

*Small industries (Handicraft Sector) of
Azerbaijan*

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*Small industries (Handicraft Sector) of
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Abstract

The important purpose of this paper is to focus on the important handicraft industries of Azerbaijan, and how they are connecting the whole country in a single cultural tradition, and conserving the heritage of Azerbaijani art is the art created by Azerbaijanis. They have created rich and distinctive art, a major part of which is applied art items. This form of art rooted in antiquity is represented by a wide range of handicrafts, such as chasing (metalworking), jewellery-making, engraving, carving wood, stone and bone, carpet-making, lacing, and pattern weaving and printing, and knitting and embroidery. Each of these decorative arts is evidence of the culture and the abilities of the Azerbaijan nation and is very popular there. Many interesting facts about the development of arts and crafts in Azerbaijan were reported by merchants, travellers, and diplomats who visited these places at different times. This paper focuses on important handicraft product of Azerbaijan, a major problem faced by small industries, and suggest important advanced and digital strategies that can help in the improvement, promotion, and generate the GDP OF Azerbaijan's rural and tribal people and the country may transform the hub of the handicraft sector in the global map during the Covid and also study the impact of Covid on small industry (handicraft sector) of Azerbaijan that will help in the sustainable development of Azerbaijan.

Keywords: strategies, traditional craft, pandemic digital strategies, small industries, sustainable development of Azerbaijan

Introduction

Nearly every city in Azerbaijan could be called a city of craftsmen. In the past, each city was a center for artisans and masters, with weavers, jewelers, blacksmiths, carvers, and embroiderers setting up shops and developing their crafts. Azerbaijan was the perfect location for artisans, with travelers and merchants coming from far and wide. Azerbaijan was right on the Silk Road, between Russia and Iran, so there



was a rich trade and plenty of movement. Azerbaijan's artisans and craftsmen could learn new techniques from their neighbors and trade for new materials (azartag.org tradition craft 2020).

Even though professional artisans took Azerbaijani handicrafts to new heights, many products were originally made at home. Carpet designs, embroidery patterns, and metalworking techniques were first learned at home. Different regions developed their patterns and styles, which were then passed down through generations. Daughters often learned how to make carpets and other textiles from their mothers, and from a young age, they would start making items for their new homes, whereas sons would receive carpets made by their mothers after their wedding. Homes would be richly decorated with carpets and embroideries, which would not only make them more comfortable but would keep rooms warm during the winter. Azerbaijan's carpets and textiles are full of so much history and culture that they have been designated a Masterpiece of Intangible Heritage by UNESCO (UNESCO report 2018).

The development of old and the appearance of new cities favoured the development of caravan trade and the expansion of handicraft production. Many cities are famed for rug weaving, and the production of artistic ceramic jars, and gold and silver items.

A stone cap from the 5th–6th centuries discovered in the Sudagilan settlement of Mingachevir District is one of the most famous findings of that time. A cup discovered in the village of Bartim village, dating from the second to fourth centuries is kept in the Moscow Museum of History.

Ornament from the Momine Khatun Mausoleum in Nakhchivan, 12th century

The seizure of Caucasian Albania by Arabs in the seventh century was of great importance to the further development of the visual arts.

Muslim, Iranian and Arabic cultures began to spread in the territory of modern Azerbaijan (Azerbaijan national carpet museum 2019). The construction of mosques, mausoleums, castles, and other cultic architectural monuments followed decorated with various patterns and ornaments, calligraphic elements (on epitaphs), tile, and bas-reliefs Islamic restrictions on the portrayal of living beings stimulated the development of ornamental forms of decorative arts. Ornaments on the Momine Khatun Mausoleum in Nakhchivan, constructed in the epoch of

the Seljuq and Khanegah on the shore of the Pirsaat River are monuments from that time.



Figure 1: 15th-century "Divankhana". A fragment of a



decoration. Palace of the Shirvanshahs in Baku, the 15th century (Sources Adventure Azerbaijan 2020)

Small states appeared in the territory of Azerbaijan after the weakening of the Arab Caliphate. Local art schools were opened in cities such as Barda, Shamakhi, Beylagan, Ganja, Nakhchivan, and Shabran. Architectural schools in Nakhchivan, Shirvan-Absheron.

Azerbaijani rugs

Azerbaijani carpet weaving, Azerbaijani rug, Quba rugs and carpets, Ganja rugs, and Karabakh carpet

Azerbaijani rugs are a product of Azerbaijan, an ancient center of carpet weaving. Azerbaijan has also been known since ancient times as a center of a large variety of other crafts. Archaeological digs in the territory testify to well-developed agriculture, livestock rising, metalworking, pottery and ceramics, and carpet-weaving that date as far back as the 2nd millennium BC. The development of carpet weaving grew after Ismail I's takeover of the Safavid dynasty.

Azerbaijani carpets can be categorized into several large groups and a multitude of subgroups. Scientific research on the Azerbaijani carpet is connected to Latif Karimov, a prominent scientist, and artist. He classified carpets into four large groups in four geographical zones of Azerbaijan, i.e. Guba-Shirvan, Ganja-Kazakh, Karabakh, and Tabriz.

The Karabakh carpet is one of five (major regional groups of carpets made in Azerbaijan named after the Karabakh region, which comprises present-day Nagorno-Karabakh and the adjacent lowland territories (lowland Karabakh). The Karabakh carpets amount to 33 compositions. Due to the specifics of the local sheep wool, the Karabakh carpets are characterized by the thick, tall fluffy pile. These carpets are known for their vivid and joyous colors. They are divided into four groups: without medallions, with medallions, namazlyk (prayer rug), and subject carpet. In the mountainous part of Karabakh, the carpets were made in Malybeili, Muradkhanly, Dashbulakh, Jebrail, Goradis, and many other villages.

"Ulduzlu" carpet, Kazakh school, Azerbaijan Carpet Museum

"Gövhər" carpet, Karabakh school, National Art Museum of Azerbaijan

"Shamakhi" carpet, Shirvan school, Victoria and Alb

Easel painting of Baku city

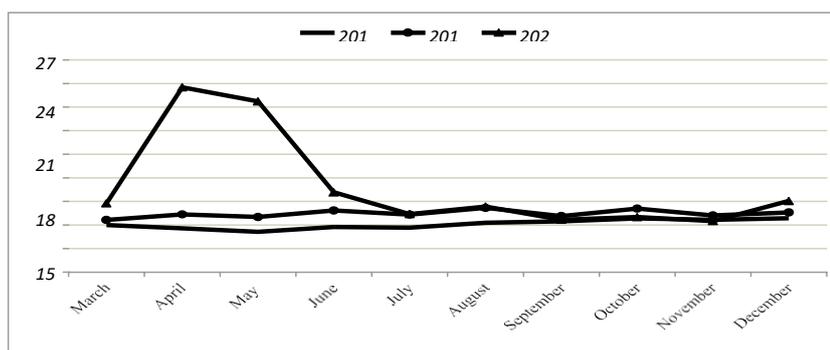


Figure 2. Painting of Refugee Woman by Bahruz Kangarli. Sources adventure Azerbaijan 2020

Though many Azerbaijani handicraft traditions were lost in the Soviet era, they are being brought back into the modern-day. Places like the Quba Carpet Workshop have revived techniques used to make traditional carpets, plus designs that were used centuries ago and lost to time. Lahij is once again filled with the hammering of copper masters, as it was during the height of the Silk Road. Many traditional handicrafts also make good souvenirs, since they feature so many unique colors and patterns, and souvenir shops around the country are full of Azerbaijani handicrafts

Impact of covid 19 on handicraft sector (a part of MSME)

Although it is too early to conclude on the actual impact of COVID-19 on the MSME sector, based on short surveys conducted by academicians and researchers, market players indicate that the sector has been impacted considerably during and after the lockdown. This paper follows the two approaches to assess the impact of the lockdown on the MSME (handicraft sector Al-Dhaafri H.S. and Alasania, M.S. (2020)). The initial approach is to analyze the trends of industrial (employment) by using the high-frequency (monthly) data of the manufacturing sector from March 2020 and onwards. The second approach is to discuss the findings of various studies that have analyzed the impact of COVID-19 on the sector



The monthly employment rate is % in MSME (handicraft sector).

Figure 3 Source: Monthly Series of employment Data, CMIE govt. of azarbaizan, 2020

As per the latest MSME census data published in 2021, there are 6.39 million enterprises in the country, of which 36 % of the total 63.39 million are engaged in trade and related work, 33% are in other services, and the remaining 31 percent are involved in manufacturing activities and during January and December 2020 employment decreased (Kulkarni and Varma (2019). And a maximum of that data 68 percent are in the handicraft sector Further mentioned data clarify that MSMEs are engaged in almost all Indian economic activities. Given data also show that (51.2 percent) of MSMEs are located in rural, semi-urban, urban areas and second-largest job creators, providing employment opportunities to a whopping 11.99 million Azerbaijani people (GoI, 2020). But due to lockdown

Azerbaijani Carpets

Carpet weaving in Azerbaijan

From figure 4 it has been clear that the carpet weaving technique is advanced in Azerbaijan in the Russian federation. Carpet-weaving is one of the most ancient kinds of arts and crafts in Azerbaijan. The archaeological data gathered on the territory of Azerbaijan as well as the literature pieces testify that carpet weaving art of Azerbaijan originated in extreme antiquity.



Carpets and carpet-related items made in Azerbaijan have been repeatedly eulogized in many historical books, classical literature, and folklore.

An Azerbaijani carpet is impossible to describe. You must see it with your own eyes: it has incorporated the entire coloring of Azerbaijan nature - blue of the sky and greens of woods, deep shadows on mountains slopes, and whiteness of snow-capped peaks. Magically shimmering carpet colors have absorbed the ruby brightness of pomegranate seeds and golden light of quince, copper of saffron, and lilac shades of grapes. An inexhaustible texture of patterns, the flight of creative imagination, and great skillfulness - here is a brief characteristic of an Azerbaijani carpet (azaertag.org traditional craft 2020).

According to the archeological materials and written documents, carpet weaving in Azerbaijan was already spread in Bronze Age. This was mentioned in works by Herodotus, Claudius Elian, Xenophont, and other ancient historians. Under the Sassanid Dynasty (3rd - 7th centuries) carpet art in Azerbaijan went through another stage of development - magnificent carpets from silk, gold, and silver threads appeared. Production of carpets weaved with gold and silver threads and decorated with jewels acquired traditional character in the 16th - 17th centuries. Azerbaijani silk carpets were celebrated in the "Kitabi Dede Korkud" epos. In the 13th -14th centuries, Azerbaijan exported a great number of carpets and carpet-related products to foreign countries.



Figure 5 shows a different variety of carpets in Azarbaizan; sources (adventure /Azerbaijan 2020)

Azerbaijani carpets can be classified according to their technical features as pile and pileless. The pileless carpets are related to the early period of weaving art development. The pileless carpets are classified according to a weaving style, composite structure, ornament richness, and coloring. There are 8 basic kinds: Palas, Dzhejim, lady, kilim, shedde, Verne, zill, sumakh.

There are 7 major carpet weaving schools distinguished by patterns, composition, color palette, and techniques in Azerbaijan: Qubit School, Baku or Absheron School, Shirvan School, Ganja School, Gazakh School, Karabachos School, Tabriz School. Let us consider each school separately (azartag .org traditional 2020)

Quba carpet ornaments contain stylized vegetative, sometimes zoomorphic motives consisting of geometrical patterns.



Figure 6: Sources adventure Azerbaijan handicraft /http

Baku carpets differ by greater softness, the intensity of color, originality of art elements, and subtlety of patterns. Among the ornaments prevail ovals (so-called "gold") of geometrical form, vegetative elements with curves. The intermediate spaces color palette of Baku carpets consists mainly of deep blue and more rarely red and yellow. Rich, complex patterns of Shrivens carpets composition have been known since the Middle Ages. As far back as in the 14th - 15th century, these carpets were influenced by European artists (azartag .org traditional craft 2020).

Ganja has been famous as the center of silk and woolen fabrics, and silk carpets. Special carpet weaving workshops have been working in Ganja, which was regarded as the center of high-quality carpet.



Figure 7 sources (<https://www.advantour.com/azerbaijan/handcrafts.ht>)

Using just a few colors the representatives of these schools create a harmonious palette. The patterns of Ganja and Gazakh carpets attracted the attention of European artists of the Middle Ages.

6. Very popular in Karabakh are 5 carpet sets -gybe adapted to home interiors. Karabakh carpets have the richest color palette which reflects the most subtle color shades of Karabakh nature. According to long-standing traditions, the background in intermediate spaces of Azerbaijani carpets is filled with red. The paint used for carpets is extracted not only from plants but also from insects the most popular of which is cochineal.

7. Tabriz school is the most ancient and known in Azerbaijan. Already in the 11th - 12th centuries, it was flourishing. In the 13th - 14th centuries, it acquired features of Tabriz miniature art, and in the 16th - 17th centuries, it reached its highest level of development. Piled and pileless carpets characteristic of this school are distinguished by decorating, the harmony of colors, variety of

Azerbaijani Embroidery

Embroidery in Azerbaijan



Figure 8 shows embroidery making in Baku city: sources tare taken from Azerbaijan adventure market 2020.

Embroidery is the most ancient folk art revealing the rich spiritual world of Azerbaijani people. The technique and composition of Azerbaijani embroidery trace their roots back to extreme antiquity.

The beginning of Azerbaijani embroidery can be established based on archeological data. The simplest ornaments similar to the embroidered ones - straight lines and broken lines, zigzags, dot ornament, circles, triangles, diamonds - can be found on ceramic vessels of the early Bronze Age (3,000 BC).

The embroidered articles were distinguished by abundance and variety of ornaments most popular of which were flowers: a rose, narcissus, pink, poppy, lily, blossoms of fruit trees as well as ears and leaves of various shapes. The geometrical embroidery patterns consisted of straight lines and broken lines, zigzags, triangles, quadrangles, six - and octahedral rosettes, diamonds, stars, and the symbolical image of the sun. The favored embroidery patterns showed birds: a nightingale, peacock, pigeon, parrot, hoopoe, sparrow, pheasant, quail, partridge, and others. From among the fauna representatives, the most popular were goitered gazelles, turtles, snakes-dragons, horses, etc. The popular household utensils were also a topic for embroidery: pink water vessels, comb cases, cosmetics bottles, jugs, and others. The most widespread Azerbaijani embroidery types were: gold sewing, damask stitch, chain stitch; spangles, beads, platelet sewing, "pinning", motif, spiral embroidery, and fillet work (Heydar-Aliyev 2014).

The most ancient of all kinds of embroidery is gold sewing. It was done on closely woven fabrics. The best material for this was one-color velvet in red, claret, violet, and green. Embroidered was also done on thin cloth of various tones, brocade, satin, and morocco leather. For gold sewing, they used factory-made gold or silver threads (ministry of justice Azerbaijan 2019).

The most often embroidered items were outer women's wear, head wears, household articles, horse harness ornaments, and smaller items. There was even a custom to include things decorated with gold sewing into the bride's dowry.

The basic fabrics for chain stitch were locally made or imported velvet and cloth of red, black, and deep blue colors. A complex and intricate pattern was executed using bright silk threads on a dark background. Chain stitch was not exclusively a women's craft. Many men showed great skill in this kind of applied art. First, a craftsman embroidered a contour line of the future drawing on a tambour fastened material and then filled the entire internal field with embroidery.



Chain stitch was used to decorate women's wear, cushion cases, bath mats, and coverlets.

Another widely used technique of embroidery was the damask stitch. This embroidery type was created using silk and woolen threads of soft pastel tones often in combination with gold ones. Damask stitch was applied to clothes, wall ornaments, face veils, curtains, etc. Very interesting are pearls and beads embroidery patterns which decorated apparel elements, household objects, etc. Spangle embroidery is the technique of sewing spangles onto a fabric along the contour of the color silk thread patterns

Metal Craft in Azerbaijan

Metal Handicraft in Azerbaijan

The objects found as a result of excavations on the territory of Azerbaijan testify that as far back as 2,000 B.C ancestors of Azerbaijanis used objects made of bronze, daggers, axes, and waist belts, gold ornaments, etc. in their everyday lives.

As time went the metal craft on the territory of Azerbaijan was being perfected. The Middle Ages are thought to be the peak of this craft's development. During this period the craftsmen forged various kinds of metal armor and household objects: utensils, chests, ware (Azerbaijanis have a habit of cooking in copperware), amazing jewelry, and other samples of skillful workmanship many of which have survived up to now.

All this is confirmed by the craft samples found during archeological excavations in these places: bronze figures of humans, animals, and birds, jugs, cauldrons, etc. Later the craftsmen started making headdresses and waist belts from precious metals decorated with engraved ornaments. Some ornaments on engraved objects were often combined with Arabic language inscriptions. Arabic characters supplemented the ornaments and made them even more beautiful. Azerbaijani copper craftsmen using hot forging could shape their goods any way they liked: more than 80 kinds of copper items are known now. Today a lot of samples of such finds are kept in famous museums around the world.

The basic manufacturing techniques were: engraving, embossing, harasavad, shebeke, khatam karlyg, and glazing.

Engraving is one of the ancient techniques. In comparison with other crafts, it is the easiest. To make an engraving you need sharp eye-sight and high skill. Craftsmen use a hammer and a sharp cutter.

During embossing gold, silver, or other metal parts are put on the patterned molds beaten with a wooden hammer. Thus, precious metal acquires a desirable shape. This method was used for making waist belts, buttons, bracelets, etc.

Harasavad was applied for silver since black chrome provides more distinct white lines on this metal. On the beaten-off smooth silver surface, the drawing was made using scratching. Then the space around the drawing was coated with a black substance. This technique was mostly used for manufacturing valuable articles (waist belts, daggers, pistols, powder flasks, etc.).

Shebeke means making drawings and patterns from the thin lacy wire. Shebeke is of two kinds: the first creates the object's base from gold or silver threads; the second covers the surface of the object.

Khatamkarlyg's legacy in the jeweler art of Azerbaijan is huge. To decorate a dagger, a sword, or other craft samples with this technique the surface of these articles is slightly "bored". Then gold, silver, or color metal nails are driven into resulting pattern-forming holes. After the process is completed the surface of the nail's head is leveled resulting in a beautiful mosaic. This technique requires genuine taste and skill. Azerbaijani craftsmen have achieved wide recognition in this.

Glazing has allowed us to establish the jeweler art of Azerbaijan as an unsurpassed skill. Glazing consists of filling a drawing or a pattern with a glazing mixture. For this purpose, a drawing or an ornament has been embossed on the surface of gold, silver, and other metal. Then the grooves are filled with a glazing mixture. Azerbaijani glazing is distinguished by light pink, green, light blue, black and red colors. Each paint poured in the grooves had its distinguishing feature - after being heated it formed a thin film preventing the paint from flowing. Magic colors of Azerbaijani glazing, the harmony of its shades are captivating and admirable

Azerbaijan is rich in traditions, developed over many centuries, an important place among which is occupied by folk handicrafts. Each city and region of the country is distinguished by the development of various kinds of crafts and arts and crafts. Among them, are such ancient crafts as pottery, weaving mats, baskets, making painted chests, tambour embroidery, etc. And in many regions of Azerbaijan these ancient handicrafts, not only do not decline but continue to flourish and develop for the joy of all connoisseurs of folk art.

Pottery industry in Azerbaijan

One of the first materials on earth, which that man began to use, was clay. For several millennia it has served man, and during this time has found wide distribution in many areas of human life. The production of pottery, which served for the preparation and storage of food, and other products, exists and develops in Azerbaijan from time immemorial. Well-equipped pottery workshops were found during excavations in ancient fortresses of the times of Caucasian Albania in the territories of Gabala and Shamkir. And today in some regions pottery centers continue to operate, where ceramic products are handcrafted.



One of the workshops, which cherish the traditions of pottery, is the family enterprise of Jasarat Nuriyev, located in the village of Erkivan, Masalli region. It produces and sells household utensils - dishes, pots for traditional meat dishes, pitchers, flower pots, kerosene lamps, decorative items, amphorae "under the old days" and so on. In addition to the manufacture of standard products, the masterworks on the order according to the original client sketch, and also recreate the old ceramic products from the images in the catalogs.

According to the hereditary master, whose grandfather and father also engaged in this craft, the production of one product takes from 20 days to two months, since all production is carried out by ancient methods using the potter's wheel and traditional kilns for roasting. So the drying of one product takes about 20 days, after which it is fired in a furnace at a temperature of 1000 degrees.

It is not surprising that pottery products manufactured in this traditional way are environmentally safe, have a high aesthetic value, and are in high demand not only among the local population but also among numerous tourists visiting Masalli.

Painted chests

Another traditional craft in Masalli is the manufacture of chests. It should be said that in olden times the chests were an indispensable attribute of marriage. The bride, leaving her father's house, carried her dowry in the chests. In many areas, this custom is still observed today as a tribute to traditions.

The art of embroidery - takalduz

The ancient city of Sheki was and remains the handicraft center of tambour embroidery - takalduz, which is an exquisite floral ornament executed on velvet, cloth, or morocco. Duma (father), who visited Sheki, wrote that he "bought two embroidered saddles for 24 rubles. In France, you cannot have them even for 2000 francs, or rather; they cannot be obtained at any price". In the middle of the 19th century, the products embroidered with a tambour seam, as well as gold embroidered seams, had wide sales not only in Azerbaijan and the South Caucasus, but also far beyond their borders, which contributed to the commercial nature of the embroidery (Azerbaijan national carpet museums 2019).

The main material for embroidery with a tambour seam is velvet dark - blue, black, and red. Embroidery in the style of tapestry is performed on linen fabric. Embroidery with a tambour seam is a subtle and time-consuming art. Sometimes the production of one work takes 3-4 months. Embroidery uses silk threads. The embroidery ornament is a bizarre intertwining of plant motifs and birds, differing in the richness of color and composition combinations (Azerbaijan festinated carpet 2019). At present, embroidery mainly decorates bags, pillowcases, and tablecloths. It is interesting that at the end of the XIX century in Sheki in special embroidery workshops exclusively male labor was used. Today, the art of embroidery is predominantly a woman's oc-

cupation. By the way, it is possible to get acquainted with the unique collections of Azerbaijani embroideries that impressively testify to the centuries-old historical path of the development of decorative and applied art in the region, the high level of artistic skill of Azerbaijani craftsmen in the Sheki Museum of Folk Applied Arts (Yadav u .s bank and policy 2021).

Weaving from reeds

And we again return to Masalli, where one more ancient craft is preserved and flourishes. Millennia ago, people noticed the high hygiene of products from reeds. From him learned to weave mats, baskets, hats, etc. Weaving from reeds was widely spread in Azerbaijan, in particular in the southern regions. Today in Masalli weaving from reeds (in the local dialect - pize) is preserved only in the village of Musakyuchya, where 40-50 people are engaged in this craft. (Ministry of justice Azerbaijan 2019). Occupation is painstaking, requiring not only assiduity but also courage. Reeds are harvested mostly by women, collecting them in spring and summer in marshy areas and by the sea. In such places there are many snakes, so collectors take all security measures to protect themselves from unwanted contact with these reptiles. The collected reeds are cleaned of leaves and left to dry for 2-3 days. Then, a special machine from dried stems, mats, baskets, etc. is made. On the day the craftsmen can weave 3-4 mats, the standard size of which is 1.10 by 4 meters, but this is not the limit. Individual mats can be up to 5-7 meters in size. They say mats made of reeds do not allow moisture and can be used for 2-3 years. Usually, they are spread in the courtyard or the house and are also used to decorate the interior in the numerous recreation areas of the region.

Braided reed products can be found on sale in many Masalli markets. In particular, in the bazaar in the village of Boradigy, on the morning of every Sunday, a traditional fair opens - the sale of wares from wickerwork, which collects interested buyers. Will be in these parts - be sure to visit!

(<https://www.advantour.com/azerbaijan/handcrafts.ht>) Pottery is one of the oldest areas of handicraft in Azerbaijan. This art appeared in the Neolithic Age. In ancient times women dominated this craft. In the Eneolite Age, this became an independent art as a result of technological advances.^[1]

Nakhichevan

During the Nakhichevan Khanate, the workshop belonging to Ehsan Khan of Nakhchivan produced earthenware pitchers. Earthenware products were also produced in Shamakhi, Ardabil, Tabriz, Ganja, and other cities. Clay dishes were produced in several villages of Sheki Khanate, especially in Mukhaa.

Baku



Pottery was also developed in Baku. The outskirts of the city were rich with clay, creating favorable production conditions. Bowls, plates, and other artifacts from the seventeenth century were found there.

Karabachos

Pottery production in Karabakh reached a high level after the Early Middle Ages. Earthenware products in those times were much more developed in comparison with earlier or later work in terms of production mechanisms and decorative elements. Ceramic water pipes, tile, and decorative bricks began in that period.

Mongol invasions caused heavy damage to pottery production along with other fields of handicrafts in Karabakh and Azerbaijan as a whole

Problems identified in the handicraft sector.

For understanding the problem please see table 1. Problem is classified in their par major, medium, and mixed problems in table 1.

Table: 1 Problem identified in the handicraft sector.

Major Problem	Medium Problem	Mixed Problem
Effect of the pandemic, Scarcity of skilled labor	Low speed of single window system	Defective marketing in India
High excise duty	The machine-made industry is dominating. Most of the industry is in the village area.	The outdated technique of manufacturing and Licensing problem is severe in the handicraft area
Unstructured marketplace.	Lack of better international relations with the neighboring country.	There is nothing branding of handicraft products on tv or media
Improper finishing of the product.	There is nothing or least subsidy or grant for handicraft products.	The product is a non-global style
Geotag certification is so critical in India.	Lack of practical implementation of govt.	There is no protection for exporters.
Uncertainty of power supply. effect of coron between artisan and	The spreading of cultural policy is slow in India in which. Hand-made product is used.	Inspector labor inspector disturbs the artisan.



sale of handicraft product		
Bad infrastructure.	Lack of public and specific product godown and storage.	There is nothing interest in professionals in the handicraft sector interest.
Lack of transport services.	Less connectivity with highways and expressways.	There is no protection for exporters.
The problem of proper road connectivity	The limited number of the training center.	The product is a non-global style.
Low interest of the worker	No financial support from the government.	Lack of market awareness about the handicraft sector.
Low salary and wages. Lack of drainage services	Unwilling management and rude behavior of the owner and manager.	Supply of raw materials is difficult in India
Irregularity in job		Nothing no exhibition of handicraft products.

Source. The table has been designed and compiled by the author.

Objective

- To study the effect of pandemic COVID-19 in the handicraft sector in Azerbaijan.
- To access the problem in Azarbaizan handicrafts sectors.
- To suggest new strategies for the development of the handicraft sector and artisan in the current scenario by which they initiate from artisan to entrepreneurs.

Literature Review:

Dark (1989) in his study has found that due to a lack of design and innovation, village craft is lagging behind machine-made crafts. Florence (2005) has suggested some strategies to measure and improve the market for village craft and use the scattered and unsystematic data on the production and sale of the village craft to develop the handicraft sector in these villagers. Choubey (1978) did the study with the title of 'Problems and Prospects of Weavers Co-operatives in Bihar'. (Zafri S.

mannan 2020) found out the various parameters leading to the financial crisis during the lockdown under which Bihar's handicraft sector has passed. Indian cooperative review, the public policy in India (2002), has reported the importance of the village, and the following, there are about 20 million people who are engaged in India in this sector. A study conducted by Roy, Patnaik, and Satpathy (2020) for 747 small business enterprises found a drastic fall in the growth rate of net sales by (-)66.7% in the first quarter of the financial year 2020–21. The situation worsened further when the government announced the extended nationwide lockdown amidst the COVID-19 crisis, GOI (2020).

A study conducted in Tamil Nadu reported a possible revenue shortfall of more than 60% in the MSME sector of the state with the handmade product, (The Economics Times, 2020). The cash flow and working capital of these MSME sectors had completely collapsed during the last few years due to demonetization, and before making a complete recovery from the crisis, COVID-19 worsened the situation. Pandey and Pillai (2020) conducted a study covering 5000 MSME enterprises during the lockdown and found that 71% of them could not pay salaries/wages to their employees for March 2020. Being one of the highly labor-oriented sectors providing more than 114 million employment opportunities, the MSMEs are to be safeguarded with required provisions (Yadav et al 2021) said that there need of making a global handicraft index for world handicraft sector promotion in all sectors.

A study by Kulkarni and Varma (2019) on the Pena Industrial Area, in Bengaluru, one of the largest industrial clusters in the country, found completely crippled MSME units in the area. This cluster has more than 10,000 MSME units, of which a vast majority of the units are working only one shift a day or working for only 3 days a week due to the slowdown.

There are 700,000 workers involved in the handicraft sector with 6% GDP and 34 % of export in 39 million SSI and 8000 types of handicraft products. Khan and Amir's (2013) handicrafts are such a product that when a buyer likes them, he is prepared to pay the price, which may be far more than the standard price of the product. Yadav et al 2020 described some important strategies for the development of handicraft industries but we need to focus on digital and Yadav et al 2022) proposed global handicraft indexed new concept for the development of small industries that can compete with the other sectors. Strategies for this sector, Handicraft products may be categorized based on price, export on the domestic market, ease of maintenance, ease of storage, utility value or decorative value, and modernity or traditional orientation. Khan and Amir (2013), a large group of the population is directly or indirectly dependent on handicrafts for their livelihood. Yadav et al (2020) pointed out Handicraft Strategies of Artisans in India and its implications and noted that the handicraft sector depends on how well the artisan can produce the handcrafted article and how they introduced it using the four Ps—place, price, production and promo-



tion. Agrahari (2017) published a research paper under the title 'Role of Government and Non-Government Organisations for Production and Marketing of Chikankari Craft in Luck Now'. In her study, she has focused on the role of the government and NGOs in the handicraft sector in Uttar Pradesh, especially in Chikankaari in Lucknow. Tamal Sarkar (2011) worked on the marketing of Chikankari. In 2018, the Ministry of Textiles (2018) submitted an end review report under the title 'Zero defects, the Zero Effect' A report has been submitted by the Ministry of Textiles striving to promote production, employment, and exports ministry that is working on the promotion of technical textiles. And its contributions stand at 7% of industrial output, 2% GDP, and, 15% of Indian export earnings. T. Sarkar (2011) has concluded that the entire handloom and craft sector is situated in a geographic concentration called a cluster, and he highlighted that the artisans of these clusters face problems that disrupt business relationships. Mathew (2011) has reported that our country is one of the critical suppliers of handmade crafts in the global market but it has not capitalized on this opportunity and experience in production and tremendous craftsmen. Chattopadhyay (1980) examined that in the handicraft sector 'India's craft tradition' has given an in-depth scenario of the country. She noted that an artisan's life is very hard and has narrated the condition of the weavers in Fatehpur Sikri who make jewelry for tribal people. Ahlawat (2018), in her paper titled 'An Analysis of Growth and Association Between Labour Productivity in the Indian Textile Industry' has reported that most of the laborious warren in the textile industry "Indian handicrafts" by Kamala Devi Chattopadhyay (2011) has studied the Indian handicraft product that is related to folk tradition and gentle culture and individual and conceptual work done on regular and development of tradition work. Yadav et al 2022studied some analysis on the transformation of the institution of world carpet industries that can compete with other machine-made carpet art global level, and the same year he also discussed the performance of women in the handicraft use or and how to make them entrepreneurs from worker to corporate people.

Kamala Devi Chattopadhyay in her book 'India's craft tradition' has given an in-depth scenario of the country and Jaya Jaitly in her paper 'Craft tradition of India' has focused on some crafts persons and drudgery of their life and she noted down that artisan life is so hard and the condition of the weaver in Fatehpur Sikri that make jewelry for tribal people is not better. Ahlavat Vanita (2018) in her Paper titled "an analysis of growth and association between labor productivity in India's textile industry" has discussed in her paper that most of the labor women in the textile industry (www. adventure azarabaizan2020).

Research Methodology

this study is exploratory and a survey-based descriptive method has been used to examine the role of the Government, for the present paper author interviewed dif-

ferent artisans in the handicraft sector secondary data was only for literature review and taken from different papers, magazines the present study, primary data were collected through questionnaires and interviews during a field survey by asking questionnaires from respondents. Secondary data has been collected from the statistics department, planning reports on handicrafts, economic survey reports various research papers (Sympathy Ptnayak 2021).

Discussion /Strategies for development of the handicraft sector industry in Azerbaijan

Comparison of handicraft products with the machine-made product:

If we compare the handicraft product with machine-made product in the current situation, then it has been clear that 70% of handicraft product is better than machine-made product and when we see the machine-made product then there is finishing, but the variety and hand technique is not correctly seen in the machine-made product, another factor is in machine-made work there is decreasing of the labor workforce, and it has reduced the per capita income of the people and also reduce the GDP of the country skill, quality; income. Especially this is better than the machine-made product because in the handicraft sector rural and local people get a job quickly and it shows the inclusive growth of the lower to middle people. Please see Table 5 for a comparison of machine-made products with handmade products.

Reason for lagging the handicraft product.

- Due to the spread of education amongst a community of women, they are leaving the traditional occupation.
- No support to artisans from company owners, any organization EPEC, and Govt.
- Lack of identification and proper documentation of languishing craft has created a significant challenge.
- The subsidy has been decreased, and there is no help from Govt.
- There is no proper marketing of handicraft products in the central area and market area or showroom because there is a high cost in making a showroom for handicraft products.
- There is no handicraft development center.

Strategies for Development of Handicraft Sector in Azerbaijan

For developing the handicraft sector, there are many strategies, including **Handomen (Handicraft women)** strategies and handicraft Apps. We have classified the strategies into 21 different levels to understand and cover each topic and resolve the problems that we have seen during my field survey in handicraft sectors. Combined strategies in which merger of the same handicraft product in other or it

may be a partnership or joint venture and one of the most important strategies are E-business strategies that are internet (Yadav et al 2020).

7.1. Opening handicraft related institutions:

If we want to explore and popularise handicraft products, then like IIT and IIM there should be set up Azerbaijan Institute of handicraft technology and an Azerbaijan institute of handicraft management in every state of the country because this is the need of time if we want to be Aatmanirbhar and to compete with another country in the MSME sector. There should be a separate chapter in an economics book like the Azerbaijani economy of handicrafts. It should be at the school level and college level by which students of India become aware of handicrafts products and think about its development, and there should be a cluster-based approach for the development of tribal people and rural artisan in which route should be Inspiration-Ideation-Implementation-Cluster Development- cluster feature. Now, this is called handicraft exposure mission (HEM) strategies, cluster-based strategies (CBS) (Vanita Pahlawan 2018).

Level of strategies:

The author has developed the twenty-one model Concept of handicraft strategies (also called the Twenty-One Model) means TOM.

Please see figure 4.



Figure 9. Show the different levels of strategies and figures designed by the Author.

Labour and Handomen (handicraft women) strategies.

For the development of the handicraft sector, we will have to ensure the development and empowerment of labor or artisan and women because in our country as well as in the world, more than 72% of women are engaged in this sector. Female Labour that is engaged in the handicraft sector either with NGOs or SHGs and families will have to promote and provide the opportunity to skilling and training development and becoming handicraft entrepreneurs to women. There should provide labor scholarships and scholarships to girls and women awarded by the institution and by Govt. This will help the product and sale purchasing quality and work-life of these women and increase strategies (Uma et al 2020).

Handcrafts App Strategies.

In modern times when a country even the world is facing pandemic problems then digital and app strategies become very important for the promotion and export of handicraft products. There is a requirement of a particular App facility in electronic gadgets like every mobile phone at its assembling center must be known by the unique name of a handicraft App. It is a demand to develop a handicraft app for the promotion, awareness, sailing, purchasing, exporting, handicraft, related product, information, and in this, there should be a unique feature of women hand logo in this app.

It can be the revolutionary trump card in the sector of handicraft for the development and area of origin of the product. This revolution will change the route of the handicraft industry and global knowledge of craft products. By handmade products to Appraising the quality of the artisan with all people and nature, they want to live in a sustainable green world. This will provide avoidance of plastics and preservation of their heritage and culture with art and quality of artisan with E Bay knowledge of handicraft product (Yadav et al 2020).

Region-based strategy or local Strategies

In the current scenario when Azerbaijan is facing a pandemic crisis then, at this level there should be appreciated by the artisan by educated people of the village, by rich people to produce handicraft products and provide some cash prize, advertises their handicraft products and more of the related people should purchase the handicraft products in local Haat, Mela or market. For more please see table 6.

Table 2 Region-based Strategy

Haat, OBOE	<p>The village haat of handicraft products with other agricultural products.</p> <p>Town haat of craft with the mixing of different village handicraft specific products like ODOP to start One block One Product(OBOP)</p>
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Advertisement	It is the responsibility of gram pradhan,jila panchayat member to setup handicraft hoardings from the place to place and try to connect with a strong tradition and proper celebration of fair function in the local area and to invite the artisan to give award them for better art and craft formation
Local artisan group and proper meeting	There should be a proper meeting of the local artisan with local VDO, BDO, and industrial managers to listen to the problem of artisan and solve them instantly, Electricity supply and to provide subsidy to artisan .and in the local school and college there should facilitate the artisan by which they become appreciate for the production of handicraft product.

Sources. Table 2 compiled by the author.

Regional Strategy: There should be a listing of different handicraft products in Jail Udhyog Sangh. In local Haat with all other products, there should be at least 20 per cent handicraft products in the local market, and it should motivate the customer to purchase the handicraft product as a utility product instead of that they purchase the product from other countries. Then the mental level and financial level of the artisan will upgrade, and they shall motivate by the product (www.adevnture2020).

Table 3 Regional strategy

Exhibition	In a specific city like the capital of the province, there should be a proper exhibition for handicraft products regularly to motivate and advertise.
ODOP	One product scheme should be accessible between the artisan and customer in one district. They are also provided the specific facility to highlight the product on media. There is an arrangement of the prize, subsidy, and financial support by the govt. Each district has specialized in a unique product.

Handicraft forum with National-level Manufacturer	It should be getting together with the regional level artisan with the national level artisan.
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National level Strategy:

There should be a more frequent and centralized strategy at the national level to promote and initiate handicraft banking by the government by providing a grant to artisans, subsidies, and loans of little interest. Moreover, popularise the handicraft product at the national level that each region people even ordinary people become e aware of the national and handicraft product with artisan, place of product, nature of product scope of product, the utility of the product, traditional demand of the product, cultural connectivity of product and eco-friendly(GOI).

For realizing the current role and importance of the handicraft sector, the Handicraft commissioner took the initiative to invite the team of trade and industry, CEO of social media like Google, Facebook Olx, Ministry of Finance, Textile, Economy and Planning, Azerbaijan planning commission like NITI yang in India Ayog, the general organization of technical education and vocational training, all India credit and saving banks of public and private sectors and council of Indian chambers of commerce and industry all these can play an important role in the promotion of handicraft product and as well as artisans.

Strategies at the Government level and Schemes

The ministry of minority affairs launched a skill training program to enhance the skill level in minorities community namely USTAD and it is a grand scheme for minorities and especially among weavers.

This excellent scheme helps the development of the handicraft sector also, by this scheme, people can start their handicraft start-up at very minimal expenses, other schemes such as Start-up India Scheme, Make in India scheme, TIES (trade infrastructure for the export scheme). GEM government E- market place scheme, Transporting and marketing assistance (TMA) scheme by which seller can sell their items through SWAYATT scheme. This is a unique handicraft Pahal scheme for creating own capacity, art and craft technology development by rural and schedule tribe people in a weaker state, Creative India Innovative India this tag line describes that innovate and create techniques for better design of handicraft products (khan 2013).

The government has taken a major initiative in setup Hast Sankul Kendra in the different states providing GI tags to the best and its original product and for the labor welfare. There is a new scheme called Yogi Bandhan Shram Pension Yojna and there

is the provision of a pension of 3000 per month for unorganized artisan labor and workers (Mohidine 2013).

Table 5. Strategies at the Government level and Schemes

Cultural Connectivity	Transport Connectivity and Banking	Power supply and training facility
In-country	There should be a handicraft park near to highway and expressway, this will promote the sale and purchase of handicraft products	

Source. Table 4 compiled by the author.

International strategy

This is very important for the growth of Azerbaijan's economy and GDP of the country, but there is a requirement for a better soft cultural policy with other countries. It plays an essential role in the development of handicraft products because it is related to our local tradition and culture. So Indian government must promote a soft cultural policy. There should be an international expo martin a different country from time to time, an international exhibition of handicraft products in different countries with the help of EPEH, ministry of corporate Affairs should try to work and provide financial support to the exporter (Yadav et al 2021). They should be providing cash awards for the promotion of handicraft products to maintain the capacity of the export of handicraft products in required countries like Gulf countries, western countries, the USA, and Canada (Kamal advice 1980).

Newspaper and media publication and the security of exporters is our priority for the development of this eminent sector. Geographical indication GI tag, E-marketing, proper information of the foreign buyer, national and international handicraft parks and storage can promote the handicraft sector and artisans can be an entrepreneur (P. Saahoo 2020)

There should be a better international relationship between Azerbaijan with other countries because when there is the proper interchange of culture and traditions of one country with another country, then the export of handicraft products will be accessible in those countries.



Like the Environment and yoga syllabus, there should be a handicraft syllabus in school education, and should be essential for this to start as a subject related to the handicraft, cultural, and traditions book.

Local Newspapers and media should publish reports related to local handicraft industry products daily on each famous product. In local Mela and Haat or exhibitions, it should be essential and put 60% product of handicrafts with each other. Licensing system should be removed entirely for these products in place of the license system there should encourage the development of a Certification and Regulation system for the tagging process as the Local tag should be a priority at the local level. TV advertisements should be free for their product or at little cost. There should be a search for the targeted market in-country and the local area with the Azerbaijan promotion organization. It should be an organized buyer-seller to get together meeting at the proper time at local and national and international levels for the development of handicrafts. There should be proper information to a foreign buyer with the help of foreign EPEH, ITPO. It should start the scholarship and fellowship program in the neighboring country, especially for handicraft workers that are careers (Barkel 2020).

Producer level strategies:

There should be a low-income tax for handicraft products at the national level. The fund that is obtained by the government should be 5% of these taxes and should be used for the branding of handicraft products. Proper complaining of the P2M promotion and positioning of the market supply raw material should be sufficient and at a reasonable price. There should be up-gradation of the technology and updating of the capacity of the skilled labor. Currently, total export in Azerbaijan is expected to increase by US\$3.8 billion by the financial year 2020-21. (Anand et al 2020).

Highlighted marketing strategy: for this please see table 8 on the following page.

Table 5. Highlighted marketing strategy:

Cluster design center in the tribal area and for development of rural artisans		
Explore new and unique selling avenues for tourist consumer.	Do not follow the marketing of mass-produced products.	Build a website for promotion to Create employment regularly and safety.



Provide subsidies to handicraft sectors.	Use a sale pipeline.	Using digital communication and social media export.
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So, handicraft is one of the rapidly booming industries with a growth rate of 15% known across the globe for its fine tradition, beauty, and culture. There are two critical facts about the Azerbaijan handicraft industry; one of the most significant parts of the Indian small-scale industry is the handicraft sector industry. Continuously to explore the untapped market, digital marketing, and the way forward for the handicraft industry to business, inadequate platforms to advertise and publicized to find a suitable and sustainable market for their respective product, Yadav et al (2020).

7.12. Artisan and labor (worker) related strategy.

For this please see figure 6.



Figure 10.

Shows the artisan and worker-related strategies and figures designed by the author.

Traditional and heritage base strategy: Essential strategies have been described in the figure.





Figure 11. Shows the Traditional and heritage base strategy and figures designed by the Author.

Pat yarn Strategy: In this plastic, yarn is used. This is the new technological strategy in which modern carpet exporters are following the western patterns, and there is much demand for these types of products, and in all textile, the industry is also following plastic yarn in this strategy(aswani et al 2020).

E-marketing trends in Azerbaijan

(A) E-marketing and E=mc² formula strategies: Like E NAM of the government of Azerbaijan E-marketing can also be used to exploit the internet and another form of electronic communication to communicate with a targeted market of handicraft products to upgrade the most cost-effective ways and to enable business partners. Organizations have a very hot joint interest in the handicraft sector because it is very supportive than manufacturing. So we can say that there is a significant benefit of e-marketing which has been given below **E=mc²**. Employment is equal to the multiplication of marketing, cost, and customer which all will play an advanced role in marketing.

(B) Brand building and Customer-related to handicraft App strategies. Branding building is a more recently used the term in case of handicraft products. There should be a two-way interaction between the supplier and customers and between customer and market liking agent. Furthermore, there should be an appointment of a customer relations officer in the handicraft Sector in the Company by the owner and by the government, Church, and Gurudwara.

Strategies in Tribal area: Better strategies for development of poor people of Indian schedule tribe there is a requirement of proper and at the first appreciation of tribal people for their traditional craft production and provide much and more award to appraise them in this way they will promote and will come in the mainstream of development and will maintain their culture and slowly they will adopt advance and a new culture of the rest world. It has been clear from their forefather that there should be the setup of a showroom for the tribal art and craft by TRIFED (Yadav et

al 2021). Generally, tribal people are nature lovers, and they are conservative as well as forest protesters and made most of the handmade products through uses of bamboo, wood, Sarepta, Banana leaf, and Gum of bamboo.

Strategy and Vision for New and Hi-tech by which India can compete in the world market of the handicraft sector in NEW Azerbaijan

For this please see figure 8.

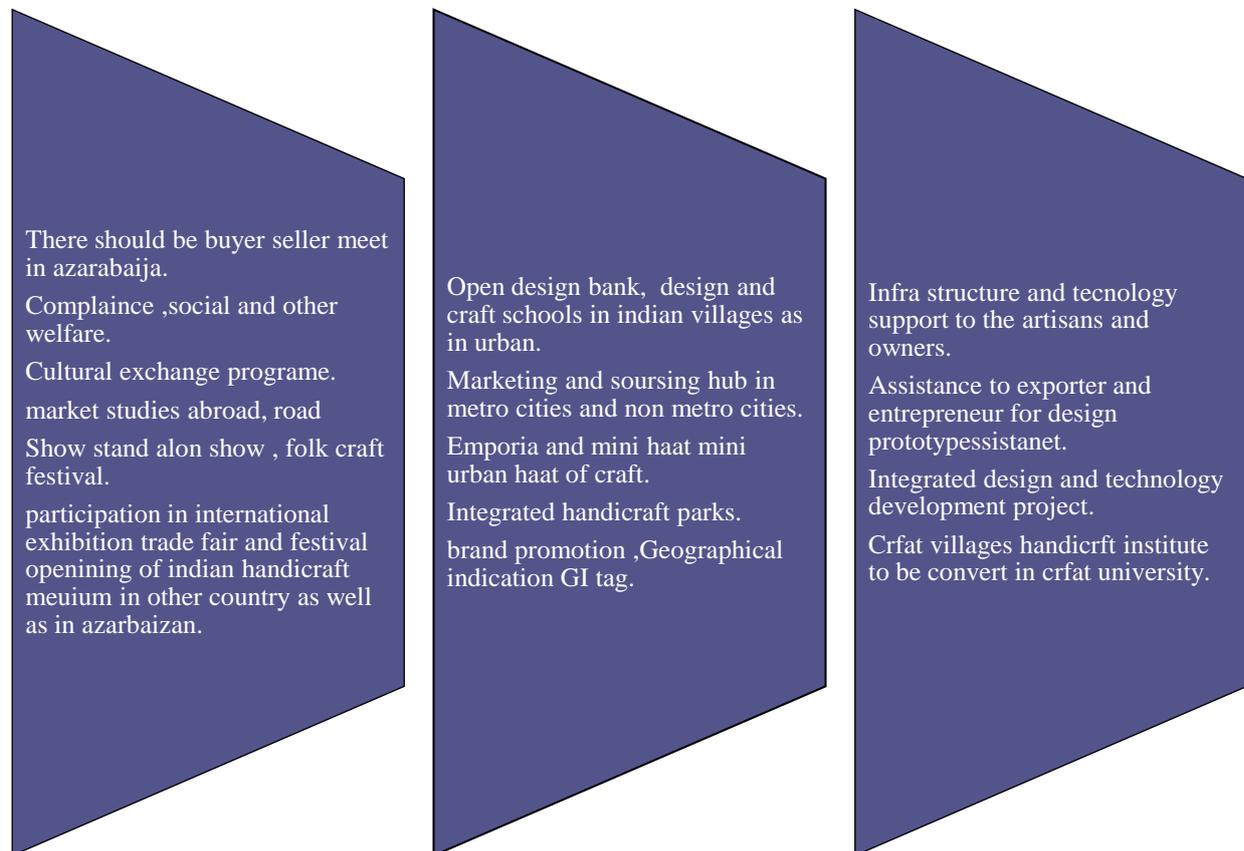


Figure 12. Strategy and Vision for New and Hi-tech figures designed by the Author.

Strategies to Boost Exports: For boosting export, there is a requirement of proper terms and conditions for importers and exporters which is

1. Exporter of any product would sell 20 percent handicraft product in another country
2. Importer of any country any product will have to import at least 24% of Azerbaijan handicraft product. Promote Collaborative exports there should be Apparel and Contract textiles, attract investment in textile parks, Export traditional garments under the **G2G** initiative, and use handicraft App strategies to boost export.

Digital training of artisan strategies. In this system, there are different mobile information available the YouTube, and particular handicrafts for the training of labor or non-skilled labor so they can learn everywhere as they get time with the help

of handicraft apps and YouTube channels. There should be a handicraft road where these types of clusters are situated and on the roadside.

Design and technology up-gradation strategies.

Please see table 9 for design and technology up-gradation strategies.

Table 5. Design and technology up-gradation strategies.

Infrastructure and technology support	Indian govt initiative for the promotion of the handicraft sector	Marketing and sourcing hubs in urban areas
Urban Haat, the Buyer seller, meets in India	Buyer seller meets in India	Emporia
Design & technology, up-gradation.	Handicrafts Museum	Mini Urban Haat and ddesign Banks

Table 5. Design and technology up-gradation strategies.

Source. Table compiled by the author.

Sustainable and green handicraft product strategies: In the current scenario, there are requirements to pay attention to the production of sustainable and green handicraft products to promote the environment liking and biodegradable products. For this solar energy are the premier source of power supply and there should be maximum use of raw material related to agricultural or soil-related and with unique techniques (Yadav et al 2021).

FDI and FII related strategies. For the better promotion of handicraft products in Azerbaijan and to increase the production and demand in the global market, there is a requirement that if any Azerbaijan people are investing in another country there should be at least one specific and small unit set up in that country and same conditions for FDI investor in Azerbaijan that they set up at least one Indian handicraft unit in India and showroom where India handicraft producer will be produced and sale or purchase and similarly for FII investor that they invest in handicraft sector and there is a requirement of opening a handicraft commodity exchange center in Azerbaijan.

Social media and ad strategies: However, following trends will be most useful for the promotion and upgrading to become the world's most significant exporter of handicraft products to Azerbaijan there should be proper sharing and use of social media like as Facebook, YouTube. On the Government documents cover page there should be our handicraft product pictures, artisan quality, and an external body of airplanes, that are private and regular across the country (Yadav et al 2022).

Entrepreneurial strategies for artisan after COVID-19.

Many economists revealed that entrepreneurship and economic growth will occur in circumstances where economic conditions favor the business environment. The main advocates of this theory were Papanek and Harris. Economic incentives are the main forces for entrepreneurial activities in any country. Many economic factors promote or demote entrepreneurship in the country. After posting pandemic Azerbaijan artisans fully helped in boosting the economy by involving MSMEs or by making hand-made products to supply the product and stop the migration of labor or worker to go other countries or places. So, there is a requirement of an entrepreneur by which they can be cam as entrepreneurs and can earn money. A businessman can make a business out of an unoriginal business or product idea. He enters existing businesses, such as franchising and retailing. He chooses a profitable business idea regardless of whether it is his original idea or borrowed from somewhere else. An entrepreneur is an inventor, who first creates a product. That is why an entrepreneur starts a start-up whereas a businessman starts a business.

Start-up Azerbaijan and stand-up Azerbaijan scheme: It should be started under the department of industrial policy and promotion. This campaign is focused to restrict the role of states in the policy domain and getting rid of license RAJ and hindrance. Start-up is an entity that is headquartered in Azerbaijan, which was opened seven years, for a biotechnology start-up not before ten years, with an annual turnover not exceeding 25 crores in any preceding financial year.

7.24. Self-dependent Azerbaijan Scheme.

After the lockdown period for boosting the Azerbaijan economy to stand as a manufacturing hub on the global map, the Azerbaijan government should start this type of scheme for the promotion of local and s, small industries in the country.

Vocal for Local

PM has also given a slogan for artisan and skilled people of India to make articles and products for local people to increase the demand and export the material and making hub of manufacturing not importer from another country in MAN KI BAAT of pm vocal for local and one district one product are new strategies for development of artisan to set up a new company and be self-Dependence or Aatma nirbhar India, Anand et al (2020).

Development of national handicraft index as well as Global handicraft index:

In this crucial index development which Author has seen and obtained a response from respondents during the sample survey. There should be at least 10 parameters in making a national handicraft index or making a global handicraft index, at the first global handicraft index level, the parameter should be the number of artisans in that region (Yadav et al 2022). There is a need for another parameter that shows, which country has the better economic situation of handmade artisan and industry, situa-



tion of handicraft infrastructure, natural and traditional handicraft situation, mixed craft situation. There should be a level of happiness in the handicraft sector in which there should be two categories women's happiness level and total happiness level, the export position of a handmade product at the country level, patent level, job level, best skill in the world level (Yadav et al 2022). Which country is investing more in this industry, which has the highest number of handicraft industries in the world. There should be mentioned, which country's handmade product is in maximum demand in case of export and import at the world level, which country has the best quality of handmade product with sustainable quality, best digital system of handicraft app. There should be also indexing about best technology, handicraft training, and making the product with the use of modern and best quality, in the handmade industry (Yadav et al 2021). At the global position, this index will create a healthy environment in the handicraft sector for artisans as well as competition, awareness, and utility value in our daily life. There is a need to understand our heritage product, art and craft, technology, conservation, mass level, and local employment generation stopping the brain drain, migration of people, entrepreneurial development (Sahoo, P. 2020)

Conclusion

From this study, we all have seen the crucial role of artisans especially women in the handicraft sector during and before lockdown. The handicraft sector plays a vital role in the development of the Azerbaijan economy. It provides maximum unorganized employment to the rural and tribal and some urban people that are unskilled some may be educated. These people have the character of making a good quality product and maintaining their craft, culture, tradition, and Indian heritage, as also the myth of Hindus and Muslims, as well as other religious sectors of India. Most handicraft products are green and sustainable products (Yadav et al 2021). These products represent the Azerbaijani culture, their tradition of old history. Besides this sector generates substantial foreign exchange for the country however, the Azerbaijan handicraft sector has suffered due to pandemics and due to exposure to new technology and absence of market intelligence, and backward infrastructural and institutional framework due to lack of education and less awareness about the handicraft sector in Azerbaijan CII (2020). So there was require proper strategies for the development of the handicraft sector in Azerbaijan and hope the upper explained strategies will help the growth and development of this traditional craft one of the critical concepts that I have classified the strategies in many categories as local, Regional, National, International, Market-based, Export based, Artisan based, Technology-based Infrastructure based, Tribal related strategies that are unique in this paper, so this compares that poorly with as organized sector industry that is skilled, educated systematic and developed. However, it faces a lot of threats and challenges from Azerbaijan in front of the developed country that has better marketing tar-



get for the handicraft sector it also covers unique landmarks of women's social justice, economic justice and it will help the researcher to develop handicraft index at the national level as well as global handicraft index for better completion, production, and popularisation of handicraft product (Yadav et al 2020).

Limitations and future Scope. We know that with the advantage of this research paper like any other study there are some disadvantages or limitations. The first limitation is no combination of fully explained strategies only a 100 sample size has been taken for making strategies, and this cannot cover whole problem by which to make clear strategies. However, for significant validity of the result, further research in this area should go for a larger sample size although strategies are industry-based and artisan-based, and not on the full ground of consumers. I hope these strategies will help the government as well as artisans and exporters to attract the market and increase the export of handicraft products in global form helping in the different schemes after post-pandemic COVID-19.

Declaration of Conflicting Interests.

The Author declared none of the conflicts of interest concerning research Authorship and publication of this article.

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