



GEF-GoI-UNDP SECURE Himalaya Project

**“Development of conservation-based handicraft and
handloom initiatives in the Lahaul-Pangi landscape”**

Submitted

by

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1. INTRODUCTION TO THE PROJECT

1.1 Introduction

Securing livelihoods, conservation, sustainable use and restoration of high range Himalayan ecosystems (SECURE) is a project being implemented by The Ministry of Environment, Forest and Climate Change (MoEFCC) along with UNDP and funded by GEF. The project aims to support the Government of India and State Governments to promote sustainable land and forest management in alpine pastures and forests in High range Indian Himalayan Ecosystems that secure sustainable livelihoods and ensure conservation of globally significant biodiversity and threatened species. Improved and diversified livelihood strategies and improved capacities of community and government institutions for sustainable natural resource management is a major expected outcome of the project. Revival of wool based traditional handicrafts is a component under the state-level livelihood strategy developed for Lahaul-Pangi landscape in Himachal Pradesh.

NIFT being a premier design, technology and management institute in Kangra, Himachal Pradesh has been established in the vicinity of the Lahaul- Pangi landscape. NIFT has been working and developing craft clusters on national level since its inception. A collaboration of NIFT design intervention expertise and UNDP can bring a positive development in terms of securing livelihoods, conservation, sustainable use and restoration.

1.2 Background

As per the UNDP proposal, the landscape level study undertaken in the Lahaul-Pangi landscape in Himachal Pradesh realised that handicrafts could be one of the potential livelihood options in the project landscape given the existing levels of capacities and easy availability of resources including wool. The community members in both Lahaul and Pangi are skilled in making handicrafts items though the process and nature of crafts differs significantly in both the region. This implies that there is scope for capacity development of community members, introduce new and innovative designs, products, processes, functional up- gradations and market level interventions. Handicrafts development in the project villages is crucial from a livelihood perspective since it is amongst the few livelihood options that can be pursued during winters and make the idle hours more productive and incentivising. Under the project 11 Panchayats were selected for field studies and training programs

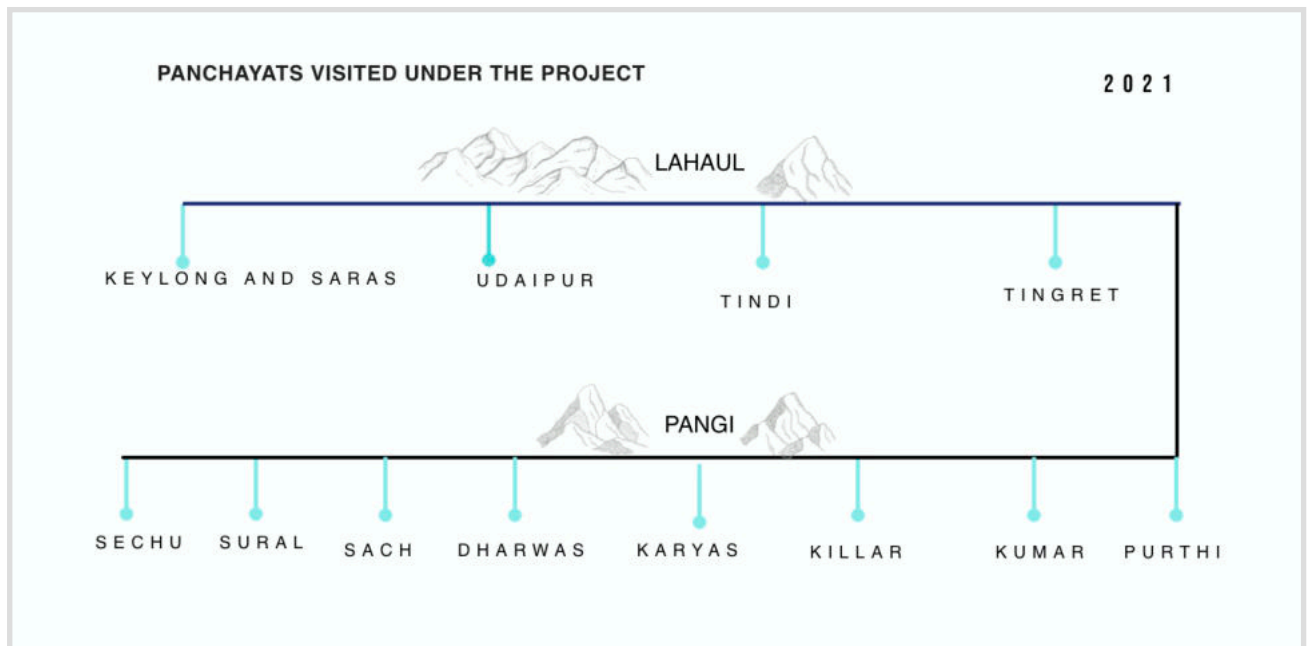


Fig 1. List of Panchayats under the project

1.3. Objectives

1. To assess the existing processes and practices related to traditional handicrafts and to identify scope for up-gradation.
2. To support the handicraft infrastructure development in the region and in process up-gradation through different schemes of line departments/organisations.
3. To pilot community led handicraft development initiative and in the formation of village/cluster level handicraft groups.
4. To enhance the capacities of community members in handicraft development.
5. To support branding and marketing of community led handicraft initiative.

The report consist of the following section

Phase 1: Preliminary survey & Workshop for design intervention

Phase 2: Database of Artisans & Survey

Phase 3: Field Visits & Training Programme

Phase 4: Brand Identity creation of product of Lahaul & Pangri Region

2. PHASE I: PRELIMINARY SURVEY & WORKSHOP FOR DESIGN INTERVENTION

2. Preliminary Observation

Development of survey tool: A **questionnaire** was developed seeking general information about the basic information of artisan like contact details, education level, association and engagement with crafts, income details, assets, medical facility, level of design and technology, pricing details, how do they market their products and the trainings imparted to them as per ANNEXURE I.

Preliminary survey findings: Considering the deliverables, identification of a local resource person under the project was done for initial collection of the database of the artisans. Preliminary observations based on survey with respect to artisans include:

- Agriculture is the alternate occupation of artisans of the region. Engagement of master craftsman with knitting as a family craft since past 25-50 years.
- The females divide average 35 hours per week devoted to the craft and are involved in the craft throughout the year. Festival seasons are generally the time when their craft is high in demand.
- The craft induces ergonomic issues that can be addressed during the course of the project.
- The respondent monthly income is more than Rs 10,000 and they also earn by participating in fairs.
- They work with traditional designs based on old patterns; however, they find new products more profitable than old ones.
- The trainings are induced through you tube channel and are keen to have new trainings. The areas that can be focused with respect to training include design innovations and marketing.
- Marketing channels are through fairs and festivals. Lack of domestic/local market is prime hindrance in marketing of products.

As per the proposed roadmap and the time available, mapping of existing resources and current ongoing crafts survey was started with help of local volunteers. Considering the harsh climate of Lahaul and Pangi region during end of the year, Chandra valley in Keylong was identified as the first sample for the design intervention. Few crafts like **knitting**, **weaving**, flower accessories, jolnu or panda, and tailoring **of traditional costumes** like cholu and basket are identified for the cluster development. In continuation with the proposed road map, a design workshop was held at NIFT, Kangra campus with the artisans of Lahaul for an understanding of traditional products of this region.

2.1 Activity 1: Pilot study

The pilot survey at Keylong was summarized statistically (Annexure II) and many significant findings were initiated. The association of more females, 50% literacy rate, smaller family units, knitting

being the major craft, time duration of craft activities, engagement of females with crafts, and requirements of inputs of design and marketing are the major ones. Based on the design workshop exploration, brand identity creation and pilot survey analysis another step has been achieved in the proposed work plan.

Domains of data collection during Survey & structured interview included the follow informations.

- The basic information and contact details of artisan.
- Education level, income details and assets
- Association and engagement with crafts
- Medical facility
- Level of design and technology
- Pricing details of products
- How do they market their products
- Trainings imparted to them, if any

The preliminary studies conducted helped in finalising the final questionnaire for survey and collection of artisan database in the 11 panchayats in Lahaul & Pangi region, Himachal Pradesh.

2.2 Activity 2: Design Workshop & Consumer survey at NIFT, Kangra, campus

A Design workshop was conducted by team of designers from National Institute of Fashion Technology and artisans of Lahaul, both online and online mode at NIFT, Campus, Kangra. The Design workshop held at NIFT, Kangra campus helped in understanding the crafts of Lahaul region in terms of raw materials and designs, prior to the field visits. The artisans were also invited to NIFT campus for exposure workshops, demonstration workshops, exhibitions and craft bazaars where they get an opportunity to interact with the craft experts, upgrade their product and design knowledge and understand consumers in the urban markets.

Masters artisans from Lahaul & Pangi Region were invited in NIFT, Centre.Travel, stay food & remuneration were arranged. Young designers were sensitised towards artisans of Lahaul & Pangi students of Fashion design department & Fashion Communication. Interacted and attended craft demonstration workshop on zoom platform. Selected Students of the above departments pursued craft documentation projects on Lahaul region.

The workshop included the following points:

- Identification of traditional designs:** Interaction with artisans from Lahaul. Understanding of traditional knitted products of the region in respect to technique, tools, yarn, colour, motif and design.
- Display and Exhibition of product :** Exhibition of traditional products in Weekend Flee marker- "Mind your own Business" , Daramshala. Feedback for existing products in respect to design & pricing.

Interaction with Ms. Rupam, founder of Mudras charitable trust for marketing of products. Display of Traditional products in DC office Dharamshala.

iii. Design Intervention: Forecast based Design development of various categories of products like for apparel, home furnishing and lifestyle products.

The exhibition and consumer survey at Dharamshala helped in providing feedback to the existing products with respect to design and pricing. Marketing of products was initiated at this exhibition through Mudras charitable trust. Design interventions and product developments would help the artisans in gaining information about new products. Design processes, motifs, story boards; product development of cushion covers, office stationaries were the major tasks during the workshop. Logo, color schemes, templates of stationary were developed under brand identity creation. A proposed road map was created for the brand identity of the products.

2.3 Photographs of Phase 1



Fig 2: Artisans with Mr. Akash Dewangan,(IRS), Campus Director, NIFT, Kangra.



Fig 3: Artisans developing new designs, Kangra.



Fig 4. Interaction session with Ms. Rupam Dewangan, Founder of NGO, Mudras Charitable Trust (Left), Dr. Paramita Sarkar, Assistant Professor, NIFT, Kangra (Middle) & Ms. Mon Dassi, Artisan from Lahaul.



Fig 5. Interaction with consumers for feedback of products.

EXHIBITION IN DC OFFICE, DHARMASHALA



Fig 6. Exhibition at DC office Dharamshala..

2.4 Summary of Phase 1

i. The pilot study of survey conducted in Keylong was helpful to define the domain of data collection during Survey & structured interview included the vital informations for artisan database. The same model was followed in the survey 11 Panchayats under the project in Lahaul & Pangri region.

ii. The Design workshop was conducted by team of designers from National Institute of Fashion Technology and artisans of Lahaul at NIFT, Campus, Kangra, was helpful for designing the training programmes to be conducted later in the project villages. The main objective of the workshop was to identify the traditional design interns of raw material, motifs, colours etc. Organising exhibition & and sales of products. Further developing contemporary products keeping the essence of the traditional craft for apparel & Life style accessories.

iii. Masters artisans from Lahaul & Pangri Region were invited in NIFT, Centre.

Travel, stay food & remuneration were arranged. Young design students of Department of Fashion Design Department and Department of Fashion Communication, were sensitised towards artisans of Lahaul & Pangri. Students have undertaken project in 2021 and will continue to work with artisans of the Region under the policy of cluster initiative programme.

iv. NIFT with the active support from the Ministry of Textiles, Office of Development Commissioner (Handlooms) and Office of Development Commissioner (Handicrafts) has developed and

implemented a new Craft Cluster Initiative Program which aims to provide the students with continuous exposure to the handloom and handicraft clusters, thus providing an opportunity for creative innovation and experimentation. Through this initiative, NIFT aims to reach out to the artisans and craftsmen at the grass root level. The artisans and craftsmen involved in the initiative will benefit through knowledge dissemination and exposure to urban markets and design intervention, innovative designs and linkages with new markets.

v. The Craft Cluster initiative at NIFT is designed with the objectives to sensitize NIFT students to the realities of the craft sector and give insight into regional sensibilities and diversities, resources and environment. Through this initiative, NIFT has been successful in creating a widespread awareness and sensitivity in assimilating crafts into fashion and vice-versa. The Craft Cluster Initiative program is envisaged to provide the students of NIFT systematic, continuous and regular exposure every year to the diversely rich and unique handlooms and handicrafts of India. Under this dynamic initiative, the students of NIFT work closely with the artisans and weavers in clusters of India and undertake activities like diagnostic study, design intervention and prototype development. For 2021, student groups conducted their craft documentation on Lahaul region.

iv. Exhibition of traditional products in Weekend Flee marker- " Mind your own Business" , Dharamshala. Feedback for existing products in respect to design & pricing. Interaction with Ms. Rupam, founder of Mudras charitable trust for marketing of products. Display of Traditional products in Deputy Commissioner office Dharamshala.

3. PHASE 2: DATABASE OF ARTISAN & SURVEY

3.1 Survey for Artisan Database

Under GEF-GoI-UNDP SECURE Himalaya Project for the first time in history of Lahaul & Pangi region. Contact details of a **total no of 327** Artisan practising knitting and weaving ,were documented in the year 2021. A survey was conducted where **total no of 218 artisans** filled survey forms. The database of artisans are submitted in a separate excel sheet.

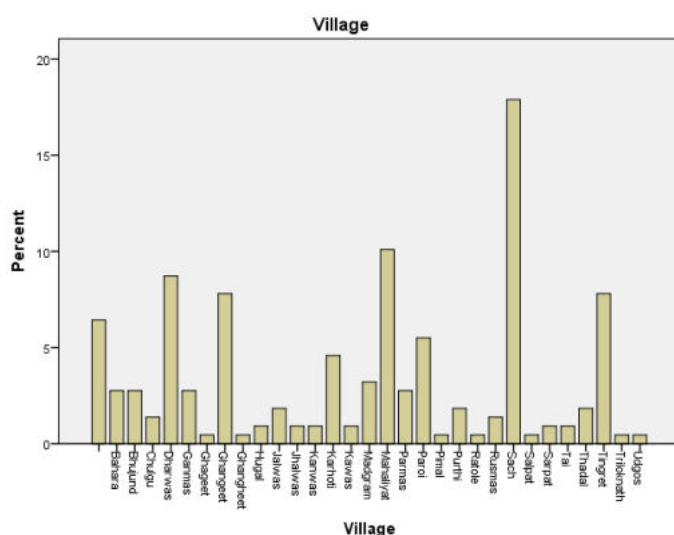
3.1.1 Development of survey tool

A survey was conducted in the given landscape for seeking general information about the basic details of artisans like contact details, education level, association and engagement with crafts, income details, assets, medical facility, level of design and technology, pricing details, how do they market their products and the trainings imparted to them.

3.1.2 Lahaul- Pangi Survey analysis:

The Key findings as per the survey of **218 artisans** based in the Lahaul-Pangi Landscape are as follows.

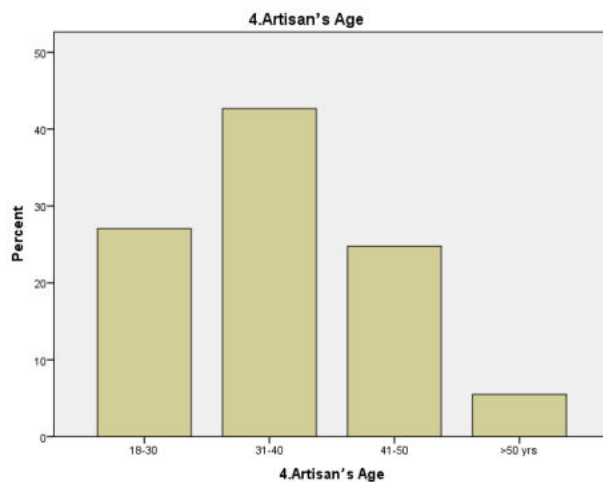
- 1) *Key Finding:* Out of 218, the number of villagers belonging to the listed Panchayats are as per the graph below



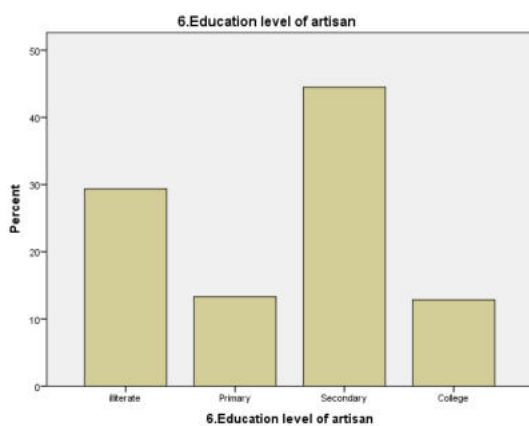
- The artisan database covers respondents from all listed

- 2) *Key finding:* Out of 218 respondents, most of them were females. 27% of the artisans are in the age range of 18-30 years, 42.7% in the age range of 31-40 years, 24.8% were in the age range of 41-50 years and 5.5% are more than 50 years old.

➤ Females in the age range of 31-40 years are more involved in

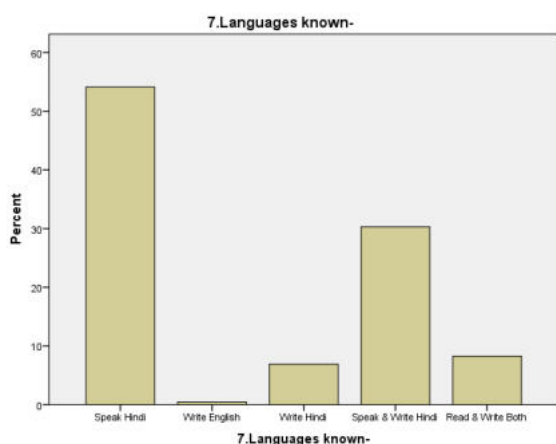


- 3) *Key Finding:* The women surveyed during file visits by NIFT team had 29.4% illiterate, 13.3% women had studies till primary, 44.5 % did secondary education and 12.8% had been to the college as well



➤ Approximately half the women surveyed had secondary education

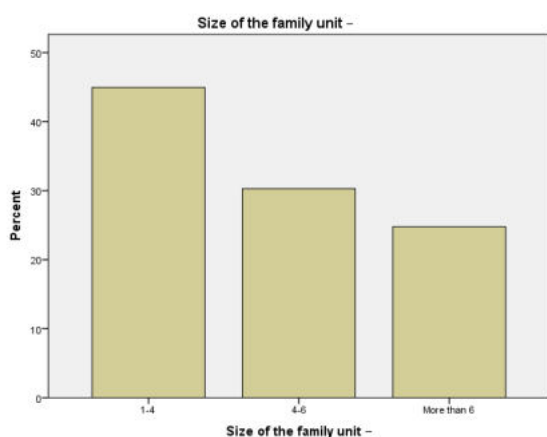
- 4) *Key Finding:* 54 % could speak hindi, only 0.5 % could write English, 6.9% could write hindi, 30.3% could speak and write hindi, and 8.3% could read and write both languages.



➤ 54% of the women could speak hindi and many of them could read and write as well. English was a language was negligible in

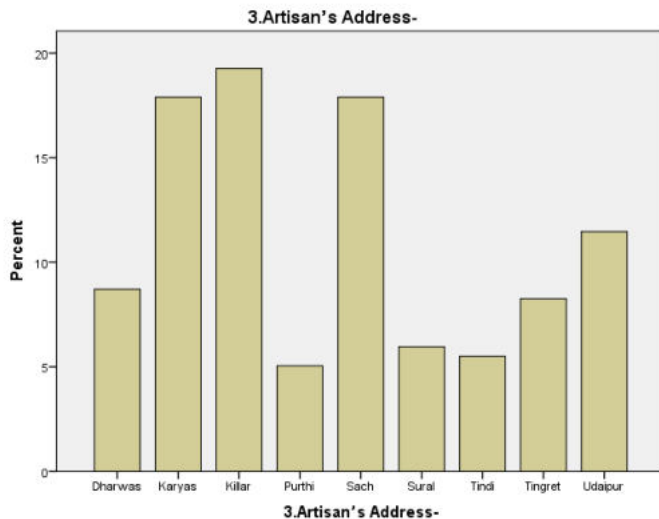


5. *Key Finding:* Size of the family units prevalent in the region are 45% with 1-4 family members, 30.3% with 4-6 family members, and 24.8% with more than 6 family members.



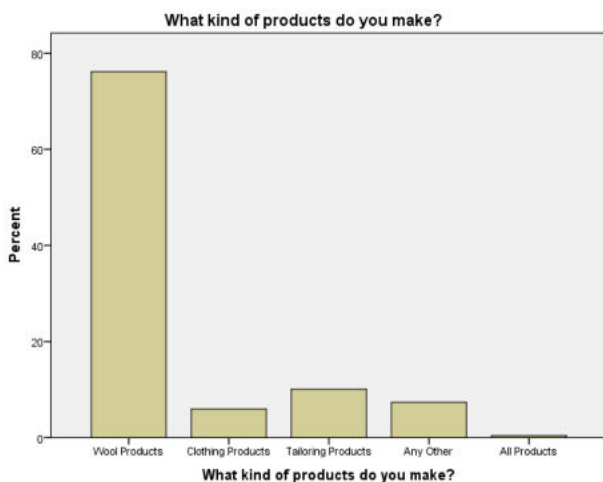
➤ Smaller family size units comprising of 1-4 members were seen in the given region.

6. *Key Findings:* Out of 218 respondents, 8.7% were from Dharwas, 17.9% were from Karyas, 19.3% were from Killar, 5% were from Purthi, 17.9% were from Sach panchayat, 6.0 % were from Sural, 5.5% were from Tindi, 8.3% were from Tingret, and 11.5% were from Udaipur.



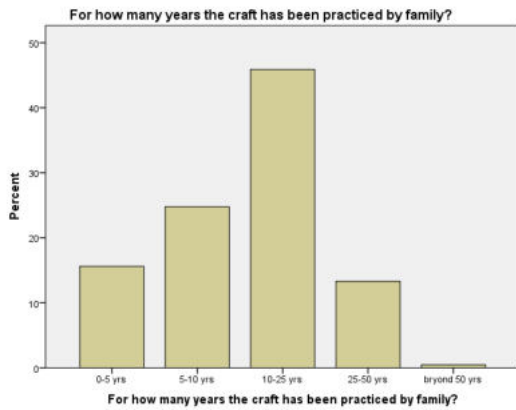
➤ 09 Panchayats were surveyed from the given region.

7. Key Finding: 76% were making wool products, 6% were making clothing, 10.1 % were making tailored products, 16 were making other kind of products



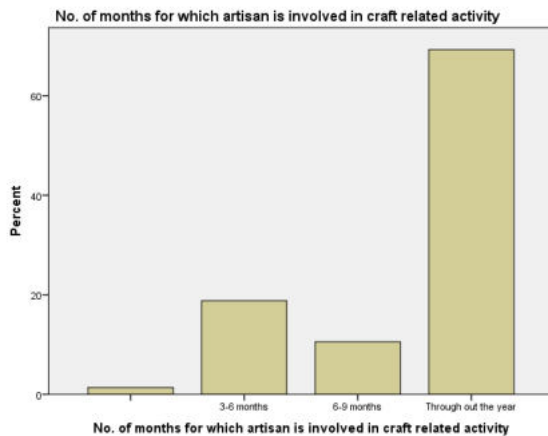
➤ 67% of the artisans were making wool products and very few number was observed in clothing products, tailoring products and any other kind of product.

8. Key Finding: 45.9% have been practicing the craft for 10-25 years, 15.6 % were practicing for 0-5 years, 13.3 % were practicing from 25-50 years and 24.8 % were practicing from 5-10 years as per the survey.



➤ 45.9% of the surveyed people were practicing the craft for the past 10-25 years indicating the heritage attained by the

9. Key Findings: 69.3 % of the artisans were involved in the crafts though out the year, 18.8% involve in the craft for 3-6 months, 10.6 % were involved in the craft for 6-9 months



➤ 69.3% were involved in the crafts throughout the year that is a substantial number

10. Key Findings: 33% said that the oct-dec have the highest demand of the products, 27 % indicated that throughout the year the products are in demand, 29.8% said Jan-Mar is the time when the products are high in demand, 7.8% saying July-Sept and 2.3 saying April-June.



➤ Demand of the products was uneven throughout the year with maximum demand stated was in the months of oct-dec

11. Key Findings: 48.6% were not member of any organization, 14.7% were the members of SHGs, 0.9% were under cooperative, 3.7% were a part of society



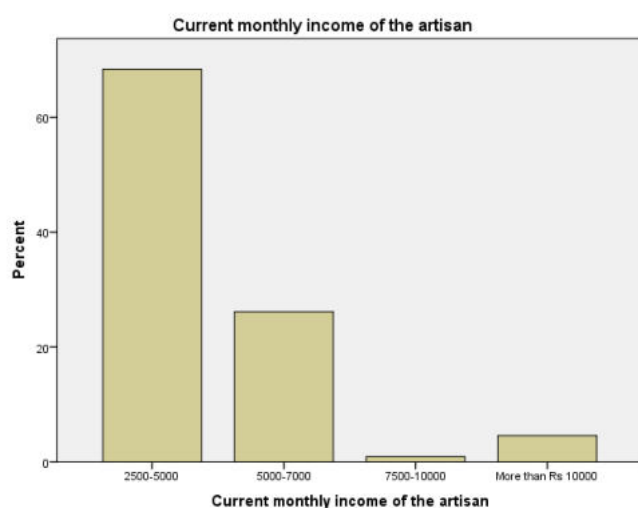
48.6% of the females were not associated with any organization and only 0.9% were under any

12. Key Findings: 55% were not interested in training their children in traditional craft practices, 45% were although ready to train children in the craft practices.



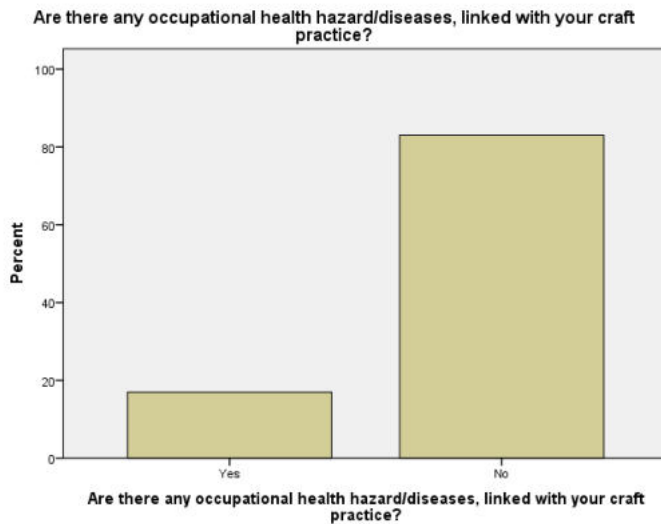
Most of them are not planning to train their children in any of the traditional practices

13. *Key Finding:* 68.3% of the artisans had monthly income as Rs 2500-5000, 26.1% had monthly income as Rs 5000-7000. Very few had monthly incomes more than Rs 7500



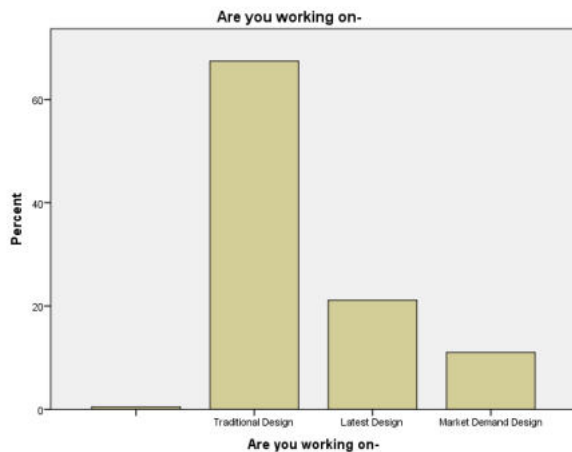
Monthly income of most of the women is Rs 2500-5000 from the crafts that is meagre considering the

14. *Key Finding:* 83% denied that there are occupational health hazard/disease linked with the crafts. Only 17% had mentioned such hazards with the crafts.



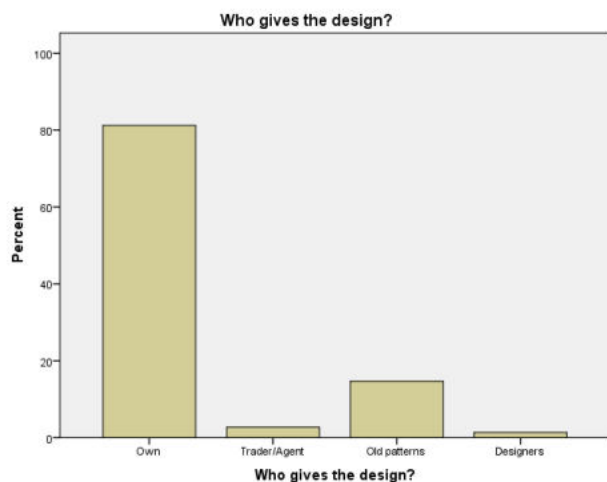
The Crafts are not hazardous by any means as per the female surveyed

15. *Key Finding:* 67.4% of the artisans are working on traditional designs, 21.1 % are working on the latest design and only 11% are working on the designs based on market demands.



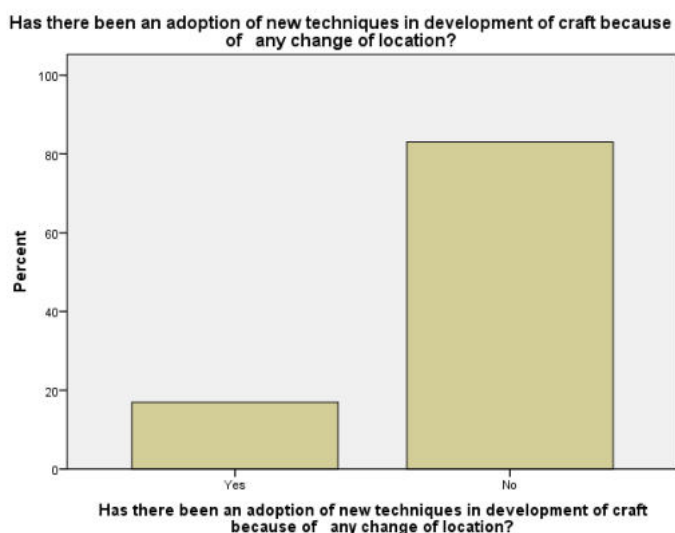
67.4% of the artisans are working with traditional designs indicating the need of the hour for modern

16. *Key Finding:* 81.2% have their own designs, 14.7% are working on the old patterns, 2.8% are working as per trader/ agents and only 1.4% are working with designers.



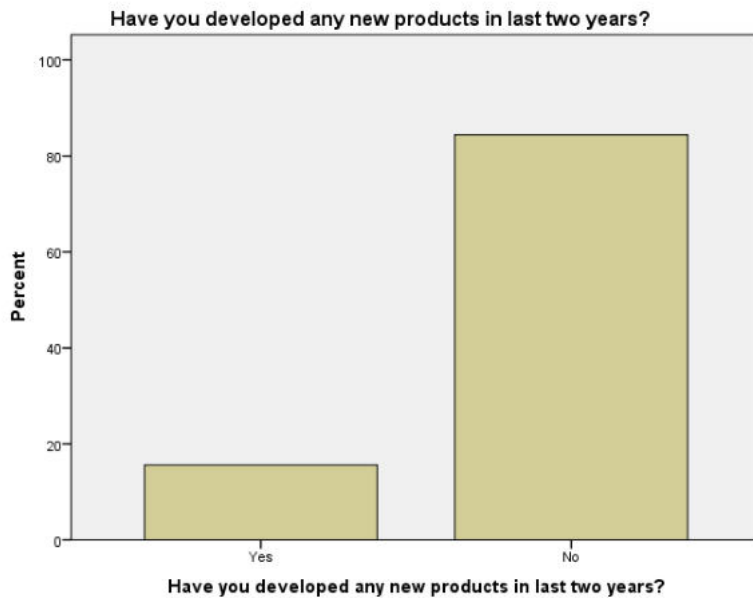
81.2% of the artisans work with their own designs

17. *Key Finding:* 83% had said that there is no adoption of new techniques in the development of crafts because of any change of location, only 17% had said yes to the given situation



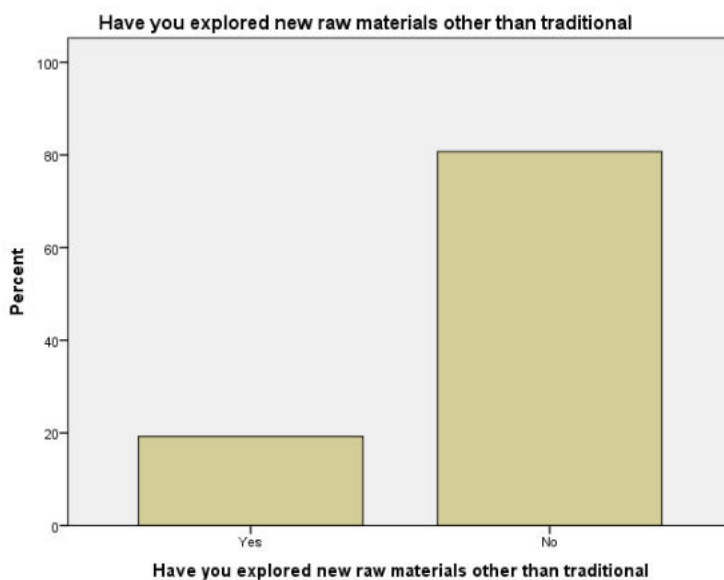
83% denied adoption of any new techniques used in the development of crafts.

18. *Key Finding:* 84% had not developed any kind of new products in the last two years and only 15.6% said that they worked for new products



84% have not developed any kind of new products in the last two years

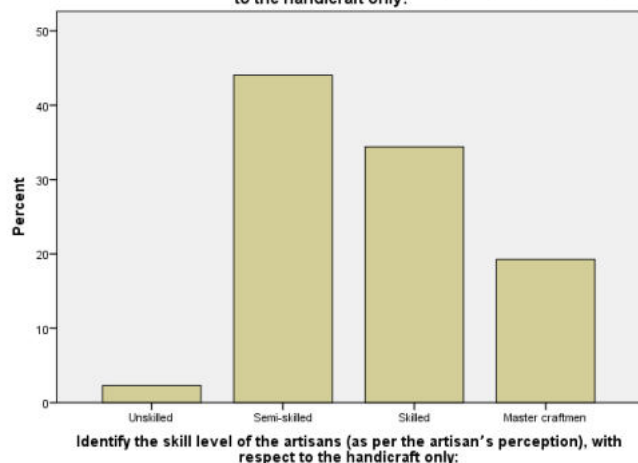
19. *Key Finding:* 80.7% of the artisans had not explored any new raw materials other than the traditional material. The reason can be non-availability of the products, market demand.



80.7% of the artisans had not explored any new raw materials other than the traditional material

20. *Key Finding:* 44% of the artisans found themselves to be semi-skilled, 34.4% classify themselves as skilled and 19.3% consider themselves to be master craftsmen.

Identify the skill level of the artisans (as per the artisan's perception), with respect to the handicraft only:

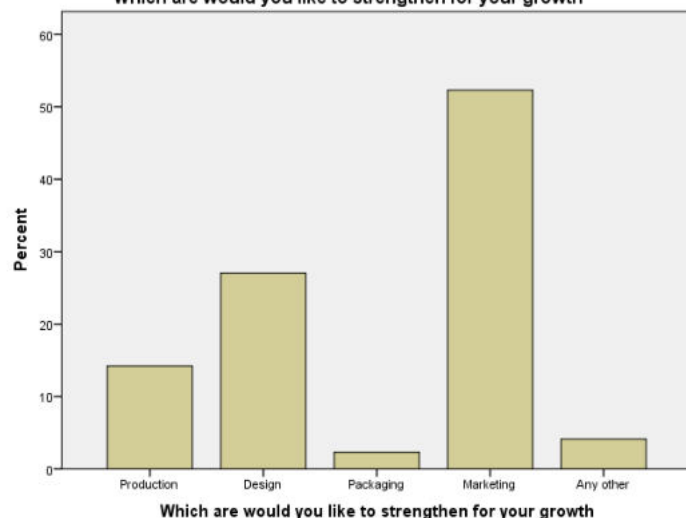


44% of the artisans found themselves to be semi-skilled and 34.4% classify themselves as skilled

S

21. *Key Finding:* 52.3% of the artisans want to strengthen themselves for marketing of their product, 27.1% want to strengthen in design, 14.2% in production, and 2.3% want to strengthen their skills in packaging of their products.

Which are would you like to strengthen for your growth



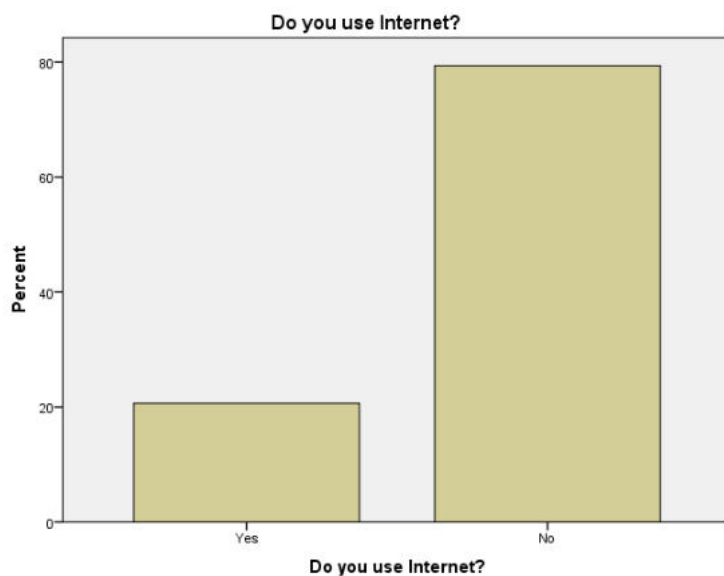
52.3% of the artisans want to strengthen themselves for marketing of their product

22. *Key Finding:* 96.8% of the artisans refuse getting any training in recent time to upgrade their skills.



96.8% of the artisans refuse getting any training in recent time

23. *Key Finding:* 79.4% of the respondents do not use internet and only 20.6% use internet in the surveyed sample.



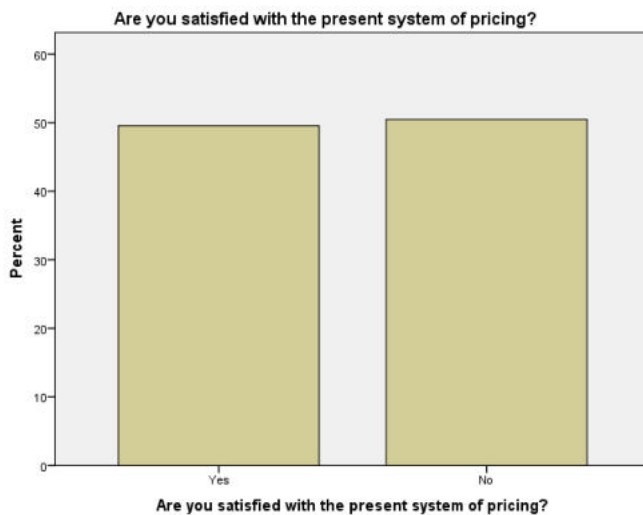
79.4% of the respondents do not use internet

24. *Key Finding:* 78% of the artisans decide the pricing on their own, 11.5% decide as per Local market demand, 5.5% decide as per the raw material.



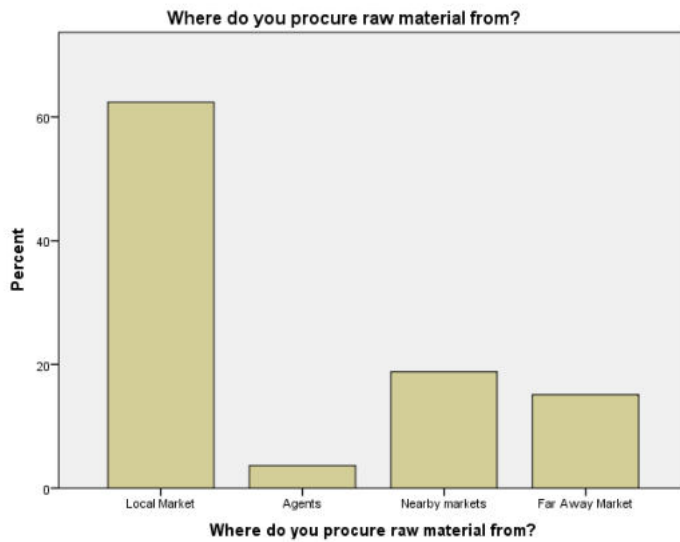
78% of the artisans decide the pricing on their own

25. *Key Finding:* 50.5% of the artisans are not satisfied with the present system of pricing whereas only 49.5% are satisfied with the present system of pricing.



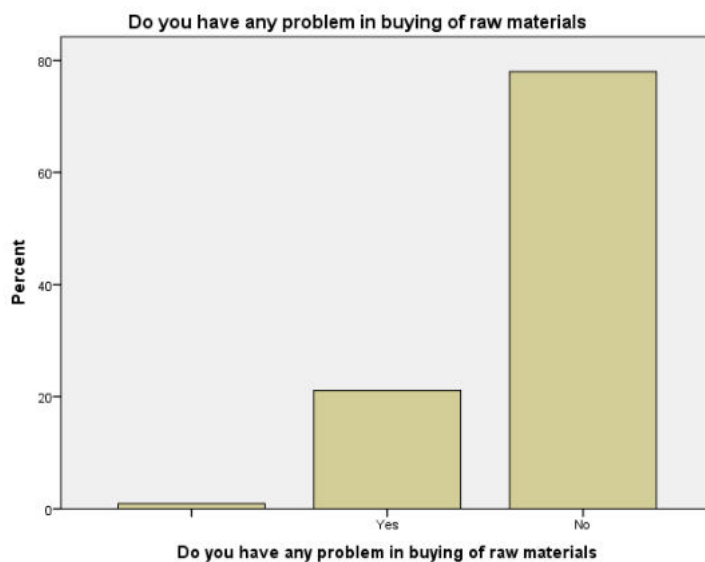
50.5% of the artisans are not satisfied with the present system of pricing

26. *Key Finding:* 62.4% of the respondent procure raw material from the local market, 18.8% procure from the nearby markets and 15.1% procure raw material from the far away markets.



62.4% of the respondent procure raw material from the local market

27. *Key Finding:* 78% percent of the artisans do not face any kind of problem in buying the raw material whereas 21.1% do incur problems in buying of raw materials.



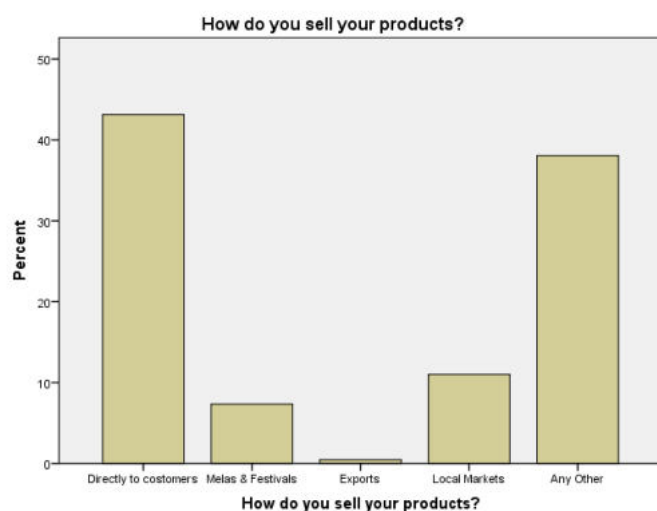
78% percent of the artisans do not face any kind of problem in buying the raw material

28. *Key finding:* 97.7% of the artisans deny getting any kind of subsidy from the government while procuring raw materials.



97.7% of the artisans deny getting any kind of subsidy from the government while procuring raw materials

29. *Key finding:* 43.1% of the artisans sell products directly to the customers, 11% sell to the local markets, 7.3% sell their products in mela and festivals



43.1% of the artisans sell products directly to the customers

30. *Key finding:* 29.8% of the artisans find the biggest difficulty to sell their product because of distance from their unit to the market, 26.6% find the difficulty because of lack of domestic Local markets, 2.3% find it difficult to sell the products because of agents/middlemen.



29.8% of the artisans find the biggest difficulty to sell their product because of distance from their unit to the market, 26.6% find

3.2 Recommendations for formation of clusters

The above survey played a key role in understanding the challenge faced by the artisans and design training programmes in the field of designing & Marketing of products. The above data will also help in in various Govt. schemes for cluster formation in Lahaul Pangri region. The Lahaul Pangri region is a hub of artisans practising knitting and weaving. Due to remote geographical location, harsh weather conditions and lack of infrastructure, Internet & logistics, the area has been unexplored. The huge scope of development of handloom and handicraft of the region. The artisan data can further be used for formation of Clusters under schemes as follows.

- i. Sfurti (Scheme of fund for regeneration of traditional industries)
- ii. Comprehensive handicrafts cluster development scheme, Development Commissioner Handicrafts.
- iii. Dastakar Sashaktikaran yojana scheme under D C Handicrafts.

3.3 Identification of active Self Help Groups

One of the deliveries of the project was to create co-operative by small village/ cluster level groups. During the field visit, it was noted that there 80 SHGs registered in Lahaul & Pangri region. However, on ground it was observed that the women were not aware of the registered SHGs. Identified five functional SHGs based in Lahaul & Pangri, mentioned as follows.

1. Shiva Sanyut group, Killar Panchayat, Pangri (See table 2).
2. Shiv Shakti Group, Killar, Panchayt, Pangri (see table 3).

3. Adarsh Nrlm group, Karyas, Pangi (see table 4).

4. Lakshmi group, Udaipur, Lahaul (see table 5).

5. Bhagwati group, Udaipur, Lahaul (see table 6).

Table 1. Details of Shiva Sanyut group, Killar Panchayat, Pang

NAME	VILLAGE	PANCHYAT	Contact no.
Prem Dei (Leader)	Mahaliyat	Killar	94598-47854
Kishani	Mahaliyat	Killar	
Meena	Mahaliyat	Killar	
chando	Mahaliyat	Killar	
Prem Dei	Mahaliyat	Killar	

Table 2. Shiv Shakti Group, Killar, Panchayt, Pang (

NAME	VILLAGE	PANCHYAT	Contact no.
Sheela (Leader)	Mahaliyat	Killar	8988325811
Bindei	Mahaliyat	Killar	
Krishna	Mahaliyat	Killar	
Leela	Mahaliyat	Killar	
Kamlesh	Mahaliyat	Killar	
Bimla	Mahaliyat	Killar	

Table 3. Adarsh Nrlm group, Karyas, Pangi

NAME	VILLAGE	PANCHYAT	Contact no.
Reena (Leader)	Ghangeet	Karyas	94184-62570
Bimala	Ghangeet	Karyas	
Kamala	Ghangeet	Karyas	
Lachi	Ghangeet	Karyas	
Laxmi Devi	Ghangeet	Karyas	
Reeta	Ghangeet	Karyas	
Seema	Ghangeet	Karyas	
Sevo	Ghangeet	Karyas	
Sur Dei	Ghangeet	Karyas	
Tipani	Ghangeet	Karyas	

Table 4. Details go Lakshmi group, Udaipur, Lahaul.

NAME	VILLAGE	PANCHYAT	Contact no.
Aneeta (Leader)	Udaipur	Udaipur	
Hemwati	Udaipur	Udaipur	
Dharmdasi	Udaipur	Udaipur	
Hemlata	Udaipur	Udaipur	
Ram devi	Udaipur	Udaipur	

Table 5. Details of Bhagawati group, Udaipur, Lahaul.

NAME	VILLAGE	PANCHYAT	Contact no.
Madhu (Leader)	Udaipur	Udaipur	9015059164
Phulidevi	Udaipur	Udaipur	
Sangita	Udaipur	Udaipur	
Kamla	Udaipur	Udaipur	
Sagun	Udaipur	Udaipur	
Narayan devi	Udaipur	Udaipur	

3.4 Applying for Artisan cards

Under the ongoing one-year project GEF-Gol-UNDP SECURE Himalaya Project, NIFT, was able to identify functional SHGs and identify artisans from each Panchayat. The present group of artisans lack basic amenities like internet, infrastructure, artisan cards. This was the first time under GEF-Gol-UNDP SECURE Himalaya Project, interaction, survey and trainings were conducted in remote villages. For every cluster to be formed, it is necessary for artisans to have cards that facilitates easier identification of the artisans. Artisan card acts as an official proof of their identity when they deal with various government schemes related to skill training, access to credit, marketing, and insurance, among other things. All artisans and craft workers are eligible to apply for the card. Currently artisan card can be applied online. Due to lack of internet facilities in 10 panchayats out of 11 project panchayats, artisans were unable to apply online. The project team facilitated the entire process applying for artisan card by distributing free forms. **Total 153 artisan** verified forms were submitted in Office of DC Handicrafts, Dhalpur Kullu (see table 6).

Table 6. List of Artisan applied for Artisans card

Sno	Name of Artisan	Village	Panchayat	Contact No	Aadhar No
1	Sunitra	Sach	Sach	9453206402	932203594112
2	Nimo Devi	Sach	Sach	8988317268	477605262699
3	Santosh Kumari	Sach	Sach	9418916169	608454079185
4	Basundra	Sach	Sach	8988554124	226428063032
5	Sangeeta Kumari	Sach	Sach	8988053997	555539318858
6	Prem Dei	Sach	Sach	8988179053	360164443503
7	Subhdra Kumari	Sach	Sach	8988430601	937205354812
8	Jebo	Sach	Sach	8988515884	282313354607
9	Chinti Kumari	Sach	Sach	8988409237	622538575564
10	Reeta Kumari	Sach	Sach	9459151289	921588824847
11	Him Dei	Sach	Sach	8988234447	551167950853
12	Anita	Sach	Sach	7650839579	214378155039
13	Jamna	Sach	Sach	8988813849	619797208659
14	Finchi Devi	Sach	Sach	7650838404	465851587004
15	Indu Kumari	Sach	Sach	8988759975	840975403587
16	Monika Kumari	Sach	Sach	9459250495	702326715299

17	Leela Kumari	Sach	Sach	8988417695	365917424859
18	Raveena	Sach	Sach	7651075586	532663714295
19	Kamla Devi	Sach	Sach	8988962960	419854778560
20	Ram Kali	Sach	Sach	9418410394	643052802575
21	Yangdol	Tingret	Tingret	9418378907	739735390324
22	Padma Dolma	Tingret	Tingret	8988232146	567938407385
23	Serjom	Tingret	Tingret	9459150926	530917177312
24	Sunita Kumari	Tingret	Tingret	9459821963	574958779581
25	Dharam Dei	Tingret	Tingret	9459989213	355105948598
26	Yangjom	Tingret	Tingret	NA	886534369608
27	Kunti Devi	Tingret	Tingret	9459989203	268930895406
28	Isha	Tingret	Tingret	7650839806	503644508706
29	Dolker	Tingret	Tingret	9559055531	439010418174
30	Yangdol	Tingret	Tingret	8988287829	852480130757
31	Nirmala Devi	Tingret	Tingret	9459723822	977304910098
32	Lamo Devi	Tingret	Tingret	NA	767419617374
33	Hira Dei	Tingret	Tingret	9459904125	557138628369
34	Shanti Devi	Tingret	Tingret	9459886065	452026953095
35	Champa Devi	Tingret	Tingret	8988232130	204771943338
36	Karam Dei	Udaipur	Udaipur	9459515609	363688242568
37	Bimla	Udaipur	Udaipur	NA	407758665557

38	Babita	Udaipur	Udaipur	9418356506	291312063839
39	Narain Dassi	Udaipur	Udaipur	9418601187	631601220527
40	Sarita	Udaipur	Udaipur	9459885964	596819956959
41	Reena Rai	Udaipur	Udaipur	9015162944	699301012316
42	Kamla Devi	Udaipur	Udaipur	7018940219	793526205521
43	Pingla Devi	Udaipur	Udaipur	901515456	408981543247
44	Anita	Udaipur	Udaipur	9418465334	751536835804
45	Shanti	Udaipur	Udaipur	9459036310	563232793843
46	Ramdei	Udaipur	Udaipur	9418845883	984984956757
47	Madhu	Udaipur	Udaipur	9015059164	432658457583
48	Sunita	Udaipur	Udaipur	8988317433	857188930754
49	Bimla Devi	Udaipur	Udaipur	8219703901	679431074564

50	Hemvati	Udaipur	Udaipur	9015140299	363044315974
51	Parvati Devi	Udaipur	Udaipur	7807677316	236436839705
52	Master Rohan Bodh	Chokhang	Udaipur	7018676569	563732636070
53	Rigzin Buti	Udaipur	Udaipur	9418718979	902614135206
54	Sangeeta	Udaipur	Udaipur	9418776608	380159510743
55	Roshni Devi	Udaipur	Udaipur	9418620912	947466134019
56	Rigzin Dolma	Udaipur	Udaipur	NA	431930567386
57	Shakuntala Devi	Jhooling	Udaipur	9459913361	214434752512
58	Asha	Subhash	Udaipur	9418776623	538822469406
59	Ranjana	Karhoti	Killar	8988962827	394286475062
60	Thuli Devi	Karhoti	Killar	9418913440	358945860583
61	Sangeeta Kumari	Mahaliyat	Killar	8988648554	326932924643
62	Preeti	Mahaliyat	Killar	9418953329	779218924290
63	Pooja	Mahaliyat	Killar	9418953329	539850291426
64	Shanta Sharma	Thamoh	Killar	9418427101	293043457861
65	Rekha Kumari	Punto	Killar	8988673672	357154418894
66	Kishan Dei	Jhahlwas	Karyas	7650002487	658556639952
67	Veena	Praghwai	Karyas	8988215170	805272514623
68	Buti Devi	Hugal	Karyas	9418603654	416042860189
69	Man Devi	Parol	Karyas	9459620278	869684957834
70	Kamla Kumari	Jhalwas	Karyas	7807808910	332031327951
71	Kamlesh	Jhalwas	Karyas	7650067623	471276482725
72	Bodh Raj	Jhalwas	Karyas	9418914899	51035937584
73	Kamla	Ghanheet	Karyas	9418913366	546992517650
74	Inder Dei	Jhalwas	Karyas	9418463545	824489250344
75	Kirna	Paroi	Karyas	9418905848	592319631038

76	Sur Dei	Paroi	Karyas	NA	822006617762
77	Lal Dei	Paroi	Karyas	8988316990	249838323621
78	Suman	Kawas	Killar	8988316990	283408090016
79	Karam Chand	Ghangeet	Karyas	9459134718	820804974756
80	Anita Kumari	Hugal	Karyas	8988689516	552697437885
81	Ramkali	Paroi	Karyas	8091013475	758972968133

82	Jan Dei	Ghangeet	Karyas	7649991920	274912106085
83	Pallavi	Ghangeet	Karyas	8988146504	650265544363
84	Surdei	Jhalwas	Karyas	9459610868	945597804743
85	Nisha	Mindhal	Karyas	7807007310	322885781526
86	Prem Dei	Paroi	Karyas	9418975129	598657131615
87	Bimla Kumari	Ghangeet	Karyas	9418775527	372200403047
88	Bag Dei	Hugal	Karyas	9816401929	442566091616
89	Seema	Ghangeet	Karyas	8988317581	440842572508
90	Meena Kumari	Manjhlu	Karyas	8988430756	539694939217
91	Bimla	Parmas	Karyas	9418902852	823558802600
92	Jamuna Devi	Ghangeet	Karyas	9418007985	475467958733
93	Rusli	Ghangeet	Karyas	9459161254	469656261378
94	Geeta Kumari	Ghangeet	Karyas	8988471011	604955913954
95	Reeta	Ghangeet	Karyas	8988134557	807559575086
96	Anita Kumari	Jhalwas	Karyas	9418853291	327094943926
97	Sumitra	Karvyani Seri	Killar	NA	623025442505
98	Sham Dei	Ghangeet	Karyas	9459563771	632326315689
99	Reeta	Ghangeet	Karyas	NA	939887146847
100	Urmila Kumari	Ghangeet	Karyas	8988039111	263013697444
101	Kabita Kumari	Ghangeet	Karyas	9418918427	632875253243
102	Kamla	Ghangeet	Karyas	9459354854	218991433354
103	Reena	Ghangeet	Karyas	9418462570	973584951469
104	Utti Devi	Ghangeet	Karyas	9459912461	254301672958
105	Surinder Kumar	Ghangeet	Karyas	9418903858	669087304150
106	Bhim Singh	Ghangeet	Karyas	9418550313	590564756587
107	Asha	Hugal	Karyas	8988215629	435493727766
108	Bimla Kumar	Jhalwas	Karyas	7650905969	353266293718
109	Siphar Lal	Parghwal	Karyas	9459723511	246326500627
110	Sanjay Kumar	Praghwal	Karyas	9459723511	298778156827

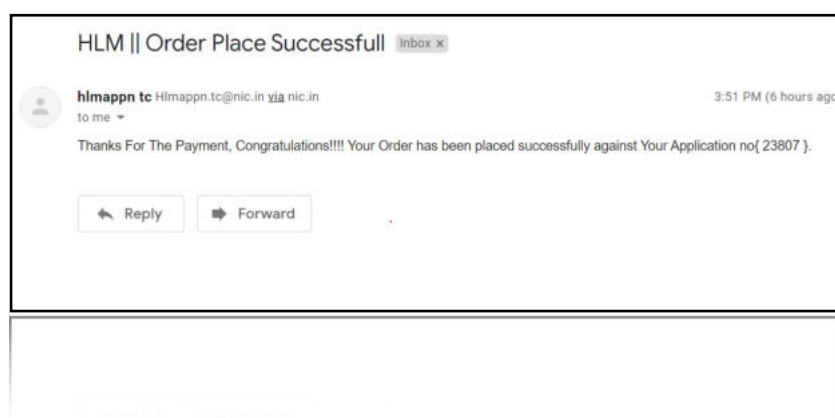
111	Krishna Kumari	Ghangeet	Karyas	9418903858	724211670177
112	Bimla	Jhalwas	Karyas	9418971902	295958272273

113	Ravi Kumar	Ghangeet	Karyas	9459128328	336056685983
114	Totla Devi	Ghangeet	Karyas	9418348252	682631207600
115	Asha Kumari	Ghangeet	Karyas	9459603738	911875671863
116	Sarita Devi	Karyas	Karyas	9459784278	334807684994
117	Raveena Kumari	Kanwas	Karyas	8988883331	954158482624
118	Sheela	Paroi	Karyas	9418774999	247258275455
119	Dhan Dei	Paroi	Karyas	8988316990	815317820260
120	Fulyatru	Paroi	Karyas	8988966609	603644480987
121	Reeta	Ghangeet	Karyas	8988316626	831636150883
122	Ranjeeta	Jhalwas	Karyas	9882543844	657986571747
123	Anita Kumari	Jhalwas	Karyas	7650823460	644118048690
124	Bindro	Jhalwas	Karyas	7650942328	277514902878
125	Mehar Singh	Kumar	Kumar	9459528103	618391989084
126	Amar Dei	Kumar	Kumar	9418356688	615789619067
127	Kamla Kumar	Kumar	Kumar	8988317040	867942821926
128	Karam Singh	Kumar	Kumar	8988317040	785729692370
129	Prem Singh	Kumar	Kumar	8988969500	439476537428
130	Salochna Kumari	Kumar	Kumar	9459884871	712923116566
131	Ratan dei	Kumar	Kumar	9418429936	456295777967
132	Karam Singh	Kumar	Kumar	9459987251	242051339104
133	Sonika	Kumar	Kumar	8988322794	570270041980
134	Pyar Dei	Kumar	Kumar	9459248467	227283903767
135	Monika Kumari	Kumar	Kumar	9459544270	857623737961
136	Pyar Dei	Ghuwari	Kumar	NA	735436243337
137	Dal Dei	Shour	Shour	8988251965	204786566325
138	Chilli Devi	Shour	Shour	8988258965	512597351120
139	Sheela Devi	Shour	Shour	8988325785	504247540700
140	Deewi	Shour	Shour	8988237524	468576996610
141	Lal Dei	Shour	Shour	9459915539	472252198114
142	Pinki	Shour	Shour	8988317763	939540367340
143	Kishan Dei	Shour	Shour	8988368612	453991515893
144	Meena Kumari	Shour	Shour	8988411649	224533987359
145	Leela Kumari	Shour	Shour	9418246850	273465467272
146	Tholi Devi	Shour	Shour	9418907346	555224644376
147	Thuli	Shour	Shour	9459915539	484842570973

148	Phul Dei	Shour	Shour	941824685	742780632587
149	Naro Devi	Shour	Shour	9459183513	576601991719
150	Sangita Kumari	Shour	Shour	9459819737	794583603249
151	Nisha Kumari	Shour	Shour	8988561997	339810030349
152	Amar Dei	Shour	Shour	9459915539	327398599340
153	Deep Mala	Shour	Shour	9410607708	423591224023

3.5 Applying for Handloom mark

Handloom Mark is **the Government of India's initiative to provide a collective identity** to the handloom products in India and can be used not only for popularising the hand woven products but can also serve as a guarantee for the buyer that the product being purchased is genuinely hand woven from India. Mr. Prem Sing was invited at NIFT Kangra for creating awareness and encouraged for applying for Handloom Mark. Co-operative Pangi Hill Weavers, Pangi imitated the process of online registration on Handloom Mark.



Handloom Mark

3.6 Photograph of Phase 2



Fig 8. Women filling survey forms, Kariyas, Pangl.



Fig 9. Women in filling survey questionnaires, Udaipur.



Fig 10. Women in filling survey questionnaires, Udaipur.

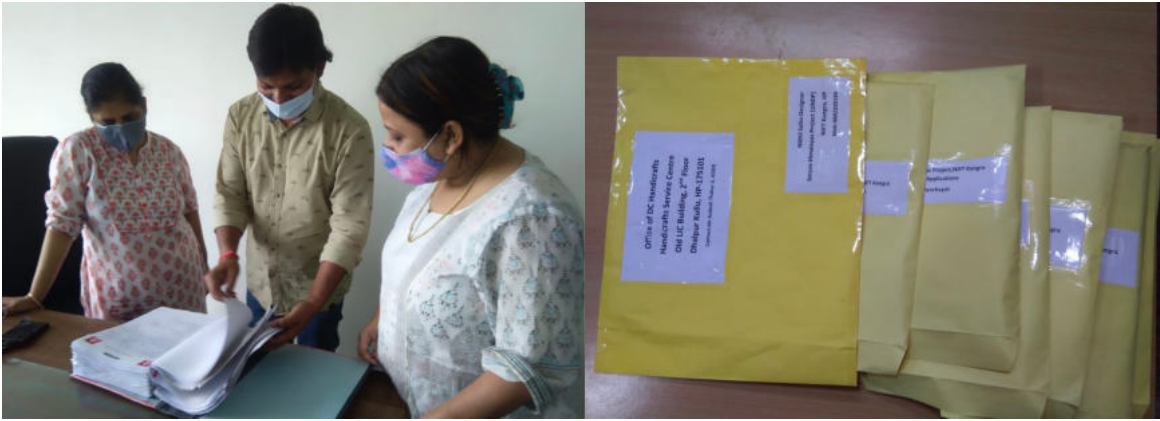


Fig 11: NIFT Team compiling and verified 153 artisan card application

Handwritten form titled "Handicrafts Survey Card" with fields for personal and professional details. The form is filled out in Hindi. At the bottom left, there is a small portrait of a man. At the bottom right, there is a circular stamp of the NIFT (National Institute of Fashion Technology) and a signature.

Handicrafts Survey Card

1. Name: **CHIRAG KUMAR**

2. Address: **CHIRAG KUMAR, CHIRAG KUMAR, CHIRAG KUMAR**

3. Mobile No: **9876543210**

4. Email: **chirag.kumar@gmail.com**

5. Date of Birth: **10/10/1990**

6. Date of Registration: **10/10/2020**

7. Signature: **[Signature]**

8. Stamp: **[NIFT Stamp]**

Fig 12. Artisan card forms verified by NIFT, Kangra.

3.7 Summery of Phase 2

- i. Database including names, contact and village of **327 artisans** practising knitting, weaving documented (Separate file of excel sheet submitted with the report).
- ii. A survey was conducted among **218 artisans** in the given landscape for seeking general information about the basic details of artisans like contact details, education level, association and engagement with crafts, income details, assets, medical facility, level of design and technology, pricing details, how do they market their products and the trainings imparted to them.
- iii. Under the project for the first time artisan cards procurement process let to submission of **153 artisan cards** at DC Handicraft office Kullu.
- iv. Identification of 5 active SHG namely Shiva Sanyut group, Killar Panchayat, Pangi;
Shiv Shakti Group, Killar, Panchayt, Pangi; Adarsh Nrlm group, Karyas, Pangi; Lakshmi group, Udaipur, Lahaul; Bhagwati group, Udaipur, Lahaul.
- v. Applying for **Handloom mark** for Pangi Hill weavers, co-operative, Pangi.

4. PHASE 3: FIELD VISITS & TRAINING PROGRAMME

4.1 Field Approach & Methodology

As per the background and objectives stated by GEF-GOI-UNDP SECURE Himalaya Project proposal, activities mainly field explorations, field-based work, educating of artisans, new product development, design interventions, demographic survey, etc were considered to be the appropriate approach for securing the livelihoods of the people of the given landscape. The project team reached out to the local community members in person and imparted awareness about the content of the training modules. Motivating the local community to attend and benefit from these training programs was another colossal task executed by NIFT Design team persistently. Studying the existing products made locally in the given landscape and providing design interventions that would maintain the traditional elements of these products needed lot of explorations for NIFT design team.

Consolidating all the activities required as per the given objectives, following major activities in the field were carried out:

1. Mobilizing community members in forming artisan group/clusters (page no-).
2. Piloting community led handicraft/handloom initiatives in identified villages (page no-).
3. Workshops & training programme for capacity enhancement activities (page no-).

Project Team also participated in 68th of Snow festival, Keylong. An expert team of NIFT consisting of Textile and Apparel designers, working in collaboration with UNDP on the SECURE Himalaya project for the conservation and development of livelihood in Lahaul and Pangi region participated in Saras mela, Keylong and conducted a session on 22nd March, 2021, regarding the project initiatives about crafts and the activities to be undertaken under UNDP Conservation project. The session included an introduction all the developmental activities to be undertaken by NIFT during the course of the Project. The present audience including chief guests, Govt. official, artisans, visitors and tourists were made aware of the ongoing project and the NIFT initiatives along with UNDP. During the fair, approximately 200 people were made aware of the approach followed by team for contributing towards securing livelihoods of the region.



Fig 13. Session conducted during 68th of Snow festival, Keylong.

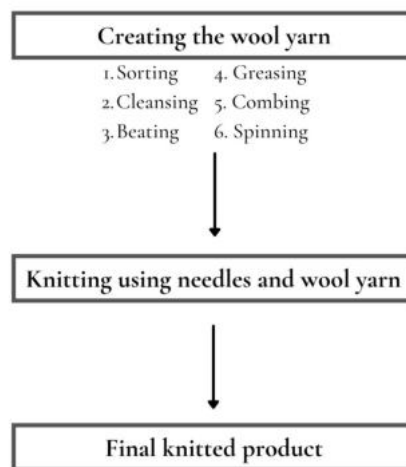
4.2 Piloting community led handicraft/handloom initiatives in identified villages

Piloting community led handicraft/handloom initiatives were undertaken in project panchayats in Lahaul & Pangi Region. Under the project listed 11 Panchayat, field visits were conducted to study the traditional handloom / handicrafts of the region. Few crafts like **knitting**, **weaving**, flower accessories, jolnu or panda, and tailoring **of traditional costumes** like cholu and basket are identified for the cluster development. The information about the craft practices was obtained from in-depth interviews, observation and field visits. A virtual interaction and craft demonstration was also organised for NIFT students of Fashion Design Department & Fashion Communication Department with women artisans practicing Knitting. This programme was conducted as Artisan demonstration programme for NIFT students, as a part of Craft Documentation Programme. NIFT is encouraging design students to work in the areas of contemporization of traditional crafts.

4.2.1 Knitting Craft

As per the pilot survey done in the Keylong region, mutual interactions, observations and discussion with the artisans of the Landscape it was found that Knitting is the most popular and widespread craft of Lahaul and Pangi. The women have been practicing knitting as their traditional craft since a very long time. Initially, it was a necessity for them to knit things like socks and gloves because Lahaul is a very cold region with snow and low temperatures but now with various

organisations and help from the government knitting is now also means of income and a business opportunity for the people in the region. Even though the major livelihood comes from agricultural practices, the women of Lahaul are the ones who are involved in the knitting. flow chart.



It was observed that the women knit in the time available to them post their household chores; however, some of the women have taken this as their profession too helping them in generating additional income for their families. It was observed that the role of men is more supportive than participating knitting as craft. The support of the men also extends to getting themselves involved in the household chores to facilitate women with more time and contributing to knitted craft. Women knit in their free time while some knit as a profession. The men are not involved in knitting but they are very supportive. Earlier only limited colours were used the natural colours that were obtained from the animal wool but now with the presence of artificial fiber wool in the market bright and colourful products can be seen. The process of knitting is shown in following

4.2.2 Material & tools used

Every craft has unique usage of tools, materials and processes and it is pertinent to gain knowledge about them for incorporation of any changes or interventions as the objective of the same is also preservation of the traditional elements. With the help of the virtual interviews and of the artisans, information was gathered about the technique and process of the craft.

RAW MATERIAL

i. Yarns

- ii. Wool is obtained from animals like sheep and yak. Nowadays, due to the development and better transportation facilities market is also filled with commercial and artificial fibre wool. Women use both animal obtained and artificial wool in their products. In Lahaul, women spin woollen yarns at

home. In Pangri, it was observed that the woollen yarns were wasted. There is a huge scope for setting a spinning unit Pangri. Buying woollen yarns from the market is expensive. It will provide them wool in lower price and also job opportunity for people working in mill.

ii. Knitting Needles

The most important tool or instrument used in editing process of knitting needles. Earlier in the old days women used to use wood for making knitting needles good nowadays in the modern times plastic or other metallic needles are used. It was observed that few women have started using domestic machines for knitting. Women practising knitting should be encouraged to buy and use knitting machines domestic for commercial production.

DESIGN ELEMENTS

iii. Colours

The colours that we often see in the knitted products of Lahaul can be divided into two categories of wool natural and artificial.

Natural based- since this wool is acquired from the hair of sheep and yak, it has more neutral colours such as grey, rust and brown.

Artificial/Dyed- Mostly at a maximum seven colours are used in one product. Generally, the colours are- green, white, black, pink, yellow, orange and blue.

iv. Motifs

Traditional motifs are illustrated from the observed products that the artisans showed us during our online session and field visits. The women create motifs inspired from nature. During interviews, they mentioned that if they go wrong somewhere while knitting, they continue with it so that it looks like a repetitive design. It was observed that the present generation is not aware of the names of many traditional motifs. Few names of motifs documented during the field visit were -Ghera Chakri, Leheria, Gau. There is need of documentation of extent motifs. The NIFT Design team has specially incorporated the traditional designs in design intervention workshops for making contemporary products.



Fig 14. Traditional motifs used on woollen products

v. Knitting process

During the interview of the artisans, it was observed that knitting needles were used, the unique feature being that sometimes not 2 but 4 needles are used to create the product and the motifs. At the base of the socks, sheep wool with some mix of commercial wool is used so that the base is durable and sturdy. The base of the product is usually a 4 silayi knit in a neutral colour whereas the motifs are 2 silayi knits adorned in bold colours vibrant colours

The motifs are inspired mostly by nature (plants, flowers, trees) and occasionally by festivals (kumus). It takes around three days to finish a product and the craftsman usually makes around 50 products per year. The products are made of either fully natural wool or they are made of commercial wool and costing is based on that only. There is also difference between the textures of the wool used the following woollen yarns.

- a. Angora wool (rabbit wool) - Softest smoothest texture.
- b. Sheep wool- higher altitude sheep have smoother wool texture while lower altitude sheep have comparatively coarser wool texture.
- c. Yak wool- smooth texture but not soft or silky.

vi. Traditional woollen products

Traditionally, the women of Lahaul and Pangi make knitted gloves, socks, caps, sweaters, etc The socks knitted in the region have traditional colourful motifs. The unique designs of socks are made in Lahaul and other districts of Himachal Pradesh like Kangra, Kullu & Kinnaur. The placement of motifs, colour combination any yarn may vary in different regions.

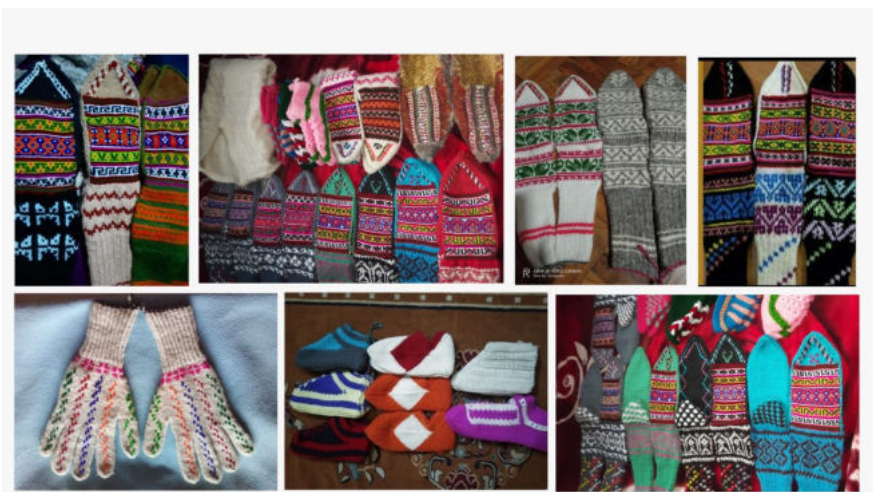


Fig 15. Woollen products of Lahaul & Pangi region

4.3 Workshops & training programme for capacity enhancement activities

Under the UNDP Secular Himalayan project, the following activities were undertaken in the month of August 2021. Field visits and workshops were conducted in all the 11 Panchayats in Pangti & Lahaul Region. Total number of people who attended the the workshops were 335. Artisans who successfully completed all the tasks were awarded certificates duly signed by the officials of UNDP, NIFT and Department of forests, H.P government.

Table 7. Details of workshop conducted in different panchayats.

Sl no	Name of Panchayats	Duration of workshop	Number of People attended the 1st day workshop	Craft practiced
1	Sechu	1 day	5	Knitting
2	Dharwas	2 days	19	Knitting
3	Sach	3 days	40	Knitting
4	Killar	5 days	63	Knitting, Pulla. Zozy
5	Karyas	3 days	41	Knitting, Pulla. Zozy
6	Purthi	2 days	40	Knitting
7	Sural	2 days	16	Knitting
8	Kumar	2 days	10	Weaving
9	Udaipur	2 days	21	Knitting
			20 (Digital marketing)	Weaving
10	Tindi	1 days	40	Knitting
11	Tingret	1 day	20	Knitting
	Total	1 day	335	Knitting

4.3.1 Details about training programmes

Under the UNDP Secular Himalayan project, the following activities were undertaken in the month of August & September 2021. Field visits and workshops were conducted in all the Panchayats in Pangti Region like Sechu, Dharwas, Sach. Killar, Karyas, Kumar, Purthi & Sural. In Lahaul Panchayat field visits and workshops were conducted in Udaipur, Tindi & Tingret. The field workshops were enriched in the content of handling and understating of the traditional crafts, Design process that

can be incorporated to bring the right design interventions, handling of the available raw material, and introduction to digital media for better salability of the products. Two field visits were conducted in the above Panchayat. The sessions conducted in the villages covered the following topics- **Introduction to the project, Design Intervention work shop & Product Display & Packaging.**

I. Training session on **Introduction to the project**- Brief Introduction of the Secure Himalaya Project was given to the participants. Personal interaction with all artisans to make them understand the benefits of the training module and motivating them to incorporate the inputs given in their design to increase salability of the products was the main objective of the workshops that was made clear to them during these workshops.

II. Training session on **Design Intervention workshop**- Identification & study of traditional crafts so as to incorporate the appropriate interventions maintaining the traditional elements of the crafts was the approach that was followed during these workshops. Practical demonstration were given by the NIFT design team on the usage of natural dyeing, new product development, and colour combinations that can be used to make the contemporary products.



Fig 16 Women developing new patterns, Udaipur, Lahaul.



Fig 17. Natural dyeing workshop. Images shows shades of Wool after dye bath & Water washed and dried wool on next day of dye bath, Udaipur, Lahaul.



Fig 18. Women knitting during the workshop, Killar, Pangl.



Fig 19. Demonstration of working on domestic knitting machine during the workshop, Killar, Pangi.

III Training session on **Product Display & Packaging**— In today's world of commercialization, product packaging and display has very important role in the marketing of products. Apart from traditional products, good packaging is also an important element to draw the attention of the consumer. Demonstration was given on use of different styles of packaging and display techniques keeping in view the availability of local materials.

IV Training session on **Digital marketing workshop**— Lack of knowledge on digital medias to promote the products is weakness that was observed in the workshops, hence, inputs on online selling, Product photography, pricing strategies and online promotions were included in the training modules. Digital marketing workshop was conducted by Ms. Megha Das, Founder of the Brand Amounnee to artisans in Udaipur.

4.3.2 Details of the training programmes in project villages.

The activities undertaken in each Panchayats are as follows.

- I. Introduction of UNDP SECURE Himalaya project and workshop for development of conservation -based handicraft and handloom initiative in the Lahaul -Pangi Landscape and the how the Project will contribute in improving of livelihoods.

- II. To identify artisan group, SHGs, cooperatives.
- III. To collect database of artisans & master craftsmen.
- IV. Identify how much they are willing to adapt new designs and new products.
- V. Identify problems they are facing in developing products (health, material or supply of raw material, production, marketing etc).
- VI. Identification of widow women artisans for entrepreneur support.
- VII. Identify whether products detailed finished for market or not. Quality upgradation of product.
 - 1. To identify popular hand knitted product online on the basis of price, quality and online customer reviews.
 - 2. Identified brand's that is already working on Himachali hand knitted products.
 - 3. Identified the craftsman.
 - 4. Gave brief for online marketing and offline marketing.
 - 5. Gave general overview of marketing channels and what are the possible ways to sell their products according to emerging market trends.
 - 6. Introduced people to existing marketing channels.
- VIII. Design intervention work shop.
- IX. Demonstration of domestic knitting machines.
- X. Demonstration on natural dyeing workshop.
- XI. Encouraging artisans for making new design as per global trend and forecast.
- XII. Discussed about the artisan card and how to make artisan card and benefits of artisan card.
- XIII. Completion of entire process for procurement of artisan cards.
- XIV. Certificates awarded to artisans on completion of programme.
- XV. Survey conducted for data collection of artisan database.
- XVI. Identification of women artisans (entrepreneur, master artisans, widows or special cases for support). The details of the women artisan will be included in the final report.

4.4 Awards & Certificates

Women artisans on completion of the workshop were awarded certificates duly signed by NIFT authorities, UNDP and Department of Forests, H.P officials so as to encourage them for further participation. Total number **121 women** artisans completed the workshop successfully. Women in the 11 Panchayats (from six groups) found theses workshops very enriching and they acknowledged the benefits of going through updated knowledge that can help them to sell better products in the

market. It provided them an opportunity to learn something new, and a way of for income generation. Many women expressed their gratitude for flexibility of timings as these workshops were planned according to their availability. As the women were busy with agriculture and insolvent with MNREGA, The NIFT field visiting team conducted workshops in the evening and night at few Panchayats.

Table 8 Artisan's Certificate Details

Sno	Name of Artisan	Village	Panchayat	Contact No
1	Rajkumari	Parmas	Killar	8988316718
2	Chiring Dolma	Mahaliyat	Killar	8219308306
3	Sunita Sharma (Pradhan)	Mahaliyat	Killar	9459934205
4	Shanta Kumari	Karoti	Killar	9418427101
5	Sangeeta	Karoti	Killar	8988648554
6	Preeti	Mahaliyat	Killar	9418953329
7	Pooja	Mahaliyat	Killar	9418953329
8	Shweta	Karoti	Killar	9459259818
9	Meena	Karoti	Killar	7650841271
10	Noor Dei	Karoti	Killar	9418840765
11	Ranjeeta	Karoti	Killar	8988962827
12	Dhuli Devi	Karoti	Killar	9418913440
13	Ranjana	Parmas	Killar	9459992881
14	Jamuna	Parmas	Killar	NA
15	Kanta Kumari	Parmas	Killar	9459794963
16	Sheela	Mahaliyat	Killar	8988325811
17	Bimla	Mahaliyat	Killar	9418913325
18	Prem Dei	Mahaliyat	Killar	8988969749
19	Reeta	Mahaliyat	Killar	8988429186
20	Shamita	Mahaliyat	Killar	9418550219
21	Jamana	Mahaliyat	Killar	9459620788
22	Rekha Devi	Karoti	Killar	8988673672
23	Shikha	Karoti	Killar	9459175042
24	Kiran	Karoti	Killar	8988454592
25	Shalu	Mahaliyat	Killar	8988933361
26	Deodei	Mahaliyat	Killar	7650931819
27	Kushla	Killar	Killar	9418996266
28	Debo Devi	Mahaliyat	Killar	9459151762
29	Shivani	Mahaliyat	Killar	9418996266
30	Chando Devi	Mahaliyat	Killar	8988725717

31	Bintu Kumari	Mahaliyat	Killar	9459923695
32	Prem Dei	Mahaliyat	Killar	8988937381
33	Jamna	Mahaliyat	Killar	8988372724
34	Kamla	Mahaliyat	Killar	8988372724

Sno	Name of Artisan	Village	Panchayat	Contact No
35	Maan Dei	Parmas	Killar	NA
36	Sangeeta	Mahaliyat	Killar	9453041712
37	Nain Dei	Kawas	Killar	7807837043
38	Ranjana	Krohati	Killar	8988962827
39	Prem Dei	Mahaliyat	Killar	9459847854
40	Sapna	Mahaliyat	Killar	9459660217
41	Reeta	Ghaghit	Karyas	8988134557
42	Kamla	Ghaghit	Karyas	9459354854
43	Meena	Ghaghit	Karyas	8988471011
44	Bimla	Ghaghit	Karyas	9418902852
45	Kavita	Ghaghit	Karyas	9418918427
46	Reena	Ghaghit	Karyas	9418462570
47	Bharti	Ghaghit	Karyas	9418620658
48	Dhandei	Paroi	Karyas	8988316980
49	Anita	Jalwas	Karyas	9418853291
50	Prem Dei	Paroi	Karyas	9418160210
51	Meenu	Hugaal	Karyas	9418975179
52	Thani Devi	Hugaal	Karyas	9418326265
53	Sarita	Hugaal	Karyas	9459784278
54	Nishu	Hugaal	Karyas	9418622043
55	Bag Dei	Hugaal	Karyas	8988798772
56	Suman	Paroi	Karyas	8988622283
57	Anita	Paroi	Karyas	8988697782
58	Ravina	Paroi	Karyas	8988883331
59	Lal Dei	Paroi	Karyas	NA
60	Sur Dei	Paroi	Karyas	NA
61	Sheela	Paroi	Karyas	9418774999
62	Kiran	Paroi	Karyas	9418374028
63	Ramkali	Paroi	Karyas	8091013475
64	Bhavana	Ghaghit	Karyas	8988937314
65	Lachhi Devi	Ghaghit	Karyas	8988316626
66	Rusli	Ghaghit	Karyas	9459161254

67	Samyam	Ghaghit	Karyas	9459563771
68	Tatla	Ghaghit	Karyas	9418348252

Sno	Name of Artisan	Village	Panchayat	Contact No
69	Jamuna	Ghaghit	Karyas	9418067385
70	Urmila	Ghaghit	Karyas	8988039111
71	Seema	Ghaghit	Karyas	8988317581
72	Reeta	Ghaghit	Karyas	8988862897
73	Jaan Dei	Ghaghit	Karyas	7649991920
74	Bimla	Ghaghit	Karyas	7649905346
75	Sur Dei	Ghaghit	Karyas	9418239968
76	Kamla	Ghaghit	Karyas	9459986832
77	Maan Dei	Paroi	Karyas	8091003296
78	Kamla	Jalwas	Karyas	9418913366
79	Sur Dei	Jalwas	Karyas	9459610868
80	Jaggo Devi	Gadmas	Sural	NA
81	Kishni Devi	Gadmas	Sural	NA
82	Him Dei	Sach	Sach	8988234447
83	Vasundhara	Sach	Sach	NA
84	Santosh	Sach	Sach	9418916169
85	Chinta	Sach	Sach	8988409237
86	Indu	Sach	Sach	8988759975
87	Subhadra	Sach	Sach	NA
88	Finchi	Sach	Sach	7650838404
89	Monika	Sach	Sach	9459250495
90	Sangeeta	Sach	Sach	8988053997
91	Reeta	Sach	Sach	9459151289
92	Pooja	Sach	Sach	8988696903
93	Poonam	Sach	Sach	8988428847
94	Prem Dei	Sach	Sach	8988179053
95	Jebo	Sach	Sach	8988515884
96	Anita	Sach	Sach	7650839579
97	Jamana	Sach	Sach	8988554124
98	Kamla	Sach	Sach	945968723
99	Pyar Dei	Purthi	Purthi	9459248467
100	Sarita Kumari	Chulgu	Purthi	9459014205

101	Mangi Devi	Chulgu	Purthi	8988725184
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102	Sonika	Purthi	Purthi	8988322794
103	Seema Kumari	Purthi	Purthi	9459265887
104	Hinsi Aazamo	Ugros	Tingret	9418891916
105	Heera Dei	Tingret	Tingret	
106	Dina Dei	Tingret	Tingret	8988321598
107	Norzom	Tingret	Tingret	
108	Kunti Devi	Tingret	Tingret	9459989203
109	Serjom	Tingret	Tingret	9459150926
110	Dolker	Tingret	Tingret	949055531
111	Yangdol	Tingret	Tingret	8988287829
112	Sunita	Tingret	Tingret	9459821963
113	Nirmala	Tingret	Tingret	9459723822
114	Champa Devi	Tingret	Tingret	8988232130
115	Isha	Tingret	Tingret	7650839806
116	Yangdol	Tingret	Tingret	9418378907
117	Dharam Dei	Tingret	Tingret	9459989213
118	Yangzom	Tingret	Tingret	
119	Shanti Devi	Tingret	Tingret	
120	Padma Dolker	Tingret	Tingret	8988232146
121	Sumi Devi	Tingret	Tingret	

4.5 Photographs of Phase 3



Fig 20. Workshop in Karyas panchayat



Fig 21. Cabinet Minister Dr. Ram Lal Markanda, attended and inaugurated a workshop in Udaipur and appreciated the design intervention work done under the GEF-GOI-UNDP SECURE Himalaya Project.



Fig 22 Pulla chappal, Sural Panchyat, Pangi (Jaggu Devi & Kishori devi).



Fig 23 Contemporary design of pulls developed.



Fig 23 Workshop at Killar Panchayat.



Fig 24 Workshop at Dharwas Panchayat.



Fig 25 Weaving Unit, Kumar Panchyat, Pangi (Amar Sevi & Prem Singh).



Fig 26 Workshop at Purthi Panchayat.



Fig 27 Workshop at Sach Panchayat..



Fig 28 Workshop at Sechu Panchayat.



Fig 29 Workshop at Tindi Panchayat.



Fig 30 Workshop at Tingret Panchayat.



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Fig 31 Workshop at Udaipur Panchayat.



Fig 32 Workshop at Sural Panchayat.



Fig 33 Tailor shop in Purthi (Sunita Devi).



Fig 34 Tailor shop in Sechu (Tolmi).



Fig 35 Knitting workshop in Pangi.



Fig 36 Women experimenting with knitting patterns..



Fig 37 Workshop at Kumar Panchayat.



Fig 38 Weaving Unit, Kayras, Pangri (Bhimsingh).



Fig 39 Weaving Unit, Udaipur, Lahaul (Yanzam).



Fig 40. Contemporary Zozy design developed by NIFT Design Team.



Fig 41. Women awarded certificates after completing workshop.

4.6 Summary of Phase 3

- i. Considering the skills of the local community, handicrafts is one of most potential livelihoods options in the project landscape that were dealt by project team with appropriate interventions.
- ii. The project team could also work on the various raw material and tools used for the practicing of these crafts. Preserving traditional elements of existing crafts and at the same time designing contemporary crafts is always a challenge, however, this was dealt very meticulously by NIFT design team by educating artisans on Design elements and motifs with contemporary elements to increase their visibility and hence salability.
- iii. The project team reached out to the local community members in person and imparted awareness about the content of the training modules in 11 panchayats. Motivating the local community to attend and benefit from these training programs was another colossal task executed by project team persistently.
- iv. During the workshops conducted, the artisans were imparted training on awareness of the project and its initiatives, design interventions, product display and packaging, digital marketing, etc. Such kind of knowledge is imperative for making the artisans confident, independent and well informed about the existing market trends.
- v. **121 artisans** were awarded certificates of completion.
- vi. Equipping the artisans and making them aware of the benefits associated with artisan cards was another exemplary initiative taken for the benefit of the community.
- vii. Documentary on Testimonial of artisans and impact of workshop submitted along the report.

PHASE 4: BRANDING & MARKETING

5.1 The Branding Process

With the aim to **build brand identity** to create **awareness**, **increase relatability** and **recognition**, while **ensuring differentiation** in the market; the branding was completed for the Lahaul and Pangi landscape handicrafts. A brand is not only something that incorporates the product, name, or logo but is a concept that drives the organisation and thought processes associated with it.

5.1.1. Visual Map

To build the brand, a systemic approach was taken during the initial stage of the project which enabled us to study the various elements of the Lahaul and Pangi landscape system. This detailed study of the landscape involving research was of not just the lifestyle of the people through observation and interviews but also **analysis of the landscape, the climate, the food, the floor and fauna, etc.** This purpose of this research was to identify the **set of tangible and intangible** attributes, i.e. the actors and factors at play; these were put together in the form of a visual map to be used as a one point reference. Compilation of these attributes was crucial to identify the various

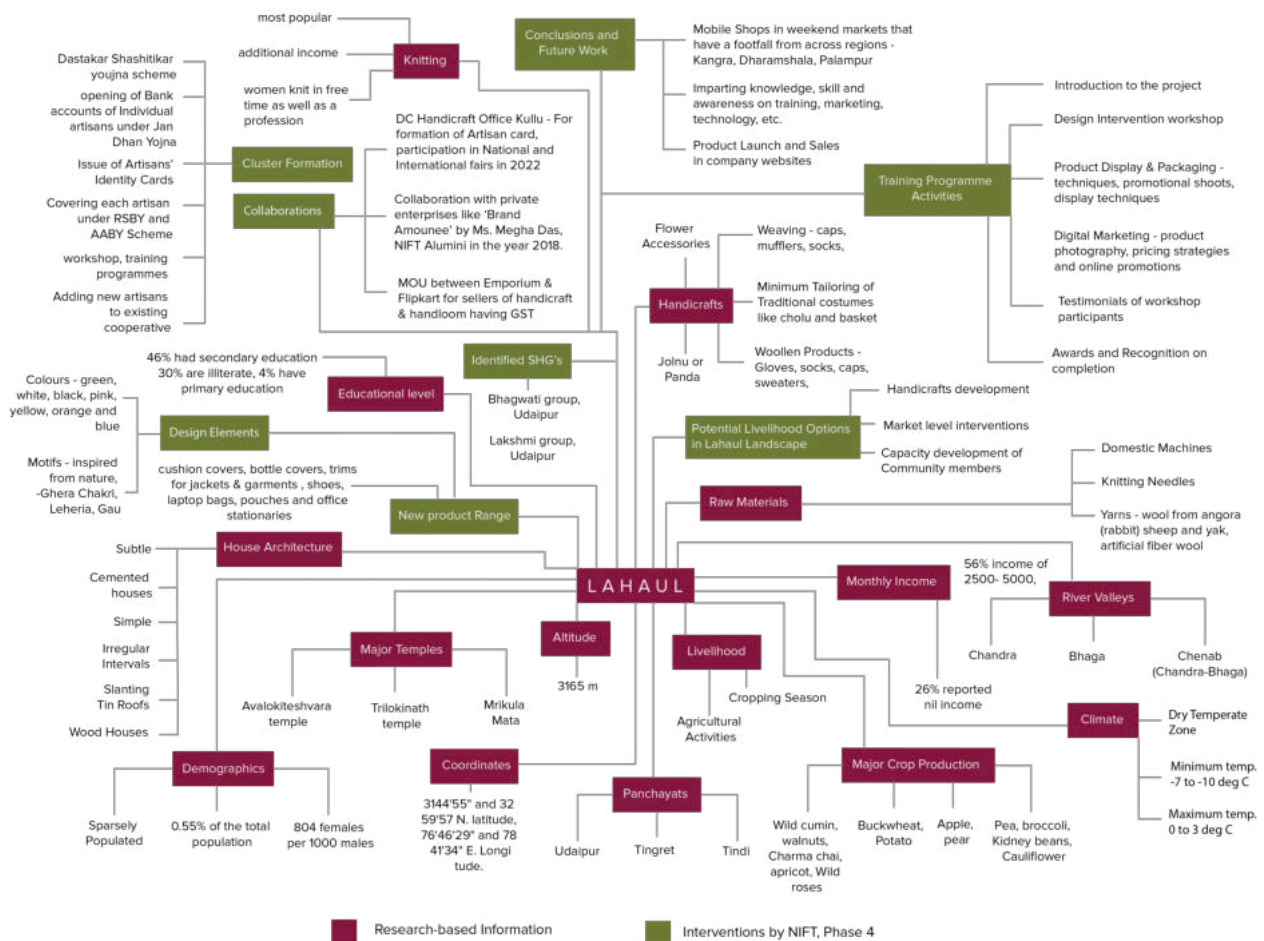


Fig 42 Visual Map of Lahaul region

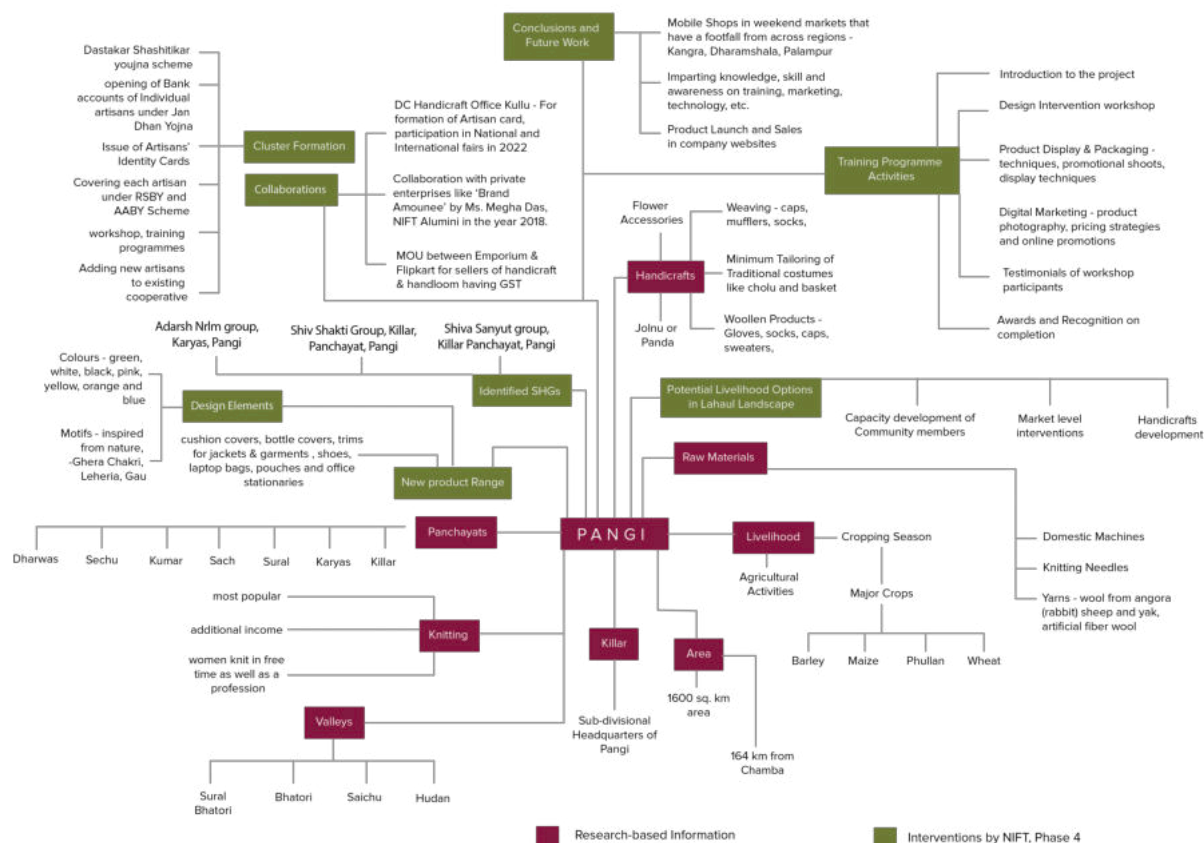


Fig 43 Visual Map of Pangri region

5.1.2. Competition Study

Simultaneously, a competition analysis was done of similar established craft brands in the market. This study was done based on parameters of the brand product/services; the brand presence and brand image; the target audience; and the marketing channels and promotional strategies employed by the established craft brands. This analysis was done to develop an understanding of the current players in the craft market across the various states.

Hence, the study included NGOs, government led organisations and also privately owned organisations. This further guided the positioning strategy for our brand, ensuring our brand occupies a distinct and valued place in the target customer's minds.

	Target audience	Products/services	Presence	Marketing Channels
Jhar crafts	1. Corporate/govt. Office (gifting) 2. Tourists 3. Middle, upper-middle, & (potential upper) class 4. Individuals concerned and motivated towards sustainability and crafts of India.	Silk textiles and handicrafts (Accessories and home furnishings and decor) Jharkhand craft products	Online, Emporiums in Jharkhand and tier 1 cities.	Retail outlets (13 emporiums), Website, Govt. Promotions, Advertisement tenders.
Ranga Sutra	1. Corporate (gifting) 2. The middle class, the upper-middle class, and (the upper class- potential) of the society. 3. Individuals appreciative of crafts of India.	men/women apparels Other textile products (accessories)	Online, A store in Mumbai	Blog & Website and Instagram are the most engaging channels followed by Facebook and linkedin. (Single retail store)
Biswa Bangla	1. Corporate/Govt. Offices (gifting) 2. Tourists 3. The middle class, the upper-middle class, and the upper class of the society.	Handicrafts, handloom of bengal and organic food suppliments. with physical experience at Biswa Bangla Gate	Online, Multiple stores in West Bengal and A Biswa Bangla Gate (tourist attraction)	Retail outlets (9), Website, Instagram, Facebook, linkedin, Govt. Promotions, Advertisement tenders.
The craft catapult (by Startup oasis)	1. Budding craft startups (that they deem fit enough to support). 2. New entrepreneurs in various fields that need to be better equipped before entering the market.	Accelerating Indian craft startups	Online, temp work-shops	Website, instagram, facebook and linkedin Latent promotions via some of the startups they aided like P-Tal, mura collective, karomi etc.
TICP (The Indian craft project)	1. Corporate (festive/event gifting) 2. The middle class, the upper-middle class, and (the upper class- potential). 3. Individuals curious and motivated towards learning and possessing crafts of India.	Mix of traditional craft & contemporary products, Traditional craft products Craft Tours and workshops Festive (/and other) gift boxes	Online and temp workshops and tours all over India	Blog & Website and instagram are the most engaging channels followed by facebook and linkedin

Fig 40. Competition analysis chart

5.1.3 Target Audience and Personas

The next step in the process was identification of the right target audience for our brand. To initiate the process, a short survey was done on social media platforms like Instagram and Facebook asking our potential target audience about the awareness of Lahaul and Pangi regions and their crafts, and their willingness to buy the craft products of the region. Based on the responses, we created the following four target audience personas.





 <p>Tourist/traveler</p> <p>Identifiers</p> <p>Usually buys things without thinking about the cost on trips</p> <p>Considers handicrafts as luxurious</p> <p>Finding local favorites and culture and record on blog</p> <p>About</p> <p>A 27 year old account executive who is an explorer and loves to immerse herself in local culture. She likes to record and share her experiences on her personal blog.</p> <p>Age 27 Status Single Gender Female Income 50-70k/month Family Working parents Location Pune</p> <p>Preferred Channels</p> 	 <p>Art/Craft lover</p> <p>Identifiers</p> <p>Fond of Collecting souvenirs and craft items</p> <p>Likes to gift antique or handicraft items because of their goodness and authenticity</p> <p>About</p> <p>A 42 year old homemaker, mother of two teenagers, is a part of the society's Welfare Association</p> <p>Age 42 Status Married Gender Female Income nil, financially dependent Family Husband working in MNC, two teenager kids at school Location Pune</p> <p>Preferred Channels</p> 
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Fig 44 a

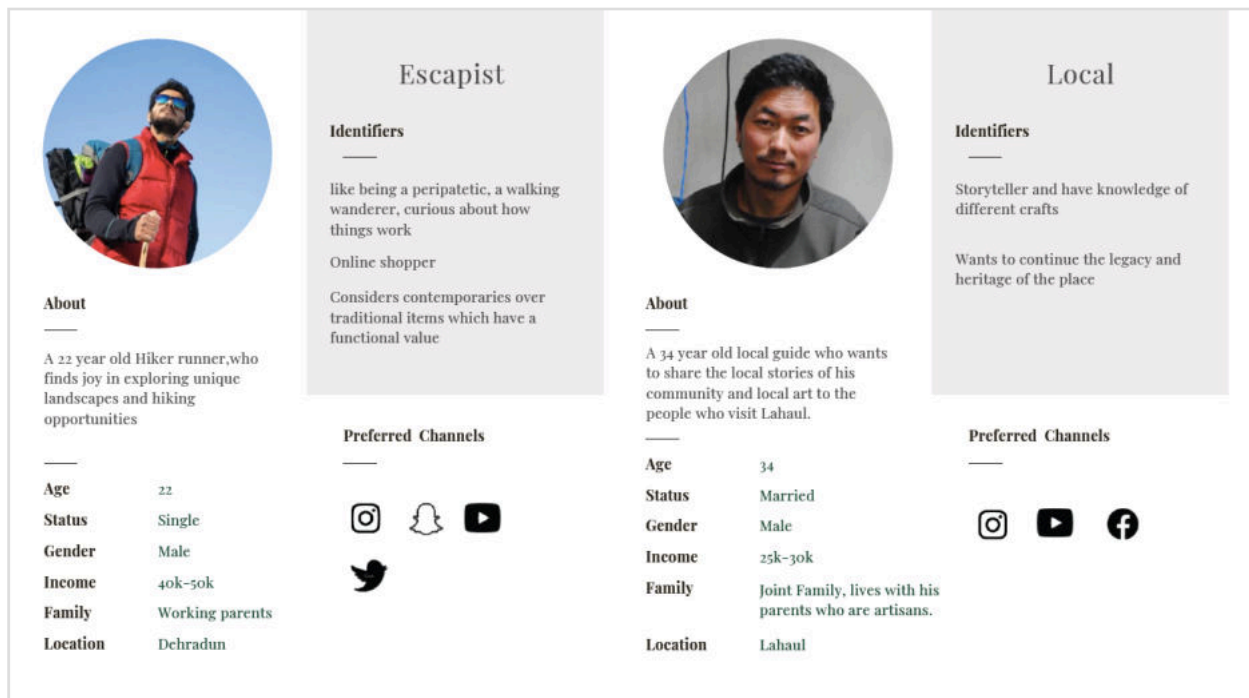
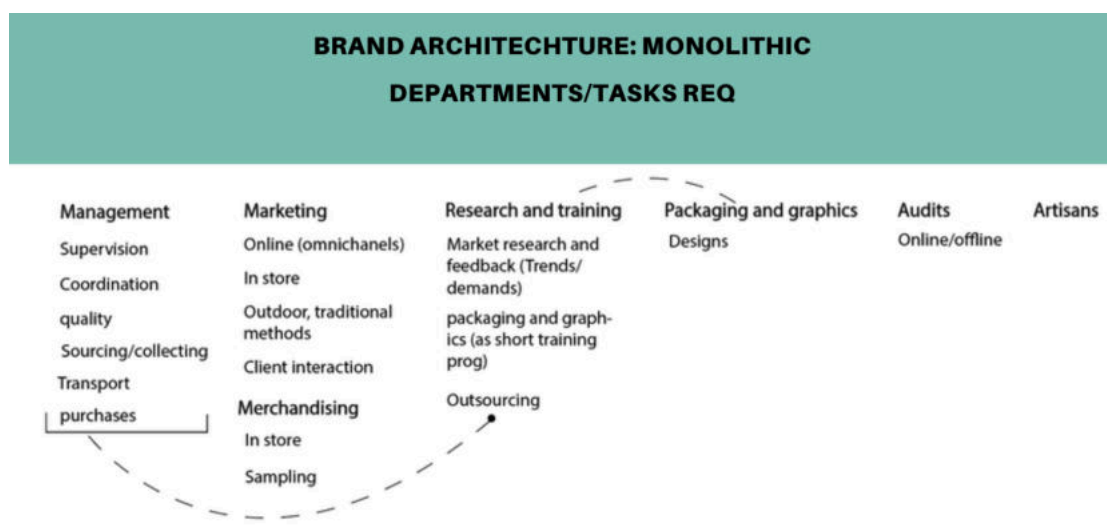


Fig 44 b
Fig 44 a & b: TA personas

5.2 Brand Strategy

A brand canvas, the one-page method was used to consolidate the research and information and to develop the brand strategy. Brand Strategy creates the pathway for taking the brand into the market. This further paved the way for identification of marketing channels and deciding promotional strategies. A monolithic brand architecture was decided for the brand, that will enable expansion into further landscapes while maintaining a recognisable identity. Further, various social media platforms, online and offline exhibitions were explored as channels to market and promote the brand.

Fig 45 Brand architecture and structure



A Handicraft based brand leveraging support to the artisans to increase livelihood of the local community members in sectors of handicraft, landscaping, environmental conservation and tourism. This is the image of the brand to be introduced in the market. With the brand strategy and the consolidated attributes of the location, acting as the guiding forces, the brand identity creation process was started.

5.2.1 Brand Name

Brand names should be chosen carefully since names convey images. It should be distinctive, be easy to pronounce and remember, suggest product and evoke positive associations. The local language, the landscape, the craft, the motifs, the artisans, all were considered and various options for brand name were given. During the field visits done earlier, these options for the brand name were proposed to the artisans and the ones that resonated with them were shortlisted. These were shared during team presentations and after much deliberation, the name Kaladri ('Kala' means craft and 'Adri' means mountains) was finalised.

5.2.2 Logo Development

With the brand name finalised, the the **iconic elements** like **handicraft motifs** and **snow leopard** were selected to be incorporated in the logo and various options for the brand logo were created. A colour palette derived from the craft motifs was also created to be used for branding purposes. The logo has been constructed in a clean, simplified form, with motifs from the associated crafts, the local scripts and the geographical region being the dwelling of snow leopards.

While designing the logo the limitation of resources like printing in the few locations in Lahaul and Pangi landscape was considered. Hence, the logo was designed such to be reproduced in black/white variations and using simple methods like stamping and stencilling etc.





Fig 47: Process of Logo Development

5.2.3 Logo Manual

A Logo Manual was designed to set the basic rules for the use of the graphic elements. There are guidelines regarding the use of the brand logo, the brand typeface and the brand colours. The final brand identity will be used in the promotional materials being designed for the brand to maintain consistency across the brand touch-points.



Fig 48: Logo Manual pages

5.3. Marketing & Promotion

The strategy development for marketing and promotion of the brand was created which included identification of the brand touch-points and exploring various social media platforms, online and offline exhibitions as channels to market and promote the brand. Further brand collaterals were designed to be used for promotion of the brand.

i. Social Media platforms

The details of the use of social media platforms has already been elaborated and submitted. Branding and logo development and an instagram page was created for The Pangi hill weavers co-operative society, Pang.

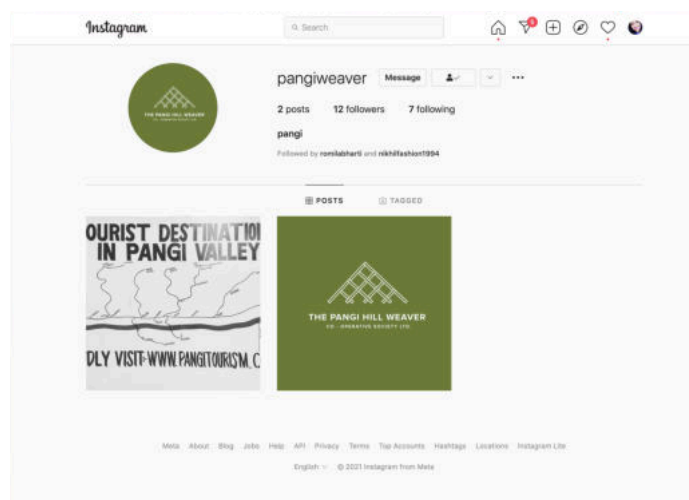


Fig 49 Logo and instagram page developed for The Pangi Hill Weavers.

ii. Fairs and Exhibitions

The NIFT team compiled a list of Fairs and Exhibitions where the Lahaul and Pangi artisans can display and sell their products.

- The Dastkar Nature Bazar was scheduled from 19-28th November 2021. The NIFT team set up a stall for the brand in the exhibition. The details will be shared in the final phase report.
- Other fair organisers have also been contacted for selling in the fairs. Further progress regarding this will be updated in the subsequent reports.

Table 9 List of fairs and exhibitions

LIST OF FAIR 2021 (DOMESTIC)						
1	NAME OF FAIR	PLACE	DATE	NO. OF DAYS	RAGISTRATION FEE	REMARK
2	DASTKAR NATURE BAZAR	Delhi	19 Nov. to 28 Nov	10 Days	8000/ stall	Artisan card required
3	ITPO	Delhi	14 Nov. to 27 Nov.	14 Days	15300/Sqm	Artisan card required
4	DELHI HATT	Delhi	December	15 Days		Artisan card required
5	GANDHI SHILP BAZAR	Shimla, Dharmshala, Palmpur, Manali	December	7 to 10 Days	FREE	SLECTED BY SATATE GOVERMENT
6	SURAJKUND INTERNATIONAL CRAFT MELA	Faridabad	Feb. 2022	15 Days		Artisan card required
7	CRAFT BAZAR	Shimla, Dharmshala, Palmpur, Manali	December	7 to 10 Days	FREE	SLECTED BY SATATE GOVERMENT

iii. Training programmes

As part of the marketing and promotion strategy, it was imperative to train the artisans in the nuances of Product Display and Packaging, and Digital marketing. Modules on these topics was created and included in the artisan training field workshops. Demonstration was given on use of different styles of packaging and display techniques keeping in view the availability of local resources. Further, inputs on online selling, Product photography, pricing strategies and online promotions were included in the training modules. A Digital marketing workshop was conducted online by Ms. Megha Das, Founder of the Brand Amounnee to artisans in Udaipur.

4.3.1 Brand Promotion Collaterals

Next in the process was to work on the brand collaterals to be used for brand promotions. The brand identity was used in the promotional materials designed for the brand to maintain consistency across the brand touch-points.

• The photoshoot

A photoshoot was done for all the products designed as part of the project. The photoshoot was conceptualised so that it could become the guideline for further photoshoots yet give flexibility to explore. With this aim, nature (the outdoors) was finalised for use as both the props and location.

Considering the landscape of Lahaul and Pangri, the use of natural elements as props, will ensure access to resources that can be used for further photoshoots by the artisan teams. Post editing of the photos was done to prepare the images to be used in brand promotional material.



Figures 50-53 Photoshoot of products.

- **The Brand Catalogue**

A brand catalogue was designed to be shared with the different organisations/businesses that could be potential platforms for marketing of the products. This catalogue has been designed for use as both a digital and print catalogue as per requirement.



Figure 52 Catalogue product spread

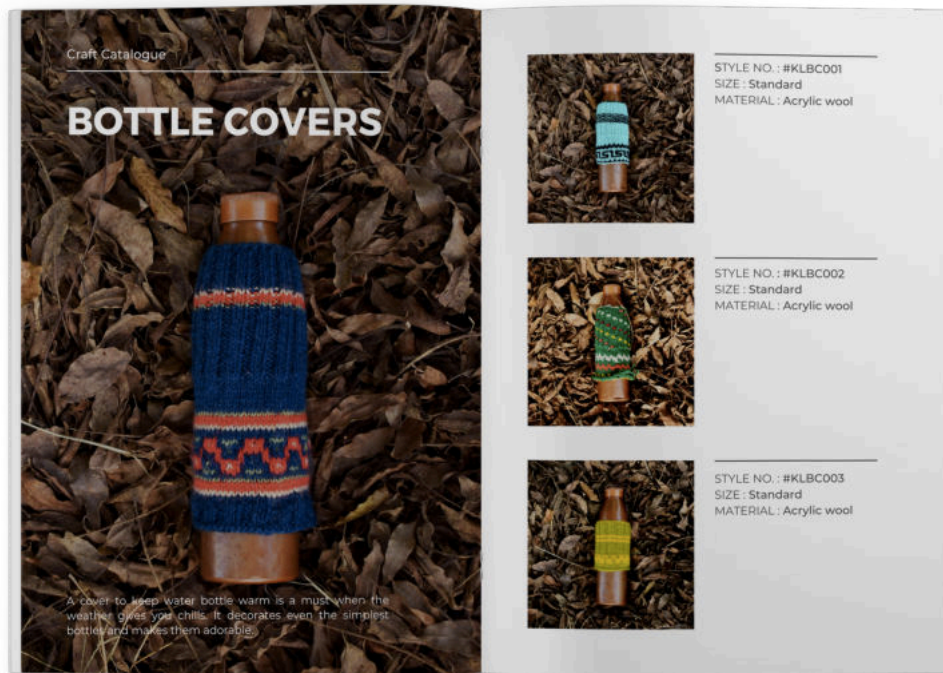


Figure 51 Catalogue cover

5.4 .Product Packaging

In continuance with the training on Product display and packaging, given to the artisans during the workshops, the packaging design is being conceptualised. A study of the recent packaging trends was also done. During the field visits, data regarding availability of resources like packaging materials and printing in the panchayats, was gathered. This helped in designing appropriate packaging for the landscape. With the aim to design sustainable packaging using upcycled materials, and use of techniques like stamping and stencilling as an alternative to printing have also been introduced.



Figure 53 Packaging Mock - cloth bag, stamped branding on fabric, handmade thank you cards



Fig 54 Packaging Mock - Packaging inside a cardboard box



Fig 55 Printed paper bags



Fig 56 Stamping as an alternative to printing

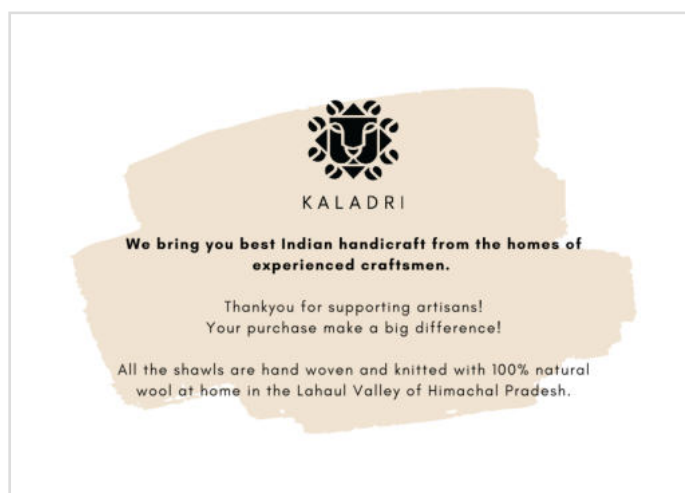


Fig 57 Logo design and Instagram page for Pangi Hill Weaver Co-operative.

5.5. Mapping of Product journey

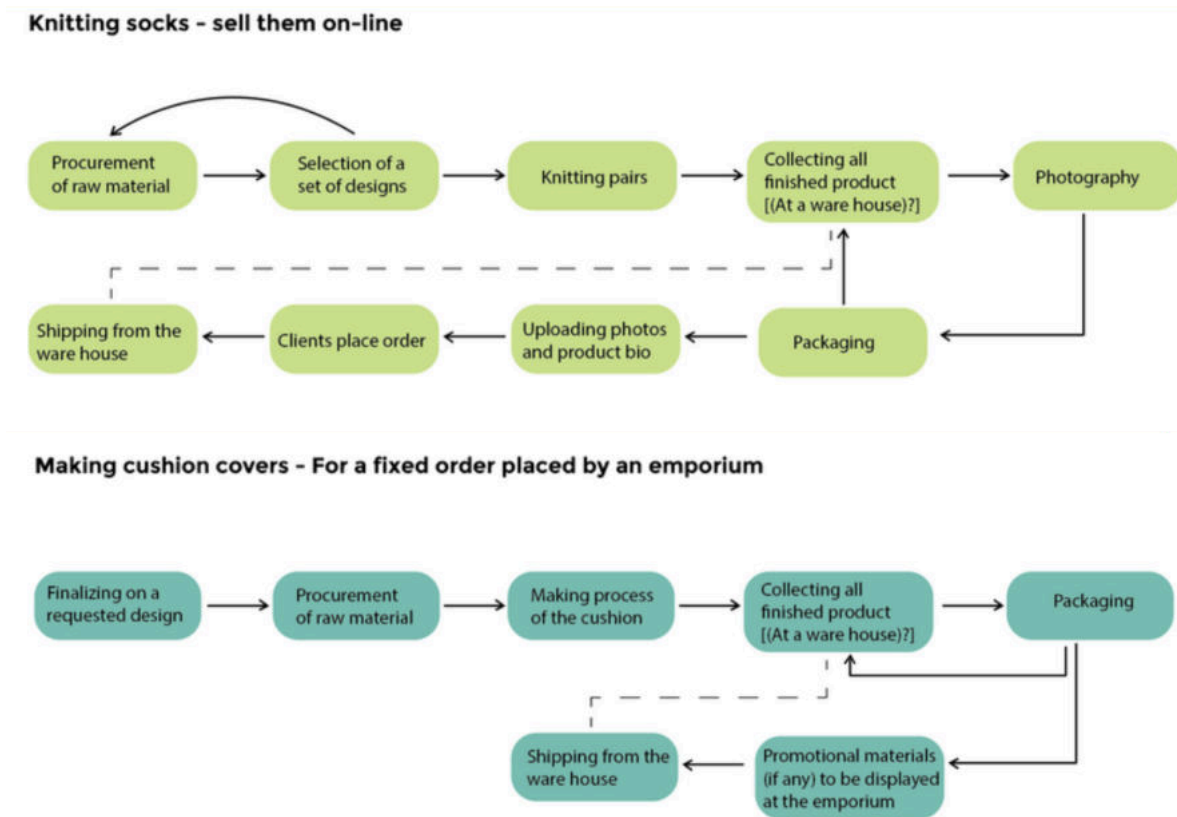


Figure 58 Product journey mapping

The product journeys were mapped to better understand the need for primary, secondary and tertiary packaging materials. The following packaging was decided:

- the product may be placed inside a stamped cloth bag made of muslin or upcycled waste fabric or the product may be rolled/folded and tied with a stamped cloth strip.
- If printing is available product tags may be printed or may be handmade with the logo stamped.
- If the product is to be sold at retail stores or exhibitions, this can be placed inside a paper bag.
- If the product is bought online and is to be couriered, the product can be placed inside a stamped cardboard box.

An initial photoshoot of packaging concept was done to be further develop and provide guidelines for packaging techniques to be used by the artisans.

5.6 Marketing Initiative

The project team explored various Govt. departments and Private agencies for support and insolvent in the programme.

i. For formation of Artisan card, participation in National and International fairs in 2022, the NIFT team is closely working with **DC Handicraft Office Kullu. After the issue of artisan cards the artisans are eligible to participate in State level & National fairs under DC Handicrafts.**

ii. Online marketing

The project team explored various online marketing channels

a. The team is also in discussion with Himachal Govt. A MOU between Emporium & Flipkart for sellers of handicraft & handloom having GST. NIFT team has identified a weaver, Mr. Prem Singh from Pangti region is identified for registration. He is also the member of - The Pangti hill weavers cooperative society Ltd, in Kumar Panchayat. Initiative is taken to join new artisan used the society.

b. Collaboration with Brand Amounnee. The brand was founded by Ms. Megha Das, NIFT Alumini in the year 2018. Amounnee is a digital marketplace which connects the artisans and weavers globally and provides them with data such as real time sales, trends, etc. Their primary objective is to connect the artisans directly to the urban market. Their strategy is to provide a digital platform where nationwide clients can conveniently establish communication and business with the rural artisans from the remotest corners of the country. Consequently, not only do their artists get remunerated fairly with no middle men to manipulate prices, but also city dwelling urban Indians get access to 100% authentic handcrafted products emerging straight from the heart of India. All taking place in the comfort of their living rooms. Products selected for online marketing from

c. NIFT team had a meeting will Hunar Gully on 1st October 2021, for digital marketing and online selling. Hunar Gully is driven by a strong purpose of empowering and uplifting artisans, SHGs, NGOs and brands working with authentic Indian Handicrafts.

d. Pangti Hill weavers cooperative was Registration at Amazon Karigar

iii. The project team also realised that due to poor internet connection, lack of courier services and remote location of various places artisans where not confident of exploring online marketing channel. The project team further explored offline marketing channel which proved successful. The goal was to bring the handicrafts of Lahaul - Pangti region in various digital plat form & exhibitions by end 2021. Nature Bazar Dastakar Mela was selected as a platform to sales of the products, at

New Delhi from 19th November to 27th November 2021. Artisans and SHGs of the region were contacted for expression of interest. Participation in fairs. 2 SHGs of Lahaul & 1 Cooperative form Pangri volunteered to participation. All arrangements for registration of the fair, travel, stay, food & formalities of participation were taken care by NIFT Team. **Total sales of 122000INR recorded in 10 days.**

Enrollment Form

Dastkar
NATURE BAZAAR, ANDHERIA MODH
NEW DELHI-110074

Name of the organization _____ PANGI HILLS WEAVER SOCIETY LTD, KUMAR PANGI

Nature of Organization - Individual/ Family Business/ Society/ NGO/ Others _____ SOCIETY

Number of beneficiaries working with you- Male _____ 14 _____ Female _____ 6 _____

Address _____ VILLAGE- KUMAR, TEHSIL- PANGI, DISTT. - CAHMBA _____

State _____ HIMACHAL PRADESH _____ Pincode _____ 176323

Email _____ nikhil.sahu.1994@gmail.com _____ Contact Person _____ NIKHIL SAHU _____

Mob. No. _____ 7018400746 _____ Total Stock Value _____ 3 LAKH _____

Banner Name _____ PANGI HILLS WEAVER SOCIETY LTD. State Name on Banner _____ HIMACHAL PRADESH
(Where your craft skill represents from)

Name of your Craft Skill _____ HANDLOOM SHAWL _____ Instagram Account ID _____ PANGIWEAVER _____

Products to be displayed and sold at the stall _____ HANDLOOM SHAWLS, STOLES, SCARF AND PATTU.

CREDIT CARD PAYMENT SETTLEMENT DETAILS

1. GST Registered- (Regular/ Composite)

GST No. _____ & Name for credit card payment _____
(Please attach copy of GST REG-06)

2. Unregistered/Exempted

PAN No. _____ Name on PAN Card _____

Bank Name, address, account No., IFSC Code _____

In case of proprietorship firm, we require a copy of cancel cheque _____

Bazaar Details

Name of the Bazaar _____ Stall No. _____

1-Name of person sitting in the stall _____ PREM SINGH

2-Name of person sitting in the stall _____ SHANTI DEVI

3-Name of person sitting in the stall _____ MANI DEVI




Figure 59 Registration form for Nature Bazar Dastakar mela 2021, New Delhi.



Figure 60 Project stall Nature Bazar Dastakar mela 2021, New Delhi.



Figure 61 Artisans interacting with customers at Nature Bazar Dastakar mela 2021, New Delhi.

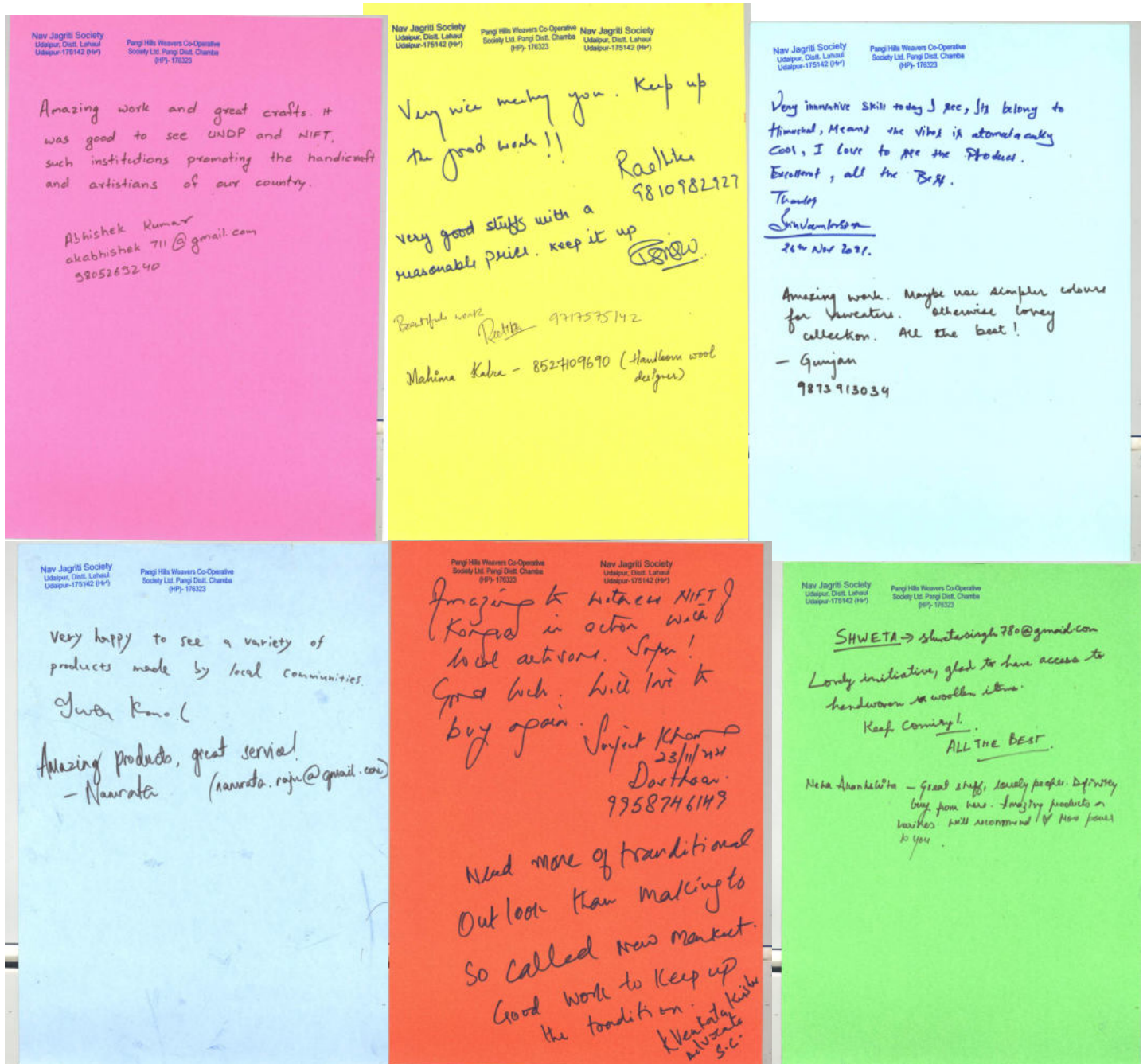


Figure 62 Feedback from customers at Nature Bazar Dastakar mela 2021, New Delhi.

Table 10 Details of sales of product in Nature Bazar Dastakar.

Dastakar Exhibition Cum Sales Detail (19th Nov -28 Nov 2021) UNDP Secure Himalayas Project					
Sno	Date	Bill No	Product	Quantity	Amount (Rs)
1	19th Nov 2021	78101	Jacket	1	300
2	19th Nov 2021	78101	Sweater	1	400
3	19th Nov 2021	78102	Jacket	1	900
4	19th Nov 2021	78103	Stoll	2	700
5	19th Nov 2021	78104	Socks	1	250
6	19th Nov 2021	78105	Sweater	1	1200
7	19th Nov 2021	78106	Socks	1	350
8	19th Nov 2021	78107	Sweater	1	350
9	19th Nov 2021	78107	Socks	2	300
10	19th Nov 2021	78107	Socks	1	250
11	19th Nov 2021	78108	Jacket	1	1000
12	19th Nov 2021	78109	Socks	2	650
13	20th Nov 2021	78110	Kanpati	3	600
14	20th Nov 2021	78111	Shawl	1	1500
15	20th Nov 2021	78112	Socks	1	500
16	20th Nov 2021	78113	Jacket	1	500
17	20th Nov 2021	78114	Stoll	1	1000
18	20th Nov 2021	78114	Socks	1	200
19	20th Nov 2021	78115	Socks	2	600
20	20th Nov 2021	78116	Sweater	1	3000
21	20th Nov 2021	78117	Muffler	1	300
22	20th Nov 2021	78117	Socks	1	300
23	20th Nov 2021	78118	Sweater	1	1500
24	20th Nov 2021	78119	Himachali Topi	1	300
25	20th Nov 2021	78119	Muffler	1	300
26	20th Nov 2021	78120	Sweater	1	1500
27	20th Nov 2021	78121	Socks	1	200
28	20th Nov 2021	78122	Shawl	1	1500
29	20th Nov 2021	78123	Shawl	1	1500
30	20th Nov 2021	78123	Himachali Topi	2	600
31	20th Nov 2021	78124	Shawl	1	1500
32	20th Nov 2021	78125	Shawl	1	2000
33	20th Nov 2021	78125	Stoll	1	1000

34	20th Nov 2021	78126	Himachali Topi	2	800
35	20th Nov 2021	78126	Socks	1	350
36	20th Nov 2021	78127	Socks	2	900
37	20th Nov 2021	78128	Poncho	1	600
38	20th Nov 2021	78128	Socks	3	600
39	20th Nov 2021	78129	Himachali Topi	1	300
40	20th Nov 2021	78129	Muffler	1	450
41	20th Nov 2021	78130	Socks	1	300
42	21st Nov 2021	78131	Socks	3	300
43	21st Nov 2021	78132	Bapcha	1	200
44	21st Nov 2021	78133	Kanpati	2	400
45	21st Nov 2021	78134	Kullavi Himachali Topi	1	300
46	21st Nov 2021	78135	Bapcha	1	150
47	21st Nov 2021	78136	Woolen Himachali Topi	1	250
48	21st Nov 2021	78137	Bapcha	1	200
49	21st Nov 2021	78138	Sweater	2	700
50	21st Nov 2021	78139	Socks	1	500
51	21st Nov 2021	78140	Shawl	2	2300
52	21st Nov 2021	78141	Kullavi Himachali Topi	1	300
53	21st Nov 2021	78142	Bapcha	1	150
54	21st Nov 2021	78142	Socks	1	200
55	21st Nov 2021	78143	Himachali Topi	1	400
56	21st Nov 2021	78143	Bapcha	1	200
57	21st Nov 2021	78143	Himachali Topi	1	300
58	22nd Nov 2021	78144	Kanpati	1	450
59	22nd Nov 2021	78144	Socks	1	200
60	22nd Nov 2021	78144	Himachali Topi	1	350
61	22nd Nov 2021	78145	Jacket	2	3000
62	22nd Nov 2021	78146	Jacket	1	2200
63	22nd Nov 2021	78147	Socks	1	250
64	22nd Nov 2021	78147	Socks	1	500
65	23rd Nov 2021	78148	Jacket	1	1300
66	23rd Nov 2021	78149	Jacket	1	1500
67	23rd Nov 2021	78149	Shawl	1	1000
68	23rd Nov 2021	78149	Himachali Topi	1	300
69	23rd Nov 2021	78150	Shawl	1	2500
70	23rd Nov 2021	70551	Muffler	2	600
71	23rd Nov 2021	70551	Bapcha	2	400

72	23rd Nov 2021	70552	Shawl	1	1500
73	23rd Nov 2021	70553	Bapcha	1	250
74	23rd Nov 2021	70553	Bapcha	1	100
75	23rd Nov 2021	70553	Kanpati	1	250
76	23rd Nov 2021	70554	Shawl	1	1500
77	23rd Nov 2021	70555	Sweater	1	1000
78	23rd Nov 2021	70555	Sweater	2	1000
79	23rd Nov 2021	70555	Socks	2	800
80	23rd Nov 2021	70555	Himachali Topi	1	400
81	23rd Nov 2021	70555	Sweater	1	600
82	24th Nov 2021	70556	Sweater	1	1200
83	24th Nov 2021	70556	Sweater	1	1500
84	24th Nov 2021	70556	Muffler	1	500
85	24th Nov 2021	70557	Shawl	1	2000
86	24th Nov 2021	70558	Bapcha	1	300
87	24th Nov 2021	70558	Kanpati	1	200
88	24th Nov 2021	70558	Socks	1	500
89	24th Nov 2021	70559	Bapcha	2	200
90	24th Nov 2021	70560	Himachali Topi	13	3250
91	24th Nov 2021	70561	Bapcha	2	500
92	24th Nov 2021	70562	Socks	1	100
93	24th Nov 2021	70563	Jacket	1	1500
94	24th Nov 2021	70564	Socks	1	500
95	25th Nov 2021	70565	Muffler	1	500
96	25th Nov 2021	70565	Socks	1	500
97	25th Nov 2021	70566	Muffler	1	500
98	25th Nov 2021	70567	Shawl	1	1000
99	25th Nov 2021	70568	Socks	1	350
100	26th Nov 2021	70569	Poncho	1	700
101	26th Nov 2021	70570	Shawl	1	1500
102	26th Nov 2021	70571	Jacket	1	1500
103	26th Nov 2021	70572	Muffler	1	400
104	26th Nov 2021	70573	Socks	1	250
105	26th Nov 2021	70574	Sweater	1	500
106	26th Nov 2021	70575	Bapcha	3	750
107	26th Nov 2021	70576	Socks	1	100
108	26th Nov 2021	70577	Frock	1	500
109	26th Nov 2021	70578	Jacket	1	1500

110	27th Nov 2021	70579	Socks	2	500
111	27th Nov 2021	70580	Himachali Topi	2	800
112	27th Nov 2021	70581	Socks	1	500
113	27th Nov 2021	70582	Socks	1	150
114	27th Nov 2021	70583	Poncho	1	600
115	27th Nov 2021	70583	Muffler	1	400
116	27th Nov 2021	70583	Himachali Topi	1	300
117	27th Nov 2021	70583	Muffler	1	350
118	27th Nov 2021	70584	Socks	1	250
119	27th Nov 2021	70585	Himachali Topi	1	500
120	27th Nov 2021	70585	Socks	1	500
121	27th Nov 2021	70585	Bapcha	2	500
122	27th Nov 2021	70586	Sweater	1	500
123	27th Nov 2021	70586	Socks	1	150
124	27th Nov 2021	70586	Sweater	1	1500
125	27th Nov 2021	70587	Himachali Topi	1	300
126	27th Nov 2021	70588	Bapcha	4	1000
127	27th Nov 2021	70589	Bapcha	2	400
128	27th Nov 2021	70590	Himachali Topi	1	500
129	27th Nov 2021	70590	Bapcha	1	400
130	27th Nov 2021	70590	Bapcha	2	500
131	27th Nov 2021	70591	Bapcha	2	500
132	27th Nov 2021	70592	Sweater	1	2000
133	27th Nov 2021	70593	Socks	1	350
134	27th Nov 2021	70593	Socks	2	200
135	27th Nov 2021	70594	Jacket	1	1600
136	27th Nov 2021	70594	Shawl	1	1000
137	27th Nov 2021	70595	Bapcha	1	150
138	27th Nov 2021	70595	Socks	1	200
139	27th Nov 2021	70596	Jacket	1	350
140	27th Nov 2021	70596	Socks	1	200
141	27th Nov 2021	70596	Jacket	1	350
142	27th Nov 2021	70597	Scarf	1	200
143	27th Nov 2021	70597	Bapcha	1	100
144	27th Nov 2021	70598	Bapcha	2	500
145	27th Nov 2021	70599	Shawl	1	1000
146	27th Nov 2021	70600	Bapcha	2	500
147	28th Nov 2021	79201	Jacket	1	1500

148	28th Nov 2021	79202	Muffler	1	300
149	28th Nov 2021	79203	Socks	1	500
150	28th Nov 2021	79204	Stoll	1	1500
151	28th Nov 2021	79204	Shawl	1	2500
152	28th Nov 2021	79205	Sweater	1	600
153	28th Nov 2021	79206	Stoll	1	1200
154	28th Nov 2021	79207	Bapcha	2	400
155	28th Nov 2021	79208	Shawl	1	2500
156	28th Nov 2021	79209	Socks	1	500
157	28th Nov 2021	79210	Bapcha	1	400
158	28th Nov 2021	79211	Jacket	1	250
159	28th Nov 2021	79212	Socks	1	400
160	28th Nov 2021	79212	Socks	1	500
161	28th Nov 2021	79212	Gloves	1	350
162	28th Nov 2021	79212	Himachali Topi	1	500
163	28th Nov 2021	79213	Himachali Topi	1	250
164	28th Nov 2021	79213	Socks	1	250
165	28th Nov 2021	79214	Stoll	1	1500
166	28th Nov 2021	79215	Himachali Topi	1	500
167	28th Nov 2021	79216	Bapcha	1	250
168	28th Nov 2021	79216	Sweater	1	400
169	28th Nov 2021	79216	Jacket	1	400
170	28th Nov 2021	79217	Socks	1	200
171	28th Nov 2021	79218	Socks	2	1000
172	28th Nov 2021	79219	Muffler	1	450
173	28th Nov 2021	79219	Socks	1	450
Total Sales					122300

5.7 Outcome of Phase 4

- i. Visual mapping of Lahaul & Pangl for the process of brand identity.
- ii. Study of target audience and persona.
- iii. iDevelopment of Brand Identity for Lahaul & Pangl. Formation of Brand Kaladri, with different colour variation for Lahaul & Pangl..
- iv. iBrand Promotion Collaterals- Conducting professional photoshoots for Catalogue.
- v. Mapping of product journey for artisans.
- vi. Sustainable Packaging designing- carry bags, gift boxes, tags, thank-you cards etc.
- vii. Developing logo for The Pangl Hill weavers Co-operation.
- viii.Exploring various online channels .
- ix. Participation in Nature Bazar Dastakar in Nove 2021. **Total sales of 122000 INR** recorded in 10 days.
- x. Applied for Registration for Handloom mark.

6. CONCLUSION

A brief details of the status project is given in the following table.

Table 11 Status of work of the project in SECULAR Himalayan Project, Lahaul- Pangi

	Objectives of the Project	Status/ Remark
1	Mobilizing community members and forming village/cluster level groups (Some villages are already identified by the livelihood strategy developed.	a. Identification of 327 artisans (name and contact no.). b. Identification of 80 SHGs, including 5 active SHGs.
2	Piloting community led handicraft/ handloom initiatives in identified villages	Handloom and Handicraft identification of the area like knitting, weaving, pulls and zozy. Primarily knitting practices at a every household.
3	Formation of landscape level co-operative by organizing small village/ cluster level groups formed	Survey of 218 Artisan Database collected . b. Total no of 153 Artisan craft application submitted. c. Cluster formation takes minimum 3 to 5 years. The artisan data base and the report of the project shows the immense scope of development in craft sector of Lahaul & Pangi region under Sfurti (Scheme of fund for regeneration of traditional industries) or Dastakar Sashaktikaran Yojana scheme under D C Handicrafts.

4	Branding and marketing of handicraft/ handloom products	<ul style="list-style-type: none"> a. Competitive brand study. b. Mapping of journey of product. c. Branding process for Lahaul & Pangi region for brand kaladri. d. Packaging Design— Carry bags, gift boxes, tags , thank you card. e. Photoshoot for catalogue keeping the essence of Lahaul & Pangi. f. Designing Logo and Instagram page for The Pangi Hill weavers's society. g. Designing of Product catalogue .
5	Undertake capacity enhancement activities through workshops	<ul style="list-style-type: none"> a. Workshops and training programmes conducted in all the 11 Panchayats under the project on the following topic. <p>Awareness of the project, Design Intervention, Product Display and Packaging, Digital Marketing.</p>
6	Identification of possible ways to partner with government departments to scale up the strategy in convergence with ongoing schemes and undertaking various activities in achieving the expected livelihood outcomes	<ul style="list-style-type: none"> a. DC Handloom office contacted for identified for schemes and making of Artisan card. Artisans will be able to participate in state level and national level fairs after procuring artisan cards. b. NIFT team has Explored various online platforms like Amounnee, Hullah Gully and amazon karigar. However due to poor internet connection and lack of courier services in remote locations, the artisans are facing challenges in online marketing platform. .

7	At least 100 individuals in the state directly benefit from improved process and incomes are enhanced (where 50%, i.e. 50 beneficiaries would be women).	As a model of sales the artisans by participating in nation fairs was successful,
8	Atleast 30-40 % increase in overall profit from production of selected handicraft/handloom products.	<p>A model of sales shows artisans were able to sale their products worth 122000 INR in Nature Bazar Dastkar 2021. The Pangi Hill weavers operative consisting of 20 members and SHG, Sanga Bodhi Nav Jagriti society consisting of 9 women women displayed and sold the products. Testimonial videos of artisans shows increased sales of products in the fair.</p> <p>The same model applied with artisans after procurement of artisan cards will ensure increase in overall profit of the artisans in Lahaul- Pango Region.</p>

Considering the skills of the local community, handicrafts is one of most potential livelihoods options in the project landscape that were dealt by Project team with appropriate interventions. NIFT initiatives included developing the capacities of the communities, utilisation of abundant natural re- sources, introduction of new and innovative designs and interventions at marketing and branding level. The project has reached out to the local community members in person and imparted awareness about the content of the training modules. Motivating the local community to attend and benefit from these training programs was another colossal task executed by project team persistently. Knitting was identified as the most popular and traditional craft in the Lahaul & Pangi land- scape as the women have been practicing this craft since ages and are well supported by their family members for taking the craft further. Project team could also work on the various raw material and tools used for the practicing of these crafts. Preserving traditional elements of existing crafts and at the same time designing contemporary crafts is always a challenge, however, this was dealt very meticulously by NIFT by educating artisans on Design elements and motifs with contemporary elements to increase their visibility and hence salability. During the workshops conducted, NIFT imparted training on awareness of the project and its initiatives, design interventions, product display and packaging, digital marketing, etc. Such kind of knowledge is imperative for making the artisans confident, independent and well informed about the existing market trends. The tremendous positive response from these artisans was exemplary and motivational for project team as well to carry further initiatives with more zeal and enthusiasm.

ANNEXURE I

**National Institute of Fashion Technology
UNDP Secure Himalaya Project**

CRAFT DEVELOPMENT INITIATIVE**GENERAL INFORMATION**

1. Artisan's Name- Poonam
2. Contact Number- 945960241
3. Artisan's Address- W/o Mr Rajendar Pal Bill:Yangla , P.O: Gondhla Tehsil
Kelong, Distt: Lahol Spiti Himachal Pradesh-175140
4. Artisan's Age- 38
5. Artisan's Sex 1) Male. 2) **Female**
6. Education level of artisan 1) Illiterate 2) **Primary**
3) Secondary 4) College
7. Languages known- Comprehend- **Hindi**, Read-**English & Hindi**, Write-**Hindi**
8. Size of the family unit – Male-7, Female- 4, Children (below 13 yrs) ().
9. What craft are you associated with? — **Knitting**
10. For how many years the craft has been practiced by family?
0-5yrs 5-10yrs 10-25yrs **25-50yrs** beyond 50 yrs
11. Family members participating in craft - Male, **Female- 4**
12. Average number of hours devoted to the craft per week –
Male (), **Female (35 hours)**
13. No. of months for which artisan is involved in craft related activity:
1) 3 – 6 months 2) 6 – 9 months 3) **Throughout the year**
14. Are you engaged in any other activity apart from the handicrafts?
1) Yes 2) No
If yes, specify the occupation- **Agriculture**
15. Any month /months in the year that is high in demand for craft - **Festival seasons**
16. Has there been a change in the location or area of the craft? - **NO**
If yes, specify original _____
17. Are you a member of any of the following organizations?
1) SHGs 2) Cooperative
3) Society 4) any other 5) None



18. Are you planning to train your children in your traditional craft practices?

- 1) **Yes** 2) No

Give reasons for your choice- Passing the traditional knowledge to next generation.

19. Current monthly income of the artisan:

- 1) Rs. 2500 – 5000 2) Rs. 5000 – 7500
3) Rs. 7500 – 10,000 4) **More than Rs. 10000 (Annual 2K- 2.5 K)**

From other source- **Participation in Fairs**

20. Do you have a saving account in the:

- 1) **Bank** 2) Post Office
3) Any Other 4) No

21. Dwelling

- 1) **Own House** 2) Rented House

22. Type of House

- 1) Kachha 2) **Pucca** 3) Semi-Pucca

23. If own house, did you

- 1) Purchase 2) Constructed 3) **Inherited**

24. If rented house, what is the monthly rent -NA.

25. In the last two years, have you purchased/changed or added any of the following:

Land

Cattle

Two-wheeler

Four-wheeler

Electronics (TV/Radio/Mixer/Grinder/Music System/etc)

Mobile

Gas Connection

Computer

Any other item -None

26. Are there any occupational health hazard/diseases, linked with your craft practice?

- 1) **Yes** 2) No

If yes, please specify- **Back Pain, Pain in hands & neck.**

27. Do you have health/ life insurance policy?

- 1) Yes 2) **No**

28. Are you working on-

- a) **Traditional Design** b) Latest Design
d). Market Demand Design

29. Who gives the design?

1) **Own** 2). Trader/Agent 3) **Old Patterns** 4) Designers

30. Has there been an adoption of new techniques in development of craft because of any change of location? **Yes**

If yes, specify -**Use of both hand and machine Knitting**

31. Have you developed any new products in last two years?

a. **Half Socks**

b. **Gloves**

c. **Blankets**

32. Have you explored new raw materials other than traditional?

Yes No

If yes specify reason -

1) Better pricing 2) Non availability 3) Creative persuasion

4) **Market Demand** 5) Any other _____

33. If yes, are the new products more profitable than the old products?

1) **Yes** 2) No

34. Identify the skill level of the artisans (as per the artisan's perception), with respect to the handicraft only:

1) Unskilled 2) Semi-skilled

3) Skilled 4) **Master craftsmen**

35. Are you self-employed - **Yes** No

If no, specify place: **Member of Sanga SHG, Purd Village.**

36. Which are would you like to strengthen for your growth

1) Production 2) Design 3) **Packaging**

4) **Marketing** 5) Any other _____

37. Have you received any training recently for upgrading your skills?

1) Yes () 2) **No**

If yes, specify the kind- **Self trained & learn from YouTube.**

38. Are these kind of training good for your work opportunities?

1) Yes 2) No —**NA**

39. Do you need further training?

1) **Yes** 2) No

40. In which of the following areas would you want to be trained?

1) Skill Development 2) Capacity Building 3) **Design Innovation**

4) Better Quality 5) **Marketing** 6) Any other

41. Do you know how to use Computer or smart phone?

1) **Yes (Smart Phone)** 2) No

42. Do you use Internet?

1) **Yes** 2) No ()

If yes, what do you use it for?

43. Have you benefited in any way by the use of Internet?

1) **Yes** 2) No If yes, specify- **Learning new designs from YouTube.**

44. Who or what decides the pricing of your products?

1) **Self** 2) Trader/Agent 3) Raw Materials 4) Local Market Demand 5) Labour Cost 6) Any other

45. Are you satisfied with the present system of pricing?

1) **Yes** 2) No

If no, then give suggestions _____

46. Where do you procure raw material from?

1) **Local Market** 2) Agents 3) Nearby Markets 4) Far away markets

47. Do you have any problem in buying of raw materials **Yes** No?

If yes then specify – 1) **Often** 2) Sometimes 3) Rarely

48. How can this problem be eliminated? (Give suggestions).

Raw material in local market is expensive.

49. Do you get any subsidy from the Govt. while procuring raw materials?

1) Yes 2) **No** If yes, specify _____

50. How do you sell your products?

1) Directly to customers 2) **Melas & Festivals**

3) Dealers/Agent Network 4) Exports 5) Local Markets

6) Trade fairs 7) any other _____

51. Are you facing any difficulty in marketing your products?

1) **Yes** 2) No

52. If yes, what are the main reasons?

1) Distance from your unit to market 2) Transportation

3) Middlemen/Agent 4) **Lack of domestic/local market**

Any other _____

Telephonic interview

NAME : Dr. Paramita sarkar, DEPARTMENT; Fashion Design Dept

CLUSTER : Chandra Valley DATE: 28th Dec, 2020.

ANNEXURE II:

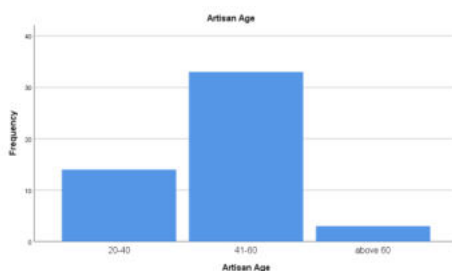
PRELIMINARY SURVEY FINDINGS FOR KEYLONG REGION (JAN15-31, 2021)

The questionnaire present in the Inception report I submitted to UNDP Conservation Project was developed seeking general information about the basic information of artisan like contact details, education level, association and engagement with crafts, income details, assets, medical facility, level of design and technology, pricing details, how do they market their products and the trainings imparted to them. The Survey was done from 50 artisans of Keylong region and has been summarized as given below:

- 1) Total surveyed artisans were 50 in the area of Keylong, H.P for pilot study and all are females

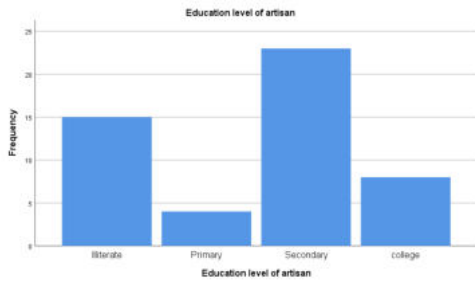
➤ *Females are associated more with the crafts*

- 2) **Age of the respondents:** 66% are in the age range of 41-60 yrs, 28% in the age range of 20-40 yrs, only 6 % are above 60



➤ *Females more than 40 years are more involved in the crafts*

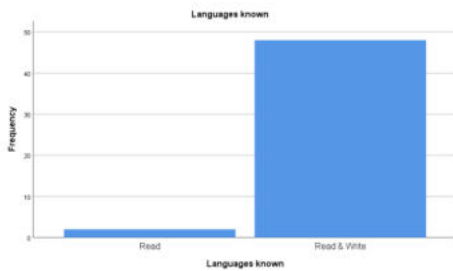
- 3) **Education level:** 46% had secondary education, 30 % are illiterate, 16% had been to the college and only 4% have primary education



➤ *Literacy rate amongst these females was nearing to 50%*

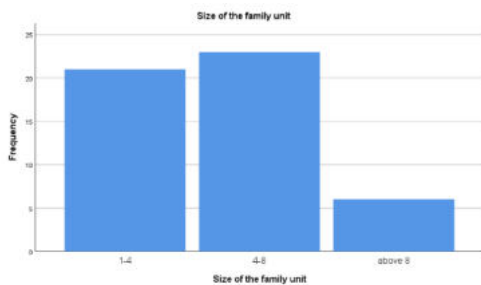
92

- 4) **Language known:** 96% can read and write hindi, only 4 % could just read hindi as language



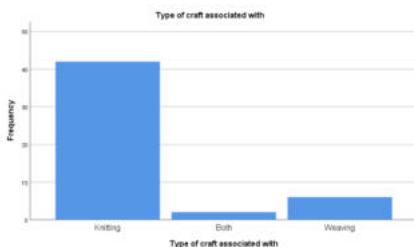
➤ *Most of the females can read and write*

- 5) **Size of the family unit:** 46% of the artisans have 4-6 members in their families, 42 have 1-4 members and 12% have more than 8 members in their families



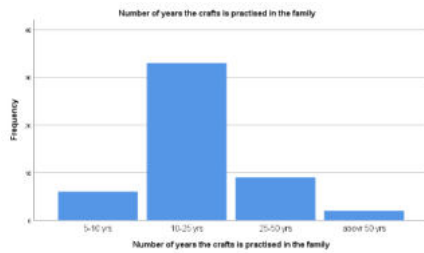
➤ *Smaller family units comprising of 4-6 members*

- 6) **Types of craft associated with:** 84% are associated with knitting as craft, 12 % with weaving and 2% for both knitting and weaving



➤ *Knitting is the major craft practiced*

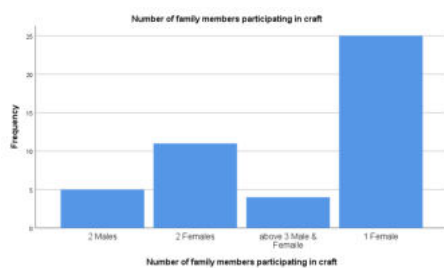
- 7) **Number of years the crafts is practised in the family:** 66% are associated for 10-25 years, 18 for 25- 50 years and 12 % for 5-10 years



➤ *Crafts are being practiced for long*

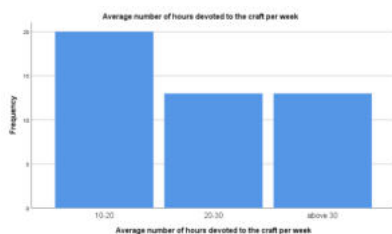
93

- 8) **Number of family members participating in craft:** 50 % said only one member is involved in the craft practiced, 22% said two females are involved and 10% had said 2 males are involved in the crafts practiced.



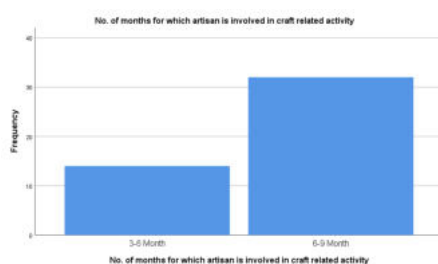
➤ *Males are very less in number who participate in the prevalent*

- 9) **Average number of hours devoted to the craft per week:** 40% devote 10-20 hours in a week, 26 % devoted 20-30 per week and 26% devoted above 30 hours in a week for the craft



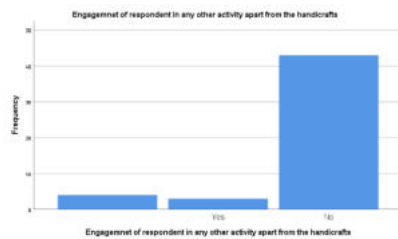
➤ *Around 20 hours per week are devoted to the prevalent craft*

- 10) **Number of months for which artisan is involved in craft related activity:** 64% were involved for 6-9 months and 28% worked for 3-6 months.



➤ *Crafts are practiced generally for 6 months in an year*

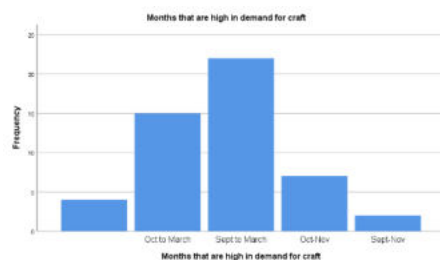
11) Engagement of respondent in any other activity apart from craft : 86% are not engaged in any other activity apart from craft



➤ *Most of the females are*

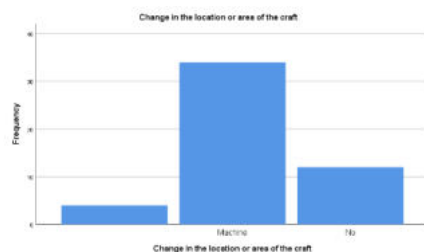
94

12) Months that are high in demand for craft: 74% answered as September to March,



➤ *Craft activities are from*

13) Change in the location or area of the craft: 68% answered the change through machine, 24 % did not report any change



➤ *Machines have brought change in crafts*

14) Membership of the organizations: 90% were the members of the SHGs



➤ *Most of the females are members of SHG*

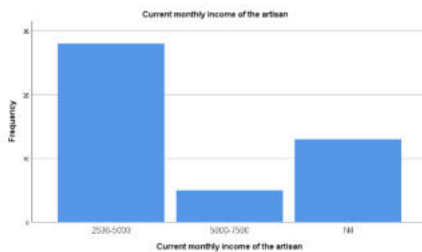
15) Training of their children in traditional crafts; 80% answered that they have plans to train their children



➤ *Most of them are interested in training their children for the crafts*

95

16) **Current monthly income of the artisan:** 56% have monthly income of 2500- 5000, and 26% reported nil income



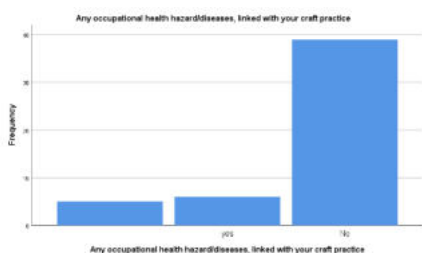
➤ *More than half of them have net income of Rs 2500-5000*

17) **Savings account:** 90% reported having savings account with their banks.



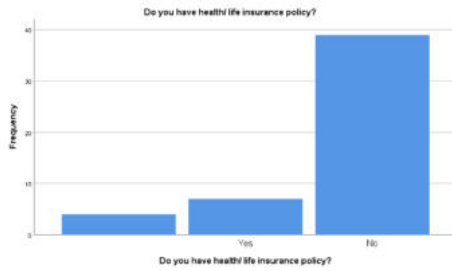
➤ *Most of them have savings*

18) **Any occupational health hazard/ diseases linked with your craft practices;** 78% reported no such health hazards



➤ *No health hazards from*

19) **Health/ life insurance policy:** 78% did not have any such policy

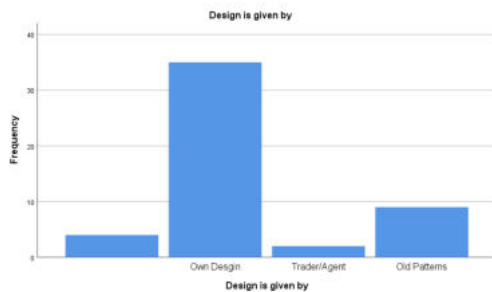


➤ *Insurance is not very common*

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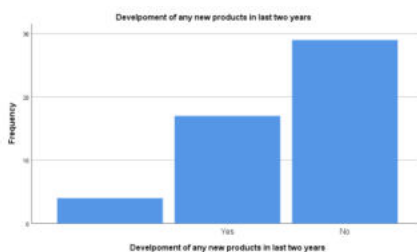
20) Designs with craftsmen: 78% answered that they are working with traditional designs and only 14% were working with latest designs.

21) They have their own designs in 70% of the cases and 18% work with old patterns



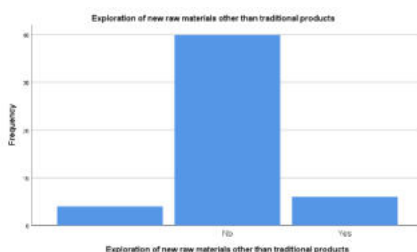
➤ *70% of them are working with their own designs*

22) **Development of new products:** 34% reported that they have worked with new products; however, 58% denied the same.



➤ *New products are not very common*

23) **Raw material exploration:** 80% denied any kind of exploration with new raw material other than the traditional products. 72% answered that the new products are more profitable than the old ones.



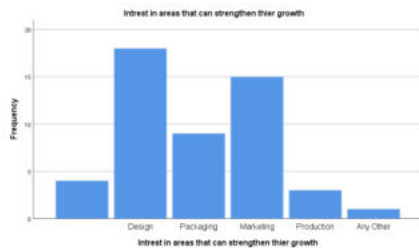
➤ *New raw material are not*

24) 70% respondents were skilled , 18% were semi-skilled and 4% were unskilled

25) 88% of them were self employed

26) **Interest in areas that can strengthen their growth:** 30% expressed interest in design, 30% in marketing, 18% in packaging

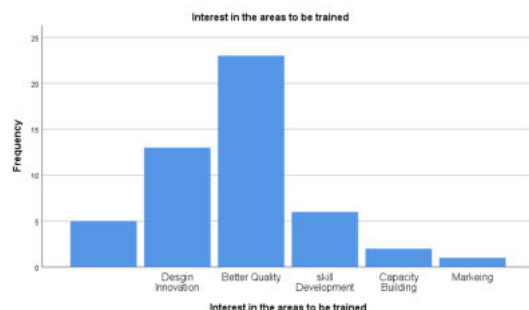
97



➤ *Design and marketing inputs are needed*

27) 80% did not have any recent training for the upgradation of skills; however they admitted that the train are beneficial for them in the long run and for better opportunities. 92% of them expressed their interest in getting training.

28) **Training areas:** 46% wanted training on better quality, 26% on design innovation , 12% on skill building



➤ *Quality, design innovations are the areas where they are interested in getting trained*

29) **Internet usage;** 68% confirmed the usage of internet.

30) **Product pricing:** 70% of them admitted being themselves as the deciding authority in product pricing, however, 86% were not satisfied with current pricing

31) **Raw material procurement:** 58% procure the raw material from local market, 28% procure the same from nearby market. 68% expressed problems in the procurement of the raw material.

32) **Government subsidy:** 88% denied getting any kind of government subsidy.

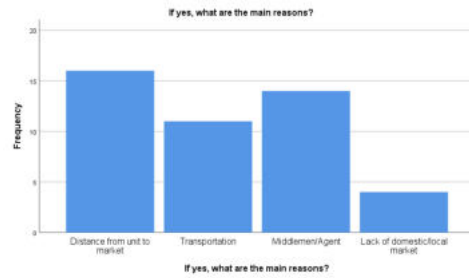
33) **Selling of products:** 36% sell their products in fairs and festivals, only 10% sell directly to customers.



➤ *Fairs and festivals are the major selling platforms*

98

34) 80% face problems in the marketing of their products. 32% responded the main reason being distance from the market, 28% through middlemen, 22% incur transportation problem.



➤ *Product marketing is the*

Report Submitted by

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