

"EMPIRICAL STUDY OF HANDICRAFT INDUSTRIES IN KUTCH DISTRICT"

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Abstract

India is the only country in the world with largest and most diverse crafts and over 200 million people are associated with the crafts sector in the country. Handicrafts are unique art and language of local community, which represent their original culture, tradition, and heritage. The handicrafts of India are rich in history, culture, and religion. During the pre-independence era, there were several kingdoms exist in India, and due to that influence, we have diverse craft in each state and region.

Many decades ago, Mahatma Gandhi said, "India lives in villages" and after 75 years we cannot disagree to the statement. Majority of Indian population lives in the rural area. However, there is increased migration from rural to urban areas. In 2019, we have 65% people lives in rural India, and 35% lives in urban areas, which was previously only 18%.

Millions of NGO & Corporate works in Craft Sector, but there is No major change in life of artisans. Artisan are getting exploited at various stages, even some time they do not know. Artisans are not getting value, recognition, and dignity. Ancient Face to Face culture has been vanished. A New Face less culture has been raised. Artisan and consumer does not know each other. There are only two classes in society- Independent and dependent.

Key words:

Kaarigar Clinic, Micro Enterprises, sustainable, Development, Cooperative, Artisan, Craft, Tradition, Kutch.

1. INTRODUCTION

After 73 years of Independence, we have reverse pictures of the economy which is rich cities and poor village. Villages are almost backward in every aspect of social and economic analysis. Majority of the villages are facing problems like Education, Healthcare, Sanitation, Drinking water, Roads, Powers, and livelihood. Among these all-rural problems, Livelihood is a primary concern of the rural people. Now a days, Unemployment and urbanisation are two major burning issues in India. Agriculture and Handicrafts were two major sources of Income for rural people. But According to the UN report, share of agriculture in rural income has been reduced from 72% to 39% and number of rural artisans has been decreased by 30%. Instead of Rich villages, we have created an economy of rich cities and poor villages, and therefore villages are ruined, and cities are becoming concrete jungle. It is need of an hour to resolve two major burning issues: Unemployment and Urbanisation through Cottage Industries. The new government in the centre with its vision of "SAB KA SATH, SAK KA VIKAS", created a hope to balance urban and rural development.

2. STATEMENT OF PROBLEM

Unemployment and Urbanization are two major burning issues in India. Rural people migrate to the urban in search of livelihood. Due to massive migration people suffers lot of problems like over population, pollution, Health Problems, Cleanliness & hygiene, Traffic problems, Water scarcity, slums etc.

Traditionally Rural people always have some skills but do not have formal education, resources, business, or management skill so unable run their business, unable to understand market demands and due to that getting failure in their small business and leave the traditional work. Those who fail in their business, start migrating to city areas, live in slums and work as labourer in factories. Due to the migration, rural tradition and culture has been vanished. Due to the migration their children do not get proper education.

Main source of Income in Rural India is Agriculture and Handicrafts. As per the government record, share of agriculture in rural income has reduced from 72 % to 39 %. According to the UN, the number of Indian artisans has decreased by 30%

3. OBJECTIVE

1. Study the socio-economic condition of rural artisans in kutch district, and the effect of industrialization on their life.
2. To study the main concerns of artisans which keep they engage to their tradition, and the concerns which take them away from the tradition.
3. Study the existing business methods of artisans and examine the problems and challenges faced while doing the business.
4. To Study the definition of good life for artisans, and how their craft can be a part of their happy life.
5. To study the ideal business practices which are more convenient and improve their quality of life.
6. To study the Gandhian economics and his concept of rural development and how it is useful in current context.
7. Develop a rural business model for artisans, which can generate sustainable business while keeping alive their tradition, culture, and values.

4. HYPOTHESIS

- There would be rural to urban migration due to unemployment.
- Most of the artisans would not engage in their traditional crafts.
- Artisans will not be able to get sustainable income so the new generation would not be interested to continue their traditional craft.
- There would be a possibility of losing tradition, culture, and values in rural areas.
- Village would not be a better place of living.
- There would not be easier, faster, and cheaper access to urban markets for agricultural produce, cottage industries.
- The existing environment will not be engaging all sections of the community.
- There would not be environment friendly production process.
- It will not use local resources, manpower, materials, and techniques.

5. FIELD, AGGREGATE, SAMPLE SELECTION

❖ Field area selection:

The Kutch district has been purposefully selected as the area of research by the researcher for the following reasons:

1. Kutch is one of the largest districts in India, which is known for craft and culture. There are so many artisans living in Kutch district who are engaged in various crafts activities. It will help researcher to understand the problems at large scale.
2. After the earthquake in Kutch, there were dramatic changes in life of artisan, which will help researcher to study the socio-economic condition of artisans.

3. Kutch is promoted as tourist destination. Lot of foreign tourists visiting this place, which will help researcher to understand their basic reasons to visiting this place.
4. Familiarity with local artisans and villages, local culture, their social customs, good rapport with respondents which will help researcher to get the proper information.

❖ Aggregate & Sample:

Handicrafts in Kutch district involves mainly Embroidery, Weaving, Block print, Bandhani, Batik, Wood carving, Copper Bell, Rogan, Pottery, and leather work etc. There are some craft which are practiced village only, hence there were total 8 handicraft categories were identified at the first stage from the various craft activities carried out in the village of Kutch district.

Keeping these 8 craft categories into consideration, 4 villages from each Taluka were Selected based on information available from the Office of Development Commissioner (Handicrafts), District Collectorate, various NGO and other local sources. Since there was no data available about the exact number of artisans engaged in Handicrafts in Kutch.

In this study, Stratified Random Sampling and Judgment Sampling methods has been used to select appropriate samples from the population. District Population data has been used as per the census 2011. At the first stage, 8 major craft a category has been decided from various handicraft activities carried on in the villages of Kutch district.

Talukas	Villages	Selected villages	Artisans Selected
Bhuj	106	4	40
Anjar	67	4	40
Nakhatrana	132	4	40
Mandavi	89	4	40
Gandhidham	9	4	40
Mundra	60	4	40
Bhachau	69	4	40
Rapar	97	4	40
Lakhat	100	4	40
Abdasa	166	4	40
Total	895	40	400

Accordingly, 40 craft villages (4 villages of each of 10 taluka) has been selected with the help of judgment sampling method. Then artisans have been randomly selected from the selected villages according to the Handicraft activities. It has been kept in mind that from each handicraft category, 40 artisans should be selected.

To collect the primary information, various sources of information at Rural and Urban level have been selected. Major portion of respondents have comprised of Rural artisans (400) directly involved in various handicraft activities. 10 artisan entrepreneurs running their own business had been contacted. 5 NGOs working with artisans, 5 Craft experts working for artisan since last many years, 10 Business firms who are running craft business, 5 management experts and 5 Gandhian followers and institutes who strongly believes in Ghanaian philosophy has been contacted.

Types of Respondents	1	Rural Artisans	400
	2	Artisan Entrepreneurs	10
	3	Craft Experts	5
	4	NGO's	5
	5	Craft business firms and corporates	10
	6	Gandhian Followers & Gandhian Institutes	5
	7	Management Experts and institutes	5
	8	Tourist visiting Kutch	20
	9	Tourist Guides and travelling company	10
	10	Handicraft Mega Cluster Mission-Bhuj Cluster	1
	11	Director, Office of the DC(H)-Bhuj	1
Total Respondents:			472

Primary data are collected directly by the researcher from first-hand experiences for a Specific purpose while published data collected in the past by others for any other purpose is secondary data.

6. METHODS OF DATA COLLECTION:

❖ Primary Data:

- Questionnaire
- Survey
- Interviews
- Meeting
- Participant observation
- Field research

❖ Secondary Data:

Secondary data is a published data or unpublished data. Published data had been collected from Publications, journals, Books, various Reports, Newspapers, websites and government's statistical documents; unpublished data had been taken from letter, diaries, unpublished books and journals.

7. FINDINGS

The findings of the research are based on statistical analysis, interpretation as well as face-to-face interviews and observations. Main findings of the research study are as below.

❖ Demographic Profile of the Respondent

- Among the total respondent, 79% Female and 21% Male respondent found for the research study. Ratio of male female respondent is 1: 3.76 it shows that female respondent is greater than male respondent. It is noticeable that majority of women involved in handicraft work, however, the number of male and female differs according to the craft.
- 97.3% respondent found married while only 2.8% respondent found unmarried. It is noticeable that artisan community prefer to do their children's marriage in early age. And also, fact that young generation lost their interest in handicraft work, which results less involvement in handicraft activity.
- 82.3% respondent lives in nuclear family while 17.8% lives in joint family. Ratio of nuclear family and joint family is 4.63: 1 which means majority of artisan community lives in nuclear family. It is noticeable that society does not encourage community members to live in joint family, and they become nuclear as a when get married.
- 93% respondents are Below poverty line (BPL) while 7% are Above Poverty Line (APL)
- 20.8% respondent owned the land while 79.3% respondent do not own any land.

- 83.5% respondent has bank accounts in nearby bank, and 16.5% respondent does not have any bank account.

❖ Handicraft work related information of the Respondent

- 39.8% respondents are doing hand embroidery work. 18.5% respondent are doing a craft of weaving. 20.5% respondent are doing bandhani work. 16.3% respondent are doing block printing work. 2% respondents are doing batik work. 1.3% respondent are doing copper bell. 1% respondent are doing wood carving work. 0.8% respondent are doing other crafts like Rogan, pottery, leather work and lacquer work.
- 2.5% embroidery artisans are in the age group of 21-35 years. 69.2% embroidery artisans are in age group of 35-50 Years. 22% embroidery artisans are from the age group of 50-70 years, while 6.3% embroidery artisans are in the age group of 70-90 years. Hence it can be said that new generation is not interested towards their traditional work.
- Among all the 400 respondents, total 170 (42.5%) respondent work for traders. 181 (45.3%) artisans work for NGOs, 34 (8.5%) artisans works for designers and 15(3.8%) artisans works for corporate. Hence it is concluded that majority of artisans works for NGOs and traders while small portion of artisans works for designer and corporate.

❖ Income related information of the Respondent

- 67.3% (269) respondent fall under the monthly income below Rs.5000. There are 30% respondent (120) whose monthly income is between Rs.5000 to Rs.10000. There are 1.3% (5) respondent fall under the income of Rs.10000 to Rs.20000.
- Total 67.3% respondent has monthly income below Rs.5000, 30% artisans have monthly income between Rs.5,000 to Rs.10,000, 1.3% artisans has monthly income between Rs.10,000 to Rs.20,000 and 1.5% artisan has monthly income between Rs.20,000 to Rs.50,000.
- 88.8% monthly income comes from handicrafts, 9.5% monthly income comes from agriculture, 1.5% monthly income comes from Job and 0.3% monthly income from other sources.
- 72% artisans are getting exploited, 2% artisans are not getting exploited, and 26% artisan do not know whether they are getting exploited or not. Among those artisans who are getting exploited, 76.1% from embroidery, 64.9% from weaving, 68.3% from bandhani, 76.9% from block printing, 87.5% from Batik, 60% from copper bell, 50% from wood carving and 33.8% from other crafts.
- 79.5% artisans among all the craft are not getting Fair wages, while 20.5% do not know whether they are getting fair wages or not.

❖ Design and Market related information from the Respondent

- 98.8% respondent do not have choice to use their own design and colours, while only 1.3% respondent has a choice to use their own design and colours.
- 94.5% respondent do not know what to make for market, while 5.5% respondent are aware of what to make for market. Majority of the artisans are not aware about market and it's trends so they do not have any idea of product design
- 100% respondents do not know the customer. It means artisans are not part of marketing or selling cycle. It is concluded that Most of all artisans engaged in handicrafts are not directly communicate with customers.

- 100% respondents do not know where to sale. It means artisans do not have ample knowledge to get market. They are lacking market knowledge and awareness.
- 100% respondents do not know the selling price of their craft. It is very surprisingly that artisans are doing the craft work and they do not know the actual selling price of the craft they have made.
- 100% respondents do not know the latest market trends.
- 100% respondents are not getting any value and recognition. It means artisans are not introduced in the market, and they are restricted for the work only. They do not get any opportunity to introduce themselves and getting value and recognition from the market.
- 93.5% respondents wish to sale their products under their own brand name, while 6.5% do not wish to sale under their own name. Hence it is concluded that majority of artisans are looking for their own brand, and wish to introduce themselves in market, which give them identity, value, and recognition.
- 94.5% artisans do not know what to make for the market, while 5.5% artisans know what to make for market. Among those artisans who work for traders, 89.4% do not know the market while 10.6% knows the market. Those who work for NGOs 98.3% artisans do not know the market while 1.7% artisans know the market. Those artisans who work for designers, 97.1% do not know what to make for the market while 2.9% know the market. 100% artisans who work with Corporate do not know the market. Hence it is concluded that majority of the artisan are not aware about the market, or they did not get opportunity to interact with market.
- 59.5% artisans among all the crafts sold their products under the brand of NGOs, 13% sold under the corporate brand name, 6% sold under the brand of trader, while 21% don't know the brand name of the products which is made by them. Among the craft of embroidery, 52.8% sale under NGO brand, 15.7% sale under corporate brand, 8.8% sale under trader brand and 22.6% do not know the brand name.

❖ **Craft Impact on Society**

- 89.3% artisans feel that there is no major change in their life due to the handicraft. While 10.8% feels that due to handicraft, there is some change in their life. Among those artisans who feel that there is no change in their life, 88.1% are male artisans and 89.6% are female artisans. By looking over the age criteria, 83.3% in the age group of 21-35, 88.4% in the age group of 35-50, 92.9% in the age group of 50-70 and 89.3% artisans in the age group of 70-90 year feels that handicraft does not bring any major change in their life. 16.7% in the age group of 21-35, 11.6% in the age group of 35-50, 7.1% in the age group of 50-70 and 10.7% artisans in the age group of 70-90 year feels that handicraft brings some change in their life.
- 6% Male and 6% Female artisans feels that their children will continue their traditional crafts. 72.6% Male and 69.3% Female artisans have feeling that their children will not continue the craft. 21.4% Male and 24.7% Female artisans are not sure whether their children will continue their tradition or not.
- 100% artisans from both gender group feels that their existing craft does not improve their social status. 100% artisans from all age groups also have feeling that existing craft does not improve their social status. 100% artisan from all caste (SC, OBC and Minorities) also have feeling that their existing craft does not improve their social status.
- 93.8% artisans across all demography responded that 20-50% artisans has been decreased, while 6.3% responded that 10-20% artisans has been decreased. Among all the gender, 94 % male artisans and 93.7% female artisan feels that number of artisans decreased by 20-50%, while 6% male and 6.3% female artisans responded that number of artisans decreased by 10-20%

- 66% artisans responded that they migrate to city area for a work. 17% artisans responded that they found an alternative labour work in nearest factory, and 17% artisans do the mason work. 69% male and 65.2% female prefer to migrate to city area. 15.5% male and 17.4% female prefer to work in nearest factory while 15.5% male and 17.4% female prefer to do mason work.
- 100% male and female artisans prefer to live in villages. 100% artisans across all age groups are also preferring to live in villages. Artisans among all castes are also preferring to live in villages. Artisans among all education levels, prefer to live in village and enjoy the rural life. Artisans among both economic category (BPL and APL) are preferred to live in villages.

❖ **Craft Values and belief**

- 23.8% artisans responded that money is important for them, while 76.3% responded that identity, value and recognition is important for them. Artisans among all gender 20.2% male artisans and 24.7% female artisans gives importance to money first. 79.8% male artisans and 75.3% female artisans gives priority to their identity, value, and recognition.
- 28.6% male and 29.4% female artisans preferred to live in rural area while 2.4% male and 2.2% female artisans liked to live in city area.
- Artisans from various education level, 8.3% secondary educated artisan preferred money, 58.3% secondary educated artisans also preferred quality of life. 40% graduate artisans preferred traditional craft practices and live in rural environment. 2.9% illiterate artisans like to live in city area. 5.1% BPL artisans preferred money over other criteria, 43% BPL artisans also preferred quality of life, 25% APL artisans preferred traditional craft practices, 35.7% APL artisans like to live in the rural environment, while 2.4% BPL artisans prefer to live in city area.
- Artisan among all gender, age, caste, education and economic category, 7.5% artisans responded that education is one of the barriers, 5% believes Finance as a barrier, 5% Believes business management, 5% believes Design skill is a barrier while 77.5% believes that all (Education, Finance, Business Management and Design skill) are barriers which makes them dependent. Among all gender, 7.9% female feels that education is a barrier, 5.4% female believes finance and 5% believes business management is a barrier, while 5.7% female believes design skill is a barrier. 84.5% male artisans responded that Education, Finance, Business Management and Design skill, these all are barrier for the artisans.
- Artisans across all gender (Male and Female) 95% artisans believe that technology can help them in their business, while 0.8% responded No and 4.3% artisans do not know whether it will help or not.
- Artisans across all gender, age group, caste, education level and economic category prefer Face to Face Market culture over faceless culture. 100% male and female artisans like Face-to-Face market culture. Artisans across all age group, 21035 years, 35-50 years, 50-70 years and 70-90 years like Face-to-Face market culture. Artisans among all castes, 100% SC, OBC and Minority liked face to face over faceless culture.
- Artisans among all demography, 64.3% artisans responded that their own identity gives them more happiness. 14.5% artisans believe that culture makes them happy, 2% artisans believe that their own design gives them happiness while 19.3% artisans believes that money gives them happiness.

❖ **Information about Future plan**

- Artisans among all gender, age group, caste, education and economic category, 87.3% artisans responded that they want to be an entrepreneur while 12.8% artisans are not interested to become

entrepreneur. Artisans among all gender, 87.3% female artisans and 86.9% male artisans preferred to become an entrepreneur. While 13.1% male and 12.7% female artisans do not want to become entrepreneur.

- Artisans across all gender, age groups, caste, education level and economic category, 100% artisans responded that someone should support them initially. As concern to all gender, 100% male and female artisans are willing to get support from someone.
- Artisans among all gender, age group, caste, education level and economic categories, 10.5% artisans are looking to get support in Business Management, 10.5% artisans are looking support for Marketing & branding. 8% artisans are looking support for Finance, 8% artisans are looking support in design development while 63% artisans are looking for support in all areas: Business management, Marketing & Branding, Finance and Design Development.

8. SUGGESTED MODEL

Based on the problems, challenges and gap identified during the research study, Researcher has suggested a new rural business model.

❖ **Kaarigar Clinic: Rural Business Clinic for Artisans**

Kaarigar Clinic is a Rural Business Clinic that upholds Gandhian philosophy of rural development by consulting local artisans to strategically grow their traditional craft practices in to sustainable businesses.



❖ **Existing problems in Rural India**

1. Unemployment and Urbanization are two major burning issues in India.
2. Rural people migrate to the urban in search of livelihood.
3. Due to massive migration people suffers lot of problems like over population, pollution, Health Problems, Cleanliness & hygiene, Traffic problems, Water scarcity, slums etc.
4. Traditionally Rural people always have some skills but do not have formal education, resources, business or management skill so unable run their business, unable to understand market demands and due to that getting failure in their small business and leave the traditional work.
5. Those who fail in their business, start migrating to city areas, live in slums and work as laborer in factories.
6. Due to the migration, rural tradition and culture has been vanished.
7. Due to the migration their children do not get proper education.

To solve the problems of Unemployment & Urbanization, make villages a better place to work, earn and live, Improve Quality of life and better economy, there is need to develop Rural Craft Entrepreneurs.

Main source of Income in Rural India are Agriculture and Handicrafts. Both gives huge employment to rural people and strengthen the rural economy. Since last few years, share of agriculture in rural income has reduced from 72 % to 39 %

According to the UN report, the number of Indian artisans has decreased by 30%

In 1970, India had population of 55 crore and among them 82% lived in rural India while 18% population lived in urban area. In 2020, we have a population of 137 crore, and among them 65% population lives in Rural India while 35% population lives in urban India. It is noticeable that large number of people migrates to urban area.

Millions of NGO & Corporate works in Craft Sector, but there is No major change in life of artisans. They are getting exploited at various stages, even some time they don't know. Artisans are not getting value, recognition and dignity. Ancient Face to Face culture has been vanished. A New Face less culture has been raised. Artisan and consumer does not know each other. There are only two classes in society-Independent and dependent

❖ Purpose of Kaarigar Clinic

Inspire and empower millions of artisans to become Entrepreneurs, which will bring self-reliance, dignity and pride to the artisans.

❖ Concept:

Kaarigar Clinic work with talented Kaarigars who are very keen to develop their own business, but unable to do so due to lack of education, resources, business, management, and marketing skill.

At *Kaarigar clinic* we do their Business Health checkup, design, and market audits, and generate diagnosis report. We figure out their USP's and support them to develop business ecosystem which helps to create strong and sustainable business for artisans.

❖ Kaarigar Clinic: Gandhian Rural Business Model

Kaarigar Clinic has conceptualised Gandhian Rural Business Model. Core values of the model are as below.

- Local people work locally by using local knowledge, skills, techniques, material, and resources.
- No mass production but production for masses
- Environment friendly local production
- Very less transportation
- No pollution, Less emission of carbon
- No migration to urban areas
- No child labours
- No exploitation
- Fair wages- artisan pricing committee
- Face to face market culture

- Inter-dependent communities
- Working together increase the communal harmony
- Fair product concept -Value for the money to the customer

Kaarigar Clinic business model stands on 4 pillars of Technology, Skill Development, Financial support and Kaarigar network.

Business Model



1. Technology

- Artisan mapping and listing on website
- Create platform for Artisan, Buyers, and suppliers
- Virtual tour of artisan Unit so Buyers can see how the products are made.
- Inventory management and billing
- Shipping & tracking
- Rating for Buyers and artisan for ethical practices
- Search engine for genuine information related to artisan, craft and their –products

2. Skill Development

- Business diagnosis
- Find out USP
- Market trends
- Future requirement
- Quality materials and sourcing
- Design and Product Development

- Digital learning
- Business and marketing training
- Branding
- Documentation

3. Finance

- Lack of working capital
- Partnership with Banks and Fintech
- Help in to get government schemes
- Low interest loan
- Easy buying of raw material and smooth production

4. Kaarigar Network

- Network of Artisan, Buyer, Supplier, Designer, Students, Volunteers
- Artisan can buy raw material at low prices
- Artisan can reach to Buyer
- Buyer can reach direct to artisan
- Tourist can visit artisan unit

❖ Uniqueness of Model

- One of kind concept which is developing individual artisan brand and make artisans able to run their own business.
- A system to diagnose artisan business and its USP
- An innovative Business model which provides services of technology, skill development, Finance and Kaarigar network.
- First in India, there will be Artisan mapping which will give artisans a digital platform.
- First common platform to connect Artisan, Buyers, and Suppliers
- First Platform to connect tourism and craft on common place.
- A search engine which provides genuine information related to handicrafts and handlooms.
- An innovative platform to provide rating for artisans and buyers which help them to develop smooth business.
- A platform which will provide facility of virtual tour of artisan workshop, and a facility to talk direct to the artisans.
- A digital motif bank which will store traditional motifs and later it can be used to create designs.

❖ Need of an hour:

We need more craft Entrepreneurs like Pabiben and Rajiben.

Country like India, we don't need billion dollar company but we need to develop 1 million Artisan Entrepreneurs rather than to Develop billion dollar company.

❖ Pillars of craft Entrepreneurs

1. People 2. Planet 3. Profit

❖ Future of craft business

- Better Design and less production
- Products and services should be better quality, more durable and more useful.
- There should be less junk and less waste.

9. CONCLUSION

Millions of NGO & Corporate work in Craft Sector, but there is No major change in life of artisans. Artisan are getting exploited at various stages, even some time they don't know. Artisans are not getting value, recognition and dignity. Ancient Face to Face culture has been vanished. A New Face less culture has been raised. Artisan and consumer does not know each other. There are only two classes in society- Independent and dependent.

Traditionally Rural people always had some skills but do not have formal education, resources, business or management skill so unable run their business, unable to understand market demands and due to that getting failure in their small business and leave the traditional work. Those who fail in their business, start migrate to city areas, live in slums and work as labourer in factories. Due to the migration, rural tradition and culture has been vanished. Due to the migration their children do not get proper education.

Kutch is very famous worldwide for its unique and rare handicrafts. There are few world-famous artisans who represent the colourful kutch and its craft. But there are many handicraft artisans working in remote villages in Kutch district, who are less focused, not much recognized and under privileged in terms of economic and social benefits resulting into occupational shift. They are hardly earning Rs.5000 a month. They are practicing the crafts since last many years but there is no major change in their life. After spending years, their craft does not improve the social status. Their art and skills are dying due to various reasons, and they are not in the position to sustain for a long time, and their children do not wish to continue their traditional craft.

Observing this situation at grass-root level, the researcher felt that there must be proper means, methods, and efforts to highlight the latent potential and hidden wealth of creativity through a scientific research work. Hence this research is a justifiable attempt to study the demographic profile and socio-economic condition of rural artisans; Improvement and the transition in the handicraft work due to adoption of new changes; measure the impact of Government and some private organisation who are working with artisans for the preservation of tradition; to study the grassroots problems of artisans, do diagnosis and provide some projection for handicraft sector; suggest a new innovative model for the craft entrepreneurs to generate sustainable livelihood.

This research may give some insights and clear picture to the decision makers to design a policy to develop craft entrepreneur among artisan communities; to improve the incomes of handicraft artisans; to improve the

business management, market, and design skill; to create a business ecosystem that will strengthen their traditional business.

This research may also help new generation artisans to come back to their old age tradition and encourage starting their micro business. Research also helps them to understand importance of local people, local technique, local material, local skill, local knowledge, and local resources. It may also give direction to develop local market. New entrepreneurs can also learn the concept of Face-to-face market culture and inter-dependent communities.

Conclusion of this research may help to take proper decision and execution to create more craft entrepreneurs, create business eco-system; create an identity, value and recognition of rural artisans and getting connected with the supplier, buyers and designers. A new model may give ample opportunity to the artisans through technology, skill development, financial support and kaarigar network. Artisans may also get direction to make the villages, a better place to work, earn and live.

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