

Imagination stifled: Limited Artistic Innovation in Products of Pottery Town, Bengaluru

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The Pottery Town, a craft cluster, in Bengaluru, is renowned for its skilled artisans specializing in creating terracotta products. They usually manufacture kitchenware and decorative products for customers. It is observed that artisans demonstrate skills and have tried innovation in their products in past. However, despite the recognition received for their innovative creations in the past, they have not proceeded with the new product lines, as they have encountered challenges in gaining market traction.

In this ethnographic research based on Pottery, our objective is to identify the level of artistic innovation and comprehensively analyze the factors contributing to their failure, despite being appreciated for their work. This lack of market desirability, directly or indirectly, discourages artisans from experimenting with novel design ideas. Instead, compels them to continue producing traditional products like Kulhads (teapots), clay glasses, biryani pots, etc to meet the basic needs of business. One of the conjectured factors contributing to this issue is the apparent absence of a receptive customer base for new products. The clientele of Pottery Town, Bengaluru comprises existing patrons who predominantly collaborate with artisans for bulk orders of conventional items.

This study employs an exploratory qualitative approach to investigate the challenges hindering the market viability of artistic innovation. The study is conducted within Pottery Town, Bengaluru, and data is gathered through case studies, open-ended interviews, participant observations, and stakeholder questionnaires involving artisans and their clientele. Based on the analysis conducted, artistic innovation was defined in terms of experimentation, originality of the products, and expression of artists through their products.

This research holds significance as it deciphers the multifaceted factors that challenge the success and need for innovative design in pottery towns or similar craft clusters. This also highlights the role of market, available resources, and customers can play in product innovation. By understanding these challenges, the implementation of appropriate innovative approaches within the artisanal community can pave the way for future success.

Keywords: Artistic Innovation, Pottery Town Bengaluru, Terracotta Industry.

1. Introduction

Pottery Town is a unique and historic settlement in the heart of Bengaluru, India. Pottery Town was established in the early 19th century by a group of potters from Tamil Nadu and Andhra Pradesh. The potters were drawn to Bengaluru by its abundant clay resources near the lakeside and its growing population. This area is home to a tight-knit community of roughly

40 families of potters. They've been perfecting their craft for generations, and it's a tradition they've passed down through four to five consecutive iterations.

This unique settlement is not just a manufacturing hub but also a market for these artisanal creations, offering a diverse range of terracotta products, including traditional items like kulhads and clay pots, as well as decorative pieces and modern designs. However, despite the exceptional skills of artisans, the majority of them in Pottery Town focus on creating disposable, one-time-use products. Only a limited number of artisans create decorative items such as planters and wall hangings. Other than these very few artisans make any product using their creativity. Most of the time guidelines for product designs are told by the clients or else they get orders to manufacture any old design.

The study of existing literature on the terracotta handicraft industry says that craft clusters in India are majorly unorganized and face multiple challenges due to the same reason. There is no collective unit or umbrella organization in a cluster but independent artisans who have to run their businesses and handle each step from manufacturing to marketing. This causes many restrictions on artistic independence and motivation to explore new product lines. Artisans' product diversification is also affected by the customers and their interactions. Thus factors influencing an artisan to experiment and innovate can be many and the same are explored for Pottery Town in this research paper

In this field study, artisans who were actively involved in manufacturing and selling terracotta products are interviewed. Through this, it is found that there are three types of businesses related to clay products in Pottery Town. The first category involves individuals working on a contract basis. The second category comprises those who purchase products from other sources and retail them in Pottery Town. The third category includes artisans who both manufacture clay products and sell them. Pottery Town is a prominent trading center in Bengaluru for terracotta items, sourcing them from various regions across India.

The desk research is also done on other places in India to understand artistic innovations happening in and compare them with Pottery Town to derive the factors that can be limiting innovations in Pottery Town. From this, it is found that many craft clusters are rural whereas Pottery Town is situated in the middle of the metropolitan city of Bengaluru. Due to this artisans enjoy opportunities like regular customer demands and fair pricing for products but they lack the motivation to try something new.

This exploration takes us through a landscape where marketing and advertising have been a historical challenge, thus limiting artistic innovation within the product lines. Investigation of the scarcity of human resources and the time constraints that hinder the pursuit of novel creations. The peculiar properties of the clay employed in Pottery Town are scrutinized, with an examination of how they both define the town's strengths and impose constraints on artistic possibilities.

While the current market model of Pottery Town ensures economic stability, it poses challenges for artistic innovation. Striking a balance between preserving tradition and exploring new terracotta product lines is crucial. This research provides insights into the

unique dynamics and constraints that shape the terracotta industry in Pottery Town, emphasizing the need for collaborative efforts and adaptation to changing market dynamics to foster both tradition and innovation in the modern business landscape.

2. Objectives

- 2.1 To determine the level of artistic innovation in Pottery Town for terracotta products.
- 2.2 To identify the factors contributing to the limited success of product innovation in Pottery Town.

3. Literature review

The terracotta industry in India, a prominent segment of the handicraft sector of the country, holds significant economic importance and cultural value. Terracotta, the art of crafting objects from red clay, has a rich history in India and contributes to the livelihoods of many artisans across the nation (Datta & Bhattacharyya, 2016). This literature review aims to explore the challenges and opportunities within terracotta craft clusters, shedding light on the significance of the sector and the hurdles faced by artisans related to product development and market traction.

Terracotta clusters in India are diverse and specialized, each with its unique regional styles and artistic traditions. These clusters primarily operate in rural areas and form a substantial portion of the unorganized sector (Datta & Bhattacharyya, 2016). This unorganized nature, however, brings with it a host of challenges that impact the creative independence and economic well-being of artisans in the sector.

The challenges faced by terracotta artisans encompass several dimensions:

1. **Limited Access to Capital:** Artisans often grapple with insufficient capital to invest in their craft, hindering the adoption of modern tools and technology that could enhance the quality and efficiency of their work (Datta & Bhattacharyya, 2016).
2. **Market Constraints:** The unorganized structure of the terracotta sector makes it challenging for artisans to access larger markets. This limits their potential for growth and income generation (Datta & Bhattacharyya, 2016).
3. **Lack of Education:** Many artisans have limited access to formal education, which hampers their ability to adapt to evolving market trends and technology (Datta & Bhattacharyya, 2016).
4. **Dependence on Middlemen:** Due to their illiteracy, ignorance, and financial constraints, artisans frequently rely on middlemen for essential resources such as raw materials, funding, and market access. This dependence can lead to exploitative practices (Datta & Bhattacharyya, 2016).
5. **Customer Desires and Modern Designs:** The evolving market dynamics and changing customer preferences present a delicate challenge. Artisans must balance preserving

traditional skills with accommodating contemporary design trends while ensuring the creative independence of their craft (Datta & Bhattacharyya, 2016).

Marketing is a critical aspect that requires attention in the terracotta sector. Individuals run the majority of handicraft units in a sole proprietary form, which often lacks a well-organized marketing system. Artisans, who typically take on multiple roles, including production and sourcing raw materials, often lack the necessary knowledge about market information related to their products. Consequently, marketing, including market research, product development, distribution, pricing, advertising, and personal selling, holds the key to expanding artisans' market reach and ensuring the commercial success of their craft (Datta & Bhattacharyya, 2016).

Design innovation plays a pivotal role in maintaining the relevance of the sector. Balancing conventional and modern design elements in terracotta products can cater to evolving customer preferences while preserving the traditional essence of the craft (Datta & Bhattacharyya, 2016).

The creative independence of artisans can be stifled when they are asked to produce items based on external instructions, without due consideration for their artistic aesthetics and traditions. Unthoughtful design interventions that separate craft elements and juxtapose them without proper explanation can disempower artisans, leading to a disconnect between the creator and the product (Datta & Bhattacharyya, 2016).

The unorganized nature of this sector, along with additional constraints such as lack of education, low capital, poor exposure to new technologies, absence of market intelligence, and a poor institutional framework, further compound the challenges faced by artisans. The success of handicrafts hinges on how effectively artisans can produce items that align with the tastes and preferences of consumers (Datta & Bhattacharyya, 2016).

Artisans can develop a deep attachment to the products they create, and this emotional connection can influence their pricing and marketing decisions. The type of audience or consumer they encounter plays a crucial role in motivating product creation (Ranganathan, 2017). In some cases, direct interactions between artisans and tourists have transformed utilitarian art forms into commercial art, highlighting the influence of the audience (Chutia and Sarma, 2016).

For the sustainable revival of the terracotta craft, research and development (R&D) is essential. R&D can lead to the development of new items and designs, enhance product quality, and address environmental concerns, making the craft more competitive in a market that increasingly favors environmentally friendly products (Datta & Bhattacharyya, 2016).

While traditional handicrafts are valuable testimonies of human commonality and universal value, they must also be endowed with modern value to serve as a cultural resource. In the continuous integration and transformation of urban culture, the innovative development of modern design and handicrafts complements each other, presenting opportunities for the sector's growth and adaptation (Wu, F., 2021).

Despite the challenges, it is imperative to strike a balance between artistic freedom and market trends. Artisans must preserve the essence of their craft while adapting to evolving customer preferences to remain economically viable in a dynamic market (Datta & Bhattacharyya, 2016).

In conclusion, the terracotta handicraft sector in India faces a unique set of challenges and opportunities. Revitalizing this sector requires a multifaceted approach that combines traditional skills with modern design, fosters entrepreneurship, and ensures market access. By addressing these challenges and leveraging the sector's cultural significance and economic potential, terracotta craftsmanship can continue to thrive and contribute to both India's cultural heritage and economic development.

4. Research Methodology

This research seeks to examine the challenges posed by limited market acceptance of artistic innovation in Pottery Town, Bengaluru. Pottery Town is a small craft cluster with less than 40 artisan families specializing in pottery. The study employs an **informal interview** approach to gather insights directly from artisans, combined with **desk research** that compares the situation in Pottery Town with other craft clusters across states.

4.1 Data Collection Methods

Informal Interviews

Informal interviews are conducted with artisans in Pottery Town, Bengaluru. These interviews will provide firsthand insights into the challenges they face due to limited market acceptance and how it affects their artistic innovation. The primary data was collected through interviews done in 2023 in Pottery Town.

Desk Research

Desk research involves an extensive review of both scientific and unscientific resources available online. This research will encompass academic papers, government reports, industry publications, and online sources, providing a broader context for the situation in Pottery Town.

4.2 Sampling

Interview Participants

The research utilizes convenience sampling, selecting participants who are easily accessible in Pottery Town and are also willing to participate. 5 artisans who were actively involved in manufacturing and selling terracotta products participated in interviews. These artisans belonged to the 4th to 6th generation of potters and were aged 16 to 50 years.

Desk Research Sources

Desk research includes a range of sources, ranging from academic journals and government reports to informal blogs, forums, and websites. The goal is to capture a comprehensive understanding of the challenges and opportunities in pottery clusters across India, including Pottery Town.

Online Sources used are:

1. Unveiling the Artistic Treasures of Gorakhpur Terracotta Handicrafts: A Unique Blend of Tradition and Creativity(Article)
2. Challenges to Indian micro small scale and medium enterprises in the era of globalization’, Journal of Global Entrepreneurship Research
3. Craft design innovation in terracotta craft cluster of Gundiwali (n. d.) CEPT Research and Development Foundation (Website)
4. Ellementary, The History of Terracotta in India (Blog)
5. Ministry of MSME: Operational guidelines for the pilot project of pottery activity undermineral based industry(MBI) vertical of gramodyog vikas yojana(GVY).

Table 1. Research Design

Data Collection Methods	Informal Interview	Desk Research
Data Source	Artisans of Pottery Town	Academic papers, government reports, industry publications, and online sources, providing a broader context for the situation in Pottery Town.
Data Intended To be Collected	Pottery town Artisans Pottery town Products Customers and Market	Terracotta clusters in other places in India
Data Analysis	Narrative Analysis	Content Analysis

4.3 Data Analysis

Narrative Analysis (Interviews)

Narrative analysis is employed to analyze the narratives collected through informal interviews. These narratives are examined to identify recurring themes, challenges, and opportunities within the pottery cluster of Pottery Town.

Step 1: Understand the level of artistic innovation in the existing product and market acceptance of Pottery Town

To analyze the primary data, collected from the interviews, based on parameters: experimentation, originality, and expression for artistic innovation and market acceptance parameters are demand, sales, and customers. These parameters are derived from the literature review done about the handicraft industry and its major interplaying factors.

Table 2. Defining the parameters of Artistic Innovation

Experimentation	Originality	Expression
New mediums, materials, or methods of manufacturing terracotta.	Producing work that is distinct from what has come before. Practices to offer something genuinely new and authentic.	Novel ideas, provoke thought or evoke emotions in the audience.

Table 3. Defining the parameters for market acceptance

Demands	Sales	Customers
The level of interest and desire for a product in the market.	Transactions and revenue generated from the product or service.	Input from customers, including reviews and surveys, to gauge satisfaction and product fit.

Content Analysis (Desk Research)

Desk research data undergo content analysis to identify key trends, challenges, and opportunities in the pottery craft clusters. Data from scientific sources provided context for understanding the unique challenges faced by Pottery Town, Bengaluru.

Step 2: Comparison of products of Pottery Town and products from other states

The secondary data collection was done for other terracotta production in other states and compared with the production in Pottery Town. In this step comparison of the production of terracotta products in different regions of India, including Uttar Pradesh, Rajasthan, and West Bengal. This analysis considered factors such as the variety of products, the number of artisans, market demand, sales, requirements, customer base, and the level of innovation. The aim was to understand the reasons why these states have been successful in this industry.

Step 3: Identification of factors limiting the artistic innovation

Based on interviews with potters and comparison with other states the factors which are limiting the artistic innovation in the pottery town were identified by analysing primary and secondary data collected.

4.4 Ethical Considerations

- Informed consent is obtained from all interview participants, i.e. artisans, to ensure their understanding of the purpose our research is focusing on and data usage.
- Anonymity and confidentiality are maintained for interviewees, safeguarding their identities.
- Ethical guidelines and research standards are adhered to, ensuring that the research is conducted with the utmost integrity.

4.5 Limitations

The sample size is rather small, as it is restricted to the pottery town where there are only 40 artisan families but very few involved in the manufacturing of terracotta products. This could restrict how broadly applicable the results can be. Furthermore, the study's use of self-reported data raises the possibility of bias or inaccuracy in the findings.

The research aims to provide a deeper understanding of the challenges posed by limited market acceptance of artistic innovation in Pottery Town, Bengaluru. The narratives from informal interviews offer direct insights into the experiences of artisans. Desk research complements these findings by providing a broader perspective, comparing the situation in Pottery Town with other craft clusters across states.

5. Research Findings

5.1 Level of artistic innovation in the existing product and market acceptance of Pottery Town

Artistic Innovation

While there is a significant focus on traditional products, some artisans within Pottery Town still manage to express their artistic ingenuity. They produce decorative items like planters, wall hangings, and unique pieces. These artisans showcase their ability to innovate within the constraints of tradition.

Table 4. Artistic Innovation of Pottery Town based on the parameters of analysis

Experimentation	Originality	Expression
<ul style="list-style-type: none"> On-demand of clients Slight changes in existing product lines 	<ul style="list-style-type: none"> Create sample pieces for clients, not for sale Conventional clay pots, kulhads, etc. 	Missing (No credible information)

Varied Product Range

Pottery Town boasts a diverse range of terracotta products, including kulhads, clay glasses, biryani pots, water jars, matka, bird baths, sweet pots, miniature vases, decorative diyas, and more for sale. But most of them are not made in Pottery Town but bought from other states for wholesaling in Pottery Town.

Business Models

In Pottery Town, three main business models exist individual artisans working on a contract basis, resellers who source and retail products in the town, and artisans who both manufacture and sell their creations.

Market and Clients

The clientele of Pottery Town primarily comprises existing patrons who place bulk orders for conventional items. While artisans do have access to online platforms, they rely more on their robust network of clients for orders, using digital marketing channels sparingly.

Table 5. Market acceptance of Pottery Town based on the parameters of analysis

Demands	Sales	Customers
Suffice around 5% clay product (disposable) demand in the market of Bengaluru	Approximate 50,000 clay pots supplied per month by Pottery Town	Hotels, Restaurants, Brands, Corporate staff(gift products), contractors, middlemen, etc.

Other places in India

Other regions, such as clusters in Uttar Pradesh, West Bengal, and Rajasthan, are mostly situated in villages, they have substantial communities of artisans who have access to spacious facilities for manufacturing and storing. Their livelihoods were primarily reliant on pottery, and they encountered heightened competition, motivating them to produce unique and distinctive products. In contrast, the pottery town of Bengaluru, located in the heart of Bengaluru city, had a steady stream of customers and consistent income from clients.

Table 6. Comparison of other places in India that are famous for terracotta production traditionally

States (where Artistic innovation is observed)	Major Products (Products which are made most)	No. of Artisans	Demands and Sales	Needs	Market and customer
Uttar Pradesh (Gorakhpur)	Toys	200 households (Chandrashekhar, 2022)	Overall, the country's local markets, companies, and other industries. The majority are supplied in South India	The only source of income	National and International (high demand)
Rajasthan (Molela)	Tiles	30 Kumhar families (Lavanya, 2021)	Direct customers and contractors	Cultural Heritage	National and Western market
West Bengal (Bankura Panchmura)	Bankura Horse & Murals	270 Artisans (West Bengal Khadi & VI Board, 2018)	Urban dwellers	Source of income and cultural heritage	National and International
Karnataka, Pottery Town	Kitchenware	40	Hotels and restaurant chains, and other clients in and around Bengaluru	Famous market for terracotta products in Bengaluru	Previous customers (major), National market, and International market (less preferred)

5.2 Factors that Affect Product Innovation

Research has also unearthed factors that contribute to the limited success of product innovation within Pottery Town's market. Several barriers and challenges impede the introduction of new and innovative terracotta products.

The key factors are listed here:

1. **Market Desirability:** One of the major barriers to product innovation in Pottery Town is the apparent lack of a receptive customer base for new products. The existing clientele predominantly engages with artisans for bulk orders of regular items, like kulhads, clay pots, etc, leading to a limited market desire for innovative products.
2. **Resource Constraints:** Pottery Town faces resource constraints, including a scarcity of human resources to sustain its operations. Many artisans operate on a small scale and handle all aspects of their business, from raw materials to sales. This limitation in human resources impacts their capacity to experiment with and introduce creative products.
3. **Traditional Business Model:** The prevailing business model in Pottery Town, which prioritizes fulfilling client orders and maintaining customer relationships, often leaves little room for artistic innovation. The artisans find comfort in producing known and popular items, aligning their work with established practices and client demands.
4. **Clay Properties:** The properties of the clay used in Pottery Town have imposed constraints on artistic possibilities. The clay, with elevated sand content, enhances product strength but results in coarser textures and vulnerability to cracking. This limits the variety of products that can be skillfully created.
5. **Limited Storage Space:** The urban location of Pottery Town near Bengaluru City restricts the availability of storage space for larger terracotta products. This constraint confines artisans to items that can be produced using small or medium-sized pottery wheels and can be stored in their workshops.
6. **Lack of Central Leadership:** Pottery Town operates without centralized leadership, which means artisans independently tackle challenges and business connections. This fragmented approach hinders collaborative efforts and the pursuit of innovative ideas which is observed in organised sectors.
7. **Government Support:** Artisans in Pottery Town face challenges accessing government support and initiatives meant to bolster the terracotta industry. Corruption at various medium-sized the flow of funds and assistance to local artisans. Other states have received government support that has helped them to showcase their creativity in various exhibitions at the international level.

Table 7. Factors Affecting Artistic Innovation

Factors	Cause
Human Labour	Insufficient human labor in a business and also Pottery Town

Time	No time to try other products
Business	Sustaining Business
Raw Material	Tank clay: allows to making of limited products
Competition	Internal, clients are distributed
Marketing	Trying different mediums (Instagram, IndiaMart, etc)
Space	Less storage space
Target Customer	Fixed: Hotels/Restaurant chains, Mostly previous customers

6. Discussion

Research findings indicate that while Pottery Town in Bengaluru has a rich heritage of terracotta craftsmanship, it lacks in artistic innovation by artisans of the cluster. The limited marketing, resource constraints, and time limitations often prioritize traditional, known product lines and customer orders over innovative designs. The chronic labor shortage and the current business model centered on existing customers further restrict the exploration of creative avenues (Datta & Bhattacharyya, 2016).

Pottery Town: Urban Craft Cluster

Being located in Bengaluru, Pottery Town has different advantages and disadvantages from other rural craft clusters. It has benefits from a substantial and consistent demand for terracotta kitchenware due to its urban setting and access to a large customer base. The town has established a loyal clientele, ensuring a steady and robust demand for its traditional terracotta products.

The limitations that comes with being in urban city is less space for manufacturing and storing. The process of manufacturing of terracotta products require machinery and spaces from preparing raw materials to burning and storing (Baral, 2016). This restricts artists to produce products that can be manufactured on a medium sized pottery wheels and stored in the space they have.

Artistic Innovation

One of the defining characteristics of Pottery Town is its commitment to conventional products. Kulhads, clay glasses, biryani pots, and other such traditional products are an integral part of the identity of the town. However, this commitment to tradition coexists with capability of artistic innovation.

Despite the focus on traditional products, some artisans in Pottery Town manage to infuse their work with creativity by producing decorative items that are uniquely designed, mostly on the customer's demand. This shows that artisans have the skills to try different designs but lack the motivation to do so on their own. Also, Pottery Town lacks central leadership or someone to take initiative for social or product innovations.

Market vs. Manufacturing Hub

In the current landscape, Pottery Town appears to have transitioned from being primarily a manufacturing hub for terracotta products to more of a market for these items. The findings of the research suggest that artisans in Pottery Town have shifted their focus towards wholesaling terracotta products rather than crafting them. This shift is motivated by economic factors such as the lower costs of procuring products from other states and then selling them in their shops. These economic considerations are further substantiated by factors such as limited resources in terms of human labor, storage space, and raw materials. The artisans seem to prioritize profitability over the creative aspects of their manufactured products.

Self-Sustained Business Model

As from literature review it is found there are certain needs of artisans like regular income, customer base and availability of raw materials. The several interventions are only successful when these needs are fulfilled (Ranganathan, 2017). But in case of Pottery town fulfilment of basic needs have led to lack of motivation for artisans to create something new. The self-sustained nature of Pottery Town's market provides economic stability and sustenance to its artisan community. The research findings highlight that artisans have become deeply entrenched in catering to client demands, which leaves them with limited room for creative experimentation and the development of new and innovative terracotta products. The allure of financial stability within this self-sustained model, driven by loyal clientele, may unintentionally hinder artisans from venturing into uncharted realms of design and product innovation.

In summary, the self-sustained market in Pottery Town, which prioritizes profitability and stability, presents both opportunities and challenges for the artisan community. The shift towards wholesaling and sourcing products from other states is driven by economic factors and limited resources. While this model ensures financial security, it can inadvertently stifle artistic innovation. To strike a balance, it is crucial to find motivation and avenues for creativity within the existing market dynamics, preserving tradition while exploring new terracotta product lines.

7. Conclusion

In conclusion, this research delves into the intriguing landscape of artistic innovation in Pottery Town, Bengaluru, offering insights into the challenges faced by artisans despite their commendable craftsmanship. The study has profound implications for multiple stakeholders. This study aimed to identify the artistic innovation and factors contributing to their limited success in Pottery Town, Bengaluru, despite the recognition of artisans' skills and craftsmanship.

This research adds to the growing body of knowledge on the challenges and opportunities within the terracotta craft sector in India. By dissecting the complexities of an urban craft cluster and its balance between tradition and innovation, the study provides valuable insights. It emphasizes the need for collaborative efforts, streamlined government support, and skill development, ultimately contributing to the preservation of cultural heritage and the economic prosperity of artisans. The findings can guide future interventions aimed at

fostering artistic innovation and preserving traditional craftsmanship in similar craft clusters across the world.

This research paper explores more about the distinct craft cluster of Pottery Town in Bengaluru, widely recognized for its specialized handcrafted terracotta products. Not only does this town serve as a manufacturing hub, but it also holds a significant position as a prominent trading center for terracotta wares sourced from various regions across India.

For artisans, collaboration emerges as a potent tool to overcome resource constraints, encouraging the development of innovative products and access to new markets. Government support becomes crucial, but it demands an equitable distribution of funds. Policymakers hold the responsibility to streamline support systems and promote the preservation of cultural heritage while fostering artistic innovation. Skill development programs can empower artisans to adapt to evolving market demands and experiment with new designs.

The sample size of the research is limited due to the small artisan population in Pottery Town, potentially affecting the generalizability of findings. Self-reported data in interviews introduces the possibility of bias in responses, influencing the study's accuracy.

Future research could expand the sample size and explore other pottery clusters across India to assess the generalizability of the identified factors. A comparative analysis could shed light on the distinct challenges faced by urban and rural clusters. Furthermore, in-depth examinations of government support systems and policies for artisans can provide comprehensive insights.

However, unlike other craft clusters in India where terracotta products undergo extensive variations, including modifications in production techniques and the creation of innovative items in response to market trends, Pottery Town appears to display limited product variations. Artisans in this town rely less on their imaginative creations. Additionally, while artisans in other regions experiment with different materials, those in Pottery Town have adhered to the same clay proportions for decades.

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Sub theme No. 15 Co-Design and design for community

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