

# Strategies for Channelizing Women Artisans as Entrepreneurs and Marketing of Handicraft Products : An Empirical Study

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## Abstract

**Purpose :** The study aimed to identify women's entrepreneurship in the handicraft sector, suggest marketing strategies, and develop strategies for sustainable development and capacity building of women in this sector. When the world suffered during the COVID-19 pandemic, Indian migrant workers in other countries returned to their home countries because of job loss or cost-cutting by industry owners. In that situation, women in the handmade industry emerged as new entrepreneurs.

**Research Design/Methodology :** We used the descriptive research method for this study. The data were examined using a stratified random sampling technique and related tools and software, notably SPSS. The correlation and ANOVA statistical procedures were used to test the hypotheses.

**Findings :** Based on the data analysis and discussion, we discovered that strong methods for promoting the handicraft industry and women's entrepreneurship could be devised to address the entrepreneurial dilemma. During a pandemic, this industry should have its own set of supported packages.

**Implications of the Research :** Managers, legislators, and societal progress all profited from this. The handicraft industry was established to provide jobs for women living in rural and semi-urban areas. Our research was conducted using a trim-level sample size; therefore, it was unconstrained. By promoting fairness, marketing equilibrium, and diverging marketing economies for inclusive development, the growth of the handicraft industry improved sustainability.

**Originality :** This study focused on women-led handicraft businesses in Indian and global marketplaces. This study was the first to include new and robust strategies.

**Keywords :** one district, one product ; women entrepreneurship; global handicraft index; marketing strategies; capacity building

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The art of marketing involves establishing and pursuing demand for consumers, producers, marketing managers, and service providers, regardless of the industry (Guha et al., 2021). The current demand from both domestic and foreign consumers favors handcrafted goods above manufactured goods. The world's marketing settings are evolving quite quickly. The purchasing patterns of handicraft enthusiasts who value sustainability and the natural world and support handcrafted goods will eventually determine a company's future (Bermúdez-Hernández et al., 2021; Finance Commission, Government of India, 2020). Because most consumers adhere to their buying habits, this habit helps marketers modify and improve the quality of their products according to the demands of their customers. Still, a big problem in the handmade sector is that producers and artisans are not strong in the utilization of advanced technology or are digitally unaware of selling and marketing in comparison to machine-made products (Chandel et al., 2017; Swain & Patoju, 2022). The customers are not buying handmade products because these are not in the market. Another factor is the cost of handmade products, which is so high that consumers prefer machine-made products (Attri & Bairagi, 2022; Chakraborty & Dash, 2022). The 21st-century business environment is a positive impetus for handicraft entrepreneurs and consumers (Sahoo & Ashwani, 2020). So, organizations have to speed up the production of handmade products. The quality and variety of the products are transformed for competition (Attri & Bairagi, 2022). Liberalization, privatization, and globalization (LPG) have changed in the current global economy and digital commerce, digital delivery, and digital continuing of liking and disliking decorative cloth products by the consumer (Yadav et al., 2020). In any market, only introducers can understand the needs of consumers and choices, which is the big and attractive focal point of any local and international tin trade or business activity that the current market manager learns (Chawla et al., 2022). This research aims to empirically evaluate women artisans' behavior and design marketing tactics for producers and customers of handmade things.

## **Impact of the Covid-19 Pandemic on the Marketing of the Handicraft Industry and Women Artisans**

The COVID-19 pandemic has impacted all industries, whether they are in the primary, secondary, or tertiary sectors. Nevertheless, the pandemic harmed women, children, and older people disproportionately in rural India, and the lockdown negatively impacted the majority of lives and enterprises. One industry that was either directly or indirectly impacted by the pandemic was the handicraft industry. However, women and regional craftspeople fared better, producing artisan masks at home with a variety of patterns, as well as handcrafted baskets, pottery, and terracotta woodcrafts, and slowing down the industry. Due to the shutdown, no one wanted to exit the market, which hurt this industry's marketing. Consequently, this industry had no supply, no marketing, and no demand (Chandel & Vij, 2019). Conversely, women who worked in the handmade industry helped males by making household items and masks for the neighborhood.

## **Regarding Handicraft Products' New Scheme (ODOP) in Uttar Pradesh**

The ODOP program, which stands for “One District and One Product” scheme and was introduced by the Uttar Pradesh government in February 2018, and covers micro and handmade businesses that produce handcrafted goods in the state (Yadav, Tripathi, Yadav, & Tripathi, 2022). According to Yadav, Tripathi, Yadav, and Tripathi (2022), ODOP believes it can resolve the employment issue and permit both male and female workers in Uttar Pradesh. This ODOP has provided the marketplace, whether traditional or digital. This well-known concept includes distinctive handmade products from all 75 districts. Many marketing centers, such as Hunnar Haat, Saras Mela in Greater Noida, and Avadhsilp Gram, provide marketing opportunities for the handicraft sector, where most women sell their items. This scheme has the potential to provide opportunities for artisans and skilled

workers, particularly women, to become entrepreneurs and improve the socioeconomic, financial, and empowering situation of Uttar Pradesh's unorganized workers, rural, and tribal people (Khurana et al., 2021; Yadav, Tripathi, Yadav, & Tripathi, 2022).

## Research Problem

This research concentrated on a few issues on women's situations in the handicraft sector. This research will also help improve the position of female artisans to become entrepreneurs. Additionally, this will look into a number of essential problems or queries in the handicraft industry, such as:

- ✍ What is the pandemic's influence on the handicraft industry?
- ✍ How have women supported this industry during the crisis?
- ✍ What basic strategies can transform women artisans into entrepreneurs?
- ✍ Will advanced and digital marketing strategies promote the export and import of handicraft products?

The handicraft industry has faced several difficulties over the past 50 years. Governments are still making an effort to brand and market the handicraft industry. This study will support the creation of marketing plans that will improve the standing of the handicraft industry and resolve issues related to handicrafts. A small amount of literature has been written about creating plans using secondary data. However, the question that needs to be addressed is: What marketing tactics should be used to raise the caliber of female artisans and encourage them to become craft businesses (Guha et al., 2021)?

## Significance of the Study

As we all know, the Indian handicraft sector is a growing industry in terms of GDP growth. Women's roles are important because rural women are engaged in handmade work, particularly in family-based enterprises such as Agarbatti, Moonj craft, jute bag, and bamboo basket making. They help people by employing them in mask-making ventures at the mass level during the COVID-19 pandemic. For women's interests, there is a need to make proper strategies for channeling them and carrying them into mainstream entrepreneurship lines as in other manufacturing industries, services, or BPO sectors (Shuyi et al., 2022). It has proposed several advanced marketing techniques for promoting the handicraft sector in modern scenarios and boosting women's talents to become handicraft entrepreneurs (Bermúdez-Hernández et al., 2021; Dzogbenuku et al., 2014). This research will help policymakers build skill development programs and marketing strategies for women in Uttar Pradesh's craft industry using digital technologies. It will aid in modifying the ODOP program in response to consumer needs and the passage of time in this digital era (Mehra et al., 2019).

## Literature Review

The following works lend credence to this paper. The importance of the four Ps in the crafts business was studied and analyzed by Sahoo and Ashwani (2020). Their research concentrated on neighborhood self-help groups (SHGs) and non-governmental organizations (NGOs), describing how these groups might assist in the marketing of handcrafted products. These organizations are receiving funding from the private sector to promote the craft industry in rural areas where women are involved. Saini (2022) conducted a study on marketing and found the marketing strategies for developing entrepreneurship in India and listed the significant barriers that restrict

entrepreneurial development in India. Similarly, Meher and Hamato (2022) studied systems for creating a good marketing environment for the small industry in Ethiopia that may be sustainable and ethical.

Attri and Bairagi (2022) conducted a study to compare the numerous subsidies and awards, including funding from federal and local agencies and the state of Uttar Pradesh, and other non-profit organizations dedicated to the handicrafts sector. Chawla et al. (2022) stated that they also talked about the role of self-help groups (SHGs) and some private organizations called NGOs for the marketing and manufacturing of the Chikankaari craft of Lucknow. Khurana et al. (2021) stated that in the COVID-19 age, progressive and resilient craft organizations had the opportunity to compete with global craft organizations in the handicraft market. The MSME sector has responded to the pandemic's various effects on their business throughout the previous year (Chandel et al., 2017). They suggested that the government provided monetary aid to the crafts industry. Chawla et al. (2022) studied the role of the handicraft sector in boosting the Indian economy. The importance of the handicraft industries is highlighted, with numerous risks facing small companies and those run by women (Goswami & Goswami, 2021).

Dzogbenuku et al. (2014) conducted a study to determine the efficacy of instruction in both e-service and arts. Craft, fabrics, handloom, woodcraft, ceramics, terracotta, and embroidery are just some examples of the native skills that have been developed over the years. However, Kumar and Kumar (2021) investigated the role of self-employment training institutions in rural India for skill enhancement. If such a talent training program is implemented in India, the skills of artisans will improve, transforming them into entrepreneurs. Chakraborty and Dash (2022) concentrated on the consumer's current connection with the marketing system. Their research has detailed these customer behaviors. The start-up model, according to Bermúdez-Hernández et al. (2021), is more suitable for generating creative ideas and marketing techniques, as well as digital technology-oriented start-ups in MSMEs (Finance Commission, Government of India, 2020; Guha et al., 2021; John, 2017; Natarajan & Babu, 2018). Academicians, researchers, and students could discover the value and potential of the craft in terms of marketing, economy, and supply techniques and use their knowledge, aptitude, and skill to increase the pay of employees and artisans working in the handicraft industries (Dzogbenuku et al., 2014).

The data demonstrate a considerable divergence when comparing the worth and quality of the students' crafts in the control and experimental groups (Yadav et al., 2022b). Yadav et al. (2020) examined data from four different districts in Uttar Pradesh: Bhadohi, Moradabad, Meerut, and Banda. The MSME sector, which includes the handmade crafts business, was discovered to have a staggering salary discrepancy of more than 70%. Since the Union Government announced demonetization in 2016, these SMEs' operational capital and financial flow have decreased (Chandel & Vij, 2019; Jain, 2022).

At the point where improvement was being made, the market was stunned by the advent of the COVID-19 pandemic, which in turn led to the customers' short attention spans, impulsive buying habits, lack of communication, food transportation services, and consumer habits (Meher & Hamato, 2022; Sen, 2022; Siddiqui & Siddiqui, 2021; Yadav et al., 2022a). According to our literature examination, most research focuses on customer behavior in specialized industries, such as the culinary and artisan sectors. Swain and Patoju (2022) discovered that encouraging craftsmen, expanding rivalry, and increasing exports of Uttar Pradesh handicrafts necessitates the establishment of a trustworthy digital organization and the development of a national index (Natarajan & Babu, 2018; Patel & Patel, 2021; Sumbly & Siraj, 2019). Similar research has been conducted in Gujarat on the impact of microfinance in empowering women from a social, economic, and political standpoint. Women artisans, workers, and SHG members have been found to perform better in their profession with microfinance assistance (Jafari-Sadeghi et al., 2020; Patel & Patel, 2021).

The proposal of the Global Handicraft Index (GHI) has been introduced, along with some possible criteria and remedies for the production, marketing, and sale of handmade goods in the contemporary context (Kumar & Kumar, 2021; Kiranmayi & Jyothi, 2017; Yadav et al., 2022b). Employees and sellers in the handmade or small company sector, especially freelancers who sell handcrafted products for profit, are also the primary subject of the

study (John, 2017). According to Patra et al. (2019), digital employer branding empowers Generation Y to work in small industries, particularly in Eastern India's handicraft sector.

## Research Gap

According to the literature review, there is a lot of literature regarding the handicraft sector and its promotion, production, and skill development. This labor has also increased the demand for and production of handcrafted goods. Still considering the role of women and how the marketing of handcrafted goods might grow, there is limited data available for the digital marketing of the products that women make on their hands, which has not even been explored. This paper has focused on the role of women in the handicraft sector. It suggests advanced, appropriate marketing strategies that can enhance the demand and promotion of the handicraft sector and significantly improve the skill and empowerment of Indian women artisans to transform them into craft entrepreneurs. This will also study the impact of the pandemic on the handicraft industry. The following hypotheses have been proposed based on the literature review and research gap :

✎ **H01** : There is no significant difference between financial impact and entrepreneurial development for women handicraft artisans during a global crisis.

✎ **Ha1** : There is a significant difference between financial impact and entrepreneurial development for women handicraft artisans during a global crisis.

✎ **H02** : No significant difference exists between employee-related impact and age on handicraft workers during a global shutdown.

✎ **Ha2** : There is a significant difference between employee-related impact and age on handicraft workers during the pandemic.

✎ **H03** : During the post-pandemic period, there is no natural association between marketing influence and the ages of female handicraft business owners and employees.

✎ **Ha3** : There is a positive relationship between marketing impact for female handicraft business owners and employees post-pandemic.

✎ **H04** : There is no gender difference in the impact of exports on female handicraft artisans.

✎ **Ha4** : There is a gender disparity in the effects of exports on female handicraft artisans.

## Objectives of the Study

**(1)** To study the women artisans in the handicraft sector of Uttar Pradesh.

**(2)** To study the impact of the pandemic on the handicraft sector, especially on women entrepreneurs.

**(3)** To suggest marketing and development strategies for handicraft industries and offer a way to transform women into entrepreneurs in this digital era.

## Research Methodology

In this study, descriptive research methodology has been applied. Participants in this research are taken from

households, female business owners, artisans, SHGs, textile business artisans, and handicraft workers in Uttar Pradesh.

### ***Sample Size and Sample Area***

A standardized questionnaire and interview strategy are used to obtain primary data. In this study, stratified and primary random sampling methods are used. Data were collected between March 2020 and January 2022. The research employed a sample size of 268 according to the Krejcie-Morgan formula. Participants in Uttar Pradesh were chosen from Prayagraj (Baratar, Bhidiura, and Katiyahi areas at the banks of the Mansaita River in the Bahariya Block), Moonj Craft Village of Uttar Pradesh, Bhadohi (Gopiganj, Oonj, Gyanpur), Varanasi, Banda, and Moradabad as sample areas for data collection.

### ***Secondary Data***

We relied on reliable sources, such as reputable international book publications, SSCI and Scopus journals, and government ministry sources for secondary data. Data from the 74th cycle of the National Coefficient of Determination Sample Survey (NSSO); reports from NITI Aayog; the Directorate of Micro, Small, and Medium Enterprises (MSME); handicraft commissioner reports; and the Union budget for 2021 and 2022 were all sources from government agencies.

### ***Tools and Software***

Data were examined utilizing a stratified random sample technique and relevant tools and software, namely SPSS.

## **Data Analysis and Results**

As previously stated, SPSS software is used with respondent demographics via a questionnaire and interview process. The following tables and figures present data that have been evaluated and interpreted. Table 1 depicts the issue confronting female employees during the pandemic.

During the COVID-19 outbreak, craftspeople faced the challenges listed in Table 1. Low pay was cited by 25.3% of the respondents, while a shortage of government aid was cited by 16%. Conversely, 18.6% of the people laboring in handicrafts reported experiencing monetary difficulties. Poor workplace circumstances were reported

**Table 1. Problems Faced by the Respondents During the Pandemic Time**

<b>Response</b>	<b>Frequency</b>	<b>Percentage (%)</b>
Workers' wages during COVID-19	68	25.3
No government support	43	16
Personal financial problems	50	18.6
Poor working conditions	3	1.11
Raw materials	7	2.6
Living expenses are high	38	14.1
Lack of employment before the pandemic	60	22.1
Other reasons	2	0.72
<b>Total</b>	<b>268</b>	<b>100</b>



**Table 2. Working Experience (in Years) of the Respondents During the Pandemic**

Response	Frequency	Percentage (%)
1 year	9	3.3
2–3 years	12	4.47
4–7years	103	38.4
7 years and above	144	53.7
<b>Total</b>	<b>268</b>	<b>100</b>

**Table 3. Wages per Week During the Pandemic and Post-Pandemic**

Response	Frequency	Percentage (%)
<b>Wages (per week) in rupee</b>		
₹ 1,000 and Below	13	4.8
₹ 1,001 – ₹ 2,000	185	69
₹ 2,001 – ₹ 3,000	50	18.6
₹ 3,001 – ₹ 4,000	10	3.7
₹ 4,000 and Above	10	3.7
<b>Total</b>	<b>268</b>	<b>100</b>

**Table 4. Satisfied with the Wages of the Respondents**

Response	Frequency	Percentage (%)
<i>Agree</i>	27	10.7
<i>Disagree</i>	74	27.6
<i>Neutral</i>	68	25.37
<i>Strongly agree</i>	58	21.6
<i>Strongly disagree</i>	41	15.29
<b>Total</b>	<b>268</b>	<b>100</b>

by 4.11% of the employees. Only 2.6% of the respondents cited insufficient basic materials in their responses. High living costs were cited by 14.1% of employees, unemployment by 22.1%, and various other factors (such as artificial and natural disasters, shifts in demand, new foreign goods, etc.) by 0.72%. Table 2 contains information on female entrepreneurs' experiences before the pandemic.

Table 2 shows the years of employment experience that women had before the pandemic. Less than a year's experience makes up 3.3% of the sample, followed by 2–3 years (4.47%), 4–7 years (38.4%), and 7 years or more (53.7%). This was observed in 2020 during the pandemic.

According to Table 3, 4.8% of the craft workers earned less than ₹ 1,000 per week, 69% earned between ₹ 1,001 and ₹ 2,000 per week during and after the pandemic, 18.6% earned between ₹ 2,001 and ₹ 3,000 per week, 3.7% earned between ₹ 3,001 and ₹ 4,000 per week, and 3.7% earned more than ₹ 4,001 per week.

Table 4 shows how happy the workers were with their salaries. Employee contentment with pay is 27.6%, employee unhappiness with pay is 10.7%, employee happiness with payment is 25.3%, employee agreement with amount is 21.6%, and employee dissatisfaction with pay is 15.2%.

## Testing of the Hypotheses

Table 5 reports the results of the ANOVA. The null hypothesis (H01) is rejected since the  $p$ -value is 0.012, which is less than 0.05. Acceptance of the alternative hypothesis (Ha1) has occurred. Hence, the age and financial impact of female entrepreneurs differ significantly. Table 6 contains the correlation computations.

Table 6 shows the outcome of the excellent correlation. The H02 has been proven false. The alternative hypothesis (Ha2) has been accepted. Hence, there is a significant difference between age and employee-related impact on the handicraft businesses during the pandemic.

ANOVA analysis has examined the  $F$ -value and means square value in Table 7. The  $p$ -value is determined to be 0.001, less than 0.05; hence, the alternative hypotheses (Ha3 and Ha4) are accepted rather than the null hypotheses. The reason for this is that the marketing of craft products is dependent on local women artists. Second, in the case of Ha4, the participation of women in the handicraft industry is increasing with time. This result demonstrates the interest of female entrepreneurs in the handicraft industry. As a result, it is accepted. Table 8 shows the results of the hypotheses testing.

We find that all of the alternative hypotheses are accepted after summarizing them in Table 8. Using ANOVA and other statistical techniques, these have been verified.

**Table 5. ANOVA**

Source of Variance	Sum of Squares	Df	Mean Square	F-value	p-value
Female entrepreneurs	2.465	3	0.822	109.6	0.012
Between (M/F) Groups					
Within the group	83.615	264	0.427		
<b>Total</b>	<b>86.08</b>	<b>267</b>			

**Table 6. Correlations**

	Age	Employee Related Impact
Pearson Correlation	1	0.445**
Age		0.000
Sig. (2-tailed)		
N	268	268
Pearson Correlation	0.445**	1
Employee Related Impact		
Sig. (2-tailed)	0.001	268
N	268	

**Table 7. ANOVA**

Variance	Sum of Squares	Df	Mean Square	F-value	p-value
Between Groups	0.046	1	0.046	0.196	0.001
Within Groups	81.143	264	0.233		
<b>Total</b>	<b>81.189</b>	<b>267</b>			



**Table 8. Summary of Hypotheses Testing**

Sl. No.	Proposed Hypotheses	(Accepted/Rejected)
1.	<b>Ha1</b> : There is a significant difference between financial impact and entrepreneurial development for women artisans.	Accepted
2	<b>Ha2</b> : There is a significant difference between employee-related impact and age on handicraft workers during the pandemic.	Accepted
3	<b>Ha3</b> : A sizeable age gap and marketing impact exist for handicraft women business owners and employees post-pandemic.	Accepted
4	<b>Ha4</b> : There is a gender disparity in the effects of exports on handicraft workers.	Accepted

## Discussion

From the data analysis, it is clear that women experienced many problems during the pandemic. Still, slowly, they resolved the difficulties in the handicraft industry with the help of digital media (Saini, 2022). Even during the lockdown period, when all businesses, transportation, and industrial activities were shut down because of social separation, they were content. But following that, there was a rise in the desire for domestic goods as opposed to imported and mass-produced goods. Thus, the handicraft sector provides women artisans with opportunities. Several conclusions are drawn from the data analysis. Based on the facts, it has been determined that:

- ✎ According to statistics, respondents in the handicraft business (57.1%) only have an elementary school education. The bulk of the respondents live in rural areas, and they prioritize work over education.
- ✎ The majority of the craftspeople use traditional marketing methods. As a result, they cannot sell their products in well-known markets.
- ✎ The workers and business owners in the handicraft industry are experienced, and most respondents had 7 years or more of experience.
- ✎ Most female employees (69%) earned between ₹ 1,001 and ₹ 2,001. Most female workers in the handicrafts business reported a neutral level of happiness; no other job was available, regardless of age or aptitude. As a result, they worked in the handicraft sector.
- ✎ A small percentage of female artisans (27.6%) were dissatisfied with the pay they received for their work.

### ***Suggested Strategies for Marketing of Craft Products***

From the findings, it is clear that most women were unsatisfied with low wages. They faced a lot of problems during the nationwide lockdown. However, after the lockdown, the demand for local handmade products increased over machine-made or imported goods. This boosted the passion of women entrepreneurs to make handmade goods and drew them toward better marketing with the help of digital platforms. Some advanced marketing strategies have been suggested to promote craft products and women entrepreneurs. These strategies are given as follows.

### ***Innovative Marketing Practices and Marketing Opportunities for Handicraft Products***

The following actions should be prioritized in this strategic practice in order to raise marketing demand.

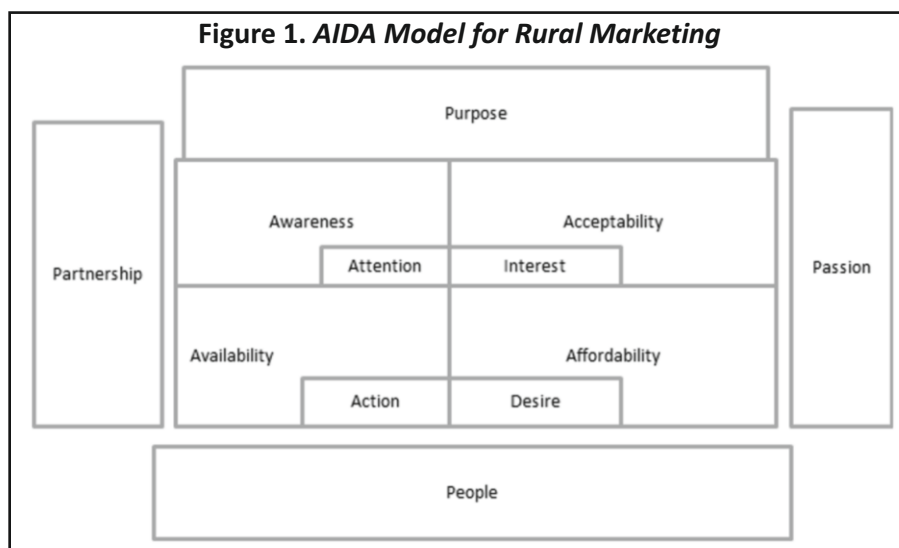
- ⇒ Web marketing
- ⇒ Teleshopping
- ⇒ Mail order
- ⇒ Internet sales
- ⇒ Syndicate sales
- ⇒ Tourism promotion
- ⇒ Consortium approach
- ⇒ Foreign trade fairs/exhibitions

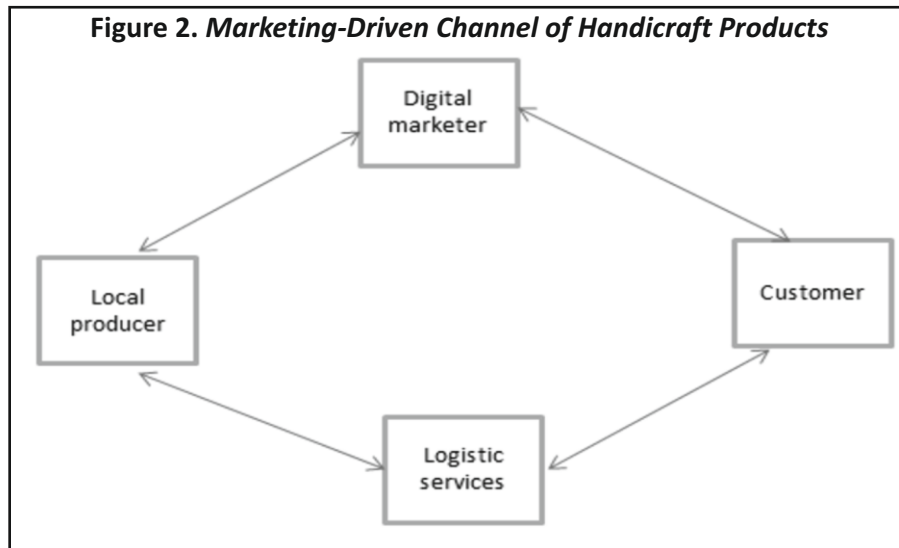
The traditional handicraft industry is a fitting symbol of ancient civilization worldwide. The traditional handicrafts are exemplary evidence of the fine marksmanship of the Indian craft sector. The vast traditional and cultural heritage and ethnic diversity have enabled different techniques, designs, and crafts to flourish in Uttar Pradesh. Handicraft industries and products are essential in any economy and significantly contribute to job creation.

### ***Transformation of Traditional Gig Workers Into Digital Gig Workers***

The gig (contract-based work) was introduced before 546 BCE during India's Mauryan and Nanda periods. So, the marketers of handmade pottery, woodcraft, pot hacker basket sellers, and bowl sellers are called hawkers (fere wala) (Khurana et al., 2021). They are classic independent contractors (employees) (Trott, 2013). So, they must renew freelancer and contract work practices because they generate significant customer demand in comparison to machine-made products. Now is the time for digital marketing and craftsmen, particularly women, to transform and deal with this through mobile apps for selling their skills. They can enhance their skills in digital marketing and use e-commerce websites like Amazon, Flipkart, Snapdeal, and Meesho to market their handmade products (John, 2017).

Figure 1 depicts the AIDA model for rural marketing and collaboration, in which people's awareness and





attention are essential in transforming them into entrepreneurs (Bermúdez-Hernández et al., 2021; Swain & Patoju, 2022). Affordability of raw materials, purchasing affordability, and consumer acceptance generate desire and interest in artisans as craft enterprises. Figure 1 depicts the marketing-driven channel for the handicraft sector, which connects customers, local producers, logistic services, and digital marketers. Figure 2 depicts the market structure in rural areas for a better understanding.

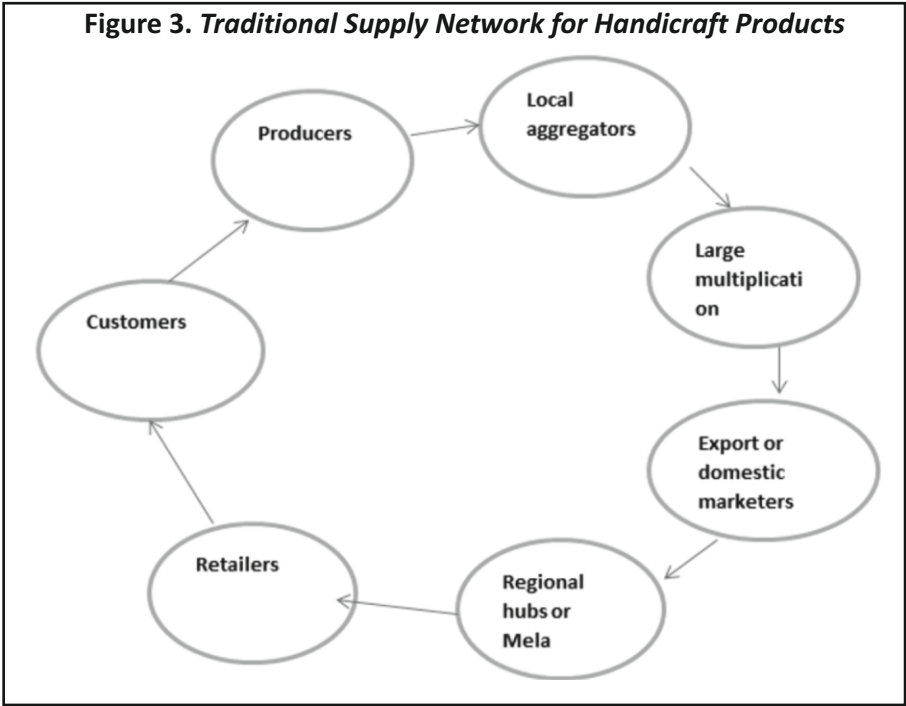
### ***E-Marketing***

E-marketing is used in small enterprises such as the food processing, handloom, handcrafted, and cottage industries that are part of the ODOP program. All essential resources are connected to the digital market-driven channel for handicrafts, as shown in Figure 2. This idea will help women artisans become entrepreneurs because traditional marketing puts women in remote areas at risk. Through online product reservations and online payment methods, women can use e-marketing to sell handcrafted goods (Swain & Patoju, 2022; Tripathi et al., 2022). Appropriate legislation and regulations are required to support both traditional and online marketing strategies, such as fairs, haats, and various local and religious melas, such as the Kumbh Mela in Prayagraj, Uttar Pradesh and Avadhshilp Mela in Lucknow, as well as systematic e-marketing for handmade goods (Yadav, Tripathi, Yadav, & Tripathi, 2022).

### ***Hunar Haat and Brand Building***

This is a standard marketing scheme launched by the Central government for the promotion of handmade products in India and the conservation of old traditional crafts of Uttar Pradesh, Tamil Nadu, Rajasthan, Chhattisgarh, Madhya Pradesh, West Bengal, and the Northeast. This Central government scheme will support minority artisans and entrepreneurs to enhance their skills, life, and awareness of their traditional values on the global level. These workers also process food and act as freelance potters and other crafters. The Start-up Village Entrepreneurship Program (SVEP) serves as another representative of the Hunnar Haat. The branding of craft goods from local to international markets is seen in Figure 3 (globalization of Indian craft).

Table 9 shows the evolution of local and global digital marketing over time, replacing traditional marketing. People buy homemade things through digital media, or they get inspired to make products after seeing them on social media.



**Table 9. Older Versus New Handicraft Marketing of Products**

Traditional Marketing Model for Craft Products	Traditional Marketing Model for Craft Products
<ul style="list-style-type: none"> <li>• Sales Demo</li> <li>• Cold calls</li> <li>• Quality leads</li> </ul>	<ul style="list-style-type: none"> <li>• Social Sales</li> <li>• Social networks</li> <li>• Educate and engage</li> </ul>
* Traditional supply chain	* Digital supply chain

**Traditional Versus Digital Supply Chain**

Figure 3 clearly shows that a specific model should promote the marketing of women's handicraft items, such as traditional marketing, against the new generation model of selling a craft product. This type of supply chain will enhance the skills of women artisans. Traditionally, they used old and cold calls, quality leads, and sales demos. In the new generation model, a marketing model includes social networking and awareness and social sale of craft materials, educating the consumers, and engaging them in selling and purchasing handicraft products made by local women artisans (Chandel & Vij, 2019; Chandel et al., 2017).

**Innovative India and Design India**

This scheme is primarily for handmade artisans who innovate and design. There is a need for the best cultural relations at the global level. Even with neighboring countries and nations, like Iran, Iraq, Azerbaijan, and the Russian Federation, rich in their traditional craft, there is a need for a soft cultural policy instead of a complex defense policy among the countries for better export of handmade products. Cultural and trade fares should be organized in another country (Chawla et al., 2022; Patra et al., 2019).

### ***Gig Workers in the Handicraft Sector are Pioneers in Marketing***

It has been seen that gig terminology was introduced by some foreign experts when online marketing started. Still, it has been a fundamental marketing strategy in the handicraft sector since ancient times because they used their skill to make products by moving from one village to another and revolve the money to give to the owners of handicraft products. Women can also work as gig workers using home delivery (Goswami & Goswami, 2021; Guha et al., 2021; Tripathi et al., 2022).

### ***Technology Workshop Center***

It is necessary to construct a suitable workshop in order to study cutting-edge handmade technologies. It would be beneficial to organize national seminars, workshops, and international conferences on the handicraft industries with the goals of promoting the idea of positive promotion, assisting employees in becoming entrepreneurs, and improving transportation connectivity. The finest artisans may receive monetary prizes or other gains, like a fellowship for a student studying handicrafts (Al-Dhaafri & Alosani, 2020).

### ***Marketing Strategies for Women SHGs and Facilitation Center***

Varanasi has a center for handicraft trade facilities, a Rashtriya Hast Kala Center at the national level that offers facilities to entrepreneurs, and a marketing resource center for the Indian handicraft industry. The marketing centers located in Bhadohi and Varanasi offer a special facility specifically designed for women artisans and entrepreneurs. In order to create a handicraft design center, these centers were founded in March 2019 (Yadav et al., 2020).

### ***Digital Publicity & Digital Marketing***

The organizations developing innovative items and the new digital marketing of handicraft products are required to give international publicity to explore the market of their products. Well-designed advertising and effective drive create awareness among consumers and provide the potential to producers (Yadav et al., 2020). AI and computer technology are required for marketing and supplying handicraft products for long-term use.

### ***Implementation Strategy***

For creating successful marketing plans for the handicraft industry, it is essential to deploy suitable digital marketing-based imprints for communicating the workmanship of artisans. Hence, multiple digital sensitization workshops and conferences are needed to upskill and promote the handicraft industry. There should be specific training programs and product design workshops with the assistance of NGOs, SHGs, and several local federations (Ahlawat & Renu, 2018).

### ***Opening of Data Centers and Institutions for the Handicraft Industry***

Time demands that there should be the opening of the Indian Institute of Handicrafts Management like IIM and the Indian Institute of Handicraft Technology for design and training for handicrafts. The government should plan to establish a data center related to artisans and craft designs, a marketing center, a facilitation center, a textile park, and design bank-related information are available in one center. These institutions will help study the artisans and students with handicraft development and marketing (Jafari-Sadeghi et al., 2020).

From the above discussion, it is clear that marketing strategies can play an essential role in the handicraft industry (ODOP) and the welfare of women involved in this sector, either as workers or entrepreneurs. These strategies may solve the problem of handicraft industries and increase the income of rural women and urban people of Uttar Pradesh who are involved in the handicraft sector. According to Yadav et al. (2020), these tactics might also help with the migration issue that arose during and after the pandemic. These can improve the Indian economy and lessen the many effects of COVID-19, which people have been dealing with for the past two years. Because it employs a large number of families engaged in the handicraft industry, Uttar Pradesh meets the requirements of supply, demand, and production for handicrafts in the nation and has high marketing potential. According to Mishra and Das (2019), these tactics will support the growth of the handicraft industry, artisan participation, and women working in small and informal businesses.

## **Conclusion and Recommendations**

The pandemic has created more problems for people due to the lockdown in all industries, including MSMEs, in which handicraft industries have a significant role. So, people lost their jobs and returned to their homes with empty hands. Due to the pandemic, the marketing sector was destroyed, and women artisans and workers became jobless. Even women artisans and marketing managers are improving their situation by marketing and transforming into entrepreneurs. ODOP is playing a critical role, and women can fix the problem by creating jobs, upgrading their skills, and launching businesses at the local and global levels. However, due to the global coronavirus pandemic, Uttar Pradesh's handicraft industries and female-owned companies faced significant challenges. This sector is severely underserved, with additional restrictions such as poor knowledge of handicraft education, a lack of market information, insufficient exposure to new technologies, a lack of capital, and an insufficient institutional structure.

## **Implications of the Study**

### ***Managerial Implications***

ODOP is vital, and women have the potential to solve the problem by creating jobs, upgrading their skills, and starting enterprises on a local and global scale. However, the global COVID-19 pandemic has severely impacted Uttar Pradesh's handicraft industries and female-owned businesses. This sector is badly underserved, with additional constraints such as a lack of knowledge of handicraft education, a lack of market intelligence, a lack of exposure to new technology, a lack of capital, and a lack of institutional structure.

### ***Social and Policy Implications***

This paper will help to improve the abilities of women artisans so that they can become entrepreneurs and run their businesses in the handicraft sector. They will take charge of their destiny. This will also contain policy implications for empowerment, given that most women work in micro or family-based businesses. It will help bridge the gap between political and economic development and sustainability. To successfully traverse the new standard of conducting work for the welfare of society and sustainable development, advanced digital and innovative policy assistance from the Central government is required. Finally, marketing methods will help artisans, particularly women, improve their abilities and become entrepreneurs and active participants in marketing, whether at a local fair, Haat, ODOP, regional craft fair, or international trade fair.



## Limitations of the Study and Scope for Further Research

Due to our limitations, this research is carried out with a limited scope of research objects. This research has been done using a trim-level sample size. A broad study will help researchers and policymakers improve women artisans and transform them into entrepreneurs to conduct research using other dimensions that affect the entrepreneurial growth of women artisans but have not been well-proven in this study, such as customer relationship management and better marketing relationships, enterprise resource planning, and entrepreneurship education.

## Authors' Contribution

Uma Shankar Yadav conceived the idea and devised a thorough research strategy. He gathered the information, entered it into SPSS 24.0, and ran statistical calculations. Dr. Ravindra Tripathi gathered high-quality research papers from credible sources, filtered them, and found gaps in the current body of knowledge. Mano Ashish Tripathi evaluated the material and wrote the section on research execution and marketing strategy. Parmod Kumar helped in editing the final manuscript. All four authors co-wrote the manuscript.

## Conflict of Interest

The authors certify that they have no affiliations with or involvement in any organization or entity with any financial or non-financial interest in the subject matter or materials discussed in this manuscript.

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