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The Intersection of Tradition and Modernity in Indian Sociology: A Comparative Study of Blue Pottery of Jaipur and Khavda Pottery of Kutch

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Abstract: *Traditional crafts are a cornerstone of Indian sociology, embodying the country's cultural heritage, social structures, economic life, and intergenerational knowledge transmission. They play a crucial role in preserving the cultural diversity and social fabric of India, while also contributing to economic development and global cultural exchange.*

The study of Blue Pottery of Jaipur and Khavda Pottery of Kutch offers valuable insights into the intersection of tradition and modernity within Indian sociology. These crafts are not merely economic activities but are deeply embedded in the social and cultural fabric of their respective regions. They illustrate how traditional crafts can maintain cultural heritage, support community identity, and adapt to contemporary challenges.

The objective of this research is to explore the role of traditional crafts, specifically Blue Pottery of Jaipur and Khavda Pottery of Kutch, within the context of Indian sociology. Tools used for data collection are unstructured interview schedule, observation and secondary sources.

The commercialisation of traditional crafts, both domestically and internationally, has created market opportunities that

enhance the economic viability of these crafts, allowing artisans to sustain their livelihoods. The practice of traditional crafts ensures the transmission of knowledge and skills across generations, preserving techniques and cultural practices that might otherwise be lost. This process of cultural continuity is vital for maintaining the diversity and richness of India's intangible cultural heritage. Indian traditional crafts have gained global recognition for their intricate designs, craftsmanship, and cultural significance. This international appreciation not only boosts the market for these crafts but also enhances India's cultural diplomacy and soft power. Exhibitions, cultural exchanges, and collaborations with global designers and brands have further highlighted the global relevance and appeal of Indian traditional crafts.

Keywords: Blue Pottery, Khavda Pottery, Traditional art, Indian Sociology, artisans, cultural heritage

Introduction

“Products that are produced by artisans, either completely by hand or with the help of hand-tools or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product... The special nature of artisanal products derives from their distinctive features, which can be utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic and significant” (Source: UNESCO and International Trade Centre (ITC), Final report of the International Symposium on Crafts and the International Market: Trade and Customs Codification, 1997).

Theoretical Perspective

The theoretical approach serves as a lens through which the evolving role of artisans and handicrafts in contemporary Indian society is analysed.

The Cultural Modernisation Theory explores how traditional societies change in response to contemporary markets, technologies, and values. Artisans in the context of Jaipur's Blue Pottery and Kutch's Khavda Pottery face modernisation pressures, like adopting new production methods or interacting with modern markets without compromising their cultural identity. This idea contributes to the understanding of how artisans navigate modernity while preserving their traditional heritage.

Marxist theory views the commercialisation of traditional crafts as a capitalist process in which cultural goods are traded for financial gain. This change has the potential to detach artisans from the inherent cultural worth of their creations and turn them into consumer goods, particularly in global marketplaces.

By integrating these perspectives, the study of Blue Pottery and Khavda Pottery can offer a deeper understanding of how traditional crafts sustain cultural identity while embracing modern challenges and opportunities.

Originally deeply rooted in social and cultural practices, Blue Pottery and Khavda Pottery are becoming more and more commercialised. Artisans are making goods for tourists and online consumers, possibly departing from the original cultural significance of their craft.

Sociological Significance

The study of handicrafts, particularly through the lens of artisans, is essential to understand the full complexity of the craft sector and its cultural, economic, and social significance. Without considering the artisans themselves, such research risks being one-sided and incomplete, focusing solely on the objects and processes rather than the people who create, sustain, and transform these traditions. Artisans are not merely producers of craft but are key actors in the cultural transmission of knowledge, skills, and values. Their work reflects local identities, social structures, and the ongoing interaction between tradition and modernity.

Without studying artisans, we miss the opportunity to understand how crafts function as living traditions, shaped by the people who practice them, and how these practices contribute to broader social and cultural dynamics.

Blue Pottery of Jaipur and Khavda Pottery of Kutch lies in their roles as living traditions that bridge the past and present. These crafts are more than economic activities; they are cultural practices that embody the identities, histories, and values of their communities. The intersection of tradition and modernity in these crafts offers valuable insights into the broader themes of cultural preservation, social empowerment, and the impact of globalization on indigenous practices. As Indian society stands at a crossroads, the experiences of Blue Pottery and Khavda Pottery highlight the challenges and opportunities in navigating the complex relationship between tradition and modernity.

Blue Pottery of Jaipur

Blue Pottery of Jaipur is renowned for its striking blue and white designs, which are made using a unique technique that differs from traditional pottery methods. This craft traces its origins to Persia, brought to India in the 14th century by Persian artisans. Over time, it was adopted and adapted by local artisans in Jaipur, becoming a distinctive and cherished part of the region's cultural heritage. Blue Pottery is not just an art form but a significant part of Jaipur's cultural identity. It is characterised by the use of cobalt blue dye, creating intricate floral patterns, geometric designs, and animal motifs. The process involves a delicate mixture of quartz stone powder, powdered glass, *Multani mitti (Fuller's Earth)*, borax, *katiragond (gum)*, and water. The handcrafted nature of each piece reflects the skill and dedication of the artisans, making it a symbol of Rajasthan's rich artistic tradition. The craft of Blue Pottery provides employment to numerous artisans in and around Jaipur. It contributes significantly to the local economy through both domestic sales and export markets. The tourism industry in Jaipur also benefits, as visitors seek out these beautiful pieces as souvenirs and gifts, further enhancing the

economic value of this traditional craft. Blue Pottery is also conferred with Geographical Indication (GI) tag. "The Geographical Indications of Goods (Registration and Protection) Act 1999" (the Act) provides for registration of handicrafts and handlooms as Geographical Indications (GI). Handicraft (and Handlooms) is covered under Section 2(f) of the Act which states that "goods" means any agricultural, natural or manufactured goods or any goods of handicraft (and Handlooms) or of industry and includes food stuff. Handicraft artisans and weavers can be registered as Authorized Users for the registered Geographical Indications as provided under Section 7(3) read with Section 17 of the Act. The Act provides that any person claiming to be the producer of the goods in respect of which a geographical indication has been registered under Section 6 may apply in writing to the Registrar in the prescribed manner for registering him as an authorized user of such geographical indication." [Compendium of Handicrafts Schemes- Development Commissioner (Handicrafts)].

Khavda Pottery of Kutch

Khavda Pottery, originating from the village of Khavda in the Kutch region of Gujarat, is another traditional craft with deep historical roots. This pottery style is believed to have evolved over centuries, influenced by the desert landscape and the region's cultural interactions with neighbouring civilisations. "The history of Khavda pottery can be traced back to the Indus Valley Civilization, which flourished in the region around 2500 BCE. Over the centuries, the pottery of Khavda has evolved and developed its own distinct style, influenced by a variety of cultural and artistic traditions" (Authindia, 2023).

Khavda Pottery is known for its distinctive earthy tones and minimalist designs. Artisans use locally sourced clay, which is hand-moulded and then decorated with natural colours derived from minerals. The designs often feature motifs inspired by the local environment, including flora and fauna, and are applied using bamboo sticks. This pottery not only serves utilitarian purposes but also holds cultural significance, reflecting the lifestyle and traditions of the

Kutch region. “The potters work very closely with their surrounding environment. Natural resources such as clay, water, leaves of plant called ‘Jarū’ (local name), thorns and tender stems of *Prosopis Julifera*, ‘white clay’ and black stone is required by the potters for activities related to the craft.” All these are available to the potters very easily and free of cost. “Clay is collected from the banks of local lakes. Artisans transport the clay to their village by tractor or donkey cart. There, they beat the hard lumps of clay into a fine powder. This clay powder is mixed with water and kneaded into an elastic dough. The artisans sit at their potter’s wheel and as the wheel spins, they give shape to the dough, turning it into a “vessel” (Source: Khamir organisation, Kutch).

The craft supports the local economy by providing employment opportunities and preserving traditional skills. The sale of Khavda Pottery in local and national markets, as well as its growing popularity among collectors and art enthusiasts, contributes to the economic well-being of the artisan community.

“Pottery is made from clay which is locally referred to as ‘mati’. The word ‘mati’ can also be used to refer to a man. Gujarati language has a handful of phrases and idioms which illustrate the close relationship shared by man and clay. According to one saying, if a person is born without a limb, it is said that God must have run out of clay to mould a limb in their body. Similarly, if a woman cannot beget a child, it is said that God must have run short of clay. This linguistic relationship between the two words is quite poetic and equates man to clay.” (Haku Shah, 1985).

Tradition and modernity in sociological discourse often highlight the conflict between preserving our cultural heritage and adjusting to a world that is changing rapidly. Theories of globalisation, modernisation, and cross-cultural interaction shed light on how traditional crafts change in contemporary settings.

Review Of Literature

Handicrafts depicts how important they are as a means of subsistence and an avenue for artistic expression for artisans, especially those from

marginalised communities. While Sharan et al. (2020) notes the difficulties faced by rural artisans, such as a lack of funding, technology, and marketing strategies that threaten their ability to make a living, Renu and Anupama (2018) highlight the significance of technology, such as the internet and mobile apps, in connecting artisans with markets and resources. Shah and Patel (2017) highlight the potential of handicrafts, particularly for women in Gujarat, but they also highlight the difficulties associated with disarray, financial limitations, and a lack of market expertise.

Historical perspectives from Bordia (2014) and Dhamija (2008, 1992) emphasise the cultural significance and renaissance of pottery, especially Jaipur Blue Pottery, which flourished as a result of Mughal and Rajput influences. Technology's potential to revive Indian handicrafts is explored in Balajee (2023), while Divya (2020) addresses the challenges faced by artisans in obtaining assistance and navigating unscrupulous intermediaries. Last but not least, Shah (1985) emphasises the spiritual significance of terracotta votive figures by examining their creation in rural Gujarat. When taken as a whole, these pieces highlight the Indian handicrafts' socio-economic, cultural, and technological aspects.

Research Method

Research Design: Exploratory Research design

Research Questions

- What are the historical origins and cultural significance of Blue Pottery in Jaipur and Khavda Pottery in Kutch?
- In what ways do Blue Pottery and Khavda Pottery contribute to the cultural identity and heritage of their respective communities?
- What are the sustainability and environmental concerns related to the production processes of these crafts?
- How has the Covid-19 pandemic affected the artisans and their craft?

Objectives of the Study:

The following are the Objectives of the study:

1. To comprehend the historical origins and cultural significance of Blue Pottery art and Khavda Pottery.
2. To examine the contribution of Blue Pottery art and Khavda Pottery in the heritage of their respective communities.
3. To analyse the impact of Covid-19 pandemic on the artisans of both the crafts.
4. To analyse the sustainability and environmental concerns related to the production processes of these crafts.

Tools used for data collection are unstructured interviews, observations and secondary sources .

Narrative Analysis

In the contemporary world, the Blue Pottery of Jaipur and the Khavda Pottery of Kutch are regarded as representations of continuity. These crafts are essential to the identity of the community in addition to being forms of artistic expression. The preservation of the craft's authenticity depends heavily on knowledge being passed down through the generations. Both types of pottery have changed in the context of modernisation. In order to enhance the attractiveness of their products for modern markets, artisans have incorporated new instruments, materials, and methods. Traditional crafts like Khavda pottery have benefited from the increased demand for eco-friendly and sustainable products, while Blue Pottery has benefited from the trend towards unique and artisanal decor for homes.

Both Khavda Pottery and Blue Pottery give rural artisans a living. The economic realities, however, are very different. Blue Pottery presents additional chances for economic growth due to its exposure to both domestic and global markets via e-commerce platforms and exhibitions. In contrast, despite efforts by NGOs and government agencies to promote it, Khavda Pottery is still more regionalised and has restricted market access.

In both pottery traditions, women are vital, though their participation frequently varies according to local social structures. While women help with the preparatory stages of the craft, men typically practise it in Kutch. In contrast, women artisans have gained more visibility in Jaipur, particularly through cooperative movements.

Traditional crafts have been both helped and challenged by globalisation. While Khavda Pottery is still comparatively niche, Blue Pottery has become well-known throughout the world, particularly in luxurious markets. Artisans are frequently torn between adhering to modern tastes and wanting to maintain traditional methods.

Several initiatives have been started by the Indian government to revive traditional crafts. Though with different levels of success, initiatives such as the "Crafts Cluster Initiative", The Artisan Credit Card Scheme and the Ambedkar Hastshilp Vikas Yojana have provided financial support and training to artisans. The Geographical Indication (GI) tag awarded to Blue Pottery of Jaipur has helped protect its authenticity and increased its market value. The government has also facilitated participation in national and international exhibitions, enabling artisans to showcase their work and gain exposure. Additionally, the MSME (Micro, Small, and Medium Enterprises) Ministry offers subsidies and incentives to small-scale industries involved in traditional crafts, helping them modernize and scale their operations. Similarly, the government has recognized the cultural significance of Khavda Pottery and has introduced various measures to support its artisans. The Scheme of Fund for Regeneration of Traditional Industries (SFURTI) has been instrumental in providing financial aid, infrastructure, and training to the artisans of Khavda. Under the National Handicrafts Development Programme (NHDP), artisans receive support for raw material procurement, skill development, and marketing. The Gramodyog Vikas Yojana (GVY) has also played a role in enhancing the skills of Khavda artisans, making them more competitive in the market. Additionally, the Kutch Craft Cluster Development Programme has focused on creating clusters of artisans to promote collective growth and

sustainability. But their effectiveness continues to be limited by funding discrepancies and bureaucratic roadblocks.

The artisans at Blue and Khavda Pottery have both benefited greatly from the support of non-governmental organisations (NGOs). They support fair trade principles, assist artisans in reaching markets, and offer training in new techniques. NGOs have also attempted to increase the visibility of these crafts by combining local expertise with contemporary marketing techniques. NGOs have been instrumental in promoting and sustaining Blue Pottery, particularly in areas where government support may be lacking. Organisations like Kamla Craft Foundation and Dastkar have worked extensively with Blue Pottery artisans to enhance their skills, improve product quality, and access new markets. These NGOs often provide training in modern techniques while ensuring that traditional methods are preserved. They also play a critical role in advocacy, helping artisans navigate legal and bureaucratic challenges, such as securing GI tags or accessing government schemes. By organising exhibitions, craft fairs, and online platforms.

In the Kutch region, organisations such as Khamir and Shrujan have focused on empowering artisans through training, resource provision, and market access. These NGOs have also been active in promoting sustainable practices, ensuring that Khavda Pottery remains environmentally friendly and economically viable. By facilitating collaborations between artisans and designers, NGOs have helped modernise the craft without compromising its traditional essence. They have also played a key role in documenting and preserving the cultural heritage associated with Khavda Pottery, ensuring that this knowledge is passed on to future generations.

Authenticity must be maintained while adjusting to changing market demands, which is one of the most significant difficulties faced by artisans. The cultural essence of the craft can occasionally be lost when new materials, synthetic colours, and unconventional designs are incorporated. But in markets where competition is intense, these innovations are frequently essential to the craft's survival.

The availability of digital platforms has given artisans new avenues for product marketing. While some Khavda artisans have started using social media to showcase their work, e-commerce platforms have allowed Blue Pottery to reach a worldwide audience. To take full advantage of these opportunities, though, a lot of artisans, particularly in rural Kutch, lack the digital literacy that is required.

Khavda Pottery is in line with contemporary sustainability trends because it uses natural materials. On the other hand, Blue Pottery, which uses chemical glazing processes, is subject to environmental scrutiny. To keep the craft relevant in a society that is becoming more concerned with environmental preservation, there is a growing interest in creating eco-friendly substitutes.

Challenges Faced by Artisans

Blue Pottery Artisans

Despite its market success, Blue Pottery faces several challenges in commercialisation. The industry is highly competitive, with an influx of cheaper, machine-made imitations that threaten the authenticity of the craft. Artisans often struggle with maintaining traditional techniques while also adapting to modern market demands, such as producing customized or large-scale orders. Additionally, the rising cost of raw materials and the lack of standardized pricing have led to inconsistent profits for artisans. The market is also highly fragmented, with many small-scale producers lacking access to larger distribution networks or the ability to invest in marketing. This has led to disparities in income and opportunities among artisans.

The process involves hand-painting intricate designs, followed by glazing and firing at low temperatures. This method, passed down through generations, is labour-intensive and requires a high level of skill and precision. The traditional techniques have remained largely unchanged for centuries, preserving the craft's authenticity and cultural significance.

In recent years, Blue Pottery has seen several innovations aimed at enhancing production efficiency and broadening its appeal. Artisans

have begun incorporating modern tools and equipment, such as electric kilns and digital design software, to streamline the production process and experiment with new patterns. These advancements have allowed for greater consistency in product quality and have opened up opportunities for mass production without compromising the craft's artistic integrity. Additionally, innovations in glazing techniques have resulted in a wider range of colours and finishes, catering to contemporary tastes. However, these technological advancements pose a challenge in balancing innovation with the preservation of traditional craftsmanship

Some artisans and workshops are experimenting with eco-friendly raw materials, such as organic colours and natural substitutes for quartz. Efforts are also being made to improve the efficiency of kilns, reducing fuel consumption and minimizing emissions. The introduction of waste management systems and the recycling of materials have helped in mitigating the environmental impact.

Khavda Pottery Artisans of Kutch

Khavda Pottery faces significant challenges in scaling up its commercialisation efforts. The craft is predominantly practiced by a small community, making it difficult to meet large orders or expand rapidly. There is also limited access to high-quality raw materials, which affects the consistency and durability of the products. Competition from other traditional and modern crafts, as well as mass-produced items, further complicates market penetration. Moreover, the artisans often lack formal education in business practices, which hinders their ability to navigate the complexities of pricing, marketing, and distribution. The remote location of Kutch also adds logistical challenges, increasing the cost of transportation and limiting market access.

It remains largely traditional, there have been some gradual technological advancements in the craft. The introduction of electric potter's wheels and improved kiln designs has enhanced the efficiency and precision of production. These innovations have reduced the time and labour required, allowing artisans to produce more pieces and

meet growing demand. There has also been an exploration of new materials and techniques to improve the durability and marketability of the pottery. However, the adoption of technology in Khavda Pottery has been slower due to the artisans' strong attachment to traditional methods and the limited resources available for investment in new technologies.

Impact of Covid-19 Pandemic on Artisans of Blue Pottery and Khavda Pottery

Blue Pottery of Jaipur: The Covid-19 pandemic had a profound impact on the Blue Pottery industry in Jaipur. With nationwide lockdowns and restrictions, production came to a standstill as workshops closed and artisans were unable to access raw materials. The closure of local markets and the decline in tourism—a significant driver of sales—led to a sharp drop in demand for Blue Pottery. International trade was also disrupted, further diminishing sales. As a result, many artisans faced severe financial hardships, with some even abandoning the craft temporarily to seek alternative sources of income. The pandemic exposed the vulnerability of the craft to global disruptions, particularly for those dependent on tourism and export markets.

Khavda Pottery of Kutch: The pandemic similarly affected Khavda Pottery, though the impact was felt differently due to its smaller scale and more localised production. The lockdowns hindered access to markets, both local and regional, leading to a significant drop in sales. Artisans, who typically rely on seasonal sales at fairs and exhibitions, found themselves without their primary source of income. The interruption of the supply chain for raw materials further exacerbated the situation, making it difficult to sustain production. However, the close-knit nature of the Khavda community provided some resilience, as artisans were able to share resources and support each other during the crisis. Nevertheless, the economic downturn severely affected livelihoods, particularly for those without alternative income sources.

Findings and Discussion

Both Blue Pottery of Jaipur and Khavda Pottery of Kutch illustrate the dynamic interplay between tradition and modernity in Indian sociology. While these crafts are rooted in age-old traditions, they have adapted to modern economic demands, contributing to regional economies and generating employment. The comparison highlights how different scales of operation and market reach can still lead to meaningful economic and social impacts, ensuring the survival and relevance of these traditional crafts in contemporary India.

The market dynamics of Blue Pottery and Khavda Pottery illustrate the broader challenges and opportunities faced by traditional crafts in India. While Blue Pottery has successfully carved out a significant market presence, it faces intense competition and commercialization challenges that threaten its traditional roots. Khavda Pottery, on the other hand, represents a more localized craft struggling to scale and compete in a global market. Both crafts highlight the intersection of tradition and modernity, as they navigate the complexities of preserving cultural heritage while adapting to contemporary market demands. The success and sustainability of these crafts depend on addressing these challenges through innovative solutions that balance tradition with modernity.

The comparison between Blue Pottery of Jaipur and Khavda Pottery of Kutch underscores the delicate balance between tradition and modernity in the realm of Indian crafts. Both forms of pottery are deeply rooted in traditional methods, which are integral to their cultural identity and appeal. However, the pressures of modern markets have necessitated the introduction of technological advancements to improve efficiency and expand their reach. While Blue Pottery has embraced innovation more readily, Khavda Pottery has taken a more cautious approach, reflecting the challenges and opportunities that arise when tradition intersects with technological progress. This intersection is emblematic of the broader crossroads at which Indian sociology finds itself, as it navigates the complexities of

preserving cultural heritage while adapting to the demands of a rapidly changing world.

The environmental challenges faced by Blue Pottery of Jaipur and Khavda Pottery of Kutch highlight the complexities at the intersection of tradition and modernity in Indian crafts. Both forms of pottery are grappling with the environmental impacts of their production processes, which are being exacerbated by growing demand and the pressures of commercialization. However, the adaptation of sustainable practices offers a path forward, ensuring that these traditional crafts can thrive without compromising the environment. The ongoing efforts to balance sustainability with cultural preservation reflect a broader societal crossroads, where the need to protect the environment intersects with the desire to maintain and celebrate India's rich artisanal heritage.

The Covid-19 pandemic brought to light the vulnerabilities of traditional crafts like Blue Pottery and Khavda Pottery, as well as the resilience and adaptability of the communities behind them. Both crafts faced significant disruptions in production, sales, and livelihoods, yet they responded with innovative strategies to ensure their survival. The shift towards digital platforms, the focus on local and sustainable markets, and the strengthening of community ties were key to their recovery. These adaptations reflect a broader trend in Indian sociology, where tradition and modernity intersect in response to unprecedented challenges. The experiences of Blue Pottery and Khavda Pottery during the pandemic offer valuable insights into the resilience of traditional crafts in the face of global crises. The promotion of Khavda Pottery as an eco-friendly and sustainable craft attracted new customers interested in supporting local artisans during the pandemic. Community-based efforts, such as forming collectives, allowed artisans to share resources and reduce production costs. Additionally, there was an increased emphasis on preserving the craft by documenting traditional techniques and exploring innovative designs that could appeal to new markets. The resilience of the Khavda community, coupled with external support, played a crucial role in navigating the challenges of the pandemic.

Government initiatives and NGO involvement are critical components in the survival and growth of traditional crafts like Blue Pottery of Jaipur and Khavda Pottery of Kutch. While government policies and schemes provide essential financial and infrastructural support, their effectiveness often depends on the implementation and awareness among artisans. NGOs, on the other hand, offer on-the-ground support, focusing on capacity building, market access, and sustainability. The collaboration between government bodies and NGOs has been instrumental in navigating the challenges faced by these crafts in a rapidly modernising society. However, to ensure the long-term sustainability of these crafts, continued efforts are needed to improve the reach and effectiveness of interventions, while preserving the cultural heritage that makes them unique.

“UNESCO’s recognition of any heritage craft is often seen as a hallmark of international acknowledgement and respect. Hence, this prestigious accreditation is supposed to attract international interest and tourism — which should, in theory, lead to increased market demand and higher income for the artisans, spurring governmental and non-governmental efforts to preserve and support these crafts” (Ayman Anika, 2024).

The recognition by UNESCO serves as a push for research and policy development, highlighting the significance of preserving intangible cultural heritage as a means of promoting sustainable development and resilience in the face of economic uncertainty in addition to maintaining cultural identities.

Conclusion

Traditional crafts are integral to the cultural fabric of India, reflecting the diverse traditions, beliefs, and customs of different regions. Each craft form, from textiles to pottery, weaves a unique story of the community it originates from, preserving its history and cultural identity. These crafts often symbolize the unique artistic expressions and aesthetic sensibilities of their creators, contributing to the rich tapestry of India's cultural diversity. Craftsmanship is deeply embedded in the social structure of many Indian communities, often

delineating social roles and hierarchies. Artisan communities, such as weavers, potters, and metalworkers, form a vital part of the rural and urban social landscape. The production of traditional crafts fosters a sense of community and collective identity, with entire families and communities often involved in the creation process. This collaborative effort strengthens social bonds and fosters communal harmony.

Traditional crafts provide significant economic opportunities, particularly in rural areas, where they are a primary source of income for many families. Craft production supports millions of artisans, contributing to local economies and rural development.

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