

**ENHANCING MARKET REACH BY VALUE ADDITION: A CASE
STUDY OF WEAVING UNIT AT SHRAM MANDIR, VADODARA**

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**ENHANCING MARKET REACH BY VALUE ADDITION: A CASE
STUDY OF WEAVING UNIT AT SHRAM MANDIR, VADODARA**

**A Dissertation Submitted in Partial Fulfilment of the Requirement for
Degree of Masters of Family and Community Sciences**

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Institutional Ethics
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FACULTY OF FAMILY AND COMMUNITY SCIENCES
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Ethical Compliance Certificate 2024-2025

This is to certify Ms. Sana Foda study titled; "Enhancing market reach by value addition: A case study of weaving unit at Shram Mandir, Vadodara." from Department of Clothing and Textiles has been approved by the Institutional Ethics Committee for Human Research (IECHR), Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda. The study has been allotted the ethical approval number IECHR/FCSc/M.Sc./10/2024/08.

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ABSTRACT

The handloom sector acts as an essential bridge connecting cultural heritage, creativity, and sustainability. Nevertheless, in today's world, which is heavily influenced by fast fashion and mass production, traditional weaving techniques encounter considerable obstacles in remaining relevant and competitive in the market. Shram Mandir, a social enterprise located in Vadodara, Gujarat, is instrumental in safeguarding handloom weaving while offering dignified job opportunities to individuals impacted by leprosy. Despite its positive social contributions and dedication to preserving traditional craftsmanship, the weaving unit faces challenges in expanding its market presence due to limited design variety and outdated marketing approaches. This study seeks to evaluate the current product offerings of the unit, uncover potential avenues for value enhancement, and recommend strategic marketing initiatives to improve its visibility and competitiveness within the textile sector.

An applied research methodology was utilized, combining both qualitative and quantitative techniques. A case study approach was adopted to capture the history, organizational structure, and operational dynamics of the weaving unit. Primary data was gathered through structured interviews, surveys, and observations involving weavers, administrative staff, and key stakeholders, while secondary data from literature, reports, and industry sources enriched the analysis. The study provided an in-depth review of the weaving unit's infrastructure, production methods, and the socio-economic context of its artisans, highlighting their skills, working conditions, and challenges faced.

A SWOC analysis (Strengths, Weaknesses, Opportunities, and Challenges) was performed to assess the current offerings of the unit, focusing on aspects such as yarn types, weaving methods, color palettes, and functional features. This evaluation revealed potential areas for enhancement, which facilitated the creation of a new collection of woven products. To design and visualize innovative product concepts prior to production, digital design tools like Db Weave and Autodesk Sketchbook were utilized. The newly developed product categories included towels, bedsheets, cocktail napkins, and an expanded selection featuring bags, jackets, and stoles. These designs sought to merge traditional weaving techniques with modern aesthetics and consumer trends, thereby increasing their appeal to a wider audience.

Additionally, a thorough assessment of the existing marketing system at Shram Mandir was conducted. Sales primarily occurred through two physical stores in Vadodara and occasional exhibitions. The unit predominantly depended on word-of-mouth referrals and support from individuals associated with the trust. To overcome these challenges, the research examined marketing strategies from well-established brands such as Fabindia and Westside, focusing on their product positioning, branding, and retail approaches. A new marketing strategy was formulated, emphasizing product diversification, competitive pricing, broader distribution channels, and digital marketing initiatives. This proposed strategy highlighted the importance of increasing product visibility through online platforms, collaborating with sustainable fashion brands, and engaging in prominent craft exhibitions.

This study emphasized the importance of combining traditional craftsmanship with modern design and strategic marketing to secure the long-term viability of Shram Mandir's weaving unit. By fostering innovation while honouring its heritage, the unit can broaden its market presence, appeal to new consumer demographics, and create sustainable income opportunities for its artisans. The results highlight the necessity for proactive design initiatives and focused marketing strategies to enhance the visibility of handcrafted textiles in a progressively competitive market.

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INTRODUCTION

CHAPTER – I

INTRODUCTION

The handloom industry offered enough opportunities for creativity to flourish. Our traditional textiles appear to have great significance among those who appreciate and comprehend luxury at its most basic level since they capture the beauty of nature and the livelihoods that go along with it, blending into our lives like a second layer of skin. Together with the narrative that followed (maybe one of the most fascinating and fundamental functions of Textiles!), the custom of weaving and the clothing worn on significant events also gained importance due to their inherent ability to adjust to the local climate.

However, it appears that these lovely materials are becoming steadily more premium. The "use and throw" mentality appears to dominate the mainstream textile market as a whole, with a preference for low-cost customised apparel. Sustainability concerns need a fundamental paradigm shift in how people view textile and consumption, even if it is clear that the handloom sector has a minimal carbon footprint when compared to other industries, using fewer resources and mechanised technology.

The idea of sustainability should encourage and lead to a fashion manufacturing process that is more morally and respectfully considerate of people, the environment, and other global inhabitants, rather than just producing more environmentally conscious goods. The significance of handloom sustainability in the rapidly expanding textile sector is rarely discussed, despite the rising popularity of slow fashion.

Handloom fabrics, whether made of silk or tussar, cotton are pleasant and breathable in our environment. They are biodegradable in addition to being sustainable.

Aristocratic demands were perfectly met by the inherent elegance, softness, and shine that the yarn's weaved journey delivered. The luxury that was formerly reserved for royalty is now accessible to a wider variety of individuals, and it was previously restricted to a particular portion of society. These luxurious fabrics provide a chance for today's nouveau riche to embrace them.

By means of skill-based learning in schools and community outreach programmes like craft documentation, the younger generation is also educated about the growing popularity of

handloom textiles and the fact that handloom fabrics have a more personal touch and can tell numerous tales of our living traditions. The fabric's life cycle is therefore crucial for today's young and the next generation, who carry on and expand the patronage heritage.(117, Sustainability in the Handloom Traditions of India- by Ministry of Textiles)

There are secured NGO`s and trust who are contributing to handloom sector though in small proportion, to fulfil their specific objective. Shram Mandir, a distinctive social enterprise devoted to the empowerment and rehabilitation of leprosy patients, in Vadodara, Gujarat is such example. Shram Mandir was established with the primary goal of giving marginalised groups sustainable means of livelihood. Since then, it has grown into an independent organisation that promotes dignity via meaningful employment.

The weaving facility of Shram Mandir, which specialises in handloom fabrics, is one of the most notable initiatives. In addition to upholding the rich heritage of Indian weaving, the unit provides leprosy-affected people who may otherwise find it difficult to obtain work because of societal stigma with a steady source of income. Handwoven home linen textiles are among the items made here that showcase the ability and dedication of these peoples.

The restricted design variations faced by the weaving facility at Shram Mandir in Vadodara make their products not as competitive in the fast-paced market of today. Despite its focus on traditional handwoven fabrics, the unit lacks trend-based modifications, new colour schemes, and contemporary design aspects that would appeal to a broader market. This limits its market to niche clients. Lack of innovation in product categories, textures, and patterns might cause the unit to become less relevant in the market. It must include contemporary aesthetics while maintaining its rich weaving legacy in order to increase the marketability and variability of its products and to grow its client base.

1.1. Purpose of the study

With the goal to identify the opportunities for value addition, the study's objective was to examine the weaving facility at Shram Mandir in Vadodara's current product lines and marketing strategies. Developing successful ways to expand the unit's market reach and secure its long-term success was the goal of the research. Limited product variety and a lack of knowledge among potential customers restricted the unit's ability to grow its market,

despite the quality of its products and its strong mission of employing leprosy-affected individuals. In order to offer useful insights that would benefit the weaving unit, the research looked at new marketing strategies and ways to increase value to current products.

1.2. Objectives of the study

1.2.1. To document the history of Shram Mandir, Vadodara.

1.2.2. To study the organizational structure of Shram Mandir, Vadodara.

1.2.3. To study the existing products and explore elements for its value addition.

1.2.4. To understand the existing marketing system of Shram Mandir and suggest marketing strategies for increasing sales.

1.3. Keywords

Weaving, value addition, marketing, leprosy patients, and design.

1.4. Operational Definition

Weaver`s –

Weavers at Shram Mandir, Vadodara, primarily consisted of leprosy-cured patients and their assisted relatives who had been rehabilitated and trained in handloom weaving. Despite past medical challenges, they acquired the necessary skills to contribute to fabric production. Their employment ensured financial independence, social reintegration, and dignity, providing them with a stable livelihood.

REVIEW OF LITERATURE

CHAPTER – II

REVIEW OF LITERATURE

The weaving unit at Shram Mandir in Vadodara contributed significantly to the preservation of the rich handloom weaving tradition while providing meaningful employment opportunities to individuals affected by leprosy. Although the unit produced excellently crafted products with skilled craftsmanship, it faced challenges in reaching a wider audience and adapting to the evolving demands of its customers. Its growth potential was restricted in an increasingly competitive market due to a lack of product expansion and limited awareness of its offerings.

The aim of this review of the literature was to explore existing theories and empirical studies on marketing techniques, innovative product design, and social entrepreneurship. Through an in-depth study of these elements, the review provided valuable insights into how value addition and strategic marketing could enhance the unit's competitiveness and ensure long-term market sustainability.

2.1. Theoretical review

2.1.1. Marketing

- Merchandising
- Retailing
- Consumer Behaviour

2.1.2. Loom And Its Type

2.1.3. Woven Textiles

- Historical Background
- Major Textile Materials Used In India
- Key Strategies For Textile Advertising

2.2. Research Related Review

2.2.1. Case Studies

2.2.2. Value Addition And Product Diversification

2.2.3. Marketing In Clothing Sector

2.1. Theoretical review

A variety of concepts and frameworks relevant to the topic at hand were examined through the theoretical review. It looked at significant aspects of consumer behaviour, looms and the types of cotton woven textiles, retailing and merchandising, and woven textile design. To further understand how consumer preferences, product design, and marketing strategies affected the weaving unit's market reach at Shram Mandir, these topics were examined. The study's analysis of the literature helped to discover possible options for improving the unit's sustainability and competitiveness by offering insights into the concepts and methods that have been used in similar cases.

2.1.1. Marketing

Marketing refers to all activities involved in the movement of goods from producers or sellers to consumers. This process includes advertising, transportation, storage, and selling. Another definition explains marketing as preparatory activities for sales, while sales focus on finalizing transactions. Supporting activities such as shipping and customer satisfaction play a crucial role in preventing deal cancellations.

The American Marketing Association (AMA) defines marketing as a set of activities and institutions focused on creating, communicating, delivering, and exchanging offerings that hold value for customers, clients, partners, and society.

Marketing consists of four essential activities:

1. Creating – Working with suppliers and customers to develop products or services that provide value.
2. Communicating – Sharing details about offerings while also gathering feedback from consumers.
3. Delivering – Ensuring products reach consumers efficiently and maximize value.
4. Exchanging – Facilitating trade by offering goods and services in return for value.

Additionally, marketing serves as a bridge between product/service providers and consumers, helping to meet needs and create satisfaction. (2)

The "4 Ps" of Marketing

Marketing is traditionally based on four key elements, known as the "4 Ps":

1. Product – The goods or services offered to customers.
2. Promotion – The communication methods used to inform and persuade customers.
3. Place – The process of making the product available where customers can purchase it.
4. Price – The amount charged for the product in exchange for its value.

Evolution from the 4 Ps to the 7 Ps

Modern marketing has expanded beyond the 4 Ps, evolving into the "7 Ps" framework, which includes:

1. Product
2. Price
3. Place
4. Promotion
5. People – The individuals involved in delivering the product or service.
6. Positioning – How a product is placed in the minds of consumers.
7. Packaging – The design and presentation of the product.

These elements help businesses reach and satisfy their target market, which refers to the specific group of potential customers. (3)

The marketing concept emphasizes that businesses should anticipate and fulfil customer needs better than competitors.

1. Needs – Essential for survival and well-being, such as food, water, and shelter.
2. Wants – Desires shaped by culture and personal preferences but not necessary for survival.
3. Demands – When a consumer has both the desire and financial ability to buy a product.(7)

Scope of Marketing

Marketing extends beyond tangible products to include:

1. Goods – Physical products (e.g., packaged food, electronics).
2. Services – Intangible offerings (e.g., healthcare, education).
3. Experiences – Combining services and products to create memorable experiences (e.g., theme parks).
4. Events – Marketing time-based happenings like sports matches or concerts.
5. People – Personal branding and celebrity endorsements.
6. Places – Promoting locations for tourism or business.
7. Properties – Marketing real estate and financial assets.
8. Organizations – Building public relations to attract stakeholders.
9. Information – Selling knowledge-based products like research and encyclopaedia's.
10. Ideas – Promoting innovative concepts and business ideas. (7,8)

(Butuan Doctor's College. (n.d.). *Marketing principles and strategies*)

- **Merchandising –**

Merchandising is a specialized function within a company that focuses on product development, production strategy, and delivering merchandise to customers. It requires quick adaptation to market changes and, more importantly, the ability to anticipate these changes. For example, during peak seasons, merchandisers must prioritize production and fulfil customer orders. In contrast to marketing's promotional activities like advertising, selling relies on personal interaction to generate sales.

The marketing department uses a marketing calendar to plan key events, including finalizing collections, approving them, creating sales forecasts, scheduling customer showings, participating in fashion shows, holding meetings with sales personnel, producing sample ranges, and deciding on production quantities before orders are received. Progressive companies also conduct post-season reviews to analyse successes and failures and apply these insights to future planning.

Product pricing involves aligning with market prices, which are influenced by supply and demand. Pricing includes evaluating and bracketing prices. Price evaluation involves subjectively assessing garment prices in relation to similar items in a collection, rather than strictly relying on calculated costs. Bracketing prices is when a company uses the retailer's price brackets as a guide. Retailers use price categories for different merchandise types, and manufacturers must set their prices to fit within these categories while considering profit margins and the risks associated with different fashion items.

Product planning involves determining the types and variety of garments to produce. While traditional economies see slow changes in clothing, developed economies have increasing variety and faster changes. Bertrand Frank noted that people in developed countries often have multiple wardrobes for different occasions, and this variety allows companies to find a market niche based on their strengths.

Clothing companies sell to various retail and wholesale organizations, including department stores, specialty department stores, chain stores, supermarkets, cooperatives, mail-order companies, independent shops, and specialty wholesalers. The types of customers a clothing company serves depend on the customer's size and the production peaks and lulls throughout the year. Larger buyers typically require large suppliers, while smaller producers supply smaller retailers. Mail-order companies place orders in advance to avoid lulls, but they demand competitive prices, which only large, efficient producers can meet.

Distribution, another key part of marketing, involves the physical movement of goods from the factory to retailers. Most clothing companies use direct distribution channels. The merchandising section manages warehousing, order allocation, packing, transportation, inventory control, and ensuring that garments are delivered in good condition. Efficient distribution is crucial for a company's image.

Sales promotion aims to motivate retailers and the public to buy products from a specific brand or designer. Effective communication is essential for promotion, using channels like advertising, publicity, personal selling, and presentations such as fashion shows. These efforts attract both retailers and the general public and foster brand loyalty.

Market research involves gathering and analysing information to support future marketing decisions and planning. Research can be conducted internally or by consultants to determine market potential, market share, market characteristics, distribution needs, market segmentation, staffing, and sales methods. Effective market research requires objectivity, accuracy, and thoroughness.

Selling activities include using showroom-based staff, representatives, and agents. Showroom staff serve visiting customers and call on major clients. Representatives visit customers at their locations, typically smaller retailers. Agents are independent organizations that represent multiple manufacturers, often with exclusive selling rights in specific regions or countries. Companies that take advance orders concentrate their selling activities into a short period before the season, often at fashion shows. Sales during the season are mainly repeat orders. Companies selling from stock hold fashion shows closer to the season to allow customers to evaluate the market.

Sales forecasting and budgeting are crucial functions of the marketing department. The sales budget is based on the sales forecast, which must be as accurate as possible and includes forecasting selling prices and sales volume for different product categories. The sales forecast is also essential for production and operations departments, as it informs their planning and delivery schedules. (Kunz, G. I., 2009)

- **Retailing –**

Retailing refers to the sale of goods and services directly to consumers for personal use. It involves transactions in small quantities and focuses on meeting customer needs efficiently. Retailers, whether businesses or individuals, generate over 50% of their revenue from direct consumer sales. A key aspect of successful retailing is effective distribution, which includes

vendor relationships, inventory management, transportation, technology integration, and customer satisfaction.

Similar to the marketing mix, the retail mix outlines the various strategies retailers use to attract and retain customers. These strategies cover store location, facility planning, merchandising, pricing, promotions, distribution, and human resource management. One way retailers distinguish themselves is through merchandise assortment, which refers to the variety and depth of products they offer. This can range from a narrow and deep selection (few product categories with extensive variety) to a broad and shallow approach (many product categories with limited styles).

Retailing plays a crucial role in the supply chain by bridging the gap between manufacturers and consumers. However, the distinction between retailers and wholesalers has become less clear in recent years. Some businesses, such as warehouse clubs like Costco and Sam's Club, operate in both B2C (Business-to-Consumer) and B2B (Business-to-Business) markets by selling to individuals as well as small businesses. Companies may use direct, indirect, or multiple marketing channels to reach their target customers, making retailing a dynamic and evolving part of the marketing ecosystem.

Market planning plays a crucial role in shaping a company's marketing and merchandising strategies by aligning them with overall business objectives. The Profit & Loss (P&L) Statement, along with company positioning and target customer identification, serves as a foundation for the Marketing and Merchandising Divisions in developing detailed market plans and other merchandising initiatives (Kotler & Armstrong, 2004). The market plan is a direct extension of the strategic business plan, answering both "Where is the company headed?" and "How will it achieve its goals?". It guides product planning, market analysis, merchandising strategies, and budget allocations, ultimately influencing the product line strategy and retail decision-making process.

A company's marketing philosophy is central to its response to the business environment, particularly in contemporary consumer-centric businesses. Marketing encompasses all activities related to understanding customer needs and preferences, analysing demand patterns, and providing products or services that meet consumer expectations while ensuring profitability. The core components of marketing include product development, pricing strategies, promotional activities, and distribution mechanisms, all of which contribute to business success. (Poloian, L. R., 2012)

- **Consumer Behaviour**

Customer Behaviour as a Tool for Problem Solving
Consumer behaviour is the buying habits of individuals, families, or communities. customer behaviour may be seen of as the result of a series of acts and linked to the need for problem-solving on the part of the customer. The identification of a gap in the market is the first step in solving customer problems.(61, Monga, G. S., 2003)

2.1.2. Loom And Its Type

Weaving is a process that involves the interlacing of two sets of threads, namely the warp (lengthwise threads) and the weft (crosswise threads), to create fabric. The loom serves as the essential tool that facilitates this intricate process, combining both artistic and functional aspects of textile production. Traditional handlooms in India vary from simple backstrap or loin looms, which are commonly used in the northeastern regions of India, to more complex frame looms equipped with jacquard or jala attachments, which are prominent in Banaras for brocade weaving. Regardless of the type of loom being used, the fundamental principle of weaving remains the same. The warp threads are alternately raised and lowered to create an opening called the shed, through which the weft is passed and then secured into the fabric using a reed or beater.

Structure and Functioning of a Loom

A typical loom consists of multiple components that work together to facilitate the weaving process. The warp beam, which is positioned at the back of the loom, holds and maintains the tension of the warp threads, ensuring that they remain properly aligned throughout the weaving process. Each individual warp thread is threaded through heddles, reed, which is a comb-like structure that evenly spaces the warp threads and assists in beating the weft into place. Once woven, the fabric is gradually wound onto the cloth beam, which is positioned at the front of the loom.

The weaving process involves three essential steps, all of which must be performed accurately to produce high-quality fabric. The first step is shedding, in which the warp threads are separated to create an opening, or shed, for the weft to pass through. The second step is picking, in which the weft thread is passed through the shed to interlace with the warp. The final step is beating, in which the reed pushes the newly inserted weft thread into

place, ensuring a firm and uniform fabric structure. These actions are manually controlled by the weaver through a combination of treadles, heddles, and shuttles, forming a rhythmic process that defines traditional handloom weaving.

Components of a Loom

A loom is composed of several parts, each of which plays a specific role in the weaving process. The frame serves as the structural base of the loom and is responsible for holding the warp threads under proper tension. The warp beam, which is located at the rear of the loom, stores the warp threads before they are woven into fabric. The back beam provides support to the warp threads, ensuring that they remain level and properly aligned throughout the weaving process. The cloth beam, which is positioned at the front of the loom, stores the fabric once it has been woven. The breast beam acts as an additional support beam that helps maintain the correct tension in the warp threads.

The heddles and harnesses play a crucial role in lifting and lowering the warp threads, allowing for the formation of the shed. The reed is a comb-like device that maintains spacing between the warp threads and assists in the beating process, ensuring that the fabric is woven tightly and evenly. The treadles and lamms control the movement of the heddles, enabling the formation of sheds. The shuttle carries the weft yarn across the shed, ensuring proper interlacement with the warp.

Additionally, looms are equipped with take-up and let-off mechanisms, which allow the fabric to be woven continuously without disrupting the weaving process. Various loom accessories, such as bobbins, pirns, warping frames, and spool racks, assist in the preparation and management of yarns.

Different Types of Handlooms in India

Handlooms in India can be classified into different categories based on their structure and working mechanisms. These include loin looms, pit looms, and frame looms, each of which has distinct features and is used for specific weaving requirements.

1. Loin Looms (Backstrap Looms)

Loin looms, also known as backstrap looms, are commonly used in the northeastern states of India and are an integral part of tribal weaving traditions. These looms are simple and highly portable, allowing weavers to control tension using a backstrap fastened around their waist. Unlike fixed-frame looms, loin looms rely on bamboo or wooden components, such as the breast bar, heddle bar, and lease rod, which help in maintaining proper warp

alignment. Weaving on a loom is highly flexible, enabling artisans to create intricate patterns manually by adding extra weft threads.

2. Pit Looms

Pit looms are one of the most extensively used handlooms in India and are permanently installed into the floor of the weaver's workspace. A shallow pit is dug beneath the loom, allowing the weaver to operate treadles with their feet while sitting at ground level. This design makes the loom more stable and enables precise control over the warp threads. Pit looms are cost-effective, require minimal space, and are highly durable, making them suitable for producing a wide variety of fabrics.

Pit looms can be further classified into:

- Throw-Shuttle Pit Looms – In these looms, the shuttle is manually passed across the warp threads by hand.
- Fly-Shuttle Pit Looms – These looms are equipped with a mechanically propelled shuttle, which increases the speed and efficiency of weaving.

Pit looms are commonly used to produce textiles ranging from fine muslins to intricately designed jacquard fabrics.

3. Frame Looms

Frame looms are widely used in states such as Tamil Nadu, West Bengal, Assam, Manipur, and Maharashtra and are particularly popular among weaver cooperatives. These looms consist of wooden or metal frames and are often equipped with dobby or jacquard mechanisms, allowing weavers to create complex designs with ease. Unlike pit looms, frame looms require more space and involve higher initial investments, making them more suitable for collective weaving units rather than individual artisans.

Traditional Patterning Techniques in Indian Weaving

Indian handloom weaving has preserved traditional methods for creating patterns, many of which predate the introduction of modern jacquard looms. Some of these include:

- Jala or Nakshatra System – This technique, used in Banaras and Kanchipuram, involves manually selecting warp threads to create patterns.
- Dobby Mechanism –
- Jacquard System – This system utilizes punched paper cards to automate complex patterning, enhancing precision and efficiency in weaving.

Despite the advent of modern weaving technologies, throw-shuttle and fly-shuttle handlooms remain the most commonly used equipment among traditional handloom weavers, ensuring the preservation of centuries-old craftsmanship.

Preparation for Weaving

Before weaving can commence, extensive preparation of both the warp and weft threads is necessary. This involves:

- Warping – Measuring and arranging warp threads in the correct sequence.
- Sizing – Strengthening the warp threads by applying a starch mixture, typically made from rice starch or tamarind powder, to enhance durability.
- Weft Preparation- In bobbins or pirns , and spools

Different methods of warping, such as horizontal mill warping, vertical warping, and street warping, are employed depending on the type of fabric being produced. While modern warping machines are available, many traditional weaving centres continue to use hand-prepared warps, preserving the authenticity of handwoven textiles. (18 – 30, Karolia, A. 2019)

2.1.3. Woven Textiles

• Historical Background

The origins of weaving can be traced back to prehistoric times when early humans relied on it to fulfil fundamental needs such as food, shelter, and clothing. Initially, woven structures served practical purposes, including making nets for hunting and fishing, constructing roofs and walls for dwellings, and creating fabric for rudimentary garments. Over time, weaving evolved beyond its utilitarian function, as artisans experimented with natural dyes, varied weaving elements, and diverse patterns, indicating an early appreciation for aesthetics and self-expression.

Weaving was an integral craft in ancient Greece, where looms and weaving activities were frequently depicted in artwork. A notable example is a fifth-century BC skyphos, a two-handled wine cup, that portrays a scene from the *Odyssey*, where Telemachus converses with his mother, Penelope, while a vertical loom with a partially woven textile stands as a central element. In traditional Greek weaving, artisans worked on vertical looms, lifting warp threads manually and passing the weft through in a side-to-side motion. Due to the manual process, weaving was labour-intensive and slow. Eventually, a tapered stick resembling a large needle was introduced to carry the weft across the warp, which later evolved into the shuttle, a key component in weaving technology.

A significant advancement in loom technology occurred in China during the Shang Dynasty (1766–1122 BC) with the invention of the treadle loom. This mechanism, which

involved foot-operated pedals linked to shafts, allowed weavers to raise and lower warp threads efficiently while keeping their hands free to guide the shuttle. This development marked an important step toward improving weaving productivity.

The most transformative changes in weaving occurred during the Industrial Revolution, which introduced mechanized production methods that gradually replaced manual weaving. Key inventions in textile manufacturing included James Hargreaves' spinning jenny, Richard Arkwright's water frame, and Samuel Compton's spinning mule, all of which enhanced yarn production. John Kay's flying shuttle revolutionized weaving by increasing efficiency, though its full impact was realized only after improvements in yarn strength. The first functional power loom, designed by Edmund Cartwright in 1787, significantly accelerated fabric production, although its widespread adoption took place in the 1820s after resolving initial technical limitations.

A major technological breakthrough came in 1801 with the invention of the Jacquard loom by Joseph Jacquard in France. This innovative loom utilized a system of punched cards to control intricate warp thread patterns, allowing complex designs to be woven with minimal manual intervention. The Jacquard loom laid the foundation for future advancements in automated weaving and is recognized as an early influence on computer technology due to its programmable card system.

Over centuries, weaving has evolved from a manual craft into a mechanized industry, with innovations enhancing productivity and design capabilities. The shift from traditional hand-weaving to automated techniques has not only transformed textile production but also influenced broader technological advancements. (Textile Design – Simon Clarke, 79,80)

Origins and Evolution of Weaving

Weaving is one of the oldest crafts known to humankind, dating back to Neolithic times, approximately 12,000 years ago. Initially, it was a domestic practice where families wove fabrics for personal use. However, as civilizations advanced, weaving transformed into a specialized profession, often controlled by guilds and trade associations. The fundamental weaving process involves interlacing warp (lengthwise) and weft (crosswise) threads using a loom. Despite technological advancements, the basic structure and function of handlooms have remained unchanged for centuries, preserving traditional weaving techniques.

Historical Significance of Indian Textiles

India has a long and rich history of textile craftsmanship. Historical and literary references indicate that India was one of the earliest centres to perfect the art of weaving. The country's fine muslins, luxurious brocades, and exquisitely woven fabrics were highly prized across ancient civilizations. Ancient Indian scriptures, including the Rig Veda, Mahabharata, and Artha Shastra, madder-dyed cotton fragments and bobbins at Mohenjodaro (circa 2500 BCE) are India's textile industry flourished thousands of years ago.

Greek historian Megatheres (302–298 BCE) recorded that Indians adorned themselves in fine muslins with intricate floral designs. Similarly, references in Buddhist Jataka Tales and Ajanta cave murals further illustrate the excellence of Indian weaving techniques. Over centuries, Indian textiles remained a symbol of wealth, artistic excellence, and cultural identity.

Influence of Social and Cultural Factors

Weaving traditions in India have been deeply influenced by social customs, religious practices, and regional diversity. Specific fabrics, motifs, and colors were associated with auspicious events like weddings, festivals, and religious ceremonies. The Mughals, Delhi Sultanate, and various other rulers means Mughal era, emperors like Akbar and Shah Jahan encouraged the weaving of gold and silk brocades, elevating Indian textiles to a royal art form.

Regional styles emerged based on locally available materials, climatic conditions, and community preferences. Indian society developed a deep-rooted tradition of using specific textiles for different occasions and social statuses. Over time, Indian textiles gained immense global recognition, with demand from regions as diverse as China, Persia, and Europe.

The Decline of Indian Handloom Textiles

Despite their historic significance, Indian handwoven textiles faced severe setbacks during British colonial rule. The British introduced machine-made textiles, which led to the downfall of indigenous weaving traditions. British policies forced Indian artisans to import machine-spun yarn from England, disrupting the local textile economy. By 1820, British-made textiles had flooded Indian markets, leading to a decline in handloom weaving. However, during the Swadeshi Movement (1920–30), efforts were made to revive the production of handloom fabrics and promote self-reliance in textile production

- **Major Textile Materials Used in India**

1. Cotton

India has been a leading cotton producer for over 5,000 years, with archaeological evidence found in Mohenjo-Daro .“tree wool” of exceptional quality. Today, India is the largest producer and consumer of cotton, with major production hubs in Punjab, Gujarat, Maharashtra, and Tamil Nadu . Infine muslins, Chanderi, and Maheshwari fabrics, are globally renowned for their superior quality.

2. Silk

India is the second-largest producer of silk, known for four major varieties:

- Mulberry Silk: Primarily produced in Karnataka, Andhra Pradesh, and Tamil Nadu .
- Different Silk :Assam, also known as “Ahimsa silk”, as the moths are not killed during processing.
- Muga Silk :Assam, used for royal attire.
- Tussar Silk : Jharkhand, Odisha, and Chhattisgarh, known for its rich texture.

3. Wool

The use of wool dates back to Vedic times, with frequent references in ancient Indian scriptures. India has the third-largest sheep population, with wool production hubs in Jammu & Kashmir, Himachal Pradesh, and Rajasthan .Pashmina shawls, Kullu woollens, and Bhavani blankets.

4. Man-Made Fibers

To reduce costs and increase affordability, synthetic fibres like viscose rayon, polyester, and acrylic have been incorporated into handloom weaving. These fibres are often blended with natural materials to create durable and cost-effective fabrics.

Modern Challenges and Future Prospects

Despite government support, handloom weaving faces challenges such as competition from power looms, changing consumer preferences, and globalization. However, efforts to promote eco-friendly, sustainable textiles and the growing demand for handcrafted, organic fabrics have created new market opportunities. Indian designers and brands are increasingly incorporating traditional textiles into contemporary fashion, ensuring their relevance in global markets.

With continued government policies, consumer awareness, and technological advancements, Nowa testament to the country’s rich cultural heritage and has the potential for global expansion while preserving its traditional roots. (7-16, , Karolia, A. 2019)

- **Key Strategies for Textile Advertising:**

- Content marketing: To inform and engage customers, use blogs, videos, infographics, and narrative.
- Local Search Optimisation: Make your Google Business Profile and website more accessible locally.
- Email marketing: To foster client connections and increase conversions, send tailored emails.
- Website optimisation: Make sure your website is easy to use, loads quickly, has good SEO, and has easy-to-follow navigation.
- Using Social Media: Produce interesting material, take advantage of trends, and cultivate a devoted online following.
- A compelling brand story is one that engages customers on an emotional level.
- Partnerships & Collaborations: To increase market reach, collaborate with companies and influencers.
- Customer Reviews & Engagement: Promote comments, take prompt action, and establish your credibility.

The Do's of Textile Advertising:

- Perform in-depth market analysis.
- Make use of captivating narration and excellent images.
- Make use of a variety of marketing platforms.
- Put the needs and preferences of your customers first.
- Track performance indicators and keep your brand consistent.

The Don'ts of Textile Advertising:

- Don't use messages that are too complicated or general.
- Don't overlook aesthetics.
- Don't disregard consumer opinions or market trends.
- Don't target your audience ineffectively.

(Ginger Media Group. (n.d.). *Textile advertising, 2024*)

Guide for textile business

The home textile market is a profitable one with steady demand around the globe, particularly in Europe and the United States. There are numerous essential phases involved in launching a home textile business:

To find business possibilities, do industry research to comprehend market demand, trends, and competition.

- **Selecting a Niche:** Depending on consumer need, pick a certain textile category (such as carpets, curtains, or bed linens).
- **Business Plan:** Draft a plan that includes information on the product, target market, management, and financial approach.
- **Manpower:** To guarantee high-quality output, employ both expert and unskilled people.
- **Equipment:** Depending on the kind of textiles you intend to manufacture, make the appropriate machine investments.
- **Rent:** Lease, share, or work from home to effectively manage space.
- **Capital:** Obtain money for starting a firm through loans or savings.
- **Logistics:** Make plans for product distribution, storage, and transit.
- **Demand analysis:** Recognise seasonal patterns and consumer preferences.
- **Visibility:** Make sure your items are prominently displayed so that customers can locate them with ease.
- **Business Legalisation:** Select the right legal structure and register your company.
- **Online Marketplace:** To reach a larger audience, sell goods using e-commerce platforms.
- **Promotion:** Create a marketing plan including social media, websites, and regional promotions.

(OkCredit. (n.d.), 2021, *Steps to start a home textile business*)

2.2. Research Review:

By looking at case studies, investigating ways to diversify products, and reviewing marketing strategies in the industry, this study aims to identify significant developments and strategies that support the expansion and sustainability of the weaving sector.

Technology developments, customer tastes, and market needs have all had a major impact on the weaving industry's changes over time. Innovative ways to value addition, successful marketing techniques, and industry best practices are all uncovered via research in this area.

2.2.1. Case Studies

Mukherjee A Basu, Ravi S. S., Ray C.N., (2011) conducted a study “Assessment of Cluster Development Initiative: Case Study of Chanderi Handloom Cluster” to highlight the problems faced by handloom weavers. Being the second largest employer in India after agriculture, especially in rural regions, the handloom sector is essential to the country's economy. Despite its importance, the industry experiences challenges such as constrained market connections, raw material accessibility, and inventive design. With limited assistance from government initiatives, weavers often face difficulties. Using a cluster-based approach, the Ministry of Textiles chose Chanderi as the pilot site for the Integrated Handlooms Development Scheme (IHDS). The program has enhanced the revenue, market exposure, raw material accessibility, and creative design of weavers. Still, a large number of smaller weavers depend on Master Weavers for employment and revenue, underscoring the necessity of wider outreach. The IHDS programme has significantly benefited weavers in Chanderi, increasing income levels and allowing them to diversify their product range. Government subsidies have enabled weavers to buy looms and take orders from multiple sources, establishing market linkages with renowned brands like Pantaloons and FabIndia. However, there are issues to address, such as broader based reach of institutions like BVS and Producers' Company, targeting small weavers, providing more training for weavers and their children, strengthening credit and social security measures, and making weavers aware of various schemes.

Patra S. and Dr. Dey S. K.,(2015) in their study “Profitability Analysis Of Handloom Weavers: A Case Study Of Cuttack District of Odisha” concludes that the Odisha handloom industry plays a significant role in both local and international markets, contributing to employment opportunities for economically weaker sections. However, profitability varies

across different products and units. The study reveals that Unit-1, employing 12 weavers, generates an annual profit of ₹5,66,400, with a monthly income of ₹47,200. This translates to ₹3,933 per weaver per month, making it the most profitable unit. Among products, scarves yield the highest profitability, with an annual profit of ₹12,00,000 and ₹1,00,000 per month across all ten units, resulting in ₹10,000 per weaver per month. This suggests that investing in scarves could be a strategic move for weavers to enhance earnings.

The handloom industry has faced challenges since the Industrial Revolution, primarily due to technological advancements, market-driven economic shifts, and financial constraints. The dependence on mill-made yarn has further restricted its growth, making the sector reliant on organized textile industries. Despite these difficulties, consumer preference for handwoven textiles has sustained the industry.

To ensure the revival and growth of the handloom sector, several measures are needed. These include better promotion and advertisement, expanding retail outlets, organizing exhibitions, introducing innovative designs, increasing product awareness, competitive pricing, and effective marketing. Customization, branding under initiatives like "Brand India," improving product quality, durability, and customer service, providing modern machinery to weavers, eliminating middlemen, and integrating contemporary fashion trends can further strengthen the sector.

In conclusion, while the handloom industry provides significant employment, not all products yield equal profits or demand. Master weavers and independent weavers must analyse market potential and invest in profitable products to improve their economic conditions. A strategic approach to product selection and marketing can enhance the sustainability of this traditional industry.

Srivastava A. and Saxena A. (2024) under the study “A Comprehensive Case Study On Traditional Weaving Of Western Rajasthan” examine Pattu weaving, a traditional handloom craft of Western Rajasthan, known for its extra-weft weave design that incorporates bright-coloured yarns to create intricate motifs. This weaving technique is deeply rooted in sustainable practices, as it relies on handloom-based fabric production and traditional pre-weaving processes.

The study emphasizes the increasing threats to sustainability in the textile industry due to resource depletion, market-driven demands, and technological advancements. A comparative analysis between traditional and contemporary raw materials, motifs, color palettes, and weaving techniques highlights the evolution of the craft. Additionally, a

PASTLE (Political, Economic, Social, Technological, Legal, Environmental) analysis evaluates the opportunities and challenges in sustaining Pattu weaving.

Despite competition from power loom-based products, the craft holds potential for revival through government initiatives, academic interest, and market awareness via social media. The researchers argue that promoting Pattu weaving can help preserve artisan livelihoods, sustain traditional knowledge systems, and contribute to environmentally responsible textile production.

(<https://e-journal.uum.edu.my/index.php/jbma/article/view/18414/4213>)

2.2.2. Value Addition and Product Diversification

Mishra A. (2019), in the study “New Product Development in an emerging economy: A multiobjective optimisation approach” analysed the importance of new product development and its success in customer-focused businesses is universally acknowledged by academia and industry. Nevertheless, for a variety of reasons, both of the sources mentioned above has given enough consideration to "test marketing," one of the most important and conclusive measures of any new product's success. Using a "multi-objective mixed zero one linear programming" based approach, I offer an effective solution to this problem in this paper. As a result, the process of developing new products performs better and the merchandise is successfully brought to market. I substantiate my assertion with validations based on experimental design. The research highlights the effectiveness of an optimization model for selecting new products in the handloom sector. Out of 32 new designs, 14 were chosen for commercialization, showing superior performance in terms of sales, turnover, and repeat orders. Two studies were conducted to validate the model. Study 1 demonstrated that introducing new designs improved store performance significantly, while Study 2 showed that the chosen products outperformed nonchosen ones in terms of sales, ROI, and turnover. The model was successfully validated through test marketing and commercialization, with results supporting its use as a replacement for traditional test marketing.

Mandal P. C. (2022), in the article of “Managing New Product Development: Strategies and Initiatives” provides an insightful examination of the vital role that innovation and the creation of new products play in sustaining company profitability is given in this article. It highlights the need for businesses to consistently innovate in order to stay competitive and

the need for organisations to foster an innovative culture. The study highlights three primary methods of innovation: systematic innovation, team-based innovation, and customer-centred innovation. By using these strategies, businesses can produce goods that meet consumer demands while also being technologically and aesthetically creative.

The article makes a substantial contribution by arguing that, in contrast to the widespread practice of cost-cutting during uncertain times, businesses should boost their investments in innovation. Additionally, it emphasises how customers at the bottom of the pyramid (BOP) and emerging economies present profitable prospects for innovation-driven growth. The study gives insightful information for scholars and business professionals alike, despite the fact that it presents a conceptual analysis rather than empirical facts. While managers can use these tactics to improve their organisations' innovation efforts, academicians can use the results to improve on current theories of innovation. Discussions of the study's theoretical and managerial ramifications, constraints, and recommendations for additional research are included in the conclusion.

Patel S, Joshi S, and Laishram B (2016), in the study “Working Design of the Selected Handloom Industry for Providing a Better Quality of Life to the Workers” discuss the significant role of the handloom sector in India's economy, especially in states like Manipur, where it provides employment primarily to women weavers. Despite commercialization transforming weaving into a full-time profession, traditional handloom workstation designs remain unchanged, leading to health issues for workers due to repetitive movements and poor ergonomics. The authors emphasize the need for improvements in workplace design, including factors such as layout, equipment, lighting, and ventilation, to enhance the quality of life for women in handloom units. The paper proposes a working design to address these concerns. The information will assist the owner in properly designing and developing the work environment to raise everyone's standard of living who works in the industries.

According to the study, Assam handloom production peaks in Barpeta and Darrang, while employment peaks in rural Kamrup. The 'B' category Mekhela-Chador has better marketing performance than the 'A' category, and master weaver units better than independent ones in terms of revenue and sales volume, even though independent weavers achieve lower price spreads. While education and experience boost sales revenue, working hours and storage have a positive impact on sales volume. Effective bookkeeping and higher pricing both help to minimise price spread. Policy recommendations include bolstering women-led

units and marketing cooperatives, encouraging vocational training, and enhancing rural connectivity.

2.2.3. Marketing In Clothing Sector

Agrawal A. Chanana B. (2021) according to their study on “Handloom and Handicraft Sector in India: A Review of Literature on Its Demand in The Market and Availability of Original Product” analyse that consumers are willing to purchase handloom and handcrafted products, but they are not sure if they are paying for the genuine article or an imitation. Research indicated that widespread awareness campaigns are necessary to ensure its survival. The digital streaming between buyers and producers exercise facilitates an assured relationship between the artisan and the consumer community, which will also help in the availability of better quality products. With the help of mobile applications, handlooms and handicrafts are now more visible in the fashion and textile industries, and as customer satisfaction improves, handicrafts will become their own brands.

Rayapati R. N., Rao V., Vardhan H. (2013) the study on this review paper “HANDLOOM MARKET (Need for Market Assessment, Problems & Marketing Strategy)” discusses the need for a market assessment, issues, marketing mix and strategy, and recommendations for the growth of the handloom industry. Need for a Market Assessment:

The textile industry is divided into organised (mills) and unorganised (power looms, handlooms) sectors. Because handlooms have many competitors and distribution channels, a market analysis is required. Because handlooms are spread throughout India and are inherently unorganised, it is difficult to find accurate information about them. Confusion and inefficiency are further consequences of this lack of cooperation between government agencies and businesses engaged in the handloom industry. For better coordination and the development of more effective marketing strategies, market assessment is essential.

Problems in Handloom Marketing:

- Lack of Market Information: Weavers don't know the market demand, designs, or colors, which restricts their creativity.
- Customer Awareness: Customers are unaware of handloom benefits like softness and health benefits, so better awareness is needed.

- Insufficient Promotion: Handlooms lack regular advertising compared to textile products, relying only on fairs and exhibitions.
- Quality Issues: No standardized quality checks on handloom products; introducing procedures can assure customers of their quality.
- Logistics Problems: Poor management of handloom stock and logistics leads to financial losses for some cooperatives.
- Raw Material Supply: The National Handloom Development Corporation ensures raw material supply, but not all weavers benefit due to incomplete implementation of government rules.
- Competition: Handlooms face tough competition from other sectors and countries, making it harder to survive in the market
- Marketing Plans for Handlooms: Marketing plans for handlooms should prioritise consumer preferences, market targeting, and product uniqueness. Handloom companies need to concentrate on building customer value and differentiation in order to remain competitive. The marketing mix, which consists of product, price, promotion, and place, should be carefully planned.

Suggestions for Handloom Sector Development:

- Understand customer needs and improve product distribution and pricing strategies.
- Focus on organic, health-friendly products, supported by research, development, and training.
- Create strong brand recognition and loyalty by offering high-quality services and customer relationships.
- Innovate weaving processes to improve efficiency and profits.
- Standardize quality across handloom products and explore new market opportunities.
- Establish decentralized spinning mills to reduce costs and improve logistics.
- Encourage fair relations between traders and weavers, ensuring proper market information flow.
- Restructure Weavers' Service Centre's to offer research and loom innovations.
- The government should encourage investment, provide loans, and offer better training programs for weavers.
- Increase training on entrepreneurship and market needs to keep handloom businesses competitive.
- Focus on niche markets, both domestically and internationally, for innovative products.

- Improve infrastructure for exporting handlooms and ensure government support for international trade.
- Extend tax benefits and subsidies to handlooms, like those provided to handicrafts.
- Collaborate between the government, NGOs, and private agencies for quality checks, standardization, and branding.

Verma K., Tiwari K. (2019) in the research “Study of Marketing Strategies of Cottage Industry and Its Implications” conclude that in the cottage industry, skilled labour serves to produce merchandise at an inferior level. A substantial part of the cottage industry includes wood, bamboo, glass, khadi, handloom, and handicraft items. Every state and area in India possess some level of expertise in creating unique products. Lucknow chicken work and Kashmiri shawls are well-known for their needlework. The majority of these goods are made by cottage industries. These products require branding and marketing, but because cottage industries are not financially supported, they are unable to use medium- and large-scale industries' marketing strategies. They require a change in marketing paradigms. The purpose of the article is to examine cottage industry marketing strategies. Growth is constrained by insufficient government assistance as well as a lack of marketing and promotional efforts. The cottage industry has challenges with branding and contemporary marketing techniques, even though some of its products cost more than mass-produced goods. The development and demand for the cottage industry could be greatly boosted by government initiatives that provide credit, infrastructure, and technological support in addition to better marketing strategies.

Baruah M., Saha P. And Mashud A. (2023) on this study of “Marketing Practices and Challenges of Handloom Based Micro-Enterprises in Assam” is based on primary data that was gathered using a multi-stage sampling technique from 312 micro-level Assamese handloom businesses. Conceptualisation is done using the four Ps of marketing mix strategies: product, price, place, and promotion. Major marketing challenges for Assamese handloom enterprises include promotional variables, lack of customer awareness, competition challenges, supply side bottlenecks, fluctuating demand, intervention by intermediaries, and a lack of product diversity. This paper discusses the marketing strategies of handloom businesses in Assam. Although they produce a wide range of products, there's a need for more innovative designs, branding, and added value in their fabrics. Most handloom products are sold directly to consumers or through village traders.

Due to the small, household-based nature of the industry, few businesses use promotional strategies. Many rely on cost-based pricing. Major challenges include a lack of customer awareness, competition, supply issues, fluctuating demand, and limited product variety. To improve, policymakers should create government market hubs, online sales channels, and affordable advertising options for rural handloom businesses.

Vinayamoorthy R., and Dr. Baskaran B. (2018) in their study “Problems and Marketing Strategy of Handloom” concludes that the handloom industry confronts many obstacles in maintaining its competitiveness and marketing, despite its cultural and economic importance. Weavers' direct profits are diminished by the prevalence of middlemen, but power looms are a significant danger since they provide comparable goods with superior marketing techniques. The marketing methods of the handloom business are examined in this Thanjavur study, which evaluates the efficacy of product, pricing, site, and promotion strategies.

The results show that product strategies are only moderately effective, and that new technology adoption and branding provide difficulties. Because competitiveness is hampered by high input costs and restricted pricing flexibility, pricing techniques also exhibit moderate efficacy. Place tactics suffer from inadequate distribution networks, despite being bolstered by good transportation facilities. Poor packaging, a lack of youth engagement, and little advertising make promotion techniques the least successful.

The report recommends branding campaigns, the use of contemporary technology, and aggressive pricing tactics to increase the selling potential of handloom goods. Expanded focus on advertising and customer awareness initiatives can draw in more people, while strengthening distribution networks and display centres can expand market reach. In the end, tackling these issues with clear marketing plans can support the handloom industry's survival in a textile market that is becoming more and more competitive.

Key Insights

- Middlemen reduce weaver profits, making direct-to-customer marketing essential.
- Power looms outcompete handlooms due to superior marketing strategies.
- Product branding and technology adoption are necessary for modern appeal.
- Pricing flexibility is limited due to high input costs.
- Weak distribution networks hinder accessibility, despite good transport.
- Promotion efforts are poor, leading to low awareness and customer engagement.
- Improved branding, advertising, and modernized designs can boost market reach.

Reddy J.P., Sankar R.M. (2023) in their research on “Marketing Strategies: Traditional vs. Modern Pricing Strategies and Their Influence on Consumer Purchasing in India” explores how pricing strategies have evolved over time and their impact on consumer purchasing behaviour in India. It emphasizes that pricing is a crucial component of marketing as it directly influences revenue. Companies must carefully balance pricing to optimize sales and profitability while considering market trends, consumer demand, and competitor pricing.

Traditional vs. Modern Pricing Strategies

Pricing strategies can be classified into traditional and modern approaches. Traditional pricing strategies include competition-based pricing, cost-plus pricing, dynamic pricing, skimming pricing, penetration pricing, value-based pricing, discount pricing, and project-based pricing. These methods often focus on cost structures and market competition.

In contrast, modern pricing strategies include freemium pricing, hourly pricing, premium pricing, bundle pricing, psychological pricing, geographic pricing, comparative pricing, decoy pricing, and markup pricing. These contemporary approaches leverage consumer psychology and data-driven insights to maximize profitability and enhance brand positioning.

Key insights:

- Consumer behaviour is significantly influenced by pricing strategies. Traditional methods remain relevant but modern approaches tend to be more effective in capturing market share.
- Psychological pricing tactics, such as decoy pricing and odd pricing, enhance consumer perception of value.
- Bundle pricing is particularly attractive to consumers, as it offers perceived savings and convenience.
- Penetration pricing is effective for competitive markets, while premium pricing works best for luxury brands.
- Comparative pricing encourages customers to choose specific products by placing expensive items next to standard-priced ones.

Arshad M. U, (2023) in his article “A Step-by-Step Guide to Launching a Successful Home Textiles E-commerce Startup” provides a guide of starting an E-commerce business in home textiles can be profitable, given the growing demand for products like bedding, towels, and curtains. The key steps include:

1. Market Research – Identify target customers, analyse competitors, and define a unique selling proposition.
2. Business Plan – Outline product range, sourcing, pricing, marketing, and logistics strategies.
3. Legal Compliance – Register the business, obtain licenses, and protect branding.
4. Website Development – Create a user-friendly E-commerce platform with secure navigation.
5. Product Sourcing & Quality Control – Partner with reliable suppliers and ensure product quality.
6. Inventory Management – Use software to track stock and avoid over/understocking.
7. Online Marketing & SEO – Optimize search visibility and leverage digital marketing strategies.
8. Customer Service – Offer responsive support to enhance the shopping experience.
9. Shipping & Logistics – Choose reliable shipping partners and offer competitive delivery options.
10. Analytics & Optimization – Track performance data and improve operations.
11. Marketing & Promotions – Use targeted campaigns, discounts, and loyalty programs.
12. Scaling – Expand product range, explore international markets, and optimize operations.
13. Identify Your Target Market Comprehend behaviour, preferences, and demographics to develop customised communications.

The study of the literature combines key theoretical and practical studies from the realms of textile manufacturing, design, and marketing, highlighting the critical links between these areas for the success of craft-based enterprises. The existing body of knowledge emphasises the need to strike a balance between integrating contemporary design and marketing strategies with the preservation of traditional workmanship. According to research, craft businesses need to embrace new product design, expand their product lines, and employ successful marketing techniques in order to adjust to shifting consumer tastes and market situations. Additionally, the literature points out the importance of comprehending consumer behaviour, harnessing technology to expand market access, and establishing sustainable business practices to ensure the long-term success and competitiveness of these enterprises in a global marketplace. The collective findings suggest that a comprehensive strategy, which combines product innovation, strategic

marketing, and consumer-focused initiatives, is crucial for craft-based businesses to flourish and maintain their distinctive roles in cultural heritage and economic growth.

METHODOLOGY

CHAPTER – III

METHODOLOGY

This study followed an applied research approach, combining qualitative and quantitative methods to analyse the weaving unit at Shram Mandir, Vadodara. Primary data was collected through structured interviews and surveys with weavers and stakeholders to understand their demographic profile, skills, and challenges. A product analysis assessed the existing handwoven goods and explored opportunities for value addition. Market research evaluated the effectiveness of current marketing strategies and identified areas for improvement. Additionally, a case study analysis of similar weaving initiatives provided insights into successful models. To understand the unit in its totality, the study also examined its infrastructure and manpower, offering a comprehensive view of its operational framework. The findings helped develop practical recommendations for design development and strategic marketing to enhance market reach.

The methods of procedure adopted for the study has been categorized under the following heads:

3.1. PHASE-1: Case study of Shram Mandir

3.1.1. History and purpose of establishing Shram mandir Vadodara

3.1.2. Organization Structure

3.1.2.1. Administrative set-up

- Office Bearer
- Marketing and Sales

3.1.2.2. Weaving Department

- Weaving Unit Infrastructure
- Weaver`s Details

3.2. PHASE-2: Design Development

- Data collection of Products
- SWOC Analysis
- Designing of Products
- Selection of Designs
- Development

3.3. PHASE-3: Marketing

3.3.1. Data Collection

- Primary Data (Existing Marketing System)

- Secondary Data

3.3.2. Analysis of Data

3.3.3. Developing Module

3.3.4. Feedback for Feasibility (Marketing Division)

3.1. PHASE-1: Case study of Shram Mandir

In Phase 1 of the methodology, a comprehensive case study of the weaving unit at Shram Mandir, Vadodara was undertaken. The goal here was to understand the history of Shram Mandir and also study the organizational hierarchy, the weaving section, and the management of the unit along with the socio-economic background of the weavers and the facilities of the weaving unit. The information about the infrastructure and administrative set up was required to suggest feasible changes which indirectly affected the marketing of the products at Shram Mandir. And this data was analysed and presented in an aligned manner into following subheads.

3.1.1. History and purpose of establishing Shram mandir Vadodara

To record the history of Shram Mandir, Vadodara, a qualitative research method was employed, with an emphasis on secondary data collection. The main source of information was the available literature on Shram Mandir website, brochure and books. These sources gave information about the establishment, development, and purpose of Shram Mandir, especially its work in rehabilitating marginalized groups, including those affected by leprosy.

The data gathered was collated and analysed to create a chronological account of the history of Shram Mandir. Some of the important phases included its foundation, addition of new programs, and effect on the weaver's livelihood. The results were recorded systematically, keeping it accurate and conforming to the organization's historical context. The integration of literature review, stakeholder interviews, and field observations gave a balanced perspective on the historical importance and development of Shram Mandir, Vadodara.

3.1.2. Organization Structure

The organizational framework of Shram Mandir was formally segregated into two main elements: the Administrative Set-up and the Weaving Department. Within the

Research Design:

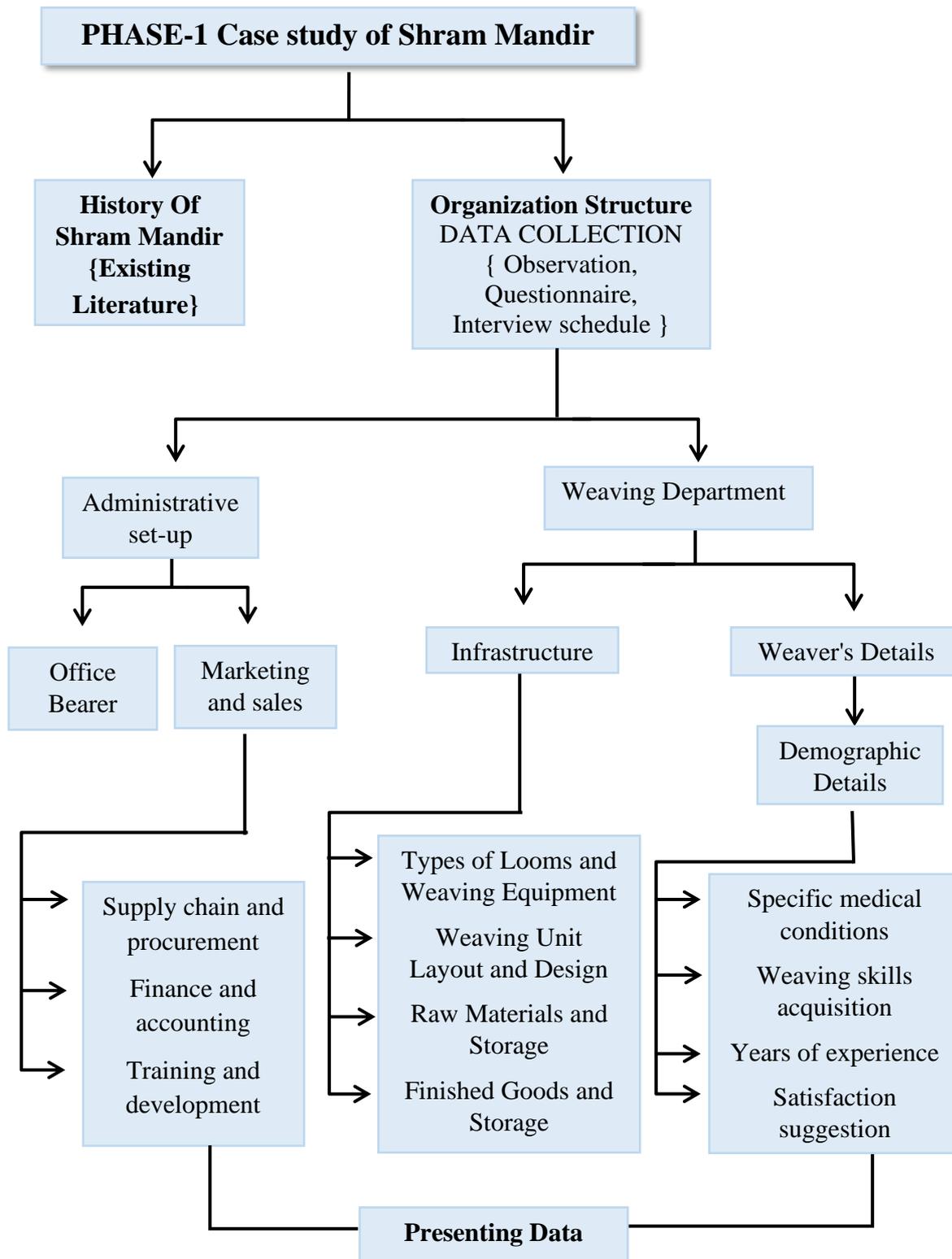


Figure 3.1: Research design showing phase-1 of the applied research

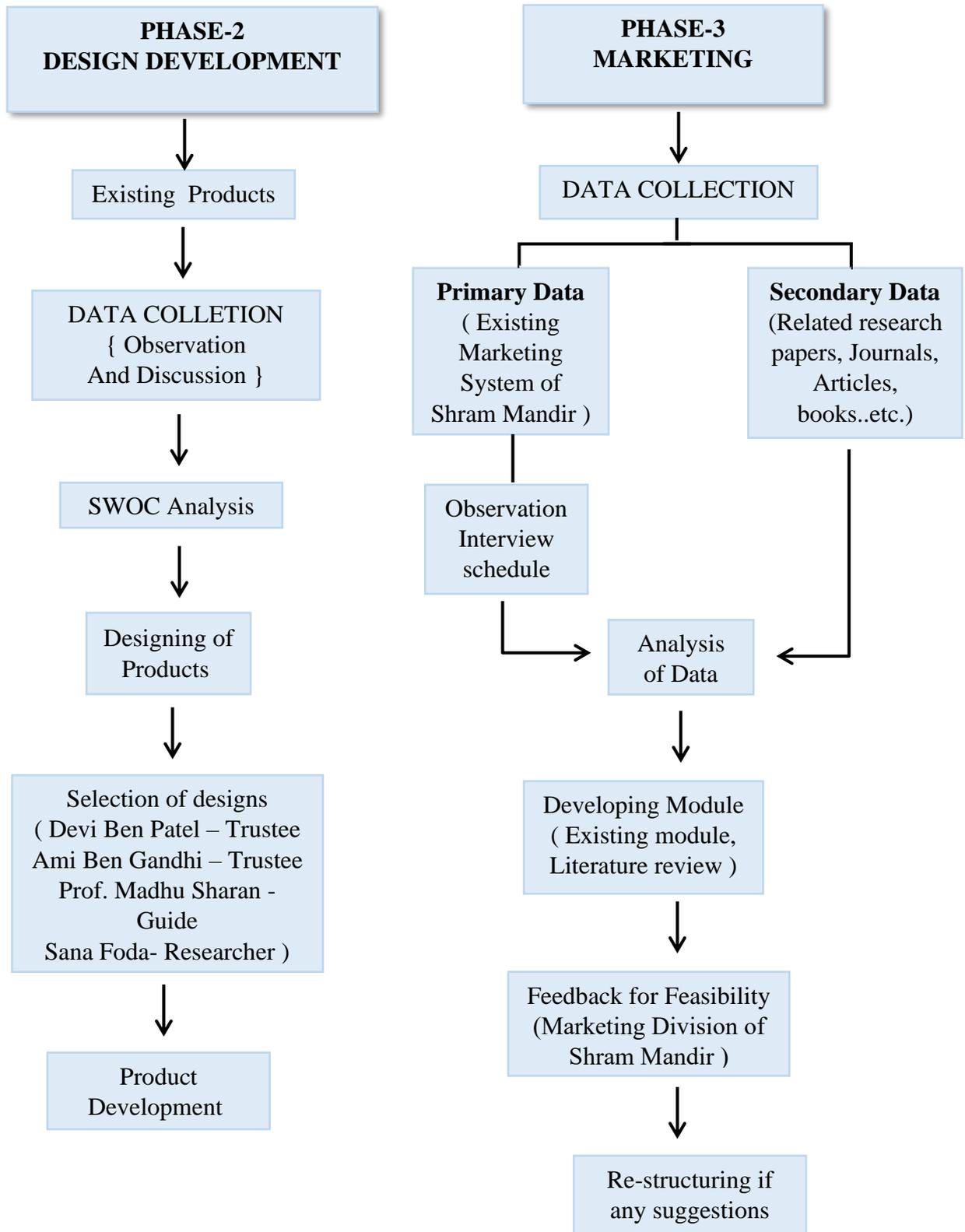


Figure 3.2: Research design showing phase-2 and phase-3 of the applied research

3.1.2.1. Administrative set-up

Administrative Set-up, the research initially concentrated on the identification and examination of the role of the Office Bearer, who was tasked with managing day-to-day administrative activities and facilitating smooth internal operations. This analysis comprised a review of the office structure, lines of communication, and decision-making procedures that were handled by the Office Bearer. Secondly, the Marketing and Sales segment was audited to gauge strategies used to promote the product, approach customers, and overall positioning in the market. These initiatives gave ideas regarding the extent to which the administrative structure facilitated operational objectives.

3.1.2.2. Weaving Department

The Weaving Department was studied into two sub-segments. The Infrastructure sector consisted of a thorough review of the Weaving Unit, including analysis of the types of looms and weaving equipment, unit layout and design, raw material management, storage spaces, and the finishing goods and packing handling processes employed. Parallely, the researcher gathered detailed Weaver's Details by gathering demographic information, probing skills acquisition approaches, documenting years of experience, and assembling comments on job satisfaction and improvement areas. This dual approach enabled the researcher to create a complete picture of Shram Mandir's organizational framework, making sure both the administrative and operational aspects were thoroughly documented and analysed to inform useful recommendations for future strategic updates.

Sampling method:

Being a case study the sampling method used in this research was purposive sampling, a type of non-probability sampling. This method was chosen to specifically interact with weavers, administrative staff, and stakeholders directly involved in the weaving unit.

Target Group: Weavers (leprosy-cured patients), administrative heads, and trustees.

Reason for Choosing This Method: To gain in-depth insights into the existing weaving practices, challenges, and market reach.

Data collection method:

Observation:

Observation was done to assess the workspace, weaving techniques, equipment usage, and daily operations. This method provided firsthand insights into the workflow, infrastructure,

and challenges faced by the weavers, allowing for a detailed understanding of their working conditions.

Interviews:

Interviews were carried out with weavers, administrative staff, and key stakeholders to gather qualitative data on the organizational structure, production processes, and marketing strategies. Semi-structured interview schedules were used .

Questionnaires:

Questionnaires were used to collect demographic details of the weavers, including their work experience, job satisfaction, and suggestions for improvement.

3.2. PHASE-2: Design Development

A thorough examination of the weaving unit's existing products was done to understand the product development there. This involved examining yarn type, weave type, weaving methods, colour used, and functional features.

For the purpose of identify strengths like expertise and fabric quality, flaws in design or production, the possibility of improvement, and barriers that might limit the adoption of new designs, a SWOC analysis was done. The design process was started based on these insights, focussing on value addition through colour variations, surface ornamentation and introducing of new range of product. Digital design layouts were created for further process.

The designs layout for woven products was made in Ms PowerPoint first and then in Db weave software for the final effect of the design and colour and the sketch for the new range of products was made in Aurodesk Sketchbook software.

The newly created digital designs were shown to Devi Ben Patel – Trustee, Ami Ben Gandhi – Trustee, Prof. Madhu Sharan - Guide and Sana Foda- on the basis of their viability to be produced in Shram Mandir Weaving Unit, sources available, and commercial potential. Following approval, the designs proceeded to the product development phase.

The products were developed into following ranges:

Category-1: Towels

Category-2: Bedsheets

Category-3: Cocktail Napkins

Category-4: New Range of Products (Bags, Jackets and Stoles)

Developed under the supervision of researcher and taken guidance from the guide, design unit head Ami Gandhi ben, the workshop in charge Kirit Singh Vaghela Sir.

3.3. PHASE-3: Marketing

The study started with the problem told by the Ketan Patel (Assistant Secretary) the administrative head of Shram Mandir, Sindhrot when visited by the researcher.

Shram mandir weaving unit is a non-profit business which provides employment to the leprosy affected patients for their livelihood. The sell of products is through the outlet of Shram Mandir in Sindhrot and one in Kareli Baug, Vadodara. They also do exhibitions at different places in Vadodara itself for selling the products The customers are mostly the visitors of Shram Mandir trust and the connecting peoples of the trustees of the Trust.

The study used a systematic approach to examine the weaving unit's marketing system at Shram Mandir. The study carried out during Phase 3: Marketing, which included the systematic collecting data and its analysis . To have a complete understanding of the current marketing strategies, both primary and secondary data sources was used. Weavers, administrative personnel, and key stakeholders were observed and interviewed in order to collect primary data. To gather qualitative information about sales strategies, customer involvement, and marketing techniques, a semi-structured interview schedule was used. Furthermore, secondary data was examined from a range of sources, such as books, journals, articles, and research papers, in order to comprehend current marketing frameworks and identify potential areas for growth.

3.3.1. Data Collection

To analyze the existing marketing system of Shram Mandir, both primary and secondary data were collected.

- **Primary Data:** Information was gathered through observations and interviews with key stakeholders, including trustees, administrative staff, and outlet in-charges. This helped in understanding the current marketing strategies, challenges, and areas for improvement.
- **Secondary Data:** Relevant literature, research papers, journals, articles, and books were reviewed to gain insights into marketing strategies in similar contexts.

3.3.2. Analysis of Data

Data thus collected was organized and analyzed quantitatively. Primary data from interviews and observations were supported with secondary sources to identify gaps and solutions. This approach helped in developing marketing module which will help to enhance sales and outreach while aligning with the unit's capabilities.

The information was thoroughly examined after the data collection in order to identify the main drawbacks and possibilities in the marketing system. The results of primary data where existing marketing module of Shram mandir was taken and secondary data where marketing module from the theory of marketing, established brands and research were combined to create a better marketing module. In order to guarantee an efficient and long-lasting approach, this module was created by evaluating current marketing techniques in addition to insights from the literature.

3.3.3. Developing Module

A comprehensive market analysis was conducted to study existing marketing strategies in similar handloom brands like FabIndia and Westside, along with competitor pricing and customer preferences. Based on this analysis, a structured marketing module was formulated, incorporating essential elements such as business planning, product sourcing, pricing strategies, inventory management, and promotional activities. The implementation phase involved pilot initiatives such as discount pricing, influencer collaborations, and online advertisements, with continuous monitoring of engagement metrics to assess effectiveness. This structured approach ensures a scalable and impactful marketing framework that aligns with the unit's social mission while enhancing its overall market reach.

3.3.4. Feedback for Feasibility (Marketing Division)

The developed module has been approved by the concerned marketing peoples for feasibility and it has to be passed through several heads before implementation..

The weaving unit of Shram Mandir in Vadodara was analysed using a systematic method in this study, with an emphasis on its organisational structure, product development, and marketing strategies. A case study approach offered details on the history, personnel, and infrastructure of the unit. A SWOC analysis, the creation of digital designs, and product development were all part of the design development process. In order to assess present

strategies and suggest enhancements, marketing research combined primary and secondary data. In order to ensure sustained growth for the weaving unit, the findings resulted in actionable recommendations for improving product appeal and broadening market reach.

RESULTS AND DISCUSSION

CHAPTER – IV

RESULTS AND DISCUSSION

The weaving unit at Shram Mandir in Vadodara was examined as a case study for this applied research project, which focused on design and marketing improvements for the products produced by them. The unit's organizational structure, history, and challenges were all examined in the study.

The findings of the study have been discussed under the following sub heads:

4.1. PHASE-1: Case study of Shram Mandir

4.1.1. History and purpose of establishing Shram mandir Vadodara

4.1.2. Organization Structure

4.1.2.1. Administrative set-up

- Office Bearer
- Marketing and Sales

4.1.2.2. Weaving Department

- Weaving Unit Infrastructure
- Weaver`s Detail

4.2. PHASE-2: Design Development

- Data collection of Products
- SWOC Analysis
- Designing of Products
- Selection of Designs
- Development

4.3. PHASE-3: Marketing

4.3.1. Data Collection

- Primary Data (Existing Marketing System)
- Secondary Data

4.3.2. Analysis of Data

4.3.3. Developing Module

4.3.4. Feedback for Feasibility (Marketing Division)

4.1. PHASE-1: Case study of Shram Mandir

Documentation was done through primary data collected by observation questionnaire, interview schedule and secondary data through their existing literature. The data thus collected was organised and analysed . the analysed data has been presented under following sub heads.

4.1.1. History and purpose of establishing Shram mandir Vadodara

The history of Shram Mandir, Vadodara, goes back to the time it was founded as a social effort with the purpose of offering dignified livelihood options to marginalized sections, especially leprosy-affected people. Shram Mandir was started with the mission of economic rehabilitation and skill building and has contributed greatly to maintaining traditional weaving methods while empowering its labour force.

About half a century ago, people affected with leprosy had to stay in a slum-like dwelling outside Pani Gate, Vadodara. They were ostracized by society at a time when it was believed that even by touching a leprosy patient, one could be afflicted by the dreaded disease. The Late Shri Chhota Bhai Bahilalbhai Patel, the founder of "Sayaji Iron" and the father of the Late Shri Indu Bhai Patel, called doctors from South Gujarat and arranged for the treatment of these people. He took care of the entire expenses of travel for doctors, medicines, dressings, and other relevant expenditures.

At the time of his demise, he had planned to distribute his wealth amongst his sons. Always concerned and worried about leprosy patients, he asked Indu Bhai to take up his work. Though it was difficult to undertake work for leprosy patients in those times, Indu Bhai respected his father's wishes, and a new chapter was written in the care of leprosy patients.

Shram Mandir Trust - History

On the completion of 40 years of Seva Yatra of Shram Mandir Trust, everyone came up with the idea of publishing a souvenir. The responsibility of writing about the history of the institution was entrusted to a dedicated individual who had worked in the organization for years, witnessed many positive events, and experienced both progress and challenges alongside the institution. While learning about the unimaginable situations faced by the residents, he initially struggled with the right words to express these experiences. Questions arose—Why write? What to write? How much to write? Eventually, he decided to take the support of Varshaben Adalja, whose linguistic skills beautifully captured the institution's work, the lives of its residents, and their pain through profound words.

Shram Mandir Trust is completing 40 years of service journey. Shram Mandir has achieved a lot during this time. And lost a little. Everything has two sides. As a person experiences happiness and sadness, so does an organization. By the grace of God, Shram Mandir has always been able to stand strong even in its tough trials.

At the time when Shram Mandir Trust was established, people did not even allow leprosy patients to beg in their locality. Shri Indubhai started efforts to improve the lives and conditions of leprosy sufferers living in the slums of Vadodara city. Let's read the description of this slum and the life of the leprosy people living in it and their situation in Varshaben's words.

“The huts that looked like a dimming darkness at night seemed more sinister and sinister in the light of day. Based on prehistoric times, the lepers' huts spread out like a monstrous cannibal with limbs and head. Limbs moving, eyes like glowing embers, thick skin with scales... Dachuro gasped as his breath was filling his chest. The sewage was flowing freely in all directions. Garbage heaps. A crowd humming like a swarm of mosquitoes swarming over Kadlia-smelling water, the dusty hollows were hurling boys and pelting dogs and cats with stones. Smoke from the fireplace suffused the air. Weighty rocks of sound. Boys' Term. Begging boxes... boxes. A wreckage of broken baggage... wheelbarrows and a terrible stench reigning over this empire.”

In the beginning the self. Mr. Indubhai along with a few self-serving friends used to deliver necessary medicine and dressing materials to the diseased people living in such slums, calling a special doctor from outside the village. To stop the begging activity of lepers, Mr. Indubhai started delivering regular food grains, clothes to everyone in the colony. Then he taught the people how to spin the wheel and gave the wheels. Thus many sick people stopped begging and started working. Education system started in the slums for the children of the colony. Cheap cereal shop also started. Although self. Mr. Indubhai was not satisfied. Another place was taking shape on his psyche.

In the words of Varshaben...

“There is a delicate dream in the closed eyes. A simple watery pearl. Have a beautiful village. Where there is no blood. Being bound by the engagement of love. Where there is no hunger, no pain of loneliness. Where all the wounds are healed, those who have been thrown away like rotting garbage regain their identity as men.”

For this he started serious efforts. Demanded land from the government. When the people in the area where the land is allotted get to know about the organization's objective, protests

start and they start looking for another place. It is said that a site was selected in eleven areas, but the residents there protested against the living of leprosy people, and finally, a land with ravines of Mahi Sagar was found near Sindhrot village and it was given on lease by the government. Here in 1978, the headstone was installed by the then Chief Minister of Gujarat State Shri Babubhai Jashbhai Patel. With hard work, the rough ground was levelled and small but solid cottages were built to house the lepers. Simultaneously, the construction of the hospital also started. People suffering from leprosy from the slums were turned into a labour temple here. This task seems daunting today.

In the early years there were not enough facilities like electricity and water but the diseased people started living here happily. About 3 lakh trees were planted and nurtured in and around the institution. The series of deaths also started from the week people moved into the institution. As there was no place for cremation, arrangements were made for cremation in the institution the very next month. A large kitchen was created. Handloom textile workshop started. A cowshed was started, a temple was built. An education system was started for the children of people living in Shram Mandir. New people came and went. Late Mr. Indubhai ran the administration of the institution well with the help of friends and four-five social workers. During that time late Mr. Manubhai Shah from Ahmedabad and Mr. Prafullabhai Vora from Mumbai collected funds for this service work and helped the organization.

Help was received from the well-wishers of the organization as the publicity of the organization spread, good donors kept coming and the service journey continued. The organization grew progressively. All facilities for diagnosis, treatment and rehabilitation of leprosy patients were made available in Shram Mandir Institution. People from every state of India started coming here for treatment, many of whom were able to return home after completing the treatment and those who had no other option entered the institution's rehabilitation program.

Shri Indu Bhai's heart was always drawn to serve the people suffering from this disease impartially. Besides the institute continued the work of treating the lepers living in the slums of the city. A clinic was started in two different areas of the city, Warsia and Pani gate, two days a week. Where leprosy patients would get all the necessary treatment, medicine and dressing materials. In addition, intensive survey work was carried out by field workers trained and appointed by the institute in areas which were considered more susceptible to the disease. In which early diagnosis was possible by searching for potential

patients, thus apart from disease diagnosis and treatment, disease control work was done by Shram Mandir.

At one time Shram Mandir housed 1200 people under treatment and rehabilitation program. Once the treatment is completed and the person enters the rehabilitation program and decides to stay in the institution, they are allocated a cottage to live in and then there is the vocational rehabilitation and social rehabilitation phase. Thus various departments developed in the organization but the sole objective of the activities of each department remained the treatment and rehabilitation of leprosy sufferers.

Shram Mandir, Vadodara, was founded in 1978 by Late Shri Indu Bhai Chhota Bhai Patel (Sayaji Iron).

Vision:

A Leprosy free society and a healthy and happy life for person affected by Leprosy

Mission:

Identification, Treatment and Rehabilitation of person affected by Leprosy

Objectives:

1. Survey, Identification, Treatment and Rehabilitation of person affected by Leprosy
2. To dispel myths and develop awareness regarding Leprosy.
3. Holistic development of children of person affected by Leprosy

Major projects:

1. Healthcare- Shram Mandir hospital, U.L.C.P. Unit and Mobile Health Unit
2. Rehabilitation- Shram Mandir Colony
3. Children Education Project

Founder: Late Shri Indu Bhai Patel (Sayaji Iron)

Our“Dada”

It has been a decade since Vadodara’s well known industrialist Sh. Indu Bhai Patel left for his heavenly abode. Known lovingly as Dada by the Shram Mandir Family he is fondly remembered even today with tears in the eyes. Amidst the sweet flowing waters of Mahi Sagar river, amongst lot of green trees where innumerable birds reside, Indudada created a beautiful campus like Nandanvan. This is where the Leprosy affected patients and their children stay Late Sh. Indu Bhai believed that whatever one has received in life from nature and society should be returned with abundance by taking care of the unhappy people of our

society. This is the genesis of the great humanitarian service that people know today as Shram Mandir Trust. After late Shri. Indubhai left us, his humanitarian initiative has been managed and continued by his friends and family members. This is something to feel very proud about.

As a rehabilitation component, vocational rehabilitation took precedence at Shram Mandir. The inmates, having been cured, were imparted skills according to their physical capacity and were given employment on various organizational projects. In these projects, they could serve in a meaningful way and experience a sense of dignity and worth in society.

One of the major projects was the Taana-Vaana Handloom Textile Workshop, where cotton cloth was manufactured manually by handloom techniques. The workshop made various textile products like bed sheets, pillow covers, towels, napkins, kitchen napkins, rugs, carpets, and dusters, which were branded as Taana-Vaana. The products were not only marketed at Shram Mandir but also at Tapovan Temple, Undera, by the Tapovan Temple Trust. Even the possibilities of marketing the products through exhibitions were also pursued.

The Taana Vaana logo is a symbolic visual representation that is characteristic to the very essence of the ancient weaving craft. It achieves this by showing the fine interweaving of the warp and weft yarns, the fundamental building blocks of the craft. Below is a detailed examination of its principal elements and the symbolism behind them:

Name and Text Layout

The phrase "taana vaana" or commonly transliterated as तान-वान in Indian languages is actually the translation for the terms "warp and weft" literally. They are the two important and essential components that are combined in order to make woven fabrics.

The organization of the text is well designed around or in addition to the main theme, thus emphasizing and bringing to the fore the important role that these threads have as the fundamental foundation of the weaving process.

Central Motif

At the very centre of the logo, there is a breathtakingly stylized and exquisitely interlaced design that is a representation of the crossing of threads as they meet at an ancient loom. This image represents unity, labour, and the complexity of work involved in weaving.

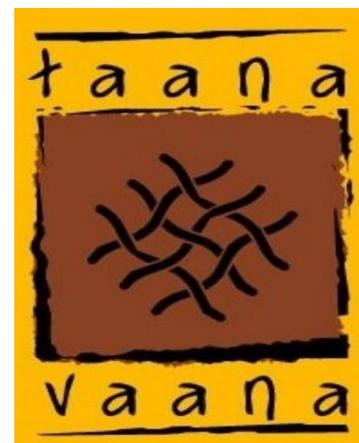


Plate 4.1:Logo of Taana Vaana

The MCR Sandal Department was concerned with the production of specialized shoes for people with leprosy. Throughout the year, a total of 3,967 pairs of MCR sandals were made, lending vital assistance to the needy.

In the Cowshed Department, 62 cows were kept under scientific management practices, aided by Grivers (Bayaf), an institute in Vadodara. Detailed records of every animal, including their health record, insurance, and diet, were kept. Special attention was given to keep the cows clean and well-fed. The milk received was used for ghee-making, which was in high demand, with advance bookings. Cow dung was also collected for a biogas plant, where the gas produced was used in the kitchen, and the slurry waste was turned into vermicompost manure.

The Nursery division actively cultivated crops as well as manufactured compost manure. Cow dung gas plant slurry waste was utilized for increasing manure production. A massive afforestation program also resulted in the plantation and cultivation of 145,000 bamboo plants.

In the Department of Agriculture, the ground of the ravine area around the institute was levelled and tilled. Forage cultivation was the prime activity, and 439,600 kilograms of forage was harvested in the year. Apart from this, 12,000 bamboo saplings were grown, and lemon trees were planted. In spite of wild animal problems due to nilgai (blue bull), wild boars, and monkeys, the inmates were able to grow crops like fenugreek, radish, okra, and spinach. Residents mutually guarded the farmland 24 hours a day to save the crops from wildlife damage.

The Charkha (Spinning Wheel) Department was planned to provide employment to physically weak prisoners so that they were able to work from their own homes. The department worked satisfactorily in collaboration with Madhi Sarvoday Ashram, Vijapur, so that the prisoners were able to have meaningful contribution through spinning.

With these organized vocational plans, Shram Mandir successfully rehabilitated its inmates, rendering them self-supporting and still retaining their dignity, and enabling them to contribute constructively to society.

Some of the beneficiaries were –

Shankarbhai

Shankarbhai belonged to Valsad but was an inmate at the campus for the last 27 years. He was around 55 years of age. He had had Cancer in his left leg which outwardly looked

fine but was cancerous from within. On being diagnosed with cancer, he was given complete care by the hospital. His left leg had to be imputed from below the knee. After the treatment was over and the left leg healed, the process for an artificial leg began. With the help of training and Physiotherapy, he began to settle in using the artificial leg. Initially, he needed to take the support of crutches. As his confidence increased, he began walking independently and also began working. Currently, he happily worked at the Shram Mandir Security cabin.

Ramnath Swami

For the last three years, Ramnath Swami was an inmate of Shram Mandir's old age home. He had been affected by leprosy around 30 years ago. He belonged to Shrirangam village of Tamil Nadu, was well educated, and worked as an inspector in a British company. Upon being affected by Leprosy, he had gone to several organizations. For a while, he had also worked as a Physiotherapist, but had decided to spend his last years at Shram Mandir. He did not go anywhere outside the campus. He felt peaceful at Shram Mandir and liked being with the people there. At that time, Ramnath Swami was 85 years old. He was fond of reading books and liked to read The Times of India. His vision in one eye was failing. He never missed attending the morning and evening prayers. In his words, "I whole heartedly prayed to the Lord for all leprosy affected people and people who worked for them."

Kashiben Garasiya

Kashiba was 75 years old and lived at the organisation for the last 15 years. Basically from Gambhira, she had lost her father in childhood and was raised by her mother who worked to make ends meet. Kashiba also worked. On suffering from the disease, she got treated and the doctor gave her information about Shram Mandir Trust. She got admitted to the Old Age home there. For a while, she worked in the organisation's kitchen and later in the Hostel. Now she was not able to work. In her words, "I lived here happily, walked with a stick's support, took lord's name, and when needed took medicine, tried to help others as much as I could. I would live the rest of my life in this way only." A cheerful-natured Kashiba donated her excess money to the organisation. She was a favourite grandmother of the children also.

Visitors at Shram Mandir

Barbara From Germany

Since my very first visited in 1989 I had touched by the true humanity and service to the society being performed at Shram Mandir Trusted. Shri Indubhai's early vision of a leprosy-free society and a happy life for leprosy-affected people must had seemed unreachable in those days. Still, he followed his urged and realized his dreamed.

His dedication, persistence, and loved for mankind was a wonderful example for all went generations.

SMT had managed to build a many-sided project for the leprosy-affected. Thanked to constant identification worked and treatment, the numbered of leprosy cases had luckily gone down over the years.

Thus, useful rehabilitation programmed such as the handloom textile workshop and a wonderful cowshed had established in timed.

In our modern high-tech world and rapid climate changed, such eco-friendly projects contribute the best to the world. I was happy that we could gave a small shared to all this with various donations for the hospital as well as the cow Barbara (she has given birth to several calves meanwhile).

The education and supported SMT is gave to children from leprosy-affected backgrounds is a wonderful investment in their better and self-determined future. This is another puzzle piece in SMT's effective and coherent worked.

For me, SMT is an outstanding example of effective and transparent NGO work, thanked to all involved with their heart and firm conviction.

Congratulations to Shram Mandir Trust and 40 years of successful dedicated work for human mankind, and my warmest good wished for the future.

Daphne From England

I had visited Shram Mandir for many years then as parted of my annual visited to projects in India. I always enjoyed my visit. The welcomed warmed and friendly from staff and residents, and the setting was really lovely with trees and flowered to made the placed attractive and good for the soul.

But the main reasoned to be there is to saw the development of the wonderful worked done for all those affected by leprosy. The physical, mental, and spiritual needed catered for with

the well-equipped hospital and dedicated staff, the food kitchen, the fresh milked and vegetables, the excellent school provision, and the refurbished temple. All contribute to the welfare of those who lived there.

It is also good to see the workshops and the great material that is produced. Some goods, like the shoes, were for the residents, and other goods, like the beautiful bedding and clothes, are for sale to others. It was good to know how well the exhibition of such goods was received in the town. It demonstrates the high quality of the produced.

Of great importance too is the work done in detecting leprosy in its early stages, which enables people to be treated early and prevents too much damage being done by the disease. I always appreciated staying there and would like to wish you all well for the future of Shram Mandir after completing such a good record in 40 years. Happy anniversary!

4.1.2. Organization Structure

The comprehensive study conducted on Shram Mandir's organizational structure was divided into two components: the Administrative Set-up and the Weaving Department. Within the organizational structure of the Administrative set-up, the study identified carefully and in detail a well-defined role of the office bearer, whose duty was to handle efficiently the day-to-day administrative activities and ensure effective internal communication channels of the organization. Besides, the marketing and sales function was examined carefully as it was a key function not only for marketing products but also for defining the overall market positioning of the company with additional significant support from functions like supply chain and procurement, finance and accounting, and training and development. Meanwhile a study of the weaving department was divided into two well-defined and distinct sub-components: Infrastructure and Weaver's Details. The examination of Infrastructure evaluated various aspects like the layout of the weaving unit, types of looms and equipment utilized, and the raw material and finished good management processes, which identified significant strengths in the production capacity as well as several areas that provide opportunities for improvement. At the same time, the Weavers' details were gathered by carefully compiling comprehensive data on demographics, skills, years of experience, and job satisfaction, which provided a useful insight into the overall competency of the workforce and laid out certain training requirements that may be critical for further improvement.

4.1.2.1. Administrative set-up

A trust-based organisation, Shram Mandir had an established administrative structure that makes sure all of its operations—such as weaving, rehabilitation, healthcare, and vocational training—run smoothly. The organization's Board of Trustees was in charge of creating policies, supervising financial management, and making sure that all activities and programs are in line with the trust's main goals. In addition to making sure that resources are used efficiently, the trustees was pivotal in determining the organization's strategic direction and preserving decision-making transparency.

The Chief Executive Officer (CEO), who was the primary executive authority in charge of implementing the trustees' policies into workable plans, was in charge of the administrative structure. In order to facilitate communication, resource allocation, and general operational efficiency, the CEO made sure that all departments worked together seamlessly. Maintaining the financial viability and social impact of Shram Mandir's operations was the

CEO's responsibility, which called for strategic leadership, problem-solving skills, and a thorough comprehension of the organization's goals.

- **Office Bearer –**

Shram Mandir, Vadodara's office bearers was responsible for overseeing all aspects of the organization's activities, making sure everything runs well, and maintaining its social objective. While assisting with a range of projects, such as providing marginalised groups with job and skill development opportunities, they also supervised administrative duties, financial management, and strategic decision-making. Their function was essential to preserving the organization's viability and influence, encouraging expansion, and strengthening outreach initiatives.

The Office Bearer Chart supports its aim of development and community service by providing an organised hierarchy that guaranteed efficient management of its numerous departments.

Chairman: The organisation was run by Shri Amit Goradia, with former chairman Shri Atul Patel still providing direction.

Trustees: A board of experienced experts regulated the organization's strategic expansion.

Leaders of Administration:

Administrative Heads:

Secretary (Smt. Mauna Patel): Managed daily operations.

Treasurer (Shri Mayurbhai Swadia): Handled financial matters.

Joint Secretary (Dr. Devendrabala Narichaniya - Deviben): Supported in policy execution and administration.

Key Departments:

Healthcare: Dr. Indira Patel (Resident Officer, Hospital).

Administration: Ketan Patel (Assistant Secretary, Administrative Head).

Weaving Workshop: Smt. Ami Gandhi (Trustee).

Cowshed Management: Raman Parmar.

Cooking Services: Seema Patel.

Education Initiatives: Smt. Harleen Chawla (Trustee).

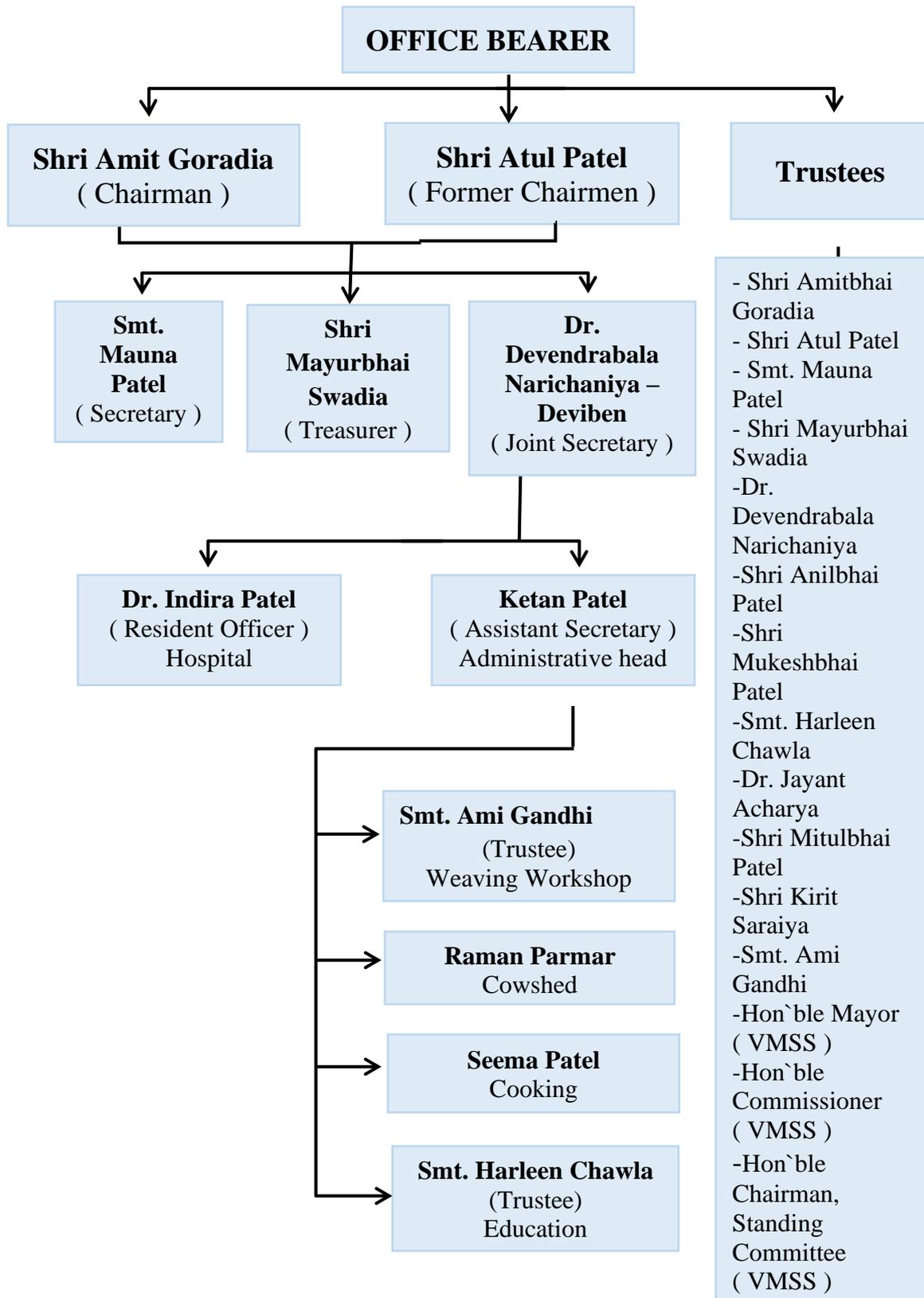


Figure 4.1: Office bearer chart of Shram Mandir

The organizational structure of the Weaving Department at Shram Mandir, Vadodara, was designed to ensure smooth operations, with clear roles and responsibilities assigned to each individual.

At the top, Dr. Devendrabala Narichaniya (Deviben), the Joint Secretary, and Smt. Ami Gandhi, the Trustee, oversaw crucial aspects of the unit. Ami Gandhi, a textile designer by profession, supervised the designing process. Deviben, on the other hand, looked into the production process, ensuring that the weaving operations run efficiently, maintaining quality and consistency in production.

Kirit Singh Vaghela, as the Sales and Workshop In charge, acted as a bridge between the leadership and the workshop

Under his management, two supervisors handled daily workshop operations:

- Babar Vasava, the Workshop Supervisor, manages the overall functioning of the workshop, ensuring that processes run smoothly.
- Salim Khan Pathan, the Weaving Supervisor, directly controlled the weavers, guiding them in their tasks and ensuring quality control in weaving.

At the operational level, the employees, primarily consisted of weavers, executing the weaving tasks under the direction of the supervisors.

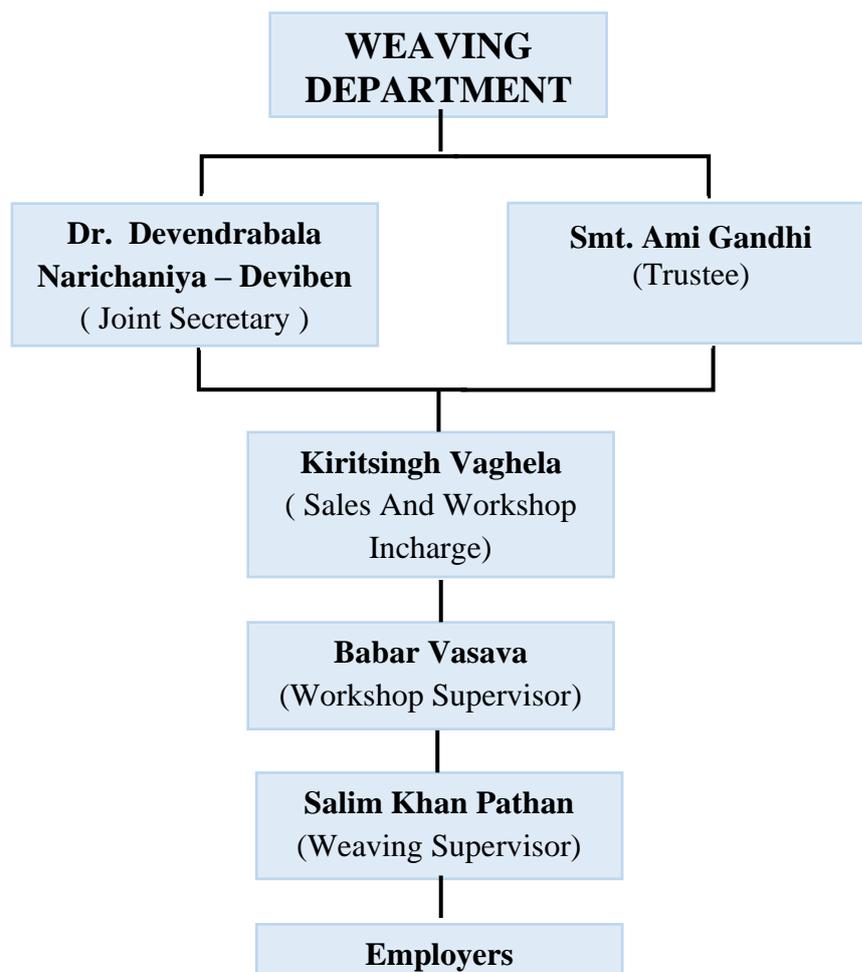


Figure 4.2: Weaving Department Hierarchy chart of Shram Mandir

- **Marketing and Sales**

The respondent was a 50-year-old man named Kirit Vaghela who had completed the 12th grade. He had been with Shram Mandir since 2001 and had been employed as a salesperson from 2020–2021. He lived in Vadodara's Sindhrot area.

At the outlet, the respondent had a variety of responsibilities, including inventory control, sales, accounting, and exhibition pre and post. These roles ensured the successful operation of the sales process, appropriate inventory management, and active involvement in exhibitions. Monitoring available stock, restocking products, and ensuring proper product presentation were all handled by him as a part of inventory management. The sales function involved effective product promotion, transaction management, and customer interaction. Additionally, organizing and setting up displays at various events to increase product visibility and attract potential customers were his look out as a part of exhibition preparation.

In terms of skills and training, learning had happened by experience rather than formal instruction for sales or customer services. Participation in leprosy surveys, labour in the outpatient department (OPD), collecting school rent, and selling handlooms added to his exposure. However, there was no knowledge of inventory monitoring systems or invoicing software, and no digital tools were employed for sales management. There was lack of familiarity with digital technologies for sales management.

Being fluent in Gujarati and Hindi ensured seamless communication with customers, as the majority of them were Gujarati or Marathi. The workday lasted from 9:00 AM to 8:00 PM, with a lunch break from 12:00 PM to 2:00 PM for 6 days in a week. Although there were no set sales goals, there was constant pressure to boost sales. Exhibitions significantly improved performance. Between April 24 and November 24, the respondent participated in four exhibitions—one in Karelbaug, two in Manjalpur, and one in Chhani. Exhibitions played a crucial role in increasing sales and expanding market reach as the sales in 3 days of exhibition was more than what they sold at the outlets.

The most common customer feedback received was that the fabric did not tear easily, highlighting its durability. While there were no major challenges in selling products, some customers were initially unaware of the concept of Shram Mandir. However, once the process and mission were explained, they understood and were more inclined to purchase the products. The outlet was also actively involved in promoting Shram Mandir's social mission of supporting leprosy patients. This was communicated to customers during sales

who were re-settling recovery from leprosy by explaining how the production process directly benefited individuals.

To enhance sales and improve customer experience, the respondent suggested making changes in product display and improving product delivery services introducing new concepts of designing. Customers primarily appreciated the products for their high quality. Additionally, to build trust among buyers, the outlet used certifications or labels such as "Taana Baana," signifying authenticity, eco-friendliness, or handmade craftsmanship.

The primary customers had been local buyers. Customer satisfaction with the shopping experience at the outlet had been generally satisfactory, with no extreme feedback of being highly satisfied or dissatisfied. Online sales had not been conducted, and no specific marketing channels, either offline or online, had been effectively used to drive sales. Since online platforms had not been utilized for sales or promotions, there had been no related challenges.

The outlet had received repeat orders from customers and had established long-term relationships with some buyers. However, it had not been well-known among potential customers outside Vadodara. There had been no dedicated resources, such as people, time, or budget, allocated specifically for sales and marketing activities. Additionally, no logistical or supply chain issues had affected timely delivery and sales.

Efforts to explore potential markets outside Vadodara or India had been minimal, with sales occurring only on an order basis. Five years ago, an exhibition had been held in Ahmedabad. Despite this, no collaborations with online platforms like Amazon, Flipkart, or Etsy had been established to sell products.

Customers had requested new designs, colors, and product categories, indicating a demand for variety. However, no new product lines or value additions, such as customizations, had been introduced to attract more buyers. There were no opportunities explored for partnerships with NGOs, designers, or corporate buyers. Participation in exhibitions, trade fairs, and festivals had been a key strategy for promoting products.

The outlet competed with other sellers by emphasizing the quality and strength of the fabric, assuring customers that it would not get damaged easily. There were no significant seasonal fluctuations in demand, as sales remained mostly consistent throughout the year. Additionally, there were no major challenges in maintaining relationships with large or regular buyers.

All sales had come from walk-in customers, as there were no bulk orders or online sales. Feedback from customers had not been actively collected or implemented. Promotional

strategies such as discounts or campaigns had not been used; instead, customers had been informed that the business operated as a non-profit. Monthly sales typically ranged from ₹20,000 to ₹25,000, but during exhibitions, they had increased significantly to ₹60,000–₹90,000.

Supply chain and procurement –

The main source of yarn for the weaving operation at Shram Mandir in Vadodara was an Ahmedabad-based retailer. The retailer would send pictures of the available yarn colours over WhatsApp, allowing customers to make their selections virtually rather than in person. The weaving department's production supervisor would make the final decision and place the order based on these pictures. Although this method made procurement easier by cutting down on travel time and facilitating speedy decision-making, it had limitations in that it was unable to confirm the precise shade, texture, and quality of the yarn before buying.

This weaving unit did not participate in any systematic colour prediction or trend analysis, for colour forecasting process to match with market trends. Instead of estimating customer demand, the production manager's judgement and availability were the only factors used to choose the yarn colours.

Furthermore, the weavers were only comfortable working with a yarn count of 2/60s, hence this was the only yarn count that had been used by the weaving unit. They didn't experiment with various counts or blends because of their skill set and expertise with this specific yarn specification, which might have limited the range of fabrics that might be made. Although this guaranteed production uniformity, it also constrained the potential for fabric quality and texture innovation.

Finance and Accounting –

The trust's accounting and finance were managed by Suresh Padiyar Sir, who also oversees the budget and all financial transactions. Devi Ben, the production head, and Kirit Sir, the workshop in-charge, decided on the total raw material requirements and the procurement procedure. They were in charge of determining the unit's material requirements, picking suitable resources, and completing purchase choices. Following the identification of the requirements, they moved forward with the ordering and decision-making process, making sure that the materials satisfied the production standards of the unit. The finance and accounts department handled the financial transactions after the orders were placed and the invoices were processed, checked, and authorised.

Training and Development –

For training and development, there was no formal training department at the facility. Instead, when a new patient arrived, they were assigned to various work areas, such as the cowshed, kitchen department, weaving unit, cleaning section, or other operational tasks within the facility. Rather than undergoing a structured training program, the new individuals were guided and mentored by the existing patients who were already working in those departments. During this informal training period, the newcomers observed, learned, and gradually adapted to different tasks under the supervision of experienced workers. Over time, the staff and fellow workers assessed the individual's skills, efficiency, and level of comfort in various roles. Once it became evident in which task the individual performed best, they were officially assigned to that specific job or department. This practical, hands-on training approach ensured that each individual was placed in a role where they could contribute effectively while also gaining a sense of purpose and stability within the facility.

4.1.2.2. Weaving Department

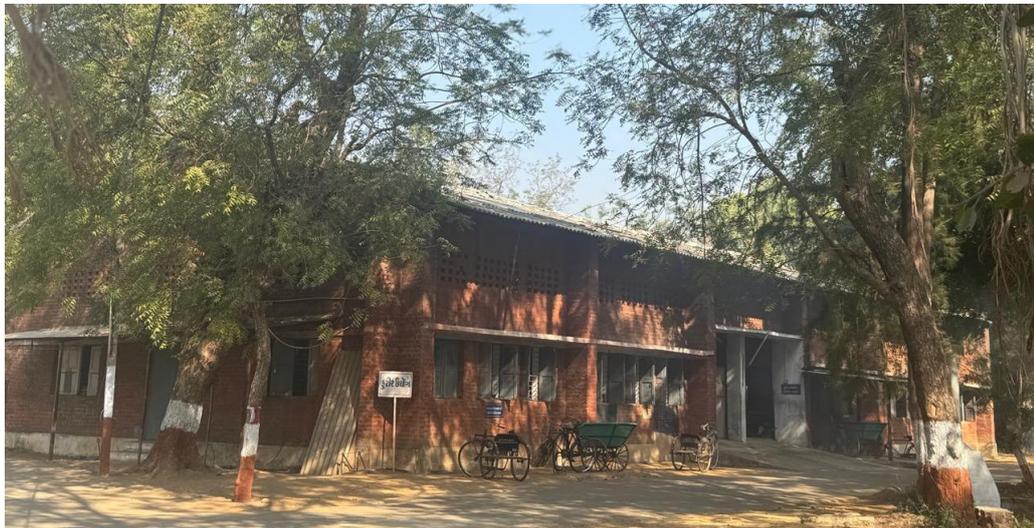


Plate 4.2: Weaving Department of Shram Mandir

The Shram Mandir Trust was established in 1972 with the ambitious intention of giving leprosy patients access to complete medical care and financial freedom so they can live

honourable, dignified lives. In order to fulfil this goal, a hospital and rehabilitation facility were built in Sindhrot in 1978 in the serene banks of the Mahi River.

The economic rehabilitation program included weaving as well as other vocational activities like tailoring, leather work, and Gaushala administration. The Taana Vaana weaving unit was a key part of the trust's economic restoration program. This program was founded with the fundamental goal of empowering people with leprosy by giving them the tools to find work and support themselves. With dignity through instruction in both who gave the training traditional and modern weaving methods, patients in the weaving unit gained useful skills that improved their sense of self-worth and purpose. The weaving unit's work gave the patients a respectable, revenue-generating activity that supported their self-reliance and boosted their self-esteem. In particular, the weaving unit demonstrated the trust's dedication by providing leprosy sufferers with an essential source of income as well as a ray of hope and restored self-esteem.

- **Weaving Unit Infrastructure –**

Shram Mandir's production facility was thoughtfully constructed to ensure a seamless production process. The infrastructure for weaving could be divided into 1) Warp area – (raw material store room), 2) Weaving area , 3) finishing room, and 4) Finished material storeroom. The first step of production was conducted in a distinct warp area that was put up in the backside of the building where the yarns were procured from the local retailer in Ahmedabad. After being securely stored in a different storeroom, the yarns were selected as per the design and stuffed into bobbins. Here they wound the yarns onto a warp beam, where in those bobbins were essential for maintaining the right tension and alignment.

After the warping was done then warp beam was transferred and fixed on both manual and motorised paddle looms for the actual weaving process. By skilfully interlacing the warp and weft threads, the paddle looms transformed the set strands into a single, cohesive fabric. Following weaving, the cloth was taken to a designated finishing room. To enhance its appearance and functionality especially hemming and finishing of products for end use. This entire procedure ensured high levels of craftsman technique and operational perfection at every stage of manufacturing, from yarn storage and bobbin preparation to warping on the warp beam, weaving on paddle looms, and finishing off.

The weaving unit was located in a large 4,752 square foot space that was 108 feet length 44 feet wide, and 30 feet high. This provided an ideal setting for productive output.

Floor Area:

This is the area of the base of the room, calculated as:

$$\begin{aligned} \text{Floor Area} &= \text{Length} \times \text{Breadth} \\ &= 108 \text{ ft} \times 44 \text{ ft} \\ &= 4752 \text{ sq.} \end{aligned}$$

I. Weaving Unit Layout and Design

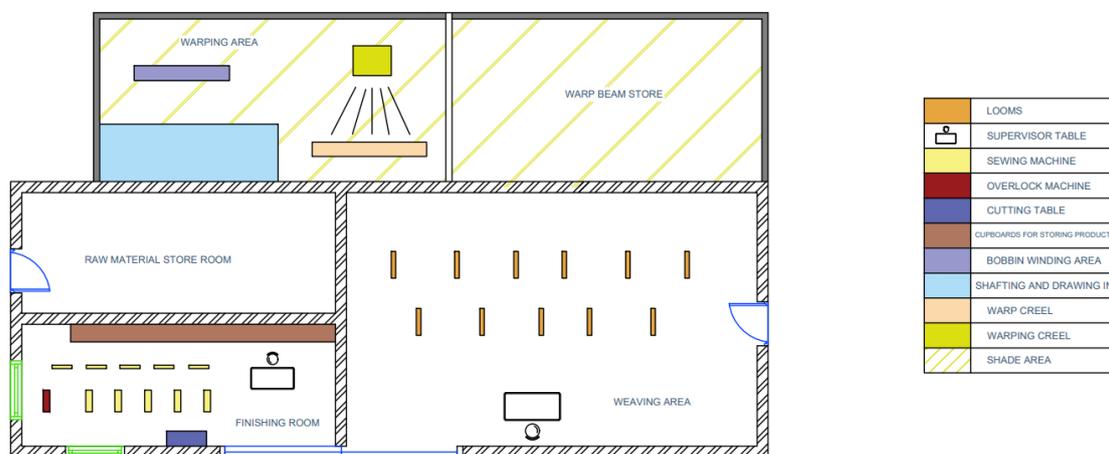


Figure 4.3: Layout of weaving department from Revit Software

The weaving unit's planning allowed for a seamless and efficient textile production process. It was broken down into multiple departments, each with a distinct purpose, ranging from the storage of raw materials to the ultimate finishing of woven products. The arrangement was purposefully designed to reduce the amount of time spent handling materials, optimise processes, and boost overall output.

The weaving unit had a floor area of 4,752 square feet and height of 30 feet, which represents the unit's whole three-dimensional space. An effective workflow was ensured, which permitted smooth transitions between various parts while preserving maximum production efficiency.

The sections of the weaving unit :

1. Raw Material Store Room

Yarns and other necessary weaving supplies were mostly stored in the raw material store

room. Because of its placement in the centre-left of the layout, both the finishing and warping parts was easily accessible.

2. Bobbin Winding Area

Warp yarns were prepared by rewinding it from large cones onto smaller bobbins with uniform tension in the bobbin winding area of the warping section. After preparation, the bobbins were put in the warp creel.

3. Shafting & Drawing-in Section

The process of methodically organising and inserting warp threads into the loom's heddles and reeds is known as shafting and drawing-in. The arrangement of these two areas within the warping area improves workflow efficiency by centralising all pre-weaving tasks, as they were essential to warp preparation.

4. Warping Area and Warp Beam Store

The warping space, was located next to the raw material storage room. The warp reel and warp creel, which were used to wound yarns onto warp beams once they have been arranged in parallel, were located here.

Before being moved to the looms in the weaving area, prepared warp beams were stored in the warp beam store, which was located next to the warping area. The store's close distance to the warping section improved efficiency by cutting down on the amount of time needed to carry warp beams for further processing.

5. Weaving Area

The weaving area, which was the centre of the unit, was where the cloth is made. It had 11 looms that were positioned methodically to maximise space use and guarantee efficient operations. The area occupied by the loom was 3 feet 8 inch including the weavers table and the distance between 2 looms was 2 feet. The arrangement of the looms makes accessibility and supervision simple. This space has a supervisor table, which allows for careful observation of the weaving procedure and guarantees quality control.

6. Finishing Room

Post-weaving procedures like fabric cutting, stitching, and product improvement took place in the finishing room. In order to stitch, hem, and trim woven materials into completed goods, this area was furnished with cutting tables, overlock machines, and sewing machines. Cabinets, where completed goods are stored prior to packaging or distribution,

guarantee proper storage. The finishing room's layout was meant to speed up the final steps of production and guarantee that goods go through the required adjustments.

Finished goods and Storage:

Shram Mandir Weaving Units products were thoroughly managed to ensure quality before being sold. To avoid any damage, dust buildup, or degradation, the goods were carefully stored in the finishing room once the weaving and finishing procedures were done. They were placed in properly in cupboards. The two main retail locations of the Shram Mandir Weaving Unit were located in Sindhrot and Karelibaug, Vadodara. The main target audience for the Sindhrot Shram Mandir Trust Outlet were visitors, trust members, and those connected to the organisation. This store served as a

vital component of the trust's operations, offering a direct sales channel to clients who wanted to buy quality handloom goods while also contributing to the cause. Because the store was located on trust property, it drew customers who were already aware of the goals and activities of the organisation, encouraging social support and patronage.

The second store was situated in Karelibaug, Vadodara, an urban area with an active commercial district. This store provided easier access to a wider range of consumers, including walk-in clients looking for handloom fabrics of superior quality. The Karelibaug store had a more varied customer



Plate 4.3: Sindhrot Outlet



Plate 4.4: Kareli Baug Outlet

than the Sindhrot branch, which mainly served a specific market. This included both locals and buyers who valued the originality of produced fabrics.

II. Types of looms and other weaving equipment

Shram Mandir's weaving workshop is arranged around rows of paddle looms that represent the practical requirements of handloom weaving. The hall itself was quite roomy, with a high, sloping roof that allowed for good ventilation and enough of overhead clearance for the looms. This was especially crucial in a climate where prolonged manual labour might produce a lot of heat. The looms were arranged in orderly rows so that several weavers can work side by side without suffocating; the materials, like yarn and bobbins, can be transported easily between these rows, and the completed products can be moved easily to the



Plate 4.5: Weaving Area

finishing room or storage.

In addition to promoting efficiency and order, this well-considered arrangement also promoted communication and cooperation among weavers, allowing them to solve small problems or trade advice without ever leaving their stations. With enough floor space and a layout that took into account both artificial and natural light, each weaver could see their work clearly, reducing mistakes and maintaining the calibre of the handwoven fabric. All things considered, the meticulous blending of workflow

considerations with physical infrastructure shows Shram Mandir's dedication to maintaining traditional weaving methods in an environment that satisfies contemporary requirements for comfort, safety, and productivity.

The weaving facility at Shram Mandir had eleven paddle looms in total. While 6 of these looms had motorised attachments to increase output and reduce physical strain to the weavers who are leprosy affected, 5 were entirely manual in order to maintain traditional handloom weaving. Six of these 11 looms, which were around 9 feet 3 inches long, were specifically employed to make bedsheets, manufactured fabric that was 60 inches wide,

perfect for typical bedding uses. In order to meet various product needs, three looms, each measuring 7 feet 4 inches, were also used to weave fabric that produced a 56-inch width.

Additionally, there was one loom that was 8 feet 3 inches long for the production of 48 inches wide fabric, as well as another loom that was the same length but produced fabric that was 44 inches wide. In addition to meeting a wide range of market demands, the weaving unit at Shram Mandir was able to maintain a quality and efficiency in its production process because to this varied arrangement.

Other peripheral equipment's:

1. Bobbins for warping –

The warp yarns were held in bobbins until they were transferred to the warping creel, making them essential supports during the weaving process. Additionally, there were about 300 bobbins available in the workshop, ensuring that weavers had ample resources for large-scale or varied production.



Plate 4.6: Bobbins

2. Bobbin Winder for warp yarns –



Plate 4.7: Warp Bobbin Winder

The weaving workshop has 10 bobbin winders, each of which is an essential component connecting the supply of raw yarn to the warping process.

The warp threads were arranged in parallel on a warp creel, also called a spool rack, after the yarn had been wound onto bobbins using reel winders.

3. Warp Creel –

At Shram Mandir's weaving unit, the warp creel accommodated 300 bobbins simultaneously. Built from solid wooden beams, the creel was roughly 2.37 meters (7.8 feet) high and 3.13 meters (10.3 feet) long, providing enough room to safely place the bobbins in a grid pattern. The creel's columns could contain 13 reels each, and each row could hold up to 20 reels.



Plate 4.8: Warp Creel with Bibbins

4. Warping reel –

In weaving workshop, four sizes of warping reels were kept to meet a range of product demands. For weaving broader fabrics like bedsheets, there were six reels available, the largest of which was 60 inch in diameter. There was one 56-inch reel and another 48-inch. Three 44-inch reels are also there to accommodate more specific weaving requirements.



Plate 4.9: Warping reel

5. Warp beam –

A total of 22 warp beams in all, nine of 5 feet and thirteen of 6 feet, were housed in the weaving unit. While the 6-foot beams could support bigger fabrics, the 5-foot beams were typically used for smaller textile projects.



Plate 4.10: Warp Beam

6. Heddle frame, shaft, or harness –

Shafting or drawing-in is the term used to describe the procedure where two people worked together to guarantee precision and effectiveness when drawing in the warp threads through the heddles. In order to maintain proper alignment and tension, one person choose



Plate 4.11: Heddle Frame

each warp thread in accordance with the weaving design, while the other person guides it through the tiny "eyes" in the heddles. In order to achieve the desired weave structure and avoid threading errors that could degrade the final fabric's quality, this careful procedure was necessary.

To accommodate various fabric sizes, the workshop had several paddle looms with different widths: six measuring 60 inches, one measuring 56 inches, one measuring 48 inches, and three measuring 44 inches. The workshop maintained the traditional skill inherent in handloom weaving while producing textiles ranging from narrow speciality items to bigger fabrics like bedsheets by combining a variety of loom sizes with a precise shafting method.

7. Weft reel winder –

Weft yarn was wound into tiny spools or bobbins using a weft reel or bobbin winder prior to being placed into the shuttle on a loom. It consisted of a metal frame with a wheel-and-belt mechanism. In order to direct the yarn onto the bobbin in an equal layer, the weaver could rotate it by turning a crank or pedal.



Plate 4.12: Weft Bobbin Winder

8. Shuttle –

A wooden shuttle was a small, boat-shaped tool made of wood that carries the weft yarn across the loom. It held a bobbin of yarn and was used by the weaver to pass the yarn through the warp threads, helping to create an even and consistent fabric.



Plate 4.13: Wooden shuttles for weft yarn insertion

• **Weavers Detail –**

A dedicated group of individuals with ability in every step of textile manufacturing made the weaving unit's staff. 12 weavers in all were involved in the weaving process, enabling the creation of quality cloth. 3 people were likewise responsible for reel winding, which was an essential pre-processing stage in warp processing. Five employees for finishing and stitching woven goods to end the production cycle, guaranteeing that the finished product satisfied quality standards. A seamless and effective manufacturing process was made possible by the organised personnel distribution, which maximised both expertise and production.



Plate 4.14: Weavers in weaving unit

Demographic detail Profiles of Individual Weavers:

The following profiles provided insights into the weavers' backgrounds, experience levels, and challenges at the Shram Mandir weaving unit. These profiles helped to understand their skills, contributions, and the impact of their medical conditions on their work.

Profile 1: Jayanti Moti Rathod

Age: 52

Gender: Male

Educational Background: Secondary Education

Duration at Shram Mandir: 33 years

Years of Experience in Weaving: 33 years

Learned Weaving From: Shram Mandir

Type of Loom Used: Handloom and Power Loom

Work Responsibilities: Weaving, Machine Maintenance, Weft Filling

Medical Condition: Deformed Toes

Profile 2: Sangappa Basappa Attimani

Age: 64

Gender: Male

Educational Background: Primary Education

Duration at Shram Mandir: 24 years

Years of Experience in Weaving: 46 years

Learned Weaving From: Solapur

Type of Loom Used: Handloom and Power Loom

Work Responsibilities: Weaving on Loom

Medical Condition: Deformed Fingers

Profile 3: Sanjay Mahadev Vaskar

Age: 35

Gender: Male

Educational Background: Higher Education

Duration at Shram Mandir: 2 years

Years of Experience in Weaving: 6 years

Learned Weaving From: Karnataka

Type of Loom Used: Handloom and Power Loom

Work Responsibilities: Weaving, Machine Maintenance, Weft Filling

Medical Condition: Healthy

Profile 4: Kalusingh Thakur

Age: 66

Gender: Male

Educational Background: No Formal Education

Duration at Shram Mandir: 30 years

Years of Experience in Weaving: 30 years

Learned Weaving From: Shram Mandir

Type of Loom Used: Handloom and Power Loom

Work Responsibilities: Weaving on Loom

Medical Condition: Lower Limb Deformity

Profile 5: Rupesh Sanabhai

Age: 23

Gender: Male

Educational Background: Secondary Education

Duration at Shram Mandir: 2.5 years

Years of Experience in Weaving: 2.5 years

Learned Weaving From: Shram Mandir

Type of Loom Used: Handloom and Power Loom

Work Responsibilities: Drawing-In, Denting, Weaving on Loom

Medical Condition: Healthy

Profile 6: Anmanta Ramaya Rangam

Age: 65

Gender: Male

Educational Background: Primary Education

Duration at Shram Mandir: 40 years

Years of Experience in Weaving: 55 years

Learned Weaving From: Shram Mandir

Type of Loom Used: Handloom and Power Loom

Work Responsibilities: Yarn Winding for Warping, Drawing-In, Denting, Weaving on Loom

Medical Condition: Deformed Toes

Profile 7: Yamnappa Ganga

Age: 65

Gender: Male

Educational Background: No Formal Education

Duration at Shram Mandir: 40 years

Years of Experience in Weaving: 60 years

Learned Weaving From: Solapur

Type of Loom Used: Handloom and Power Loom

Work Responsibilities: Machine Maintenance, Machine Handling, Weaving on Loom

Medical Condition: Deformed Fingers and Lower Limb

Profile 8: Surendra Bhagat

Age: 50

Gender: Male

Educational Background: No Formal Education

Duration at Shram Mandir: 23 years

Years of Experience in Weaving: 30 years

Learned Weaving From: Uttar Pradesh

Type of Loom Used: Handloom and Power Loom

Work Responsibilities: Warping and Warp Preparation According to Design, Previously Weaving on Loom

Medical Condition: Deformed Fingers and Lower Limb

Profile 9: Bhavesh Ukkad

Age: 20

Gender: Male

Educational Background: Secondary Education

Duration at Shram Mandir: 2 years

Years of Experience in Weaving: 2 years

Learned Weaving From: Shram Mandir

Type of Loom Used: Handloom and Power Loom

Work Responsibilities: Weaving on Loom

Medical Condition: Healthy

Profile 10: Jetha Bhai Fojiya

Age: 35

Gender: Male

Educational Background: No Formal Education

Duration at Shram Mandir: 15 years

Years of Experience in Weaving: 9 years

Learned Weaving From: Shram Mandir

Type of Loom Used: Handloom and Power Loom

Work Responsibilities: Machine Handling, Warp Filling, Weaving on Loom

Medical Condition: Deformed Fingers and Lower Limb

Summary of Weaver Profiles

At Shram Mandir in Vadodara, the weaving unit is made up of talented craftspeople with hands on experience with of handloom as well as power loom weaving skill. Most of the weavers, aged mainly between the ages of 20 and 66, have little to no formal education. They have years of practical experience, thus they have great practical knowledge despite this.

Some weavers learnt to weave at other textile centres like Solapur and Karnataka before joining Shram Mandir, but the majority have been there for decades. They are accountable for warping, weaving, machine maintenance, and preparatory work. Even if some employees are in good health as they are the relatives of the patients, many deal with medical abnormalities like deformed fingers, toes, or problems with their lower limbs, but they still perform intensely.

With little adherence to contemporary design trends, the unit mostly uses traditional weaving processes. In order to maintain continuity, younger makers must be trained as many weavers are getting older. Enhancing the range of products and broadening market penetration via improved design innovation and marketing approaches may contribute to the unit's long-term viability and expansion.

4.2. PHASE-2: Design Development

4.2.1. Data collection of Products

Existing products of Shram Mandir weaving unit –

The products produced at the Shram Mandir were studied in order to understand the skills of the weavers out there. The products produced were basically the home linen textiles where in cotton threads were used. For all the products same threads of the count 2/20s were used and variations was done with the addition of 1 or more threads through each heddle to make the fabric thicker and denser. Each product was studied for its weave, yarn, thickness, colour and price. According to the management , the selling business was non-profit basis.

The products made and sold were:

Bedsheets-

Table 4.1: Specifications for existing bedsheets

Size	Double Bed Bedsheet - 108 x 108 inch Dori Double Bed Bedsheet - 92 x 92 inch Dori Double Bed Bedsheet - 90 x 90 inch Single Bed Bedsheet - 90 x 90 inch Dori Single Bed Bedsheet - 60 x 90 inch Bedsheet - 56 x 90 inch Bedsheet - 48 x 90 inch
Colour	Vibrant, Solid colours with earthy tones and soft pastel hues
Yarn Count	2/20s
Weave	Plain
Weight In GSM	Plain –136.7 Dori – 174.6
Thickness	Plain – 0.61 mm Dori – 0.69 mm
Cost	Double Bed Bedsheet - 1800 /- Dori Double Bed Bedsheet - 1600 /- Dori Double Bed Bedsheet - 1500 /- Single Bed Bedsheet - 1200 /-

	Dori Single Bed Bedsheet - 720 /-
	Bedsheet - 550 /-
	Bedsheet - 500 /-



Plate 4.15: Existing bedsheet designs

Towels:

Table 4.2: Specifications for existing towels

Size	Towel small - 26 x 55 inch Towel medium - 32 x 60 inch Towel large - 32 x 68 inch Kitchen Napkin - 18 x 29 inch
Colour	Earthy tones like brown, beige, olive green, rust, deep red, blue, and black
Yarn Count	2/20s
Weave	Plain
Weight In GSM	159.6
Thickness	0.66 mm
Cost	Towel Small - 160 /- Towell Medium - 230 /- Towel Large - 240 /- Kitchen Napkin - 90 /-



Plate 4.16: Existing towel designs

Runner:

Table 4.3: Specifications for existing runners

Size	14 x 60 inch
Colour	Earthy tones - Olive green, brown, beige, and mustard. Vibrant shades - Red, blue, neon green, and bright accents. Classic darks - Black and navy.
Yarn Count	2/20s
Weave	Plain but 2 threads in 1 heddle in increase thickness and density
Weight In GSM	237.8
Thickness	0.90 mm
Cost	350 /-



Plate 4.17: Existing runner designs

Cocktail Napkins:

Table 4.4: Specifications for existing cocktail napkins

Size	13 x 13 inch
Colour	Vibrant shades of red, blue, green, orange, pink, maroon, and purple
Yarn Count	2/20s
Weave	Plain
Weight In GSM	154.1
Thickness	0.70 mm
Cost	60 /-

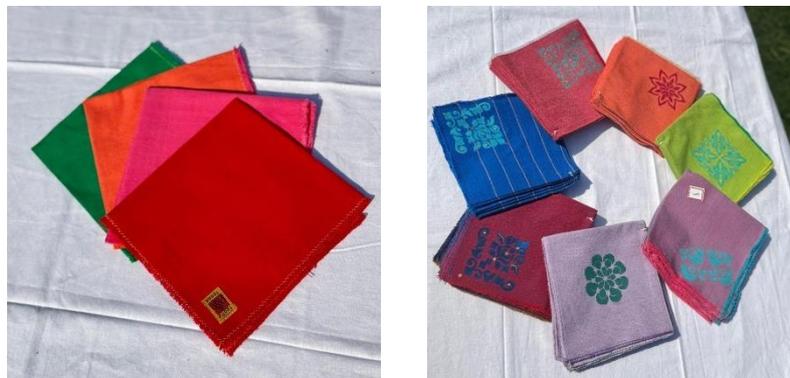


Plate 4.18: Existing cocktail napkin designs

Dusters :

Table 4.5: Specifications for existing dusters

Size	24 x 24 inch
Colour	Off white
Yarn Count	2/20s
Weave	Plain
Weight In GSM	300.2
Thickness	1.40 mm
Cost	80 /-



Plate 4.19: Existing duster design

Yoga Mat:

Table 4.6: Specifications for existing yoga mats

Size	Yoga mat - 30 x 72 inch Machine Assan - 48 x 72 inch Machine Assan - 24 x 72 inch
Colour	Vibrant colors—rich purple, bright pink, and bold mustard
Yarn Count	2/20s
Weave	Plain with inserted white threads
Cost	Yoga mat - 550 /- Machine Assan - 800 /- Machine Assan - 500 /-



Plate 4.20: Existing yoga mat designs

Table Mat:**Table 4.7:** Specifications for existing table mats

Size	14 x 18 inch
Colour	Vibrant and bold contrasts of blue, red, yellow, green, and navy
Yarn Count	2/20s
Weave	Plain
Cost	100 /-

**Plate 4.21:** Existing table mat designs**Table 4.8:** Pricing and Sizing chart of existing products

Sr. no	Item Name	Size (inches)	Price
1	Double Bed Bedsheet	108 x 108	1800
2	Dori Double Bed Bedsheet	92 x 92	1600
3	Dori Double Bed Bedsheet	90 x 90	1500
4	Single Bed Bedsheet	90 x 90	1200
5	Dori Bedsheet	60 x 90	720
6	Bedsheet	56 x 90	550
7	Bedsheet	48 x 90	500
8	Dori Pillow Covers	17 x 23	170
9	Pillow Covers	17 x 23	150
10	Towels	32 x 68	240
11	Towels	32 x 60	230
12	Towels	26 x 55	160
13	Kitchen Napkin	18 x 29	90
14	Table Mat	14 x 18	100
15	Runner	14 x 60	350

16	Napkin	18 x 18	70
17	Cocktail Napkin	13 x 13	60
18	Duster	24 x 24	80
19	Apron	-	150
20	Cloth Bag	-	70
21	Bottle Bag	-	50
22	Machine Setranji	4 x 6	800
23	Yoga Mat	2.5 x 6	550
24	Machine Aasan	2 x 6	500
25	Machine Aasan	24 x 24	150
26	Fabric (56 inch)	-	240
27	Fabric (48 inch)	-	200
28	Shawl	-	400
29	Doormat	-	50
30	Parsh (Cloth Bag)	-	300
31	Mat Fabric	-	165
32	Fabric (50 inch)	-	350
33	Fabric (46 inch)	-	280
34	Fabric (40 inch)	-	260
35	Coaster	-	16
36	Dori Bedsheet	60 x 90	810

Additionally, Shram Mandir product line also includes plain fabric sold by the metre, serving customers seeking quality textiles for projects involving home furnishings, upholstery, handicraft, and tailoring. The materials came in a variety of sizes to accommodate a range of needs, giving clients seeking personalisation options. With 56-inch fabric costing 240 per metre, 48-inch fabric costing 200 per metre, 50-inch fabric costing 350 per metre, 46-inch fabric costing 280 per metre and 40-inch fabric costing 260 per metre, the pricing structure mirrored the fabric's quality and width. These simple textiles were expertly woven to ensure their comfort, breathability, and durability, making them ideal for creative projects, home linens, and apparel.

Sales during the year 2024-25:**Table 4.9:** Sales data of the year 2024-25

1.	Stock brought forward	4158 pcs
2.	New income	12288 pcs
3.	Total	16446 pcs
4.	Selling	11091 pcs
5.	Closing Stock	5355 pcs
6.	Rate	18106 /- Rs
7.	Stock price	1153195 /- Rs

The table offers information on Shram Mandir's stock management. 12,288 pieces were added through additional manufacture to the initial 4,158 pieces of stock, making 16,446 pieces total. 11,091 of them were successfully sold, leaving 5,355 pieces in the closing stock. Based on the selling price of ₹18,106 per unit, the total stock value was ₹11,53,195. Sales data through their outlet was the sources of this information, helping in tracing the stock market's and financial assessment. Therefore existing products were used for value addition, such as adding new design components, or reusing materials into other product categories, to reduce surplus stock and maximise inventory turnover.

4.2.2. SWOC Analysis

The data was analysed for the strengths, weaknesses, opportunities and challenges of the trust. Following were the results:

Strengths

- Used 100% Cotton – Ensured high-quality, breathable, and eco-friendly fabric, making products comfortable and sustainable.
- Ensured Durability of Products – The weaving techniques and material selection contributed to long-lasting and resilient textiles.
- Offered a Diverse Product Range – Provided a variety of home furnishing products, catering to different consumer needs and preferences.
- Worked on a Social Mission – Provided livelihood opportunities to leprosy-cured patients, promoting economic independence and social rehabilitation.

Weaknesses

- The number of active weavers has declined, as leprosy is now diagnosed and treated at earlier stages, resulting in fewer patients requiring long-term rehabilitation.
- There is a lack of structured designing, color forecasting, and standardized sizing before production, leading to limited product innovation.
- Customer reach remains limited due to minimal marketing efforts and low brand visibility.
- A common misconception persists that leprosy is a contagious disease, which negatively impacts customer perception and product acceptance.
- The products are available at only two physical outlets, restricting geographical market access.
- Physical limitations of the weavers often affect the pace and scale of production.
- The use of similar colors across most products leads to a lack of variety and visual appeal for customers.

Opportunities

- There is significant potential to expand the product range by introducing innovative designs, diverse color palettes, and seasonal collections, which can attract a broader customer base.
- Exploring online platforms such as e-commerce websites and social media can help reach new markets, enhance brand visibility, and boost sales beyond the local outlets.

Challenges

- Physical limitations of weavers affect the overall pace and quantity of production, making it difficult to meet larger demands.
- Raw material constraints arise due to dependency on retailers for procurement, which restricts access to a wide variety of yarn colors and types.
- Lack of design innovation, as only 2/20s cotton yarn is used, limits the ability to experiment with new weaves or patterns.
- Absence of specific marketing strategies hinders the unit's ability to promote its products effectively and reach a wider audience.

- Stiff competition from power loom products, which are available at lower prices, poses a challenge for positioning handloom products in the market.

From the analysis it was decided to focus on product and marketing system.

4.2.3. Designing of Products

Based on findings from the analysis of existing products, new designs were made to make sure that the newly created designs complemented the weaving unit's advantages while resolving any issues that were found. Enhancing the visual appeal, usability, and marketability remained the key focus because the unit's primary product was home linen textiles. While keeping the basic features of the unit's products, the designs were created to add variation.

Major issues identified were:

The yarns utilised in the current items were one of the main considerations taken into account. The weavers primarily used cotton yarn from the 2/20s because it was appropriate yarn that could be woven well on their paddle looms. The force employed during weaving caused finer strands to break, making them unsuitable for production and causing problems throughout the weaving process in paddle loom.

Variation of products was additionally restricted by the specific utilisation of 2/20s yarn. Because the paddle looms could not efficiently weave finer yarns for delicate wearables or thicker yarns for upholstery, the unit had difficulty growing its product line. Due to this restriction, the unit was mostly limited to household linen textiles, which hindered the introduction of a wider range of fabric varieties and product categories.

The colour schemes observed in the existing products were still an additional significant consideration. Bright and vivid colours were used in the products, which reflected cultural preferences and traditional aesthetics. In order to expand on this, the newly created designs included new colour schemes while maintaining the spirit of classic vibrancy. Carefully chosen hues of complementary and contrasting hues were used to produce patterns appropriate for interiors. Offering clients a fusion of contemporary sophistication and cultural diversity was intended to keep the products relevant in both traditional and modern markets.

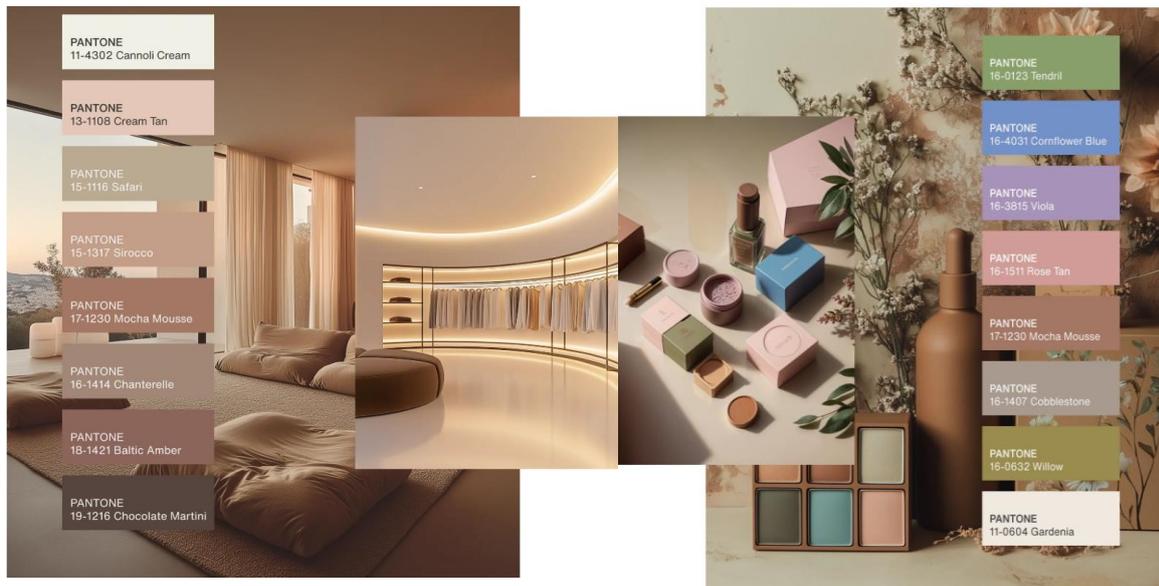
The absence of uniform sizing charts for the existing product line, which resulted in differences in measurements, was one of the found. Standardised size standards were added during the design phase to address this.

The elements considered for designing were:

- Colour scheme –

The forecasted colour scheme for 2025 was taken when designing in order to complement future trends and enhance the products' appeal. The colour scheme used earthy tones, warm neutrals, and delicate pastels to create a modern yet timeless look. While colours like Cornflower Blue, Viola, and Tendril offered fresh possibilities for development, shades like Mocha Mousse, Safari, and Cream Tan complemented the current fabric selection.

However, not every colour from the projected palette could be implemented, even with the creative possibilities. The unit's financial limitations posed a challenge because it would have been quite expensive to buy more yarn colours instead of which were available. Purchasing more yarns purely for colour variety was not practical due to the weaving unit's budget. In order to maintain the finished goods' visual attractiveness and market significance, the design process had to be modified by focussing on the yarn tones that were already available.



Source: Pantone Website

Plate 4.22: Pantone 2025 Color Palette

To provide an organised approach, the designing process was systematically divided into four distinct categories. The divide made it possible to investigate practical and aesthetic improvements more thoroughly while still ensuring that they were feasible given the weaving unit's current limitations. Of the total three categories were based on existing products and the fourth category was the new where, stitched products were introduced.



Figure 4.4: Chart for the categories for designing

Category 1 – Towels

In order to develop patterns that were both visually appealing and practical, stripes and checks were carefully considered in the structured digital layout designs for towels.

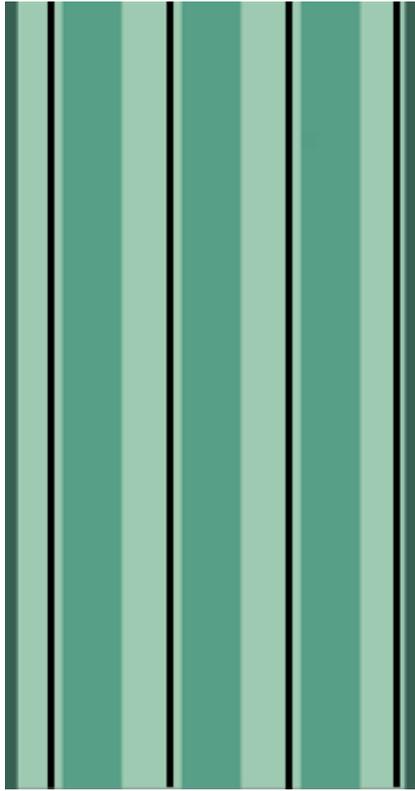
The first set of designs had vertical stripes in a range of colour combinations and thicknesses. In order to achieve a balanced appearance, stripes were placed to provide a blend of striking and subtle contrasts. The colour schemes were calming greens with black accents, earthy tones like brown and white, and a traditional blue with a sleek border.

In order to create grids, the second set of designs used thick and thin crossing lines to play with checkered patterns. The cheque patterns combined contrasting and monochromatic colours in a structured alignment. The addition of border details gave the towels a classic touch while yet being appropriate for both modern and traditional tastes.

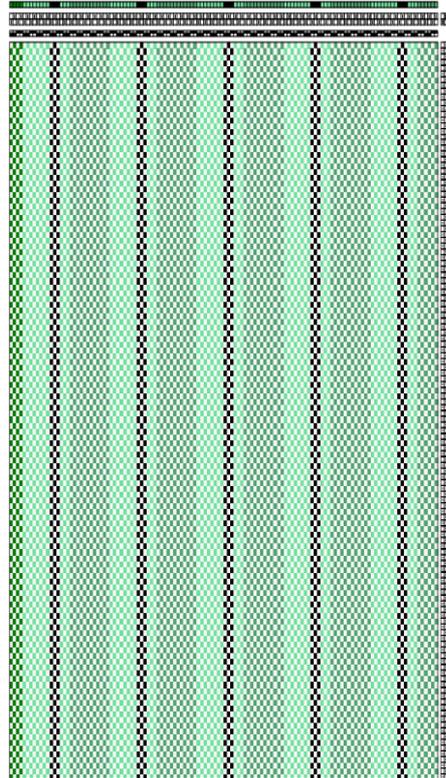
Suggested size chart:

Table 4.10: Suggested size chart for towels

ITEM	SIZE IN INCHES	SIZE IN CENTIMETERS
Wash Towel	13" x 13"	30 x 30
Hand Towel	18" x 32"	40 x 76
Bath Towel	30" x 52"	76 x 142
Bath Sheet	36" x 75"	89 x 152

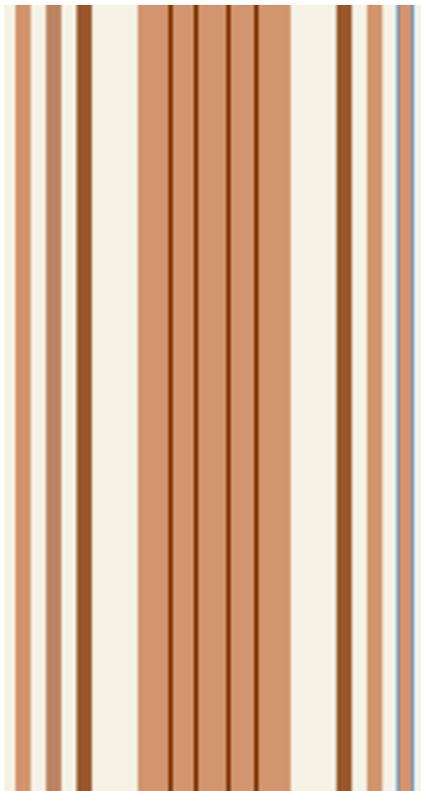


a) Layout in PowerPoint

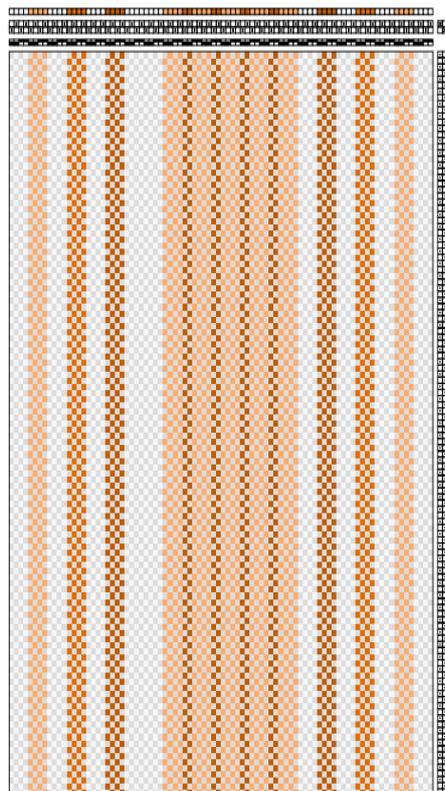


b) Designs in Db weave Software

Figure 4.5: Digital design for towels T1

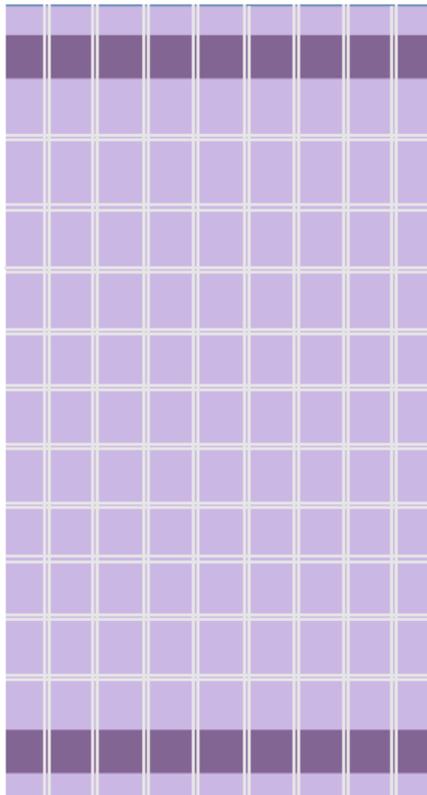


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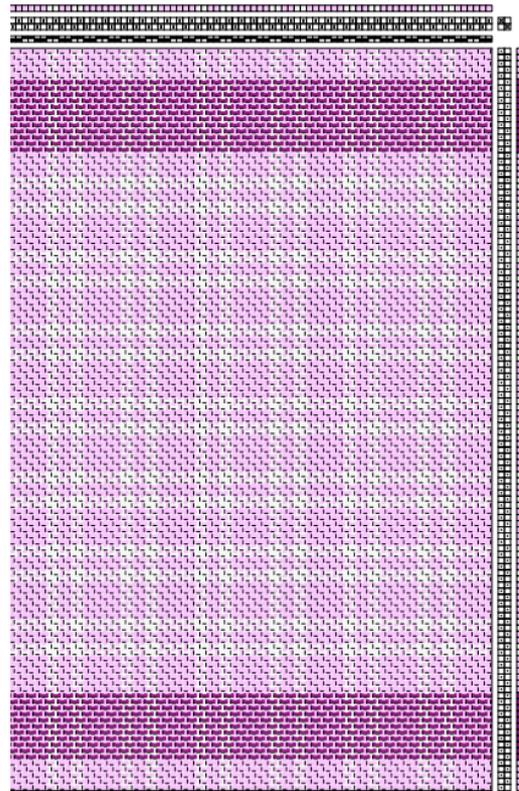


b) Designs in Db weave Software

Figure 4.6: Digital designs for towels T2

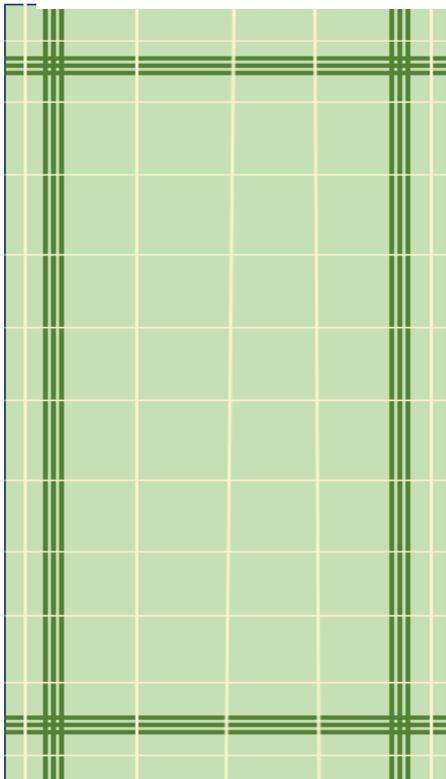


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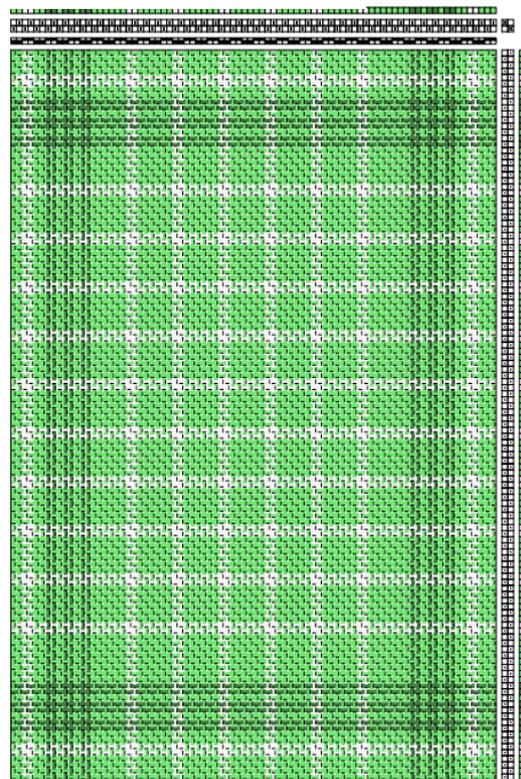


b) Designs in Db weave Software

Figure 4.7: Digital designs for towels T3

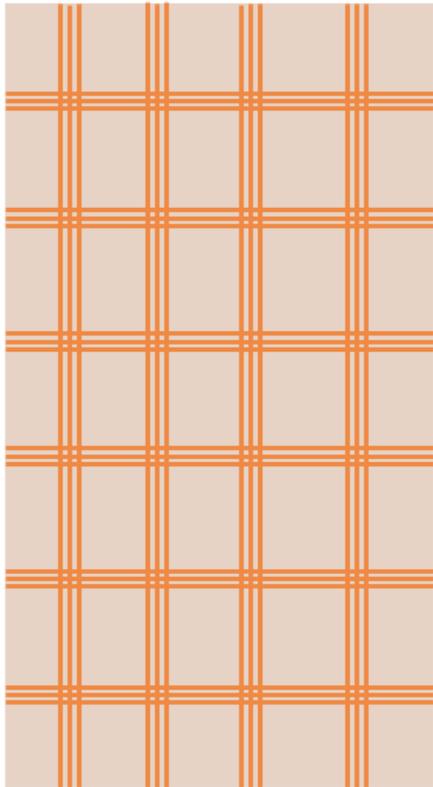


a) Layout in PowerPoint



b) Designs in Db weave Software

Figure 4.8: Digital designs for towels T4

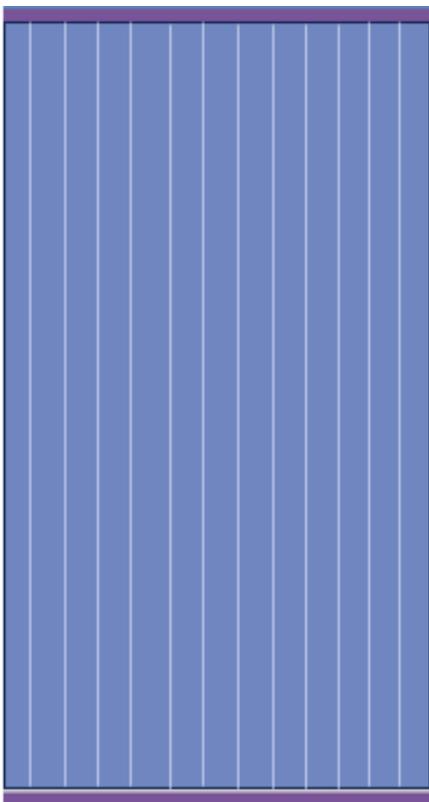


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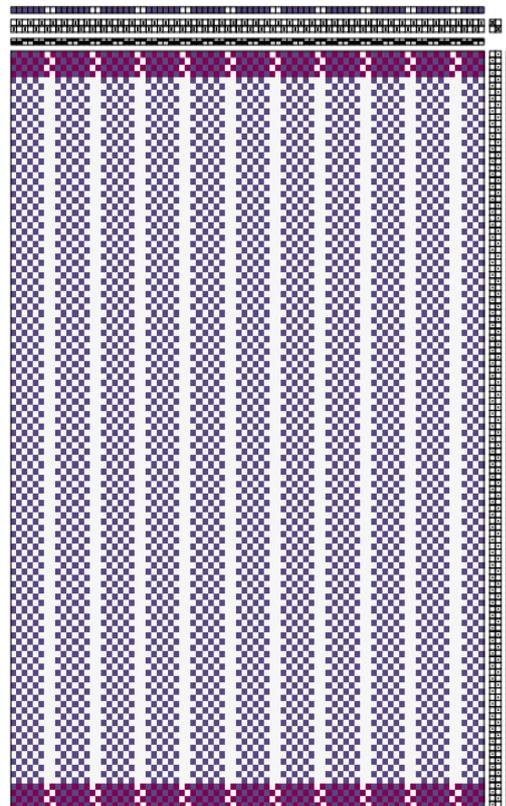


b) Designs in Db weave Software

Figure 4.9: Digital designs for towels T5



a) Layout in PowerPoint



b) Designs in Db weave Software

Figure 4.10: Digital design for towels T6

Category 2 – Bedsheets

A range of bedsheet patterns are presented in these digital layout designs, with a particular emphasis on checkered and striped themes. The patterns are appropriate for a variety of bedroom themes because they highlight distinct colour schemes and stripe placements.

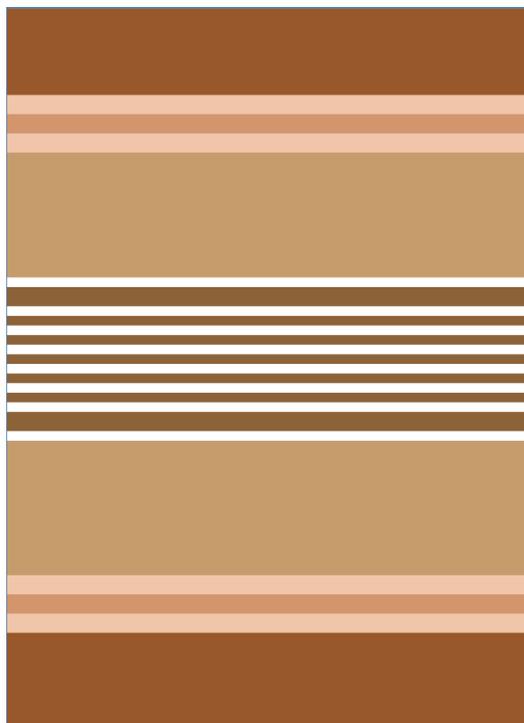
The striped patterns feature a range of stripe variations, from striking and startling to delicate and tasteful. Both modern and traditional home décor can benefit from the warmth and adaptability that the earthy browns, subtle greens, and gentle pastels present.

Intersecting vertical and horizontal lines in delicate blues, beige, and neutral hues are incorporated into the checkered designs, which produce a sophisticated yet structured appearance suitable for both modern and classical interiors.

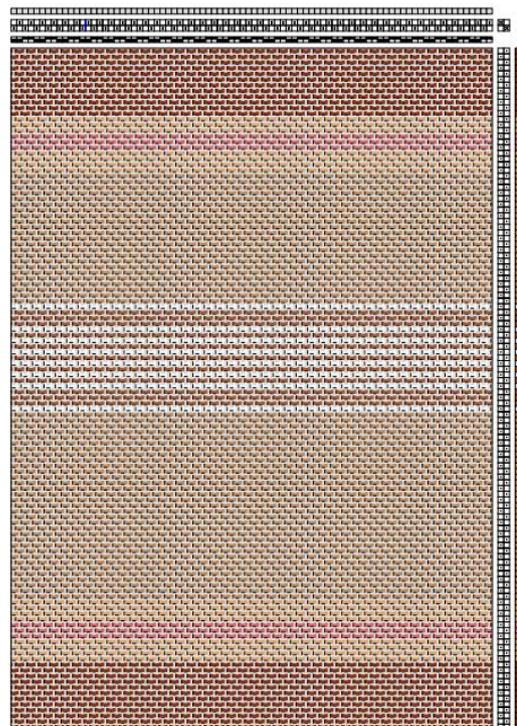
Suggested Size Chart:

Table 4.11: Suggested size chart for bedsheets

ITEM	SIZE IN INCHES	SIZE IN CENTIMETERS
Twin/Twin XI Flat Sheet	66" x 96"	167.64 x 243.84
Full Flat Sheet	90" x 105"	228.6 x 266.7
Queen Flat Sheet	96" x 105"	243.84 x 266.7
King/Cal King Flat Sheet	108" x 105"	274.32 x 266.7



a) Layout in PowerPoint

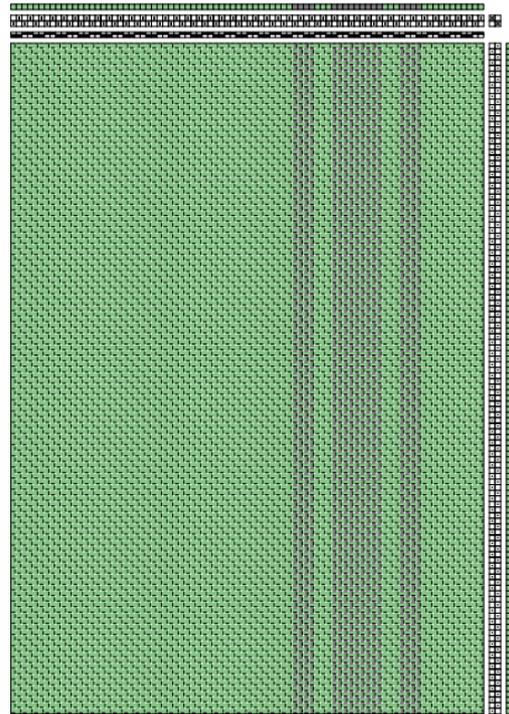


b) Designs in Db weave Software

Figure 4.11: Digital designs for bedsheets B1

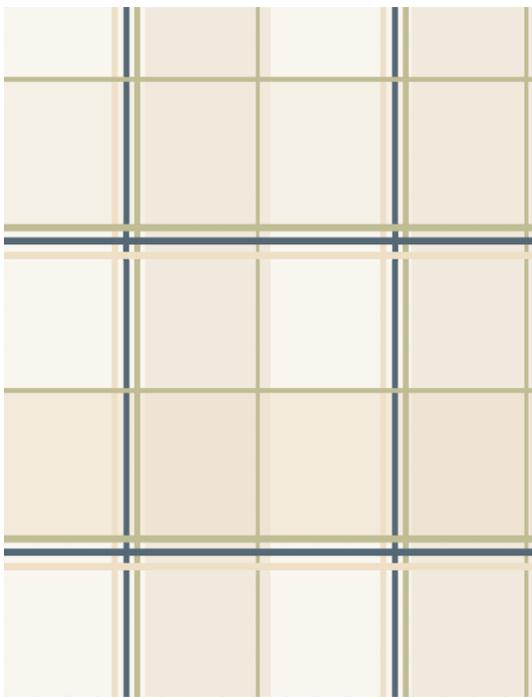


a) Layout in PowerPoint



b) Designs in Db weave Software

Figure 4.12: Digital designs for bedsheets B2

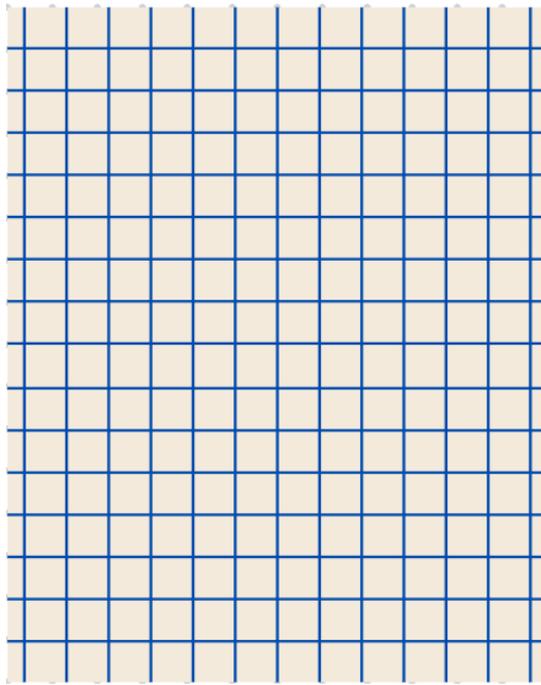


a) Layout in PowerPoint

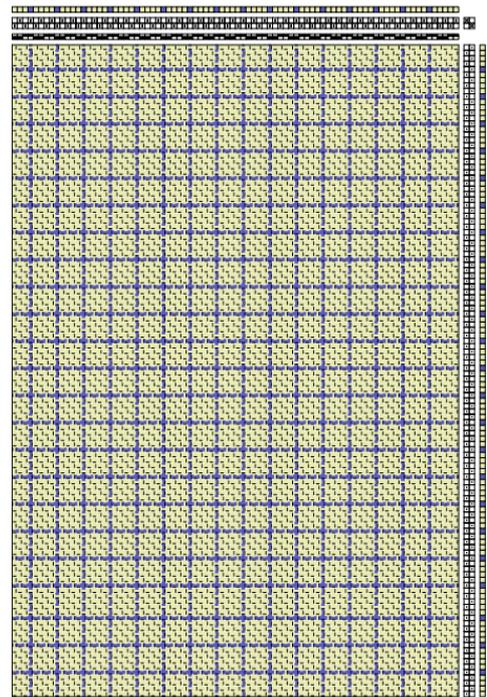


b) Designs in Db weave Software

Figure 4.13: Digital designs for bedsheets B3

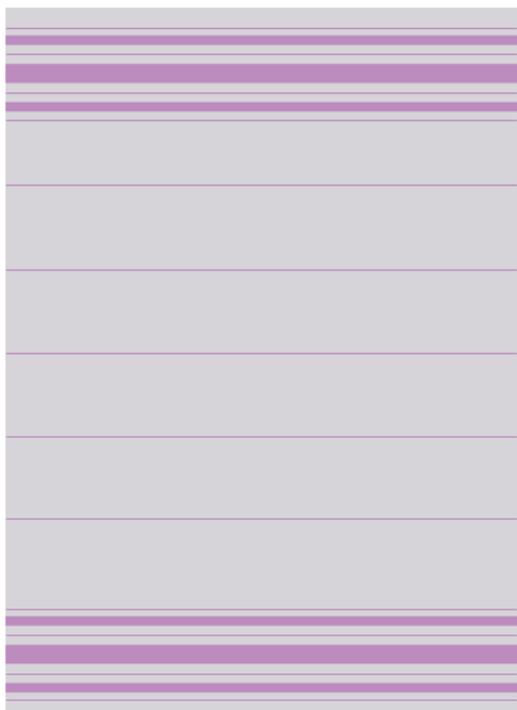


a) Layout in PowerPoint

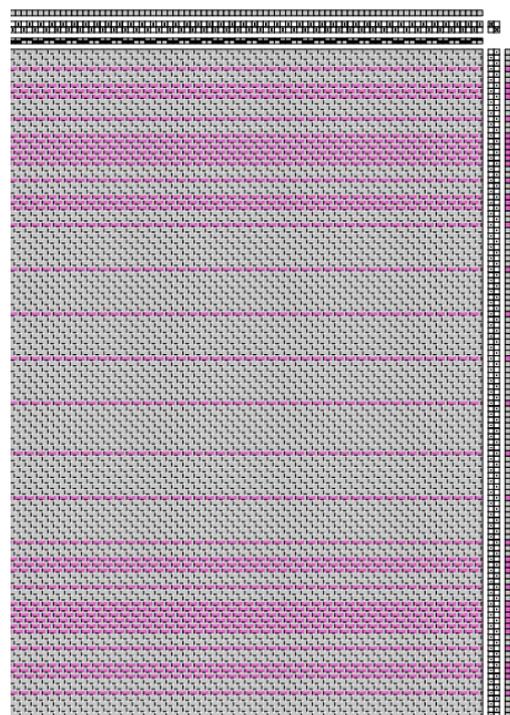


b) Designs in Db weave Software

Figure 4.14: Digital designs for bedsheets B4



a) Layout in PowerPoint



b) Designs in Db weave Software

Figure 4.15: Digital designs for bedsheets B5

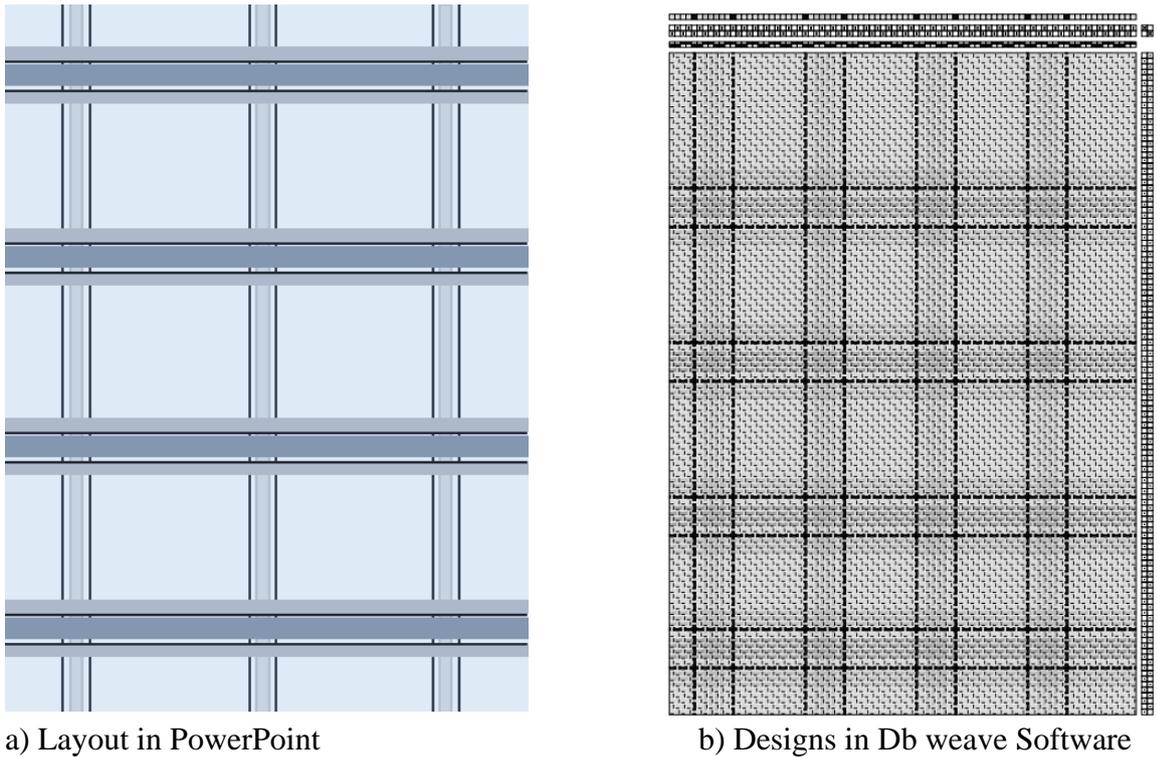


Figure 4.16: Digital designs for bedsheets B6

Category 3 – Cocktail Napkins

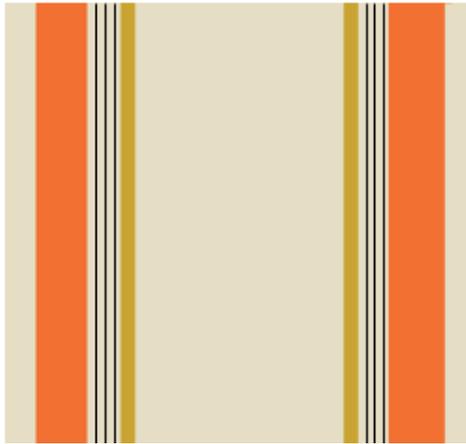
In contrast to the basic napkins that are currently made by the weaving unit, the cocktail napkins created here have a greater visual effect since they have an emphasis on colour harmony and aesthetic appeal. Bold stripes, delicate pastels, and well-balanced colour blocking give them sophistication. In addition to architectural border elements, the use of vertical and horizontal stripes gives the designs depth and personality.

This designs can be made in plain weave structures which make it relatively easy to incorporate these patterns into weaving, enabling the weaving unit to produce value-added goods with minimal modification. While maintaining the authenticity of handcrafted textiles, the unit may broaden its market reach, attract in higher-end customers, and boost sales potential by providing such patterns.

Suggested size chart

Table 4.12: Suggested size chart for cocktail napkins

ITEM	SIZE IN INCHES	SIZE IN CENTIMETERS
Cocktail Napkin	5" x 5" - 10" x 10"	12.7 x 12.7 – 25.4 x 25.4



a) Layout in PowerPoint

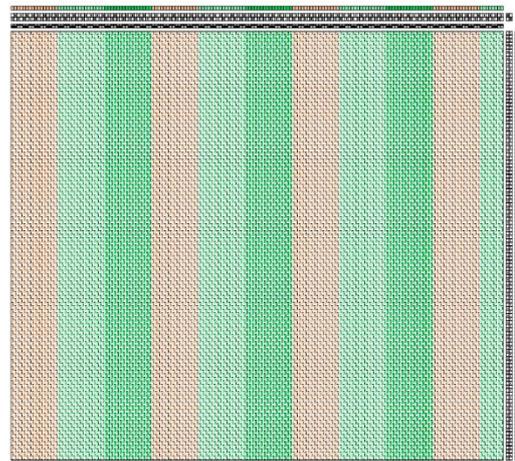


b) Designs in Db weave Software

Figure 4.17: Digital designs for cocktail napkins C1

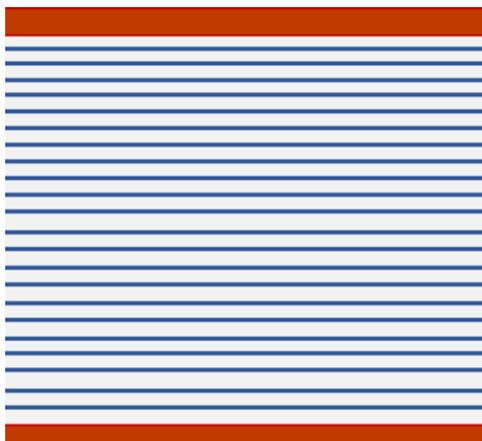


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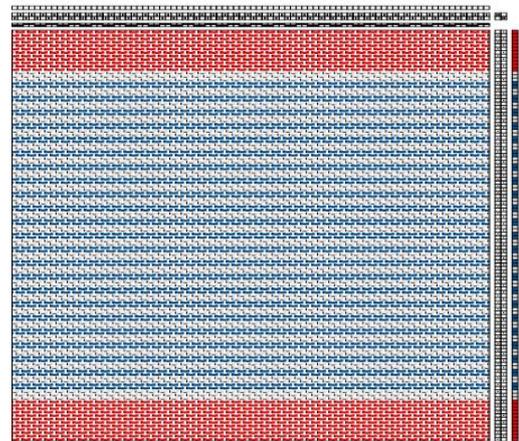


b) Designs in Db weave Software

Figure 4.18: Digital designs for cocktail napkins C2

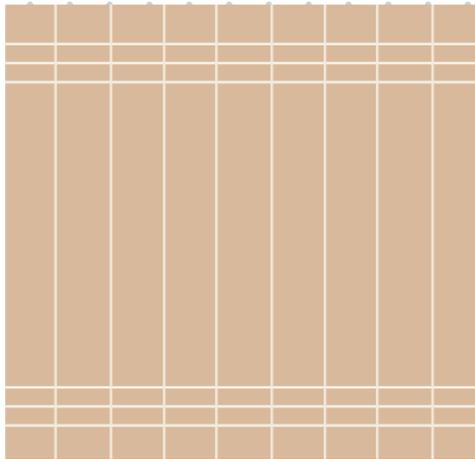


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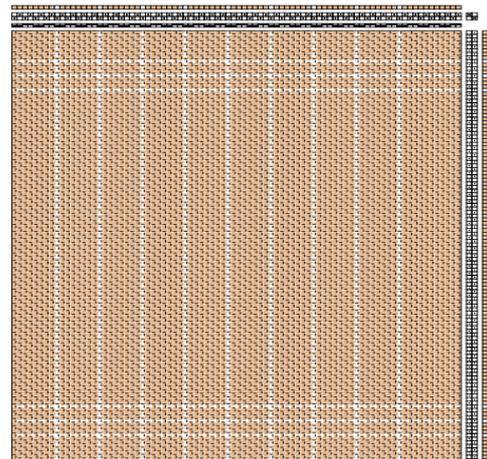


b) Designs in Db weave Software

Figure 4.19: Digital designs for cocktail napkins C3

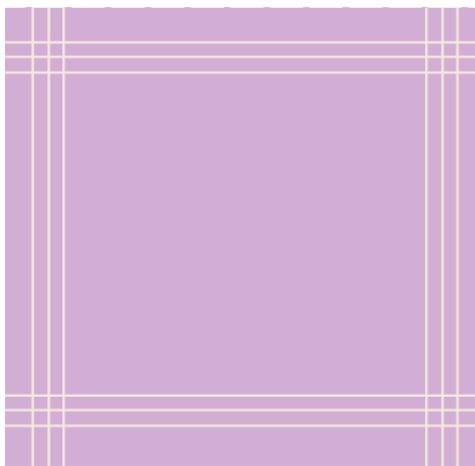


a) Layout in PowerPoint

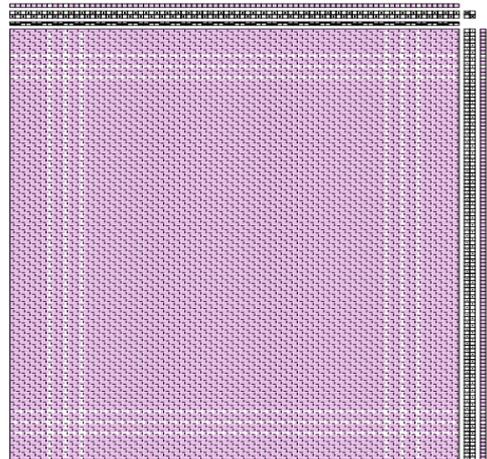


b) Designs in Db weave Software

Figure 4.20: Digital designs for cocktail napkins C4

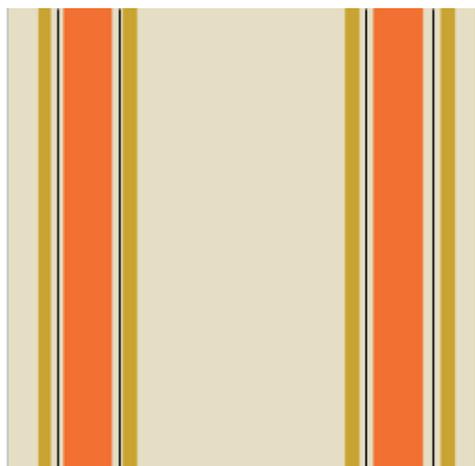


a) Layout in PowerPoint



b) Designs in Db weave Software

Figure 4.21: Digital designs for cocktail napkins C5



a) Layout in PowerPoint



b) Designs in Db weave Software

Figure 4.22: Digital designs for cocktail napkins C6

Designs for Surface Ornamentation –

- Manual Machine Embroidery

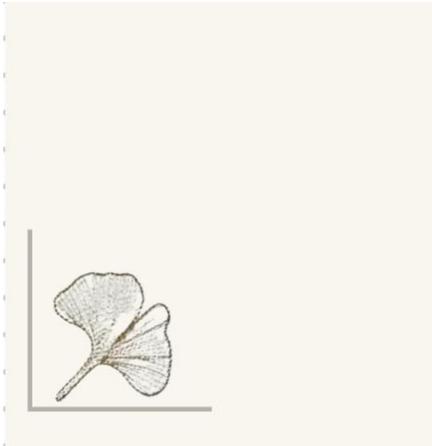


Figure 4.23: Design for machine embroidery M1

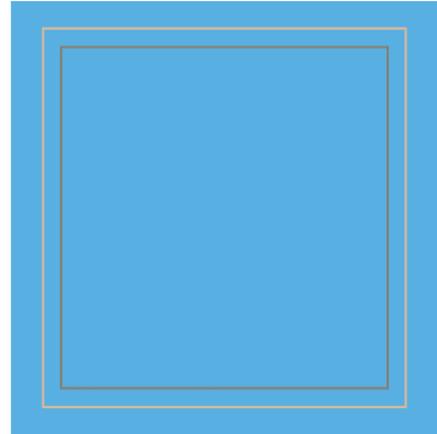


Figure 4.24: Design for machine embroidery M2

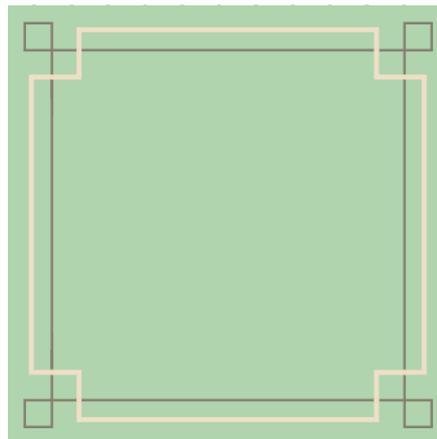


Figure 4.25: Design for machine embroidery M3

- Hand Embroidery

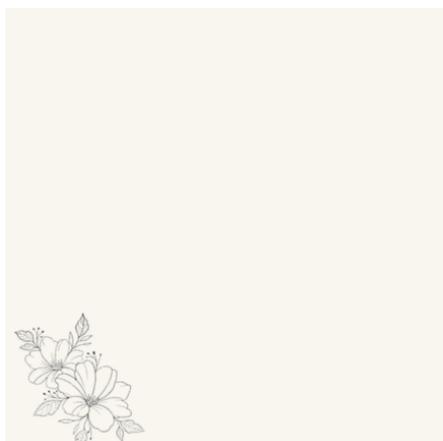


Figure 4.26: Design for hand embroidery H1

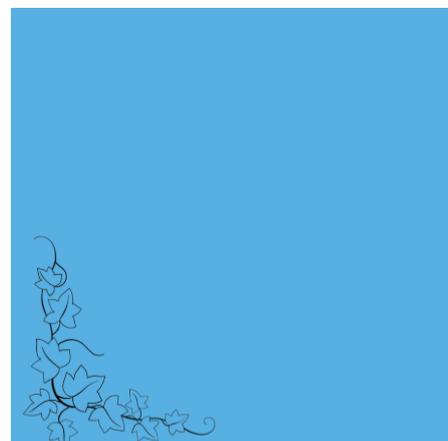


Figure 4.27: Design for hand embroidery H2

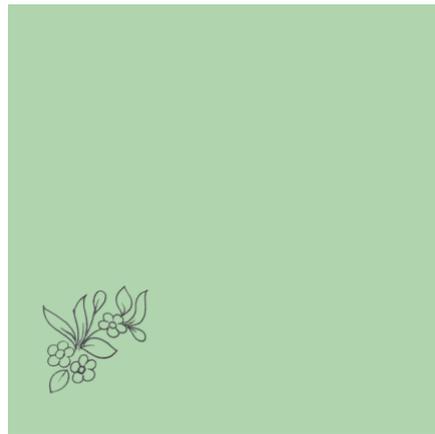


Figure 4.28: Design for hand embroidery H3

Category 4 – New Range of Products (Bags, Stoles and Jackets)

a) Bags:

In order to ensure sustainable use of surplus materials, the tote bags were designed utilising scrap textiles from the weaving facility. The inclusion of ragzine fabric was purposefully added to enhance their look. These tote bags offered a distinctive fusion of traditional woven materials with modern aesthetics, making them both fashionable and useful.

These tote bags were made to be used every day and had enough of space for storing necessities, which made them perfect for daily commuting, shopping, and casual meetings. While the inclusion of ragzine fabric improved the overall appearance, the use of waste fabric highlighted the environmentally responsible operations.

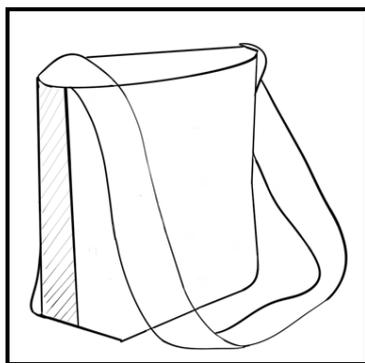


Figure 4.29: Sketch design for bag BG1

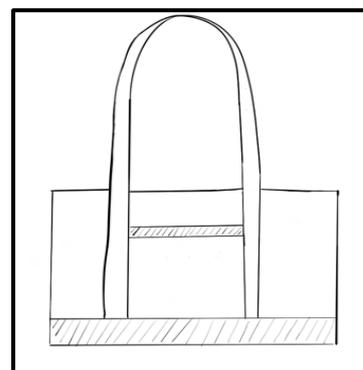


Figure 4.30: Sketch design for bag BG2

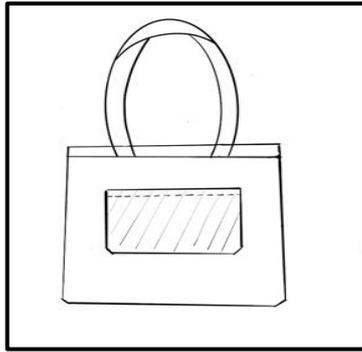


Figure 4.31: Sketch design for bag BG3

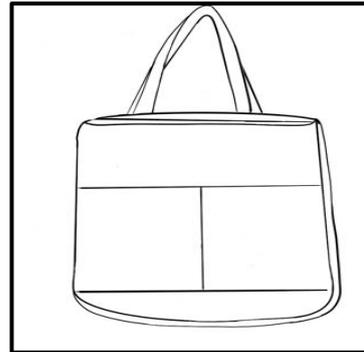


Figure 4.32: Sketch design for bag BG4



Figure 4.33: Sketch design for bag BG5

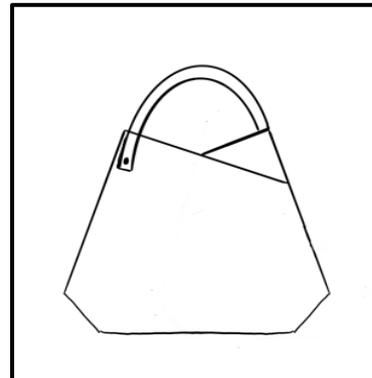


Figure 4.34: Sketch design for bag BG6

b) Stoles:

The researcher adopted the present cocktail napkin weaving setup to carry out the concept of designing stoles. Utilising the existing warping setup, the researcher created a new product category by extending the cloth to fit stole specifications. Manual machine embroidery was used for surface ornamentation to improve the aesthetic appeal. In addition to introducing a product with extra value, this intervention showed how little adjustments to the fabric's proportions and decorations may result in new design options. In order to reach a wider market, the researcher combined traditional weaving with modern design aspects in this application, showcasing an inventive approach to product development.

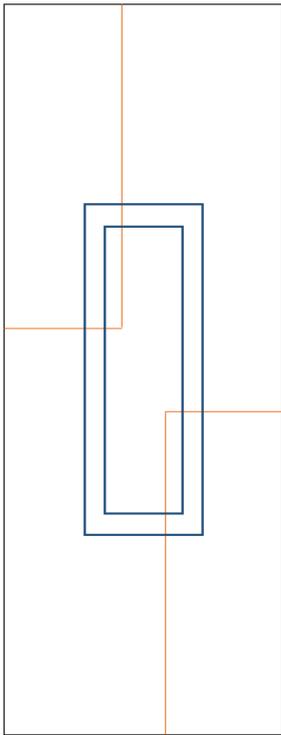


Figure 4.35:
Sketch design for stole
S1

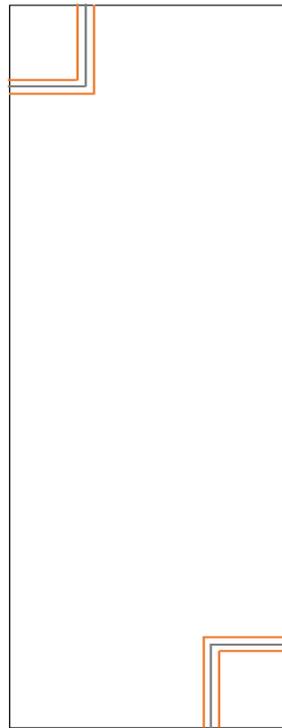


Figure 4.36:
Sketch design for stole
S2

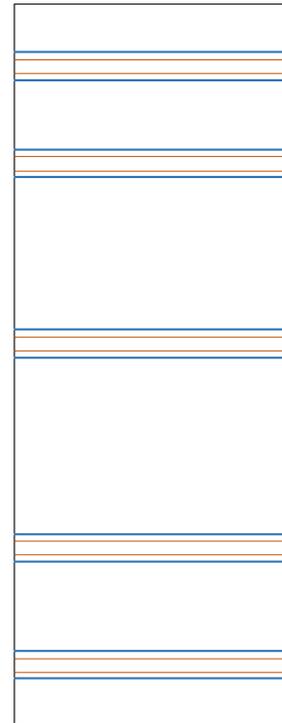


Figure 4.37:
Sketch design for stole

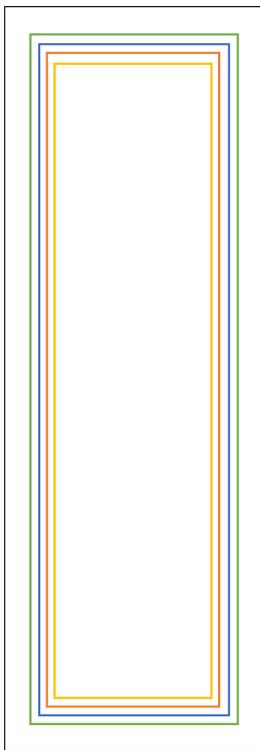


Figure 4.38:
Sketch design for stole
S4

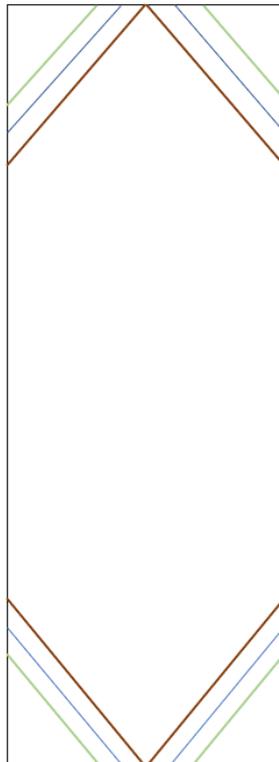
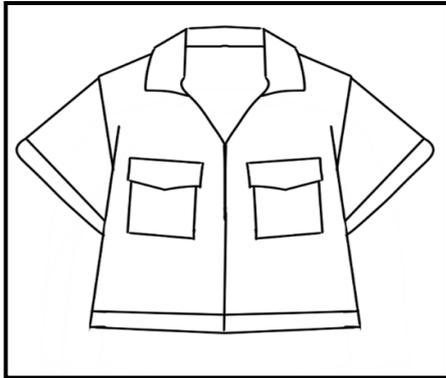


Figure 4.39:
Sketch design for stole
S5



Figure 4.40:
Sketch design for stole
S6

c) **Jackets:**

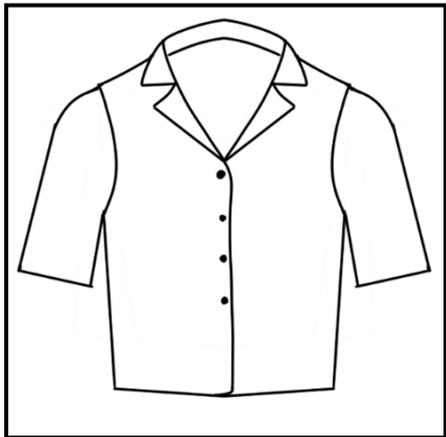


a) Front

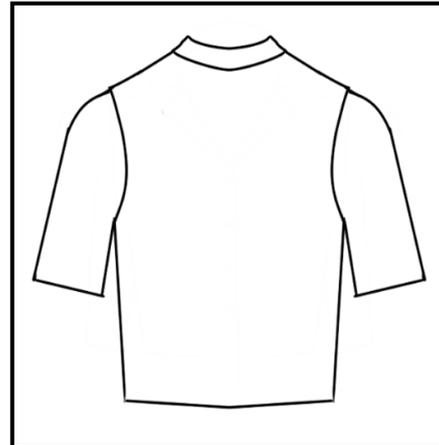


b) Back

Figure 4.41: Sketch design for jacket J1

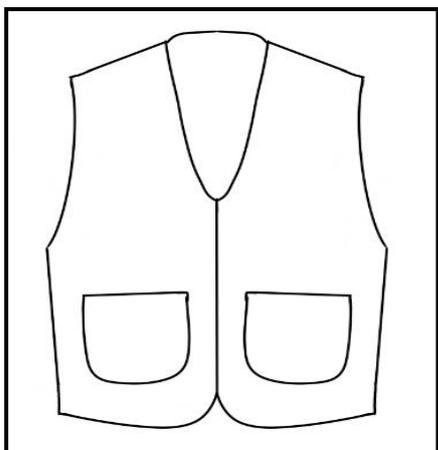


a) Front

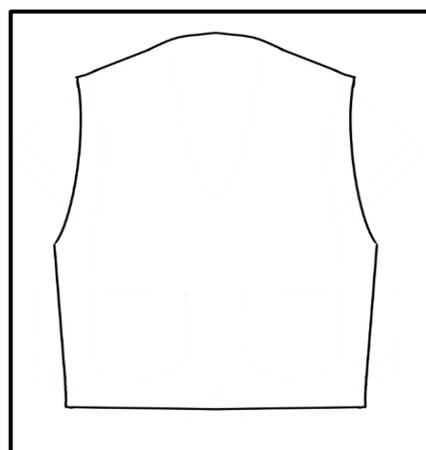


b) Back

Figure 4.42: Sketch design for jacket J2

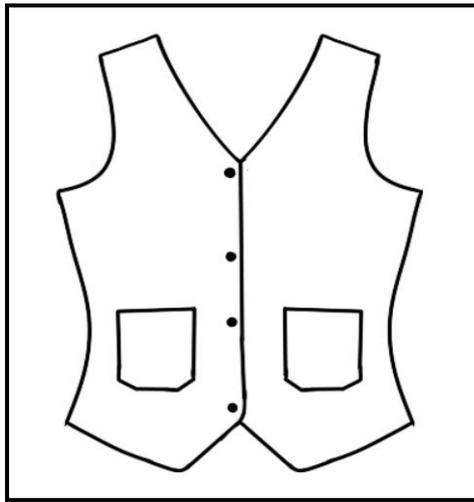


a) Front

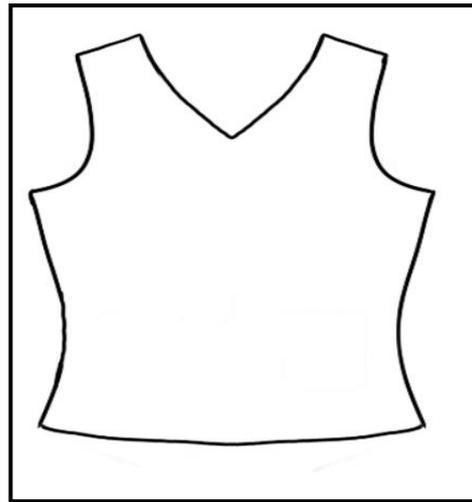


b) Back

Figure 4.43: Sketch design for jacket J3

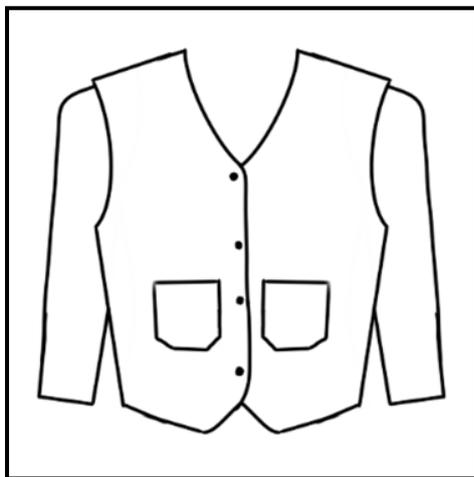


a) Front

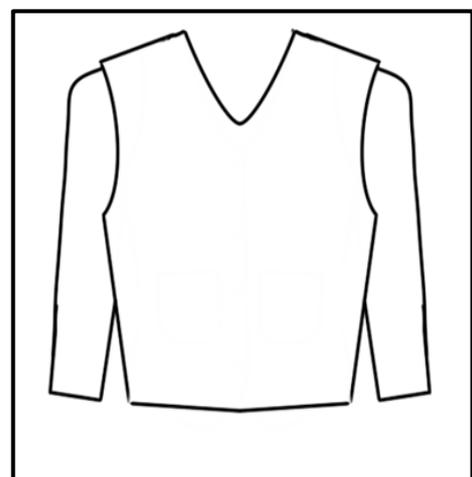


b) Back

Figure 4.44: Sketch design for jacket J4

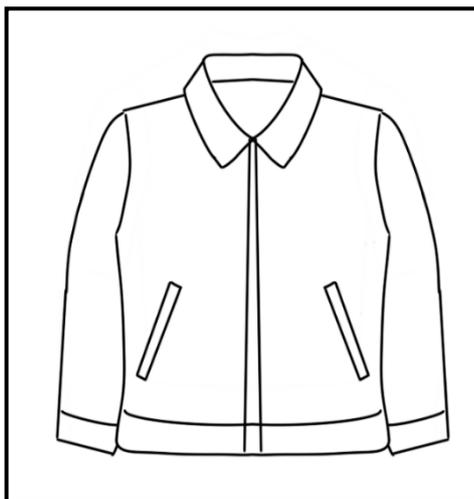


a) Front

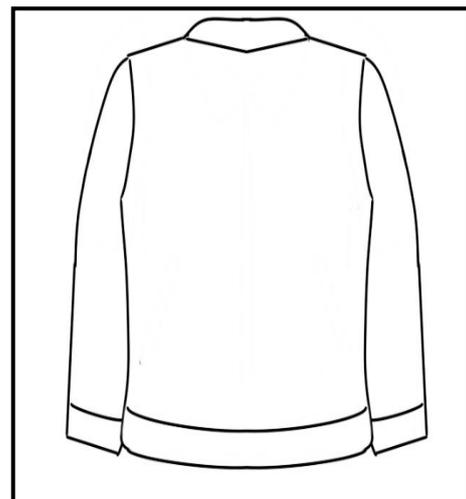


b) Back

Figure 4.45: Sketch design for jacket J5



a) Front



b) Back

Figure 4.46: Sketch design for jacket J6

4.2.4. Selection of Designs

The designs were finalised in consultation of the designer and trustee Smt. Ami Gandhi and Guide Prof. Madhu Sharan. Of all the designs in each category one design was selected for manufacturing. The number for manufacturing was restricted due to the availability of looms in the stipulated period of time.

Three patterns were chosen for the cocktail napkins based on the weaving method used by the unit. Because three napkins can be alternately produced in a column on a single loom setting, this method guaranteed effective loom utilisation while introducing design variants within a single manufacturing cycle.

Under 4th category of new range of products, three products were finalised which were bags, jackets and stoles. Three designs from each were selected.

The Selected Designs for all the categories are as follows:

Category 1 – Towels

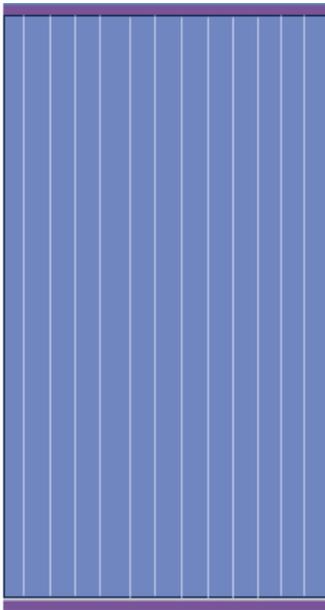


Figure 4.10: Digital design for towels T6

Category 2 – Bedsheets

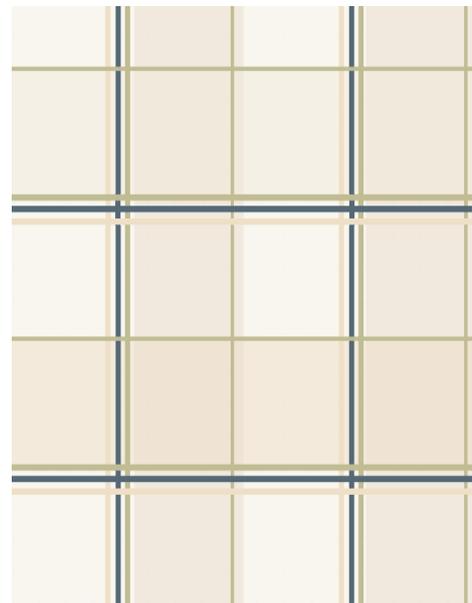


Figure 4.13: Digital designs for bedsheets B3

Category 3 – Cocktail Napkins

Designs for loom –



Figure 4.18: Digital designs for cocktail napkins C2

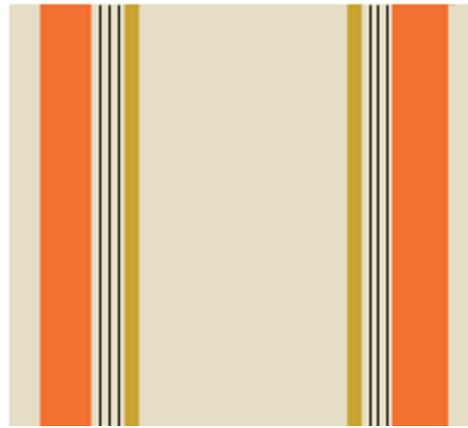


Figure 4.20: Digital designs for cocktail napkins C4

Designs for Surface Ornamentation –

- Manual Machine Embroidery

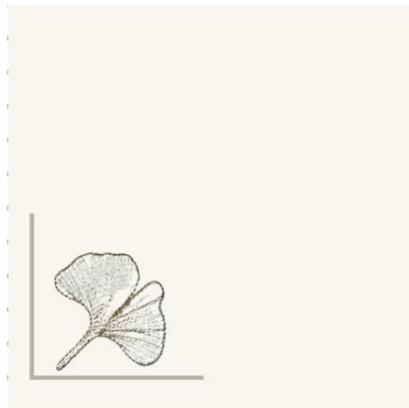


Figure 4.23: Design for machine embroidery M1

- Hand Embroidery



Figure 4.28: Design for hand embroidery H3

Category 4 – New Range of Products (Bags, Stoles and Jackets)

a) Bags:

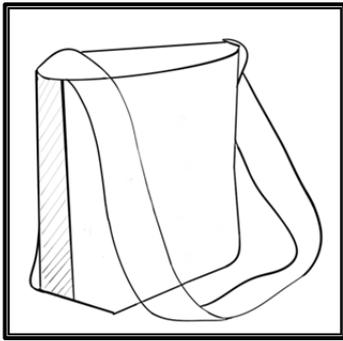


Figure 4.29: Sketch design for bag BG1

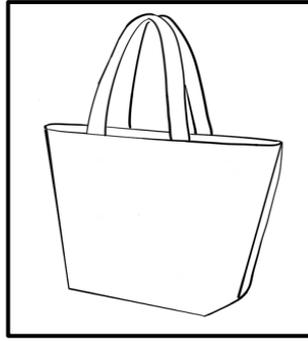


Figure 4.31: Sketch design for bag BG3

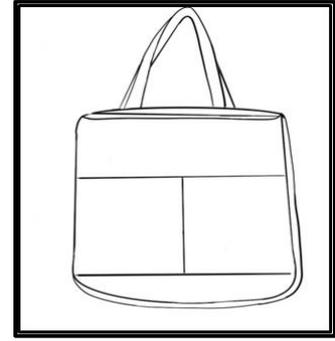


Figure 4.32: Sketch design for bag BG4

b) Stoles:

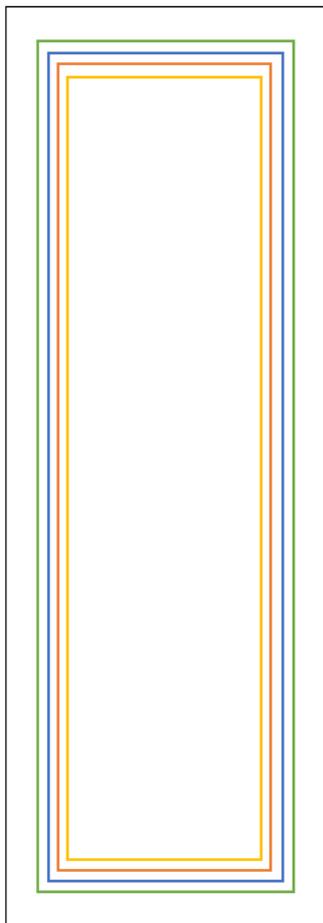


Figure 4.38: Sketch design for stole S4

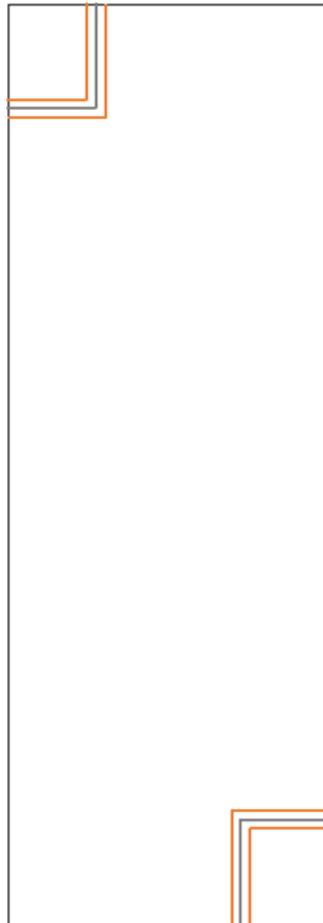
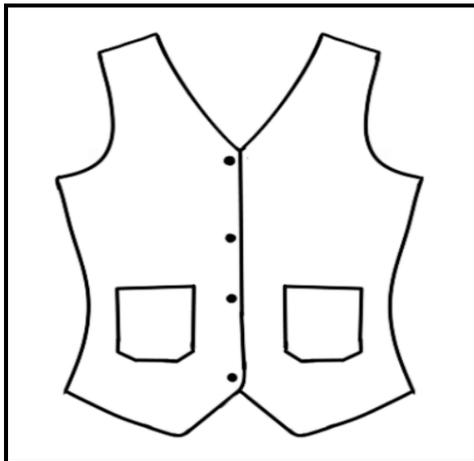


Figure 4.35: Sketch design for stole S1

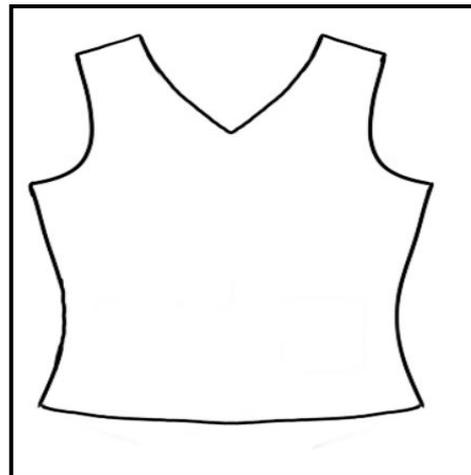


Figure 4.40: Sketch design for stole S6

c) **Jackets:**

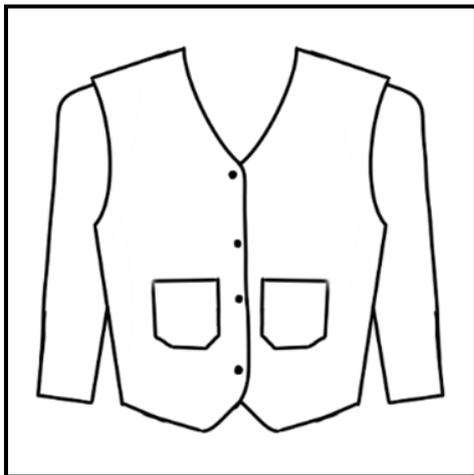


a) Front

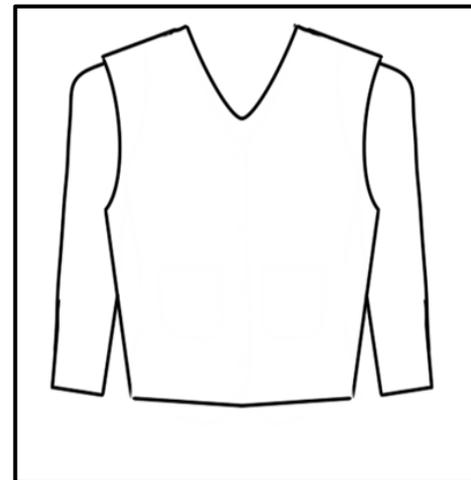


b) Back

Figure 4.43: Sketch design for jacket J3

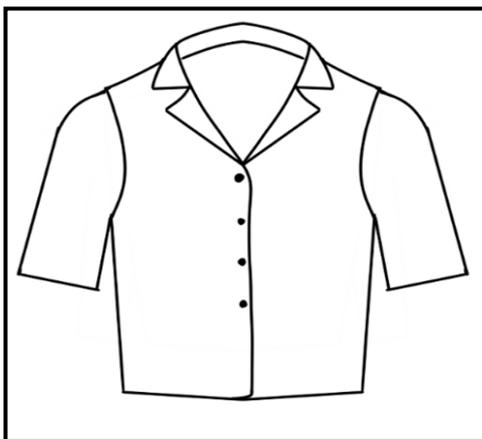


a) Front

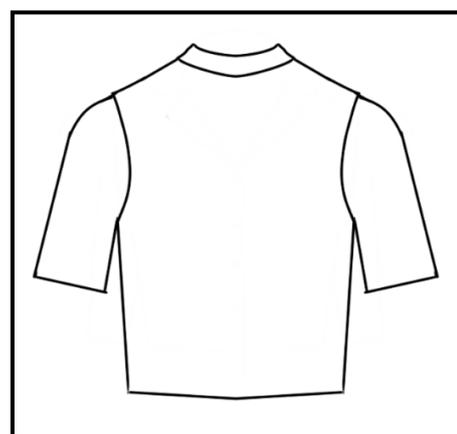


b) Back

Figure 4.46: Sketch design for jacket J6



a) Front



b) Back

Figure 4.42: Sketch design for jacket J2

4.2.5. Development

After the selection of designs the colours of yarns available into the store was collected to incorporate into the designed and after finalising the colours by the researcher with the guidance of the guide the production of this designs was done explaining the designs in detail to the workshop supervisor as well as to the weavers.

Developed Designs Based on the categories are as follows:

Category 1 – Towels

Table 4.13: Specifications for developed towels

Sr. No	Description	Specification
1.	Yarn count warp	2/20s
2.	Yarn count weft	2/20s
3.	Weave type	plain
4.	Colours warp	Blue and white
5.	Colours weft	Blue and white for alternative towels
6.	Design element	Stripes and color



Plate 4.23: Developed Towel Design

Category 2 – Bedsheets

Table 4.14: Specifications for developed bedsheets

Sr. No	Description	Specification
1.	Yarn count warp	2/20s
2.	Yarn count weft	2/20s
3.	Weave type	plain
4.	Colours warp	Brown, olive green , navy blue and off white
5.	Colours weft	Brown, olive green , navy blue and off white
6.	Design element	Checks and color



Plate 4.24: Developed Bedsheet Design

Category 3 – Cocktail Napkins

Designs for loom –

Design – 1

Table 4.15: Specifications for developed cocktail napkins for D1

Sr. No	Description	Specification
1.	Yarn count warp	2/20s
2.	Yarn count weft	2/20s
3.	Weave type	Plain
4.	Colours warp	Brown, neon green, navy blue and off white
5.	Colours weft	Off white
6.	Design element	Stripes and color



Plate 4.25: Developed Cocktail napkin D1

Design – 2

Table 4.16: Specifications for developed cocktail napkins for d2

Sr. No	Description	Specification
1.	Yarn count warp	2/20s
2.	Yarn count weft	2/20s
3.	Weave type	Plain
4.	Colours warp	Dark green, neon green and off white
5.	Colours weft	Off white
6.	Design element	Stripes and color



Plate 4.26: Developed Cocktail napkin D2

Designs for Surface Ornamentation –

Design – 3

Table 4.17: Specifications for developed cocktail napkins with machine embroidery

Sr. No	Description	Specification
1.	Yarn count warp	2/20s
2.	Yarn count weft	2/20s
3.	Weave type	Plain
4.	Colours warp	Off white, olive green and blue

5.	Colours weft	Off white
6.	Design element	Surface Ornamentation
7.	Embroidery thread	Synthetic
8.	Embroidery thread color	Off white, olive green and blue



Plate 4.27: Developed Cocktail napkin D3

Design – 4

Table 4.18: Specifications for developed cocktail napkins with hand embroidery

Sr. No	Description	Specification
1.	Yarn count warp	2/20s
2.	Yarn count weft	2/20s
3.	Weave type	Plain
4.	Colours warp	Off white, olive green and blue
5.	Colours weft	Off white
6.	Design element	Surface Ornamentation
7.	Embroidery thread	Synthetic
8.	Embroidery thread	Off white, olive green and blue



Plate 4.28: Developed Cocktail napkin D4

Category 4 – New Range of Products (Bags, Stoles and Jackets)

Table 4.19: Specifications for developed bags

Sr. No	Description	Specification
1.	Yarn count warp	2/20s
2.	Yarn count weft	2/20s
3.	Weave type	Plain
4.	Design element	Addition of ragzine material
5.	Fabric used	Towel and yoga mat

a) Bags

Design - 1

Table 4.20: Measurements for developed bag D1

Sr. no	Point of measurements	In inches
1.	Length	15"
2.	Width	18"
3.	Base width	5"
4.	Base length	13"
5.	Ragzin panel width	1.5"
6.	Ragzin Panel Length	15"
7.	Opening panel length	5"
8.	Opening panel width	1.5"
9.	Belt width	38"
10.	Belt length	2"



Plate 4.29: Developed Bag D1

Design – 2

Table 4.21: Measurements for developed bag D2

Sr. no	Point of measurements	In inches
1.	Length	16"
2.	Width	14"
3.	Length of pocket	7"
4.	Width of pocket	7"
5.	Depth of bag	2 1/2"
6.	Zipper Length	16"
7.	Opening width	2 1/2"
8.	Belt width	26"
9.	Belt length	1 1/4"



Plate 4.30: Developed Bag D2

Design – 3

Table 4.22: Measurements for developed bag D3

Sr. no	Point of measurements	In inches
1.	Length	17"
2.	Width	14"
3.	Base length	10"
4.	Base width	3"
5.	Belt length	24"
6.	Belt width	1 1/2"

**Plate 4.31:** Developed Bag D3

b) Stoles:

Table 4.23: Specifications for developed stoles

Sr. No	Description	Specification
1.	Yarn count warp	2/20s
2.	Yarn count weft	2/30s
3.	Weave type	Plain
4.	Design element	Surface ornamentation and Hem Finishing
5.	Yarn Color	Off – white, blue and olive green
6.	Embroidery thread color	Brown, olive green, Mustard yellow, grey and blue
7.	Fabric used	Cocktail napkin

Design – 1

Table 4.24: Measurements for developed stole D1

Sr. no	Point of measurements	In inches
1.	Length	84"
2.	Width	12"
3.	Distance between embroidery lines	1/2"



Plate 4.32: Developed Stole D1

Design – 2

Table 4.25: Measurements for developed stole D2

Sr. no	Point of measurements	In inches
1.	Length	90"
2.	Width	12"
3.	Length of tassel	2"
4.	Length of yarn design	1 3/4"
5.	Embroidery design length	3 1/2"



Plate 4.33: Developed Stole D2

Design – 3

Table 4.26: Measurements for developed stole D3

Sr. no	Point of measurements	In inches
1.	Length	90"
2.	Width	12"
3.	Embroidery design dimension	6 1/2" x 6 1/2"
4.	Length of yarn design	1 1/2"



Plate 4.34: Developed Stole D3

c) **Jackets:****Table 4.27:** Specifications for developed jackets

Sr. No	Description	Specification
1.	Yarn count warp	2/20s
2.	Yarn count weft	2/20s
3.	Weave type	Plain
5.	Fabric used	Yoga mat and plain fabric

Design – 1**Table 4.28:** Measurements for developed jacket D1

Sr. no	Point of measurements	In inches
1.	Chest	34"
2.	Waist	30"
3.	Shoulder	13"
4.	Armhole depth	9"
5.	Centre front length	13"
6.	Front Length	20"
7.	Centre back length	14"
8.	Back length	20"
9.	Hem width	32"
10.	Front neck drop	7"
11.	Back neck drop	6"
12.	Pocket width	4 1/2"
13.	Pocket length	5"
14.	Extended placket	1"
15.	Side seam length	11"
16.	Distance between buttons	3"



Plate 4.35: Developed Jacket D1

Design – 2

Table 4.29: Measurements for developed jacket D2

Sr. no	Point of measurements	In inches
1.	Chest	34"
2.	Waist	30"
3.	Shoulder	13"
4.	Centre front length	13"
5.	Front Length	20"
6.	Centre back length	14"
7.	Back length	20"
8.	Hem width	34"
9.	Front neck drop	8"
10.	Back neck drop	7"
11.	Pocket width	4 1/2"
12.	Pocket length	5"
13.	Extended placket	1"
14.	Side seam length	12"
15.	Distance between buttons	3"
16.	Sleeve length	18"
17.	Sleeve opening	10"



Plate 4.36: Developed Jacket D2

Design – 3

Table 4.30: Measurements for developed jacket D3

Sr. no	Point of measurements	In inches
1.	Chest	34"
2.	Waist	30"
3.	Shoulder	13"
4.	Centre front length	15"
5.	Front Length	21 1/2"
6.	Centre back length	22"
7.	Back length	23"
8.	Hem width	34"
9.	Front neck drop	7"
10.	Back neck drop	1/4"
11.	Collar length	21"
12.	Collar width	3"
13.	Extended placket	1"
14.	Side seam length	14"
15.	Distance between buttons	2"
16.	Sleeve length	8"
17.	Sleeve opening	10"



Plate 4.37: Developed Jacket D3

Feedback from customers:

The stitched products created by the researcher were initially displayed at the organization's outlet in Sidhrot, Vadodara, as part of a strategy to familiarize customers with the new product line. At this stage, the items were not available for sale; the main goal was to gauge customer interest and preferences. Sales person at the outlet were instrumental in gathering initial feedback by interacting with visitors to collect insights. These interactions revealed a significant customer preference for stitched product varieties. Numerous visitors expressed a strong desire to see a broader selection of designs, patterns, and styles, indicating a clear demand for more options.

Subsequently, the products were exhibited at the Alembic City Exhibition in Vadodara, offering another opportunity to reach a wider audience. During this event, the researcher was on-site to observe customer reactions and engage in conversations about their expectations and preferences. However, in contrast to the outlet, attendees at the exhibition were generally reluctant to complete feedback forms. Consequently, most feedback was



Plate 4.38: Exhibition at alembic city, Vadodara

obtained through direct verbal exchanges rather than written submissions. Some customers provided valuable insights, suggesting additional product variations they would like to see in the future. The authorities liked and appreciated the products made by the research. Furthermore, the woven designs—a part of the product development process—were only finished by the middle of March. This the time frame prevented these woven patterns from being displayed in the outlet or the exhibition, and at that point, no feedback from customers was gathered. While interest in these stitched products is rising, there is a visible need for more variety, as indicated by the response from both platforms. This need can inform future product development and marketing strategies.

4.3. PHASE-3: Marketing

4.3.1. Data Collection

The study's objectives were to comprehend the weaving unit's current marketing technique at Shram Mandir in Vadodara and suggest ways to improve sales. This was accomplished by gathering information from primary and secondary sources. Through semi-structured interviews with the key stakeholders, as well as observations of the unit's marketing strategies, primary data was acquired. These observations provide a direct knowledge of their marketing initiatives, sales channels, and difficulties expanding their market. A review of the marketing mix strategies of well-known companies like Westside and Fab India was one example of secondary data that provided a comparative viewpoint on distribution, price, and branding.

A marketing module from an unpublished master's dissertation was reviewed as well in order to look at additional relevant approaches for the unit. The study aims to create tailored marketing recommendations to raise awareness and sales of Shram Mandir's products using this information.

4.3.1.1. Primary Data (Existing Marketing System)

Observations and semi-structured interviews with important stakeholders were the main source of information for evaluating the weaving unit's current marketing system at Shram Mandir, Vadodara. This approach gave personal knowledge about the unit's present clientele, marketing strategies, and difficulties.

It was observed that the unit has two retail locations: one in Karelibaug and one in Sindhrot. Their woven products are sold primarily at these establishments. The company often participates in exhibits organised at various Vadodara sites in addition to its actual stores, which enables them to market and sell their products to a larger audience than just their usual audience.

Insights from semi-structured interviews revealed that the majority of customers visiting the stores are either associated with Shram Mandir or have some connection with the trustees and their network. According to information gathered from semi-structured interviews, the majority of the establishments are either connected to Shram Mandir or in some way have ties to the trustees and their network. It also means that instead of organised promotional activities, word-of-mouth marketing accounts for the majority of the current sales. Furthermore, no clear pricing strategy was seen; instead, it seems that internal choices, rather than market-driven elements like competition analysis or customer demand,

are used to determine the prices of the items. Similarly, there were no specific promotional efforts in place to increase market reach or draw in new clients, such as branding, advertising, or social media outreach.

Additionally, the products of the unit are not accessible to a wider range of customers due to their non-availability on e-commerce platforms. The lack of online sales channels limits the possibility of reaching customers outside of one's local area in a time when having a digital presence is essential for business expansion.

4.3.1.2. Secondary Data

Secondary data was collected from a variety of sources, such as established marketing models and craft-based business studies, in order to better understand the current marketing system of the weaving unit at Shram Mandir, Vadodara. This information offers insights into various marketing strategies and methods. The research looks at broad marketing concepts, Fabindia and Westside's marketing mix methods, and a market module from an unpublished masters dissertation. These sources assist in assessing the unit's present marketing strategies and highlighting areas for development.

The secondary data is collected under following sub heads -

- A. Theory of marketing
- B. Fabindia Marketing Mix
- C. Westside Marketing Mix
- D. Market Module Of Dissertation Documentation Of Sanganer Hand Block Printing And Development Of Sustainable Craft Ecosystem Based On Its Market Module

A. Theory of marketing

According to the theories of marketing,

Marketing consists of four essential activities:

Creating – Working with suppliers and customers to develop products or services that provide value.

Communicating – Sharing details about offerings while also gathering feedback from consumers.

Delivering – Ensuring products reach consumers efficiently and maximize value.

Exchanging – Facilitating trade by offering goods and services in return for value.

The "7 Ps" of Marketing

Marketing is traditionally based on four key elements, known as the "4 Ps":

1. Product – The goods or services offered to customers.
2. Promotion – The communication methods used to inform and persuade customers.
3. Place – The process of making the product available where customers can purchase it.
4. Price – The amount charged for the product in exchange for its value.
5. People – The individuals involved in delivering the product or service.
6. Positioning – How a product is placed in the minds of consumers.
7. Packaging – The design and presentation of the product.

A Step-by-Step Guide for Starting a Successful Home Textiles an E-commerce business.

The key steps include:

1. Market Research – Identify target customers, analyse competitors, and define a unique selling proposition.
2. Business Plan – Outline product range, sourcing, pricing, marketing, and logistics strategies.
3. Legal Compliance – Register the business, obtain licenses, and protect branding.
4. Website Development – Create a user-friendly E-commerce platform with secure navigation.
5. Product Sourcing & Quality Control – Partner with reliable suppliers and ensure product quality.
6. Inventory Management – Use software to track stock and avoid over/understocking.
7. Online Marketing & SEO – Optimize search visibility and leverage digital marketing strategies.
8. Customer Service – Offer responsive support to enhance the shopping experience.
9. Shipping & Logistics – Choose reliable shipping partners and offer competitive delivery options.
10. Analytics & Optimization – Track performance data and improve operations.
11. Marketing & Promotions – Use targeted campaigns, discounts, and loyalty programs.
12. Scaling – Expand product range, explore international markets, and optimize operations.

Key Strategies for Textile Advertising:

1. Website optimisation: Make sure your website is easy to use, loads quickly, has good SEO, and has easy-to-follow navigation.
2. Using Social Media: Produce interesting material, take advantage of trends, and cultivate a devoted online following.
A compelling brand story is one that engages customers on an emotional level.
3. Partnerships & Collaborations: To increase market reach, collaborate with companies and influencers.
4. Customer Reviews & Engagement: Promote comments, take prompt action, and establish your credibility.

B. Fabindia Marketing Mix

Fabindia, an Indian clothing and accessory retailer, targets middle-class and upper-class consumers with authentic Indian goods. The company's marketing mix includes 4Ps: Product, Price, Place, and Promotion. Rivals include Emporium Cotton, Khadi Gramme Udyog, and The Good Earth.

About Fabindia

- Type: Private Company
- Industry: Retail, fashion, home furnishings
- Founded: 1960
- Founder: John Bissell
- Headquarters: New Delhi, India
- Area served: India, United States
- Key people: William Bissell, Chairman, and Neeraj Bhargava, Managing Director
- Number of employees: 4,000+

Product Strategy –

Fabindia is an Indian company that offers authentic products made in India, sourced from nearly 40,000 craftsmen and artisans. Their product mix includes clothing, home furnishings, furniture, personal care, accessories, organic food products, gifts, kids' clothing and accessories, footwear, and essentials. Fabindia is known for its ethnic and traditional clothing for both men and women, including sarees, kurtas, salwar kameez, shirts, and dresses. They also offer home furnishings and decor items, such as bed linens, tablecloths,

cushion covers, curtains, and rugs, often made using traditional Indian textiles. Fabindia also offers personal care products, including skincare, haircare, and wellness items. They also offer organic food products, including spices, grains, pulses, herbs, and condiments, as well as teas and beverages. Fabindia also provides essential items like masks and hand sanitizers, especially in response to the COVID-19 pandemic.

Place Strategy –

Fabindia, a chain store founded in 1960 by John Bissell, is based in New Delhi, India. The company began as an exporter of home furnishings but expanded into retail outlets in several countries, including Rome, Italy, Bahrain, Dubai, and UAE. Fabindia has over 141 domestic outlets and a distribution network that includes institutional sales, wholesale exports, traditional wholesale channels, and Fabindia stores. The company has a continuous supply chain from rural India and has opened several online stores to meet customer demands. Fabindia's place strategy includes strategically locating stores in high-traffic urban and semi-urban areas, operating through a franchise model, maintaining a robust online presence, establishing "shop-in-shop" concepts, and expanding its global presence through exports and partnerships with international retailers. This strategy has allowed Fabindia to tap into diverse markets efficiently and maintain quality standards.

Pricing Strategy –

Fabindia, a chain store founded in 1960 by John Bissell, is based in New Delhi, India. The company began as an exporter of home furnishings but expanded into retail outlets in several countries, including Rome, Italy, Bahrain, Dubai, and UAE. Fabindia has over 141 domestic outlets and a distribution network that includes institutional sales, wholesale exports, traditional wholesale channels, and Fabindia stores. The company has a continuous supply chain from rural India and has opened several online stores to meet customer demands. Fabindia's place strategy includes strategically locating stores in high-traffic urban and semi-urban areas, operating through a franchise model, maintaining a robust online presence, establishing "shop-in-shop" concepts, and expanding its global presence through exports and partnerships with international retailers. This strategy has allowed Fabindia to tap into diverse markets efficiently and maintain quality standards.

Promotion Strategy –

Fabindia is a company that values word-of-mouth publicity and relies on its loyal customers as advertising agents. They maintain a fixed base price for every item, but offer EMI options for high-priced items. Fabindia's marketing strategy involves direct customer interaction to promote product authenticity. They use print media, in-store posters, mobile

campaigns, and advertorials. They also adopt an online marketing strategy, utilizing digital channels like social media, email marketing, and their website. They also offer an immersive in-store shopping experience, hosting events and exhibitions to showcase their products' craftsmanship and cultural significance.

C. Westside Marketing Mix

Westside, founded in 1998 by Mrs. Simone Tata, is a rapidly growing retail store in India, operating 70 stores in 42 cities. Its marketing mix includes the 7Ps: Product, Price, Place, Promotion, People, Physical Evidence, and Process. The company is owned by the Tata Group and operates under Trent. In India, garment retailers typically stock store-owned and other brands in a 30:70 ratio.

Competitors

- Maxx
- Pantaloons
- Big Bazaar
- Shoppers Stop
- Ruchi's Big Life
- Globus

About Westside

- Type: Fashion retail chain
- Industry: Retail
- Founded: 1998, Mumbai, India
- Founder: Trent Limited
- Headquarters: Mumbai, India
- Area served: India
- Key people: Mr. Noel Tata (Chairman) and P. Venkatesalu (CEO)
- Number of employees: 10,000

Product Strategy –

Westside is a leading consumer product company with eight categories, including apparel, private labels, home products, footwear and accessories, and digital presence. The company is known for its clothing lines, which cater to various fashion needs and styles, including ethnic wear, western wear, and office wear. Private labels, which make up approximately

97% of Westside's brands, cover various categories and styles with signature Westside design elements. Westside also retails home products, including furnishing and home decor items, and offers a unique line of shoes under the Luna Blu brand. The company also introduces the Fast N Fab concept to keep up with rapidly changing fashion trends. The company also uses digital channels, including online campaigns and a strong presence on social media, to reach its customers, particularly the youth. The store design and layout are crucial to providing a unique shopping experience.

Place Strategy –

Westside's place strategy is a key aspect of its business and marketing strategy. It involves optimizing its physical market presence, marketing, distribution, and consumer accessibility. Westside operates vast stores across India, catering to a diverse customer base. The brand strategically selects prime locations, such as popular shopping malls and central city locations, to ensure high visibility and accessibility. The store design and layout are designed to enhance the shopping experience. Westside has expanded its footprint beyond metro cities to Tier-2 and Tier-3 cities, tapping into growing market potential. The company also integrates its offline presence with online channels, providing a seamless shopping experience.

Pricing Strategy –

Westside's pricing strategy focuses on balancing quality, price, affordability, and brand value. The company's pricing strategy is based on value-based pricing, which focuses on the perceived value of a product rather than production costs or historical prices. Westside also pays close attention to competitors' pricing strategies to remain an attractive choice for consumers. Psychological pricing tactics, such as pricing products just below a round number, can encourage purchasing decisions. The brand adapts its pricing strategy to meet seasonal demands, offering discounts and promotions during peak shopping seasons or in-demand styles. Additionally, Westside uses product line pricing, where products in the same category are priced differently based on features and quality, allowing customers with varying budgets and preferences to find products within their price range.

Promotion Strategy –

Westside offers customers discounts and in-house promotions, including up to 50% off the marked price. The company partners with renowned fashion designers and offers membership cards, fashion accessories, and services like Club Westside for customer retention. Westside uses a full retailing and theme-based retailing mix, including women's stores like Westside Woman in Shalimar Bagh. They also run advertisement campaigns for

women and have expanded their customer base by adding international accessories brands like Vera Moda products, U.S. Polo ASSN, and Chicco.

People Strategy –

Westside's "People" marketing mix is crucial for enhancing customer experience, satisfaction, and brand loyalty. Key elements include staff training and development, customer service focus, employee empowerment, a diverse workforce, performance measurement and incentives, uniforms and professional appearance, effective internal communication, and staff satisfaction and retention strategies. Westside invests in comprehensive training programs to ensure employees have product knowledge and customer service skills, focusing on soft skills, sales techniques, and product information. Employees are encouraged to be friendly, helpful, and responsive to customer needs, creating a welcoming environment for shoppers. Employee empowerment ensures quick and personalized service, increasing satisfaction. Westside maintains a diverse workforce, ensuring a diverse range of backgrounds and experiences. Performance measurement and incentives motivate employees to maintain high service standards. Employees must adhere to a dress code or wear uniforms reflecting the brand's image and values. In conclusion, Westside's "People" marketing mix is essential for enhancing customer experience, satisfaction, and brand loyalty.

Process Strategy –

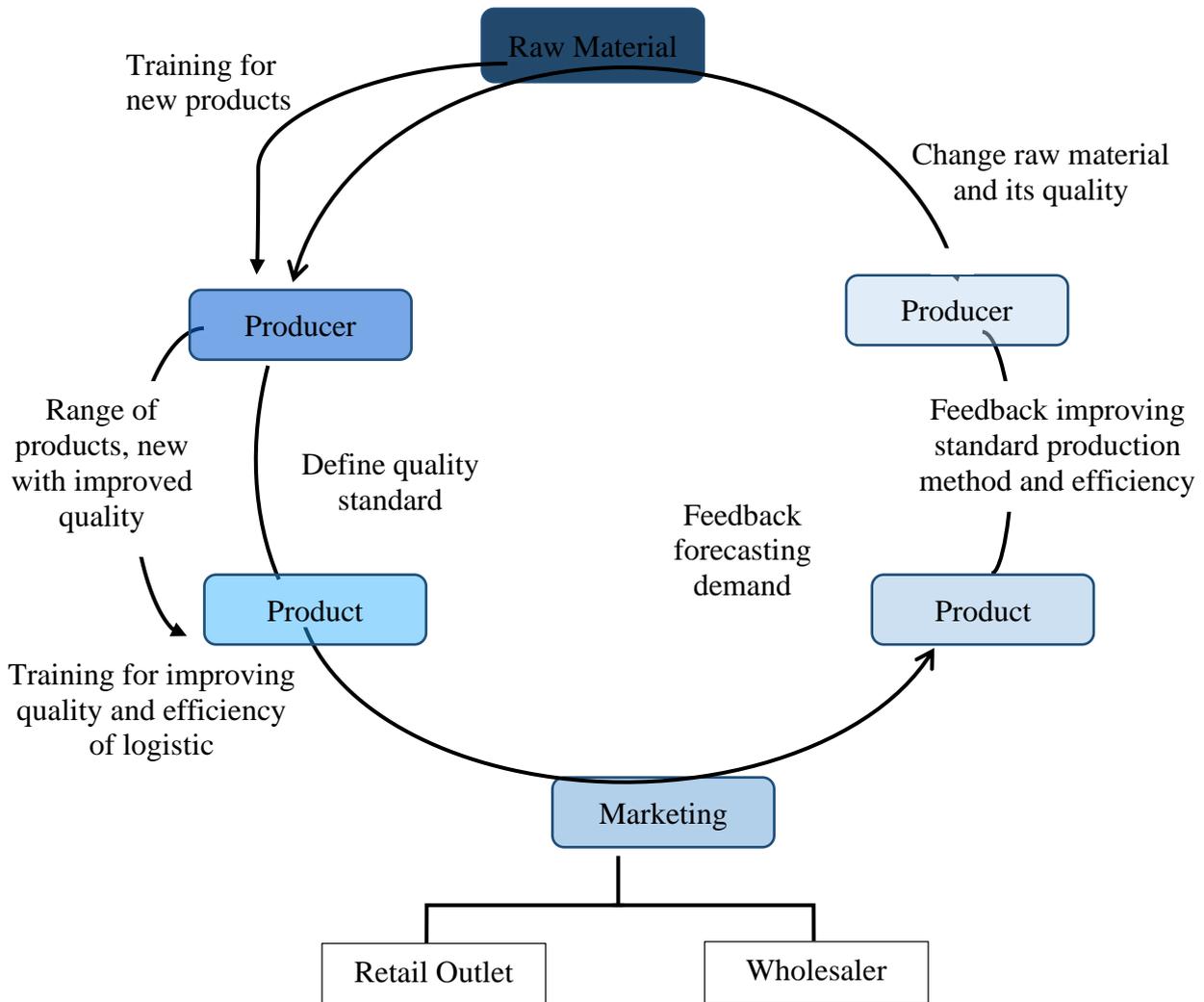
Westside's marketing mix focuses on the "Process" element of financial management, which involves the procedures, mechanisms, and flow of activities by which services are consumed. Key aspects include customer journey mapping, efficient checkout and payment processes, sophisticated inventory management systems, omnichannel experience, customer feedback and grievance redressal, returns and exchanges, employee roles and responsibilities, health and safety protocols, technology integration, and continuous training and development programs. Westside designs and manages the customer journey from the store to the point of purchase, including clear signage, well-organized store layouts, and easily accessible product information. The brand invests in efficient checkout processes, including multiple payment options and express checkout lanes. The company employs sophisticated inventory management systems to ensure product availability, track stock levels, and replenish popular items. The omnichannel experience includes seamless integration between offline and online channels, allowing customers to browse products online, check availability in-

store, and choose between home delivery or in-store pickup. Westside's commitment to customer satisfaction and efficiency is evident in its clear definition of employee roles and responsibilities, strict health and safety protocols, and continuous training and development programs.

Physical Evidence Strategy –

The "Physical Evidence" marketing mix is a crucial aspect of Westside's service marketing mix, focusing on the environment and tangible commodities that facilitate service performance. It includes store design and layout, ambiance, cleanliness, branding elements, product quality, technology and digital touchpoints, employee uniforms, packaging, and customer testimonials. Westside stores have a modern, welcoming layout with clear signage, well-organized product sections, and thematic displays. Ambiance is carefully curated to create a pleasant shopping environment, with factors like lighting, music, and scent aligned with the brand's identity. Cleanliness and maintenance are maintained to maintain a comfortable shopping environment. Branding elements, such as logos, colors, and visual merchandising, are consistently applied across all touchpoints. Product quality is reflected in the brand's reputation for reliability and value. In-store digital touchpoints, such as interactive screens and QR codes, blend physical and digital shopping experiences. Point of sale materials are visually appealing and informative, aiding purchase decisions. Employee uniforms contribute to the brand's professional image and contribute to the overall store environment. Quality packaging enhances customer satisfaction and serves as a marketing tool.

D. Market Module Of Dissertation Documentation Of Sanganer Hand Block Printing And Development Of Sustainable Craft Ecosystem Based On Its Market Module



Source:

From dissertation on “Documentation of Sanganer hand block printing and development of sustainable craft ecosystem based on its market model”

Figure 4.47: Marketing model from existing research

4.3.2. Analysis of Data

The studied examined the marketing strategies of the Shram Mandir weaving unit, compared them to established brands, existed theories, and the unit's current model. It identifies weaknesses, advantages, and possibilities, used insights from marketing literature, industry best practiced, and case studied to identified patterns and suggested improvements in market reached and valued addition.

Table 4.31: Comparative analysis of modules

Sr. No	Key Points	Theory	Westside	FabIndia	Research	Existing Shram Mandir
1.	Market Research	✓	✓	✓	✓	✗
2.	Business Plan	✓	✓	✓	✗	✗
3.	Legal Requirements	✓	✓	✓	✗	✓
4.	Website Development	✓	✓	✓	✗	✗
	Retailer	✓	✓	✓	✓	✓
	Wholesalers	✓	✗	✗	✓	✗
5.	Product Sourcing and Quality Control	✓	✓	✓	✓	✓
6.	Inventory Management	✓	✓	✓	✓	✓
7.	Online Marketing And SEO	✓	✓	✓	✗	✗
8.	Customer Service	✓	✓	✓	✓	✗
9.	Shipping and Logistics	✓	✓	✓	✓	✗
10.	Analytics and Optimization	✓	✓	✓	✓	✓
11.	Marketing campaigns and Promotion	✓	✓	✓	✗	✗
12.	Scaling	✓	✓	✓	✓	✗

To highlight limitations in Shram Mandir's marketing and business strategy, the table compares major company strategies from several entities, including theory (generic business concepts), Westside, FabIndia, research findings, and Shram Mandir's current activities.

Shram Mandir lacks of essential components such as market research, company planning, website creation, online marketing, customer service, and logistics, whereas Westside and FabIndia have established strategies in these areas. However, it is good at analytics, inventory control, retail sales, and product quality. According to the research findings, effective models include scaling methods, advertising efforts, and efficient wholesale networks—all of which Shram Mandir has not yet put into practice. By filling in these gaps, the weaving unit may increase sales, attract a wider audience, and become more sustainable.

4.3.3. Developing Module

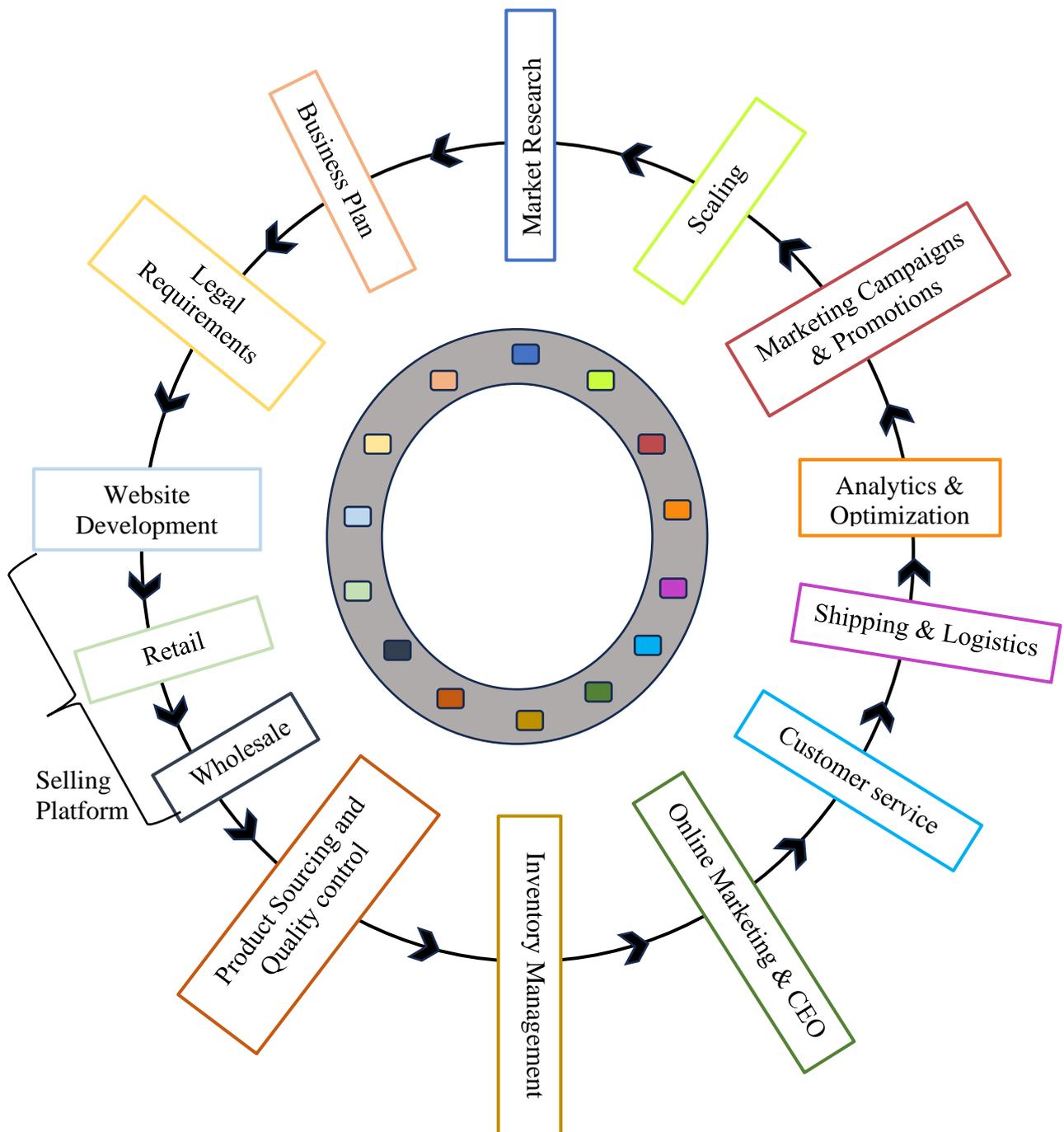


Figure 4.48: Marketing Module

By incorporating essential components for growth and long-term viability the marketing module cycle represents a comprehensive strategy. To ensure strategic direction, it starts with business plan and market research. Operational legitimacy is ensured by legal conformity. While product procurement, quality assurance, and inventory management

preserve efficiency, a website and retail and wholesale selling platforms provide market presence. consumer service, shipping and logistics, and online marketing and SEO all improve consumer interaction and delivery. While marketing campaigns and promotions increase brand awareness, analytics and optimisation help to optimise strategy. Last but not least, scaling guarantees sustained growth, completing this interdependent cycle for company success.

SUGGESTIONS for implementation on 4 P's of marketing are as follows:

• **Product (Enhancing Offerings & Value Addition)**

- **Introduce new designs and product** variations every 3 to 6 months
- Incorporate Colour Forecasting for new colours in products every year.
- Create sustainable packaging for products which enhance the value to the handloom products.

• **Price (Strategic Pricing)**

- Bundle Pricing – Selling complementary products together at a discounted rate (e.g., bedsheet + pillow covers).
- Psychological Pricing – Using pricing tactics like ₹999 instead of ₹1000 to create a perception of affordability.
- Discount Pricing – Providing limited-time discounts to attract customers and clear old stock.
- Membership or Loyalty Pricing – Offering special discounts to repeat customers or members
- Offer bundled deals (e.g., bed sheets with pillow covers) to increase purchase value.
- Research competitor pricing and adjust accordingly to remain competitive without compromising margins.

• **Place (Market Reach & Distribution Channels)**

- Increase your online visibility by listing goods on specialised craft markets, Amazon, Flipkart, and Etsy.
- Create a formal website with e-commerce capabilities to draw in direct clients.
- Form retail alliances with boutiques, Fabindia-like chains, and sustainable retailers.

• **Promotion (Brand Awareness & Customer Engagement)**

- **Build social media profile for brand visibility.**
- Enhance social media marketing by using narratives about the weavers' skill.

- To raise brand recognition, work together with bloggers, influencers, and designers.
- Run customised online ads focussing on particular groups of people, such environmentally aware consumers.
- Use email marketing to engage customers, give unique deals, and provide product updates.
- Make use of media features and public relations (PR) to highlight the brand's social influence.

Worked on building Social Media Platform and introducing new designs and products already.

To boost its online visibility, the researcher created and operated Shram Mandir's Instagram profile, where photoshoot of every product was done and uploaded on to the profile. The goal of this initiative was to introduce and train concerned members of the trust about the social media marketing which in turn would strengthen their digital presence. Introduction of social media platform is expected to draw in new customers, and well display the products. In order to ensure regular updates, consumer interaction, and successful social media marketing for long-term brand growth, the researcher will also teach one of the salesperson to manage the profile.



Plate 4.39: Instagram of Shram Mandir Products

4.3.4. Feedback for Feasibility (Marketing Division)

A thorough marketing module was developed as part of the research project to expand the weaving unit's market reach at Shram Mandir and submitted for assessment to the administrative division. After examining the proposal, the administrative department expressed satisfaction for the systematic method and acknowledged that the recommended techniques were feasible. They saw the potential advantages of implementing the marketing module into practice, especially in resolving the current issues with consumer outreach and product awareness.

Though the module was received at the administrative level, they also pointed out that a systematic approval procedure would be necessary for its integration into the system. Before the idea could be formally adopted, it would need to be vetted by many department heads and other decision-makers.

The administrative team promised to start the process of sending the module to the authorities so that it could be discussed further. Additionally, they stated that any changes or alterations proposed throughout the review process will be taken into account in order to improve the plan prior to implementation. The department's answer shows that they have a favourable opinion of the suggested marketing strategies and are taking a systematic approach to incorporating them into their present system.

In order to improve the Shram Mandir weaving unit's market reach, this research has identified important gaps in product development to increase product range, marketing, and digital presence. The research has established the foundation by presenting new product designs, an improved marketing strategy, and an Instagram digital presence, even if the marketing techniques have not yet been put into practice. The report provides practical recommendations that may be implemented to improve sales and exposure by examining successful models like as Westside and FabIndia. Furthermore, preparing a salesperson for social media administration guarantees long-term viability and improved outreach. When these strategies are put into practice, they can upgrade Shram Mandir's strategy, increase its customer base, and open up long-term market opportunities—all while maintaining the traditional weaving techniques.

**SUMMARY
AND
CONCLUSION**

CHAPTER – V

SUMMARY AND CONCLUSION

5.1. Introduction

The handloom industry has been a significant contributor to the growth of traditional textiles, which capture the beauty of nature and the livelihoods associated with it. However, these materials are becoming increasingly premium due to the "use and throw" mentality in the mainstream fashion market. Sustainability concerns need to be addressed to promote a more morally and respectfully considerate fashion manufacturing process.

Handloom fabrics, such as silk, cotton, and tussar, are pleasant, breathable, biodegradable, and meet aristocratic demands. These luxurious fabrics provide a chance for today's nouveau riche to embrace them. By promoting skill-based learning in schools and community outreach programs, the younger generation can learn about the growing popularity of handloom textiles and their personal touch.

Shram Mandir, a social enterprise in Vadodara, Gujarat, is an example of a unique initiative aimed at providing sustainable livelihoods for marginalized groups. Their weaving facility specializes in handloom fabrics, offering leprosy-affected people a steady source of income through handwoven home linen textiles. However, the limited design variations faced by the facility make their products less competitive in the fast-paced market. Lack of innovation in product categories, textures, and patterns may limit the unit's market to niche clients. To increase marketability and variability of its products while maintaining its rich weaving legacy, the company must include contemporary aesthetics while maintaining its rich weaving legacy.

5.2. Purpose of the study

The study aimed to analyse the weaving facility at Shram Mandir in Vadodara's current product lines and marketing strategies to identify opportunities for value addition. Despite its quality products and mission of employing leprosy-affected individuals, limited product variety and lack of customer knowledge hindered market growth. The research explored new marketing strategies and ways to increase value to current products.

5.3. Objectives

- To document the history of Shram Mandir, Vadodara.

- To study the organizational structure of Shram Mandir, Vadodara.
- To study the existing products and explore elements for its value addition.
- To understand the existing marketing system of Shram Mandir and suggest marketing strategies for increasing sales.

5.4. Review of Literature

This review of the literature aimed to provide insights into how value addition and strategic marketing could improve the weaving unit's competitiveness and long-term sustainability by examining current theories and empirical research on marketing strategies, creative product design. A fundamental grasp of the market was provided by the theoretical review, which included important topics such marketing concepts, woven textile design, consumer behaviour, various loom types, and cotton woven textiles. The research-related study also looked at marketing tactics in the apparel business, case studies, the importance of value addition and product diversification, and the condition of the weaving industry today. The assessment created a thorough framework for comprehending potential and difficulties in marketing and design inside the weaving unit by including these viewpoints.

5.5. Methodology

This study used an applied research methodology to evaluate the weaving unit at Shram Mandir in Vadodara by combining qualitative and quantitative techniques. Three stages of the study were carried out. In Phase 1, Shram Mandir was the subject of a thorough case study that examined its organisational structure, history, mission, and weaving unit operations. In order to understand the demographics, skill set, and issues of weavers and stakeholders, primary data was gathered using structured interviews and questionnaires. An examination of the unit's personnel and infrastructure also shed light on its operational organisation.

In phase 2, design development was the main emphasis. Product data was gathered, and then a SWOC analysis was conducted to determine the opportunities, problems, weaknesses, and strengths. New product designs were created and assessed in order to be chosen and put into production. Phase 3 focused on marketing and evaluated the current system by examining primary and secondary data. To make sure it was feasible, a marketing module was created and input from the marketing division was obtained. The

unit was well understood thanks to this methodical approach, which also served as the foundation for strategic suggestions on product design and market growth.

5.6. Results and Discussion

The findings of the study have been stated and discussed below:

5.6.1. PHASE-1: Case study of Shram Mandir

History of Shram Mandir: Established in Vadodara, Shram Mandir aims to offer dignified employment opportunities to marginalized communities, particularly those impacted by leprosy. The organization emphasizes economic rehabilitation and skill enhancement through traditional weaving practices.

Organization Structure: Shram Mandir's organizational framework consists of two main components: the Administrative Set-up and the Weaving Department. Each component has clearly defined responsibilities for office bearers who oversee daily operations, marketing, sales, supply chain management, finance, and training. The Weaving Department is further segmented into Infrastructure and Weaver's Details, concentrating on production capabilities and workforce skills.

Administrative Set-up: The governance of Shram Mandir is managed by a Board of Trustees and a CEO, ensuring efficient operations across various sectors, including weaving, rehabilitation, healthcare, and vocational training. Office bearers are tasked with administrative responsibilities, financial oversight, and strategic planning. Marketing and Sales: The marketing and sales operations at Shram Mandir are led by individuals such as Kirit Vaghela, who handle inventory management, sales, accounting, and exhibitions. Their efforts are directed towards promoting the organization's social mission and ensuring product quality, although there is a noted absence of formal training and digital resources.

Supply Chain and Procurement: Shram Mandir primarily sources its yarn from a retailer in Ahmedabad. The procurement process utilizes WhatsApp for colour selection, relying on the production supervisor's discretion. While this approach facilitates quick decision-making, it restricts the ability to evaluate yarn quality prior to purchase and lacks a systematic method for colour forecasting or trend analysis. Finance and Accounting: The finance and accounting responsibilities at Shram Mandir are overseen by Suresh Padiyar

Sir, who manages budgeting and financial transactions. The determination of raw material needs and procurement processes is handled by Devi Ben and Kirit Sir.

Training and Development: At Shram Mandir, the approach to training and development is informal. New participants are assigned to different work areas and receive guidance from current patients, enabling them to gradually acclimate to various tasks and identify roles where they can make meaningful contributions.

Weaving Department: The Weaving Department at Shram Mandir was established as part of the trust's economic rehabilitation initiative. Its primary goal is to empower individuals impacted by leprosy by equipping them with skills and job opportunities in both traditional and contemporary weaving methods.

Infrastructure: The infrastructure of the weaving unit at Shram Mandir is meticulously designed to facilitate an efficient production workflow. It includes specific areas for warp preparation, weaving, finishing, and the storage of both raw and finished materials, all organized with essential equipment such as paddle looms and bobbin winders.

Weavers Detail: The weaving unit at Shram Mandir employs a talented workforce engaged in various aspects of textile production, including weaving, reel winding, and finishing. Many of the weavers possess significant experience, although they may have limited formal education, and some are dealing with health challenges.

5.6.2. PHASE-2: Design Development

The design development phase of Shram Mandir included a comprehensive assessment of their product offerings, which encompassed bedsheets, towels, kitchen napkins, runners, napkins, dusters, yoga mats, and table mats. These products were organized into different categories based on size, weight, and thickness, with prices ranging from ₹500 to ₹1800. The collection featured runners in both earthy and vibrant hues, napkins in bright colors, off-white dusters, and yoga mats along with machine "Assan" in lively shades, as well as table mats showcasing striking colour contrasts. Additionally, plain fabric was available for purchase by the meter, accommodating various requirements with different sizes and pricing determined by fabric width and quality.

SWOC Analysis

The following is a detailed SWOC analysis for the weaving unit:

Strengths:

- The unit exclusively utilizes 100% cotton.
- Products are known for their durability.
- A diverse selection of home furnishing items is available.
- The organization is committed to a social mission supporting individuals cured of leprosy.

Weaknesses:

- The number of weavers is limited due to the early treatment of leprosy.
- There is an absence of specific design planning, colour forecasting, and standardized sizing before production.
- Customer outreach is restricted.
- Misunderstandings persist regarding the contagious nature of leprosy.
- Only two sales outlets are currently operational.
- Weavers face physical challenges.
- Most products feature a similar colour palette.

Opportunities:

- There is potential to broaden the product line with innovative designs and colors.
- The exploration of online sales channels is a viable option.

Challenges:

- The physical capabilities of weavers impact production efficiency.
- There are constraints related to raw material availability.
- The range of colour options is limited.
- Innovation is hindered by the exclusive use of 2/20s cotton yarn.
- There is a lack of targeted marketing strategies.
- The unit faces competition from lower-priced products produced by power looms.

Product Design Development

Following a thorough analysis of current products, innovative designs were created to improve visual attractiveness, functionality, and market appeal, all while leveraging the strengths of the weaving unit. The main emphasis was placed on home linen textiles, integrating contemporary features while honouring traditional craftsmanship.

A significant aspect of the design process was the selection of yarn. The unit primarily utilized 2/20s cotton yarn, which is ideally suited for paddle looms. The limitations of these looms restricted the use of finer yarns for delicate garments or thicker yarns for upholstery, thereby focusing production predominantly on household linen textiles.

The existing colour palettes showcased vibrant, traditional shades. The new designs introduced modern colour combinations that retained vibrancy, skilfully blending complementary and contrasting tones to attract both traditional and modern consumers. Standardized sizing was established to ensure uniformity.

To stay aligned with market trends, the anticipated 2025 colour palette was taken into account, featuring earthy tones, warm neutrals, and soft pastels such as Mocha Mousse, Safari, Cream Tan, Cornflower Blue, Viola, and Tendril. However, financial limitations required adjustments based on the available yarn inventory.

The product development was organized into four distinct categories:

Category 1 – Towels

Designed with structured patterns, including stripes and checks for visual balance.

Vertical stripes of varying thickness and checkered designs in contrasting colors enhanced visual interest.

Standardized sizes were established for washcloths, hand towels, and bath towels.

Category 2 – Bedsheets

Showcased striped and checkered designs in warm browns, soft greens, pastels, delicate blues, beige, and neutral shades.

Tailored for twin, full, queen, and king-sized beds.

Category 3 – Cocktail Napkins

Focused on colour harmony and visual appeal through bold stripes, pastels, and color blocking.

Preserved handcrafted authenticity while targeting a more upscale market.

Incorporated architectural border designs and contrasting elements.

Selection of Designs

A meeting via WhatsApp was held with Smt. Ami Gandhi, a textile designer and trustee of Shram Mandir, alongside Prof. Dr. Madhu Sharan to finalize the designs, taking into account both feasibility and aesthetic appeal. Due to existing commitments and the limited availability of yarn, only one weaving-based design was chosen for each category.

For the cocktail napkins, three designs were selected based on their weaving techniques, ensuring optimal use of the looms. Furthermore, three designs were also chosen for the new product line, which includes bags, jackets, and stoles.

Development

Following the selection of designs, the available yarn colors were gathered and matched appropriately. Under the supervision of Prof. Dr. Madhu Sharan, the researcher worked closely with the workshop supervisor and the weavers to initiate production. The weaving team received detailed instructions to facilitate a seamless process.

The finalized designs were executed in the following categories:

- Towels
- Bedsheets
- Cocktail Napkins (incorporating weaving patterns along with surface embellishment techniques such as manual machine embroidery and hand embroidery)
- New Range (Bags, Stoles, and Jackets)

5.6.3. PHASE-3: Marketing

The research examines the marketing strategies employed by the Shram Mandir weaving unit in Vadodara and suggests methods to improve its market presence. Data was gathered from primary sources, including interviews and observations, as well as secondary sources such as case studies on Fabindia, Westside, and a dissertation focused on Sanganer hand block printing. The results indicate deficiencies in branding, sales channels, pricing, and promotional activities.

Key Findings

- **Current Marketing Framework**

The unit operates two retail locations and engages in exhibitions but predominantly depends on word-of-mouth for marketing. It lacks a formal pricing strategy, branding initiatives, and an online presence, which hinders its market growth.
- **Comparative Analysis**

An analysis of the marketing strategies of Fabindia and Westside demonstrated that successful craft-oriented businesses utilize multi-channel sales, strategic pricing, and digital marketing to draw in customers.

- **Development of a Marketing Module**

A comprehensive marketing plan was formulated, emphasizing business planning, product diversification, quality assurance, digital growth, and promotional tactics to enhance outreach.

Marketing Recommendations

- **Product Diversification** – Launching new designs, integrating colour forecasting, and adopting sustainable packaging to boost product attractiveness.
- **Competitive Pricing** – Applying bundle pricing, psychological pricing, and discount strategies to align with current market trends.
- **Expanded Sales Channels** – Creating an e-commerce platform and establishing retail partnerships to enhance accessibility.
- **Strategic Promotions** – Enhancing brand visibility through social media, influencer marketing, online advertising, and public relations campaigns.

5.7. Conclusion:

The examination of the Shram Mandir weaving unit in Vadodara highlights both the challenges and opportunities associated with marketing handcrafted textiles. The objective of the research was to evaluate the current product offerings and marketing approaches to discover methods for enhancing value and expanding market reach.

The key findings indicate that although the weaving unit produces high-quality, 100% cotton home linen textiles with a significant social mission, its market potential is not fully realized. This is attributed to a lack of product diversity, outdated marketing practices, and limited sales avenues. Additionally, the absence of a cohesive branding strategy, effective pricing models, and an online presence further hampers its growth.

A SWOC analysis revealed strengths such as the durability of products and their social impact, while also pointing out weaknesses like constrained design development, limited customer engagement, and dependence on a small team of weavers. There are opportunities

for growth through the expansion of product lines, the utilization of digital marketing, and the incorporation of modern designs. However, challenges such as the physical limitations faced by weavers, constraints on raw materials, and competition from power looms need to be addressed.

During the design development phase, new product designs and improved colour palettes were introduced to refresh the offerings while preserving traditional weaving techniques. By implementing strategic product diversification, the unit can attract a wider consumer audience. The establishment of standardized sizing and the use of colour forecasting based on anticipated market trends will help ensure the weaving unit's continued relevance.

In terms of marketing, the study evaluated the unit's strategies against successful models like Fabindia and Westside, underscoring the significance of multi-channel sales, effective brand positioning, and a robust digital presence. A structured marketing framework was proposed, which includes key recommendations such as:

Product Development: Broadening product lines with innovative designs and eco-friendly packaging.

Competitive Pricing Strategies: Adopting bundle pricing, psychological pricing, and promotional discounts.

Sales Channel Expansion: Enhancing distribution through various platforms.

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ANNEXURES

ANNEXURE – 1



SHRAM MANDIR TRUST

[Public Trust Regd. Baroda. F/152]

[Society Reg. No G/394/Baroda]

3/10/24

To,

Ms. Sana Foda

Subject: Permission to Conduct Research at Shram Mandir Trust Weaving Unit

We are pleased to inform you that your request to conduct research at the Shram Mandir Trust Weaving Unit has been approved. As an important part of our rural handloom initiative, we are happy to support research that aligns with our goals of improving our weaving practices, enhancing workers' skills, and exploring ways to expand the impact of traditional handloom products.

You are granted access to our weaving unit for the purpose of your research, and we are committed to facilitating your work by providing the necessary resources, including interaction with our staff, access to materials, and any additional support required for the success of your study.

Please coordinate with our team to finalize the details of your research schedule, so that we can ensure minimal disruption to our ongoing operations while accommodating your research needs.

We look forward to the insights and findings that your research will bring, and we are confident that this collaboration will benefit both your study and the continued development of our handloom unit.

Warm regards,

For Shram Mandir Trust

Devindrabala T. Narichania

Jt. Secretary

Leprosy is curable

Leprosy is not contagious

Leprosy is not hereditary

Address: At : Sindhrot - 391330, Dist: Vadodara, Gujarat. [M] 9687699634. Email info@smtlep.org

Visit us at : www.smtlep.org

APPENDICES

APPENDIX – 1

Informed Consent form

**DEPARTMENT OF CLOTHING AND TEXTILE
FACULTY OF FAMILY & COMMUNITY SCIENCES
THE MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA
VADODARA**

STUDY TITLE: Enhancing market reach by value addition: A case study of weaving unit at Shram Mandir, Vadodara

INVESTIGATOR

Guide – Prof. (Dr.) Madhu Sharan	Researcher- Sana Foda
Department of Clothing and Textiles	Department of Clothing and Textiles
Faculty of Family and Community Sciences	Faculty of Family and Community Sciences
The Maharaja Sayajirao University of Baroda	The Maharaja Sayajirao University of Baroda
(M): 9409699948	(M): 7984780580
Email Id: sharan.madhu-ct@msubaroda.ac.in	Email Id: sanafoda5000@gmail.com

We invite you to take part in a research study, which seeks to gain insights into the handloom products by Shram Mandir, Vadodara as a part of the partial fulfilment of the master's degree program which is self-funded. Participation in this study is entirely voluntary. If you decide to participate, you must sign this form to show that you want to take part.

Purpose of the Research: This research study is being done to analyse the unit's present product series and marketing strategies, identify opportunities for diversification, and develop strategies to increase the unit's market reach. The research seeks to offer useful

insights that will help the weaving unit to develop its goal of giving its workers valuable employment with existing weaving skills to increase its market reach.

Time Duration of the Procedures and Study: Your participation in this study will last approximately 3 months and it would be multiple time interaction at your convenience.

Procedures: If you agree to participate in this study, you will be asked to complete a questionnaire. The questionnaire will gather demographic data, explore weavers' skills, product raw material and design, perceptions, and marketing efforts at the weaving unit, focusing on value addition and market reach challenges.

Risks and Benefits: There are no known risks associated with participating in this study. You can skip questions or withdraw at any time. Benefits include product design, marketing strategies, and chance to work with new designs and new identity.

Confidentiality: All personal information collected during this study will be kept confidential.

Voluntary Participation: Participation in this study is entirely voluntary. You may refuse to participate or withdraw from the study at any time without penalty or loss of benefits to which you are otherwise entitled.

Cost: Participating in this study will entail no associated costs or charges.

Contact Information: If you have any questions or concerns about this study, please contact

(Sana Foda, Mobile no - 7984780580, Email Id- sanafoda5000@gmail.com)

Consent: By signing this consent form, you are agreeing to participate in this study. You understand that you are free to withdraw from the study at any time without penalty. You also understand that your participation in this study is confidential.

Signature of participant

Investigator's Statement

I have explained the research procedures and the purpose of the study. The participant was given an opportunity to discuss these procedures and ask any additional questions.

Sana Foda

Date:

Place:

I gave my consent to participate in the study

Signature of participant

Note: Please sign and return a copy of this consent form to confirm your participation in the study. Thank you for your willingness to contribute to this research.

APPENDIX – 2

PERMISSION LETTER

To,

Shram Mandir Trust

Sindhrot, Gujarat 391330

Subject: Request for Permission to Conduct Research at Shram Mandir Weaving Unit, Vadodara

Respected [Recipient's Name],

Brief Introduction:

I am Sana Foda, currently conducting a research study as part of my work titled *"Enhancing Market Reach by Value Addition: A Case Study of the Weaving Unit at Shram Mandir, Vadodara."* The purpose of this research is to analyse the current product range and marketing strategies of the weaving unit, identify diversification opportunities, and develop strategies to enhance the unit's market reach.

Study Overview:

The research focuses on examining the unit's existing practices in weaving and product development, as well as the marketing efforts. By identifying areas where value can be added to the products, the study aims to provide insights that can help increase the unit's market reach. This will support the weaving unit's objective of providing sustainable employment to its workers by leveraging their weaving skills.

Study Methodology:

The study will involve collecting data through questionnaires and interactions with the weavers and other stakeholders of the unit. The data will focus on understanding the workers' skills, the unit's product designs, and current marketing challenges. The analysis will help identify potential areas for improvement in both product diversification and marketing efforts.

Request for Permission:

I kindly request your permission to conduct this research study at the weaving unit located at Shram Mandir, Vadodara. This will involve interactions with the unit's workers

and management and the gathering of relevant information regarding the operations, products, and marketing strategies.

Timeframe:

The study is expected to be completed within a period of 3 months. All interactions and data collection will be scheduled at a time convenient for the participants and with minimal disruption to the unit's operations.

Benefits:

This research aims to offer practical recommendations to enhance the weaving unit's marketing by improving product design and marketing strategies. It will also contribute towards achieving long-term sustainability for the unit, benefiting both the organization and its workers.

All aspects of designing and production will be taken care by the researcher and guide.

Production cost will be borne by the trust.

IPR will be shared by both .i.e., a. Shram Mandir, b. Researcher and guide of the Department of Clothing and textiles, The Maharaja Sayajirao University of Baroda, Vadodara

Conclusion:

Your support in granting permission for this research will be highly appreciated. If you require any additional information or have questions about this study, please do not hesitate to contact me at 7984780580 or via email at sanafoda5000@gmail.com.

Thank you for considering our request. We look forward to your positive response and the opportunity to work together in achieving the study's objectives.

Sincerely,

Sana Foda

Researcher M.Sc. Student

Department Of Clothing and Textiles

Faculty Of Family and Community Sciences

The Maharaja Sayajirao University of Baroda

APPENDIX – 3

Questionnaire

This questionnaire is developed as part of an applied research study titled "Enhancing Market

Reach by Value Addition: A Case Study of the Weaving Unit at Shram Mandir, Vadodara." The study aims to analyse the current product range and marketing strategies employed by the weaving unit, with a focus on identifying opportunities for product diversification and enhanced market reach. The research also seeks to provide valuable insights that support the weaving unit's mission of providing sustainable employment for leprosy patients by leveraging their existing weaving skills.

To address the unit's market challenges, the questionnaire is designed to gather data that will help in understanding the organisation's structure, the demographic profile of the weavers, the scope for product value addition, and the effectiveness of current marketing strategies. This survey will aid in formulating recommendations for increasing market visibility and sales, ensuring the long-term success of the weaving unit.

The responses gathered from this questionnaire will contribute to achieving the following research objectives:

1. Studying the organisational structure of Shram Mandir, Vadodara.
2. Collecting demographic information of the weavers.
3. Analysing the existing product line for potential value additions.
4. Assessing the current marketing system and suggesting strategies to improve market reach.

Section 1: General Information

1. Name: _____

2. Age: _____

3. Gender: Male/Female/Other

4. Educational Background:

No formal education

Primary education

- Secondary education
- Higher education
- Technical or vocational training

5. How long have you been a part of the rehabilitation program at Shram Mandir?

- Less than 1 year
- 1-3 years
- 4-6 years
- More than 6 years

6. What work you do in the weaving unit?

7. Years of experience in weaving:

- Less than 2 years
- 3-5 years
- 6-10 years
- More than 10 years

8. Did you learn weaving here? Yes/No

9. What type of looms do you work with? (Multiple choices possible)

- Handloom
- Power loom
- Others (Please specify): _____

10. How would you describe the structure of the weaving unit?

- Simple, with limited hierarchy
- Medium, with a few managerial layers
- Complex, with a well-defined hierarchy

11. How are key decisions made in the unit?

- Centralized (by one or two people)

- Collaborative (through team discussions)
- Decentralized (individuals in different roles make their own decisions)

12. How does the unit manage its financial and material resources?

- Sufficient resources with no issues
- Occasional shortages
- Frequent challenges in maintaining resources

13. What is the primary source of funding for the weaving unit?

- Donations
- Sales revenue
- Government or NGO support
- Other: _____

14. What type of support does Shram Mandir provide to its weavers beyond employment?

(multiple choice)

- Healthcare
- Housing
- Skill development
- Emotional and social support
- Other: _____

15. What is the unit's long-term vision for the weaving sector?

- Expanding to new markets
- Maintaining the current scale
- Reducing operations
- Other: _____

16. What are the biggest challenges faced by the unit? (Select all that apply)

- Competition in the market
- Lack of skilled labour
- Limited access to resources

- Insufficient marketing
- Other: _____

Section 2: Product Diversification

17. How often do you introduce new designs?

- Every 3 months
- Every 6 months
- Annually
- As needed

18. If yes, what is the process of introducing new designs ?

19. Have you tried to introduce new materials or techniques in your designs

- Yes
- No

20. If yes, what kind of feedback did you receive? (multiple choice)

- Positive response from customers
- Neutral response
- Negative response

21. Would you be interested in learning new weaving techniques or working on different types of products?

- Yes
- No

22. Do you see opportunities for diversifying the products made at Shram Mandir?

- Yes
- No

23. What changes do you suggest for improving sales and market reach? (Select all that apply)

- Introducing new product designs
- Using better marketing strategies
- Increasing production efficiency
- Collaborating with other brands
- Other: _____

24. Do you feel that the products you make could be improved?

- Yes
- No
- Not sure

25. What changes would you suggest to improve the quality of the products?

- Better materials
- Modern designs
- Advanced weaving techniques
- Other (please specify) _____

26. Do you believe adding more types of products (e.g., bags, scarves) would help in selling more items?

- Yes
- No
- Not

sure

27. Your suggestions for new range of product? Why specify?

- Clothing items
- Accessories
- Home décor

Other (please specify) _____

28. How satisfied are you with the variety of products currently being produced?

- Very satisfied
- Satisfied
- Neutral
- Dissatisfied
- Very dissatisfied

29. Do you believe there is a need for more product diversification at the weaving unit?

- Yes
- No
- Not sure

30. What kinds of products do you think would attract more customers? (Select all that apply)

- Scarves and shawls
- Home textiles (e.g., cushions, table runners)
- Fashion garments
- Bags and accessories
- Eco-friendly products
- Others (Please specify): _____

Section 3: Marketing System

31. Do they practice any marketing strategies?

- Yes
- No
- Not sure

32. What are the main marketing channels used for selling Shram Mandir products?

(Select all that apply)

- Direct sales (e.g., local markets)
- Exhibitions and fairs
- Online platforms (e.g., website, e-commerce)
- Collaboration with retailers
- Other: _____

32. What is the current customer base? (Select all that apply)

- Local
- National
- International

33. Does Shram Mandir have an active online presence? If yes, where specify ?

- Yes
 - No
-

34. If no, would using modern marketing techniques (e.g., online sales, social media) improve the sales of your products?

- Yes
- No
- Not sure

35. Do you feel that the branding and packaging of the products could be improved?

- Yes
- No
- Not sure

36. Do you think customers would pay more for the products if they were marketed better or designed differently?

- Yes
- No

Not sure

37. What are the main challenges in selling the products right now?

- Lack of demand
- Poor marketing
- High competition
- Lack of new designs
- Other (please specify) _____

38. How effective do you think the current marketing efforts are in reaching customers?

- Very effective
- Effective
- Neutral
- Ineffective
- Very ineffective

39. Which marketing channels are being used currently? (multiple choice)

- Local exhibitions and fairs
- Social media (Instagram, Facebook, etc.)
- Word of mouth
- Partnering with stores
- Website/Online store
- Others (Please specify): _____

40. What is the primary target market for the products?

- Local customers
- National customers
- International customers
- Others: _____

41. How often do customers provide feedback about the products?

- Regularly

- Occasionally
- Rarely
- Never

42. Do you think there is sufficient promotion and visibility for the products?

- Yes
- No
- Not sure

43. What are the key strengths of the current marketing strategy at the weaving unit?

44. What are the weaknesses or gaps in the existing marketing approach that hinder growth?

45. What marketing opportunities can be explored to increase product visibility and sales?

47. What challenges do you think the unit will face in expanding its market reach?

Section 4: SWOC Analysis (Strengths, Weaknesses, Opportunities, Challenges)

48. How your products are different from existing range of products in market?

- Strongly Different
- Moderately Different

- Slightly Different
- Not Different at All

49. Is it easy for you to adapt the new design? Very Easy

- Somewhat Easy
- Somewhat Difficult
- Very Difficult

50. What is your role in product development?

51. What are your working hours and days

52. Are you comfortable with the infrastructure facilities?

- Very Comfortable
- Somewhat Comfortable
- Somewhat Uncomfortable
- Very Uncomfortable

53. What is your involvement in marketing?

- Highly involved
- Moderately involved
- Slightly involved
- Not involved at all

54. What is the life cycle of a design? Specify.

55. Are you comfortable operating the machine, in terms of maintenance and working?

- Very Comfortable
- Somewhat Comfortable
- Somewhat Uncomfortable
- Very Uncomfortable

56. How comfortable are you with the ergonomics in the workshop?

- Very Comfortable
- Somewhat Comfortable
- Somewhat Uncomfortable
- Very Uncomfortable

57. Are you ready for learning new designs? Yes/No

58. Is training required to adopt a new design? Yes/No

59. How many exhibitions do you participate in per year?

- 0–2
- 3–5
- 6–8
- 9 or more

60. Are the number of exhibitions you participate in enough to showcase your work?

Yes/No

61. Are you satisfied with the setup of your outlet?

- Very Satisfied
- Somewhat Satisfied
- Somewhat Dissatisfied
- Very Dissatisfied

62. Would you like to gain experience from sources outside the unit?

- Strongly Agree
- Agree

- Disagree
- Strongly Disagree

63. Do you feel your products are competitive enough for the future market?

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

64. Would you like to update the looms? Yes/No

65. Would you like to update the peripheral's ? Yes/No

66. Are you satisfied with the raw materials used?

- Very Satisfied
- Somewhat Satisfied
- Somewhat Dissatisfied
- Very Dissatisfied

67. Are you satisfied with the designs being made?

- Very Satisfied
- Somewhat Satisfied
- Somewhat Dissatisfied
- Very Dissatisfied

68. Is the present infrastructure hampering your production? Yes/No

69. Can this production be increased? Yes /No

70. If yes, then how?

71. Do you think there is a need for assistance in preparatory work?

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

72. Can you identify defects in the manufactured fabric? Yes/No

73. Which defects are observed generally?

74. Any solution for the observed defects

75. Any idea how much percentage of defects observed ?

76. How you decide the size of the product? (multiple choice)

- Based on customer orders and preferences
- Based on standard market sizes
- Based on the type of design and material availability
- Other (Please specify): _____

77. Would you like to attend workshop to learn latest development in weaving? Yes/no 78.

Would you like to attend workshop for product development ? yes/no

78. . Any other you would like to contribute?

APPENDIX – 4

INTERVIEW SCHEDULE

Weaving

1. What types of weaving techniques are used at the Shram Mandir weaving unit?
2. How many weavers are currently employed in the unit?
3. What materials (fibres, yarns) are commonly used in the weaving process?
4. How long does it take to complete one unit of product (e.g., shawl, scarf)?
5. What types of looms are used in the weaving unit? (e.g., mechanical, semi-automatic)
6. What are the biggest challenges faced by weavers during the production process?
7. How is quality control managed in the weaving process?
8. What measures are taken to ensure the weavers' well-being and skill development?

Loom

1. What is the capacity of each loom in terms of production volume?
2. How often are the looms upgraded or maintained for efficiency?
3. How do the looms affect production speed and overall output?
4. Are there specific loom settings or configurations for different product types?
5. What is the cost difference between manual labour and loom-based production?
6. How does the use of looms impact product pricing and market competitiveness?
7. Are there any plans to modernize the loom technology for better performance?

Marketing

1. What are the primary markets or customer segments targeted by the weaving unit?
2. What channels (online, retail, exhibitions) are used for product distribution?
3. What types of promotional activities are carried out to raise awareness about the products?
4. How does the unit currently position its products in terms of pricing and branding?
5. Are there any collaborations with retailers, NGOs, or government agencies to promote the products?
6. What feedback have you received from customers regarding your products and services?
7. Are there any efforts to use digital marketing (social media, e-commerce) to expand reach?
8. How does the weaving unit handle customer inquiries and complaints?

Leprosy Patients

1. How many leprosy patients are currently employed in the weaving unit?
2. What specific roles do leprosy patients play in the production process?
3. What kinds of training or support are provided to leprosy patients working in the unit?
4. How does working at the weaving unit impact the social and economic conditions of leprosy patients?
5. Are there any challenges faced by the unit in integrating leprosy patients into the workforce?
6. What are the perceptions of customers and partners regarding the involvement of leprosy patients in production?
7. How does the unit ensure the dignity and inclusion of leprosy patients in all aspects of work?

Design

1. What types of designs are currently featured in the products made at the weaving unit?
2. How do you decide on the patterns, colors, and styles for the products?
3. Are there any efforts to collaborate with designers or artists to innovate product designs?
4. How do customer preferences influence the design process?
5. What cultural or regional influences are reflected in the product designs?
6. How often do you introduce new designs or modify existing ones?
7. Are there any specific challenges in creating designs that appeal to broader markets?
8. What feedback do you receive from customers about your product designs?

General Questions :

1. How would you describe the overall performance of the weaving unit in terms of market reach and customer satisfaction?
2. What do you think are the most significant opportunities for value addition to your products?
3. What are the biggest challenges faced by the unit in expanding its market presence?