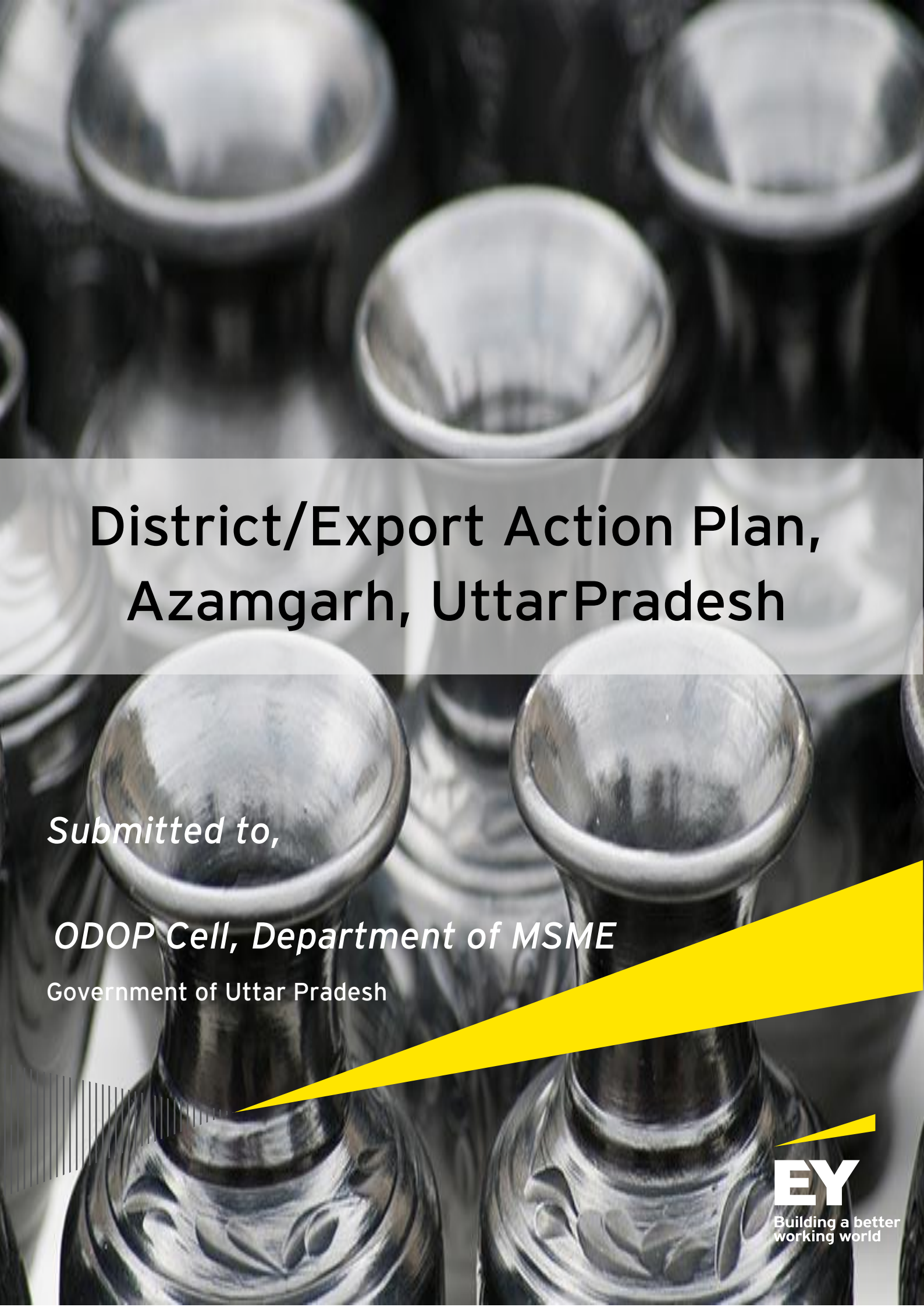




District/Export Action Plan, Azamgarh, Uttar Pradesh

Submitted to,

ODOP Cell, Department of MSME

Government of Uttar Pradesh



Building a better
working world

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Preface

The report has been conceived with an objective to enhance the understanding of ODOP cluster and outline District/Export Action Plan of Azamgarh focussing on ODOP product . The intent is to undertake a detailed diagnostic of ODOP cluster and ascertain the areas for investment and improvement. The overall objective is for ODOP Cell, State Government, existing MSMEs/large industries, potential investors, industries associations, chambers of commerce, societies/trusts and other stakeholders (centre government departments/Ministries, banks/FIs, autonomous organizations, consultants) to have a ready handbook capturing all the action plans that are required to be undertaken by various departments involved in product ecosystem.

The report encompasses in-depth information on each district's geographic, demographic and administrative profile, along with key statistics of ODOP cluster, gaps identified basis diagnostic survey, recommendations proposed to mitigate the gaps and action plans required to implement those recommendations.

Apart from holistic cluster scenario, the report also provides insights into exports from the cluster, via analysing exports over the last five years from India and UP for the respective product. The report also shares insights on availability of raw material, technology upgradation, infrastructure, designing, packaging, access to finance, skill development etc. The report Besides the detailed action plans, the timeline and responsibility matrix has also been defined with implementation schedule to give implementation roadmap of the product.

For this desired purpose, an extensive primary and secondary research was conducted. The data has been sourced from multiple avenues, including but not limited to UAM data (2019), DICs, 2011 Census of India, Diagnostic Study Reports, stakeholder consultation and several other secondary resources.

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1 Executive Summary

In the small town of Nizamabad which is 25 km away from Azamgarh district in Uttar Pradesh, pottery is not only a passion but a pride for the people. It is known for its unique products of “Black Pottery”. The distinctive colour is often credited to the method during which the articles are fired in enclosed kiln. The smoke that's generated within the process imparts the black colour. The designs are then etched on the dry surface which is then crammed with silver paint that's made up of zinc and mercury. To lend a glossy look to the products, some vessels are coated with lacquer once they are still hot.

Today, around 200 families are involved in the craft at Nizamabad and it includes 11 craftsmen who are awarded by the state and many of them have received National awards for their artistic work but, its emergence is known to be in the 17th century.

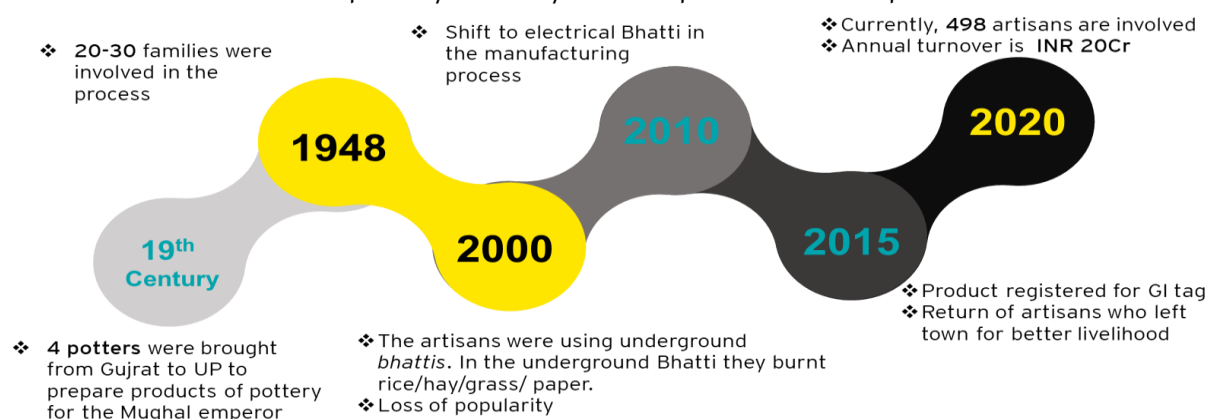
In the mid-17th century Muslim invaders attacked the town of Hanumantgarh, later changing the name to Nizamabad. In the 19th century a feudal ruler invited potters from Gujarat to live here in exchange for land. Four potters came in Kajni Bazar of district Gorakhpur and two people shifted to Azamgarh (Nizamabad) with Qazi Ghara. Potters sold pottery and in exchange took money/wheat/lentils/rice etc. In 1867, Nohar Ram, Jhingur Ram, Munna exhibited their works and were awarded by certificate, silver coin and badge. The four lakes round the district was utilized to prepare the pots. The potters were asked to supply pots for pouring and holding water, and gradually the shapes of the pots became influenced by Muslim forms.

After independence around 20-30 families were involved with the production of black pottery and terracotta products. These artisans would roam to different villages to sell their products. They exchanged their products for food.

During 2000 this art started losing its popularity because it wasn't a lucrative field to work. People weren't getting paid enough for the art. They started moving to cities like Mumbai, Pune, Delhi and other cities so as to earn their livelihood. The artisans within the district who continued the art were using underground *bhattis* for their product's manufacturing process.

In 2010, certain artisans started using electrical bhattis in the manufacturing process. Which was a remarkable shift from the earlier bhattis. After receiving the GI tag for the product in 2015, a lot of artisans who initially left town due to the declining industry of pottery sighed a sense of relief and returned to their hometown for taking the age old tradition of Black pottery ahead and uplift the heritage.

The evolution of the black pottery industry and the product is as depicted below¹:



¹ Stakeholder discussions, GI Tag application file and secondary research

1.1 About the cluster

The artisans make tea-pots, sugar-bowls and other decorative articles. The earthen wares and statues of Gods and Goddesses particularly of Ganesh, Laxmi, Shiva, Durga and Saraswathi are also made which are popular during fairs and festivals.

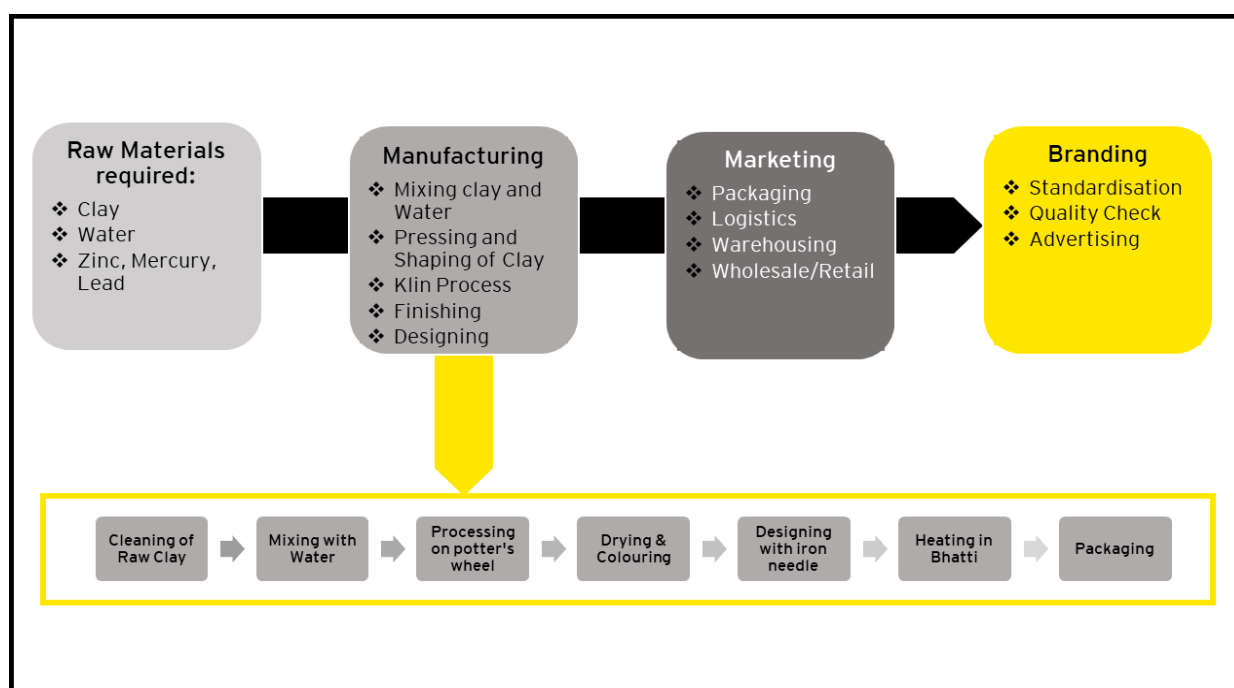
The artisans also make products as per the interest of the customer. They take rough sketch or profile from the customer and produce same product of their interest. Generally, the price of crafts varies from Rs 100/- to Rs 6000/- where as it costs more than Rs 15,000/- for special artistic crafts produced as per interest of the customer.²



Salient Features of the cluster:	
Gender	
Male: 275	Female: 223
Skilled Artisans	
Male: 193	Female: 125
Semi Skilled Artisans	
Male: 100	Female: 40
Un-skilled	
Male: 10	Female: 30

1.2 Value Chain Analysis of Black Pottery

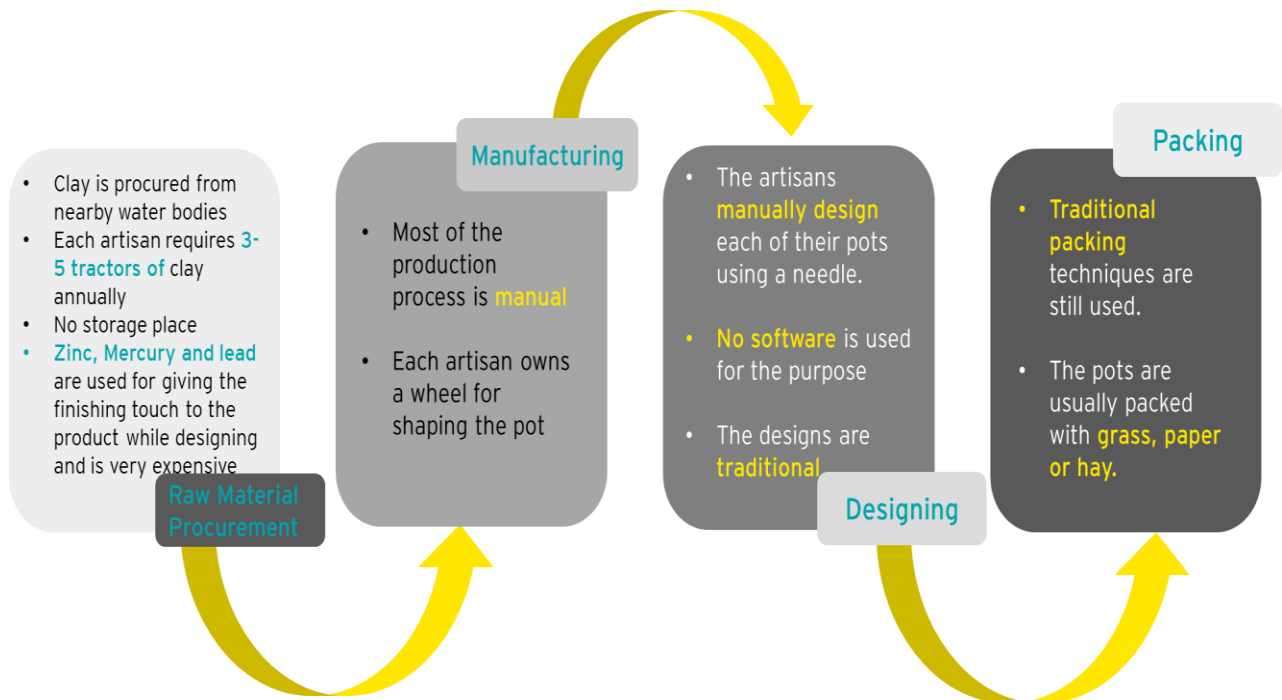
The following depicts the value chain of Black pottery products:



² DSR, Azamgarh

1.3 Current Modus Operandi

The current modus operandi of the product manufacturing process is :



1. **Raw Material Procurement:** The primary raw material required for the black pottery is clay or "*Mitti*". The artisans of the area are blessed with abundant *mitti* around their residing areas due to the ponds and rivers in the locality. The artisans usually require **3-5 tractors** of clay in a year.³ The artisans at the finishing stage also require mercury, lead or Zinc.

The prices are as follows:

- Mercury - INR 15,000 per kg
- Lead - INR 300 per kg
- Zinc - INR 1,500 per kg

A combination of these materials are used and per square inch consumes about 5gm of the mixture.

2. **Manufacturing:** The process used to manufacture a pot is **extremely laborious** and **tedious**. The artisans are using **traditional methods** in preparation of clay i.e, mixing of water, wedging with legs, and rolling with hands.



³ DSR, Azamgarh

The techniques followed by the artisans are **devoid of technology** in most stages. The manufacturing process involves approximately 13 steps (excluding designing).

3. **Designing:** Each of the pots are **manually designed** by the artisan using a needle and is then filled with Zinc/ Mercury/ Lead.

Software/modern techniques are not used for creating designs, the **traditional patterns** are still engraved.

Method used in manufacturing and designing is as below⁴:

Sr.no.	Step	Methodology
1	Making uniform pieces of clay	Hammer or other heavy objects
2	Mixing of clay with water	Manfully done by artisans; hand or leg
3	Removal of excess water from clay	Dried in open spaces
4	Removing air from clay	By pressing the mixture with legs
5	Shaping	Potter wheel
6	Making design on pieces	Manually
7	Drying of pieces	Open space
8	Final cooking of pieces in Bhatti	Manual/Traditional Bhatti

4. **Packaging:** Artisans are unaware of the latest packing techniques followed. They use the age old technique of covering the pot in hay strands/ grass or paper. This makes the product looks shabby and used. The shabby packaging hinders it to entice the audience and create a market for itself.

Another big challenge with the current packaging is that it is not durable to transport the pots for exports.

1.4 Core Cluster Actors

- ▶ Artisans
- ▶ Banks
- ▶ BMOs

- ▶ DIEPC/MSME DI
- ▶ Handicraft Department
- ▶ KVIC

⁴ Stakeholder consultations

1.5 Key Challenges and Recommendations

The following are the critical challenges of the artisans against our recommendations

1.5.1 Raw materials procurement and storage

A **Raw Material Bank** should be established for ready availability of raw material at affordable rates which are required at different stages of manufacturing and flexible procurement conditions.

Challenges

- ▶ No place for storing the raw materials
- ▶ Transport for moving the raw materials from their current place of storage to the workplace is expensive
- ▶ Artisans face difficulties while moving of raw material (unfinished clay/mitti) from the place of storage to their workplace
- ▶ The cost of raw materials like Mercury, Led, Zinc used in finishing process is very high

▶ **Hard Interventions:**

1. Establishment of Raw Material Bank with 1000 trolleys raw clay, and suitable quantity of Mercury, Led, Zinc which are used in finishing stage.

Recommendation

1.5.2 Technology

Common Production Centre along with **toolkit distribution** and **training** on usage of modern technology will lead to productivity enhancement

Challenges

- ▶ The current technique used by the artisans are outdated and devoid of any technological leverage. The table alongside describes the procedure and methodology followed by most artisans for manufacturing their products.

▶ **Hard Interventions:**

1. **Common Production Centre** with advance machines like **Blunger and Pug mills** for processing of raw Clay, **Mechanized Pottery Wheels** of different size, **Design Chawls** for designing semi-processed items, **Blowers** for drying, **Jigger Jolly** for shaping and **Tunnel and Draft Kiln** for consistent conditions of drying.
2. Considering high electricity cost, **solar connection of 3 Kilowatt** for individual artisans should be provided to promote more use of **electric/ solar chalk**, pug mills, blunger and other equipment.

▶ **Soft Interventions:**

1. Skill development programmes to enhance their competence
2. Exposure visits and workshops to Jaipur Blue Pottery and Khurja pottery clusters

Recommendations

1.5.3 Designing

Collaboration with National institutes & Décor companies to help create innovative designs

Challenges

- ▶ The patterns created are mostly traditional and, hasn't changed much over the years
- ▶ The residents of rural villages are mostly involved in the process, these people are unaware of the latest trends , aesthetic designs and market demands

▶ Soft Interventions:

1. **Design Development programmes and schedules** to be developed with experts from various institutes (UPID and NID) to make **product diversification** a permanent feature in the cluster.
2. Product Range Expansion by inculcating new age designs like mandala, zentagle etc.
3. Collaboration with Home centre, Fabindia, The Art Age, DMart for design inputs

Recommendation

1.5.4 Marketing

Offline Marketing will be facilitated by establishment of **Display cum Marketing Centre**.

Online Marketing is deemed to bloom with **collaboration with e-commerce companies** and UPHDMC

Challenges

- ▶ No direct connection with customers
- ▶ Lack of common marketing and sales platform
- ▶ Decreased popularity of the cluster which reduces the customers to directly buy from the cluster

▶ Hard Intervention:

1. **Establishment of Display cum Marketing centre** with all furniture, fixtures, computer, printers including barcoding system

▶ Soft Interventions:

1. Tie-ups with various e-commerce companies (Amazon, eBay, Flipkart, ShopClues etc.)
2. Conduct awareness workshops about different marketing schemes that can be leveraged by the artisans
3. Conduct online and offline promotional activities like Social Media and print media campaign, Gifting the unique items to delegates, trade fairs etc.
4. UPHDMC will act as the aggregator to sell the Black Pottery products on the online channel for artisans who do not have GST registration.

Recommendations

1.5.5 Packaging

Establishment of a **Common Packaging Facility** and **collaboration with IIP** to improve packaging of the product

Challenges

- ▶ Wrapping in paper, using grass, wastepaper strands are still practised as methods of packing
- ▶ Corrugated boxes of suitable sizes are not available in the cluster
- ▶ Artisans are unaware of latest packing techniques and automated machines that could be utilized

▶ **Hard Intervention:**

1. Common Packaging Facility with labelling, barcoding facilities along with Carton Boxes Production, Packing machine, Pasting Machine etc. to be made available in the CFC.

▶ **Soft Interventions:**

1. Engaging Indian Institute of Packaging (IIP) :
 - ❖ To suggest suitable packaging methods for the products
 - ❖ To conduct frequent workshops/seminars or training programs to constantly upgrade the packaging skills of the artisans

Recommendations

1.5.6 Access to Finance

Easy access of working capital and other loans for ODOP artisans through digital lending, awareness of government schemes and Policy interventions

Challenges

- ▶ Insufficient working capital as the artisan's funds/returns are stuck for around 30 days with the trader
- ▶ Unaware about existing schemes that can be leveraged
- ▶ Most Value chain players are reluctant to take formal finance due to lack of familiarity with loan procedures
- ▶ Rely mostly on the advance from traders/ wholesalers and not financial institutions
- ▶ The electrical charges are high. 20% of family income is devoted in paying the bill.

▶ **Soft Interventions:**

1. Awareness campaigns to increase consciousness about existing govt. schemes that can be leveraged.
2. **Revolving Working Capital Assistance** to existing common facilitation centres
3. Quick disbursement of loans to genuine and eligible industry units through digital lending

▶ **Policy Intervention:**

1. **Reimbursement of Electricity Bill** to be incorporated as a part of the new MSME Policy

Recommendations

1.5.7 Skilling

Adequate trainings to improve availability of skilled manpower in the district with the establishment of **Training Centre and collaboration with NSDC**

Challenges

- ▶ There is no institute in the cluster which imparts training in the manufacturing process of the product
- ▶ Majority of the labour force engaged has gained the required skills through traditional learning
- ▶ The low acceptance of formal skill training and negligible recognition to trained and certified worker in terms of wages

▶ **Soft Interventions:**

1. Collaboration with NSDC for providing job-oriented training for skilling and upskilling under 4 parameters.

▶ **Hard Interventions:**

1. Establishment of **Training centre** will help facilitate training programs along with certificates to individuals about the manufacturing process of the product and thus help taking forward the age-old art.

Recommendations

1.6 Benchmarking

Black pottery of Azamgarh can be compared with Ceramics of China. China is the largest trader of ceramics in the world, with total industrial output value of CNY 572.363 billion in 2011, In 2013, China's ceramic tile production reached 9.69 billion m^2 , comparing to 8.99 billion m^2 production of 2012. The amount is nearly equivalent to 60% of world production. The export of China's ceramic tile products continuously grows every year. The global ceramic industry has undergone remarkable change over the years, driven by the demands of a globalized economy.

The primary reason for China's hand in major products export are cheap prices of products in a wide range in the international market.⁵ China's export's annual growth in value is 6% from 2015-2019.⁶

Unlike most countries, **India's export shows the largest annual growth in value** between 2015-2019 which is **36%**. India shows the **largest growth in value** amongst the top 25 exporters of the world.⁷ Hence, we can say that slowly but steadily India's export market is increasing.⁸ India has a competitive advantage in terms of **cheap & easy availability of skilled/unskilled/semi-skilled labour and raw materials**. Adding to this, India has **favourable relations** with most countries and

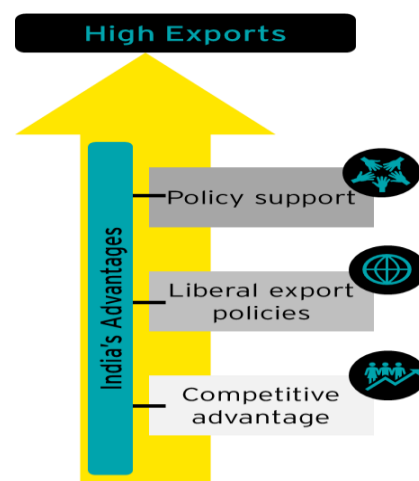


Figure: Pillars of India's Advantage

⁵ <https://www.dccchina.org/news/china-ceramics-industry-major-player-in-global-trade/>

⁶ Trademap.org for product code: 691200

⁷ Trademap.org for all products under code 691200

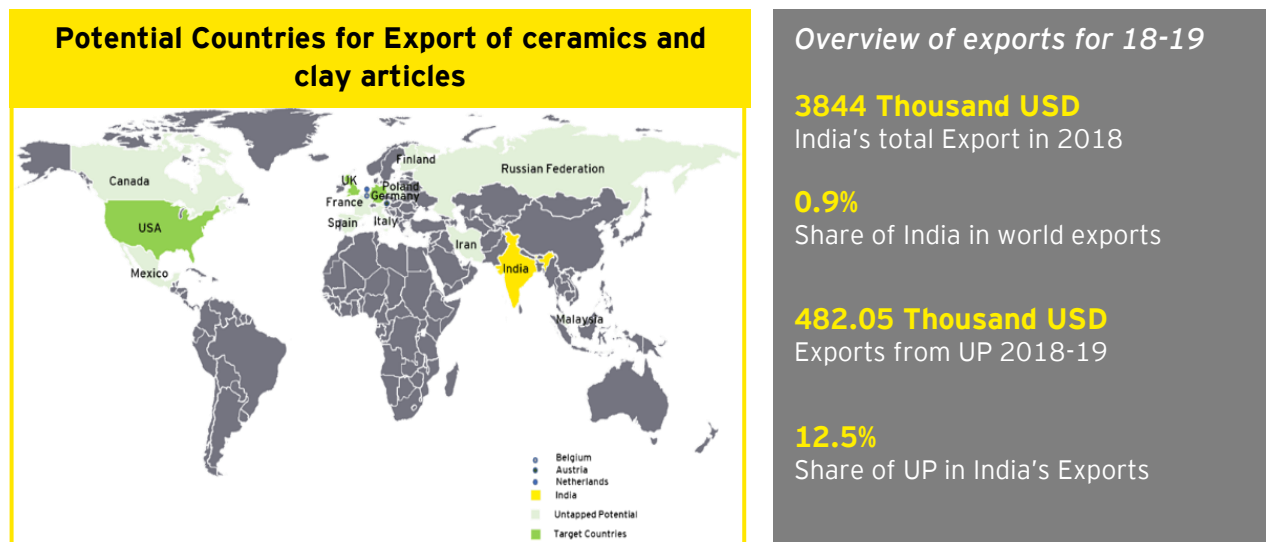
⁸ However, it is seen to be decreasing in 2018-2019

liberal export policies which benefits in expanding its market around the globe. India also has **various schemes and policies chalked out for its MSMEs and traditional industries** to uplift their sales and profits. This is an added advantage to the industry as it supports the artisans by providing tools, subsidies, reimbursement of various bills, setting up of CFCs, upgradation of Infrastructure and technology etc. These initiatives help the artisans minimize their capital and maximize their productions.

The distinctive colour is often credited to the method during which the articles are fired in enclosed kiln. The smoke that's generated within the process imparts the black colour. No chemical/ artificial colour is used in the manufacturing of the black pottery.⁹ This make the product even more unique and helps it make one of a kind.

1.7 Export Potential

India's exports represent 0.9% of world exports for this product, ranking it number 24.¹⁰ The value of India's exports has gradually increased by CAGR 6.48% in the past 5 years. And, that of UP has also increased in the CAGR by 52.62% from FY 2016-17 to 2018-19



The reason for targeting these countries includes a large share in world imports alongside favourable relations and positive foreign policies with their governments. All countries stand within the top 15 importing countries for this product and share a low density of supplying countries and have negative trade balance in 2019¹¹.

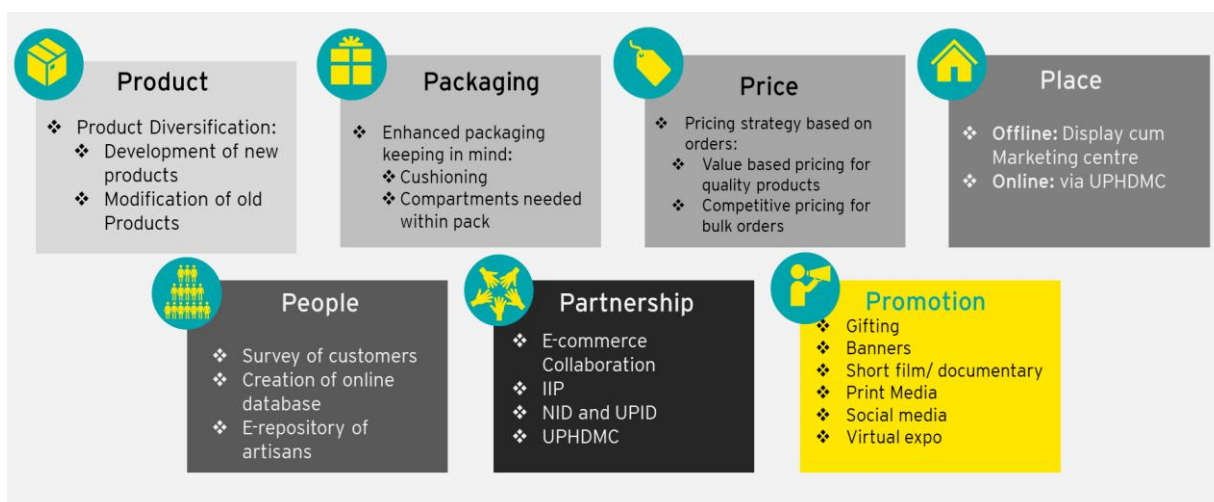
⁹ Mercury. Zinc and lead are used only while designing

¹⁰ Trademark.org

¹¹ Except Poland; Which has 12,536

1.8 Export Action Plan

The following are the measures that India can take for expanding its market globally:



Parameter	Recommendations
Product - Product Diversification	i. Development of New Products - The artisans should focus on creating earthen refrigerators, water coolers, filters, earrings and neck pieces, bathroom sets, water bottles, bird houses, coasters, wall clocks, etc.
	ii. Modifications of Existing Products - Artisans can create geometric patterns, mandala and zentangle on their products which are quite prominent for cutlery. Also, they can launch new range for flowerpots, vases to compete with blue pottery ceramics.
Packaging	i. Factors to be considered in Packaging - ▶ Cushioning for delicate products against compression and impact damage ▶ Fragile, and heavy ▶ Compartments needed within pack
Pricing	i. Value based pricing - For selective clients who buy products with intricate detailing and are of very high quality.
	ii. Competitive pricing strategy - For bulk orders it can help target maximum customers who can take a shift from ceramic to black pottery for competitive pricing.
Place	i. Offline - The establishment of Display cum Marketing centre will help establishing a direct relation with customers. This will also allow the customers/ traders/ exporters to visit the cluster and have look at the process and perceive the uniqueness of the product.
	ii. Online - Considering the issues faced by these small artisans in the cluster while selling their products online, a marketing aggregator (UPHDMC) can be introduced for the artisans who can sell on their behalf on the online e-commerce platforms.

People	i.	Survey - This will help evaluate the buyer behaviour and purchase pattern in each country (if online surveys are analysed) and will help the artisan understand the market requirement with respect to product range, demands, designs, price etc. UPHDMC portal- online and offline
	ii.	Creating an Online database - This aims at maintaining an extensive database for artisans, commercial organizations and individuals interested in pottery.
	iii.	E-repository of artisans - A comprehensive and dynamic web repository of artisans can serve as the biggest marketplace for artisans.
Partnership	i.	E-commerce collaboration - This will help the potters engage with customers around the world and increase the export of the product which then eventually will increase the demand of the products.
	ii.	Partnership with Indian Institute of Packaging - will help with innovative packaging techniques customized as per the product
	iii.	Collaboration with NID and UPID - will help the artisans for design enhancements and help them to understand the requirements of international markets, its trends and opportunities.
Promotion	i.	Gifting - The products of Black pottery for the purpose of marketing can be gifted to delegates national and international.
	ii.	Banners - UP's Government offices can have the decorative black pottery products kept for display or hoardings of the product should be put-up within the premises.
	iii.	Print Media - The ODOP products should be endorsed in the Print media of national and local newspapers at least once a month until the sales make a remarkable growth
	iv.	Social Media Promotions - A campaign should be run on the Facebook, LinkedIn & Instagram handles of ODOP Mart and UPHDMC wherein the ODOP products are promoted and the journey of manufacturing is shown to the audience.
	v.	Product Videos - The ODOP products can be promoted by involving a creative agency for preparing a short film or documentary of the history, evolution and process of production of Azamgarh's Black Pottery
	vi.	Virtual Expo - The virtual expo will serve as a platform for networking & building new partnerships and envisage new marketing avenues.
	vii.	Participation in fairs/ exhibitions through associations - associations should be promoted to participate in fairs and exhibitions with all artisans of the cluster with branding of ODOP in the stalls.

1.9 Existing CFC

No existing CFC currently in the district under Central or State scheme

1.10 Action Plan

1.10.1 Establishment of CFC

1. Establishment of Common Facility Centre under ODOP CFC Scheme, with
 - a. Raw Material Bank for storage of 1000 trolleys of clay annually
 - b. Common Production Centre with the machinery:
 - i. Blunger and Pug mills for processing of raw Clay
 - ii. Mechanized Pottery Wheels of different sizes Design Chalks for designing semi processed item
 - iii. Blowers for drying the products
 - iv. Jigger Jolly
 - v. Tunnel and Draft Kiln
 - vi. Other machines
 - c. Common Packaging Facility with:
 - i. Production of Carton Boxes
 - ii. Packing machine
 - iii. Pasting Machine
 - iv. Grass & Wastepaper
 - d. Display cum Marketing Centre
 - e. Training Centre



Timeline - Approx. 2 years

Activities	Responsibility	Duration
i. Identification of SPV for identified interventions: (Note: The SPV has been identified for: Raw material bank and Common production centre) Project Outlay - INR 181.72 Lakhs	DIEPC	1 month
ii. Preparation of DPR	Zonal Consultant EY	2 months
iii. Obtain required approvals	Zonal Consultant EY, SPV	1 month
iv. Deposit of SPV upfront contribution and release of 1 st instalment of Govt. grant	SPV	1 month
v. Establishment of CFC (Tendering, Construction & Procurement)	Implementing Agency & SPV	24 months
vi. Operationalization of CFC	SPV	24 months

1.10.2 Technology Upgradation

Activities	Responsibility	Duration
i. Selection of latest technology like: a. Blunger and Pug mills for processing of raw Clay b. Mechanized Pottery Wheels of different sizes Design Chalks for designing semi processed item c. Blowers for drying the products d. Jigger Jolly e. Tunnel and Draft Kiln ii. Mobilization of special purpose vehicle for adaption of latest technology for pottery production	SPV, DIEPC, Zonal Consultant EY	6 months
iii. Provision of Solar Connection to artisans to address high electricity cost challenges: - Assessment of wattage of solar panels for the cluster (approx. 3 KW collection required at individual level) - Collaboration with technical vendors/ institutes to develop solar chalks for black pottery - Computation of cost for solar chalks/ solar connection - Provide solar chalks or solar connection to artisans	Technical vendor/ Institute DIEPC	12 months

1.10.3 Design Innovation

Activities	Responsibility	Duration
i. Design development programmes and schedules to be developed with experts from various institute like National Institute of Design (NID) , Uttar Pradesh Institute of Design (UPID) to make product diversification a permanent feature in the cluster.	ODOP Cell, Stakeholders and NID/UPID	12 months
ii. Product Diversification: a. Identifying and Implementing new product range in the cluster b. Expanding and modifying the existing range of products	Artisan, ODOP Cell, NID/UPID	2 year
iii. Collaboration with Home Centre, Fabindia, The Art Age. The collaboration is foresighted to be based on: a. The company's design experts will provide design inputs to the artisans and the artisans will inculcate those patterns into the products and then these	The company/ODOP Cell	24 months

Activities	Responsibility	Duration
products can be sold as the joint venture of ODOP and the company		

1.10.4 Marketing and promotion

Activities	Responsibility	Duration
i. Collaboration with e-Commerce companies such as Amazon.com, Ebay, Flipkart, Shopclues	e-Commerce & ODOP Cell	4 months
ii. Onboarding workshops to be conducted for handholding of artisans on such platforms		
iii. Conduct awareness workshops at block level to create consciousness about different marketing schemes	DIEPC & PMU	Ongoing
iv. Promotion of ODOP products by DIEPC across the state through branding within their premises and through events like Udyam Samagam .	DIEPC	Ongoing
v. Draft branding and marketing policy for ODOP products for focused branding initiatives	ODOP Cell	6 months
vi. Suggesting measures to the UPEPB for State Export Promotion Policy towards enhancing export of Black pottery	UPEPB	6 months
vii. Conduct Promotion activities i.e. tradeshow, buyer seller meets, etc. for providing a platform to market the Black Pottery products.	DIEPC	24 months
viii. Facilitation in exposure visits of artisans to various clusters of Black Pottery product manufacturing, where best practices are followed.	DIEPC	24 months
ix. Increase the awareness as well as outreach of benefits of policies to the maximum number of beneficiaries. policy related awareness campaigns may cover schemes such as ODOP, Credit guarantee Fund Scheme for MSME, MSE-CDP, Micro Units Development & Refinance Agency Ltd. (MUDRA Loans), PowerTex India etc.	DIEPC	24 months

1.10.5 Packaging

Activities	Responsibility	Duration
i. Collaboration with Indian Institute of Packaging (IIP) will help with innovative packaging techniques customized as per the product. When, the potters will	IIP & ODOP Cell	4 months

Activities	Responsibility	Duration
adopt the latest techniques, it will help enthrall new customers thus, increasing the overall sales		

1.10.6 Financial Support to Artisans

Collaboration with banks, MFIs, stock exchanges and fintech companies to facilitate capital to ODOP artisans and units

Activities	Responsibility	Duration
i. Handholding of Artisans in the cluster to create awareness about financing schemes viz. ODOP Margin Money scheme	DIEPC and EY Zonal Consultants	Ongoing
ii. 'Revolving Working Capital Assistance' to micro units/ artisans towards procuring raw materials and meet operating expenditure.	ODOP cell and DIEPC	5 years
iii. This can be linked with the CFC that is being established under ODOP or through DIC		
iv. MoU with Bank of Baroda (BoB) to facilitate loans to ODOP artisans and units on priority basis. BoB is utilizing loan co-originators to tap ODOP artisans and units for loans. Additionally, BoB has launched a psb59 like platform to provide in principal approval to MSME loan applications, including ODOP applications.	ODOP Cell	4-6 months
v. MoU signing with NSE and BSE to facilitate listing of MSMEs in Uttar Pradesh including ODOP units.	ODOP Cell	4-6 months
vi. MoU with SIDBI to facilitate benefits of SIDBI schemes to MSMEs in Uttar Pradesh including ODOP units.	SIDBI & ODOP Cell	4-6 months
vii. Creation of online ecosystem wherein working capital as well as capital loans can be disbursed with same ease as personal loans. To this end, alternative credit appraisal models will be explored to tap unbanked territory of ODOP artisans and units.	ODOP Cell	4-6 months

1.10.7 Skill Upgradation

Training programmes for skilling in the district to have major focus on fresh skilling of local youth and skilling of existing artisans for design inputs.

Activities	Responsibility	Duration
i. Collaboration with NSDC for providing job-oriented training for skilling and upskilling.	ODOP Cell, NSDC, Artisans	12 months

Sr.No.	Training Type	No. of Days	No. of Artisans
1	Design Development: To provide exposure and skill-based training to artisans with respect to latest trends and market demand.	15 days	20
2	Market Development: To help artisans understand the benefit of marketing, teach them various marketing strategies and establishing of market linkages	3 days	20
3	Technical Training workshops: These workshops will provide: these workshops will help artisan to upgrade into modern technology, understand its benefits and mode of operation	5 days	20
4	Product Development: Skill-based training to artisans for product diversification	10 days	40

These will be certified training programmes held by the National Skill Development Corporation. The senior artisans of the cluster will take the trainings for the rest of the artisans. Design development, Product Development and Technical Training will be demonstrative trainings/workshops.

1.11 Future Projections

With the help of existing as well as proposed strategic interventions, various government schemes, training programmes Azamgarh district will see a substantial growth in Black Pottery product manufacturing cluster.

The new investment is envisaged to be received the funding provided by the government and multi-lateral institutions under various schemes like ODOP, MUDRA, MSME cluster development programs for the development of the cluster. Below mentioned are the projections:¹²

Employment	
The proposed interventions will generate around 500-700 employment opportunities for the people in and around the district.	
Annual Turnover	Export
Increase in annual turnover will be doubled from existing INR 20 Cr. to 40 Cr by 2025	Cluster exports will touch the figure of INR 5 Cr annually by 2025 and thus leave a global footprint.

¹² Based on stakeholder consultations

*As per DSR

2 Overview of the District

2.1 District Profile

Azamgarh is situated on the bank of Tamsa River in the eastern region of Uttar Pradesh. Azamgarh, one of the easternmost districts of the State. It is located 268 km (167 mi) east of the state capital Lucknow. It once formed a part of the ancient Kosala kingdom, except the north-eastern part of it which was included in the kingdom of Malla. Kosala figured prominently among the four powerful monarchies of northern India during the time of the Buddha when its prosperity reached its zenith. The total population of Azamgarh is 46.13 lakhs. The city is famous for its terracotta and handloom craft. Terracotta products of the district of received GI tag in 2015 by the Government of India.

It is the headquarters of Azamgarh division, which consists of Ballia, Mau and Azamgarh districts.

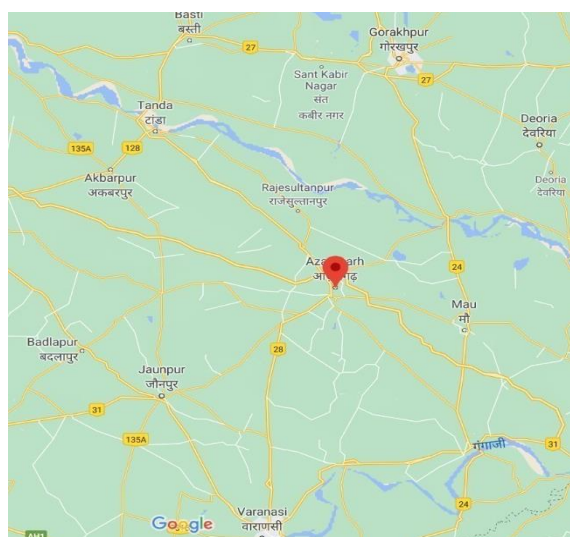


Figure: Azamgarh Map

2.2 Geographical location

Azamgarh is located between 25 ° 38" and 26° 27' north of latitude and the meridians of 82° 40 ' and 83° 52' east of longitude. It is bounded by Mau on the east, Gorakhpur on the north, Ghazipur on the south-east, Jaunpur on the southwest, Sultanpur on the west and Ambedkar Nagar on the north-west. The district has an area of 4054 Sq.km.

2.3 Topography

Ghaghara River is the main river flowing through the district. The river has its origin in the mountains of Kumaon & Nepal and it makes the northern boundary of Azamgarh District and separates it from Gorakhpur. District mainly comprises plain lands without any hills, the only variations in the surface being caused by the dire lands along the streams that drain it. Except in the proximity of the Ghaghara River, the region slopes gently towards the southeast. Topography of Azamgarh District also includes depressions of varying depth and extent in which the surface drainage of the interior collects.

2.4 Administrative Setup

Administrative Headquarter of District Azamgarh is Sadar Azamgarh. From administrative point of view Azamgarh is divided into 07 Nos. of Tehsils and 22 Nos of Blocks. There are 10 Nagar Panchayat and 02 Nagar Palikas in addition to 4,106 villages (3,792 inhabited and 314 uninhabited) in the district.

2.5 Industrial Profile

The main occupation of the people of Azamgarh district is agriculture. The industrial base in Azamgarh is not very strong however Mubarakpur sari cluster and Nizamabad Black pottery cluster are two major industries of Azamgarh.

The details of those clusters are as follows:¹³

Cluster	Functional units	Cluster Turnover	Employment
Mubarakpur Reshmi Sari	20000 Approx.	50 Crore per Annum	2,00,000
Nizamabad Black Clay Pottery Cluster	75	20 Cr	498

2.6 Industrial Infrastructure in the district

The district has 5 industrial areas, Details are as follows:¹⁴

Name of Industrial Estate	Total Area (Acre)
Industrial Estate, Sarfuddinpur	7
Mini Industrial Estate, Baldev, Maduri	3.26
Mini Industrial, Estate, Sofipur, Lalganj	2.25
Mini Industrial Estate, Sudnipur, Fulpur	3.03
Mini Industrial Estate, Deoria, Mehnagar	2.50

3 MSME Landscape in the District

The main occupation of the people of Azamgarh district is agriculture. They are involved in the cultivation of paddy, pulses, oil seeds, sugar cane, and potato. The industrial base in Azamgarh is not very strong, but the district has good agricultural base. The dominating agricultural and weak industrial base together appears to leave a gap, which can be effectively bridged by a co-ordinated approach to enrich the economy of the district.

As given in the following table, MSME industries across the sectors of food/agro-based industries, repair & servicing, other manufacturing, wood, metal, apparel, paper, electrical and other transport, chemical, leather and engineering are key economy drivers in the district.¹⁵

S. No	Type of Industry	Number of Units	Employment	Investment (Lakhs ₹)
1	Agro Based	663	2449	1193.26
2	Cotton Textile	15	69	33.30
3	Woollen, silk & artificial Thread based clothes.	4	16	3.21
4	Jute and jute based	1	7	6.33
5	Readymade garments and embroidery	213	765	276.17
6	Wood and wooden based furniture	375	1344	483.50

¹³ Nizamabad Black Clay Pottery Cluster- DSR of Azamgarh

¹⁴ DIC, Azamgarh

¹⁵ District Profile of Azamgarh, DC MSME

S. No	Type of Industry	Number of Units	Employment	Investment (Lakhs ₹)
7	Paper and paper products	61	261	174
8	Leather Based	22	88	50.50
9	Chemical/chemical based	60	200	92.83
10	Rubber, Plastic & petro based	8	41	24.60
11	Metal based	229	772	618.75
12	Electrical machinery and transport equipment	109	446	225.86
13	Repairing and servicing	1122	3503	1233.24
14	Clay pottery and terracotta based	75	498	600
15	Others	3354	10577	3929.27
Total		6311	21036	8944.82

4 One District One Product (ODOP)

In the small town of Nizamabad which is 25 km away from Azamgarh district in Uttar Pradesh, pottery is not only a passion but a pride for the people. Around 200 families are involved in the craft in Nizamabad but, their condition remains abysmal. Nizamabad has been famous for this art since Mughal rule.

Prajapati's are the people who are well known for this art in town.

Being one of the oldest industries of the district, pottery still contributes substantially to the economic life of the people. The fancy pottery made in Nizamabad is famous in the world. The potters here make teapots, sugar-bowls and other decorative articles. The earthen wares and statues of Gods and Goddesses particularly of Ganesh, Laxmi, Shiva, Durga and Saraswati are also made. These products fetch rich market during fairs and festivals. The black look is obtained by smoking fire with rice husks in enclosed kilns. Post giving the colour and structure of pots, designing is done using mercury, zinc and lead.



Figure: Black Pottery

4.1 History and Evolution

In the mid-17th century Muslim invaders attacked the town of Hanumantgarh (Hindu), later changing the name to Nizamabad. In the 19th century a feudal ruler invited potters from Gujarat to live here in exchange for land. Potters of Kutch were brought within the times of Aurangzeb. Four potters came in Kajni Bazar of district Gorakhpur and two people shifted to Azamgarh (Nizamabad) with Qazi Ghara. During that point the King of

Jaunpur provided three square fit lands and built their homes. Potters sold pottery and took money or wheat, lentils rice, maze etc. In 1867, Nohar Ram, Jhingur Ram, Munna exhibited their works and were awarded by certificate, silver coin and badge. In 1871, Jhingur Ram was paid 100 coins and gold. Jiya Ram was awarded by handicrafts in Lucknow. The four lakes round the district was utilized to prepare the pots. The potters were asked to supply pots for pouring and holding water, and gradually the shapes of the pots became influenced by Muslim forms.

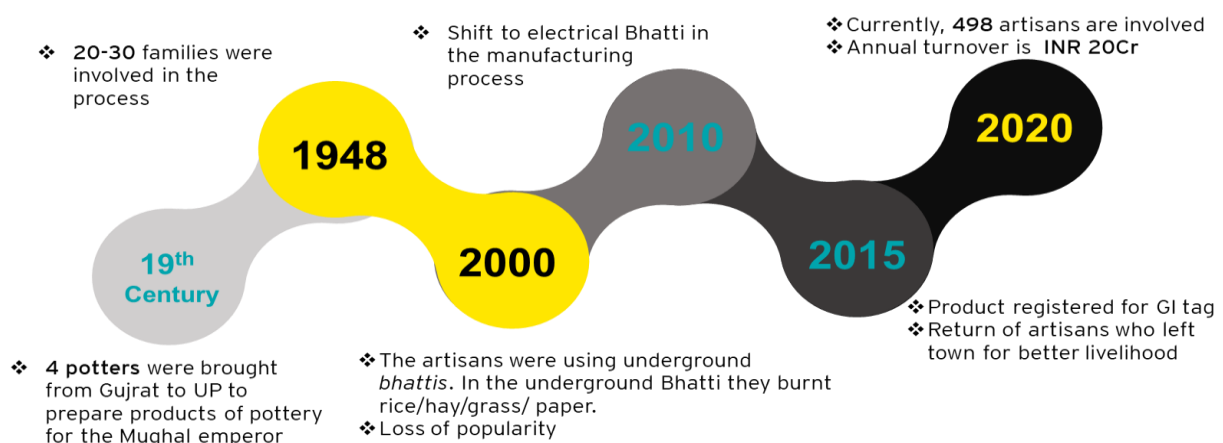
The silver patterns are inspired from Bidriware of Hyderabad which decorates pots using silver wires. The distinctive colour are often credited to the method during which the articles are fired in enclosed kiln with rice husks. The smoke that's generated within the process imparts the black colour. The designs are then etched on the dry surface which is then crammed with silver paint that's made up of zinc and mercury. To lend a glossy look to the products, some vessels are coated with lacquer once they are still hot. After independence around 20-30 families were involved with the production of black pottery and terracotta products. These artisans would roam to different villages to sell their products. They exchanged their products for food.

During 2000 this art started losing its popularity because it wasn't a lucrative field to work. People weren't getting paid enough for the art. They started moving to cities like Mumbai, Pune, Delhi and other cities so as to earn their livelihood. The artisans were using underground *bhattis* for their product manufacturing process. In the underground Bhatti they burnt rice/hay/grass/ paper.

In 2010, certain artisans started using electrical bhattis in the manufacturing process.

After receiving the GI tag for the product in 2015, a lot of artisans who initially left town due to the declining industry of pottery sighed a sense of relief and returned to their hometown for taking the age old tradition of Black pottery ahead and uplift the heritage.

The following figure depicts the evolution of the product and the black pottery industry over the years:



4.2 Overview of Black Pottery Cluster and its Products

- ▶ Pots are smoke fired with rice husks enclosed in kilns which gives its unique shiny black surface.
- ▶ Around 200 families are involved in the craft in Nizamabad
- ▶ According to Hindu mythology, it is believed that Lord Brahma had blessed this community for the art of pottery.

- ▶ Nizamabad includes 11 craftsmen who are awarded by the state and many of them have received National award for their artistic work
- ▶ Black Pottery culinary ware has been used for cooking various local dishes since ancient times, it adds an earthy taste and nutrients like calcium, phosphorous, iron, magnesium and sulphur to food, which are extremely beneficial to our body. It is also alkaline in nature and neutralizes the acid making the food easier to digest.
- ▶ Black Pottery vessels are porous in nature and allows effective circulation of heat and moisture while cooking thus avoids burning.
- ▶ It is **most commonly used in Purvanchal & Champaran** region in the country to cook famous local dish "Handi mutton".
- ▶ It is seen as organic and eco- eco-friendly alternative against metal or other cooking vessels available in market.

4.3 G. I. Tag

The black clay pottery is unique type of clay pottery known for its dark shiny body with engraved silver patterns. It was registered for Geographical Indication tag in **December 2015**. The GI registry in the city has provided GI tag to black clay pottery of Nizamabad, Azamgarh for the product.



Figure: Black Pottery Products

5 Black Pottery Cluster- Current Scenario

The following table depicts the details of the clusters¹⁶:

Type	Scale of Production
Age of the Cluster	More than 800 years
No. of Units	75 Micro Units
No. of Artisans	498
Salient Features of the cluster:	
Gender	
Male: 275	Female: 223
Skilled Artisans	
Male: 193	Female: 125
Semi Skilled Artisans	
Male: 100	Female: 40
Un-skilled	
Male: 10	Female: 30

Additional 200 unskilled and semiskilled members support the artisans during festival season viz., “Karuva” and “Deepavali” to meet the market demand. Especially engaging the artisans on piece rate basis during peak season in the year to cater need of whole sellers and traders

The turnover of the cluster is around **INR 20 Cr.** The key product manufactured are tea-pots, sugar-bowls and other decorative articles.

6 Market Analysis of the Industry

The artisans make decorative as well as useable items in the cluster.

Generally, the price of crafts varies from Rs 1/- to Rs 6000/- where as it costs more than Rs 15,000/- for special artistic crafts produced as per interest of the customer.

Domestic: The traders and individual buyers visit the artisan production units and pay advance for their required products. Further, the artisans participate in the trade fairs, Melas, Dilli Haat, SurajKund Craft Mela, Lucknow Mahotsav, Agra Mahotsav, IITF New Delhi, Rural Handicraft Melas, Chhattisgarh Handicraft Mela etc. for marketing their products.

Export: These products have high probability to enter into export market, mainly to the Asian countries, being aesthetically pleasing and eco-friendly. But currently, due to the non- availability of market and brand development facilities, all export



Figure: Manufacturing region of the product

¹⁶ DSR of Azamgarh

is in-direct through traders or middleman. This craft is a tax-free craft and most of the artisans in the district don't have registered units with GST no.

7 Product Portfolio

Black pottery products of Azamgarh can be classified under the following categories:

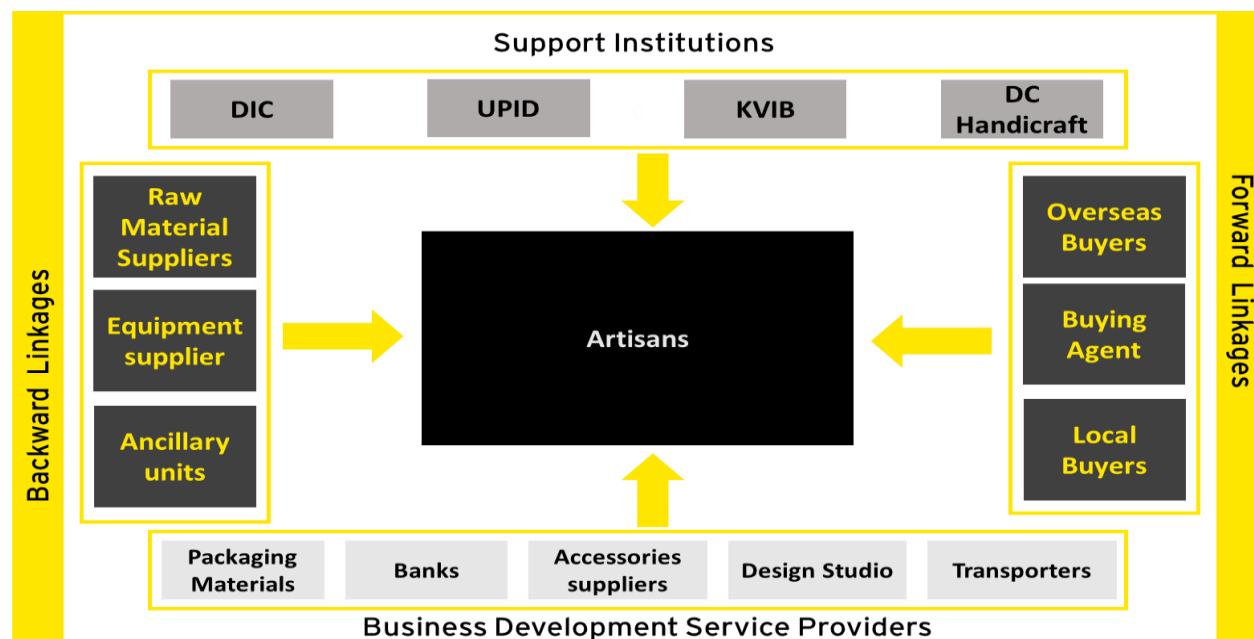
Products of Pottery Craft			
Artware	Utensils	Puja ware	Other
▶ Decorative Surahi ▶ Flower vases ▶ Table lamps	▶ Glass ▶ Kulhad ▶ Teacup ▶ Plates ▶ Bow ▶ Jug ▶ Donga	▶ Diya ▶ Statues of Gods and Goddess	▶ On demand of customers

The products based on customer and Type of units that manufacture it are as follows:

Sr. No.	Type of Product	Customer	Type of Units
1	Flowerpots and other decorative items	Domestic Market/Export	Household units/ Semi mechanised workshop
2	Plate, Teacups, Glass, Bowl etc	Domestic Market	Household units/ Semi mechanised workshop
3	Diyas	Domestic Market	Household units/ Semi mechanised workshop
4	Statues of Gods and Goddess	Domestic Market	Household units/ House hold workshop

8 Cluster Map

The following depicts the Cluster Map:



9 Major Associations of the District

1. Uttar Pradesh Institute of Design (UPID)

UPID is one of the premier institutes in the state for training and innovation in terracotta and other handcraft in the state. UPID can assess the needs of Black Pottery cluster in Nizamabad for the creation of high demand value added products leading to economic prosperity while preserving traditional skills and excellence and promoting the economy of the state. UPID can help in developing new designers through training programmes within its own craft traditions by harnessing local talent.

Contact Name: Sushri Kshipra Shukla

Contact No.: 0522 - 4240602

Email: chairman@upid.ac.in

Address: 8, Cantt road, Kaiserbagh, Lucknow, Uttar Pradesh 226001

2. Uttar Pradesh Handicrafts Development and Marketing Corporation Ltd (UPHDMC)

The U.P. Handicrafts Development and Marketing Corporation is directly associated with artisans and by reducing the role of middlemen, the UPHDMC plays a pivotal role in getting the artisans best value for their craftsmanship and their development. UPHDMC is managing the chain of GANGOTRI emporia in major cities of the country. The handicraft items produced by the artisans are showcased and marketed through 'GANGOTRI' Emporia.

Contact Name: Sri K. Ravindra Nayak (DIRECTOR, UPHDMC)

Contact No.: 0522 -2283760

Email: uphdmcho@gmail.com

Address: 2, Rana Pratap Marg, Moti Mahal, Lucknow

3. Khadi and Gram Udyog board (KVIB)

KVIB is one of the premier institutes in the state for development of financing of handicraft and khadi industries in the rural areas of the state. KVIB is assisting artisans in rural area through schemes like PMEGP, CM Village Industries Employment Schemes etc. KVIB also

provides training in rural areas. Training is provided to selected beneficiary under the scheme for improvement of skill inherent in them. 15 days training is provided under skill improvement training program for skill up gradation and promotion.

Contact Name: Shri. Ramgopal Gautam Anjan

Contact No.: 0522-2208321

Email: ceoupkvib@gmail.com

Address: 8, Tilak Marg, Lucknow, Uttar Pradesh 226001

4. SIDBI

Small Industries Development Bank of India (SIDBI) set up to acts as the Principal Financial Institution for Promotion, Financing and Development of the Micro, Small and Medium Enterprise (MSME) sector as well as for co-ordination of functions of institutions engaged in similar activities. It is a financial institution for developing and financing micro, small and medium enterprise sector.

Contact No.: 0522-2288546 ,0522-2288547, 0522-2288548, 0522-2288549, 0522-4259700

Address: SIDBI Tower, 15, Ashok Marg, Lucknow, Uttar Pradesh 226001

5. Development Commissioner for Handicraft

Development Commissioner (Handicrafts), Handicraft Marketing Service Extension Centre (HM & SEC), Varanasi is guiding the artisans and issuing the Artisan Identity Cards for eligible artisans. HM & SEC centre is conducting training programmes to the artisans frequently.

Contact Person: Abdullah (Assistant Director)

Contact No.: 0542-2283421

Email: adhvaranasi@gmail.com

Address: Akas Deep, Ground Floor, V.D.A. Campus, Varanasi

6. MSME DI

MSME - Development Institute, Kanpur is the one of the main MSME - Development Institute in the state of Uttar Pradesh. It is a subordinate office of Development Commissioner (MSME), Nirman Bhavan, New Delhi. Out of 75 districts in the state, it caters to the promotional & developmental needs of the Micro, Small & Medium Enterprise Sector in 25 districts as indicated in the jurisdiction list. The institute maintains a close liaison with the state industries department, Financial Institutions, Voluntary Organization and other agencies concerned with the development of Micro, Small and Medium Enterprises in the State of U.P. It supports the developmental efforts of the agencies by: -

- Providing required information on MSME sector.
- By rendering technical consultancy and other technical inputs.
- By formal and informal interaction

Contact Person: Abdullah (Assistant Director)

Contact No.: 0522-2226116, 2226115

Email: psmsmeup@gmail.com

Address: Department of MSME & Export Promotion, U.P. Room No:110, C Block, Lok Bhavan, Lucknow

7. Central Glass and Ceramic Research Institute Khurja

To carry out basic and applied research in the fields of glass, ceramics, refractories, vitreous enamels, composites and allied materials that can be developed into appropriate technologies relevant to the country's security, economic, industrial and socio-economic needs. To undertake advanced R&D projects which are internationally competitive and public-private partnership projects sponsored by private/public sector enterprises. To provide technical advisory and infra-structural services like project engineering, testing & evaluation, training & education and dissemination of scientific information to the public domain.

Contact Person - Dr. L. K. Sharma

Contact - +91 5738245433 / 232501

Email - dir_office@cgcri.res.in

Address - CSIR-CGCRI Khurja Centre, G T Road, Khurja 203131 (Uttar Pradesh)

8. District Industries Centre

On behalf of the Commissioner of Industries and Government of Uttar Pradesh, District Industries Centre plays a crucial role in successful implementation of the project. The DIC with the help of and periodically submit the progress made by the proposed CFC through Special Purpose Vehicle. It also acts as facilitator in smooth governing of CFC in long run.

Contact Person - Praveen K Maurya (DC-DIEPC)

Contact - 9170316173

Email - gmdicazm@gmail.com

Address - District industries centre, Industrial Estate, Sarfuddinpur, Belaisa, Azamgarh

10 Benchmarking

10.1 International Benchmarking

10.1.1 Chinese Pottery

Chinese pottery, also called Chinese ceramics, objects made of clay and hardened by heat: earthenware, stoneware, and porcelain, particularly those made in China. Nowhere in the world has pottery assumed such importance as in China, and the influence of Chinese porcelain on later European pottery has been profound. China is the largest trader of ceramics in the world, with total industrial output value of CNY 572.363 billion In 2011, In 2013, China's ceramic tile production reached 9.69 billion m², comparing to 8.99 billion m² production of 2012. The amount is nearly equivalent to 60% of world production.

The main reasons for China ceramic major products export grows are low and medium-end ones whose prices are inexpensive in the international market. Prices of the same type products only are fractions of that in ceramic powers such as Italy and Spain. The latest and most leading ceramic production and processing technologies, equipment, raw materials, colours and glazes, machinery parts, moulds, tools and innovative ceramic products, and lead the development trend of global ceramics industry.

"Jingdezhen" is a keyword for China's ceramic industry, the Sanbao Ceramic Art Institute in China, a private art centre in a suburb of Jingdezhen, receives more than 200 foreign artists every year, including about 100 who arrive to work as artists in residence. Many of them come from Europe. Chinese ceramics help introduce Chinese culture, art and the name of the city to the world. Chinese porcelain, especially the famous blue and white ware, changed people's ideas of beauty, and the enormous demand encouraged European potters to try to replicate art works from the East. The influence of Chinese ceramics continues to inspire artists to this day.¹⁷

China's exports represent 24.7% of world exports for this product, its ranking in world exports is 1. It exported 477,929 USD Thousand in 2019. The country also has a positive trade balance of 455,517 USD Thousand with annual growth in value of 6% from 2015-2019.¹⁸

Major Exporting Destinations of Blue Pottery		
▶ USA	▶ UK	▶ Netherlands
▶ Japan	▶ Germany	▶ Viet Nam

¹⁷ <https://www.dccchina.org/news/china-ceramics-industry-major-player-in-global-trade/>

¹⁸ Trademark.org for product code: 691200

10.2 National Benchmarking

10.2.1 Jaipur Blue Pottery:

Key Features

- ▶ The origin of Blue Pottery goes back to 17th century, when Jaipur was established.
- ▶ The making of Blue Pottery has come a long way since then and earned a distinction of being one of the prominent crafts of Jaipur.
- ▶ This art reached the verge of dying because of lowering of quality, non-modernisation of designs, poor interest in the development of art by master craftsmen, poor market acceptability of available designs, limited product range and low income of artisan.
- ▶ With introduction of new products ranges and high-quality standards Jaipur Blue pottery again reached to excellence.
- ▶ Over the years, by 2013, Bordia had established fifteen pottery units in Kotjewar Village, 50 km from Jaipur and nearby areas and provided work to thousands of craftsmen.
- ▶ Salaries of 500 workers in fifteen small village units ranged from 5,000 to 2,00,000 per month. The skilled labour was getting 10,000 to 15,000 per month.

Major Exporting Destinations of Blue Pottery

- | | | |
|----------|------------------------|------------------|
| ▶ France | ▶ United Arab Emirates | ▶ Japan |
| ▶ USA | ▶ Australia | ▶ Singapore |
| | ▶ Norway | ▶ United Kingdom |

10.2.2 Khurja Pottery Cluster

Key Features

- ▶ The Khurja pottery cluster is one of the oldest pottery clusters in the country. It came into existence during the Mughal rule in the Northern India. Khurja cluster is located at a distance of about 100 kilometers from Delhi. A majority of the units are located around Khurja town.
- ▶ At present there are about 400 small-scale units in the cluster engaged in production of various types of ceramic products.
- ▶ There are about 15,000 people officially employed and 25,000 people unofficially employed in the cluster
- ▶ Traditionally, Khurja pottery cluster was using downdraft kilns which were mainly using coal as fuel. Over the years, majority of downdraft kilns have been replaced with tunnel kilns and shuttle kilns.
- ▶ Khurja pottery cluster is one of the focus clusters in a UNIDO supported study on "Promoting energy efficiency and renewable energy in selected MSME clusters in India". UNIDO is working closely with CGCRI in implementation of the project in the cluster.

Cluster Profile

- | | | |
|--|---|---|
| ▶ Number of Workers - 40000 | ▶ Major products - Hand painted flower vases and wares, low- & high-tension simulators, Figurines, Planters, Knobs, Stoneware Crockery etc | ▶ Major markets - Within India Northern States |
| ▶ Turnover(INR Mn) - 1750 million | | ▶ Export - Rs 35 crore |

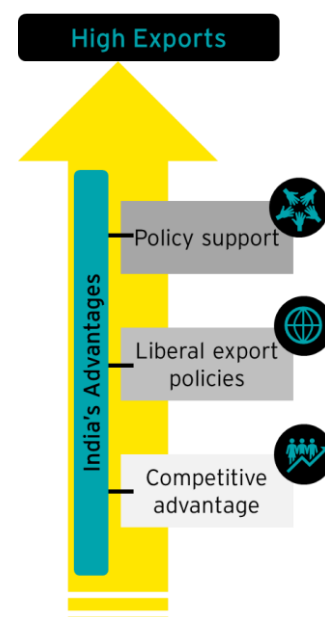
10.3 India's Advantage

India's pottery is oldest industries contributing to the Indian economy, dating back to several centuries. The Black Pottery industry of Azamgarh is over 500 years of old and is currently engaging over 200 families of the district.

Unlike most countries, India's Annual Growth in value between 2015-2019 is 36%. India shows the **largest growth in value** amongst the top 25 exporters of the world.¹⁹ Hence, we can say that slowly but steadily India's export market is increasing.²⁰

India has a competitive advantage of **cheap and easy availability** of skilled/unskilled/semi-skilled labour.

Countries	Rate In Dollars
India, Pakistan, Nepal Mexico etc.	0.00-1.00
China, Russia	1.10-2.00
Portugal	3.01-\$5.00
USA, UK	5.01-7.50
Australia	10.00+



India is one of those countries which is blessed with abundant freshwater bodies; the wet mud surrounding these water bodies is primary requirement of the pottery products. Apart from the clay, India is also the land of Minerals, hence Mercury, Zinc and Lead are also easily available in the markets which are used in giving a finishing touch to the product.

Adding to this, India has favourable relations with most countries and liberal export policies which benefits in expanding its market around the globe.

India also has various schemes and policies chalked out for its MSMEs and traditional industries to uplift their sales and profits. This is an added advantage to the industry as it supports the artisans by providing tools, subsidies, reimbursement of various bills, setting up of CFCs, upgradation of Infrastructure and technology etc. These initiatives help the artisans minimize their capital and maximize their productions.

The distinctive colour is often credited to the method during which the articles are fired in enclosed kiln. The smoke that's generated within the process imparts the black colour. No chemical/ artificial colour is used in the manufacturing of the black pottery.²¹ This make the product even more unique and helps it make one of a kind.

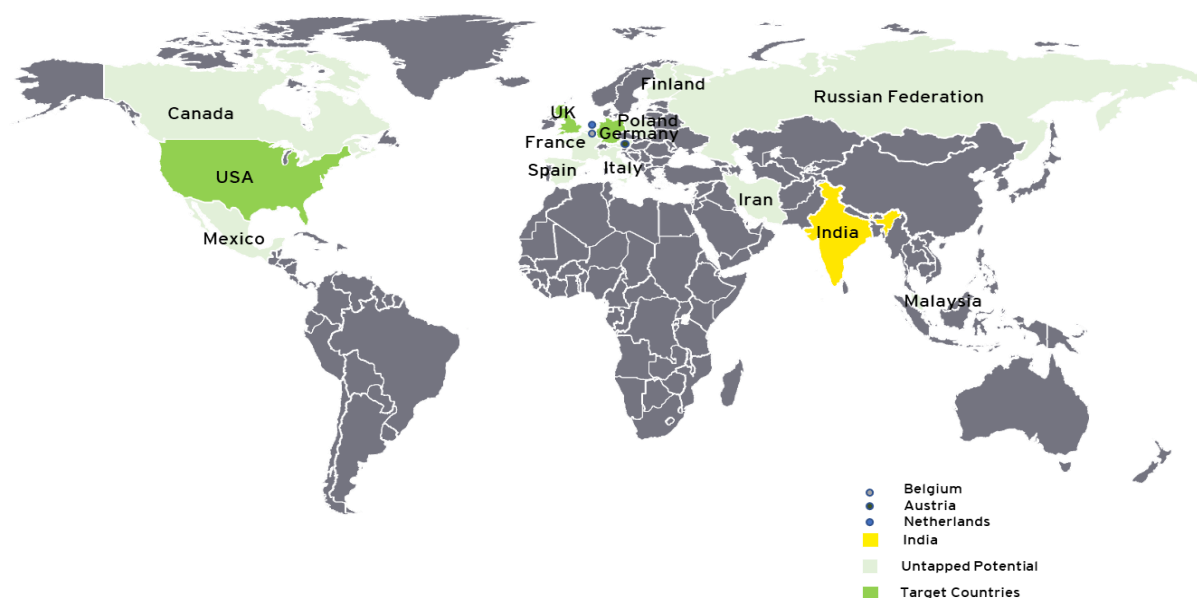
¹⁹ Trademark,.org for all products under code 691200

²⁰ However, it is seen to be decreasing in 2018-2019

²¹ Mercury. Zinc and lead are used only while designing

11 Export Potential

This chapter delves into the export potential of India's Tableware, kitchenware, other household articles and toilet articles, of ceramics other than porcelain or china (excluding baths, bidets, sinks and similar sanitary fixtures, statuettes and other ornamental articles, pots, jars, carboys and similar receptacles for the conveyance or packing of goods, and coffee grinders and spice mills with receptacles made of ceramics and working parts of metal)²²-products from the district of Azamgarh²³. In order to gauge our understanding of where India stands relative to the world on the trade of this product, its exports and imports have been analysed in comparison to its competition. This analysis provides insight into the potential markets that India can target in the future.²⁴ The consolidated list of countries that India can target, respective to the analysis carried out are USA, UK and Germany as mapped below whereas, France, Canada, Italy, Netherlands, Mexico, Russian Federation, Poland, Spain, Finland, Malaysia, Belgium, Austria and Iran are the countries with Untapped potential for export of this product.

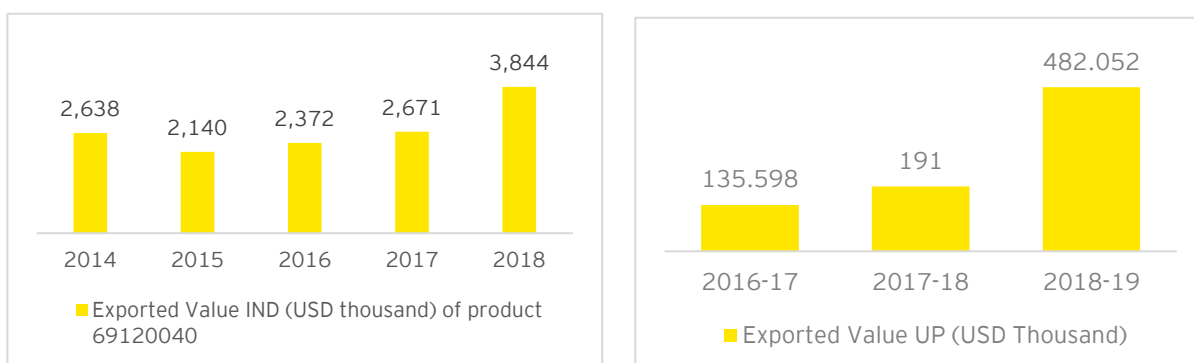


²² Including Black Pottery

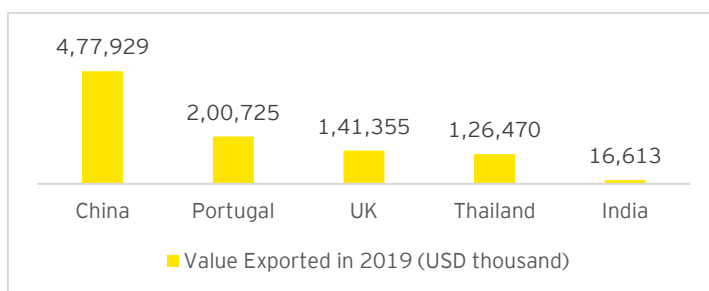
²³ Basis stakeholder discussion, it was noticed that various pottery products are exported under different product HS codes from India, hence it has been assumed that pottery products of UP are also exported under these codes

²⁴ Since district-wise data is not available, the analysis has been performed on import and export data of India

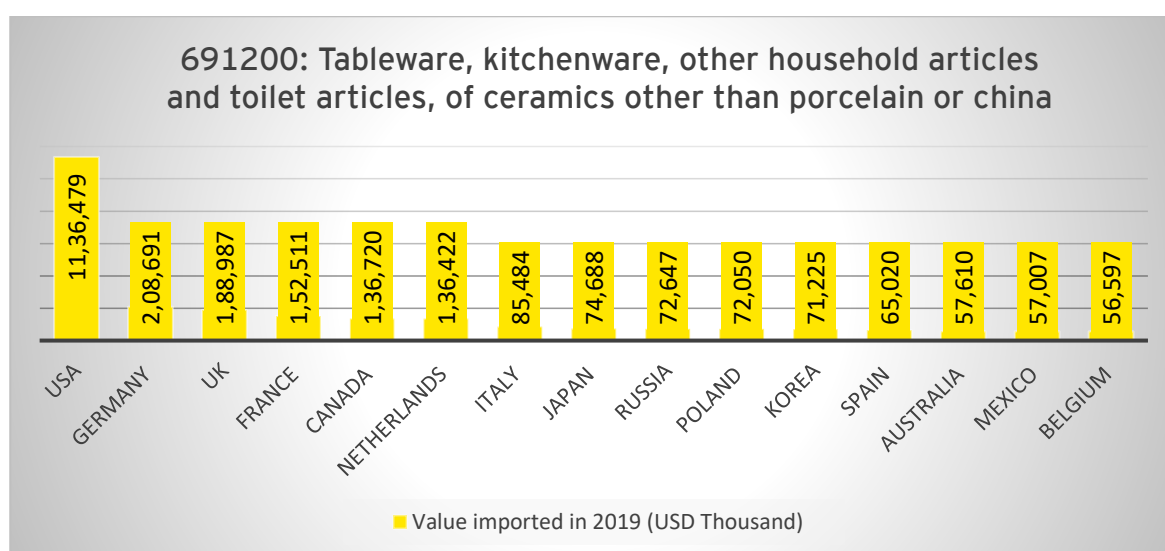
India's exports represent 0.9% of world exports for this product, ranking it number 24. The value of India's exports has gradually increased by CAGR 6.48% in the past 5 years. And, as per data FY 2016-17 to 2018-19 for exports from the state of UP, it is observed that there has been an increase in the CAGR by 52.62%.



India is primarily in competition with China Portugal, UK, Thailand and Germany which accounts for 53.9% of world exports for this product.



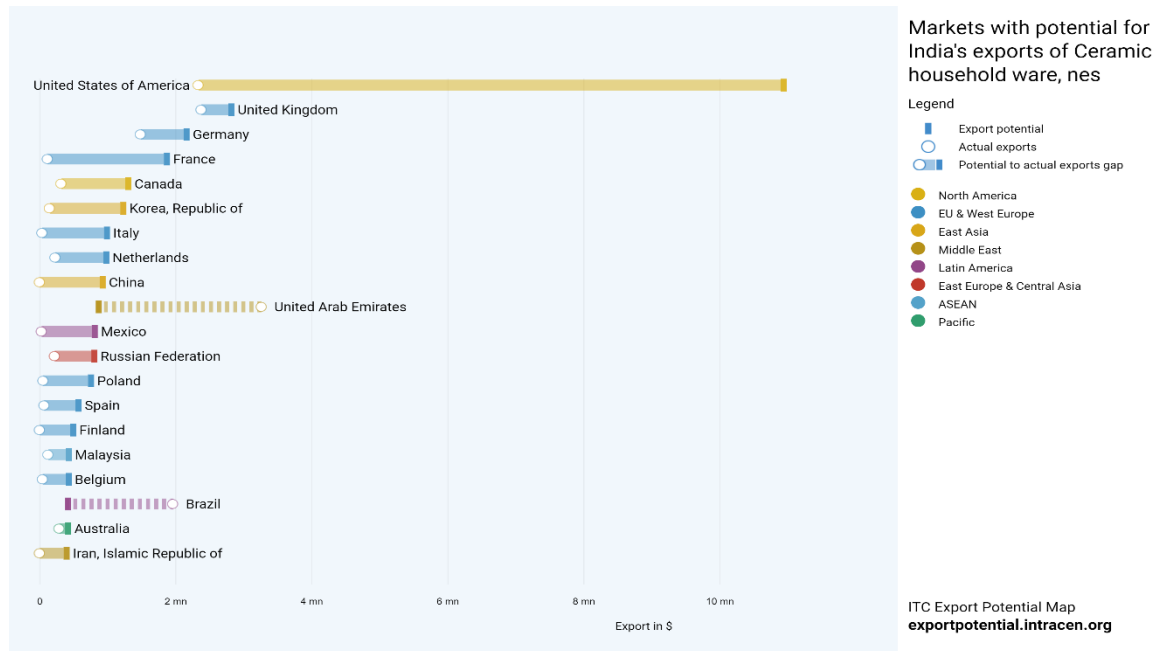
The top 15 importers for this product in the world are given below, alongside the value of the product imported in 2019.



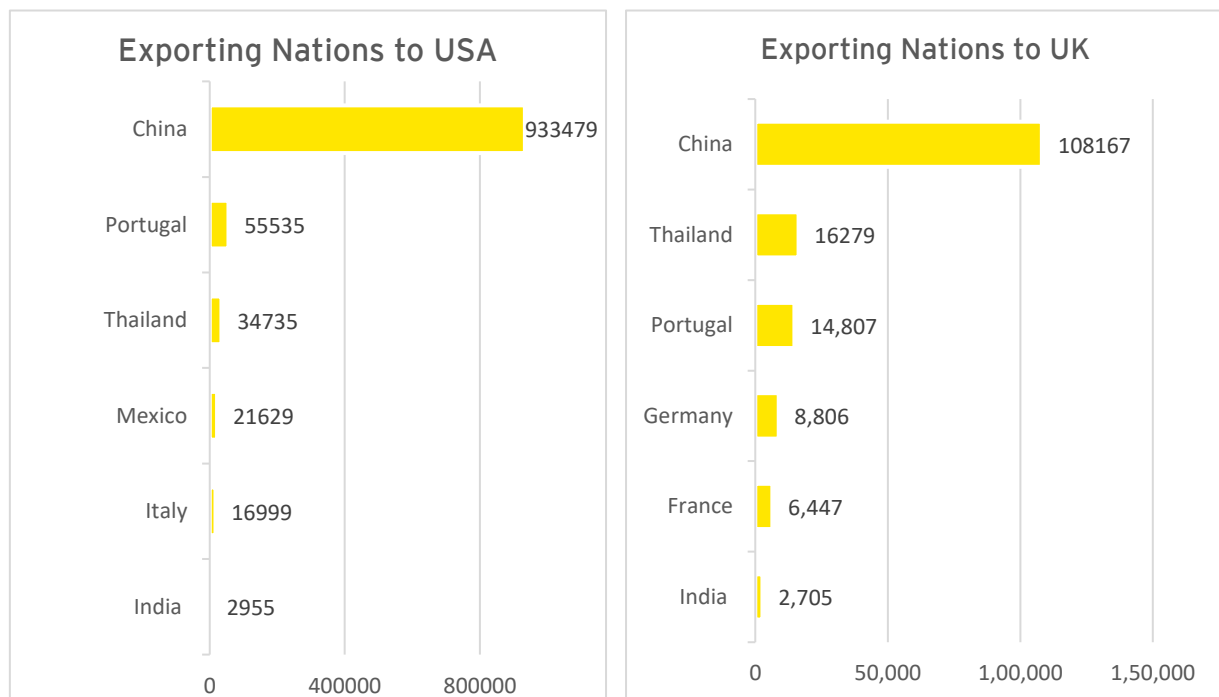
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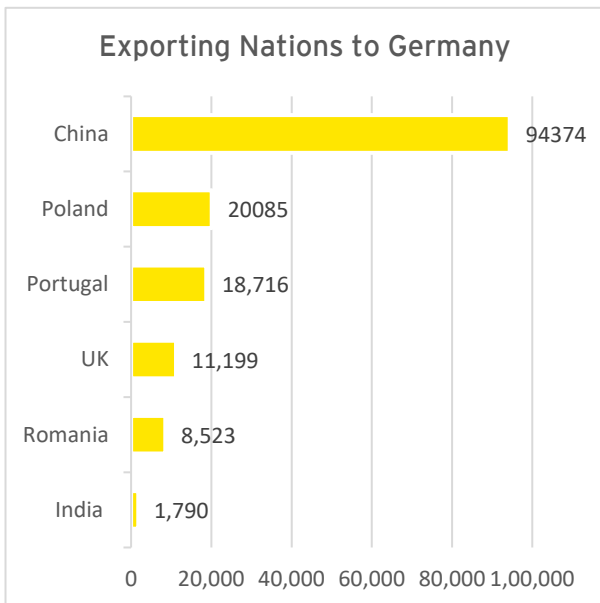
²⁵ excluding baths, bidets, sinks and similar sanitary fixtures, statuettes and other ornamental articles, pots, jars, carboys and similar receptacles for the conveyance or packing of goods, and coffee grinders and spice mills with receptacles made of ceramics and working parts of metal

Keeping in mind the geographical constraints, the following points towards opportunity to expand India's exports with USA, Germany and UK.



Export Amount In 2019 (USD Thousand)

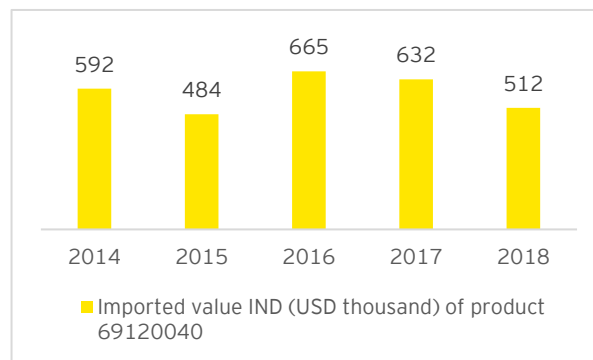




The reason for targeting these countries includes a large share in world imports alongside favourable relations and positive foreign policies with their governments. All countries stand within the top 15 importing countries for this product and share a low density of supplying countries and have negative trade balance in 2019²⁶. USA and UK amount to 0.68 and 0.35 of the concentration of supplying countries. Whereas, Germany amounts to 0.23. These 3 markets account for 44.7% of world imports for this product, making them the top 3 importers. The untapped export potential of three countries, USA, UK and Germany is \$8.5mn, \$345.5k and \$577.8k respectively.

The detailed list of potential importers in the identified countries is provided in the annexures.

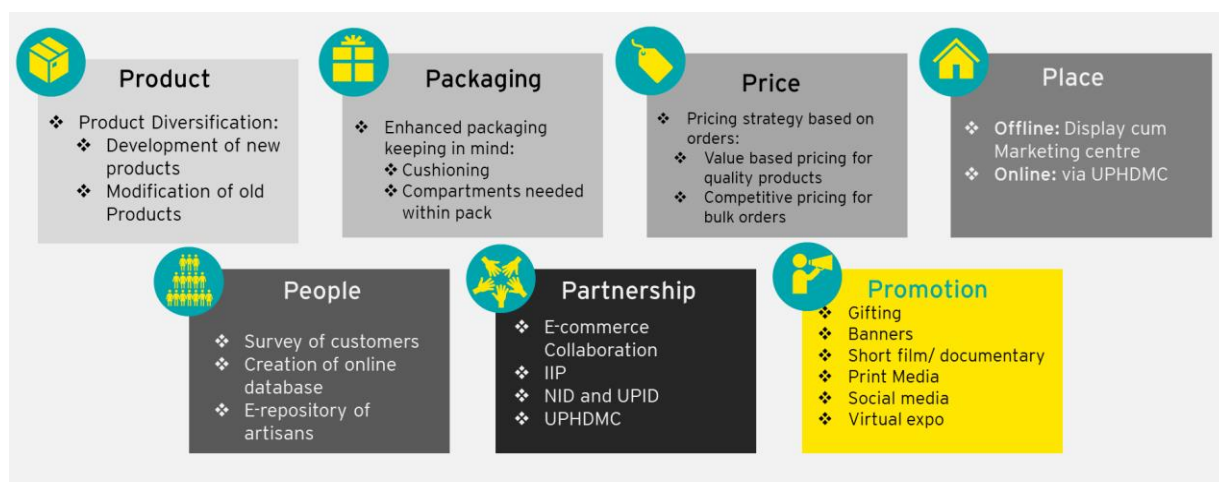
Having mentioned our standing in world exports, it should be noted that India also imports this product from China, Malaysia, Thailand and Italy amongst other countries. India's ranking in the world imports represents 0.5%, ranking it at 32 in the world. The value of India's imports over the last 5 years (2014-2018) have overall decreased by CAGR 2.39% as depicted below.



²⁶ Except Poland; Which has 12,536

12 Export Action Plan

In order to increase target exports for the cluster, it is necessary to work on all of the below parameters :



12.1 Product

12.1.1 Product Diversification:

Product diversification can be one of the product uplifting strategy which is the most important part of any product's export. This factor is almost always neglected due to which the artisans suffer huge losses. Most artisans aren't bothered about the developing of new product range and they fail to understand that it is an integral part of comprehensive marketing. This can be inculcated in the cluster by:

1. Intensive training courses of artisans by collaboration with NSDC
2. Exposure visits to Jaipur Blue Pottery and Khurja Cluster

The following can be done in order to create a wider product range:

12.1.1.1 Development of New Products:

The artisans in the district lack the zest to create or diversify the product categories. The artisans must be motivated and provided with enough resources to create innovative products out of their existing materials. The buyers are interested in art material with practical use and not in a product that serves just as a show pieces. Hence, the artisans should focus on creating **earthen refrigerators, water coolers, filters, earrings and neck pieces, bathroom sets, water bottles, bird houses, coasters, wall clocks, etc.**

12.1.1.2 Modifications of Existing Products

It has also been found that most of the artisans do not pay heed to modification of existing products in the light of design, colour combination and size. This indicates that they lack pragmatic approach to product modification. The artisans of the cluster who prepare the cutlery products should start expanding their product range and create wide range of dining sets in different sizes. These should then be sold as dining sets including, plates, trays, glasses, bowls etc. They



can create geometric patterns, mandala and zentangle on their products which are quite prominent for cutlery

Also, they can launch new range for flowerpots, vases to compete with blue pottery ceramics.

12.2 Packaging:

The shabby packaging hinders it to entice the audience and create a market for itself. Another challenge with packaging is that it is not durable to transport the ports for exports.

Classification	Preparation	Factors to be considered in Packaging
Pottery items	Drying, removal cleaning	Dust and ► Cushioning for delicate products against compression and impact damage ► Fragile, and heavy ► Compartments needed within pack

The following packing techniques should be used in order to prevent any damage to the products:²⁷

- a. For creating **Barriers** in the box: - Bituminized / Kraft paper, paraffin waxed paper, PE/Kraft paper or PVC film
- b. **Wrapping Materials:** Tissue paper, Thin Kraft paper
- c. **Cushioning**²⁸:
 - i. **Soft:** Plastic film with entrapped air bubbles, Plastic film air cushion, Single faced corrugated board Paper cuttings, wood wool
 - ii. **Stiff:** Plastic foam, Cushioning materials PS, PE, Polyurethane Wood wool, Pads of corrugated fibreboard, Paper cuttings
- d. **Boxes: one of the following can be used based on the type and no. of products:**
 - i. **Light - duty box materials:** Paper board, more than 350g/m² in basic weight E Flute corrugated fibreboard plastic with other materials
 - ii. **Medium - duty corrugated fibreboard box materials:** Single-wall corrugated fibreboard more than 8kg/cm² in bursting strength
 - iii. **Heavy - Duty corrugated fibreboard box materials:** Double - wall corrugated fibreboard more than 10kg/cm² in bursting strength

12.3 Pricing:

Pricing strategy is an essential component of marketing strategy. It is one of the most mystery-laden variable that is encountered by marketing executives. The factors that influence pricing is **demand, supply and competition**. The artisans of the cluster must follow uniform pricing strategies in order to maintain fair practises. The following must be practised by the artisans:

1. **Value based pricing** of products for high end clientele: This strategy is for those selective clients who buy products with intricate detailing and are of very high quality. This is an appropriate strategy to follow for the products of high quality and the customers believe what you're selling is worth the price.
2. **Competitive pricing strategy** should be followed while delivering bulk orders. This strategy can help target maximum customers who can take a shift from ceramic to black pottery for competitive pricing.

²⁷ <http://textilescommittee.nic.in/>

²⁸ **Plastics above 50 micron to be used**

12.4Place:

The place where the product is sold is one of the factors that adversely impacts sales of the products. Hence, it is extremely important for the exporter/ trader/ wholesaler to visit the cluster to have an actual look and feel of the product and engage with the artisan themselves. Hence, the sales will be divided into 2 places:

12.4.1 Offline:

The establishment of **Display cum Marketing centre** which will be a milestone in the development of the Black pottery manufacturing and will directly benefit the potters of the district and adjoining areas. This will help establishing a direct relation with customers. This will also allow the customers/ traders/ exporters to visit the cluster and have look at the process and perceive the uniqueness of the product.

12.4.2 Online:

Considering the issues faced by these small artisans in the cluster while selling their products online, a marketing aggregator can be introduced for the artisans who can sell on their behalf on the online e-commerce platforms.

For eg., black pottery is a tax free art and GST is not applicable on selling of these products but it is mandatory for artisans to have GST registration to onboard on any E-commerce platform and fulfil all required compliances for GST. This process becomes cumbersome for artisans and hence they are interested to sell their products online.

In this case, UPHDMC can act as the aggregator to sell the products on Amazon, Ebay and other ecommerce portals. Further these products can be sold through UPHDMC website. This initiative can help artisans to expand their outreach and showcase the exquisite products. It also helps nurture traditional culture, make these ancient arts and crafts flourish.

12.5People:

Knowing the customer base is the key to any successful venture but, it is equally important to understand the people with whom you are in business with. One of the key market strategies involve understanding the people of your business i.e. all the value chain players including your customers.

12.5.1 Survey:

Conducting a survey of all customers buying from e-commerce portals, UPHDMC website and the Display cum Marketing centre. This will help evaluate the buyer behaviour and purchase pattern in each country (if online surveys are analysed) and will help the artisan understand the market requirement with respect to product range, demands, designs, price etc. UPHDMC portal- online and offline

12.5.2 Creating an Online database:

This aims at maintaining an extensive database for artisans, commercial organizations and individuals interested in pottery. It will also bring together various stakeholders in innovative product development and promote research and design-related projects in collaboration with universities and design institutions in India as well as abroad.

Poompuhar- Tamil Nadu Handcrafts Development Corporation" **A Success Story**

The Government of Tamil Nadu sanctioned Rs.1.00 crores from the State Innovation Fund for creating "e-Repository of Artisans and their Skills".

Today they have data of **over 13000 artisans** available with them.

The technology based initiatives has resulted in a **turnover of Rs. 40.36 crores** during 2017-18.

Poompuhar has taken up a massive social media and online digital marketing campaign using **about 10 social media platforms**.

12.5.3 E-repository of artisans:

Creation of an e-Repository of artisans and their skills to ensure proper registry benefits. This will also help in tracking and monitoring of overall sales and profits made by artisans and the cluster as a whole.

A comprehensive and dynamic web repository of artisans can serve as the biggest marketplace for artisans. This should enable customers to view the works of artisans and also search products, craft-wise using this website. Suppose an intervention is planned for tribal artisans, those artisans can be located by the click of a mouse.

12.6 Partnership:

12.6.1 E-commerce collaboration:

An MoU should be signed between e-commerce companies (**Amazon.com and ebay**) and the units for onboarding them to the platform. This will help the potters engage with customers around the world and increase the export of the product which then eventually will increase the demand of the products. These companies will then facilitate in cataloguing, imaging and branding, training & handholding on how to use platform for increased sales and also provide onboarding support to the artisans.

12.6.2 Partnership with Indian Institute of Packaging:

Collaboration with IIP will help with innovative packaging techniques customized as per the product. When, the potters will adopt the latest techniques, it will help enthrall new customers thus, increasing the overall sales and prepare it to meet international standards of packaging.

12.6.3 Collaboration with NID and UPID

This collaboration will help the artisans for design enhancements and help them to understand the requirements of international markets, its trends and opportunities.

12.7Promotion:

12.7.1 Gifting:

The products of Black pottery for the purpose of marketing can be gifted to delegates national and international. The gift box should be accompanied with a pamphlet with detail of the cluster, its history, product range and the websites wherein the product is sold online (viz. ODOP Mart, UPHDMC website).

12.7.2 Banners

UP's Government offices can have the decorative black pottery products kept for display or hoardings of the product should be put-up within the premises.

12.7.3 Print Media

The ODOP products should be endorsed in the Print media of national and local newspapers at least once a month until the sales make a remarkable growth. The article along with the product history and success, must also include the ODOP programme impact.



12.7.4 Social Media Promotions:

These days digital media can play a pivotal role in creating an image/ brand name. A campaign should be run on the **Facebook, LinkedIn & Instagram** handles of **ODOP Mart and UPHDMC** wherein the ODOP products are promoted and the journey of manufacturing is shown to the audience. This will help in marketing the product to a wide range of individuals around the world.

12.7.5 Product Videos

The ODOP products can be promoted by involving a creative agency for preparing a short film or documentary of the history, evolution and process of production of Azamgarh's Black Pottery

12.7.6 Virtual Expo

The virtual expo will serve as a platform for networking & building new partnerships and envisage new marketing avenues. The expo should give more focus to the ODOP artisans and products.

The expo can provide the following for increasing the sales and export:

1. Platform for marketing linkages
2. Instant interaction platforms between sector experts, buyers and sellers
3. Exhibition with showrooms and pavilions
4. Webinars & Digital Session on focus sectors
5. International buyers

12.7.7 Participation in fairs/ exhibitions through associations

In order to expand artisans' outreach in international markets, associations should be promoted o participate in fairs and exhibitions with all artisans of the cluster with branding of ODOP in the stalls. Financial assistance to these associations can be given through ODOP MDA scheme to promote their participation.

13 Value Chain Analysis

13.1 Process of Black Pottery Manufacturing

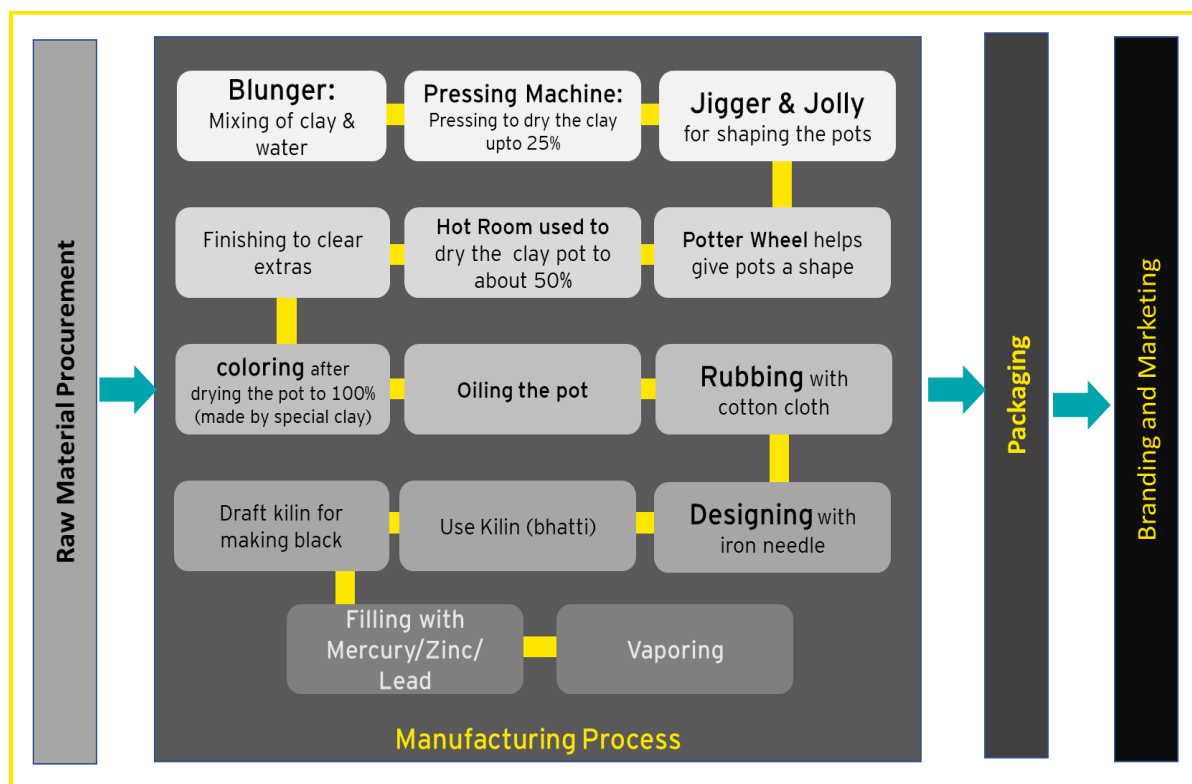


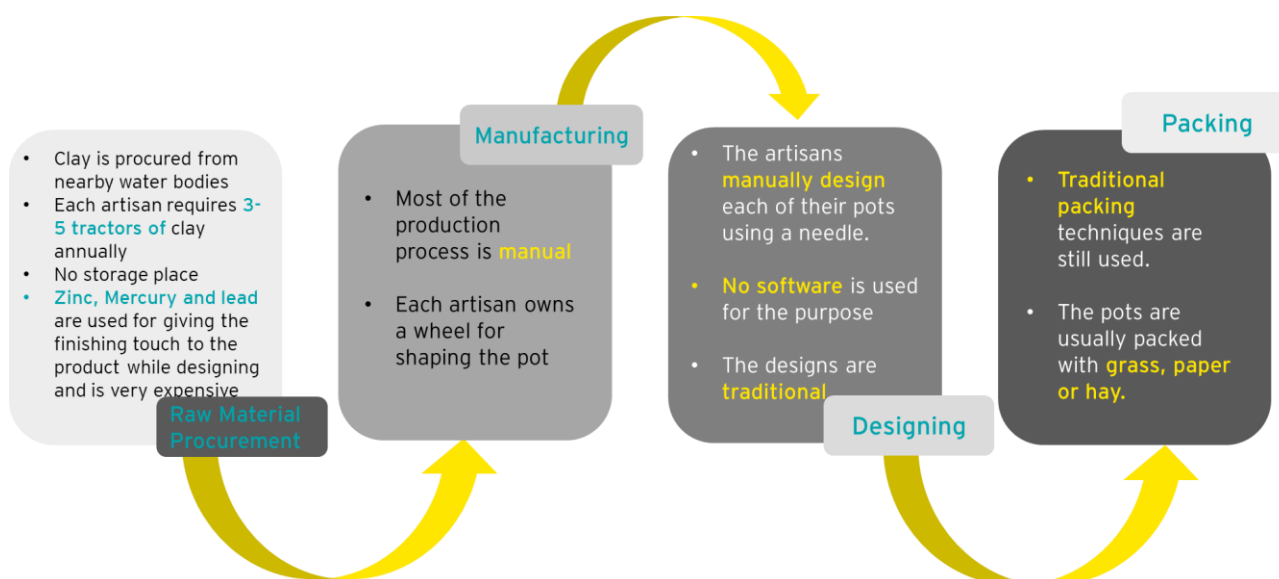
Figure: Manufacturing Process of the product

13.2 Value Addition of each component

Product	Raw Material (INR)	Other Raw Material (INR)	Electricity Consumption (INR)	Technology related Cost (INR)	Packaging related (INR)	Labour Cost (INR)	Whole sale Price (INR)	Consumer Price (INR)
Terracotta Products	10-12	5-6	10-12	25-30	5-8	20-25	85-100	100-120
Black Clay Pottery	10-12	5-6	20-30	30-40	5-8	30-40	130-160	180-225

13.3 Current Modus Operandi

The following depicts the current modus operandi of the artisans



The steps followed are:

1. Raw Material Procurement:

The primary raw material required for the black pottery is clay or "*Mitti*". The artisans of the area are blessed with abundant *mitti* around their residing areas due to the ponds and rivers in the locality at Gouripur, Nandnagar, Naseerpur, Bairavpur, Manikchandpur, Dakkan, Telipur, and Mittanpur.

The artisans usually require **3-5 tractors of clay in a year**. The Gram panchayat collects **Rs 600/- per tractor for digging and taking away clay** (un-cleaned clay/*Mitti*) from the ponds. The artisan also has to pay additional wages to the driver and/or any other helper who lends a helping hand to take the clay from the banks to the artisan's house.

The artisans usually store the raw materials in their respective houses as there is **no separate place for storage**. Hence, this forces the artisan to bring limited clay/*mitti*. The artisans at the finishing stage also require mercury, lead or Zinc.

The prices are as follows:

- Mercury - 15000 per kg
- Lead - 300 per kg
- Zinc - 1500 per kg

A combination of these are used. And, per square consumes about 5gm of the mixture

2. Manufacturing Process:

The manufacturing process involves mixing the clay with water through manual blunger or directly through legs, which takes 2-3 hours, followed by drying it to 25%. Thereafter, **jigar and jolly machines** are used to give an initial shape of the product, this then is accompanied by a **pottery wheel** which is used to finalise the shape of the product. The pottery wheel helps in trimming, applying incised decoration etc.

After, shaping the pot it is left to dry up to 50% in a **hot room** popularly known as **traditional Bhatti** in the district. Then, for giving the pot finishing touches any excess clay is removed from it.

This is followed by **dyeing the pot** and then leaving it to dry. The pot is then smoothened by **rubbing mustard oil** on it and **dabbing it with a cotton cloth** to remove any excess.

As outlined above, the manufacture process is mostly manual and hence cluster lacks in technological advancement.

3. Designing:

Each of the pots are **manually designed** by the artisan using a needle and is then filled with Zinc/ Mercury/ Lead.

Software/modern techniques are not used for creating designs, the **traditional patterns** are still engraved on to each pot.

Due to lack of technology the artisans have to face a tough fight in the market as ceramic pottery is slowly taking over the market with vibrant colours and patterns.

Azamgarh's artisans use the **hot room / Traditional Bhatti** to dry the pot after designing instead of the **tunnel/ draft Bhatti**. This causes hampering of the products many a times as they are placed one above the other in the traditional Bhatti.

Method used in manufacturing and designing is as below:

	Step	Methodology
1	Making uniform pieces of clay	Hammer or other heavy objects
2	Mixing of clay with water	Manfully done by artisans; hand or leg
3	Removal of excess water from clay	Dried in open spaces
4	Removing air from clay	By pressing the mixture with legs
5	Shaping	Potter wheel
6	Making design on pieces	Manually
7	Drying of pieces	Open space
8	Final cooking of pieces in Bhatti	Manual/Traditional Bhatti

4. Packing:

Unlike other renowned pottery clusters, the one at Azamgarh is unaware of the latest packing techniques followed. They are still using the old age technique of covering the pot in hay strands/ grass or paper. This makes the product looks shabby and used. The shabby packaging hinders it to entice the audience and create a market for itself.

14 Critical Aspects and Recommendations

The major challenges have been outlined in the above value chain. Besides, the challenges given cluster needs interventions in branding and marketing aspects. The interventions required in the cluster can be categorised as below:

Parameter	Challenges	Hard Interventions	Soft Interventions	Policy Intervention
Raw Material	▶ No place for storing the raw materials in the cluster ▶ Transport for moving the raw materials from their current place of storage to the workplace is expensive.	▶ Establishing a Raw Material Bank		
Technology	▶ The current technique used by the artisans are outdated and devoid of any technological leverage	▶ Common Production Centre with the advance machines ▶ Provision of Solar connection or Solar Chalks to artisans	▶ Skill development programme to enhance their competence ▶ Exposure visits and workshops ▶ Under ODOP tool distributions scheme: Latest tools to be approved by the Govt and to be distributed in the clusters.	
Designing	▶ Unaware of the latest trends , aesthetic designs and market demands. ▶ The patterns created are mostly traditional and, hasn't changed much over the years.		▶ Design development programmes with experts from various institutes ▶ Product Range Expansion ▶ Collaboration with Décor companies (HomeCentre)	
Marketing	▶ No direct connection with customers ▶ Lack of common marketing and sales platform ▶ Decreased popularity of the cluster which reduces the customers to directly buy from the cluster ▶ Unavoidable dependency on wholesalers and traders.	▶ Establishment of Display cum Marketing Centre	▶ Tie-ups with various e-commerce companies (Amazon, eBay, Flipkart, ShopClues etc.) ▶ Conduct awareness workshops about Govt. schemes ▶ Conduct online and offline promotional activities ▶ UPHDMC to act as the aggregator to sell the Black Pottery products.	

Parameter	Challenges	Hard Interventions	Soft Interventions	Policy Intervention
Packaging	▶ Poor packaging techniques leading to breakage of products ▶ Wrapping in paper, using grass, wastepaper strands are still practised ▶ Corrugated boxes of suitable size are not available	▶ Availability of advanced Packaging facility at the CFC	▶ Engaging Indian Institute of Packaging (IIP)	
Access to Finance	▶ Insufficient working capital ▶ Unaware about existing schemes that can be leveraged ▶ The electrical charges are high. 20% of family income is devoted in paying the bill		▶ Awareness campaigns to increase consciousness about existing govt. schemes that can be leveraged. ▶ Revolving Working Capital Assistance to existing common facilitation centres ▶ Quick disbursal of loans to genuine and eligible industry units through digital lending	▶ Policy should be introduced for reimbursement /subsidy of Electricity Bill same as on the lines of Textile policy where benefit is given to handloom artisans
Skilled Manpower	▶ There is no institute in the cluster which imparts training in the manufacturing process of the product.	▶ Establishment of Training centre	▶ Collaboration with NSDC to impart sector specific training	

14.1 Raw Material Procurement

14.1.1 Challenges

The artisans face the following issues pertaining to raw material procurement and storage which excessively hampers the productions of the artisans:

1. The primary challenge faced by the artisans is the absence of a storage place for the raw materials.
2. Most of the times the artisans store the clay collected from riverbanks in their respective house itself. ***This restricts them to procure a large quantity at once and, because of this the artisans have to visit the riverbanks multiple times to procure the raw materials; which could be eliminated if they have a proper place for storage.***
3. Every day, the artisans are facing lot of problem in moving of raw materials (unfinished clay/mitti) from place of storage to workplace.
4. The cost of raw materials like Mercury, Led, Zinc used in the finishing process is very high.
5. The Gram panchayat collects Rs 600/- per tractor for digging and taking away clay (un-cleaned clay/Mitti) from the ponds. And, the artisans have to pay additional labour fee to the person associated for helping in the movement.

14.1.2 Recommendations

The following interventions will ensure ready availability of raw materials which are required at different stages of manufacturing and flexible procurement conditions and at an affordable cost:

1. **Establishing a Raw Material Bank (RMB)** for storage of 1000 trolleys raw clay, and suitable quantity of Mercury, Led, Zinc which are used in finishing stage.

14.2 Technology

14.2.1 Challenges

The various challenges faced at various stages of production due to worn-out technology are:

1. As outlined above, the current technique used by the artisans for making black pottery are outdated and devoid of any technological advancement which makes it extremely tedious and laborious, reducing a productivity by restraining the artisan's working capacity.
2. The age-old working procedures hinders creativity that can come with technology.
3. The artisans are using traditional methods in preparation of clay i.e, mixing of water, wedging with legs, and rolling with hands. The process is laborious and time consuming.

14.2.2 Recommendations

The following technology upgradations in each stage of manufacturing will lead in productivity enhancement:

14.2.2.1

Hard Interventions:

1. The establishment of a **Common Production Centre** within the CFC with the following advanced machinery:
 - a. **Blunger and Pug mills** for processing of raw Clay
 - b. **Mechanized Pottery Wheels** of different size
 - c. **Design Chawls** for designing semi-processed items
 - d. **Blowers** for drying the products
 - e. **Jigger Jolly** for shaping the products
 - f. **Tunnel and Draft Kiln** for large volumes of product which are needed to be fired in consistent conditions. These kilns offer excellent temperature uniformity and fuel consumption sometimes 50% lower than with shuttle kilns.
2. Considering high electricity cost, **solar connection of 3 Kilowatt** for individual artisans should be provided to promote more use of **electric/ solar chalk**, pug mills, blunger and other equipment. This will also resolve the issue of electricity charges for the artisans.

14.2.3

Soft Interventions

1. **Skill development programme** to enhance their competence by training them about advance machines to make their process easier and how to use it
2. **Exposure visits and workshops** to be organised for the artisans to learn best practises from existing clusters **Khurja pottery cluster and Jaipur Blue pottery cluster** in terms of easier production procedures due to involvement of automated machinery.
3. **Under ODOP tool distribution scheme:**
 - a. Latest tools viz. Pug mills, jigar jolly, blunger etc to be approved by the Govt and to be distributed to the artisans of the cluster

14.3 Designing

14.3.1

Challenges

Repetitive designs with low market appeal are among the common challenges faced by the designer in the district, while some other gaps in designing are :

1. The patterns created are mostly traditional and, hasn't changed much over the years.
2. Further, the cluster lacks product diversification leading to limited outreach
3. The residents of rural villages are mostly involved in the process, these people are unaware of the latest trends , aesthetic designs and market demands.

14.3.2

Recommendations

The following recommendations are aimed at creating increased product demand cater to new consumer markets, increased industrial output and increased profit margins:

14.3.2.1

Soft Interventions

1. **Design development programmes and schedules** to be developed with experts from various institute like **National Institute of Design (NID) , Uttar Pradesh Institute of Design (UPID)** to make **product diversification** a permanent feature in the cluster.

2. Product Range expansion by inculcating new age designs like mandala, zentagle etc.
3. Collaboration with **Home centre, Fabindia, The Art Age, DMart** for design inputs. The collaboration is foresighted to be based on:
 - a. The company's design experts will provide design inputs to the artisans and the artisans will inculcate those patterns into the products and then these products can be sold as the joint venture of ODOP and the company

14.4 Marketing

14.4.1 Challenges

The following gaps are the barriers for low visibility of the products which causes decreased sales:

1. **Need of infrastructure for marketing:** Cluster units connect with various agents or traders from within and outside the district for product sale. There is no common marketing platform for cluster units to sell their products.
2. **Unavoidable dependency on wholesalers and traders:** Very few units have a direct connect with buyers and long-term contracts to sell the products. Whereas, the rest of the units are completely dependent on wholesalers and traders to sell the products produced.
3. Lack of sales showroom within the cluster to display and sell the products of Black Pottery.
4. Major sales happens offline. Most artisans are not associated to any online platform for selling their products.

14.4.2 Recommendations

The following interventions will provide commercial office space for marketing purpose for the product and will result in increased visibility of the black pottery products which in turn will maximize the sales:

14.4.2.1 Hard Intervention:

1. **Establishment of Display and Marketing centre with** all furniture, fixtures, computer, printers including barcoding system: This will help in attracting buyers to the cluster and also help artisan to procure orders directly from the end-users.

14.4.2.2 Soft Interventions:

1. **Organizing Traders meet, Buyer-seller meets, Exhibitions:** This can be organised by the state or by the operator of Display cum Marketing Centre for the value chain players. This will provide an opportunity to exhibit the product and enter into long term contracts with buyers.
2. **Tie-ups with e-commerce companies i.e. Amazon, ebay, Flipkart, ShopClues** etc. are proposed to increase the market outreach as well as sales. This will help the manufacturers to on-board on the e-commerce platforms and sell their products around the world. The e-commerce company will support the manufacturers with cataloguing, imaging, branding and other capacity building trainings.

3. **Artisans should be supported with additional marketing platform to get easy market access on online platforms. ODOP Mart can be a virtual platform to sell all ODOP products online . Further UPHDMC can act as the aggregator to sell the products on Amazon, Ebay and other ecommerce portals. Further these products can be sold through UPHDMC website. This initiative can help artisans to expand their outreach and showcase the exquisite products. It also helps nurture traditional culture, make these ancient arts and crafts flourish.**
4. **Conduct awareness workshops at block level to create consciousness about different marketing schemes that can be leveraged.**

14.5 Packaging

14.5.1 Challenges

The following are the gaps with respect to packaging of the products lead to poor presentation of craft items and decrease their enticing value in the market:

1. **Lack of innovative packaging:** The artisans use traditional way for packaging of products i.e. wrapping in paper, using grass, wastepaper strands etc.
2. Corrugated boxes or other packaging materials of suitable sizes are not available for packing of finished products.

14.5.2 Recommendations

The below mentioned recommendations will help improve the presentation thus enticing the audience and increasing the sales

14.5.2.1 Hard Interventions:

1. **Making Packaging facility at the CFC:** A common Packing Facility with Packaging, labelling, barcoding facilities along with Carton Boxes Production, Packing machine, Pasting Machine will help the artisans to pack their products in a way that its safe and a professionally packed item will entice a large audience as it adds a finished touch thus increasing business.

14.5.2.2 Soft Interventions

1. Collaboration with **Indian Institute of Packaging (IIP):**
 - a. To suggest suitable packaging methods for the products
 - b. To conduct frequent workshops/seminars or training programs to constantly upgrade the packaging skills of the artisans.

14.6 Access to Finance

14.6.1 Challenges

The key challenges faced in terms of finance are:

1. Insufficient working capital as the artisan's funds/returns are stuck for around 30 days with the trader
2. On several occasions they sell at low price to meet their financial requirements as well as operational expenditure.
3. Unaware about existing schemes that can be leveraged
4. They lack the education to understand the procedures to obtain the loan. Hence, they rely mostly on the advance from traders/ wholesalers.
5. Most Value chain players are reluctant to take formal finance due to lack of familiarity with loan procedures.

6. The electrical charges are high. It is mentioned that 20% of family income goes for payment of electricity bill.

14.6.2 Recommendations

The following will lead the artisans to improved credit access:

14.6.2.1 Soft Interventions:

1. Awareness workshops and outreach programs to generate consciousness amongst artisans about the existing central and state government schemes, their benefits and process of applying.
2. Quick disbursement of loans to genuine and eligible industry units:
 - a. **MoU with Bank of Baroda (BoB)** to facilitate loans to ODOP artisans and units on priority basis. BoB is utilizing loan co-originators to tap ODOP artisans and units for loans. Additionally, BoB has launched a psb59 like platform to provide in principal approval to MSME loan applications, including ODOP applications.
3. **Revolving Fund:**
 - a. Revolving Working Capital Assistance' to micro units/ Potters towards procuring raw materials and meet operating expenditure.
 - b. This can be linked with the CFC that is being established under ODOP or through DIC

14.6.2.2 Policy Interventions

1. **Reimbursement of Electricity Bill** to be incorporated as a part of the new MSME Policy

14.7 Skill Upgradation

14.7.1 Challenges

The following are the challenges faced within the district with respect to skilled manpower:

1. There is no institute in the cluster which is imparting training in the manufacturing process of the product with certificates or other recognition of course completion.
2. Majority of the labour force engaged has gained the required skills through traditional learning.
3. The low acceptance of formal skill training and negligible recognition to trained and certified worker in terms of wage premium makes vocational training less aspirational for artisans and allied workers.

14.7.2 Recommendations:

14.7.2.1 Hard Interventions:

1. **Establishment of a Training centre** which will help facilitate training programs along with certificates to individuals about the manufacturing process of the product and thus help taking forward the age-old art.

14.7.2.2 Soft Interventions:

1. Collaboration with NSDC for providing job-oriented training for skilling and upskilling. These will be certified training programmes held by the National Skill Development Corporation. The senior artisans of the cluster will take the trainings for the rest of the artisans. Design development, Product

Development and Technical Training will be demonstrative trainings/workshops. Type of trainings that will be conducted:

- a. **Design Development:** To provide exposure and skill-based training to artisans with respect to latest trends and market demand.
- b. **Market Development:** To help artisans understand the benefit of marketing, teach them various marketing strategies and establishing of market linkages
- c. **Technical Training workshops:** These workshops will provide: these workshops will help artisan to upgrade into modern technology, understand its benefits and mode of operation
- d. **Product Development:** Skill-based training to artisans for product diversification

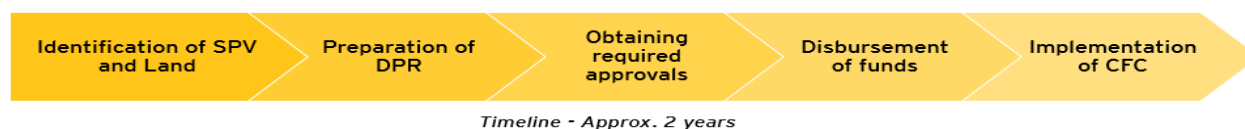
15 Existing CFCs

No existing CFC currently in the district under Central or State scheme

16 Action Plans

16.1 Establishment of CFC

1. Establishment of Common Facility Centre under ODOP CFC Scheme, with
 - a. **Raw Material Bank** for storage of 1000 trolleys of clay annually
 - b. **Common Production Centre** with the machinery:
 - i. Blunger and Pug mills for processing of raw Clay
 - ii. Mechanized Pottery Wheels of different sizes Design Chalks for designing semi processed item
 - iii. Blowers for drying the products
 - iv. Jigger Jolly
 - v. Tunnel and Draft Kiln
 - vi. Other machines
 - c. **Common Packaging Facility** with:
 - i. Production of Carton Boxes
 - ii. Packing machine
 - iii. Pasting Machine
 - iv. Grass & Wastepaper
 - d. **Display cum Marketing Centre**
 - e. **Training Centre**



Activities	Responsibility	Duration
i. Identification of SPV for identified interventions: (Note: The SPV has been identified for: Raw material bank and Common production centre) Project Outlay - INR 181.72 Lakhs	DIEPC	1 month
ii. Preparation of DPR	Zonal Consultant EY	2 months

Activities	Responsibility	Duration
iii. Obtain required approvals	Zonal Consultant EY, SPV	1 month
iv. Deposit of SPV upfront contribution and release of 1 st instalment of Govt. grant	SPV	1 month
v. Establishment of CFC (Tendering, Construction & Procurement)	Implementing Agency & SPV	24 months
vi. Operationalization of CFC	SPV	24 months

16.2 Technology Upgradation

Activities	Responsibility	Duration
i. Selection of latest technology like: c. Blunger and Pug mills for processing of raw Clay d. Mechanized Pottery Wheels of different sizes Design Chalks for designing semi processed item e. Blowers for drying the products f. Jigger Jolly g. Tunnel and Draft Kiln ii. Mobilization of special purpose vehicle for adaption of latest technology for pottery production	SPV, DIEPC, Zonal Consultant EY	4 months
iii. Provision of Solar Connection to artisans to address high electricity cost challenges: - Assessment of wattage of solar panels for the cluster (approx. 3 KW collection required at individual level) - Collaboration with technical vendors/ institutes to develop solar chalks for black pottery - Computation of cost for solar chalks/ solar connection - Provide solar chalks or solar connection to artisans	Technical vendor/ Institute DIEPC	12 months

16.3 Design Innovation

Activities	Responsibility	Duration
i. Design development programmes and schedules to be developed with experts from various institute like National Institute of Design (NID) , Uttar Pradesh	ODOP Cell, Stakeholders and NID/UPID	12 months

Activities	Responsibility	Duration
Institute of Design (UPID) to make product diversification a permanent feature in the cluster.		
ii. Product Diversification: a. Identifying and Implementing new product range in the cluster b. Expanding and modifying the existing range of products	Artisan, ODOP Cell, NID/UPID	2 year
iii. Collaboration with Home Centre, Fabindia, The Art Age. The collaboration is foresighted to be based on: b. The company's design experts will provide design inputs to the artisans and the artisans will inculcate those patterns into the products and then these products can be sold as the joint venture of ODOP and the company	The company/ODOP Cell	24 months

16.4 Marketing and promotion

Activities	Responsibility	Duration
i. Collaboration with e-Commerce companies such as Amazon.com, Ebay, Flipkart, Shopclues	e-Commerce & ODOP Cell	4 months
ii. Onboarding workshops to be conducted for handholding of artisans on such platforms		
iii. Conduct awareness workshops at block level to create consciousness about different marketing schemes	DIEPC & PMU	Ongoing
iv. Promotion of ODOP products by DIEPC across the state through branding within their premises and through events like Udyam Samagam .	DIEPC	Ongoing
v. Draft branding and marketing policy for ODOP products for focused branding initiatives	ODOP Cell	6 months
vi. Suggesting measures to the UPEPB for State Export Promotion Policy towards enhancing export of Black pottery	UPEPB	6 months
vii. Conduct Promotion activities i.e. tradeshow, buyer seller meets, etc. for providing a platform to market the Black Pottery products.	DIEPC	24 months
viii. Facilitation in exposure visits of artisans to various clusters of Black Pottery product manufacturing, where best practices are followed.	DIEPC	24 months

Activities	Responsibility	Duration
ix. Increase the awareness as well as outreach of benefits of policies to the maximum number of beneficiaries. policy related awareness campaigns may cover schemes such as ODOP, Credit guarantee Fund Scheme for MSME, MSE-CDP, Micro Units Development & Refinance Agency Ltd. (MUDRA Loans), PowerTex India etc.	DIEPC	24 months

16.5 Packaging

Activities	Responsibility	Duration
ii. Collaboration with Indian Institute of Packaging (IIP) will help with innovative packaging techniques customized as per the product. When, the potters will adopt the latest techniques, it will help enthrall new customers thus, increasing the overall sales	IIP & ODOP Cell	4 months

16.6 Financial Support to Artisans

Collaboration with banks, MFIs, stock exchanges and fintech companies to facilitate capital to ODOP artisans and units

Activities	Responsibility	Duration
i. Handholding of Artisans in the cluster to create awareness about financing schemes viz. ODOP Margin Money scheme	DIEPC and EY Zonal Consultants	Ongoing
ii. 'Revolving Working Capital Assistance' to micro units/ artisans towards procuring raw materials and meet operating expenditure. iii. This can be linked with the CFC that is being established under ODOP or through DIC	ODOP cell and DIEPC	5 years
iv. MoU with Bank of Baroda (BoB) to facilitate loans to ODOP artisans and units on priority basis. BoB is utilizing loan co-originators to tap ODOP artisans and units for loans. Additionally, BoB has launched a psb59 like platform to provide in principal approval to MSME loan applications, including ODOP applications.	ODOP Cell	4-6 months
v. MoU signing with NSE and BSE to facilitate listing of MSMEs in Uttar Pradesh including ODOP units.	ODOP Cell	4-6 months
vi. MoU with SIDBI to facilitate benefits of SIDBI schemes to MSMEs in Uttar Pradesh including ODOP units.	SIDBI & ODOP Cell	4-6 months

Activities	Responsibility	Duration
vii. Creation of online ecosystem wherein working capital as well as capital loans can be disbursed with same ease as personal loans. To this end, alternative credit appraisal models will be explored to tap unbanked territory of ODOP artisans and units.	ODOP Cell	4-6 months

16.7 Skill Upgradation

Training programmes for skilling in the district to have major focus on fresh skilling of local youth and skilling of existing artisans for design inputs.

Activities	Responsibility	Duration
i. Collaboration with NSDC for providing job-oriented training for skilling and upskilling.	ODOP Cell, NSDC, Artisans	12 months

16.7.1 Type of trainings

Sr.No.	Training Type	No. of Days	No. of Artisans
1	Design Development: To provide exposure and skill-based training to artisans with respect to latest trends and market demand.	15 days	20
2	Market Development: To help artisans understand the benefit of marketing, teach them various marketing strategies and establishing of market linkages	3 days	20
3	Technical Training workshops: These workshops will provide: these workshops will help artisan to upgrade into modern technology, understand its benefits and mode of operation	5 days	20
4	Product Development: Skill-based training to artisans for product diversification	10 days	40

These will be certified training programmes held by the National Skill Development Corporation. The senior artisans of the cluster will take the trainings for the rest of the artisans. Design development, Product Development and Technical Training will be demonstrative trainings/workshops.

17 Schemes to be Leveraged

1. International Cooperation Scheme of MSME

- ▶ **Description :** Deputation of MSME business delegation abroad, encourage participation of MSME in trade fairs and exhibitions, holding conferences and seminars on MSME related topics.
- ▶ **Nature of assistance:** 95% of airfare and common expenses
- ▶ **Who can apply :**
 - (a) State/Central Government Organisations;
 - (b) Industry/Enterprise Associations; and
 - (c) Registered Societies/Trusts and Organisations associated with the promotion and development of MSMEs

2. Marketing Assistance of MSME

- ▶ **Description:** Organising / co-sponsoring exhibitions, organising market promotion events
- ▶ **Nature of assistance** : Up to 95% of the airfare and space rent, co-sponsoring would be limited to 40 % of the net expenditure, subject to maximum amount of Rs. 5 lakhs
- ▶ **Who can apply** : MSMEs, Industry Associations and other organizations related to MSME sector.

3. Design & Technology Up-Gradation (NHDP)

- ▶ **Description:** The objective of the workshop is to develop new prototypes to suit the tastes and preferences of contemporary market using the traditional skill of artisans and introduction of new techniques and technologies for enhanced production
- ▶ **Nature of assistance:**
 - ❖ The total financial ceiling is maximum of INR 3,37,500
 - ❖ Assistance shall be in the form of 100% grant-in-aid by O/o DC(H)

4. Support to artisans in indigent circumstances (NHDP)

- ▶ **Description:** This scheme is proposed to support the artisans during their old age. The scheme is designed to give a boost to the handicraft sector in India.
- ▶ **Nature of assistance:** Assistance from the government may be either in the form of monthly allowance or lumpsum grant or both. In no case however, shall the assistance exceed Rs. 3500/- (Rupees three thousand five hundred only) per month.
- ▶ **Eligibility:**
 - Master craftsman who are the recipient of Shilp Guru Awards, National Awards or Merit Certificates or State Awards in Handicrafts will be eligible for being considered for financial assistance.
 - The annual income of the artisan will not be Rs 50,000/- (Rs fifty thousand only) or more.
 - The applicant should not be a recipient of similar financial assistance from any other source.
 - The artisan should not be less than 60 years of age on the date of application. Age may be relaxed in case of artisan with disabilities.

5. Credit Guarantee Scheme (NHDP)

- ▶ **Description:** The component is envisaged to alleviate the problem of collateral security or 3rd party guarantee and remove impediments to flow of credit to handicrafts sector.
- ▶ **Nature of assistance:**
 - This guarantee cover is extended to all the lending institutions (Member Lending Institutions) that are member of CGTMSE.
 - The Scheme covers collateral free credit facility (term loan and working capital) extended by Eligible Lending Institutions to artisans/ manufacturers involved in manufacturing of Handicrafts up to INR 25 lakh per borrowing unit. The guarantee cover of the CGTMSE is available for eligible collateral free credit up to INR 25 lakh.
- ▶ **Eligibility:** The handicraft artisans/ producers' groups/Self Help Groups who are engaged in manufacturing activities in Handicrafts Sector are covered under Credit Guarantee scheme.

6. Interest Subvention Scheme (NHDP)

- ▶ **Description :** This scheme is facilitating credit access for handicrafts artisans, through introducing interest subventions for scheduled banks. 6% interest subvention, subject to actual, shall be available for artisans for loan taken from Scheduled banks. Maximum benefits of Rs. 1, 00,000/-for a period of 3 years is admissible.
- ▶ **Nature of assistance:** An interest subvention of 6% is approved for artisans under NHDP.
- ▶ **Eligibility:** Handicraft artisan registered with the office of DC (H) subject to the guidelines issued by DC (H) from time to time containing eligibility criteria, identified crafts and such other conditions as deemed fit.

7. Margin Money (NHDP)

- ▶ **Description:** Margin Money for the artisans availing Mudra Loan under Director Benefit to artisan's component has been included to ensure the availability of concessional credit to artisans. 20% of MUDRA loan amount will be given as Margin money in their loan amount not exceeding to Rs.10,000/-. The amount will be transferred by the Nodal Bank to their accounts.
- ▶ **Nature of assistance:** interest subvention @ 6% maximum to Rs.1.00 lakhs in three years
- ▶ margin money @ 20% of MUDRA loan amount not exceeding to Rs.10,000

The amount of assistance given to the artisans under Margin money shall leverage for borrowing loans from the banks. The interest subvention amount will be paid by Punjab National Bank to the artisans & it will be credited in their Account from the bank, they have taken the Loan. The margin money will also be credited directly in the artisans account from where they have availed the loan. The office of DC (HC) would sanction/release the amount towards margin money to Punjab National Bank.

- ▶ **Eligibility:** All handicrafts artisans /workers having valid PAHCHAN card would be eligible to get the benefit of MUDRA loan from scheduled Bank. The artisans availing the MUDRA loan would get the benefit of interest subvention and Margin Money by Office of Development Commissioner (Handicrafts), Ministry of Textiles.

8. SMILE (SIDBI Make in India Soft Loan Fund for MSME):

- ▶ **Objective:** The objective of the Scheme is to provide soft loan, in the nature of quasi-equity and term loan on relatively soft terms to MSMEs to meet the required debt-equity ratio for establishment of an MSME as also for pursuing opportunities for growth for existing MSMEs.
- ▶ **Eligibility:**
 - Emphasis will be on covering new enterprises in the manufacturing as well as services sector
 - The emphasis will however, be on financing smaller enterprises within MSME
 - Existing enterprises undertaking expansion, to take advantage of new emerging opportunities, as also undertaking modernization, technology upgradation or other projects for growing their business will also be covered
 - Minimum Loan Size - ₹ 10 lakh for Equipment Finance & Others : ₹ 25 lakh.
- ▶ **Tenure & Moratorium:**
 - Longer repayment period upto 10 years including moratorium of upto 36 months.
 - Minimum Promoter Contribution of 15% subject to Maximum DER of 3:1

9. SIDBI - Loan for Purchase of Equipment for Enterprise's Development (SPEED):

- ▶ **Tenure:** Up to 5 years including moratorium of up to 6 months
- ▶ **Assistance:**
 - **New customers:** Up to Rs.1 crore
 - **Existing customers:** Up to Rs.2 crore
- ▶ **Eligibility:** 3 years of existing business and profit-making for at least 2 years

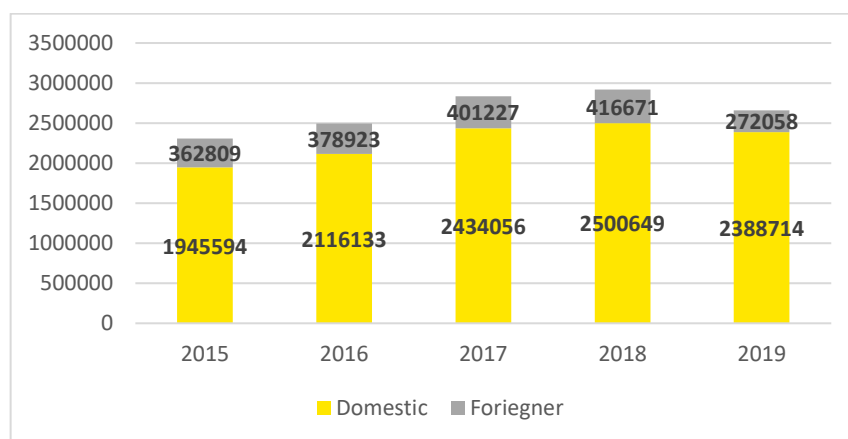
10. SIDBI-Loan for Purchase of Equipment for Enterprise's Development Plus (SPEED PLUS):

- ▶ **Tenure:** Up to 5 years including moratorium of up to 6 months
- ▶ **Assistance:**
 - **New customers:** Up to Rs.2 crore
 - **Existing customers:** Up to Rs.3 crore
- ▶ **Eligibility:** 5 years of business experience making profits for at least 3 years

18 Additional Avenues to Boost ODOP products

India is steadily becoming a popular tourist destination, with travellers from all over the world visiting its major cities and cultural hubs. Given tourist attraction to Varanasi (nearby district of Azamgarh) due to their Hindu religious history, a strategy should be developed to link tourism with Azamgarh's Product.

Varanasi - Varanasi is 100 Km away from Azamgarh. Varanasi is a city in the northern Indian state of Uttar Pradesh dating to the 11th century B.C. Regarded as the spiritual capital of India, the city draws Hindu pilgrims who bathe in the Ganges River's sacred waters and perform funeral rites. Along the city's winding streets are some 2,000 temples, including Kashi Vishwanath, the "Golden Temple," dedicated to the Hindu god Shiva. Varanasi is a popular tourist destination among domestic as well as foreign tourists. Below chart is showing the footfall of tourists in the district.²⁹



Tourism can be leveraged to support the local economy and to promote ODOP products through below strategies-

- ▶ Collaboration with tourism department to setup bazar and exhibition centres at prominent tourist sites.
- ▶ Themed fairs can also be organised periodically to promote ODOP products

²⁹ UP Tourism

19 Appendix A

19.1 Status of Action Plans

19.1.1 Establishment of CFC

Activities	Responsibility	Duration	Status
i. Identification of SPV for identified interventions: (Note: The SPV has been identified for: Raw material bank and Common production centre)	DIEPC	1 month	Completed
ii. Preparation of DPR	Zonal Consultant EY	2 months	Completed
iii. Obtain required approvals	Zonal Consultant EY, SPV	1 month	Completed
iv. Deposit of SPV upfront contribution and release of 1 st instalment of Govt. grant	SPV	1 month	Completed
v. Establishment of CFC (Tendering, Construction & Procurement)	Implementing Agency & SPV	24 months	In progress
vi. Operationalization of CFC	SPV	24 months	To be initiated

19.1.2 Technology Upgradation

Activities	Responsibility	Duration	Status
iv. Selection of latest technology like: a. Blunger and Pug mills for processing of raw Clay b. Mechanized Pottery Wheels of different sizes Design Chalks for designing semi processed item c. Blowers for drying the products d. Jigger Jolly e. Tunnel and Draft Kiln v. Mobilization of special purpose vehicle for adaption of latest technology for pottery production	SPV, DIEPC, Zonal Consultant EY	4 months	Completed
vi. Provision of Solar Connection to artisans to address high electricity cost challenges: - Assessment of wattage of solar panels for the cluster (approx.	Technical vendor/ Institute DIEPC	12 months	To be initiated

Activities	Responsibility	Duration	Status
3 KW collection required at individual level) - Collaboration with technical vendors/ institutes to develop solar chalks for black pottery - Computation of cost for solar chalks/ solar connection - Provide solar chalks or solar connection to artisans			

19.1.3 Design Innovation

Activities	Responsibility	Duration	Status
i. Design development programmes and schedules to be developed with experts from various institute like National Institute of Design (NID) , Uttar Pradesh Institute of Design (UPID) to make product diversification a permanent feature in the cluster.	ODOP Cell, Stakeholders and NID/UPID	12 months	To be initiated
iv. Product Diversification: a. Identifying and Implementing new product range in the cluster b. Expanding and modifying the existing range of products	Artisan, ODOP Cell, NID/UPID	2 years	To be initiated
v. Collaboration with Home Centre, Fabindia, The Art Age. The collaboration is foresighted to be based on: The company's design experts will provide design inputs to the artisans and the artisans will inculcate those patterns into the products and then these products can be sold as the join venture of ODOP and the company	The company/ODOP Cell	24 months	To be initiated

19.1.4 Marketing and promotion

Activities	Responsibility	Duration	Status
i. Collaboration with e-Commerce companies such as Amazon.com	e-Commerce & ODOP Cell	4 months	Ongoing
ii. Onboarding workshops to be conducted for handholding of artisans on such platforms			
iii. Conduct awareness workshops at block level to create consciousness about different marketing schemes	DIEPC & PMU	Ongoing	Ongoing
iv. Promotion of ODOP products by DIEPC across the state through branding within their premises and through events like Udyam Samagam .	DIEPC	Ongoing	Ongoing
v. Draft branding policy for ODOP products for focused branding initiatives	ODOP Cell	6 months	Completed
vi. Suggesting measures to the UPEPB for State Export Promotion Policy towards enhancing export of Black pottery	UPEPB	6 months	To be initiated
vii. Conduct Promotion activities i.e. tradeshow, buyer seller meets, etc. for providing a platform to market the Black Pottery products.	DIEPC	24 months	In progress
viii. Facilitation in exposure visits of artisans to various clusters of Black Pottery product manufacturing, where best practices are followed.	DIEPC	24 months	To be initiated
ix. Increase the awareness as well as outreach of benefits of policies to the maximum number of beneficiaries. policy related awareness campaigns may cover schemes such as ODOP, Credit guarantee Fund Scheme for MSME, MSE-CDP, Micro Units Development & Refinance Agency Ltd. (MUDRA Loans), PowerTex India etc.	DIEPC	24 months	To be initiated

19.1.5 Packaging

Activities	Responsibility	Duration	Status
i. Collaboration with Indian Institute of Packaging (IIP) will help with innovative packaging techniques customized as per the	IIP & ODOP Cell	4 months	In-process

Activities	Responsibility	Duration	Status
product. When, the potters will adopt the latest techniques, it will help enthrall new customers thus, increasing the overall sales			

19.1.6 Financial Support to Artisans

Collaboration with banks, MFIs, stock exchanges and fintech companies to facilitate capital to ODOP artisans and units

Activities	Responsibility	Duration	Status
i. Handholding of Artisans in the cluster to create awareness about financing schemes viz. ODOP Margin Money scheme	DIEPC and Zonal Consultants EY	Ongoing	Ongoing
ii. 'Revolving Working Capital Assistance' to micro units/ Potters towards procuring raw materials and meet operating expenditure.	ODOP cell and DIEPC	5 years	To be done
iii. This can be linked with the CFC that is being established under ODOP or through DIC			
iv. MoU with Bank of Baroda (BoB) to facilitate loans to ODOP artisans and units on priority basis. BoB is utilizing loan co-originators to tap ODOP artisans and units for loans. Additionally, BoB has launched a psb59 like platform to provide in principal approval to MSME loan applications, including ODOP applications.	ODOP Cell	4-6 months	Completed
v. MoU signing with NSE and BSE to facilitate listing of MSMEs in Uttar Pradesh including ODOP units.	ODOP Cell	4-6 months	In-process
vi. MoU with SIDBI to facilitate benefits of SIDBI schemes to MSMEs in Uttar Pradesh including ODOP units.	SIDBI & ODOP Cell	4-6 months	In-process
vii. Creation of online ecosystem wherein working capital as well as capital loans can be disbursed with same ease as personal loans. To this end, alternative credit appraisal models will be explored to tap unbanked territory of ODOP artisans and units.	ODOP Cell	4-6 months	In-process

19.1.7 Skill Upgradation

Training programmes for skilling in the district to have major focus on fresh skilling of local youth and skilling of existing artisans for design inputs.

Activities	Responsibility	Duration	Status
i. Collaboration with NSDC for providing job-oriented training for skilling and upskilling.	ODOP Cell, NSDC, Artisans	12 months	To be initiated

20 Appendix B

20.1 List of Potential Importers from the Cluster

Product 1: 691200 -Tableware, kitchenware, other household articles and toilet articles, of ceramics other than porcelain or china (excluding baths, bidets, sinks and similar sanitary fixtures, statuettes and other ornamental articles, pots, jars, carboys and similar receptacles for the conveyance or packing of goods, and coffee grinders and spice mills with receptacles made of ceramics and working parts of metal)

Company name	Country	City	Website
Precipart	United States of America	Farmingdale	http://www.precipart.com
Slice Inc.	United States of America	San Jose	http://www.sliceproducts.com/
Galvoptics Ltd	United Kingdom	Basildon	http://www.galvoptics.co.uk
N & C Tiles & Bathrooms Ltd	United Kingdom	Cardiff	http://www.ncdirect.co.uk
GS Global Europe GmbH	Germany	Eschborn	http://www.cerabit.com
GWl - Grazyna Walawski Industriesaphire	Germany	Plech	http://www.sappro.de
pengda munich GmbH	Germany	München	http://www.finepowder.de
TKF Technische Keramik Frömgen GMBH	Germany	Korschenbroich	http://www.tkf-froemgen.de

21 Appendix C

21.1 List of Potential Exporters from the Cluster

SNo.	Name	Members Unit Name	UAM	PAN
1	Sohit Kumar Prajapati	Sohit Black Potery	UP07A0000521	DXHPP3542P
2	Baijnath Prajapati	Nath Pottery Udyog	UP07A0000322	APTPP8079C
3	Sanjay Kumar Yadav	Sanjay Black Pottery & Teracota	UP07A0006449	ABKPY1758Q
4	Sheetala Prasad Prajapati	Sheetla Black Pottery & Teracota	UP07A0006844	CBUPP8355A
5	Shiv Ratan Prajapati	Shiv Ratan Pottery Udyog	UP07A0000407	DJHPS4413J
6	Garib Prajapati	Black Pottery & Teracota Udyog	UP07A0006809	FDUPP3376Q
7	Surendra Prajapati	Surendra Pottery Udyog	UP07A0000369	COLPP9399L
8	Ram Nawami Prajapati	Navami Pottery Udyog and Teracota	UP07A0000374	FDGPP4816M
9	Bali Ram Prajapati	Bali Ram Pottery Udyog	UP07A0000385	ECKPP8458P
10	Ghurahu Prajapati	G. Prajapati Black Pottery Udyog	UP07A0000406	DOQPP8400A
11	Ram Jatan Prajapati	Ram Jatan Pottery Udyog	UP07A0000378	CLXPP5957M
12	Sarita Prajapati	Sarita Pottery & Teracota Udyog	UP07A0000387	CBUPP8355A
13	Pushpa Prajapati	Pushpa Pottery Udyog	UP07A0000413	PDSPP1798A
14	Archana Yadav	Black Pottery	UP07A0006004	BBKPY6292E
15	Ved Prakash Yadav	Ved Black Pottery & Teracota	UP07A0006847	ABTPY1274A
16	Raj Kumar Yadav	Raj Kumar Black Pottery & Teracota	UP07A0006846	AEMPY7787A
17	Sahab Lal Yadav	Sahab Lal Yadav Black Pottery & Teracota	UP07A0006841	ADMPY5200V
18	Ashok Kumar Yadav	Ashok Black Pottery & Teracota	UP07A0006840	ADSPY5783H
19	Arvind Yadav	Arvind Kumar Black Pottery & Teracota	UP07A0006843	CIOPK5552P
20	Brij Lal Prajapati	Brij lal pottery and teracota Udyog	UP07A0000375	DJQPP2313M
21	Shiv Lal Prajapati	Shivlal Pottery Udyog	UP07A0000376	DSSPP6414C
22	Neelam Prajapati	Black Pottery Teracota	UP07A0006808	BGOPP2538P
23	Mahendra Prasad Prajapati	Mahendra Prasad Black Pottery & Teracota	UP07A0000372	BGQPP1628A

22 Appendix D

22.1 List of Meetings to be Conducted/ Conducted

S.No.	Stakeholders	Status of Meeting
1	District Industries Centre, Azamgarh	Conducted
2	Artisans of Nizamabad, Azamgarh	Conducted
3	Rajkiya chini vikas patra Kendra, Nizamabad, Azamgarh	Conducted
4	Jan Kalyan Evam Gramin Uthan Sansthan	Conducted
5	Integrated Black Pottery Development and Marketing Centre Nizamabad	Conducted
6	Nizamabad Black Pottery Foundation	Conducted
7	DC Handicraft	To be planned

23 Appendix E

23.1 MoMs

23.1.1 Meeting of 2nd December 2019

Meeting Minutes- Stakeholder Discussion

Location - DIC, Azamgarh

Date and Time - 2nd Dec 2019 at 2:15 p.m.

Attendees

1. Mr. Praveen Kumar Maurya, DC-DIEPC
2. Mr. Uma Shankar Yadav, Jan Kalyan Evam Gramin Uthan Sansthan
3. Ahmad Sarosh, Zonal Consultant EY

Key Points of discussion

DC DIEPC

- ▶ Given a brief on the meeting to be held on 4th Dec 2019 and advised SPV to read the GO completely.
- ▶ Asked SPV willingness to join the meeting on 4th Dec 2019.
- ▶ Asked SPV to fill up all the financial details once they are ready with the project and to give a letter stating that they are not coming for the meeting.

SPV: Jan Kalyan Evam Gramin Uthan Sansthan

- ▶ Mentioned that the land available for SPV is not in Nizamabad
- ▶ They need more clarity in the project and they shall read the GO and workout on the interventions.
- ▶ SPV will not be able to attend the meeting on 4th Dec 2019

Next Plan of Action

- ▶ SPV to submit a letter to GMDIC stating that they will not be able to attend the meeting on 4th Dec 2019
- ▶ EY to Email Government Order to SPV
- ▶ SPV to gain clarity on project and come with feasible plan

23.1.2 Meeting of 2nd December 2019

Meeting Minutes- Stakeholder Discussion

Location - DIC, Azamgarh

Date and Time - 2nd Dec 2019 at 3:00 p.m.

Attendees

1. Mr. Praveen Kumar Maurya, DC-DIEPC
2. Mr. Virendra Mishra, Integrated Black Pottery Development and Marketing Centre Nizamabad
3. Mr. Munna Mishra, Integrated Black Pottery Development and Marketing Centre Nizamabad
4. Ahmad Sarosh, Zonal Consultant EY

Key Points of discussion

DC DIEPC

- ▶ Given a brief on the meeting to be held on 4th Dec 2019 and advised SPV to read the GO completely.
- ▶ Asked SPV willingness to join the meeting on 4th Dec 2019.
- ▶ Asked SPV to present all the financial details.

Integrated Black Pottery Development and Marketing Centre Nizamabad

- ▶ SPV highlighted the intervention they are willing to take up.
- ▶ Mentioned that 9600 Sq. Ft. land available with SPV which shall be leased for 15 years.
- ▶ There are 21 members in SPV out of which at least 15 are already associated with ODOP product.
- ▶ They will furnish the details of EoI application and Financials.
- ▶ They will present in front of PS on 4th Dec 2019.

Next Plan of Action

- ▶ SPV to complete the EoI
- ▶ SPV to approve the EoI from GMDIC
- ▶ EY to check the financials

Meeting Minutes- Stakeholder Discussion

Location - DIC, Azamgarh **Date and Time** - 10th Dec 2019 at 11:30 a.m.

Attendees

1. Mr. Praveen Kumar Maurya, DC-DIEPC
2. Mr. Baijnath Prajapati, Blackpottery Foundation
3. Mr. Sohit Prajapati, Blackpottery Foundation
4. Mr. Sanjay Yadav, Blackpottery Foundation
5. Mr. Mahendra Prajapati, Artisan
6. Mr. Durgesh Prajapati, Artisan
7. Ahmad Sarosh, Zonal Consultant EY

Key Points of discussion

EY

- ▶ Given a brief on the meeting which held on 4th Dec 2019 and discussed about the next steps
- ▶ Asked SPV's willingness to set up of CFC.
- ▶ Asked SPV to prepare a process flow chart.
- ▶ Asked SPV to identify a land in situation of not getting a land from DIC.
- ▶ Directed SPV to visit Kanpur to get a follow up on land approval
- ▶ Asked SPV to appoint a CA for completing the financial.
- ▶ Asked SPV to present required document by 11-12-2019.
 - SPV shareholders details
 - Commitment letter for own contribution
 - Commitment for escalation
 - Commitment letter for GFR guidelines
 - Revenue mechanism
 - 3 Quotation of machinery and fixed capital
 - Financial with the help of CA
 - Layout of CFC

Black Pottery Foundation

- ▶ Agreed to share the required documents.
- ▶ One of the SPV member to visit Kanpur to follow up on land approval.
- ▶ Agreed on changing the financial details according to the intervention.
- ▶ They will get 3 quotation of the machineries

Next Plan of Action

- ▶ SPV to complete and share the said documents
- ▶ EY to share the formats of commitment letter

23.1.4 Meeting of 10th December 2019

Meeting Minutes- Stakeholder Discussion

Location - DIC, Azamgarh

Date and Time - 10th Dec 2019 at 1:30 p.m.

Attendees

1. Mr. Praveen Kumar Maurya, DC-DIEPC
2. Mr. Virendra Mishra, Integrated Black Pottery Development and Marketing Centre Nizamabad
3. Mr. Munna Mishra, Integrated Black Pottery Development and Marketing Centre Nizamabad
4. Ahmad Sarosh, Zonal Consultant EY

Key Points of discussion

EY

- ▶ Given a brief on the meeting which held on 4th Dec 2019 and discussed about the next steps
- ▶ Asked SPV's willingness to set up of CFC.
- ▶ Suggested that as of now they cannot take up Packaging as an intervention in the formation of CFC.
- ▶ Asked SPV to prepare a process flow chart.
- ▶ Asked SPV to present required document by 11-12-2019.
 - SPV shareholders details
 - Commitment letter for own contribution
 - Commitment for escalation
 - Commitment letter for GFR guidelines
 - Revenue mechanism
 - 3 Quotation of machinery and fixed capital
 - Financial with the help of CA
 - Layout of CFC

Integrated Black Pottery Development and Marketing Centre Nizamabad

- ▶ SPV expressed interest in setting up of a packaging line but due to lack of technical expertise they agreed to take up intervention without it
- ▶ Agreed to share the required documents.
- ▶ Agreed on changing the financial details according to the intervention.
- ▶ They will get 3 quotation of the machineries

Next Plan of Action

- ▶ SPV to complete and share the said documents
- ▶ EY to share the formats of commitment letter

