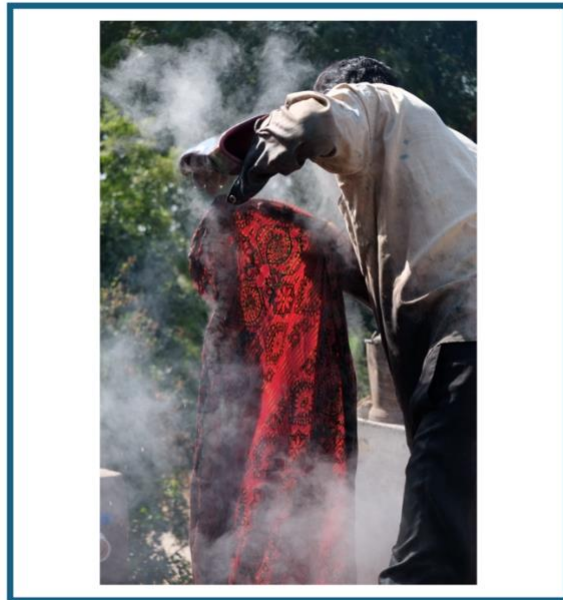
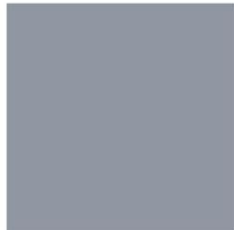


# Impact Assessment Report

# Project Tarasha

By Titan

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Author: The Art X Company

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## 1. Executive Summary

This report presents the key impact of Project Tarasha during 2024-25, highlighting how the programme strengthened rural craft entrepreneurs through a combination of capacity building, design mentorship and development, digital capability enhancement, and structured market access.

Building on foundational and external strengthening of entrepreneur and enterprise, the programme delivered tailored interventions aligned to the specific stage and needs of each enterprise, ranging from artisan training workshops, entrepreneurship and digital skills training to collaborative design development and curated market engagements. Collectively, these efforts made stronger market readiness for marginalised craft entrepreneurs, leading to their evolution of identity as entrepreneur, stronger buyer connections, and sustainable enterprise growth.

Project Details	
Implementation Year	FY 2024-25
Assessment year	FY 2025-26
Beneficiaries	Craftpreneurs and artisans
No. of Beneficiaries	Direct: 554 Indirect: 2988
Implementing Partner	Industree Craft Foundation (Creative Dignity)
Project locations	Across India
Budget	Rs. 2.4 Crore

In addition to CED, the project Tarasha also facilitates market access through exhibitions and market connect events. Total of 30 enterprises were part of Project Tarasha in 2024-25

Activities undertaken by Project Tarasha in 2024-25

Project Tarasha in 2024-25 comprises of five key interventions:

- Design Development and Mentorship
- Tarasha Digital
- Business Skill Development
- Artisans Training Workshop
- Artisan Market Connect

### **Craft Enterprise Development (CED)**

The Craft Enterprise Development (CED) programme comprises various skill-building activities aimed at strengthening craftpreneurs' entrepreneurial and technical capabilities under Project Tarasha.

Below mentioned are the different activities conducted under CED programme.

Design Development and Mentorship	Design development and mentorship conducted under CED addresses challenges faced by medium-skilled workers through a customised approach to Design Development and Mentorships that empowers artisans to lead design interventions and enhance their products' market fit.
Tarasha Digital	Digital skilling workshops with selected enterprises under CED - provided targeted training in social media engagement, and online marketing support. The programme also included support for craftpreneurs for building their own websites.
Business Skill Development	Business skills workshops for craftpreneurs enabled them to develop entrepreneurial skills and instill business mindset by developing hard and soft business skills.
<b>Artisans' Training Workshop</b>	
Artisans Training Workshop	8 enterprises were selected out of the cohort of 30 to provide training to artisans working with these enterprises.
<b>Market Connect Opportunities for Craftpreneuers</b>	
Artisan Market Connect	Project Tarasha connects artisans with business to business (B2B) and business to customer (B2C) clients through events, exhibitions, and e-commerce platforms, and enables them to explore urban markets and designer collaborations to expand their market presence.

## Key Findings and Impact

Sr no.	Component	Indicator	Findings	Impact
1	<b>Artisan Outreach</b>	Participation Rate	Outreach efforts in 2024-25 reached 208 artisans, from which 20 craftpreneurs were selected for the programme. At the same time 10 craftpreneurs were given continuous intervention from the previous year.	Focused outreach helped to scope artisan communities and craft types from the most remote parts of the country which really improved the focus of scoping.
2	<b>Craft Enterprise Development Programme</b>	Participation rate with repeatability indicators; quality and depth of training	<p><b>22 unique crafts</b> covered, from <b>13 States and Union Territories</b> of India</p> <p><b>30 enterprises shortlisted for Craft Enterprise Development (CED)</b>; 10 were given continued support from last year</p> <p><b>58 unique artisans</b> associated with 8 different enterprises trained via artisans training workshops</p> <p>All <b>30 enterprises</b> have undergone all the comprehensive modules of the Craft Enterprise Development programme under Project Tarasha</p>	30 onboarded craft enterprises received structured support in single intervention, helping to build from basic to advanced skilling pathways over multiple areas like design, entrepreneurship, social media, craft positioning and exposure to external audiences.
3	<b>Design Development</b>	New designs and prototypes developed; collaborations undertaken	<p><b>1109 new designs</b> created by the CED cohort</p> <p><b>16 collaborative pieces</b> were created</p>	Craftpreneurs developed new designs and prototypes with programme support, while also receiving mentorship to strengthen their creative confidence and build the capacity to independently conceptualise and develop future designs.

4	Market Connect & Access	Increase in market exposure, sales volume; access to new buyers and market segments.	Generated <b>Rs. 1.1 crore</b> in sales through 21 market engagement events, including 2 standalone showcases, strengthening revenue streams and market visibility	Timely market access opportunities enabled craftpreneurs to introduce their new designs and apply the business knowledge acquired through the programme to their target audiences, resulting in increased sales and customer enquiries.
			<b>79 B2B partnerships</b> established	
			Collaborative pieces generated <b>Rs.3.44 lakh</b> in sales.	
			<u>Top-performing event:</u> BIC – Tarasha Annual Event, Bangalore generated <b>Rs. 22.4 lakh</b> in sales, with participation from <b>29 enterprises</b> , reflecting strong market traction and platform effectiveness.	
5	Tarasha Digital	Increase in artisan websites; digital following on social media and launch of new Tarasha website	<b>18 artisan websites</b> were launched this year via Fynd as part of digital presence and e-commerce push.	Active use of social media, particularly Instagram, led to noticeable shifts in posting behaviour, reflected in increased followers, reach, and engagement. Improved technical skills further improved the quality of content creation, significantly amplifying visibility and audience interaction.
			Tarasha launched a new website this year which is designed as an information and networking hub, the platform showcases project activities, promotes artisan entrepreneurs, enables product discovery and direct order communication, and supports networking and branding.	

## 2. Introduction

### 2.1 About Titan

Founded in 1984 as a joint venture between the Tata Group and TIDCO, Titan Company Limited has expanded from a leading watch manufacturer into jewellery, eyewear, fragrances, Indian dress wear, and lifestyle products. Titan’s CSR policy focuses on

education, skill development, and the preservation of Indian arts and crafts. It implements CSR projects through in-house teams, NGOs, trusts, and delivery partners.

## 2.2 About Project Tarasha

Project Tarasha, a social initiative by Titan Company Ltd, is dedicated to empowering “craftpreneurs” – rural craft entrepreneurs – in their effort to create sustainable craft businesses in modern markets. Initially designed as a craft and artisan development programme, it pivoted during the pandemic to digital skills training, later evolving into a customised and a structured and holistic capacity development programme. The programme provides enterprise training, market connections, and design mentorship, with a focus on non-textile crafts (metal, wood, glass, hand painting).

The project spans India, collaborating with Creative Dignity by IndusTree Craft Foundation to benefit and positively influence the lives of over 5,500 rural craftpreneurs across the country. ICF (Creative Dignity) is the project's implementation partner.

## 2.3 Objectives of the project

1. **Enterprise Development:** Assist craftpreneurs in business knowledge, product development, design interventions, finance, and inventory management to promote sustainable growth.
2. **Capacity Building:** Offer workshops and training programmes to equip artisans with skills to meet market demands and improve their craft.
3. **Market Access:** Connect artisans with B2B and B2C clients, facilitate participation in exhibitions, and explore e-commerce opportunities to expand market reach.
4. **Digital Presence:** Establish structured pathways for digital adoption to enable artisans to expand their market reach online.

## 2.4 Role of Project Partners

A key aspect of the Tarasha programme has been its openness to collaboration and its ability to bring together diverse partners aligned with the project's mission of supporting artisan-led enterprises. The project's collaborative approach has enabled it to tap into varied expertise and networks, ultimately enriching programme outcomes.

- Creative Dignity brought deep sectoral knowledge and grassroots connections, helping identify and onboard craft enterprises in need of capacity building and market support.
- Fynd supported digital enablement by piloting e-commerce infrastructure for select artisan entrepreneurs, offering a pathway to long-term online sales.
- Kwasi contributed to the digital transformation strategy and implementation, helping strengthen Tarasha’s digital presence and amplify reach through fresh designs and branding.
- Bangalore International Centre (BIC) and other cultural venues such as Vintage Garden and Kalaghoda, Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) were engaged to host market access events, exhibitions, and networking opportunities, positioning crafts within public and cultural discourse.
- The project also engages external consultants to extend project management.

This approach of multi-partner engagement with specialised skill sets and scope enabled the programme to remain responsive, contextually relevant, and rooted in the realities of India’s evolving craft sector.

## 2.4 Background and Context:

India’s handicraft sector is central to the country’s creative economy, supporting over 70 lakh artisans and approximately 64.66 lakh workers, about 64% of whom are women. The handicraft sector also contributed to around Rs. 33,122.79 crore (\$3.48–\$3.89 billion) in exports in the financial year 2025<sup>1</sup>.

The artisan ecosystem, despite its economic significance, remains highly vulnerable to external shocks such as Covid-19. The pandemic exposed structural weaknesses within the sector, as lockdowns, supply chain disruptions and the collapse of tourism severely curtailed demand for craft products leading to sharp declines in income and livelihood security. Estimates indicate that over 60% of artisan households experienced a reduction in orders during this period, with many losing their primary source of income<sup>2</sup>.

Limited access to digital platforms, highlighted another challenge: weak financial safety nets and the absence of formal employment protections. Craft-based enterprises, particularly small and micro businesses, faced acute liquidity constraints, forcing many to scale down or shut operations altogether. Global institutions, including the World

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<sup>1</sup> [“Handicrafts at the Heart of India’s Rural Economy.”](#) *Press Information Bureau*, Government of India, 9 Dec. 2025.

<sup>2</sup> [“Financing a Handmade Revolution.”](#) *Business of Handmade 2*, 200 Million Artisans, 2023.

Bank, underscored the need for targeted financial support and capacity-building interventions to enable artisan enterprises to recover and adapt to changing market conditions.

From May 2025, while the US paused 26% duty on Indian imports for 90 days, the Indian handicraft industry continued to face the brunt of Global Trade dynamics. As the Trump administration announced steep reciprocal tariffs on imports accounting for 26% levy on Indian goods, a 10% baseline tariff continues. Alongside with the US accounting for 30-70% of the export, stores were hit with a sharp decline in new orders<sup>3</sup>. Considering the market was already dealing with sluggishness caused by recession fears, stock market volatility, the Russia-Ukraine conflict, and a seasonal fall in foreign tourists, the tariff only pushed back on the market stability. By limiting competitiveness in its biggest export market, lowering demand, and depriving minor weavers of revenue, the new tariff runs the risk of thwarting India's artisan growth.

Workshops in cultural centers like Varanasi and Kashmir went quiet and skilled craftspeople relocated as consumers shifted to less expensive alternatives. The tariff blow is likely to result in financial difficulties, job losses, and halted innovation for cottage companies that are already struggling to make ends meet. This could reverse years of development. According to the Export Promotion Council for Handicrafts, the high tariff immediately and significantly affects over 3.5 million craftspeople, especially women in rural and semi-urban areas, as well as exporters.<sup>4</sup>

In light of this Project Tarasha, conceived and built during the years of the pandemic, plays a significant role in training artisan entrepreneurs to build their practices and businesses fortified with learnings gleaned from the global economic and pandemic driven shocks. What began as an artisan development and digital skilling initiative during the pandemic has evolved into a structured and holistic capacity building programme.

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<sup>3</sup> Kumari, Barkha. "[Handicraft Exports Hit by US Tariff Uncertainty.](#)" *Deccan Herald*, 6 May 2025.

<sup>4</sup> Nanda, Shweta Thakur. "[US Tariffs Set to Threaten India's Traditional Craft Revival – We Need to Protect Artisans During Such Times.](#)" *Press Institute of India*, 23 Nov. 2025.



The initiative supports craftpreneurs through enterprise training, design mentorship, market access, and digital enablement. In 2023-24, a holistic impact assessment exercise undertaken noted that:

- The programme had matured into a structured enterprise development model.
- Design-led interventions strengthened product relevance and artisan confidence.
- Market and digital support improved visibility, access, and income stability.

In FY 2024-25, the programme moved into a phase of scale and consolidation, **onboarding 30 craft enterprises**. Project Tarasha now operates as an incubation-oriented platform that builds business and design capabilities, strengthens market linkages, and supports the long-term sustainability of craft-based livelihoods while contributing to the preservation of India's cultural heritage.

## 2.5 Purpose & Scope of Evaluation

Titan has commissioned The Art X Company to undertake an impact study of **Project Tarasha in India for FY 2024-25**. The evaluation will assess the outcomes and impact achieved through Tarasha's interventions with artisans as the primary beneficiaries, including training programmes, entrepreneurship development initiatives, and market access enablement.

The findings from this study will support Titan's mandatory CSR reporting requirements and provide strategic insights into the effectiveness of its CSR investments. The evaluation will also generate actionable feedback for the project team to refine programme design and inform future initiatives within the arts and cultural domain.

This evaluation will assess the following key dimensions:

- **Project Efficiency & Effectiveness**  
Alignment of project activities with Tarasha’s mission and Impact Framework (2023-24), including assessment of financial and human resource utilisation, adherence to timelines, milestone achievement, infrastructure functionality, and unique design considerations.
- **Social & Cultural impact**  
Outreach to creative enterprises and craftpreneurs, depth of engagement, and inclusivity across beneficiary cohorts. Assessment of diversity, access, and participation, alongside the project’s contribution to the promotion, preservation, and strengthening of arts and culture within the broader socio-cultural context.
- **Education & skilling outcomes**  
Participation levels in training programmes, workshops, and skilling initiatives, and their relevance to artisan capacity building and enterprise readiness.
- **Economic impact**  
Business preparedness of craft enterprises, access to new markets and networks, design-led market linkages, supply chain development, and sales performance, including a targeted 5-10 percent increase over baseline and generation of new orders.
- **Digital & Market enablement impact**  
Outcomes from digital activations, ongoing support initiatives, and design mentorship programmes, including indicators of market reach and growth potential such as sales leads, social media presence, and visibility.

The study aims to identify best practices, assess expected and emergent outcomes, and support continuous improvement of Project Tarasha’s approach to sustaining and scaling impact in the arts and culture ecosystem.

### 3. Study Methodology

#### 3.1 Approach and Methodology

Creative and cultural initiatives have the potential to generate meaningful and sustained transformation within communities. They influence not only economic and educational pathways, but also strengthen identity, cultural confidence, innovation, and social inclusion.

Within the Tarasha framework, **Social impact** is understood as the *direct or first-order impact* experienced by individuals and enterprises. This includes measurable shifts in income, skills, confidence, market access, participation, and pride in one's cultural identity. These are immediate and observable changes resulting from programme engagement.

While **Cultural impact**, represents the *indirect or second-order impact* that emerges over time. It captures how artistic practices evolve, how creative professionals and communities reinterpret their traditions, and how engagement with craft reshapes thinking, working methods, collaboration, and cultural expression. Indicators of cultural impact include expansion of creative opportunities, innovation within traditional forms, increased cultural visibility, and strengthened heritage continuity.

A **dual evaluation lens**, one that systematically measures both social (direct) and cultural (indirect) outcomes enables a more holistic understanding of the programme's influence across economic, creative, and identity dimensions.

The evaluation integrates quantitative evidence (such as enterprise growth and participation patterns) with qualitative insights (including shifts in creative confidence, experimentation, and community pride). Together, this approach captures not only what changes, but how and why those changes matter within the cultural ecosystem.

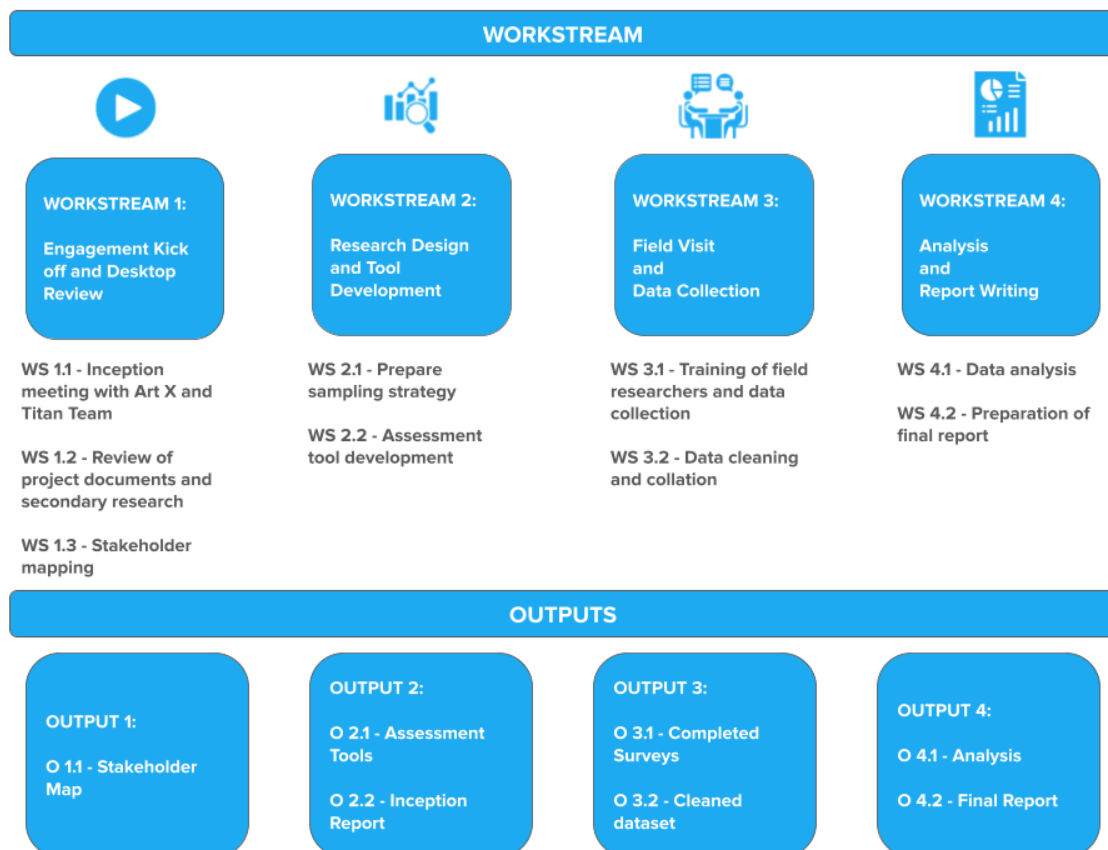
The Art X Company approach is rooted in the **OECD DAC framework**, which evaluates development interventions across six criteria: *relevance, coherence, effectiveness, efficiency, impact, and sustainability*. This study focused on the relevance, effectiveness, and impact criteria of the OECD DAC framework to assess the Tarasha programme.

To conduct the impact assessment, we adopted a mixed-methods approach, which included:

- **Review of secondary data:** Analysis of programme reports, impact frameworks, and other relevant documents to contextualise findings.

- **Focus Group Discussions (FGDs):** Facilitated with artisan entrepreneurs of the Craft Enterprise Development (CED) programme to capture collective insights on programme interventions.
- **In-Depth Interviews (IDIs):** Conducted with artisan entrepreneurs, workshop leads, programme leads, designers, and event team members to gain detailed perspectives on programme implementation and outcomes.

The following step-by-step approach was undertaken:



### 3.2 Evaluation Areas

Focus Area	Indicator	Inquiry Areas	Stakeholders
Relevance	Alignment with Tarasha's objectives	How well do the programme activities align with the stated objectives of Tarasha? Are the programme goals clear and reflective of Tarasha's mission?	Programme team
	Alignment with beneficiary needs	Were the modules designed to address the specific needs of artisans (e.g., market linkages, skill-building)?	Primary beneficiaries, programme leads, workshop leads, designers
Effectiveness	Achievement of outcomes as outlined in the project impact framework	How effective was outreach? How was diverse and inclusive participation ensured? Were the targeted outcomes in areas of design, market access, supply chain, business development, market access achieved? Are participants applying their learned skills?	Primary beneficiaries, programme leads, workshop leads, designers
Impact	Socio-cultural and economic impact in the lives of the beneficiaries	What changes have occurred in artisans' income, market connections, or confidence? Has the programme helped preserve or promote cultural heritage?	Primary beneficiaries, programme leads, workshop leads, designers

### 3.3 Sampling

#### Stakeholder Map and Tools

Stakeholder Group	Role	Rationale
<b>Craft Enterprises</b>	Primary beneficiary of the CED programme who participated in various capacity-building modules and market exposure events aimed at enhancing entrepreneurial and technical skills.	To assess the impact of capacity-building workshops on their skills, challenges faced, and application of learning in their businesses. Their feedback will offer insights into programme relevance, effectiveness, and areas for improvement to better support their growth.
<b>CED lead</b>	The key individual responsible for designing, implementing, and overseeing the Craft Enterprise Development (CED) program.	To gain an in-depth understanding of Tarasha's programmatic approach to the CED program, including insights into its implementation, experiences working with artisan entrepreneurs, and the effectiveness of specific programme components. This information will be critical for evaluating the program's overall design and execution and identifying areas for improvement.
<b>Workshop leads</b>	Trainers and facilitators of various capacity-building workshops under the AEP program, providing technical and business knowledge to artisan entrepreneurs.	To gain insights into the execution of technical and business skills training, including workshop delivery, implementation challenges, and artisan responsiveness. Their feedback on relevance, effectiveness, and areas for improvement will help assess the program's impact and refine future training.
<b>Tarasha, event team member</b>	A team member involved in organising and executing events under the Tarasha initiative.	To gather insights into the planning and execution of key Tarasha events, focusing on strategies to enhance artisan visibility, market connections, and networking. Their feedback will help evaluate logistical challenges, audience engagement, and the effectiveness of events in achieving outreach and market development goals, while identifying areas for improvement.
<b>Designer from design collaboration</b>	An expert designer who partnered with artisan entrepreneurs to co-develop innovative designs, blending traditional craft techniques with contemporary market trends.	To understand their role in co-creating innovative designs with artisan entrepreneurs, including integrating traditional techniques with modern elements, overcoming challenges, and observing artisans' engagement with design inputs. Their feedback will help evaluate the collaboration's success in enhancing product appeal, market competitiveness, and artisan skills, while informing improvements for future partnerships.

### List of Craftpreneurs evaluated for this assessment

The following craftpreneurs were selected as the sample for qualitative analysis and case studies. Quantitative analysis, however, was conducted across the full cohort of 30 craftpreneurs enrolled in the programme.

S. No.	Name	Age	Enterprise Name	Craft	State
<b>2023–24</b>					
1	Sahana Satpute	50	Sahana Reed	Bulrush reed craft	Karnataka
2	Rohit Shankar Rathod	21	Banjara Embroidery	Lambada Embroidery	Maharashtra
3	Ramji Rajabhai Marvada	33	A to Z Kala Cotton	Handloom weaving	Gujarat
<b>2024–25</b>					
4	Manikchand Mahto	34	Manikchand Mahto	Sohrai Painting	Jharkhand
5	Avinash Soni	29	Adiva	Silver Filigree Jewelry	Jharkhand
6	Sindhe Shiva	27	Sindhe Shiva	Leather Puppetry	Andhra Pradesh
7	Ramswroop Kharol	45	Himanshu Blue Pottery	Blue Pottery	Rajasthan
8	Sakur Saleem Luhar	39	Rahemat Handicraft	Copper coated bell metal craft	Gujarat
9	Shila Sahoo	38	Shrisha Crafts	Kansa craft	Odisha
10	Ranjita Dhal	39	Khoj Odisha	Sabai Grass Weaving	Odisha

11	Kailash Kumar Pradhan	39	Kailash Pradhan Gond Tribal Painting	Gond Painting	Madhya Pradesh
12	Kamta Tahed	37	Kamta Tahed	Bhil Painting	Madhya Pradesh
13	Kamlesh Parmar	27	Kamalesh Parmar	Bhil Painting	Madhya Pradesh

### 3.4 Limitations of the Evaluation

There are several limitations to the evaluation considering the nature of the project, context and the time at which it is being analysed.

1. Secondary research: Since a lot of the data is drawn from the Project team's reports, there is a risk of potential bias in self-reported financial and sustainability data and success stories. Reporting also relies on the accuracy and completeness of performance reports and project documentation.
2. The study currently relies on self-reported maintenance records, and some effort has been made to triangulate this data with primary research.
3. Accurate daily and monthly income data could not be captured, as most artisans do not maintain separate books of accounts before the Tarasha programme taught them.
4. Additionally, detailed records such as product-specific sales data and the number of products showcased in different events are not consistently documented, which limits the precision in evaluating some of the tangible financial aspects.
5. As with any study reliant on qualitative research, we acknowledge the potential bias in interview responses, and social desirability bias in participant responses in focus group discussions.

## 4. Impact Assessment Findings

The intervention for 2024-25 was delivered for **30 creative enterprises**, including 10 enterprises that received active support in the previous year. 20 new creative enterprises were onboarded during this cycle.

### 4.1 Artisans Outreach & Project Beneficiaries

Project Tarsha initially reached out to 208 unique craftpreneurs who were part of the initial outreach for the programme. Subsequently, 30 creative enterprises and their artisans became the beneficiaries of the programme activities. The analysis below is based on data of these enterprises and their beneficiaries. While information provided on project beneficiaries was clear, it was not always recorded consistently and hence the analysis below may have some differences

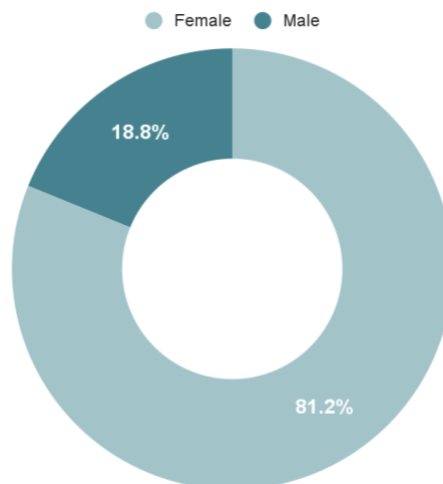
#### 4.1.1 Demographics

The analysis below is based on the data of 30 creative enterprises which comprised a total of **626 project beneficiaries** who were part of the initial outreach of Titan Tarasha in 2024-25.

#### GENDER

This section consists of gender wise breakdown of 30 craftpreneurs those who were selected for Project Tarasha 2024-25 and the artisans working with these craftpreneurs. Across 626 artisans who benefitted, **81% or 508 were female and 19% or 118 were male.**

Gender Distribution | Artisans Outreach



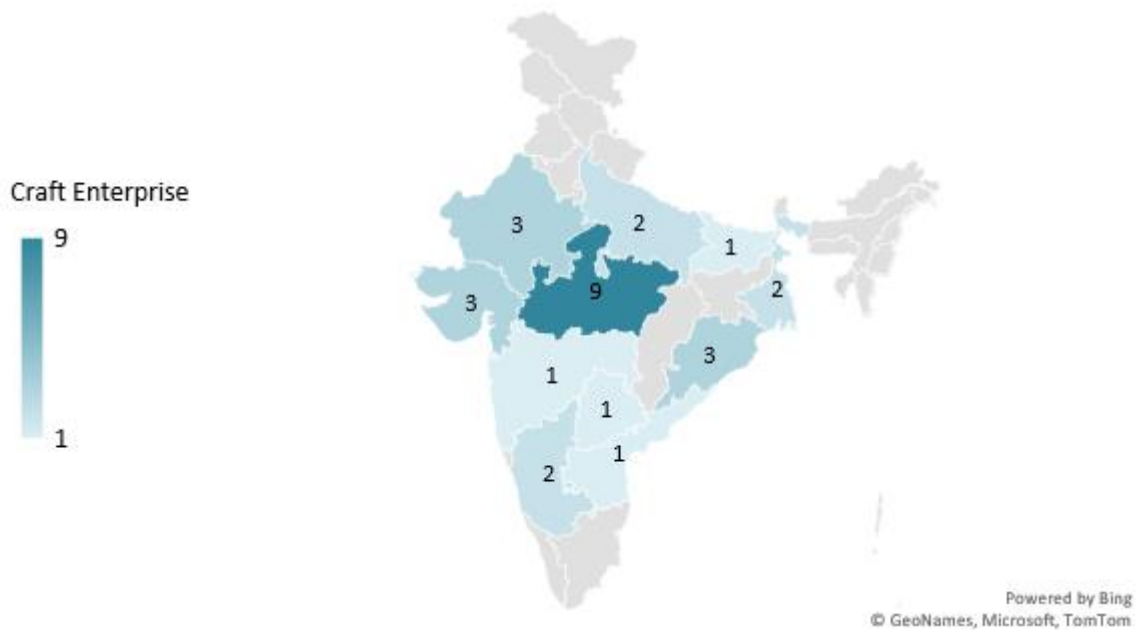
In comparison, in 2023-24 women constituted 71.6% of participants, reflecting strong grassroots engagement, but faced a sharp drop at the enterprise development stage, with 90% of CED participants being men. This highlighted a significant gap in women’s transition from participation to leadership.

In 2024-25, however, at the enterprise level, **26% women are enterprise owners**. This marks a positive shift compared to last year’s ownership pattern, suggesting improved entry of women into leadership roles.

### GEOGRAPHIC SPREAD OF PARTICIPATING ENTERPRISES

Enterprises spanned across **12 states**, with Madhya Pradesh having the largest representation of craft enterprises.

State	Number of Enterprises
Madhya Pradesh	9
Rajasthan	3
Gujarat	3
Odisha	3
Karnataka	2
Uttar Pradesh	2
West Bengal	2
Jharkhand	2
Telangana	1
Andhra Pradesh	1
Maharashtra	1
Bihar	1



## REPRESENTATION OF CRAFTS

Training was delivered to **22 distinct crafts** by Titan Tarasha in 2024-25. Of these, the 6 crafts below were the largest beneficiaries of the training.

Craft Type	Number of Artisans
Sabai Grass Weaving	300
Lambada Jewellery	25
Madhubani Painting	10
Dhokra Craft	9
Blue Pottery	7
Thread Embroidery	6

## AGE

As mentioned earlier, data on age was not provided for all artisans working with the selected 30 craft enterprises. Hence, this section presents the age profile of the 30 craftpreneurs leading these enterprises.

Age-Group	Number of Craftpreneurs
20-25	7
26-30	7
31-35	4
36-40	7
41-45	1
46-50	3
51-55	1

The age distribution of enterprises reflects a fairly balanced yet relatively young-to-mid-age cohort. A significant proportion falls within the **20-30 age range (47%), indicating a strong presence of young entrepreneurs**. This is complemented by another substantial segment in the 36-40 age group (23%), suggesting the coexistence of both emerging and moderately experienced enterprise owners. Together, these groups form the core of the cohort, highlighting a blend of new entrants and individuals who may already have some years of operational experience.

Participation tapers in the higher age brackets, with limited representation above 40 years (17%) and only a small share in the 50+ category. This distribution suggests a gradual decline in participation with age, while still retaining a few highly experienced practitioners within the ecosystem. The dominance of younger and mid-age entrepreneurs indicates a shift towards more adaptive, growth-oriented enterprise approaches, with individuals likely to be more open to experimentation, market expansion, and adoption of contemporary business practices.

#### 4.1.2 Creative Enterprises Onboarding

This outreach was designed to identify and select enterprises for Project Tarasha 2024-25, through which structured support was provided in the form of the Craft Enterprise Development (CED) programme, artisan training workshops for artisans associated with these enterprises, and opportunities for market linkages.

#### Broad Outreach & Database Development:

- In 2024–25, Project Tarasha reached over **1,000 members** across the craft and creative enterprise ecosystem through the Creative Dignity network.
- Between March 2024 and May 2025, a comprehensive database of **208 artisans** was developed, drawing from previous cohorts, Creative Dignity collectives, outreach forms, and workshop registrations.
- For the 2024–26 cycle, **30 enterprises** were onboarded into Project Tarasha, including 10 continuing from the previous year and 20 newly inducted enterprises.

### Programme Participation and Engagement

- All **30 enterprises** have undergone the comprehensive modules of the Craft Enterprise Development programme under Project Tarasha
- Of the 30 enterprises participating in the project Tarasha, 8 enterprises received additional capacity-building support focused on artisan training. In total, 58 additional artisans associated with these 8 enterprises were trained.

### Market Access:

- All **30 enterprises** part of Project Tarasha showcased and sold their products at market events, increasing their visibility and commercial prospects.

This strategic progression from broad data collection to focused engagement demonstrates Tarasha's commitment to providing in-depth support to selected enterprises as part of Craft Enterprise Development (CED) while nurturing a wider network for future collaborations. The curated database serves as a valuable resource for identifying potential beneficiaries and tailoring interventions to their specific needs.

#### 4.1.3 Local Contacts and Hubs for Outreach

Outreach efforts leveraged key networks and market places with strong connections to the craft sector.

### Networks engaged:

- Dastkar Delhi - Key marketplaces and aggregators for artisan enterprises
- Government-organised craft events in Delhi and Bangalore - Direct interactions with artisans enabling teams to assess their work and readiness level.

- Creative Dignity Collective - A community-driven initiative supporting sustainable craft businesses

#### 4.1.4 Strategies for Outreach (2024–25)

Outreach for the 2024–25 Craft Enterprise Development (CED) programme was designed to identify **non-textile artisan entrepreneurs** with strong craft capabilities and potential for enterprise growth, while ensuring inclusion of practitioners who may not be visible through digital or formal market channels. A deliberate, multi-pronged outreach strategy was adopted, combining digital outreach with on-ground engagement to reach a diverse and relevant pool of artisans.

#### Outreach Channels and Methods

- Social media outreach:

Social media platforms, particularly Instagram, along with the Creative Dignity network, which comprises over [1,000 members](#) across the craft and creative enterprise ecosystem, were used to disseminate information widely and identify potential artisan entrepreneurs already engaging with broader craft and design ecosystems.

- Cluster and Field Visits:

Targeted field visits to Bhopal and Bhubaneswar enabled the inclusion of Gond, Bhil, Pattachitra, Sabari grass, and Dhokra artisans, including those without digital access. This ensured that outreach did not privilege only digitally visible practitioners. These visits enabled the discovery of craft forms and enterprises that are often underrepresented in mainstream platforms.

#### Outcomes of the Outreach Process

This multi-channel approach led to the identification of a diverse set of artisan entrepreneurs across regions and craft forms. Notably:

- A focused interaction in Bhopal (June 2024) resulted in the onboarding of **six Gond and Bhil artists** into the programme.
- Field visits to Odisha (August 2024) enabled the identification of artisans working in **Pattachitra painting, Sabai grass weaving, and Dhokra craft**, expanding the craft diversity within the cohort.

- Engagements at exhibitions and outreach through Creative Dignity collectives helped identify entrepreneurs aligned with the programme’s enterprise development focus.

Based on this process, **25 artisan entrepreneurs were finalised for participation** in the 2024–25 CED programme. A small number of selected entrepreneurs (five) subsequently withdrew due to personal or contextual reasons, reflecting normal attrition in longitudinal enterprise support programmes.

#### 4.1.5 Follow-up Visits for Needs Assessment and Roadmap Development

Following shortlisting, **selective on-site visits** were conducted with a subset of artisan entrepreneurs to deepen understanding of their production practices, business contexts, and specific constraints.

These visits served two purposes:

- (i) to communicate the programme scope and expectations more clearly, and
- (ii) to inform the development of tailored enterprise support roadmaps.

Enterprises visited included practitioners working in **Blue Pottery (Jaipur, Rajasthan), Leather Puppetry (Nimmalakunta, Andhra Pradesh), Dhokra Craft (Mayurbhanj, Odisha), Sabai Grass Weaving (Mayurbhanj, Odisha), Hand-beaten Kansa (Balakati, Odisha), and Pattachitra painting (Raghurajpur, Odisha)**. Insights from these interactions directly informed the design of customised interventions across design, business, digital, and market access components.

Intervention Coverage Across Craft Enterprises (2024-25)	
Name of Intervention	Number of Enterprise
Catalogue and logo design	29
Business & market development	22
Digital skills (including follow-ups)	19
Market connects & exhibitions	18
New design development	17
Collaborative pieces development	14
Design mentorship	10

Artisans skills training	7
Equipment / tool support	3
Quality training	1



## 4.2 Craft Enterprise Development Activations: Relevance, Effectiveness, Impact

### 4.2.1 CED Programme Development and Timeline



## Phase 1: Artisan Outreach and Needs Assessment (April–May 2024)

The initial phase focused on identifying and onboarding new artisan entrepreneurs for the 2024 cohort. Outreach activities were undertaken through multiple channels, including social media engagement, mobilisation through the Creative Dignity network, exhibition visits, and cluster-level field outreach.

Early visits were conducted in Bhopal and Odisha to identify potential enterprises. Once the cohort was finalised, additional field visits were undertaken to engage directly with eight selected craft enterprises. These visits were specifically centered on conducting structured needs assessments. Through these assessments:

- Individual enterprise needs were systematically mapped.
- Context-specific challenges related to design, production, market access, and business systems were identified.
- Tailored support plans were developed for each enterprise to ensure that interventions were aligned with their growth stage and capacity gaps.

This phase established a customised intervention pathway for each participant, laying the foundation for the subsequent programme modules.

## Phase 2: Execution of Programme Activities

### 1. June-August 2024

The second phase marked the operational rollout of programme interventions. Artisan training workshops were conducted to strengthen the technical skills of artisans associated with participating enterprises, particularly in areas of quality enhancement and production capacity.

In parallel, core modules were initiated, including:

- Digital Skills Modules 1 & 2
- Design mentorship engagements
- Market connect events to facilitate exposure and product testing

This period focused on building foundational capabilities and aligning product offerings with market expectations.

### 2. September-December 2024

During this phase, deeper skill-building interventions were implemented. Digital Skills Modules 3 & 4 were conducted, strengthening participants' confidence in online visibility, content creation, and digital engagement.

An additional design workshop was organised to further refine product ranges and support innovation. A structured Business Skills module was also introduced, focusing on pricing, costing, record-keeping, inventory management, and financial planning.

This period consolidated enterprise systems while reinforcing design and digital competencies.

### 3. January-March 2025

The final phase of the financial year focused on strengthening enterprise readiness and market integration. Additional design mentorship and business skill sessions were conducted to deepen learning and support application.

Enterprises continued to access market connect opportunities through curated events. The Annual Project Tarasha event in Bengaluru served as a flagship platform for showcasing newly developed product ranges and strengthening buyer relationships.

Key outputs during this period included:

- Finalisation of company logos for 30 enterprises
- Creation of 14 Anokha pieces<sup>5</sup>
- Development of 17 B2B catalogues

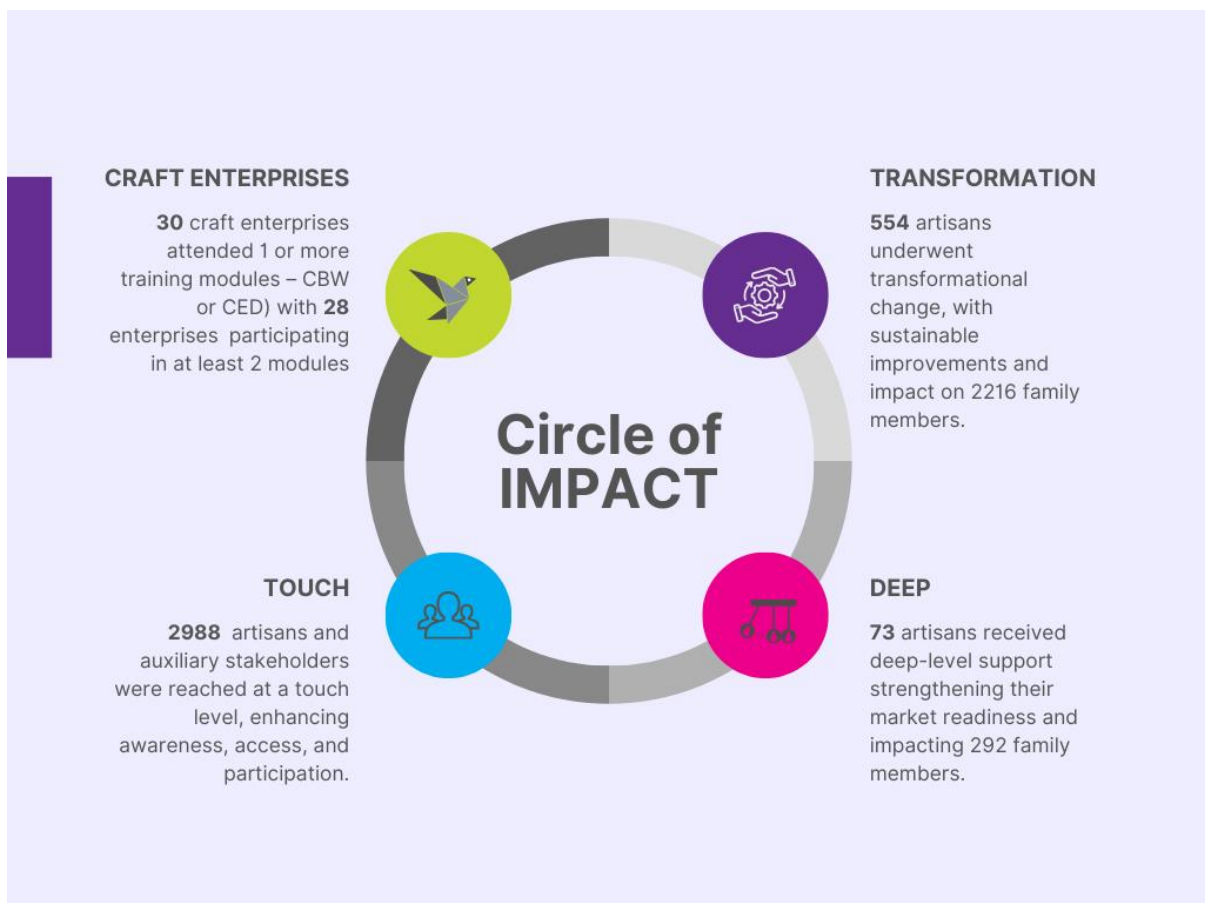
Summary of the Programme Flow (2024-25)		
Phase	Key Activities	Timeframe
Artisan's Outreach	Database creation for 208 artisans	From April 2024 to June 2024
Selection of Tarasha Cohort	Final 30 enterprises chosen, 20 from newly onboarded and 10 enterprises given extended intervention support	
Artisans Training Workshop	Identifying 8 enterprises from cohort and providing training to 58 artisans	June 2024 to August 2024
Craft Enterprise	<b>Interventions provided:</b>	June 2024 to March

<sup>5</sup> *Anokha pieces* are unique craft products created by artisans under the **Anokha** initiative of Project Tarasha, where artisans develop original ideas with mentorship and design support and showcase them to buyers at exhibitions such as the annual craft showcase at the Bangalore International Centre.

Development	<ol style="list-style-type: none"> <li>1. Design module</li> <li>2. Digital skills module</li> <li>3. Business skills module</li> </ol> <p>Alongside, customised interventions were also provided.</p>	2025
Opportunities for Market Connect	Market exposure opportunities for craft enterprises	

#### 4.2.2 Impact Summary of Project Tarasha (2024-25)

The CED programme and exhibitions conducted under Project Tarasha have significantly impacted artisan entrepreneurs and their communities. The impact can be categorised into **three levels: Transformation, Deep, and Touch**<sup>6</sup>, reflecting varying degrees of engagement and change.



<sup>6</sup> Impact levels represent the intensity of engagement with beneficiaries: “Touch” indicates initial exposure, “Deep” reflects structured capacity-building support, and “Transformation” denotes intensive interventions leading to significant enterprise or livelihood change.

In FY 2024–25, Project Tarasha generated layered impact across craft enterprises, artisans, and their extended ecosystems, reflecting both depth and scale of engagement.

- At the **transformation level**, **22 craft entrepreneurs** received intensive, end-to-end enterprise support, collectively employing **532 artisans**. This impacted **2,216 family members**.
- A further **8 craft entrepreneurs** and **65 artisans** were engaged at the **deep impact level**, benefiting from focused but partial interventions such as selected training modules, mentoring, and market exposure, affecting **292 family members**.

Taken together, the total number of directly impacted individuals is **627** across transformation and deep impact levels, while indirectly **2,508** family members were impacted.

- Beyond direct engagement, the programme generated substantial **touch-level impact**, indirectly reaching **2,988 individuals** through economic and social spillovers, including **120 family members of craft entrepreneurs**, **2,388 family members of last-mile artisans**, and **480 supply-chain actors**.

Building on the learnings from FY 2023-24, the 2024-25 programme cycle adopted a more streamlined and confident approach. All 30 selected enterprises were directly onboarded into the core interventions of Project Tarasha as mentioned in the project activities for 2024-25 (*page 5*). This marks a strategic shift from the previous year's funnel-based progression model to a full-cohort enterprise development framework. The shift signals the programme's maturation, moving from exploratory capacity-building with tiered engagement to a model where all participants are considered ready for transformational support, thereby allowing for deeper, more sustained interventions across a broader base of craft enterprises.

The second year of evaluation 2024-25 builds on findings from the previous year and reflects a deeper understanding of how the programme works. Project Tarasha is, in practice, functioning as a **craft-focused entrepreneurial incubation model** helping craft practitioners make the shift to becoming craft entrepreneurs, while keeping both economic viability and cultural preservation in focus. This is particularly relevant in India's craft sector, where craftpreneurs build their livelihoods on inherited skills and cultural techniques. However, sustaining livelihoods increasingly requires capabilities beyond traditional production skills such as design adaptation, product diversification, pricing, market understanding, and enterprise management. Strengthening these capabilities enables artisans to translate their craft knowledge into viable enterprises.

An incubation model that builds these skills therefore supports income generation while also contributing to the continuity and relevance of traditional craft practices.

Viewing Tarasha as an incubation model also shapes how we evaluate it. Rather than treating it as a one-time intervention, this lens allows us to assess the programme as a phased continuum of support, recognising that craftpreneurs need different kinds of assistance at different stages. Success, therefore, is measured not just through immediate outputs like skills gained or sales growth, but also through signs of **growing enterprise maturity, market readiness, and long-term livelihood sustainability**.

### 4.3 Design Development: Fostering Creativity & Innovation

In 2024-25, Project Tarasha's design development efforts were fully embedded within the Craft Enterprise Development (CED) programme, marking a shift from selective design interventions in earlier years to a cohort-wide, sustained design mentorship model. Building on the efforts of 2023-24, where design development focused on introducing innovation, material exploration, and market fit, the 2024-25 cycle deepened this approach by emphasising individual artistic voice, structured design thinking, and translating craft practice into coherent, market-ready bodies of work.

This shift reflects a deliberate design philosophy adopted by the programme mentors: that long-term market viability in traditional arts requires strengthening artistic authorship and decision-making capacity, rather than accelerating product output alone. Designers involved in the programme emphasised that many artisans enter the market through imitation or contract-based production, resulting in diluted visual language and limited pricing power.

*"Before going on to putting their painting on products, they actually need to strengthen their basic skills of storytelling and really find a voice first. On the ground level, their painting skills are not very great, and that is one of the reasons why their paintings are not selling as much"*

*- Aditi, design mentor, Project Tarasha*

The design programme combined intensive in-person workshops with regular online follow-up sessions, enabling iterative learning, continuous feedback, and measurable progression over time.

#### 4.3.1 Design Mentorship

**Five** design mentorship sessions were conducted in 2024-25. These involved **Bhil, Gond, and Madhubani** artists. While their exposure to contemporary art markets varied,

they shared common challenges: stagnation of themes, limited experimentation with color and composition, and difficulty translating narrative into scalable bodies of work.

Artisans were encouraged to move beyond flat canvases and experiment with three-dimensional forms such as paper-mâché to better understand spatial composition, placement and functional design. This approach expanded thinking beyond traditional formats and opened up product possibilities suited to contemporary markets. Designers positioned this shift not merely as diversification, but as a way to build spatial awareness and contextual understanding of how craft operates within modern use environments, enabling artists transitioning from fine art to applied or hybrid formats to view craft as an adaptive, process-driven practice responsive to evolving lifestyles and market demands.

*"People often look at a craft as a product. Craft is not a product; craft is a process. It's a whole series of processes that are put together in a particular way, and that sequence can be used elsewhere."*

*- Ayush, design mentor*

*"When you introduce new formats, materials, or backgrounds, the whole work becomes more layered and complex, and that opens up new possibilities beyond what they were doing earlier."*

*- Ayush, design mentor*

#### 4.3.2 Design Collaborations

Under the design collaboration initiative, selected craft enterprises worked closely with established designers to develop new product ranges that combined traditional skills with contemporary design sensibilities. The objective was to introduce fresh design perspectives, broaden the artisans' portfolio, and create products suited to current market demand. Each partnership was customised to the specific craft, with attention to new materials, diversified applications, and improved commercial appeal. Beyond generating new collections, these collaborations also led to confirmed sales orders, demonstrating the market relevance and growth potential of the participating enterprises. In total, **16 design collaborations pieces were created in 2024-25.**

Craftpreneur	Craft	Design Innovations / New Additions	Nature of Design Value Addition
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Ranjita Dhal	Sabai grass craft	Developed entirely new Sabai grass products, including a large wall basket co-created with a designer, moving beyond small utility items	Shift from low-value, utility-based production to larger, design-led products suitable for urban and exhibition markets
Kamlesh Parmar	Bhil art painting	Introduced narrative-based paintings depicting animals, travel scenes, and cultural contexts; began exploring new surfaces such as bags, T-shirts, and paper mâché	Expansion from single-format paintings to diversified, market-adaptable products with stronger storytelling
Manekchand Mahato	Sohrai painting	Adapted Sohrai art from mud-wall contexts to portable formats such as canvas, paper, and lifestyle products	Design-led preservation of a traditional art form by translating it into saleable and contemporary formats
Sakur	Copper Bell	Shifted from producing only cattle bells to nature-inspired sculptural forms such as birds, elephants, and patina bells; attempted high-value single pieces	Product diversification and movement towards higher-value, statement pieces enabled by design confidence
Rohit	Banjara embroidery	Converted traditional garments and motifs into contemporary accessories such as necklaces, bags, earrings, and door hangings	Reinterpretation of traditional motifs into wearable and lifestyle products aligned with modern markets
Sahana	Grass and natural fibre craft	Experimented with soil, grass, wood, and wire structures; developed trays, bowls, hand fans, pots, and sculptural forms (e.g. a woven horse structure)	Material experimentation and form innovation guided by designers, expanding functional and aesthetic product range
Shinde Shiva	Leather puppetry	Expanded beyond traditional puppets into lamps, décor pieces, magnets, and nature-themed artefacts; introduced motifs like fireflies, dragonflies, and Guntur Mirchi lamps	Shift from religious/traditional imagery to contemporary themes, enabling differentiation and broader customer appeal

Ramji	Kala Cotton textiles	Transitioned from generic textile products to distinct home furnishing items such as curtains, cushions, and furnishings	Clear product-category focus that differentiated the enterprise from other Kala Cotton artisans
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#### 4.3.3 New Designs and prototypes

Enterprise-wise Design Output (2024-25)			
Name of Enterprise	Name of craftpreneur	No. of Designs developed in 2023	No. of Designs developed in 2024
<b>Artisans part of the programme from 2023</b>			
Sahana Reed	Sahana Satpute	30	33
Vishnature	Vishwanath Aundhakar	18	0
Rohida Handlooms	Khetaram Sumra	12	24
Javed Copper Bell Art	Luhar Javed Abdulla	10	11
Indian Fighter Kite	Touseef Mian & Shavez Mian	16	32
Six Brothers Glass Craft	Vishal Kumar	0	12
A to Z Kala Cotton	Ramji Rajabhai Marvada	6	55
Banjara Embroidery	Rohit Shankar Rathod	14	147
Sukhiram Maravi	Sukhiram Maravi	25	100
<b>Artisans part of the programme from 2024</b>			
Sindhe Siva Leather Puppetry	Sindhe Shiva		84
Kala Dora (Women artisans)	Vishnu Kumar Patwa		75
Manikchand Mahto	Manikchand Mahto		60
Adiva	Avinash Soni		22
Sandhya Metal Craft	Rajib Kumar Maiti		24
Himanshu Blue Art Pottery	Ramswroop Kharol		12

Real Dhokra Craft	Ranjit Rana		16
Aruna Tribal Jewellery	Aruna Mandan		30
Brajbhoosan Dhurwe	Brajbhoosan Dhurwe		28
Sandeep Dhurve	Sandeep Dhurve		51
Dhuli Katara	Dhuli Katara		41
Mithila Art	Avdesh Kumar Karn		28
Shrisha Craft (Woman Entrepreneur)	Sheela & Seshadeb Sahu		6
Khoj Odisha (Woman Entrepreneur)	Ranjita Dhal		28
Kailash Pradhan Gond Art	Kailash Pradhan		12
Rahemat Handicraft (Semi Entrepreneur)	Sakur Saleem Mohd. Luhar		12
Kamta Tahed	Kamta Tahed		84
Kamalesh Parmar	Kamalesh Parmar		72
Hemraj Bhabor	Hemraj Bhabor		49
Preeti Das	Preeti Das		42
<b>Total</b>		<b>131</b>	<b>1,190</b>

Comparative analysis of design development data indicates a **significant upward trend in design output between 2023 and 2024**. Most craft enterprises show substantial increases in the number of designs developed after continued engagement with the programme, suggesting that **ongoing design mentoring, exposure, and experimentation are translating into tangible product innovation**.

Several enterprises demonstrate **2-8x increases in design output**, highlighting how structured design inputs and iterative development can accelerate creative productivity among craftpreneurs.

- Enterprises that developed **10–20 designs in 2023<sup>7</sup>** typically doubled or significantly expanded their design output in 2024, with many reaching **24–32 designs** and some scaling much further to **100+ designs**.

<sup>7</sup> Impact Assessment Report, Project Tarasha, 2025

- Some enterprises that were already producing at a moderate level in 2023 show **exponential increases** in 2024, indicating a shift from experimentation to confident, high-volume design development.
- Enterprises that started from **very low or zero design output in 2023** show meaningful uptake in 2024, signaling activation rather than simple continuation.

At the portfolio level, the total number of new design outputs increased to **1190 in 2024 from 131 in 2023**. This significant growth is driven both by accelerated productivity among continuing artisans and high first-year outputs from new entrants. This suggests that design capability under the programme strengthens cumulatively over time, while also enabling rapid engagement of new enterprises into structured design development.

#### 4.3.4 Impact on craft entrepreneurs

This section captures qualitative impact on craft entrepreneurs of design mentorship which led to clear downstream economic impact.

##### Shifting from Imitation to Conscious Creation

Design learning moved artisans away from "making what has always sold" towards consciously creating new work based on observation, exploration, and market context.

*"My work used to be very simple... Whatever came to my mind, I would paint it on a white background. After joining Tarasha, I started understanding composition, emotions, and meaningful use of colours."*

**- Kamallesh Parmar**

*"Earlier, I only worked on small sizes. Now I work on larger formats and different surfaces. I learnt new design styles and how to think beyond what I was doing before."*

**- Manekchand Mahto**

##### Design as a Multiplier for Economic Value

The expansion into new formats and products had direct economic implications for craftpreneurs, allowing them to extract greater value from the same skill base and reach previously inaccessible buyer networks.

*"Traditional garments were converted into necklaces, bags, earrings, and accessories. These new products helped us reach more customers."*

*- Rohit Rathod*

*"Earlier, we made only traditional items. Now, because of new designs, we can make many different products for different buyers."*

*- Kamta Tahed*

### From Exploration to Market Readiness

By December 2024, the design mentorships began transitioning from **exploratory practice to exhibition-oriented production planning**. This transition was informed by a clear recognition articulated by programme designers: that the market rarely responds to isolated artworks or unresolved prototypes. Instead, value creation depends on repetition, consistency, and the ability to present a recognisable body of work across formats and price points.

Design mentors worked closely with artisans to move beyond experimentation into production planning, supporting decisions around repetition, packaging, storytelling, and pricing, so that design intent translated into tangible market feedback.

*"It's not that the market is going to buy your first product. Production is what determines the resolution."*

*- Aditi, design mentor*

### Design Innovation as Market Signal

This transition from exploration to market-ready production enabled craftpreneurs to **access new buyer networks** and **move beyond local or government exhibition circuits**. Design innovation functioned as a market signal, demonstrating creative capacity and contemporary relevance to buyers who might otherwise overlook traditional craft.

*"When I launched a new product with Tarasha's design support, I received a large wholesale order from Delhi. This order was directly linked to the new designs developed through the programme."*

*- Rohit Rathod*

Complementing the fine art-focused mentorships, a Design & Product Development Workshop held in Delhi in February-March 2025 extended **design thinking into product-led craft enterprises**, particularly in textiles, leather, embroidery, and jewellery.

This reinforced a shared perspective among designers working with Tarasha: that design interventions are most effective when they address entire value chains rather than isolated products. By engaging artisans with market environments, merchandising logic, and production constraints, the programme sought to bridge the gap between creative innovation and enterprise sustainability, recognising that design excellence alone is insufficient without systems for repetition, distribution, and scale.

#### 4.3.4.1 Economic Outcomes Linked to Design Interventions

Craftpreneurs linked creative interventions to tangible market success, demonstrating how design innovation led to increased income:

- After the design intervention, Avinash Soni reframed products through history and design narratives. Through which his jewellery pricing increased from approximately **Rs. 90 per gram to Rs. 140-Rs.160 per gram.**
- Shinde Siva reported improved online demand after introducing new designs, stating that he now receives **daily Instagram orders, while design innovations helped him to stand out in offline markets.**
- For Ramjibhai, design-led diversification was helpful in creating a clear brand positioning which improved his craft's recognition in local markets.
- For Ranjita Dhal, a single newly developed design (large wall basket) resulted in an **order worth Rs.90,000**, directly attributed to design development
- Sakur mentioned producing a **Rs.50,000 single piece** for the first time in his career explicitly stating that design training helped him understand that *higher-cost, better-designed products can sell.*
- Rohit reported that the introduction of new product designs led to large wholesale orders and stated that sales through Instagram amount to around **Rs.1-1.5 lakh**, attributing this to design adaptation and improved market alignment.
- Ramswaroop Kharol mentioned that new designs sell out consistently and generate repeat seasonal orders of **Rs.1.5-2 lakh per buyer**, reflecting sustained economic returns from design-market fit.

Taken together, the design modules helped shift craftpreneurs from largely intuitive, pattern-based approaches to more deliberate and market-aware design practices. Across crafts, participants moved towards clearer product categories, conscious use of composition and colour, and iterative development processes strengthening both creative confidence and commercial viability.

#### 4.4 Tarasha Digital: Strengthening artisan enterprises online

Tarasha digital focused on capturing building basics to advanced digital skilling pathways especially on usage of social media – particularly Instagram. As part of Tarasha Digital, content quality, posting behaviour and related outcomes witnessed noticeable change.

The focus of the modules conducted in 2024-25 was on building online presence and enabling artisans to position their craft effectively across a larger virtual audience. As enterprises developed clearer design identities and internal systems, at this stage the programme introduced critical competencies, i.e., digital skills and communication.

Social media evolved from optional to essential for craft sector visibility. Digital fluency is now a core entrepreneurial competency. Beyond technical proficiency, artisans must articulate compelling craft stories that resonate with target audiences, which requires clarity about identity, value proposition, and customer engagement.

##### Building Digital Foundations: Photography and Visual Literacy

As part of digital skill building photography and visual literacy as foundational enterprise skills, recognising that good product imagery is often the entry point to digital markets for craft enterprises. Participants were trained in core visual principles like lighting, background selection, framing, margins, grids, and the rule of thirds through structured, hands-on exercises. The workshops began with photographing everyday objects before moving to craft products, which helped reduce anxiety and allowed participants to absorb visual concepts gradually.

Primary interviews indicate that this sequencing significantly lowered psychological barriers to digital engagement and built confidence, enabling craftpreneurs to shift from reliance on external photographers or ad hoc images to independent documentation. Participants described becoming more deliberate in composing images with buyers in mind, rather than merely recording products for reference.

*“At the Bhubaneswar workshop, I learnt how to photograph my products properly. Earlier, I would just click a picture, but now I understand how to show the product clearly so that customers notice the details.”*

*- Sakur Saleem Luhar*

The Bhubaneshwar workshop extended these foundations into visual storytelling through introductory video, Instagram posting, and AI-supported captioning, enabling craftpreneurs to create catalogue-style photographs and short-form videos suitable for digital outreach. By the end of the workshops, photography was no longer perceived

as an external dependency but as an integral part of enterprise practice, strengthening autonomy and responsiveness to market needs.

The first phase strengthened advanced photography and videography skills, including golden-hour shoots, process documentation, time-lapse photography, catalogue-style imagery, and editing using tools like Snapseed and Instagram Reels. This enabled craftpreneurs to take greater control over how their work is visually perceived by buyers.

### Advanced Digital Positioning and Market-Facing Strategy

From enabling foundational digital skill building of craftpreneurs, the flow of modules moved towards building the most advanced digital intervention. The aim of advanced workshops was to move beyond documentation to treat digital positioning as a core business function.

During advanced digital skill building the focus was on social media marketing strategy, covering customer targeting, content calendars, storytelling, audience engagement, and introductory paid promotions. Participants were supported to align their digital content with their enterprise identity, buyer personas, and market segments, using tools like ChatGPT and Google Sheets to improve consistency and planning.

Qualitative findings indicate that this combination of visual quality, narrative clarity, and strategic posting led to real improvements in market engagement. Craftpreneurs described moving from using social media for passive visibility to treating it as an active channel for enquiries, sales, and communicating the value of their work.

*"After improving photographs and explaining the work properly online, customers started contacting me directly."*

*- Ranjita Dhal*

Others spoke about becoming more intentional in how they communicate online.

*"Through daily posts and stories, I think about how to help people understand our craft better. Even if only a few respond, I know the message is reaching the right audience"*

*- RamSwaroop Kharol*

Improved visual and narrative quality also strengthened pricing confidence.

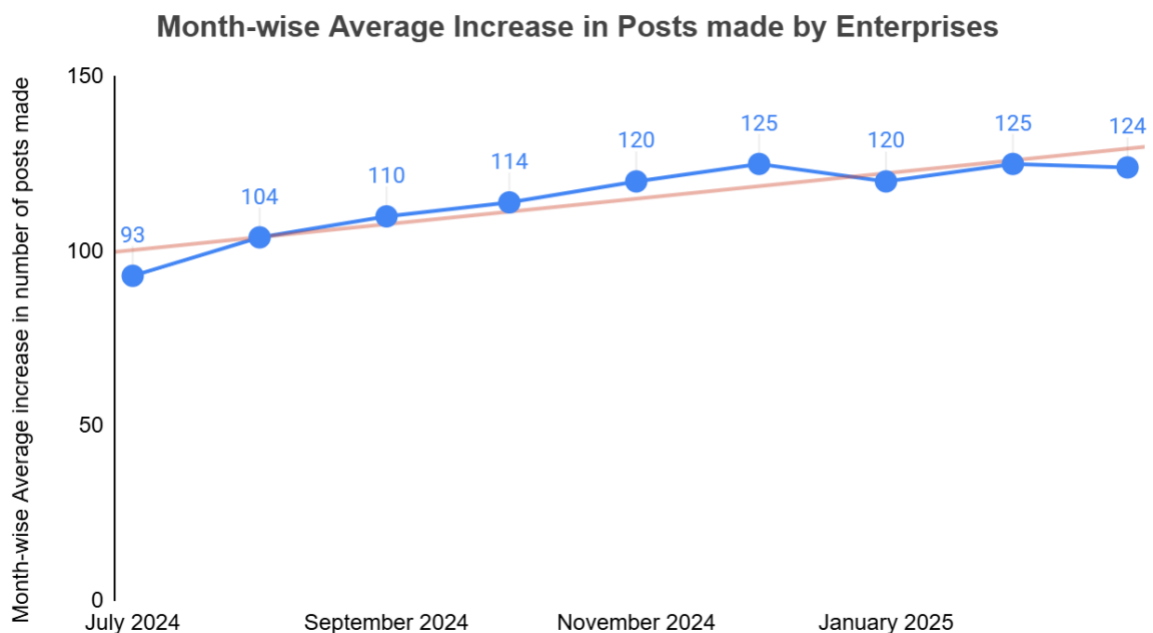
*"Because of better images and captions, buyers understand the value of our work and are ready to pay more."*

Together, these shifts show how advanced digital skills helped craftpreneurs turn online visibility into tangible market outcomes, using digital platforms not just for promotion, but for customer acquisition, brand building, and stronger price realisation.

#### 4.4.1 Impact of digital skilling workshops on craftpreneurs

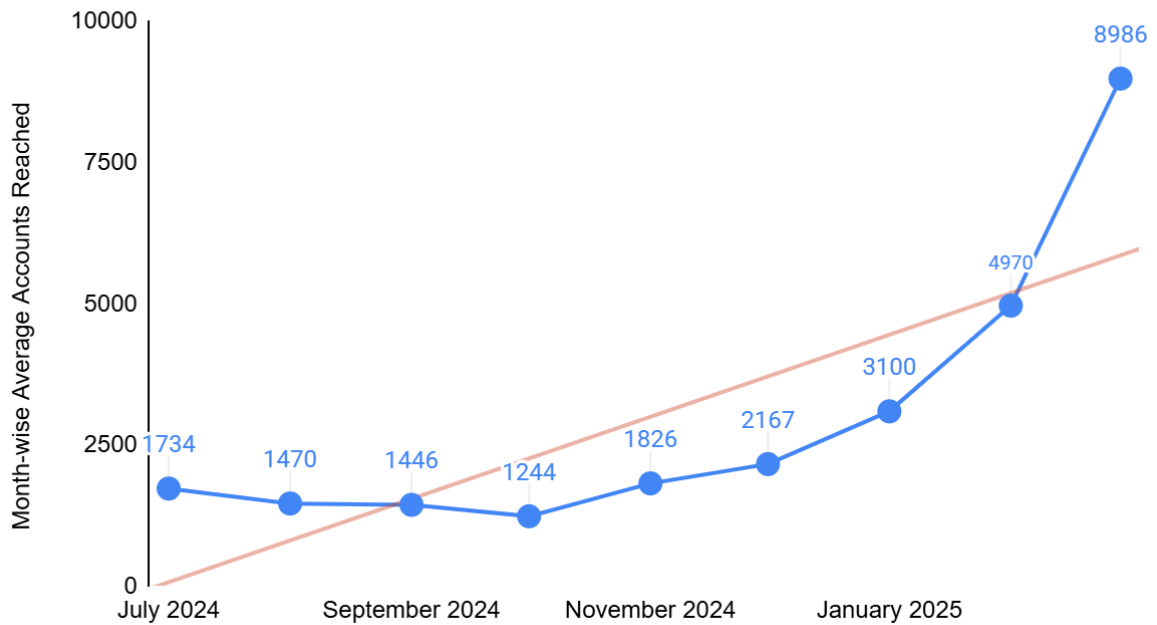
Workshop	Number of Participants
Digital skill module 1	5
Digital skill module 2	7
Digital skill module 3	8
Digital skill module 4	8

Analysis of month-wise Instagram metrics across creative enterprises indicates improvement in digital engagement following the digital skills workshops conducted between June and October 2024.



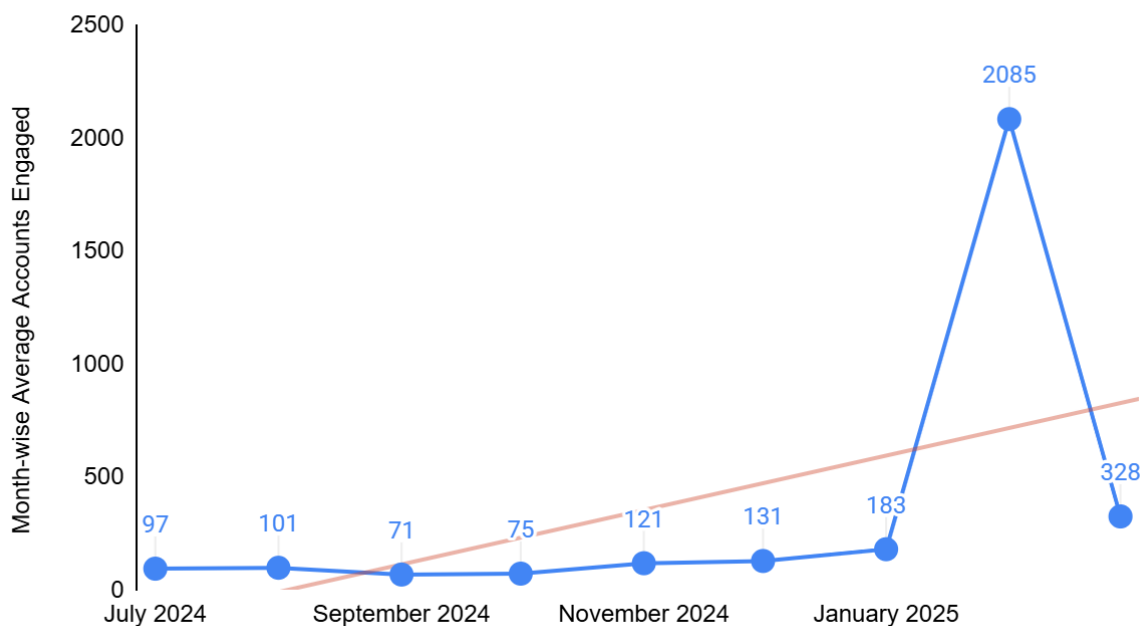
**On Posting behaviour**, average monthly posts increased from **93** in July to **124–125** posts per month between December and February, reflecting an almost **34%** rise over the period. This suggests that enterprises not only adopted posting practices introduced during the workshops but were able to sustain them over following months, indicating behavioural change.

### Month-wise Average Accounts reached



**Visibility outcomes**, measured through average accounts reached, shows growth. However, reach dipped immediately after the initial training phase (from **1,734 in July** to **around 1,244 in October**), while strong upward movement is visible from November onwards. Average monthly reach rose sharply from **1,826 in November** to **8,986 by March**, representing a **5.2× increase** over five months.

### Month-wise Average Accounts Engaged



**Engagement metrics** also showed improvement. Average accounts engaged remained relatively moderate between July and October (ranging from **71–101**), but increased post follow-up workshops, rising to **131 in December, 183 in January**, and peaking at **2,085 in February**. Although March shows a correction to **328**, engagement levels remain significantly higher than the pre-training baseline.

A defining feature of the workshops was its strong emphasis on peer learning. More experienced participants were paired with newer entrants, enabling faster skill transfer and confidence-building through observation and shared practice. Craftpreneurs consistently reported that learning alongside peers reduced fear of making mistakes and made digital engagement feel accessible rather than intimidating. A craftpreneur noted that seeing their peers posting regularly on social media motivates them also, they also learnt technical skills like shooting and uploading reels.

Alternative pathways on visibility creation:

**18 artisan websites** were launched in 2024-25 via Fynd as part of digital presence and e-commerce push. Tarasha launched a **new website** which is designed as an information and networking hub, the platform showcases project activities, promotes artisan entrepreneurs, enables product discovery and direct order communication, and supports networking and branding.

While the primary interactions with craftpreneurs were emphasising the importance of social media reach, particularly Instagram. They shared that posting about their participation in exhibitions and events helps them attract more focused and interested audiences, often leading to stronger engagement and follow-up enquiries

#### **4.5 Business Skills Building: Strengthening the Enterprise Foundations of Craftpreneurs**

Project Tarasha's business skills workshops were structured to help artisans move from **short-term, survival-oriented decision-making towards longer-term, goal-led enterprise thinking**.

The starting point was not technical instruction but self-reflection, enabling craftpreneurs to articulate their identity, strengths, and future direction before engaging with formal business tools. Activities like life-journey mapping, aspiration visualisation, and self-introductions anchored business planning in personal motivation. Workshops relied on conversations, drawings, and role plays rather than lectures, ensuring participants with varying literacy levels could engage meaningfully and learn from peers.

*"We start with a personal reflection, the craft person steps back and looks at the whole journey and on this we base an activity to look at their overall goal for the next five years."*

*- Lalitha Iyer, workshop facilitator*

#### 4.5.1 Impact of business skills building on craftpreneurs

Across financial management, operations, market engagement, and leadership, programme inputs were intentionally structured to translate into observable entrepreneurial behaviours and decision-making practices. Primary interviews with participating craftpreneurs indicate that these inputs resulted in tangible shifts from informal, intuitive modes of working towards more systematic, enterprise-oriented approaches.

##### Financial Management and Enterprise Decision-Making

Financial management wasn't introduced through accounting jargon, but through practical exercises tied to participants' own aspirations and everyday realities. Facilitators adapted financial concepts to the scale at which craftpreneurs were actually operating, recognising that many had very low turnovers. Instead of starting with balance sheets or profit-and-loss statements, participants were asked to think about personal and enterprise goals such as education, housing, asset creation and work backwards to understand what turnover, expenses, and working capital they would need to get there.

This helped craftpreneurs gradually develop a stronger grip on cash flow, inventory costs, and profitability. For many, it was the first time they had any structured visibility into their finances, moving from rough estimates and guesswork to recorded data and reflection.

*"Earlier, I did not write anything down. Now I maintain records of sales, expenses, and stock. Now I know how much I earn, how much I spend, and what is left."*

*- Ranjita Dhal*

##### Enterprise Operations

Business skills training helped craftpreneurs connect production and inventory decisions to their financial health, rather than treating production as purely a craft activity. Participants were encouraged to see production as a strategic function, one that involves planning, timing, and risk.

Several craftpreneurs described moving away from unplanned or excess stock towards more deliberate production and inventory practices, especially when preparing for exhibitions or bulk orders. This meant making more considered decisions around product mix, quantities, and how to manage older stock, reducing financial risk and improving their readiness for market opportunities.

*“Earlier, we took whatever stock we had to exhibitions. Now we plan which products and how many pieces to take.”*

*- Ramswaroop Kharol*

### Pricing, Market Engagement, and Negotiation

Pricing and market engagement were addressed as both technical and behavioural skills. Facilitators highlighted that many craftpreneurs historically under-priced their work by excluding the value of **time, family labour, and inherited knowledge**. Through costing exercises, role plays, and negotiation simulations, participants were supported to reconceptualise pricing as a balance between costing, valuing creativity, and understanding market tolerance.

Qualitative findings through Primary interactions indicate a clear shift from accepting buyer-driven prices to adopting more deliberate and strategic pricing practices. Improved pricing confidence reduced distress selling and dependence on intermediaries, particularly in exhibition and wholesale contexts.

*“We used to sell at whatever price buyers offered. Now we calculate our prices properly, so we don't end up making a loss.”*

*- Kamta Tahed*

### Understanding Market Segments and Strategic Selling

Business skills training supported greater differentiation between market segments, particularly retail and wholesale buyers. Craftpreneurs demonstrated awareness that pricing, quantities, communication styles, and expectations vary across channels, and reported adapting their selling strategies accordingly.

This marked a shift from passive participation in markets to more strategic engagement, where decisions about where and how to sell were informed by customer type, scale, and enterprise goals.

*“Now we understand the difference between selling to retail customers and wholesale buyers. We decide where to sell based on the market and customers.”*

*- Rohit Rathod*

## Building Entrepreneurial Identity

Reflection-based activities helped craftpreneurs articulate what makes them and their work distinct within inherited craft traditions. This is something often overlooked in traditional craft ecosystems, but it matters for how an enterprise positions itself in the market.

For some enterprises, particularly those led by or engaging women artisans, business learning translated into real operational growth. Craftpreneurs connected skills like planning, delegation, and coordination to their ability to manage larger teams of artisans.

*“Initially, only a few people worked with me. Now, many women work with me, and I know how to manage people and production better.”*

*- Rohit Rathod*

## Confidence, Agency, and Entrepreneurial Self-Perception

Across interviews, increased confidence emerged as a cross-cutting outcome underpinning all other changes. Craftpreneurs described greater self-assurance in planning, pricing, communication, and negotiation, marking a shift in self-perception, from artisan to entrepreneur. This confidence enabled sustained application of business practices beyond the workshop setting and strengthened long-term enterprise resilience.

## Sales Performance and Enterprise Growth

Beyond shifts in skills and practices, the programme's impact is also reflected in the sales performance of participating enterprises. The table below summarises key indicators across the 2024-25 portfolio.

Indicator	Value	Interpretation
Total enterprises supported	30	Full CED cohort for 2024–25
Enterprises with baseline sales data (2022–23 or 2023–24)	21	Enterprises for which year-on-year or multi-year comparison is possible
Enterprises showing an increase in sales by 2024–25	18 of 21	Majority of comparable enterprises show upward movement

Enterprises with $\geq 2\times$ sales growth	9 of 21	High-growth group responding strongly to sustained intervention
Enterprises with $1.3\times$ – $1.9\times$ growth	6 of 21	Moderate, consolidation-led growth
Enterprises with stable sales ( $\pm 20\%$ )	4 of 21	Stabilisation rather than volatility
Median annual sales (2024–25)	Rs.7.9 lakh	Represents typical enterprise performance, not skewed by top performers
Enterprises crossing Rs.5 lakh annual sales	17 of 30	Majority moved into a sustainable revenue bracket
Enterprises crossing Rs.10 lakh annual sales	9 of 30	Clear indicators of scaling and market maturity
Continuing enterprises (joined in 2023) showing growth	12 of 14	Strong evidence of cumulative, multi-year impact
New enterprises (joined in 2024) achieving first-year traction ( $>Rs.2$ lakh)	10 of 16	Rapid onboarding into markets within a single cycle

Sales data for the 2024-25 portfolio shows a strong upward trend across participating enterprises. Of the 21 enterprises with comparable baseline data from 2022-23 or 2023-24, **18 (86%) recorded an increase in sales by 2024-25**. Nine of these more than doubled their sales, while six showed moderate growth in the range of 1.3x to 1.9x. Only a small number remained stable, and instances of decline were limited, pointing to strengthening performance rather than short-term fluctuations.

A cohort-wise comparison highlights the value of sustained engagement. Among continuing enterprises from the 2023 cohort, 12 of 14 showed clear sales growth, suggesting cumulative effects of ongoing design, business, digital, and market access support. Of the 16 enterprises newly onboarded in 2024-25, 10 achieved first-year sales exceeding Rs. 2 lakh, signalling rapid market entry even without historical baselines.

At the portfolio level, this translated into a visible shift across sales brackets: 17 of 30 enterprises crossed Rs. 5 lakh in annual sales, and 9 exceeded Rs. 10 lakh by 2024-25. Taken together, these patterns suggest that programme impact is broad-based rather than driven by a few outliers, supporting both enterprise stabilisation and scaling

#### Improved soft-skills and self-presentation

Project Tarasha contributed significantly to the development of soft skills among craftpreneurs, particularly communication, storytelling, and self-presentation, even

without standalone workshops focused on these areas. These skills emerged as outcomes of sustained engagement across design mentorships, business training, digital workshops, and peer learning spaces. Craftpreneurs consistently described a shift from hesitation and silence to confidence and articulation.

*"Earlier, I did not know how to speak in front of others. I used to stay quiet in meetings. Now I can explain my work and answer questions without fear."*

**- Kamlesh & Kamta**

This growing confidence translated into improved narrative capacity. Craftpreneurs moved beyond simply showing products to actively explaining the stories embedded within their work.

*"When we explain the process and effort behind the work, customers understand the value better."*

**- Manekchand Mahto**

Improvements were also visible in how craftpreneurs present and display their products. Where displays were earlier described as random or flat, craftpreneurs now consciously organise and curate their work.

Together, these shifts show that communication, storytelling, and self-presentation have become a real part of how craftpreneurs engage with markets, peers, and institutions, strengthening their presence as confident, creative entrepreneurs.

#### 4.6 Market Events and Connects



Project Tarasha has enabled strong ecosystem integration for craft enterprises that

were part of CED. A major barrier for artisan entrepreneurs is the lack of access to diverse and sustainable markets. The Artisan Market Connect intervention was designed to address this gap by building structured market linkages through:

- Buyer-seller facilitation
- Strategic partnerships with on-ground exhibitions
- Corporate gifting and B2B opportunities
- Digital marketing support

At an ecosystem level, the Tarasha programme positions exhibitions not only as sales events but as integration points that connect craftpreneurs to markets, networks, and institutional credibility. Exhibitions function as real-world validation spaces where products and designs developed through the programme are tested against live customer response, enabling entrepreneurs to move from assumption-based production to market-informed decision-making.

#### 4.6.1 Market Access through Events

With **2 solo events in 2024-25** and **19 partnership events** (across Mumbai, Hyderabad, Bangalore, Delhi, Pune), the programme provided structured engagement market opportunities to 139 craftpreneurs (repeats notwithstanding).

S. No	Event	Dates	No of CE's Participated	Total sales (In INR)
1	Kalaangan, Mumbai	10th - 12th May 2024	7	348790
2	IIID Exhibition, Hyderabad	28th - 30th June 2024	6	304050
3	Kuteera Exhibition, Bangalore	3rd - 7th August 2024	10	830708
4	Forex	9th - 12th August 2024	1	35000
5	Paramparik Kaarigar, Mumbai	22nd - 24th August 2024	5	743115
6	Nature Bazar, Delhi	5th - 16th September 2024	6	407500
7	Go Coop	2nd - 5th October 2024	1	21500
8	Jaypore Bazaar, Jaypore	15th - 16th September 2024	3	31250
9	Palladium mall, Mumbai	15rd - 20th September 2024	3	149000
10	Festival of Lights, Delhi	15th - 27th October 2024	1	198080
11	Hundred Hands	2nd - 6th October 2024	2	150700

12	Dastakari Haat Samiti, Pune	26th - 2nd December 2024	1	140000
14	Dastkari Haat Samiti, Pune	26th Nov to 2nd December 2024	3	540000
15	Hundred Hands	5th - 8th December 2024	2	161000
16	Kalagoda, Mumbai	25th - 29th January 2025	1	55000
17	Kalagoda, Mumbai	29th - 2nd February 2025	7	627000
18	Odisha food and craft mela, Hyderabad	7th - 9th February 2025	1	62000
19	Hundred Hands, Bangalore	12th - 16th February 2025	3	58500
20	BIC Tarasha Annual Event	16th - 19th January 2025	29	2245770
21	Tarasha Exhibition, Mumbai (CED Cohort of 24-25)	22nd - 25th February 2025	24	1358739
	Tarasha Exhibition, Mumbai (Old CED Cohort of 23-24)	22nd - 25th February 2025	21	1316798
22	Titan Office Mural, Bangalore - November	13th - 20th November 2024	2	321000
<b>Total</b>			<b>139</b>	<b>Rs. 1,01,05,500</b>

#### Change from the Previous Year: Scale, Reach, and Market Outcomes

Compared to FY 2023-24, market access through events in 2024-25 reflects a substantial shift in both scale of engagement and market outcomes. In 2023-24, the programme facilitated market access through one flagship Tarasha Craft Exhibit and six partnership events across four cities, engaging approximately 60-74 artisan entrepreneurs and generating total sales of Rs.67.45 lakh. The 2024-25 cycle expanded significantly, with 2 Tarasha-led solo events and 19 partnership events conducted across a wider set of cities, including Mumbai, Hyderabad, Bangalore, Delhi, and Pune.

This expanded engagement resulted in over 139 cumulative craftpreneur participation instances across events and generated total sales of Rs. 1,01,05,500, marking 1.5× growth rate. Importantly, the growth in sales is accompanied by greater continuity and density of participation, with enterprises engaging across multiple events rather than relying on a limited number of high-value exhibitions.

The diversification of event formats, ranging from curated Tarasha-led exhibitions to established retail platforms, and craft bazaars, indicates a transition from primarily testing market access in 2023-24 to systematically embedding enterprises within varied and recurring market ecosystems in 2024-25.

Overall, the year-on-year comparison suggests that investments in enterprise readiness, design development, business skills, and digital positioning have translated into deeper market participation and stronger aggregate sales outcomes, moving the programme beyond episodic exposure towards more sustained and strategic market engagement.

#### 4.5.2 New Buyer interactions and B2B connections

Many craftpreneurs at this stage spoke about how difficult it is to find and sustain buyers beyond occasional individual orders. While their skills and products are strong, reaching the right markets and building long-term buyer relationships often remains out of reach. Recognising this gap, Tarasha designed the Artisan Market Connect intervention to focus on building meaningful B2B relationships, helping artisans move beyond only direct consumer sales and access bulk and institutional buyers.

##### Strategic partnership with B2B buyers

The programme actively facilitated **79 B2B** buyer partnerships, nurturing direct connections between artisans and retailers, corporate buyers, and design-led enterprises. From different exhibitions and market events, a total **36 craftpreneurs received bulk orders from buyers**.

##### Collab pieces:

The collaborative pieces developed by **16 enterprises** in collaboration with senior designers, were showcased during the Tarasha exhibitions in Bangalore and Mumbai. The collaborative process was designed to push the creative and technical boundaries of artisans' skills, enabling exploration beyond existing market-led product ranges. While most participating enterprises typically operate at an intermediate skill level and produce for defined market segments, the collaboration created space for experimentation and artistic expression. This allowed artisans to move beyond functional or repeatable designs and develop distinctive designs. The resulting works were met with a strong response from visitors, who appreciated their design quality and innovation of traditional craft forms.

##### List of enterprises involved in the development of collab pieces

No.	Enterprise Name	Craft	No. of Collab Designs Developed
1	Sahana Reed	Bulrush Reed craft	7
2	Rohida Handlooms	Handloom weaving	1
3	Javed Copper Bell Art	Copper coated bell metal craft	2
4	Indian Fighter Kite	Kite making craft	2
5	Six Brothers Glass Craft	Glass Craft	2
6	Sukhiram Maravi	Gond Painting (Tribal craft)	5
7	Manikchand Mahto	Sohrai Painting	5
8	Sindhe Shiva	Leather Puppetry	3
9	Braj Bhushan Dhurvey	Gond Painting	2
10	Sandeep Dhurvey	Gond Painting	2
11	Dhuli Katara	Bhil Painting	1
12	Mithila Art	Madhubani Painting	5
13	Shrisha Crafts	Kansa craft	5
14	Khoj Odisha	Sabai Grass Weaving	4
15	Kamalesh Parmar	Bhil Painting	2
16	Hemraj Bhabor	Bhil Painting	2

#### 4.5.3 Impact of Market Events

One craftpreneur noted that a strong market plays an important role in shaping an artisan’s identity as a craft entrepreneur. He shared that audiences at Tarasha’s events are deeply passionate about craft and bring a strong understanding of the sector. Engaging with such informed audiences encourages artisans to reflect more deeply on their practice, sharpen their craft positioning.

By placing craftpreneurs in curated urban exhibitions, the programme makes higher-value markets tangible, exposing participants to both B2C and B2B buyers and helping them understand expectations around pricing, quality, presentation, and storytelling. This exposure builds legitimacy and market “pull” around Tarasha and its cohort, often

having interest from buyers and even non-cohort artisans, thereby reinforcing the programme's standing within the broader craft ecosystem.

*“Prior to Tarasha intervention, we only sold products, but after workshops, we began selling the story and history behind the product, which increased respect and value.”*

*- Manekchand Mahto*

Craftpreneurs highlighted how this exposure translated into longer-term ecosystem linkages rather than one-off sales. For instance, **Ranjita from Odisha who practices Sabai grass craft** described how a new design developed with a programme designer led to significant market validation: *“That design went in a reel and I received a big order,”* referring to a Rs. 90,000 order for a large wall basket. Similarly, **Sakur from Kutch, Gujarat who practices copperware craft** linked design and market exposure to a fundamental change in scale and aspiration, noting that before Tarasha he had only made cattle bells, whereas *“now we make designs inspired by birds and elephant, recently we made one single piece worth Rs. 50,000.”* These accounts illustrate how exhibitions functioned as entry points into higher-value markets and B2B relationships, enabling craftpreneurs to test whether products could sell repeatedly and at scale.

Importantly, exhibitions act as means rather than endpoints: interactions at stalls frequently translate into bulk orders, repeat business, and connections to external platforms and organisers, reducing long-term dependence on programme-led market access. Tarasha's role in facilitating these linkages, while avoiding restrictive gatekeeping, supports direct buyer-artisan relationships and strengthens ecosystem connectivity.

*“Through Tarasha, I went to Dastkar exhibitions in Delhi and met with platforms like Baro Market and Meem Variety. Earlier, I was connected to only one platform.”*

*- Manekchand Mahto*

By sequencing components of exhibition after design, digital, and business capacity-building, the programme ensures that market access makes craftpreneurs prepared rather than creating short-term dependency. As **Sahana** from Karnataka noted, learning from exhibitions helped her understand customer behaviour and refine presentation. She mentioned *“If you display too many products, customers get confused therefore, now I keep only one or two and explain properly.”* These mechanisms embed craftpreneurs more firmly within market, peer, and buyer networks, enabling long-term participation in the craft economy beyond the life of the programme.

*“Earlier, we would take whatever stock we had to exhibitions. Now we analyse the audience, location, and product mix before participating.”*

- Ramswaroop Kharol

Ramjibhai from Kutch, Gujarat who practises Kala cotton handicraft craft linked market exposure to identity creation, stating,

*“People did not know me or my enterprise before; after applying all the learnings gained through Tarasha intervention, now people recognise me as the owner of A to Z Kala Cotton and know my work.”*

- Ramjibhai

Peer networks further reinforced this integration, with participants describing WhatsApp groups where artisans shared information on exhibitions, pricing, and opportunities. As one FGD participant explained, *“When one event is over, we ask where the next one is, we talk to people who have attended and decide if it is worth going.”*

This phase marked an important step in the overall programme journey. Building on earlier efforts to strengthen craftpreneurs’ design, business, and digital skills, the focus here was on helping them put these learnings into practice in real market settings. Craftpreneurs were supported to test their products, stories, and positioning directly with buyers and audiences. Rather than treating market access as a one-time sales opportunity, Project Tarasha emphasised sustained visibility, learning from market interactions, and building longer-term relationships with buyers and institutions.

Financial impact: Increased sales & B2B growth

Event Type	FY 2023–24 Sales (Rs.)	FY 2024–25 Sales (Rs.)	Direction of Change
Solo / Flagship Events	34,00,000	36,04,509	Increase
Participation / Partnership Events	32,70,000	48,63,193	Significant increase
Old Cohort Sales	–	13,61,798	New category
Collaborative Piece Sales	–	3,44,000	New category
Total Event-led Sales	67,45,186	1,01,05,500	Strong increase
No. of B2B Orders	13	79	Increased

**Note:** FY 2023–24 data reflects sales primarily from flagship and partnership events. FY 2024–25 introduces additional market pathways, including old cohort participation, collaborative pieces, and systematic B2B engagement.

Compared to the previous year, the nature of market engagement in 2024-25 reflects a clear shift from breadth-oriented exposure to deeper, more sustained participation across market platforms. Sales from partnership and participation events increased substantially, from Rs.32.7 lakh in 2023-24 to Rs.48.63 lakh in 2024-25, indicating stronger enterprise readiness, improved product–market alignment, and greater pricing confidence among craftpreneurs returning to comparable market settings. At the same time, flagship and solo events continued to function as high-value anchors, with sales rising modestly from Rs.34 lakh to Rs.36.04 lakh, underscoring their role in brand visibility, buyer trust, and relationship-building rather than volume alone. Together, these patterns suggest that while flagship platforms remain important for positioning and credibility, growth momentum in 2024-25 was driven by more consistent performance across diversified market formats, reflecting increased maturity and strategic engagement by participating enterprises

#### 4.6 Artisans Training Workshop



Artisan training workshops under Project Tarasha were designed to strengthen the production base of selected creative enterprises by supporting artisan entrepreneurs to work with skilled, confident, and quality-oriented artisan teams. The intent was not only to build individual artisan capabilities but to enable entrepreneurs to scale their enterprises sustainably by addressing production bottlenecks and skill gaps within their teams.

Training workshops were planned for **eight creative enterprises**, based on direct interactions between the Creative Dignity team and the entrepreneurs. These discussions helped identify enterprise-specific training needs, which broadly fell into three areas:

(i) increasing the number of artisans to meet growing demand,

- (ii) introducing new techniques or processes to existing artisans,
- (iii) strengthening quality standards to ensure consistency and market readiness.

Accordingly, tailored artisan training workshops were conducted for and by the enterprises **Suri Bowls, Javed Copper Bell Art, Indian Fighter Kite, Banjara Embroidery, Kala Dora, Sindhe Siva Leather Puppetry, Sahana Reed, and Aruna Tribal Jewellery**. These trainings were grounded in the enterprises' real production contexts and focused on practical, hands-on skill transfer, reinforcing the link between artisan capacity, product quality, and enterprise growth.

No.	Name of Enterprise	No. of Participants	Aim	Duration	Led By
1	Suri Bowls	4	Increase the number of skilled artisans in Suri bowl making to preserve and sustain this traditional craft.	3 months	Bholanath Karamkar
2	Javed Copper Bell Art	9	Enhance the skills of existing artisans to support the growth and long-term sustainability of the enterprise.	1 month	Javed Luhar
3	Indian Fighter Kite	10	Train new artisans to increase the enterprise's production capacity.	2 months	Touseef & Shavez Mian
4	Banjara Embroidery	9	Equip artisans with new design skills and improved production techniques to enhance efficiency and product quality in line with market standards.	15 days	Rohit Shankar Rathod
5	Kala Dora	10	Train more women artisans in new techniques and tools such as charkhi and guthai to improve product quality and increase production capacity.	15 days	Vishnukumar Patwa
6	Sindhe Siva Leather Puppetry	10	Expand product lines by incorporating nature-inspired designs alongside traditional mythological themes.	7 days	Enakshi Ghosh
7	Sahana Reed	3	Train artisans in applique stitching on bulrush reed baskets to contribute to the production of a newly developed product collection.	5 days	Sahana Satpute

8	Aruna Tribal Jewellery	3	Introduce new knotting and plaiding techniques for jewellery and support the development of new product designs.	6 days	Sunita Jhakar and Preeti Khandelwal
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## 4. Case Studies

### Case Study 1

**Craft:** Copperware

**Location:** Kutch, Gujarat

**Enterprise:** Rehmat Handicraft

Sakur is a traditional copper bell-maker from Kutch. His family historically produced livestock bells used by pastoral communities to identify and track cattle through sound variations. Before joining the programme, his production largely focused on these conventional bell forms and sales were primarily local or through periodic exhibitions such as Dilli Haat. He first encountered the programme team at an exhibition in Delhi and proactively expressed interest in joining, reflecting entrepreneurial aspiration and readiness for growth.

Sakur's journey began with a digital marketing workshop in Bhubaneswar, where he learnt product photography and online engagement. Despite having limited literacy and being facing difficulty with mobile-based learning, he remained engaged and relied on structured support from the team when required.



## Rehmat Handicrafts

<b>Entrepreneur</b>	Sakur. S. Luhar
<b>Craft</b>	Copper Bell Metal Craft (Recycled Material Craft)
<b>Place</b>	Kutch, Gujarat
<b>No. of Artisans</b>	4
<b>Annual turnover</b>	Around 5 lakhs



Over the year, he participated in:

- Digital skilling workshops
- Design development sessions
- Exhibitions in Bengaluru and Delhi

Through these, he developed skills in:

- Product photography and Instagram usage
- Storytelling and customer communication
- Wholesale pricing and negotiation
- Packaging and order fulfilment

This reflects the programme's integrated approach—combining digital literacy, business capability, and market exposure within a structured two-year journey.

Creation of high-value craft through design transformation was the most significant outcome he noticed which linked to other areas like market, pricing and craft positioning.

Earlier:

- He primarily curated livestock bells

After programme engagement, he has curated:

- Bird- and elephant-inspired forms
- Patina bells and sculptural variations
- Approximately 40-50 new designs developed in one year.

He recently created a single piece valued at Rs. 50,000, an unprecedented milestone for his enterprise. He attributes this to design mentoring that helped him understand the market potential of higher-value, well-designed products. This transition illustrates how structured design support can shift him as an artisan from functional production to aspirational, market-aligned craft.

Through programme exhibitions and networks, Sakur accessed markets beyond Gujarat, including Bengaluru and Delhi. He established 3-4 wholesale connections through the programme. He now independently identifies Bengaluru, Delhi, and Mumbai as strong markets for his work, signalling growing market awareness and reduced dependency. His enterprise currently engages 8-10 individuals, including three direct artisans and family members supporting production. Design diversification and improved pricing have contributed to increased sales and stronger positioning.

Sakur's craft has deep cultural roots, each bell type historically produced distinct sounds to indicate cattle behaviour and movement patterns. Through the programme, he learnt that communicating this narrative enhances customer engagement. He now consciously integrates storytelling into sales interactions, strengthening brand identity and perceived value.

Sakur expresses confidence in applying his learning post-graduation, particularly in experimenting beyond traditional bell forms. He has articulated a clear growth vision: with one additional year of support, he aims to develop 100 more designs and expand opportunities for smaller artisans. This reflects both ambition and internalisation of enterprise thinking.

## Case Study 2

**Entrepreneur:** Ranjita Dhal

**Craft:** Sabai Grass Craft (Woman Entrepreneur)

**Place:** Mayurbhanj, Odisha

**No. of Artisans:** 300

**Annual turnover:** 12 lakhs

Ranjita Dhar is a Sabai grass artisan from Odisha leading an enterprise that engages approximately **300 women artisans**. Before joining the programme, the enterprise primarily produced ropes and simple craft items such as mats and pen stands, sold locally at low prices. Earnings were extremely modest, approximately Rs.100–150 profit over seven days. Sales were often routed through middlemen, limiting margins and enterprise growth.

There was minimal exposure to structured design thinking, urban markets, or digital platforms. The enterprise operated at scale in terms of workforce, but without value capture or pricing power.



## Khoj Odisha Sabai Craft

<b>Entrepreneur</b>	Ranjita Dhal
<b>Craft</b>	Sabai Grass Craft (Woman Entrepreneur)
<b>Place</b>	Mayurbanj, Odisha
<b>No. of Artisans</b>	300
<b>Annual turnover</b>	12 lakhs




Prior to training, Ranjita had limited ability to operate a mobile phone and no familiarity with Instagram. Through programme engagement, she learnt to:

- Operate a smartphone independently
- Use Instagram for product display
- Post content regularly
- Receive and manage direct enquiries

Today, she receives both B2B and B2C orders directly, including enquiries generated through Instagram. This reflects the programme's broader positioning of digital platforms as discovery and credibility tools, enabling artisans to reduce reliance on intermediaries.

Ranjita reports that “all the designs I make now are new.” A notable example is a large wall basket co-developed with a designer during the programme. This product was featured in an Instagram reel and resulted in an order worth approximately **Rs.90,000**. This mirrors the programme's design philosophy i.e. pushing creative boundaries while ensuring commercial viability.

One of the most significant structural changes in Ranjita's enterprise is improved business management. The programme developed her capacity to manage key production and business processes: she now independently calculates production costs, tracks piece-rate wages, maintains written records of output and inventory, and monitors how many products are manufactured and sold.

For an enterprise engaging **~300 women**, this transition from informal operations to documented record-keeping represents a major shift toward enterprise formalisation.

Earlier, Ranjita sold largely within her village or through intermediaries.

Now:

- She participates in exhibitions outside her region
- Sells directly in urban markets
- Improves her profit margins

Khoj Odisha Sabai Craft's sales performance in 2024-25 reflects a clear enterprise inflection over the year. In the initial months (April-June), monthly sales ranged between Rs.27,000 and Rs.57,000. From August onwards, a steady upward shift becomes visible, with sales reaching Rs.1,00,000 in October, nearly four times the April baseline. The most significant acceleration occurred in November and December, when revenues rose to Rs.2,28,530 and Rs.2,37,000 respectively, signaling successful execution of higher-value orders and stronger penetration into urban markets.

Importantly, even after these peak months, the enterprise maintained a structurally higher revenue base, with January and February recording Rs.1,39,000 and Rs.2,20,000. Overall, quarterly sales in October–December were nearly five times higher than April-June.

Beyond business outcomes, she describes a significant personal shift, gaining the confidence to travel independently outside her village. She now plans to open a physical store in the closest urban market from her house. This signals long-term enterprise vision beyond programme support.

Ranjita does not travel to exhibitions alone. At each exhibition, she brings a different woman from her village to expose them to new markets and build their confidence.

This peer exposure model has multiple implications:

- A ripple effect of confidence across the artisan group
- Shared learning across women group associated with her

Ranjita identifies design development as her primary continued learning needs along with making more efforts crafting stories around her craft products.

## 5. Recommendations

### A. Strengthen the women enterprise pipeline

Although many women participate at the grassroots level in craft production, far fewer move into enterprise leadership within the CED cohort. The programme could introduce a structured pathway to support women in transitioning from production roles to enterprise ownership. This may include focused mentorship, practical financial literacy support, and confidence-building sessions.

### B. Deepen sales-to-sustainability conversion

Event sales and B2B linkages have grown substantially. However, sustainability depends on repeat orders, predictable cash flows, and diversified channels. Future strategy should:

- Track repeat buyer conversion rates
- Support long-term buyer contracts
- Introduce working capital planning sessions pre- and post-events

### C. Establishing market feedback loops

The programme has demonstrated strong design innovation outcomes. The next evolution should embed structured buyer feedback into design cycles. Short post-event buyer surveys, retail performance insights, and curated critique sessions with designers can refine product-market alignment.

#### **D. Build an alumni & peer network platform**

Peer learning has emerged as an organic strength. Formalising this into:

- Quarterly virtual peer exchanges
- Cross-craft mentorship pairing
- Shared digital resource repositories

would reduce dependency on workshop cycles and sustain learning momentum between interventions.

#### **E. Develop risk & resilience planning modules**

Given the vulnerability of craft enterprises to demand shocks, supply constraints, and climate variability, introducing basic risk planning modules (inventory buffers, diversified sourcing, digital backup sales channels) will increase enterprise resilience.

#### **F. Strengthen outcome tracking beyond output metrics**

Current reporting effectively captures outputs (designs created, sales generated, websites launched). The next level should include:

- Income stabilisation trends
- Percentage of sales from new channels
- Reduction in unsold stock
- Increase in average order value
- Establishing indicators to capture qualitative indicators to understand long-term impact on aspects like identity and perception
- Following Art X company data reporting template will enhance the evaluation efficiency

This will position the programme strongly for institutional and CSR reporting credibility.

#### **G. Consider a proposed programme restructure**

Project Tarasha currently serves as the overarching intervention under which CED and other activities are positioned. Given the more structured approach taken by Tarasha team in 2024-25, it is recommended that all activities contributing to the development of craft enterprises be integrated under the

Craft Enterprise Development (CED) programme, positioning it as a core, holistic intervention within Project Tarasha.

## 6. Annexure

### CD x Project Tarasha Beneficiary Impact 2024-25

Level of Impact	Craft Entrepreneurs	Artisans Employed	Total
Transformation	22	532	554
Deep Impact	8	65	73
<b>Total</b>	<b>30</b>	<b>597</b>	<b>627</b>
<b>Level of Impact</b>	Family members of Entrepreneurs (4x)	Family members of Last Mile artisans (4x) + Supply chain (4x)	<b>Total</b>
Touch Impact	120	2388 + 40	2988

### Month-on-Month Instagram performance data

Metric	Jul 2024	Aug 2024	Sep 2024	Oct 2024	Nov 2024	Dec 2024	Jan 2025	Feb 2025	Mar 2025
Phase	During Training				Post Training				
Average posts made (month-wise)	93	104	110	114	120	125	120	125	124

<b>Average accounts reached (month-wise)</b>	1734	1470	1446	1244	1826	2167	3100	4970	8986
<b>Average accounts engaged (month-wise)</b>	97	101	71	75	121	131	183	2085	328