicrafts. **Museum and Gallery:** Showcasing the history and evolution of Punjabi wooden handicrafts.
- ❖ **Devolution of Schemes at lower levels:** One of the major policy implication

9.4.1.2 Long-term Recommendations : Long-term strategies refer to plans or actions designed to achieve specific objectives over an extended period and mainly focusses on sustainable growth, development and stability.

- ❖ **Policy Framework:** A comprehensive handicraft policy is required which includes the provisions for tax exemptions and subsidies, simplified regulations

and licensing as well as simplified quality control and certification processes. The handicraft industry is part of the Ministry of Textiles and doesn't have its own ministry. Because of this, the handicraft sector needs to be recognized as a full-fledged industry so it can get all the benefits that come with being one.

- ❖ **Cluster Development:** Identify and develop handicraft clusters with targeted interventions. It mainly aims to identify and develop the dedicated handicraft clusters, development of infrastructure like common facilities, design studios , engaging in skill development and training programmes and adopting promotional strategies.
- ❖ **Technology Integration:** The technology integration involves the digital literacy programs for artisans, the adoption of modern tools and equipment, computer aided design and the use of E-commerce platforms and online marketing
- ❖ **Education and Awareness:** An awareness among the masses needs to be created as regards the integration of handicraft education in school curriculum along with the organization of workshops and training programs. Small documentary films and social media campaigns can be organized for creating awareness about the handicrafts, the legacy and also factors responsible for their languishing state.
- ❖ **Institutional Strengthening:** The establishment of a dedicated handicraft board/corporation is necessary for strengthening artisan associations and cooperatives. Moreover, partnerships with national and international organizations is necessary to revive the languishing craft Design and Innovation : The idea behind design and innovation is engaging in collaboration with design institutions, product diversification and innovation , development of new designs and prototypes as well as intellectual property right protection.
- ❖ **Sustainability Measures:** The sustainability measures include the use of eco-friendly practices as well as materials, reduction in waste and recycling, energy efficient production methods and proper certification processes for sustainable product. **Environmental Sustainability: The environment sustainability**

measures may include the following: Sustainable Wood Sourcing: Use certified, reclaimed, or plantation-grown wood, Waste Reduction: Implement recycling, upcycling, and minimal waste generation, Eco-Friendly Finishing: Use natural oils, waxes, and non-toxic chemicals, Energy Efficiency: Adopt energy-efficient equipment and renewable energy sources. **Social Sustainability: The social sustainability measures may include the following:** Fair Labor Practices by ensuring fair wages, safe working conditions, and social security, Artisan Empowerment: Provide training, capacity building, and entrepreneurship opportunities. Community Engagement: Involve local communities in decision-making and benefit-sharing, Cultural Preservation: Document and preserve traditional crafts, techniques, and designs..

- ❖ The government has not been able to formulate sector-specific policies for the improvement of the craft industry as well as the conditions of the craftsmen which has forced them to abandon their traditional skilled profession.
- ❖ Earlier government was only concerned with the task of improving the condition of the craftsmen but in the present times, the challenge is to save the handicrafts as well as craftsmen from extinction. A better formulation of policy as well as the mapping of these policies will help in the revival of this sector.
- ❖ Thus the activity mapping performed for the evaluation of public policy reveals that there is a need to map these schemes to lower levels which may enable their better implementation since the people at the lower level are more able to take their benefits.
- ❖ Conduct of awareness programmes for the people especially target groups can go a long way to achieve the targets.

Implementing this policy framework can revitalize Punjab's wooden handicraft sector, generating employment, preserving traditional crafts, and promoting innovation. Effective implementation requires collaboration and coordination among these stakeholders.

9.4.2 Recommendations for other Stake Holders

The main recommendations for other stakeholders (artisans, business and industry owners, NGOs) of this industry are as under:

1. There is a need to establish an eco-system supported by a more awakened government, owners, and other stakeholders which can be brought by the combined effort of all concerned.
2. Improving market access through enhanced marketing strategies and partnerships is crucial. Joint marketing campaigns and participation in national as well as international fairs can help them to reach a broader audience and increase their sales.
3. Fostering training and skill development programs can enhance artisans' capabilities, enabling them to innovate and thus adapt to changing market demands. These programs should focus on both traditional skills and modern techniques to balance heritage preservation with contemporary relevance.
4. Promoting collaborations among artisans, businesses, and educational institutions can lead to resource sharing, product development, and innovative designs. Creating collaborative platforms or networks where stakeholders can connect and share resources will facilitate these partnerships.
5. There is a need to introduce innovation in terms of cost-effectiveness.
6. Efforts should be made to diversify the cultural export base to various countries of different wooden handicraft items that symbolize our culture.
7. The manufacturing of wooden handicrafts requires a lot of skill as well as patience and thus require Geographical Indication. GI can improve Punjab's wooden handicrafts' reputation and marketability both domestically and abroad.
8. Artists can go to craft fairs, show their work at local and foreign shows, and talk to customers on social media. It can be very helpful to get feedback from these conversations. Working with marketers, designers, and other creators can also help you understand trends and customer tastes.

9. Artisans, as well as other stakeholders should also be aware by keeping an eye on market reports, trends as well as the substitutes offered by the competitors.
10. Implementing schemes like the Ambedkar Hastshilp Vikas Yojana and the Mega Cluster Scheme can help improve infrastructure, provide technology, and support human resource development.
11. Introducing modern tools and techniques can streamline production processes and improve efficiency. Offering workshops and training programs can help artisans upgrade their skills and adopt new methods.
12. The maintenance of online presence at various social media and e-commerce platforms can be very helpful to know about the consumer preferences.
13. The blend of traditional techniques with contemporary styles can bring back the lost interest of the younger generation in the craft.
14. Educational institutes should come forward to integrate the handicraft skills in the school curriculum to build early interest of the students .
15. Logistics and transportation can be improved to ensure smooth supply chains both from raw materials to finished products.
16. Finally, addressing regional disparities by providing region-specific support can ensure that all artisans, regardless of their location, receive the necessary assistance to thrive. Tailored support mechanisms that consider the unique challenges and opportunities of each region will promote equitable growth across the sector.

9.5 LIMITATIONS OF THE STUDY

The present research work has the following limitations:

- 1) It is worthy to note that there is no separate Ministry for Handicrafts and it comes under the aegis of the Ministry of Textiles. Hence, this small scale industry does not attract much attention on the part of various stakeholders like Government of India, state Governments, industry itself, owners etc. The absence of a separate Ministry for Handicrafts might receive less focussed

attention compared to the textiles sector which is much more industrialized . A dedicated Ministry would act as a strong advocate for the handicraft sector while addressing its specific needs and concerns with the government and without a dedicated body the voice of this sector might be less prominent. Therefore, no much insightful work is available about the wooden handicraft industry which has also acted as one of the glaring limitations in the conduct of this research work.

- 2) There is only one office of the Development Commissioner of Handicrafts in the entire Punjab region, which is in Hoshiarpur, and the availability of records is scarce about the exports of the wooden handicraft sector. No secondary data in particular is available for wooden handicrafts, and whatever could be extracted from the reports has been shown in the study.
- 3) It has been observed after conducting a thorough literature review, the literature work is relevant for the handicraft industry but not sufficient for wooden handicraft to fulfil the objectives of the study.
- 4) The availability of secondary data on the wooden handicrafts of Punjab is not sufficient. Moreover, the data that is available is also segregated into different years, which has acted as a severe limitation for the study.
- 5) The secondary data related to funds of handicraft schemes is not available for all the years and without consistent data for all the years, it becomes difficult to track the progress of the handicraft schemes.
- 6) The mapping of government schemes has been done in accordance with the perception of the researcher. Hence, some degree of subjectivity would have crept into the process of mapping of government schemes.
- 7) The exquisite work of wooden handicrafts is limited to a few places in Punjab; therefore, the sample has been collected as per the availability of shops and showrooms and hence will not be a very large sample.
- 8) Some of the respondents of the study were illiterate so their responses would not have been so thoughtful the way it should have been.

- 9) Some of the respondents just wanted to share information but were not interested in giving complete interviews.
- 10) The very nature of the semi-structured interview which has been used in this research work is likely to have an element of human bias in it and thus it might have acted as a severe limitation in generating the objective results of the study.
- 11) Though the present study has tried to make use of the best possible research methodology techniques (Activity Mapping and Grounded theory) yet the limitations of the same cannot be ruled out.
- 12) Subjectivity bias cannot be ruled out in perception mapping by the researcher.
- 13) The present study has tried to formulate a dynamic growth model for the resurgence of Wooden handicrafts of Punjab based upon extensive literature review and responses of the given respondents from various dimensions, there may be some more relevant perspectives / dimensions which might have been left out.

9.6 SCOPE FOR FUTURE RESEARCH

- ❖ India is a developing country in which small-scale industry plays a major role. The handicraft industry, which is a small-scale industry, has made an important contribution to this development in terms of revenue as well as the employment of a large number of rural artisans. In this study, the Handicraft Industry of India and Wooden handicrafts of Punjab were taken, and business owners of wooden handicrafts were the respondents.
- ❖ The present study has taken the owners of wooden handicrafts in Punjab, focusing specifically on wooden inlay and wooden furniture. As discussed in the research gap, the studies that pertain to the wooden handicrafts of Punjab are very limited. In the present study, various dimensions of handicrafts have been studied, and their trends related to exports, production, employment, mapping, and competitiveness have been undertaken. There is scope to study every dimension and analyze its significance. Currently, only five dimensions have been taken. That is why, in the future, researchers can include other dimensions

as well, such as sales and revenue, as well as the comparative analysis of various businesses.

- ❖ As for the schemes of the government, there are two programs: NHDP and CHCDS. In the present study, NHDP has been taken as it is a comprehensive scheme and includes all the other sub-schemes in it, but CHCDS has not been taken as it cannot be mapped further. Future research can provide for the mapping of this program.
- ❖ Further research can be done for analysing public policies through various other methods of mapping as Cost-Benefit Analysis, Stakeholder Analysis, SWOT Analysis, Program Evaluation, Scenario Planning, Delphi Technique and Game theory except policy mapping.
- ❖ Future research should address the limitations of this study and explore additional aspects to provide a more comprehensive understanding of the wooden handicraft sector. Longitudinal studies tracking artisans over time can help determine the causal effects of collaborations and other support mechanisms on their economic viability and innovation. Expanding the research to include other countries and regions will provide comparative insights and highlight best practices that can be adopted globally.
- ❖ Further research can explore alternative and sustainable wood sources apart from Sheesham. This may include the use of innovative materials such as bamboo composites which can be integrated with the traditional techniques.
- ❖ Additionally, future studies should delve into the role of digitalization and e-commerce in the sector. Understanding how digital tools and online platforms can enhance market access and sales for artisans is crucial in the digital age. Furthermore, investigating the environmental impact of wooden handicraft production and exploring sustainable practices can contribute to the sector's long-term sustainability. Integrating environmental considerations with economic and social factors will ensure a holistic approach to sustainability.
- ❖ Future research should engage with policymakers and industry leaders to develop and test innovative support models that address the specific needs of

this industry, considering the evolving market trends and technological advancements. Research can be conducted to investigate successful models for online sales, marketing and logistics for small scale artisans of wooden handicrafts in Punjab and also the challenges like digital literacy and access to technology can be studied.

- ❖ Finally, research can be done to develop a multi-faced approach to upgrade the craftsmen based shopkeepers by way of targeted training, financial support as well as access to resources. This may help in making a more vibrant and sustainable wooden handicraft industry.

By focusing on these future aspects, researchers can contribute to the development of robust strategies that support the growth and sustainability of the wooden handicraft sector.

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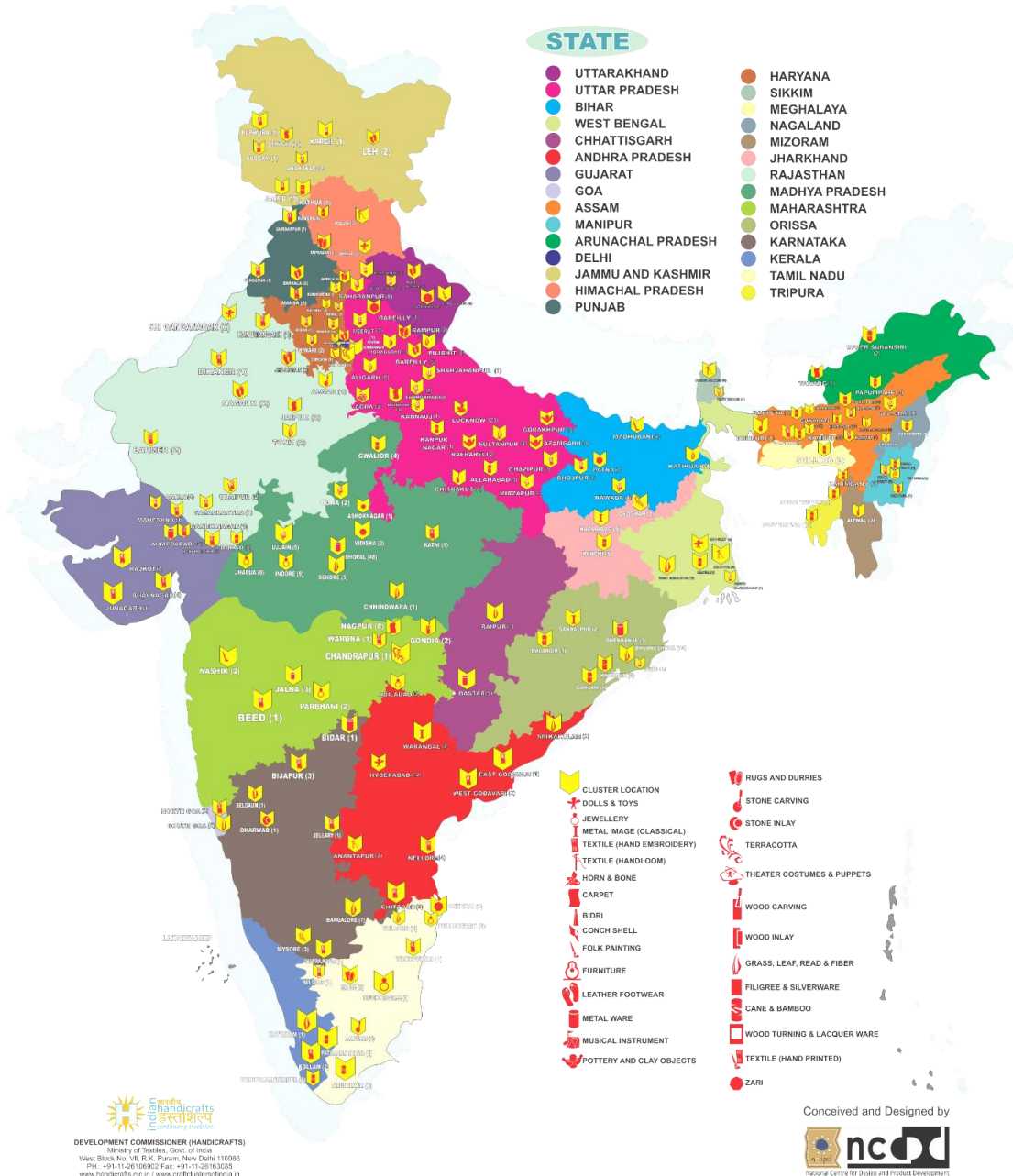
www.woodloom.in

Annexure 1

Handicraft Clusters of India

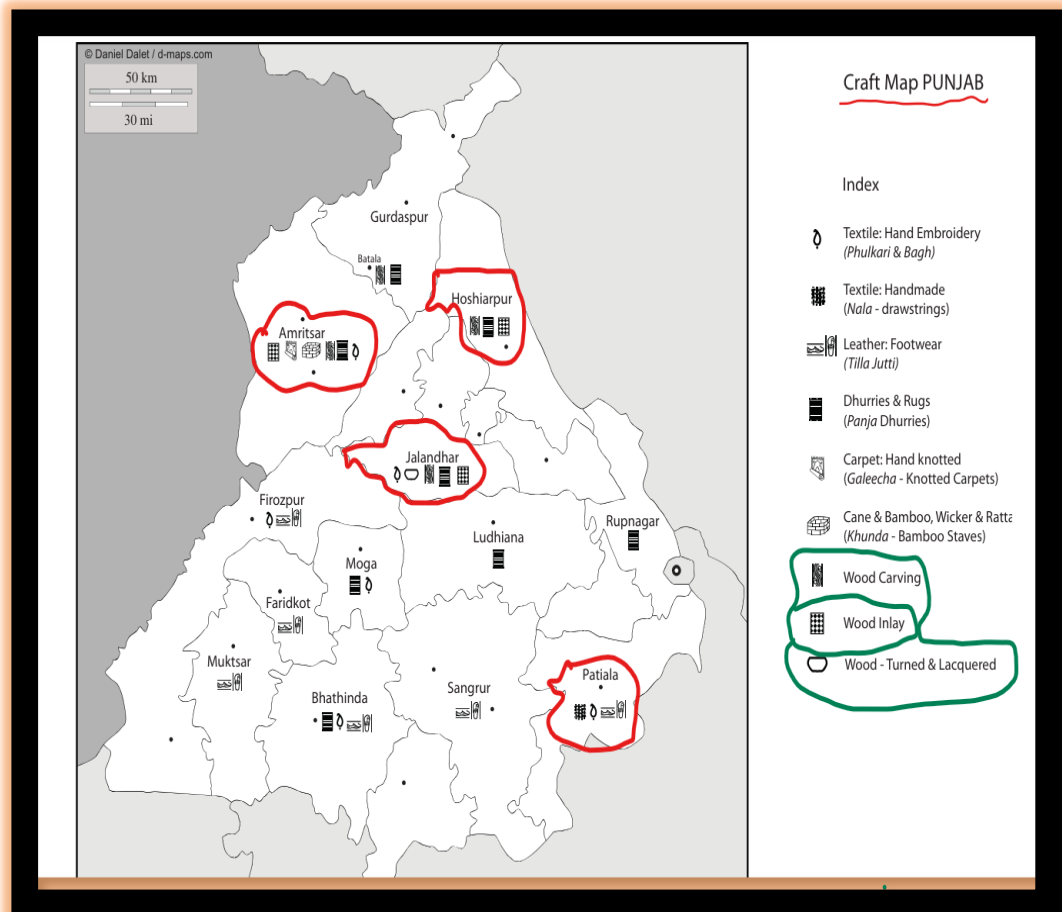
Handicraft Clusters

Under Ambedkar Hastshilp Vikas Yojna (AHVY)



Annexure II

Crafts Map of Punjab



Red colour indicates the sample areas

Green area indicates the type of wood work done.

ANNEXURE III

OBSERVATION MAP FOR RESPONDENTS

ALLOCATION OF FUNCTIONS OF NATIONAL HANDICRAFT DEVELOPMENT PROGRAMME

NAME OF THE RESPONDENT:

DESIGNATION:

ADDRESS:

EMAIL ID:

Activity	Unbundled category	Principles of Public Finance and Principle of Accountability					
		Centre	State	District Panchayat	Intermediate Panchayat	Village Panchayat	Gram Panchayat
Preparation of DSR (Diagnostic study report)	Monitoring and Evaluation						
Project Management Cost including Compensation to Cluster Manager	Operations and Maintenance						
Comprehensive Development Support	Operations and Maintenance						
Design and technology Development workshop	Operations and Maintenance						
Integrated design and technology development project	Operations and Maintenance						
Rajiv Gandhi Shilp Swasthya Bima Yojna	Operation and Maintenance						
Bima Yojna for Handicraft Artisans	Operation and Maintenance						
Support to Artisans in indigent circumstances	Operations and Maintenance						

Activity	Unbundled category	Principles of Public Finance and Principle of Accountability					
		Centre	State	District Panchayat	Intermediate Panchayat	Village Panchayat	Gram Panchayat
Credit Guarantee Scheme	Operations and Maintenance						
Interest Subvention Scheme	Operations and Maintenance						
Issue of ID cards	Operations and Maintenance						
Infrastructure and Technical Support Urban Haat	Asset Creation						
Mini Urban Haat	Asset creation						
Marketing and sourcing hubs in urban areas-Metros and Non metros	Asset creation						
Design and Craft Schools	Asset Creation						
Emporia	Asset creation						
Handicrafts Museum	Asset creation						
Design Banks	Asset creation						
Crafts based cluster and creation of data base	Asset creation						
Shilp Guru Award, National Merit Certificate	Asset creation						
Common facility centre	Asset creation						
Raw Material Depot	Asset creation						
Technology Upgradation Assistance to Exporters	Asset creation						
Testing Laboratories	Asset Creation						
Crafts village	Asset creation						
Integrated handicraft park	Asset Creation						

Activity	Unbundled category	Principles of Public Finance and Principle of Accountability					
		Centre	State	District Panchayat	Intermediate Panchayat	Village Panchayat	Gram Panchayat
Construction of office buildings	Asset creation						
Assistance for participation in marketing events abroad	Operations and maintenance						
Market studies abroad	Monitoring and evaluation						
Web marketing	Operation and Maintenance						
Living and working conditions of artisans	Monitoring and Evaluation						
Market evaluation studies	Monitoring and Evaluation						
Techno-economic feasibility studies	Monitoring and Evaluation						
Areas requiring special study for uplift of the weaker sections viz SC&ST	Monitoring and Evaluation						
Financial assistance for preparation of legal, para legal standards, audits and other documents leading to labelling /certification	Operations and Maintenance						
Financial assistance to organisations for evolving and developing a mechanism	Monitoring and Evaluation						
Conducting workshops, seminars on issue of a specific nature related to the handicraft sector	Operations and Maintenance						

Compiled by Researcher

Annexure IV

Interview schedule for Owners of Wooden Handicraft in Punjab

Myself, Megha Dua, Research Scholar, Department of Economics, Mittal School of Business, Lovely Professional University, Phagwara, under the supervision of Dr. Suresh Kumar, Professor, Mittal School of Business, LPU. I am interviewing you to have an understanding of the competitiveness of wooden handicraft industry of Punjab. The information shared by you will be kept confidential and is meant solely for the said research purpose.

Name of the owner

Name of the Concern

Age: Email-id.....

Contact No.....

City:State:.....

Education:

INDUSTRY FORCES

Threat of New Entrants

Who are the main new entrants in your industry? Do they introduce any kind of product differentiation?

What investments are required to establish a competitive business?

Do you have branding for your product?

Does the new entrant have access to all distribution channels?

What type of economies of scale are enjoyed by you?

What do you opine about the government regulations and support related to this industry?

Bargaining power of Suppliers

Who are the main suppliers of raw material for your firm and is the material easily available?

How simple is it to switch suppliers? Does the quality and cost of each suppliers product remain same?

How much are you reliant on your suppliers?

Bargaining power of buyers

What kind of target customers does your concern focus on?

How many customers do you have? (concentration)

How does your ability to negotiate with your customers look?

Are your buyers price sensitive in case they correlate the high price of the products with their demand?

What is your opinion about the loyalty of your buyers?

Threat of substitutes

What are the main substitutes of your products and how has their presence led to the increased competition?

Do you feel threat from other industries that provide an option to your service?

What type of promotions are undertaken by you to sell your product?

Rivalry among the Competitors

What does the industry competitors look like? What creates competition in the industry?

What does the industry's growth look like?

How different are you from your rivals in terms of discounts?

How strong are your exit barriers?

What diversity in selling is found among your competitors?

General Questions

What are the major problems faced by you in this craft?

What are your views about the preservice of the craft?

Signature with date

Thank you very much for your time and the information

Annexure V
Code Book for Interviews formulated from NVIVO 14

Name	Description	Files	References
Bargaining	This refers to the bargaining power of the buyers while purchasing and thus, particularly to their ability to negotiate	23	26
Benefits	Various types of benefits are available to the owners due to the operation of business technically termed as economies of scale.	24	24
Branding	The requirement of popularizing the products by way of creating own brands	24	24
Competition	This helps us to know about the nature of competition in industry.	24	24
concentration of buyers	It refers to the size of the buyer group	24	24
cost advantage	To understand the cost advantage of being in business.	12	12
Discounts	The various types of discounts that are given to customers	24	24
distribution channels	Various channels of distribution to which the buyers have access.	23	23
Diversity in selling	Various types of strategies are adopted by the seller as well as his competitors about the diversity of selling strategies.	24	24
Effect on industrial growth	This is about the growth of the industrial sector which in one way or the other influences the sector growth.	23	23
Exit barriers	They are the obstacles that prevent the sellers from leaving the industry and may come in the form of lack of technical hindrance as well as lack of innovation.	24	24
Government	The awareness of the sellers as regards the	24	25

Name	Description	Files	References
regulations	government regulations related to this industry.		
Influence of suppliers	To understand the influence of suppliers on the market.	19	20
Investments	To understand the major types of capital investments that are required to be in business.	24	24
Loyalty	The success of any industry depends to a great extent on the loyal customers.	23	27
product differentiation	The introduction of product differentiation by the new entrant due to which he can create a place for himself in the market.	24	25
Promotions	To understand about various types of promotions which are undertaken for the purpose of selling the craft which includes the word of mouth promotion as well as other means.	24	24
Reliance on suppliers	To determine the reliance of the sellers on the supplier group and determining the availability of suppliers.	24	28
Sensitivity	The customers may be sensitive as they may correlate the high price of the products with its demand.	24	24
Switching	To find how easy it is to switch from one supplier to another to get a better access to raw material.	24	25
Target Group	The target group is the people who will form the major customers which may be tourists, local people or any other	23	23
Threat from substitutes	It tells about the threat which is posed by the substitutes in the market to the seller.	24	45