

**AN ACTION PROJECT ON SKILL DEVELOPMENT  
AND INCOME GENERATION THROUGH  
EMBROIDERY AMONG RURAL WOMEN AND  
ADOLESCENT GIRLS**

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**Nisha Singh**

**AN ACTION PROJECT ON SKILL DEVELOPMENT  
AND INCOME GENERATION THROUGH  
EMBROIDERY AMONG RURAL WOMEN AND  
ADOLESCENT GIRLS**

*An Action Project*

*Submitted in Partial fulfilment of the Requirements*

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**Nisha Singh**

**Project Worker**

**Dr. Krutika Bhate**

**Project Guide**



Department of Extension and Communication,

Faculty of Family and Community Sciences,

The Maharaja Sayajirao University of Baroda, Vadodara

**Department of Extension and Communication**  
**Faculty of Family and Community Sciences,**  
**The Maharaja Sayajirao University of Baroda, Vadodara.**

**NOTE**

The examiners are requested to keep following in mind while evaluating the student's project report of either the dissertation or the action project.

The master students can choose a dissertation work or action project for 15 credits. The written report or a dissertation can be of 120 to 130 pages, while the report of an action project can be of 60 to 80 pages. The dissertation can have hypotheses and qualitative/quantitative statistical analysis while the action project can have field try type evaluation using only percentages.

An action project must be accompanied by appendices that provide physical proof of actual project undertaken, such as maps, photographs, drawings, samples, attendance, records, booklets, etc.

At the time of viva, a student who has carried out an action project may present actual models, charts, equipment, objects, etc. used in carrying out the project as further proof of the project.

**Dr. Avani Maniar**

Head

Department of Extension and Communication

Faculty of Family and Community Sciences

The Maharaja Sayajirao University of Baroda,

Vadodara, Gujarat

## **CERTIFICATE**

This is to certify that dissertation entitled “**An Action Project On Skill Development & Income Generation Through Embroidery Among Rural Women and Adolescent Girls**” has been carried out by the Project Worker Ms. Nisha Singh under my supervision and guidance for the partial fulfilment of Degree of Master of Science (Faculty of Family and Community Sciences). The matter presented in this dissertation has not been submitted for the award of any other degree diploma.

**Nisha Singh**

Project Worker

**Dr. Krutika Bhate**

Project Guide

&

Temporary Assistant professor

Department of Extension and Communication

Faculty of Family and Community Sciences,

The Maharaja Sayajirao University of Baroda,

Vadodara.

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## **ABSTRACT**

Embroidery, an ancient craft of fabric decoration, carries both cultural and economic significance. This project aimed to promote skill development and income generation through embroidery training for rural women and adolescent girls in Angadh and Karodiya villages. The initiative sought to empower participants by enhancing their embroidery skills, fostering financial independence, and reviving Indian regional embroidery as a cultural heritage.

The project followed a systematic three-phase approach such as Planning, Implementation, and Evaluation which covering 35 participants (17 in Angadh and 18 in Karodiya). Training sessions included hands-on learning of embroidery stitches, design tracing, and final product creation, alongside e-marketing and business training. Participants were taught the 4Ps of marketing and how to establish social media business accounts to expand their reach.

The project successfully enhanced participants' creativity and economic prospects. A high majority (97%) of the beneficiaries benefited economically, while ninety-four percent planned to leverage social media for business promotion. Though 15 out of 20 stitches were mastered, some, like Bullion and Chevron stitches, required additional training. Practical exposure through exhibitions at Reliance Mall and at the Faculty of Family and Community Sciences led to real-world sales. A major success was receiving an order for 150 embroidered pouches from Reliance Industries Limited for Women's Day celebrations, reinforcing the project's economic impact.

The initiative fostered self-employment, adaptability, and entrepreneurship, ensuring continued embroidery practice post-training. By integrating traditional skills with modern marketing, this project contributed to women's empowerment and sustainable livelihood development

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# CHAPTER 1

## INTRODUCTION

### 1.1 Embroidery

Embroidery is a form of decoration using a needle and thread to add patterns to fabric. The term comes from the Middle English word "embroidery," derived from the Old French word "border," meaning edge or border. It is an ancient craft practiced in many cultures and is considered a form of art, adding aesthetic value to textiles and garments. Embroidery became very popular as people began purchasing embroidered items, appreciating their beauty and cultural significance. It often reflects regional cultures, making it more valuable and women traditionally engaged in embroidery to decorate homes and household items. (Brijbhusan,2018)

As demand for embroidered products grew, people started buying items with various designs, forms, and motifs representing different regional cultures. This increased popularity turned embroidery into a prominent art form in each region. It also became a means of livelihood, providing families with an income through the sale of embroidered goods. Embroidery is the craft of decorating fabric or other materials using a needle to apply thread or yarn. Embroidery may also incorporate other materials such as pearls, beads, quills, and sequins. In modern days, embroidery is usually seen on caps, hats, coats, overlays, blankets, dress shirts, denim, dresses, stockings, and golf shirts. Embroidery is available with a wide variety of thread or yarn colour. Some of the basic techniques or stitches of the earliest embroidery are chain stitch, buttonhole or blanket stitch, running stitch, satin stitch, cross stitch. Those stitches remain the fundamental techniques of hand embroidery today. (Brijbhusan 2018)

Embroidery, often referred to as “painting with a needle,” is the art of adorning fabric through intricate needlework. It involves the creative use of a needle and thread to craft visually appealing designs. Despite regional variations influenced by local traditions, history, and environmental factors, embroidery across different cultures shares fundamental similarities in craftsmanship, design selection, and color choices. The foundational stitches—such as satin, stem, chain, running, and herringbone—serve as

a common thread, skillfully adapted in diverse ways to bring unique charm and character to each embroidered piece.

### Various Types of Embroidery are as Follow

|   |   |   |
|---|---|---|
|                            |                      |                                      |
| <p><b>Hand Embroidery:</b><br/>Done manually using a needle and thread, allowing for intricate designs.</p> | <p><b>Machine Embroidery:</b><br/>Utilizes computerized machines for faster and precise stitching</p> | <p><b>Crewel Embroidery:</b><br/>Uses wool threads on a sturdy fabric, often depicting historical or floral designs</p> |

| Following are the Various Stitches General Used to Produce Embroidery Products |                       |
|--|-----------------------|
| • Back stitch  | • Split stitch        |
| • Running stitch   | • Fly stitch          |
| • Long-short stitch  | • Woven wheel stitch  |
| • French knot stitch   | • Blanket stitch      |
| • Stem stitch  | • Bullion knot stitch |
| • Chain stitch   | • Herringbone stitch  |
| • Satin stitch   | • Chevron stitch      |
| • Lazy Daisy stitch  | • Basket stitch       |
| • Heart stitch   | • Cross stitch        |
| • Fishbone Stitch  | • Couching stitch     |

## 1.2 Indian Embroidery

Indian embroidery has a long and rich history. The earliest evidence of Indian embroidery dates back to the Indus Valley Civilization (3300-1300 BC). Archaeologists have discovered embroidered textiles from the Indus Valley Civilization that are decorated with geometric patterns and floral motifs.

Indian embroidery continued to develop during the Mughal period (1526-1857). The Mughals were patrons of the arts, and they encouraged the development of new embroidery techniques. During the Mughal period, Indian embroidery was influenced by Persian and Turkish embroidery styles.

In the 19th century, Indian embroidery was introduced to Europe. European women were fascinated by Indian embroidery, and they began to wear Indian embroidered garments. Indian embroidery also became popular in the United States in the early 20th century.

Indian embroidery is often inspired by nature, religion, and mythology. Embroidery stitches are used to create intricate designs and patterns on fabric. Indian embroidery is used to decorate a wide range of products, including clothing, home décor, and accessories. (Patil 2023)

### 1.2.1 Most Popular Indian Embroidery Techniques

- **Aari Embroidery**

Aari embroidery is a type of chain stitch embroidery that is popular in Kashmir and Uttar Pradesh. Aari embroidery is often used to decorate sarees, kurtas, and other garments. (Patil 2023)



- **Chikankari Embroidery**

Chikankari embroidery is a type of white-on-white embroidery that is popular in Lucknow, Uttar Pradesh. Chikankari embroidery is often used to decorate sarees, kurtas, and other garments. (Patil 2023)



- **Kantha Embroidery**

Kantha embroidery is a type of running stitch embroidery that is popular in West Bengal and Odisha. Kantha embroidery is often used to decorate quilts, cushion covers, and other home décor items. (Patil 2023)



- **Phulkari Embroidery**

Phulkari embroidery is a type of geometric embroidery that is popular in Punjab. Phulkari embroidery is often used to decorate dupattas, stoles, and other accessories. (Patil 2023)



- **Zardozi Embroidery**

Zardozi embroidery is a type of metal thread embroidery that is popular in Uttar Pradesh and Gujarat. Zardosi embroidery is often used to decorate sarees, lehengas, and other garments. (Patil 2023)



### ***1.2.2 Designs selected for the Project***

- **Mandala Design**

Mandala embroidery design is a captivating art form that draws inspiration from the intricate patterns found in mandalas, which are circular designs symbolizing the universe in various cultures, especially in Hinduism and Buddhism. This embroidery style typically features geometric shapes, repeating motifs, and vibrant colors, reflecting a sense of harmony and balance. Artists often use techniques like satin stitch, French knots, and chain stitch to create detailed designs that embody spiritual and meditative qualities. (Nolan 2018)



- **Abstract Design**

Abstract needlework design emphasizes colors, shapes, and textures above realistic imagery by fusing conventional stitching methods with non-representational forms. This design approach fosters creativity and individuality, frequently utilizing striking patterns, geometric forms, and flowing line. (Petronella 2024)



- **Geometric Design**

The creative art of geometric embroidery design makes use of exact shapes and patterns, such as triangles, circles, and lines, to produce compositions that are visually arresting. The design concepts found in both modern art and traditional crafts are reflected in this needlework technique, which frequently emphasizes symmetry, repetition, and a balanced arrangement of pieces. Geometric embroidery is widely used throughout cultures and dates back to ancient times when it was used for both decorative and symbolic purposes. The versatility of geometric embroidery can be observed in its contemporary applications in fashion, home design, and art. Because of its appealing combination of complexity and simplicity, it is a favorite of both designers and artisans. (Ambily.I. P, et. al., 2023)



- **Natural Design**

An approach to art, architecture, and design known as "natural design" takes its cues from the shapes, patterns, and interactions that occur naturally. It frequently mirrors the intricacy and beauty of the natural world by emphasizing organic shapes, flowing lines, and harmonious interactions. In order to provide a sense of harmony and peace, this design style uses natural materials, plants, and landscapes. Natural elements like flowers, leaves, animals, and serve as inspiration for natural embroidery designs. Intricate designs that resemble the natural world are frequently seen in this type of embroidery.



Vibrant colors and fine threads are used to portray the intricacy and beauty of plants, animals, and organic shapes. Natural themes have historically played a major role in traditional needlework forms across cultural boundaries. (Tatjana 2024)

- **Traditional Designs**

Traditional Indian design is deeply rooted in the country's rich cultural and historical heritage, characterized by intricate patterns, vibrant colors, and symbolic motifs. These designs are prominently seen in architecture, textiles, jewelry, and art forms, reflecting influences from various regions, religions, and dynasties. Notable elements include



the detailed floral and geometric patterns of Mughal architecture, the vibrant block prints of Rajasthan, the intricate weaving techniques of Banarasi and Kanjeevaram saris, and the use of religious symbols like the lotus and peacock. Indian traditional design often emphasizes symmetry, spirituality, and craftsmanship, blending artistic beauty with cultural significance. (Veenu, Professor, Renu, & Sharma, 2016)

### **1.3 Status of Rural Women and Adolescent Girls in India**

The status of women in rural areas remains a critical issue that requires multidimensional interventions. Despite gradual progress in education, healthcare, and economic participation, rural women continue to face significant challenges, including gender-based discrimination, limited access to resources, and socio-cultural constraints. Rural women are crucial to India's agriculture sector, contributing significantly to farming and related activities. Despite this, their economic opportunities are limited due to factors like lack of access to credit, markets, and modern agricultural techniques. They often work in informal sectors with minimal job security and low wages. Educational attainment among rural women has improved, but disparities remain compared to urban areas. Factors such as cultural norms, early marriage, and the need to contribute to household chores can affect school attendance and completion rates (Kapur 2019). Education for adolescent girls in rural areas has seen improvements with initiatives like Beti Bachao Beti Padhao and the Mid-Day Meal Scheme. However, dropout rates remain high due to early marriages, economic pressures, and lack of sanitation facilities in schools. When rural individuals possess limited resources, then they tend to prioritize

the education of male child. In contrast, a girls are often trained to take on household responsibilities, such as, cleaning, washing, rearing of livestock, fetching water, preparation of meals and caring of siblings and elderly members of the family, especially when their parents go to work.

Rural women in Gujarat play a crucial role in agriculture, household management, and various informal economic activities, yet they continue to face significant socio-economic challenges. Limited access to education, healthcare, and financial resources hampers their empowerment and opportunities for growth. Women and girls often face one or more of these challenges within their households. These are considered barriers to improving their status. Hence, it is vital to eliminate these barriers and promote advancement opportunities for women and girls. While government schemes and self-help groups (SHGs) have made efforts to improve their livelihood and skill development, traditional gender norms and societal constraints still hinder their progress. Despite these challenges, rural women are increasingly participating in income-generating activities, showcasing resilience and a growing awareness of their rights and opportunities for self-reliance. (Barot 2019)

#### **1.4 Importance of Skill Development and Income Generation for Rural Women**

Skill development and income generation for rural women are essential for fostering economic empowerment and self-reliance. By acquiring new skills, women gain the ability to start their own businesses or secure better-paying jobs, thereby lifting their families out of poverty and boosting local economies. Financial independence also enhances their decision-making power, reducing dependence on male family members and challenging traditional gender roles. This newfound economic stability can elevate their social status and respect within the community, promoting more equitable gender relations. Moreover, women with stable incomes are more likely to invest in their children's education, breaking the cycle of poverty and benefiting the community in the long run. Increased income also enables women to access better healthcare and improve living conditions, leading to enhanced overall health and well-being. Empowered women often become advocates for positive change, driving community development and contributing to resilience against economic shocks. Thus, investing in the skill

development and income generation of rural women not only promotes economic growth but also fosters social equity and community resilience. (Patel 2011)

In most developing countries today, there is a growing emphasis on the need for the development of women and their active participation in the mainstream development process. It is widely recognized that, in addition to managing households and bearing children, rural women contribute to income generation through productive activities ranging from traditional fieldwork to factory employment or running small and petty businesses. They have also demonstrated their potential to be excellent entrepreneurs and effective development managers in various human development activities. Therefore, creating a conducive environment to maximize their potential is essential. This environment should include basic amenities such as improved health and nutrition, education, awareness of their rights and legal protections, and employment opportunities. Over the decades, various strategies have been adopted to empower rural women, yielding mixed results. One crucial aspect of these strategies is the promotion of income generation for rural women. Income-generating activities make full use of family labor, require less capital for production, and utilize locally available raw materials. Additionally, family ties and kinship linkages can support the promotion of income. By engaging in income-generating activities, rural women can transform their lives from merely surviving to living with dignity. (Patel 2011)

Skill development in embroidery for women and adolescent girls can play a crucial role in enhancing their economic prospects and personal growth. Structured training programs and workshops can introduce them to various embroidery techniques, such as cross-stitch, satin stitch, back stitch and other stitches equipping them with the skills needed to create high-quality, marketable products. By focusing on both traditional and contemporary methods, it can help participants develop a versatile skill set, allowing them to cater to diverse customer preferences and increase their marketability. Additionally, incorporating lessons on color theory, design principles, and fabric selection can further refine their craft and improve the overall appeal of their creations. Beyond technical skills, effective skill development programs can also emphasize essential business competencies. Training in areas such as pricing strategies, inventory management, marketing, and customer relations can empower women and adolescent girls to establish and sustain their own embroidery businesses.

Access to mentorship and networking opportunities can provide invaluable guidance and support, helping them navigate challenges and growth opportunities. By integrating these business-oriented aspects with practical embroidery skills, skill development program not only enhance their craft but also foster entrepreneurial spirit and financial independence, paving the way for long-term success and empowerment.

Income generation through embroidery offers a promising opportunity for women and adolescents, particularly in regions where traditional economic options are limited. By leveraging their skills in embroidery, individuals can create and sell intricate and unique handcrafted items such as clothing, accessories, and home decor. This not only provides a source of income but also empowers them with entrepreneurial skills, boosts their confidence, and promotes financial independence. Furthermore, the ability to work from home or in community centers allows for flexibility, making it an accessible option for many women and adolescents balancing other responsibilities. In addition to immediate financial benefits, embroidery can foster long-term economic growth within communities. As skills and expertise in embroidery develop, individuals may expand their ventures into larger-scale production or boutique businesses, contributing to local economies. Training and mentorship programs can enhance their technical skills and business acumen, enabling them to tap into larger markets and potentially secure higher-value contracts. This creates a sustainable income stream, encourages economic self-sufficiency, and drives social change by elevating the status of women and adolescents in the workforce.

The Present project aims to teach embroidery skills to adolescent girls and women. By learning these skills, they can contribute to their family's income, improving their financial situation. This project was undertaken to provide them with the necessary training and support to develop their talents in embroidery. Learning new skills can enable women to pursue self-employment, allowing them to earn income for their families. This is particularly important as modern economic pressures often require all family members to contribute. The skill development project aims to empower women by teaching them skills that encourage self-employment. This not only helps them become economically independent but also improves their standard of living. The project supports women in achieving financial stability and a better quality of life. (Patel 2011)

## **1.5 Justification of the Project**

Embroidery work is becoming increasingly popular in the modern world. Its demand is fast expanding. The project aims to develop embroidery skills among adolescent girls and women, who face economic constraints, by teaching them various embroidery stitches to generate income and contribute to their family income. This project will help rural women to improve their economic and social status. This project will make rural women economically independent and help them overcome financial difficulties. Indian Regional Embroidery is a cultural heritage and art. This is one of the important method of creating decorative designs on textiles. It depicts artistic values, socioeconomic and cultural development of ages. These embroideries are disappearing hence the revival of Indian Regional Embroidery is necessary and should be retained for the next generation. By providing such type of training can help to impart right knowledge and to enhance skills of village women. Entrepreneurs are the essence of economic growths they provide the source of income and employment for themselves, create employment for others, produce new and innovative products and services and drive greater upstream and downstream value chain activities. With the rise in population, the problem of unemployment is increasing day by day. This has made it necessary for women to pursue self-employment. Through self-employment, women have an advantage of not looking for job anywhere and the members of family can also help in income generation. These activities help empower women's lives. This is one way by which a woman can contribute to her family. It will bring them out of their homes, make them financially independent and increases their self-confidence.

## **1.6 Justification for the Target Group**

The target group for this project comprises rural women & adolescent girls who face economic hardships and lack opportunities for skill development and income generation. Women in rural areas often have limited access to formal education and employment, making them dependent on their families for financial support. Adolescent girls, especially those who are not enrolled in school or have dropped out, require skill-based training to secure a livelihood. Learning embroidery will enable them to earn an income from an early stage, preventing financial dependency and contributing to their future financial stability. Rural women, particularly homemakers, often engage in unpaid labor at home. By equipping them with embroidery skills, this

project aims to empower them economically and enhance their self-reliance. By participating in this project, they can utilize their free time productively, contribute to the household income, and achieve financial independence. Moreover, embroidery work can be done from home, making it a convenient and flexible employment option for women managing household responsibilities.

Beyond financial empowerment, this project will also foster social empowerment by encouraging women to engage in income-generating activities, boosting their self-confidence and decision-making abilities. It will help them connect with markets and networks, allowing them to participate in broader economic activities. Thus, selecting adolescent girls and rural women as the target group ensures that this project addresses economic constraints, promotes women's empowerment, and contributes to the revival of traditional embroidery skills, ultimately leading to sustainable livelihood opportunities.

### **1.7 Justification Of The Project In Relation To The Department Of Extension And Communication**

The Department of Extension and Communication plays an important role in the field of Extension and Communication. Many Action Projects of the Department have focused on adolescent girls and women for Income generation to help their families to supplement their family income and thus enhance their standard of living, to solve the problem of income generation. The department has two components, Extension & Communication. Under the component of Extension many income generation training programmes have been conducted.

Action projects at P.G Diploma and Masters level have trained women and adolescent girls from slums and under privileged sections of communities and beneficiaries of Non-Government Organizations.

An action project is undertaken with the goal of promoting the development of the targeted beneficiaries. This project focuses on engaging adolescent girls and women in adopting new practices and handcrafted products that enhance their skills. The outreach activities of the Department of Extension and Communication aim to bring about desirable changes and encourage the adoption of improved practices among women through community-based initiatives.

## **1.8 Objectives of the Project**

### **Major objective**

- To promote skill development and income generation through embroidery among rural women and adolescent girls of Angadh and Karodiya village.

### **Specific objectives:**

- 1.To develop skill in making various embroidery stitches among women and adolescent girls.
- 2.To develop skills in designing and tracing different embroidery designs (Mandala, Abstract, Geomatic, Natural and traditional designs) on different materials among women and adolescent girls.
- 3.To train village women and adolescent girls in generating income through selling the products with embroidery (online and offline) in the market.
- 4.To evaluate the reactions of village women and adolescent girls regarding the project and project worker.

## **CHAPTER 2**

### **REVIEW OF LITERATURE**

The Project worker conducted the project on skill development & income generation through embroidery among rural women and adolescent girls. The review of literature in this area of the study suggests a potential contribution to the project. This chapter presents the review of related literature of the trainings which were conducted for skill development and income generation. The project worker visited the library of Department of Extension and Communication of The Maharaja Sayajirao University, and e-resources for collecting reviews for the project.

**Hasnaen, Zubaria, and Kazim (2023)** conducted a study on empowering rural women through skill development: a pathway to sustainable livelihoods. The study aims to evaluate the accessibility, effectiveness, obstacles, and determinants of skill development initiatives for rural women in Union Council Wahur, emphasizing the role of technological and cultural dynamics as well as their socioeconomic empowerment. This research took a qualitative approach, using thematic analysis to delve into the details and relationships within skill development programs for rural women. In this study researcher used a tool called semi-structured interviews to talk with different people involved in programs for helping rural women learn skills. This research was conducted among 6 rural women aged between 20 and 40 from Union Council Wahur. The sampling strategy used the purposive sampling technique to select participants from various experiences and roles in skill development programs. Participants were selected based on involvement in program administration, implementation and beneficiaries of the initiatives as a means to guarantee representation from relevant vantage points.

Major findings of the study were as follow -

- Skill development programs in Union Council Wahur play a crucial role in the socio-economic empowerment of rural women by providing vocational training and entrepreneurship opportunities to preserve cultural heritage and improve economic prospects.
- These initiatives, including traditional crafts like pottery, embroidery, and weaving, foster financial independence and personal identity. Healthcare

workshops significantly enhance women's well-being, though barriers such as limited access, financial constraints, and deep-rooted social norms persist. The integration of technology and digital literacy can bridge these gaps, but cultural acceptance remains a key factor in their success.

- Despite challenges, these programs contribute to economic development, self-reliance, and societal transformation, positioning Union Council Wahur as a model for holistic empowerment through skill development, cultural preservation, and health improvement.

A study carried out by **Jain and Mogra (2023)** on effectiveness of embroidery training in developing skills among adolescent girl's focuses on developing skills in embroidery among rural girls. Four trainings of two days' duration each on basic embroidery was organized for rural girls of four villages of Banaskantha district. Total 160 rural girls participated in these training programs. Five basic stitches of embroidery namely herringbone stitch, chain stitch, stem stitch, lazy daisy stitch and buttonhole were taught to the girls. The pre and post - test research design was used to check the effectiveness of training programs. Interview technique was used for collecting data. Data was analyzed by using frequency, percentage, mean and t-test.

Major findings of the study were as follow -

- Training on embroidery was very effective in terms of knowledge enhancement and skill development of the respondents regarding embroidery.
- The embroidery training was very effective in developing knowledge and skill in rural girls in embroidery.
- They can utilize the knowledge gained and skills developed in embroidery for household and commercial purpose.
- There is a need to organize skill development trainings for women from time to time which helps them in initiating income generating activities to become economically independent.

**Rani, Verma and Rana (2023)** conducted a study on effects of embroidery training on pradhan mantri kaushal vikas yojana beneficiaries in district hisar of haryana state. Since the researcher was familiar with this area and the maximum number of embroidery trainings were organized in this area it was selected. A list of training partners and facilities was retrieved from the PMKVY's official website. The training

facilities offering embroidery courses were targeted. A total of 60 respondents who had undergone embroidery training through PMKVY were chosen at random.

The major findings of the study revealed that -

- More than 53% of respondents were familiar with hand embroidery, and more than 66% were familiar with machine embroidery.
- More than 85% of the respondents thought that the embroidery was important, and all respondents knew how to embroider by hand and by machine.
- More than 60% of respondents had basic knowledge about needles, fabrics and embroidery care.
- Overall satisfaction level towards training programme regarding subject matter, physical facility and quality of trainer was high.

A study carried out by **Kaur (2021)** on imparting training to the women for skill development, aimed to give training on income-generating activities to women as a means of empowering them to secure their economic futures. Women were educated in embroidery so that the technique might be shared with others. The ideal training location was determined after an initial assessment. In the slums of Vidhya Dhar Nagar, Jaipur, the researcher spent three months providing instruction to 25 women aged eighteen to twenty-five. The processes of pattern tracing, fabric framing, and stitching were all shown. The learners were given examples of the stitches being shown to them. The use of handouts was part of the plan for conveying the stitch diagrams. The research strategy of before and post assessment was used to examine the efficacy of training. A well-structured questionnaire was developed with a variety of questions to measure the information gained after training.

Major findings of the study revealed that -

- The training contributed significantly to both capacity expansion and skill acquisition.
- The results also show that 32% of the trainees were classified as very competent in creating the articles, 52% as moderately skilled, and the remaining 16% as less skilled. The results also showed that trainees' knowledge increased, as measured by a change in the mean score between the pre- and post-tests. The significance threshold at which t's value was significant was 0.01. This shows that the trainees learned a great deal about the strategies that interested them.

**Kumari (2020)** conducted a study on effectiveness of skill based vocational training to promote the income generating skills among girls of Varanasi district. Women in Varanasi's slums live in very poor conditions. This study reports the skill development training program of slum women residing in Varanasi slums. The study consisted a group of women from a selected slum of Varanasi city. The study endeavors to investigate the effectiveness of skill based vocational training to promote the income generating skill and self-reliance among adolescent girls of Varanasi city's slums. Main objective of the study was to equip youth from the ages of 15- 24 years' girls living in Varanasi slums with employable skills to improve their social economic situation. Project was specifically involved in building the capacity of vulnerable youth through provision of vocational skills training in arts and craft, toys making, soap making, candle making and support to compete in the job market. Varanasi district has 227 slums; 3 slums were selected with the help of convenience sampling methods. Data was collected from selected respondents using personal interview technique. At time of primary data collection structured interview schedule was used. The respondents were the main source of data. 20 respondents from the list of each selected slum, were selected with the help of convenience sampling methods. The required information was collected from only female of the family of selected household as respondent. Finally, total number of respondents for this study was 60 slums girls.

Major findings of the study were as follow -

- In slum of Varanasi city considerable number of respondents believed that this training was only good to learn something new while 31.6% of respondents participated in this training for utilizing their free time.
- The study found that an income generating training project for adolescent girls and women was effective and acceptable.
- Study conclude that Short-term projects can raise awareness, self-esteem, social skills, knowledge, and group identification.

A study conducted by **Babel and Sharma (2016)** on impact of skill development training among rural women for entrepreneurship development focused on developing and implementing a skill development package for establishing micro-enterprises based on jute products. To assess the impact of training imparted in terms of development of skill and effectiveness of training. The study was conducted in Udaipur district. For

research purpose, a sample size of 30 rural women and a panel of 10 experts were selected using the random sampling method.

The study revealed that;

- Developed intervention package on value added Jute products can be used for making handicraft product for utility and decorative purpose.
- All the respondents perceived training as beneficial for their life as they can start their own enterprise if they get opportunity.

**Johnson (2015)** carried out a study on empowerment of women through vocational training. The objectives of this study were to understand the outcomes of vocational training, type of training, and its impact on improving the quality of life of the rural women. 300 women participants who attended training in the District Industrial Center, Coimbatore, Tamil Nadu, were selected using simple random technique lottery method. An appropriate interview schedule was used as tool for data collection. It can be concluded that the poor women look positively towards income generation programs. There is a need for more policies to increase women's wage employment. Income generation programs help provide higher education for children. It also helps the family to progress. The majority of the women expressed that the additional income is more important for the progress of family in rural areas. The study revealed that Vocational training programs play a key role in empowering the rural women. The author concludes by saying that the poor women look positively towards income generation programs.

A study carried out by **Saini, Khambra, Saroj, Singh and Yadav (2014)** on gain in knowledge of rural women through training of phulkari embroidery. The Study examined the impact of training on the knowledge gained by rural women. Training was organized to impart technical know-how for income generation through revival of traditional embroidery. Two groups, one each from Ladwa and Dabra villages comprising 10 women in each group, were selected to impart training. Training was imparted for 15 days to interested women. Pre- and post-knowledge of the trainees was assessed using self-structured interview schedule. It was concluded that there was significant difference between mean score of pre- and post- knowledge of trainees.

Major findings of the study revealed that;

- The training was beneficial for the trainees in gaining knowledge about tips and materials used for phulkari embroidery. So, there was significant t-value of pre- and post-knowledge of trainees.
- The trainees attended the training to make best use of time by making articles from the traditional embroidery designs.
- Women can earn money by doing this embroidery on suits, tops, dupattas and sarees. Additionally, they can supplement their family income.

A study conducted by **Ojha and Mishara (2013)** on the capacity building of rural women artisans to understand the status of women in rural India. The objective of the study was to develop and analyze case studies of five women artisans of desert region who joined URMUL's embroidery initiative as a livelihood option, leading a better life, supporting their families and acting as change agents in the community. To emphasize the need for women empowerment through livelihood generation and regular capacity building for their socio-economic development and to become the breadwinners, trendsetters, and change agents. The study was carried out in the selected villages of Bikaner district of Rajasthan State of the Thar Desert of India. The study covers a sample of 5 respondents. They were selected purposively. These women belong to the remote villages of the desert of Rajasthan in India. The criteria of sample selection were their basic profile, membership in self-help group (SHG), livelihood practices, leadership qualities and affiliation with URMUL'S embroidery initiative programme. The tools adopted for the study were personal interviews, observations, and area survey. On the basis of five case studies of women artisans it is found that embroidery work has brought visible socio-economic changes in the lives of the poor women artisans. The major economic impact of the embroidery work was that it ensured continued work availability for the women artisans. They received timely payment of wages, ensuring financial security. The social change in their communities, gender awareness and women's equal status with men is quite visible. It is evident that the status of these women artisans improved within their families due to their significant contribution to increasing family income, their exposure to the outside world, and their ability to handle it with confidence.

## **Trend Analysis**

The studies covered in the review were conducted in the span of year 2003-2013. The reviewed studies were conducted in different developing countries such as India and Pakistan. Eight studies were reviewed from India from different states such as Rajasthan, Uttar Pradesh, Tamil Nadu, Haryana and Uttarakhand. In most of the study questionnaire and interview schedule were used for data collection. Sample in the reviewed studies were women and adolescent girls. The sample size ranged from 300 to 3. Most of the study had the objective to study the effects of embroidery training, imparting training to the women for skill development and income generation for empowerment. The findings of the reviewed studies revealed that training on embroidery was very effective in terms of knowledge enhancement and skill development of the respondents regarding embroidery work. There is a need to organize skill development trainings for women from time to time which helps them in initiating income generating activities to become economically independent. Income generating training projects for adolescent girls and women have proven to be both effective and acceptable. Short-term projects can raise awareness, self-esteem, social skills, knowledge, and group identification. Women can earn money by doing this embroidery work on suits, tops, dupattas and sarees. Also they can supplement their family income.

## **Conclusion**

The studies primarily focus on embroidery skills and income generation. However, there is a lack of emphasis on selling these embroidered products through both online and offline platforms. Additionally, the reviewed training program did not cover women and adolescent girls from Vadodara District. To address this gap, the project worker planned a comprehensive training program for women and adolescent girls. This program not only imparts embroidery skills but also equips participants with essential marketing and e-marketing strategies, enabling them to effectively sell their products and generate sustainable income. Skill development and income generation programs play a crucial role in empowering them by raising awareness, boosting self-esteem, improving social skills, increasing knowledge, and fostering group identification. Through embroidery work, women can earn a livelihood and supplement their family income. Therefore, the project worker initiated a skill development and income generation program through embroidery for rural women and adolescent girls.

## **CHAPTER 3**

### **METHODOLGY**

This chapter explains the procedure followed during the different phases of planning, implementation and evaluation of the project on skill development & income generation through embroidery among rural women and adolescent girls. For effective implementation of any program, the first step is to plan the activities properly. This plan of activities acts as a guideline, which can be attained through execution. The plan of activities includes the list of activities to be conducted for a particular period of time. (Raval, 2019)

Planning of activity helps in execution of the project and it answers the major questions as to where, when, who, and how regarding the project. The project was undertaken to train rural woman in using marketing and e-marketing techniques for income generation product in order to make it more successful. To complete the project systematically and successfully the steps, which were followed during the project, are discussed in this chapter under the following headings:



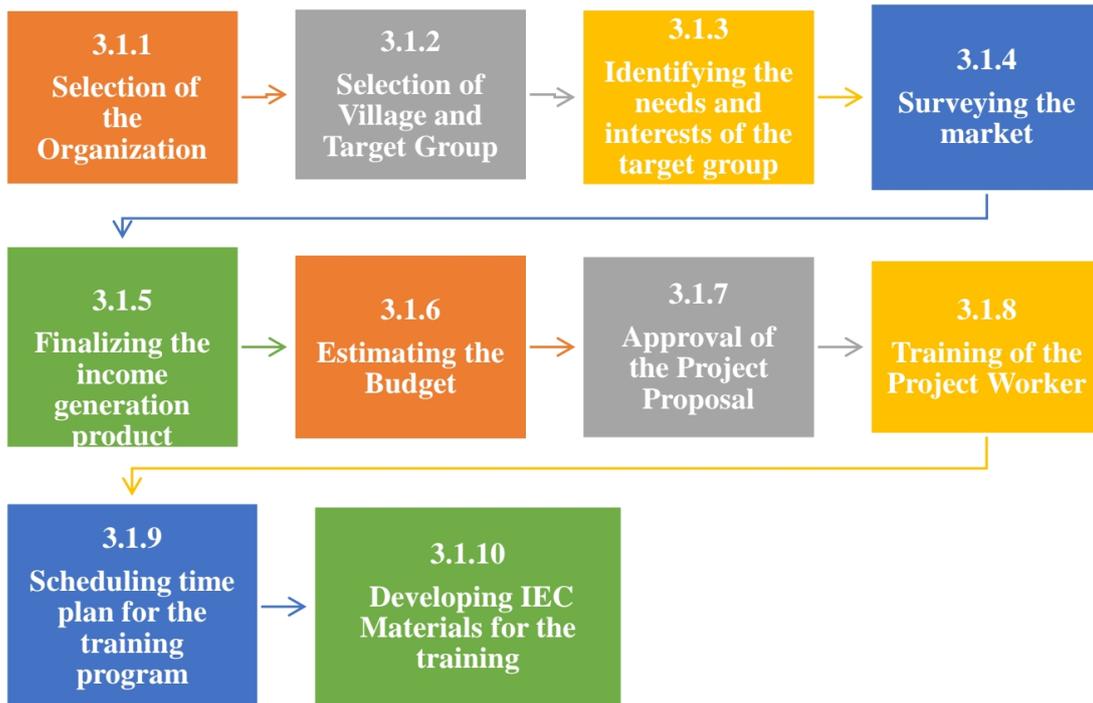
Each of these stages plays a vital role in ensuring the project's success, making it a continuous cycle of improvement and growth. (Raval 2019)

### **3.1 Planning of the Project**

Planning is the foundational step for any successful project. It involves setting clear objectives, devising strategies, and organizing tasks and timelines to achieve the desired outcomes. Effective planning ensures a project progresses smoothly, systematically, and within the designated timeframe. It acts as a roadmap, guiding the project worker through each phase and enabling them to evaluate progress and make informed decisions. For any project to succeed, planning must be incorporated at every stage of its execution. A well-structured plan of action outlines the specific

activities to be undertaken within a given period. It addresses key questions such as what needs to be done? where will it take place? and how should each activity be executed? This clarity ensures that the project runs efficiently and aligns with its objectives. (Patel 2011)

To ensure a systematic and successful approach, the project worker followed following essential steps during the planning phase:



### 3.1.1 Selection of the Organization

The project worker approached Reliance Industries Limited (CSR department) to work with their group. The Corporate Social Responsibility (CSR) department of Reliance Industries Limited (RIL) focuses on sustainable development and community welfare across India. Operated under the Reliance Foundation, it addresses key areas such as education, healthcare, rural development, environmental sustainability, disaster response, and sports promotion. Flagship initiatives include Bharat India Jodo (connecting rural and urban India), educational programs, and healthcare services like the Dhirubhai Ambani Hospital. The foundation also champions women empowerment and supports livelihood generation in underprivileged communities. RIL's CSR efforts aim to improve quality of life while aligning with India's Sustainable Development

Goals (SDGs). It's mainly working for rural women and adolescent girls to help them to increase the income and standard of living.

The project worker had decided to work for the rural women and adolescent girl in collaboration with Reliance Industrial Limited as both project worker and organization had common objectives and aim to achieve. Apart from this the project worker worked with RIL as an intern for one month on their women empowerment project. This also initiated the collaboration for the action project.

It was decided that Reliance will play a crucial role in the project by identifying and forming the target group, ensuring the right participants are selected for skill development. They provide financial support for purchasing raw materials, enabling the smooth execution of the project. Additionally, exhibitions will be arranged by them in their malls and colonies, offering a platform to showcase the work and enhance market reach. Even after the project's initial phase, Reliance ensures its continuity by supporting the trained target group, fostering long-term sustainability and income generation.

### **3.1.2. Selection of Village and Target Group**

For any project to succeed, it is essential to carefully select the target group. However, it is equally important to ensure that the chosen group genuinely requires development and support. The primary challenge for the project worker was to assist those who were most vulnerable and in need of opportunities to improve their lives.

The project worker, in collaboration with Reliance Industries Limited's CSR department, visited four villages namely Rampura, Vakhatpura, Angadh, and Karodiya. After assessing interest and willingness to develop skills in income generation products two villages, Angadh and Karodiya, were selected for the project. Meetings were held with women and adolescent girls in both villages to discuss the initiative and its potential impact. The project worker actively engaged with the participants, explaining the significance and benefits of the program. Through these discussions, the women and adolescent girls recognized the value of the project and its potential to enhance their skills and livelihoods. A total of 35 beneficiaries - 17 from Angadh and 18 from Karodiya expressed their enthusiasm and commitment to participate in the project.

**(Appendix 1)**

### **3.1.3. Identifying the Needs and Interests of the Target Group**

Understanding the needs and interests of the target group is crucial when choosing an income-generating product. Choosing a product without considering their preferences and requirements often leads to rejection, as the target group may lack the interest, willingness, or readiness to learn, produce, and sell it. Consequently, such projects fail to achieve their objectives. To ensure the success of the initiative, the project worker gathered information about the target group's needs, interests, and readiness to learn specific skills.

A survey was conducted for the data collection related to target group. It was aimed to understand the profile of women, their knowledge about income generating products and interest in learning new skills.

#### **Findings of the survey are as follow:**

- The forty percent (40%) of the women and adolescent girls belonged to the age group of 21-30 years. Equal percentage (28%) of the adolescent girls and women belonged to the below 20 years and 30-40 age group. Very few (4 %) of the women belonged to the 31-40 age group. Thus it indicates that higher percentage of the women and adolescent girls belonged from 21-30 age group.
- Majority (60%) of the women & adolescent girls were married.
- Majority (60%) of women and adolescent girls have completed higher secondary education.
- Majority (68%) of the women and adolescent girls were housewives.

All the women and adolescent girls reported that,

- Their family members will allow them to attend training program.
- They will ready to participate in the training program.
- Majority (64%) of the women and adolescent girls were not aware about embroidery work.
- Many of them want to learn sewing, bag making, soap making, jewellery making, phenyl making, jute bag and embroidery work.

- Majority (68%) of the women and adolescent girl did not have any knowledge about embroidery stitches, whereas thirty-two (32%) percent of the women and adolescent girl were had knowledge of two stitches namely chain stitch and running stitch.
- Majority (60%) of the women and adolescent girls were not aware about mandala embroidery design.
- High majority (80%) of the women and adolescent girls were not tried Mandala Design.
- All the women and adolescent girls reported that they want to learn different embroidery work, designs other than mandala designs.
- All of them mentioned that 2 PM in the afternoon will be a convenient time for training as they will be free during that period and can dedicate time to learn new skills.

The findings of the survey indicate the interest of women & adolescent girls in embroidery work with various designs. During the internship also the project worker discovered that the target group expressed a strong interest and willingness to learn embroidery work. Hence, it was decided to select embroidery and its product as a major element of this action project.

#### **3.1.4. Market Survey**

To start any kind of production with small scale investment, manufacturers have to spend its intellectual and physical efforts for making new products with innovations. Whenever a person enters in the manufacturing process, profit making scope for marketing of the products is always being taught very carefully. Hence, visits were conducted to different shops, organizations and exhibitions to understand the current market needs, demand and supply. Following places were visited for the same:

- Hastkala Mela, Race Course Vadodara.
- Moti Mahotsav , Shri Maharani Chimnabai Stree Udyogalaya Vadodara.
- The Design library, the Splatter Studio Vadodara.

During the market survey, the project worker observed that the color combinations used in the products were vibrant, unique, and innovative. Additionally, the shopkeepers displayed their products in a visually appealing and creative manner, offering valuable insights into effective presentation and customer engagement. The survey also provided

crucial information on the cost of materials such as fabric, threads, and needles used in embroidery. Furthermore, a variety of embroidered products, including bedsheets, pillow covers, dresses, and bags, were available in the market. However, creating these larger items proved to be highly time-consuming. The survey also highlighted the specific demand for smaller embroidered products, such as pouches, hair bows, and tote bags, which are more feasible to produce.

### **3.1.5. Finalizing the Income Generation Products**

A market survey helped to determine the most viable options. The survey identified a high demand for embroidery work, which was selected as the primary activity for income generation.

It was selected due to its advantages as follow:

- It requires simple skills that can be learned in a short duration.
- The products are in high demand and align with current fashion trends.
- The raw materials are easily and locally available.
- Hand embroidery is eco-friendly, reducing the environmental impact compared to mass-produced fashion.
- It provides livelihoods, especially in rural areas where women can rely on it for income.
- It allows personalization, making products unique for individuals or brands.
- Embroidery enhances the visual appeal of garments and accessories, adding elegance and intricacy.
- Encourages rural employment and sustains traditional art forms.
- Hand embroidery is more detailed and lasts longer than machine work.
- Each piece is distinct, showcasing the artisan's creativity and skill.
- Hand embroidery has gained significant popularity in recent years due to its intricate craftsmanship and uniqueness.

Hence, finalizing embroidery work as the primary income generation product was a strategic decision based on market demand, skill feasibility, and resource availability. It offers an accessible skillset, eco-friendly production, and sustainable income, especially for rural women. Handcrafted products like tote bags and cushion covers meet market trends while preserving traditional craftsmanship.

Pouches, hair bows, dupattas and scarfs with embroidery is in a trend and easy to produce in a short duration with small motifs and designs. They are not available easily in the local market also. Hence, the products such as tote bags, cushion cover, pouches, hair bows, dupattas and scarfs were selected for the present project.

### 3.1.6. Estimating the Budget

Before conducting a training program, planning is crucial. One of the most important steps in project planning is estimating the budget. A budget provides an idea of the total expenditure required for the project. It includes the cost of each item and resource necessary to achieve the desired results and set objectives.

A budget plan was created for 35 women, covering various essential expenses. The estimated budget included cost of raw materials, IEC (Information, Education, and Communication) materials, report, expert charges, and travel expenses. Each of these components was carefully considered to ensure the smooth execution of the project. The total budget for conducting the program amounted Rs. 23,500. This allocation was designed to cover all necessary resources and services, ensuring that the initiative could be implemented effectively and successfully.

**Table 1: Budget for the Action Project**

| <b>Sr. No</b> | <b>Items</b>   | <b>Amount (In Rupees)</b> |
|---------------|--|---------------------------|
| 1.            | Frame  | 1400                      |
| 2.            | Cotton thread  | 4018                      |
| 3.            | Materials<br>(Needle, Scissor, Tassel, beads, mirror, chain, bow pins) | 860                       |
| 4.            | Raw Material for Tote Bag & Cushion Cover                              | 1942                      |
| 5.            | Cost of Raw Materials for<br>Pouches, Hair Bows ,Scarfs, and Dupattas  | 3320                      |
| 6.            | Cost of Stitching (Pouches, Hair Bows, Scarfs and Dupattas)            | 1110                      |
| 7.            | Cost of Tracing on Products (Hair Bows , Pouches , Dupattas)           | 700                       |
| 8.            | Packaging  | 150                       |
| 9.            | IEC Material   | 6000                      |
| 10.           | Expert charges   | 2000                      |
| 11.           | Travelling cost  | 2000                      |
|               | <b>Grand Total</b>   | <b>23,500</b>             |

### **3.1.7. Approval of the Project Proposal**

The approval of the project proposal is crucial as it outlines the foundation for implementing the project effectively. Without approval, the project work cannot proceed. The project proposal includes essential details such as objectives, target group, budget, and timeline. Based on the selected product, a detailed project proposal was prepared by the project worker. The proposal described various activities, the cost of required materials, the time needed for preparation, and the sell of the product. The project proposal was submitted to Reliance Industries Limited for their review, particularly to their CSR (Corporate Social Responsibility) department. The purpose was to collaborate with their target group. After thorough evaluation, Reliance Industries Limited's CSR department agreed to support the project, enabling the implementation of the initiative with the identified village women and adolescent girls for their development. (**Appendix 4**)

### **3.1.8. Training of the Project Worker**

The project worker needed thorough training in all aspects of embroidery work to effectively train the target group. This preparation was necessary to effectively equip rural women and adolescent girls with the skills needed to become proficient embroidery product manufacturers. To achieve this, the project worker decided to undergo training herself from Ms. Ketna Patel, a certified professional in embroidery and jewelry design, who successfully manages her own home-based business specializing in both crafts. With extensive experience working in various boutiques, she has refined her skills and established herself as an expert in these fields. With the support of Ms. Ketna Patel the project worker gained the deep knowledge of embroidery work, the procedures, sources for purchasing raw material, colour combination, tracing method, product selection, and various techniques for crafting high-quality embroidery products.

### 3.1.9. Time Plan for the Project

Preparing a detailed time plan is crucial for the successful execution of the Project. The time plan includes the date, day, duration, and activities to be conducted during the project. It was planned to conduct the Project from 17<sup>th</sup> May, 2024, in Angadh village and from 2<sup>nd</sup> August 2024 in Karodiya Village. The embroidery sessions were planned from 2:00 PM to 5:00 PM, as this timing was convenient for the target group. The project worker planned to conduct 30 days training in Angadh village and 40 days training in Karodiya village. (**Appendix 2**)

**Table 2: Time Plan of the Training**

| Sr.No | Village name     | Days / weeks for the training |
|-------|------------------|-------------------------------|
| 1.    | Angadh village   | 30 days / 4 weeks             |
| 2.    | Karodiya village | 40 days / 5 weeks             |

**Table 3: Phases and Activities Covered During the Training**

| Phase and Time duration    | Phase                                 | Activities   |
|----------------------------|---------------------------------------|--|
| <b>Phase 1<br/>10 Days</b> | <b>Planning</b>                       | <ul style="list-style-type: none"> <li>• Selection of group</li> <li>• Planning of the Project</li> <li>• Finalizing training schedule</li> <li>• Developing training Materials</li> </ul>   |
| <b>Phase 2<br/>70 Days</b> | <b>Implementation /Training Phase</b> | <ul style="list-style-type: none"> <li>• Market Survey</li> <li>• Purchasing raw materials</li> <li>• Training on different embroidery stitches</li> <li>• Training on marketing</li> <li>• Training on product development</li> <li>• Production</li> <li>• Selling product through exhibition and online Platform</li> </ul> |
| <b>Phase<br/>10 Days</b>   | <b>Evaluation</b>                     | <ul style="list-style-type: none"> <li>• Evaluation and follow up</li> </ul>   |

### 3.1.10 Developing IEC Materials

The development of IEC Materials plays a crucial role in helping learners grasp concepts more effectively. A combination of listening, watching, and doing enhances the learning process, making communication easier for both project worker and beneficiaries.

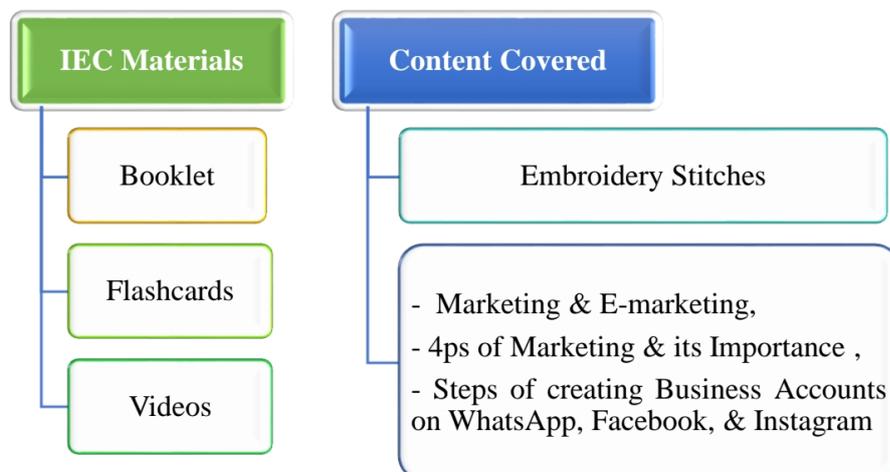
Use of different types of teaching aids during the training helps in easy communication of ideas to the group. The project worker had used graphic aids which consisted of drawings and illustrations along with the written matter.

The most effective learning occurs by the combination of seeing, hearing, and doing. The IEC Materials facilitate and make experiences concrete and meaningful.

Use of varieties of teaching aids during the training programme, helps in easy communication of ideas to the group. The project worker had used graphic aids which consist of drawing and illustrations with the written matter in order to:

- Increase interest
- Make learning process easy and effective by shifting emphasis from verbal explanations to visuals,
- Increase involvement of the learners,
- Build a common platform of understanding,
- Make summarization of content faster and easier. (Raval, 2019)

The following learning materials were prepared to promote clarity of learning in making embroidery among beneficiaries.



- **Booklet**

A booklet serves as a valuable reference tool, allowing learners to access information whenever needed. To support the target group, the project worker prepared a detailed booklet, providing essential learning material in simple language with illustrations. This resource is crucial for training, enabling participants to resolve any doubts or challenges during embroidery production, even in the project worker's absence. The booklet includes step-by-step instructions for 20 different embroidery stitches, helping the target group retain and apply their learning while creating embroidery products. **(Appendix 10)**

- **Flashcards**

Flashcards are a set of paper cards displayed sequentially to highlight key points and reinforce learning. They effectively capture interest and leave a lasting impression on learners. To enhance understanding, the project worker created a set of flashcards on marketing, covering topics such as marketing and e-marketing, the 4Ps of marketing, their benefits, and the steps to create business accounts on WhatsApp, Facebook, and Instagram. Each step was visually presented, making the learning process more accessible and engaging. Additionally, the flashcards served as a valuable tool for summarizing and revising the topic. **(Appendix 10)**

- **Videos**

Videos serve as powerful tools for knowledge dissemination and behavior change. They help bridge communication gaps, empower communities, and promote the adoption of new and improved practices. In this project worker presented a video to women and adolescent girls, demonstrating the step-by-step process of creating a business account on social media platforms, along with various embroidery stitches and styles.

## 3.2. Implementation of the Project

This stage involves executing the planned activities, coordinating teams, and managing resources effectively. It requires continuous monitoring to ensure that the project stays on track. Challenges may arise during this phase, so flexibility and problem-solving skills are crucial. Regular communication among stakeholders ensures alignment with the project goals. (Raval 2019)

The implementation of the project was carried out after the planning phase. The project was introduced to rural women in Angadh and Karodiya villages.

The following steps were followed during the implementation:



### 3.2.1. Publicity of the Project

Publicity was a crucial aspect in the project, aiming to encourage the target group to participate in the training sessions. The outreach efforts involved group meetings and one-on-one interactions. To provide a clear understanding of embroidery work and its potential products, samples were shown to women and adolescent girls. During these meetings, key details such as the schedule, duration, and topics of the project were discussed, ensuring participants had a clear understanding of the timing, location, and time commitment required for the project.

### 3.2.2. Conducting the Training

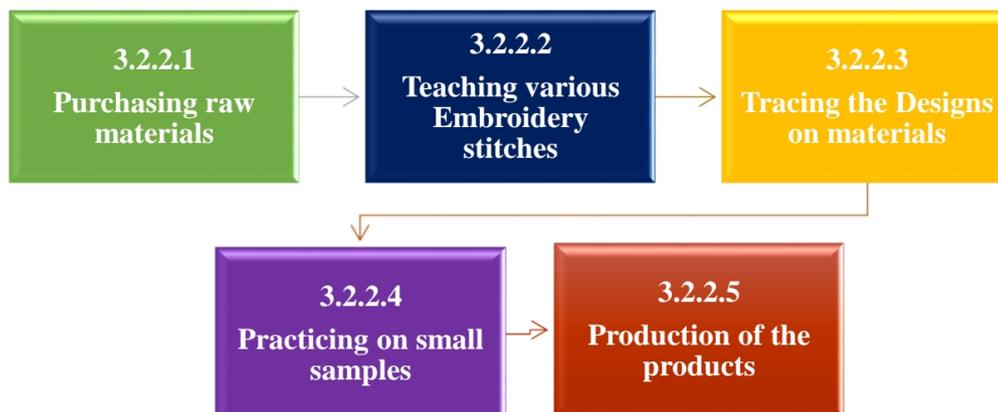
The venue for conducting the training is crucial for its success. It was decided that the training would take place at the house of a Self-Help group leader, which was conveniently located near the residence of all the beneficiaries. This made it easy for women and adolescent girls to attend the training without any difficulty. To ensure maximum participation, the training was scheduled from 2:00 p.m. to 5:00 p.m., a time when most women and adolescent girls were free and could fully contribute to the Project.

The training was divided into three parts:

- Training on embroidery stitches
- Training on crafting embroidery products using these stitching techniques
- Training on marketing the embroidered products

A training for creating embroidery products was conducted through both demonstrations and workshops by a project worker and the expert. The project worker and the expert guided beneficiaries at each stage of the embroidery product-making process.

**The following steps were followed for training:**



### ***3.2.2.1 Purchasing raw materials***

It is essential to choose high-quality fabrics, frames, threads, needles, and other supplies that satisfy the product's durability and design requirements. The project worker advised women and adolescent girls about the places from where they can get these raw materials at affordable prices so that they may balance quality and cost. They were advised to investigate local suppliers and consider purchasing in bulk to reduce costs without compromising the quality of the final product. Selecting the right raw materials is crucial to the success and overall quality of their embroidered designs.

The project worker explained about the raw material required for making products with embroidery work. The raw materials were purchased from shops in Navabazar, Raopura, and Nyay Mandir. The specific shops included Shyam Theli Bhandar, Diamond Novelty Stores, Shree Nagneshwari Jari Les, and Almaz Market.

### ***3.2.2.2 Teaching Various Embroidery Stitches***

The project worker helped women and adolescent girls to develop their abilities and creativity by teaching them different embroidery stitches.

Twenty different types of stitches were taught, as follow:

Herringbone Stitch, Chevron Stitch, Basket Stitch, Heart Stitch, Lazy Daisy Stitch, Cross Stitch, Fishbone Stitch, Couching Stitch, French Knot Stitch, Stem Stitch, Chain Stitch, Satin Stitch, Feather Stitch, Split Stitch, Fly Stitch, Woven Wheel/Rose Stitch, Blanket Stitch, Bullion Knot Stitch, and many more. The project worker taught each stitch by demonstrating each step in detail, ensuring a clear and thorough understanding of the technique. The workshop was conducted after each session to make them practice on each stitch.

### ***3.2.2.3 Tracing the Designs on Materials***

In order to create embroidery patterns, the project worker demonstrated how to trace designs on materials to women and adolescent girls. Traditional, mandala, abstract, floral, leaf, and natural patterns designs were taught to trace. They were able to produce complex and eye-catching patterns on their items by painstakingly tracing these motifs onto the fabric to use as a guide for their embroidered job.

#### 3.2.2.4 Practicing on Small Samples

After teaching the various embroidery stitches, the project worker encouraged women and adolescent girls to practice their skills on small samples, such as handkerchiefs. This hands-on experience allowed them to refine their techniques, gain confidence in their abilities, and perfect their craftsmanship before working on larger, more complex designs.

#### 3.2.3 Production of Embroidery Products

After practicing on small samples, the project worker guided women and adolescent girls to apply their embroidery skills on larger products, such as tote bags, cushion covers, pouches, hair bows, scarfs, dupattas, and more. This step allowed them to gain hands-on experience with larger items, helping them improve their techniques and confidence while creating functional, marketable products. The product creation involved the women and adolescent girls applying all the skills they had learned throughout the process, from tracing designs to practicing on small samples. With guidance from the project worker, they worked on creating fully embroidered products such as tote bags, cushion covers, pouches, hair bow, dupattas and scarfs. The production of embroidery products began after the completion of the training, with the target group. Raw materials were provided to women and adolescent girls in groups. During the training and at the production phase, project workers taught rural women and adolescent girls to maintain daily records, including attendance and the number of embroidery products produced, as well as the number of women involved in the production. Each woman dedicated two hours per day for producing the embroidery items.

**Table 4: List of Total Produced Products**

| <b>Product list</b>     | <b>Tote bag</b> | <b>Cushion cover</b> | <b>Pouches</b> | <b>Hair bow</b> | <b>Dupatta</b> | <b>Scarf</b> | <b>Total</b> |
|-------------------------|-----------------|----------------------|----------------|-----------------|----------------|--------------|--------------|
| <b>Total production</b> | 18              | 17                   | 14             | 43              | 2              | 6            | <b>100</b>   |

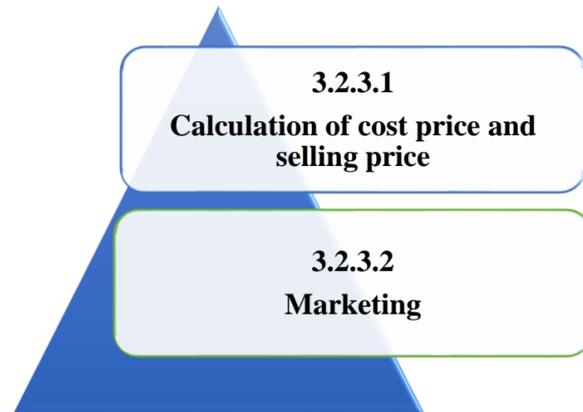
### ***3.2.3.1 Pricing of the Products***

The pricing structure for the handmade products demonstrates thoughtful consideration of raw material costs, labor, and additional production needs. Each product features unique embroidery work that varies based on the size, style, and design of the motifs used. A diverse range of motifs including mandala, abstract, geometric, natural, and traditional patterns adds artistic value and cultural richness to the items. Tote Bags are available in various styles, with raw materials consistently priced at ₹30. Depending on thread costs and labor input, the total production prices range from ₹80 to ₹140, resulting in profits between ₹20 to ₹60. Cushion Covers have a raw material cost of ₹30, with stitching and thread ranging between ₹65 to ₹85. Labor and packaging add to the cost, bringing the total to ₹120–₹140 and yielding a profit of ₹60. Pouches involve more complex construction, using components like canvas, chain, and tracing paper. These result in a production cost ranging from ₹70 to ₹120 and profits between ₹10 to ₹30. Dupattas, being higher-end items, use extensive stitching and tracing work, leading to a production cost of ₹400 and a profit of ₹100. Scarfs incorporate beadwork along with stitching, with production prices between ₹100 and ₹120 and profits up to ₹30. Hair Bows, crafted using clips and threads, maintain a steady raw material cost of ₹15, with production prices ranging from ₹40 to ₹60 and profits of ₹10 per unit. Finally, Hair Clips have the simplest cost structure, with production prices of ₹12 to ₹20 and profits ranging from ₹8 to ₹15 depending on the variant. This breakdown clearly shows how each product is priced to stay affordable, maintain good quality, and make a profit, all while highlighting handmade embroidery and unique designs. **(Appendix 9)**

### **3.2.4. Training on Marketing**

Training on marketing emphasizes the importance of understanding the local market and various market strategies. It focuses on calculating price and promoting sales effectively.

Key points covered under the training on marketing are as follow:



#### ***3.2.4.1 Calculation of Cost Price and Selling Price***

The project worker taught women and adolescent girls about calculation of the cost price and selling price of a product. The project worker explained the process of determining the cost, including raw materials, labour, and other expenses involved in producing the product. This knowledge helps in setting a fair price for the product that ensures profitability. In addition, the project worker highlighted the importance of considering packaging when calculating the price. Proper packaging not only protects the product but also adds value, making it more appealing to customers. Also emphasized that good packaging is crucial in attracting buyers and contributing to the overall success of the product. (Patel 2011)

#### ***3.2.4.2 Marketing***

The project worker explained the concept of marketing to women and adolescent girls, focusing on the 4Ps—Product, Price, Promotion, and Place—and emphasized their importance for successful marketing. She also guided them on how to create business accounts on WhatsApp, Instagram, and Facebook, empowering them to effectively sell their products. Additionally, the project worker provided valuable information about Mahila E-Haat and its benefits. As part of this effort, the project worker created an

Instagram page called "**Colorful Embroidery.**" This platform provides women with an opportunity to expand their reach and grow their online businesses by selling their products and showcasing their handcrafted embroidered work. By utilizing Instagram, they can effectively promote their products and attract some wider buyers.

### **3.2.5. Selling of the Products**

Exhibition is one of the marketing strategies. The main purpose of organizing exhibition is to provide the place to the women and adolescent girl for selling their products. Exhibition cum sale encourages the ability of the women and adolescent girl and increase their self-confidence. After completion of the training program, three exhibitions were conducted to facilitate the marketing and sell of the products created by women and adolescent girls. Two exhibitions were organized at Reliance Mall from 16<sup>th</sup> to 18<sup>th</sup> August 2024, from 11:00 AM to 7:00 PM. While the third exhibition was organized at Faculty of Family and Community Sciences, Vadodara on 11<sup>th</sup> March, 2025 from 10 AM to 5 PM.

These exhibitions served as an effective sales strategy, providing women & adolescent girls with a platform to promote and commercialize their products. Furthermore, the exposure gained through these events has enhanced the self-confidence of women and adolescent girls. As a direct outcome of these initiatives, participants have expanded their market reach by leveraging digital platforms. Post-exhibition, they initiated online sales through Instagram, resulting in the successful sale of two pouches via online orders and through the exhibition cum sell total 60 products were sold.

### **3.3. Evaluation of the Project**

The evaluation phase assesses the project's success by measuring outcomes against the initial objectives. It includes collecting feedback, analyzing data, and identifying strengths and areas for improvement. Tools such as surveys, interviews, and performance reports help in understanding the project's impact. The insights gained from this stage contribute to future project planning and refinement. (Raval 2019)

Evaluation is a crucial component of any project, as it provides a comprehensive assessment of the project's overall impact and success. It involves systematically determining the extent to which the project's objectives have been achieved. Effective evaluation not only helps in measuring outcomes but also in identifying areas for improvement and future planning. One of the most reliable methods for evaluating a project is by analyzing the feedback and reactions of the participants, as their experiences and perceptions offer valuable insights into the project's relevance, efficiency, and effectiveness.

A reaction scale was constructed to evaluate the project after the completion of the training project. The reaction scale included sections related to training, opinions for project worker and expert, and reactions for selected products and stitches.

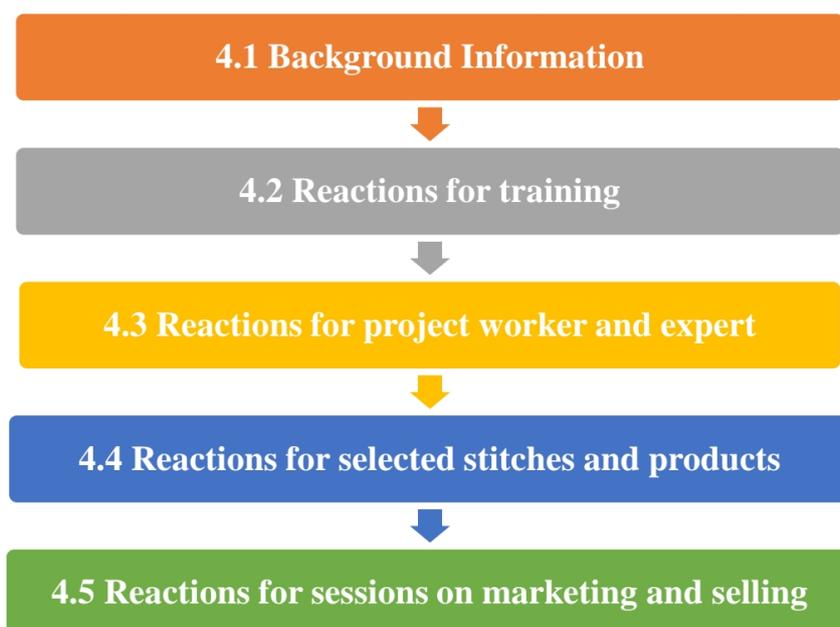
## CHAPTER 4

### EVALUATION OF THE PROJECT

The present project was undertaken in order to train the rural women and adolescent girls of Angadh and Karodiya village for the skill development and income generation through Embroidery.

Evaluation is an important step of any project. Evaluation is the process of determining the extent to which the objectives have been achieved. Systematic evaluation enables to determine the effectiveness of the project. The best way to evaluate a project is to find out the reactions of the participants towards the project. Therefore, a reaction scale was constructed to evaluate the project after the completion of the project. (Patel 2011)

The reaction scale was categorized into following sections:



## 4.1 Background Information

**Table 5: Percentage Distribution of the Women and Adolescent Girls According to their Background Information**

(n=35)

| Sr.No | Category                                 |                    | Percentage |
|-------|--|--------------------|------------|
| 1     | Age                                      | • Below 20 Years   | 14.28      |
|       |  | • 20 to 30 years   | 51.42      |
|       |  | • 31 to 40 years   | 20.00      |
|       |  | • 41 to 50 years   | 14.28      |
| 2     | Education                                | • Primary          | 08.57      |
|       |  | • Secondary        | 17.14      |
|       |  | • Higher Secondary | 48.57      |
|       |  | • Graduate         | 20.00      |
|       |  | • BHMS             | 02.85      |
|       |  | • Post Graduate    | 02.85      |
| 3     | Marital Status                           | Unmarried          | 57.14      |
|       |  | Married            | 42.85      |
| 4     | Type of Family                           | Joint              | 57.14      |
|       |  | Nuclear            | 42.85      |
| 5     | Number of Family Members                 | Below 5            | 57.14      |
|       |  | 5 and Above        | 42.85      |
| 6     | Source of Income                         | Job                | 68.57      |
|       |  | Business           | 17.14      |
|       |  | Farming            | 14.28      |
| 7     | Monthly Family Income                    | Less than 30,000   | 54.28      |
|       |  | 30,000 to 40,000   | 42.85      |
|       |  | 41,000 to 50,000   | 02.85      |
| 8     | Any Training received before the project | Not received       | 74.28      |
|       |  | Received           | 25.71      |

Table 5 indicates that more than half (51.42 %) of the women and adolescent girls belonged to the age group of 20-30 years. Equal percent (14.28%) of the adolescent girls & women were below 20 years and between 41-50 age group respectively. Twenty (20%) percent of the women were from 31-40 age group. It indicates that higher percentage of the women belonged from 20-30 age group.

The forty-eight (48.57%) percent of the women and adolescent girls had education up to higher secondary. Twenty percent (20%) of them had completed their graduation while seventeen (17.14%) percent of them had completed their education up to secondary level. Very few (8.57%) had education up to primary level, whereas two percent of them had a BHMS degree.

More than half (57.14 %) of the women and adolescent girls were unmarried whereas forty-two (42.85 %) percent of them were married. It indicates that higher percentage of the women and adolescent girls were unmarried.

More than half (57.14 %) of the women and adolescent girls were from joint family, whereas forty-two percent (42.85%) of them were from nuclear family.

More than half of the (57.14%) women and adolescent girls had below 5 members in their family, whereas forty-two percent (42.85%) of them had 5 and above members in their family.

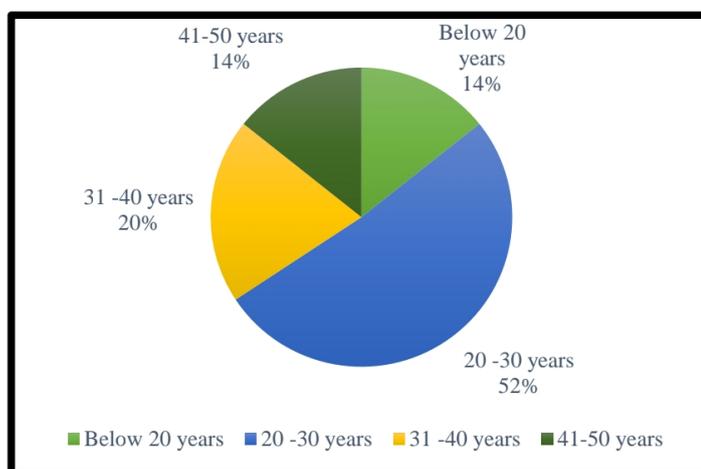
Majority (68.57%) of women and adolescent girls relied on jobs as their primary source of income. A smaller proportion (17.14%) earned their income through business. Very few (14.28%) were depended on farming as their source of livelihood.

More than Half (54.28%) of the women and adolescent girls reported a monthly family income less than ₹30,000. Forty-two percent stated that their family monthly income ranged between ₹30,000 and ₹40,000. Very few (2.85%) reported that their monthly family income ranged between ₹41,000 and ₹50,000.

The Majority (74.28%) of the women and adolescent girls had not received any vocational training before this project, whereas twenty-five (25.71%) percent of the women & adolescent girls had received training prior this project on sewing, kite making, bag making, soap making, powder production, phenyl making, and jute bag crafting.

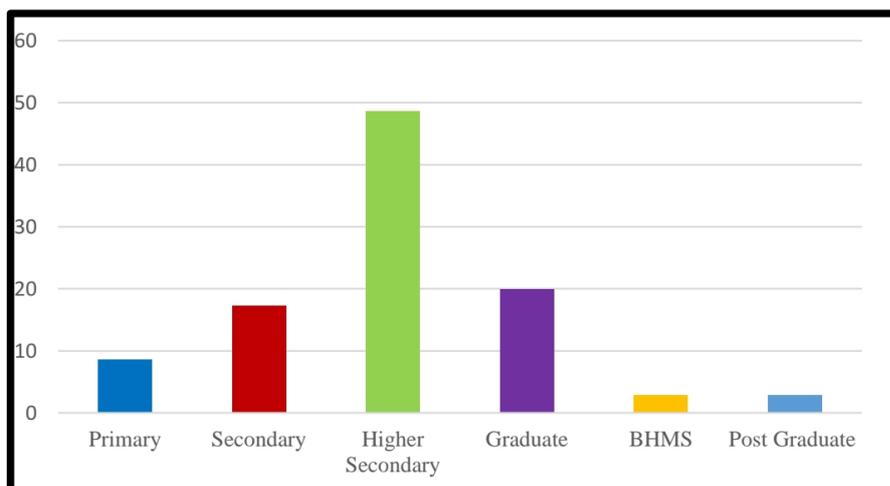
**Figure 1: Percentage Distribution of the Women and Adolescent Girls According to their Age:**

(n=35)



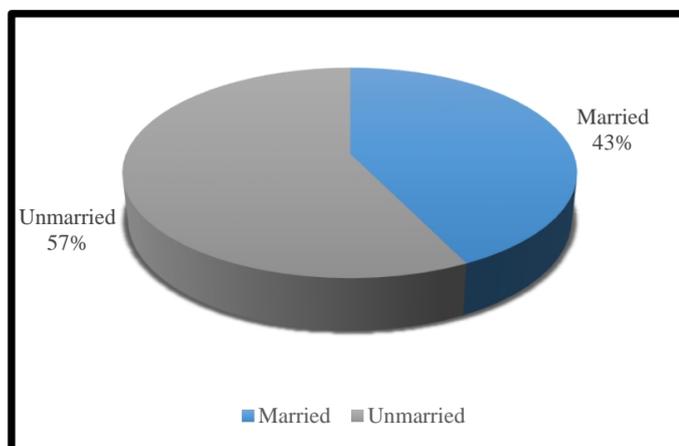
**Figure 2: Percentage Distribution of the Women and Adolescent Girls According to their Education:**

(n=35)



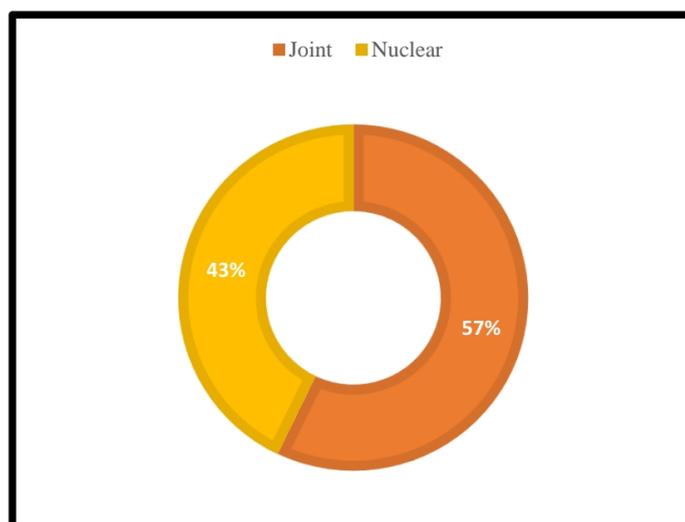
**Figure 3: Percentage Distribution of the Women and Adolescent Girls According to their Marital Status:**

(n=35)

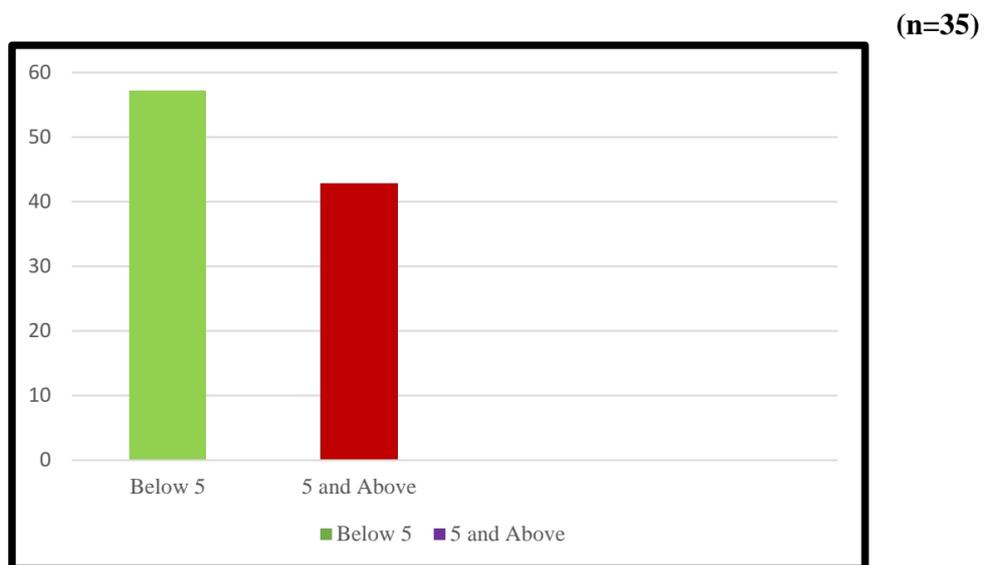


**Figure 4: Percentage Distribution of the Women and Adolescent Girls According to their Type of Family:**

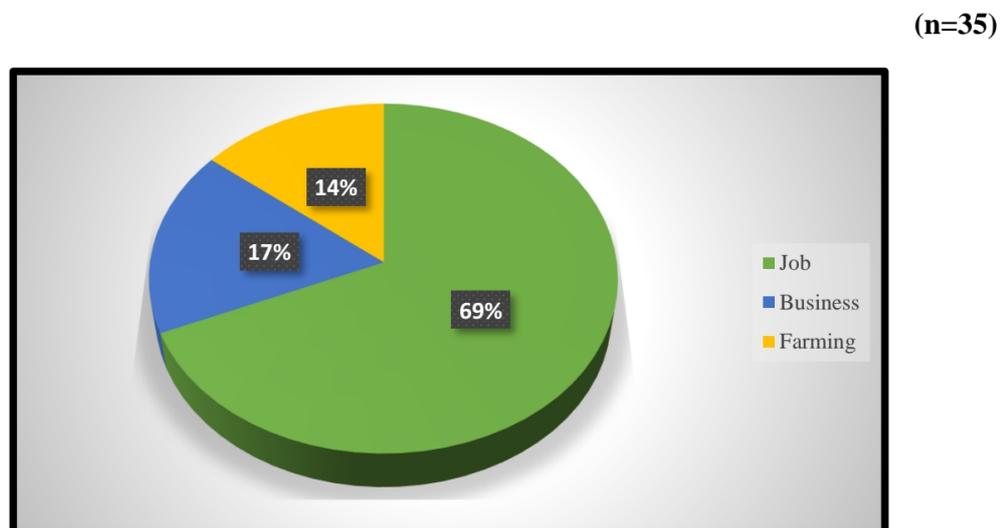
(n=35)



**Figure 5: Percentage Distribution of the Women and Adolescent Girls According to their Number of Family Member:**

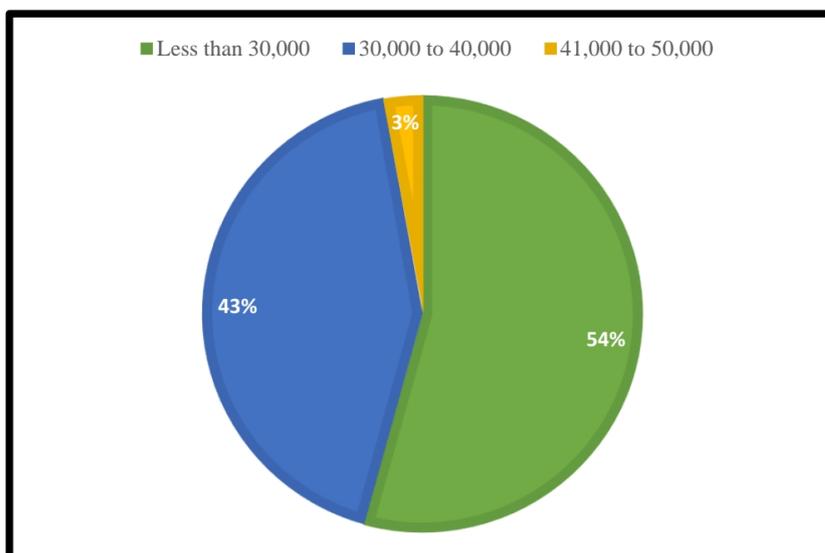


**Figure 6: Percentage Distribution of the Women and Adolescent Girls According to their Source of Income:**



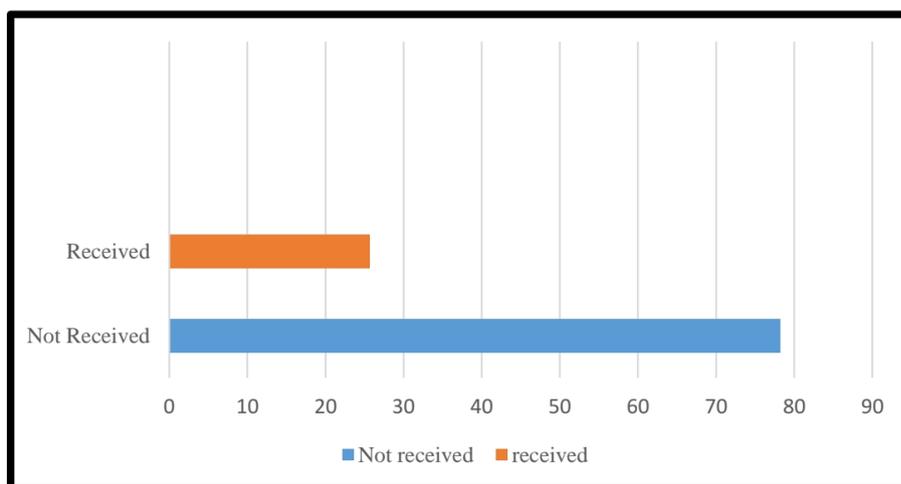
**Figure 7: Percentage Distribution of the Women and Adolescent Girls According to their Monthly Family Income:**

(n=35)



**Figure 8: Percentage Distribution of the Women and Adolescent Girls According to the Training Received Before the Project**

(n=35)



## 4.2. Reactions for Training

**Table 6: Frequency and Percentage Distribution of the Women and Adolescent Girls According to the Source of the Information for this Project**

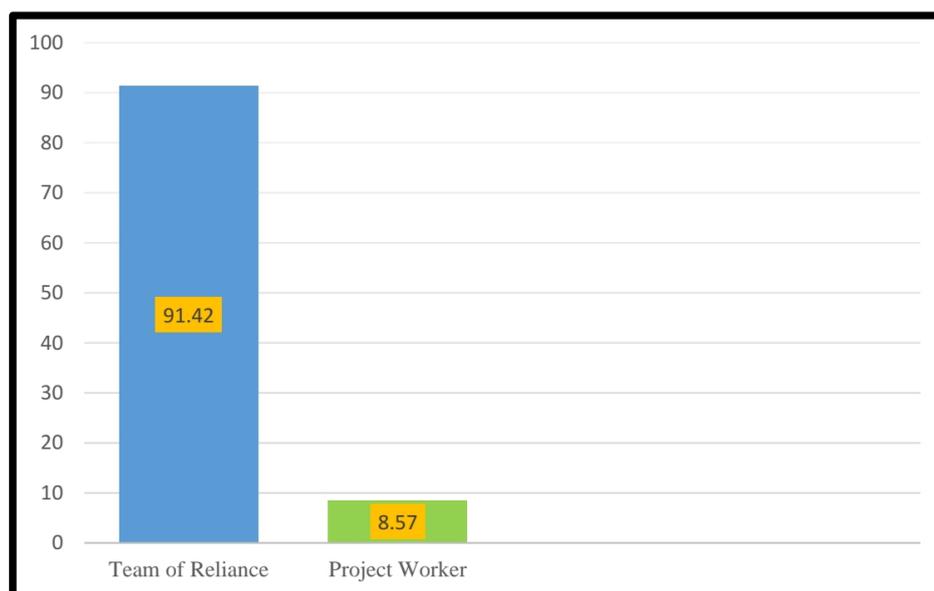
(n=35)

| Source of Information | Frequency | Percentage   |
|-----------------------|-----------|--------------|
| Team of Reliance      | 32        | 91.42        |
| Project worker        | 3         | 08.57        |
| <b>Total</b>          | <b>35</b> | <b>99.99</b> |

The above table indicates that high majority (91.42%) of the women and adolescent girls received information about this project through team of Reliance, whereas very few (8.57%) of the women & adolescent girls received information about this project through the project worker.

**Figure 9: Percentage Distribution of the Women and Adolescent Girls According to their Source of Information**

(n=35)



**Table 7: Frequency and Percentage Distribution of the Women and Adolescent Girls According to their Purpose of Participation in this Training Project**

(n=35)

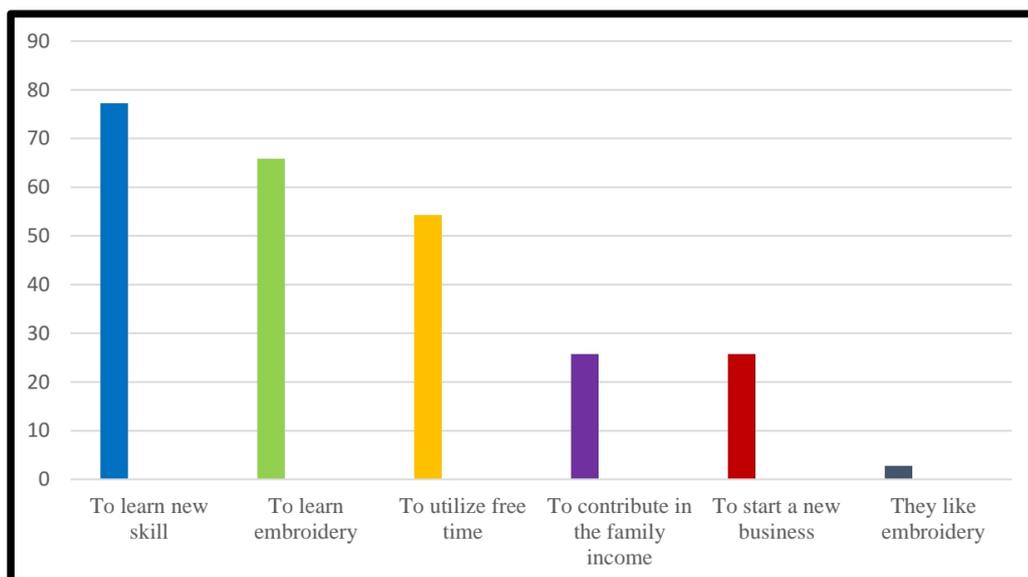
| Purposes                        | Frequency | Percentage |
|---------------------------------|-----------|------------|
| learn a new skill               | 27        | 77.14      |
| learn embroidery                | 23        | 65.71      |
| utilize free time               | 19        | 54.28      |
| contribute in the family income | 9         | 25.71      |
| start a new business            | 9         | 25.71      |
| Because I like embroidery       | 1         | 02.85      |

(Multiple choice)

The above table indicates that majority (77.14%) of the women and adolescent girls participate in this project to learn new skill whereas sixty-five (65.71%) percent of them participated in this project to learn embroidery. More than half of the (54.28%) women and Adolescent girls participated in this project to utilize their free time, whereas one fourth (25.71%) of them participated to contribute in the family income and to start new business.

**Figure 10: Percentage Distribution of the Women and Adolescent Girls According to their Purpose of Participation in this Project**

(n=35)



**Table 8: Frequency and Percentage Distribution of the Women and Adolescent Girls According to the Information Received for Each Session in Advance**

(n=35)

| Information Received | Frequency | Percentage   |
|----------------------|-----------|--------------|
| Always               | 28        | 80.00        |
| Sometime             | 5         | 14.28        |
| Never                | 2         | 05.71        |
| <b>Total</b>         | <b>35</b> | <b>99.99</b> |

The above table indicates that high majority (80%) of the women & adolescent girls reported that they were informed about each session in advance always, whereas fourteen (14.28%) percent of them reported that they were informed only sometime. Very few (5.71%) of them reported that they were never informed about each session.

**Table 9: Percentage Distribution of Women and Adolescent Girls Based on their Opinions on the Convenience of Various Facilities Provided During the Project**

(n=35)

| Convenience    | Time (%)   | Location (%) | Seating arrangement (%) |
|----------------|------------|--------------|-------------------------|
| Convenient     | 100        | 94.28        | 74.28                   |
| Not Convenient | 0          | 05.71        | 25.71                   |
| <b>Total</b>   | <b>100</b> | <b>99.99</b> | <b>99.99</b>            |

The above table indicates that time (100%), location (94.28%) and seating arrangement (74.28 %) were found convenient for them during the project. The one fourth of the (25.71%) women and adolescent girls reported that the seating arrangement during the project was not convenient for them whereas very few (5.71%) of them reported that the location of the training was not convenient for them.

**Table 10: Frequency and Percentage Distribution of the Women and Adolescent Girls According to their Attendance in Each Session During the Project**

(n=35)

| Attendance in each session | Frequency | Percentage   |
|----------------------------|-----------|--------------|
| Attended                   | 27        | 77.14        |
| Not Attended               | 8         | 22.85        |
| <b>Total</b>               | <b>35</b> | <b>99.99</b> |

The above table indicates that majority (77.14%) of the women and adolescent girls were able to attend each session of the training program whereas twenty-two (22.85%) percent of them were not able to attend each session during the project. as they were not well or were out of the village for some personal work.

**All the Women and Adolescent girls reported that**

- The information provided in the training was easy to understand.
- They were able to make embroidery products by their own self after attending the training.
- They were able to teach Embroidery to their friends, neighbors, or family members in the future.

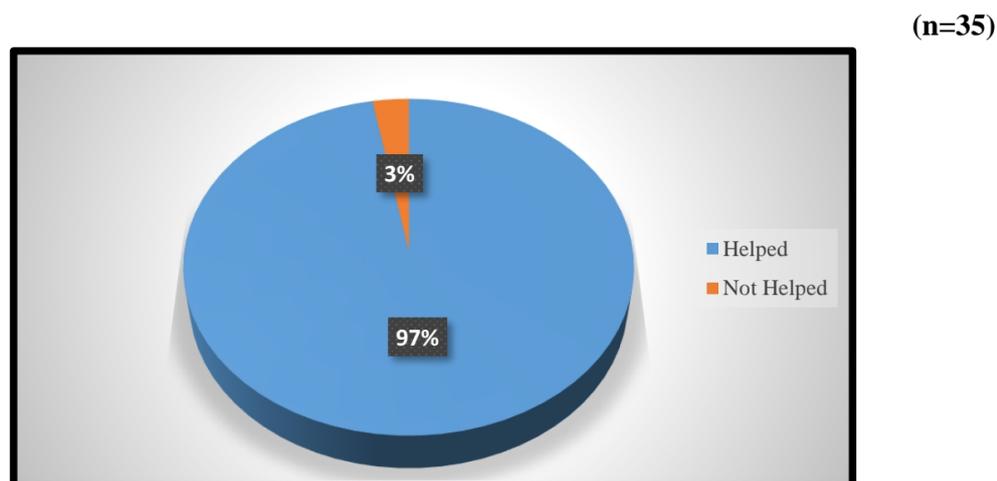
**Table 11: Frequency and Percentage Distribution of Women and Adolescent Girls According the Help Received in Generating Income Through This Project**

(n=35)

| Help Received | Frequency | Percentage   |
|---------------|-----------|--------------|
| Yes           | 34        | 97.14        |
| No            | 1         | 02.85        |
| <b>Total</b>  | <b>35</b> | <b>99.99</b> |

The above table indicates that higher percentage (97.14%) of women and adolescent girls found the training helped in generating income, whereas very few (2.85) reported that the training did not helped them in income generation.

**Figure 11: Percentage Distribution of the Women and Adolescent Girls According to the Help Received in Generating Income through this Project**



**Table 12: Frequency and Percentage Distribution of the Women and Adolescent Girls According to their Opinions Regarding Colour Combination Used in IEC Materials**

(n=35)

| Opinion      | Frequency | Percentage   |
|--------------|-----------|--------------|
| Very good    | 34        | 97.14        |
| Average      | 1         | 02.85        |
| <b>Total</b> | <b>35</b> | <b>99.99</b> |

The above table revealed that higher percentage (97.14%) of the women and adolescent girls reported that the colour combination used in the IEC materials were very good, whereas very few (2.85%) of them reported that the colour combination used in the IEC materials were average.

**Table 13: Frequency and Percentage Distribution of the Women and Adolescent Girls According to their Opinion Regarding Fonts Used in IEC Materials**

(n=35)

| <b>Fonts</b> | <b>Frequency</b> | <b>Percentage</b> |
|--------------|------------------|-------------------|
| Readable     | 31               | 88.57             |
| Unreadable   | 4                | 11.42             |
| <b>Total</b> | <b>35</b>        | <b>99.99</b>      |

The above table reveals that the majority (88.57%) of women and adolescent girls reported that the font was readable, whereas very few (11.42%) of them found that the font used in material was unreadable. All the Women and Adolescent girls reported that, the quality of IEC materials used in training were very good.

**Table 14: Frequency and Percentage Distribution of the Women and Adolescent Girls According to their Satisfaction with the Training Project**

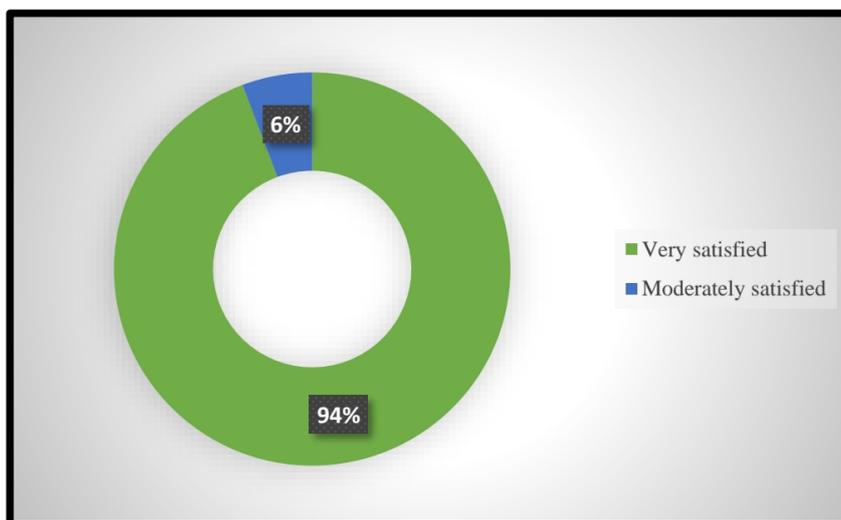
(n=35)

| <b>Satisfaction</b>  | <b>Frequency</b> | <b>Percentage</b> |
|----------------------|------------------|-------------------|
| Very satisfied       | 33               | 94.28             |
| Moderately satisfied | 2                | 05.71             |
| <b>Total</b>         | <b>35</b>        | <b>99.98</b>      |

The above table shows that high majority of the (94.28%) women and adolescent girls were very satisfied with the project. Very few (5.71%) of them were moderately satisfied with the project as few of them were not able to attend every session of the training due to health issues and they were out of the town.

**Figure 12: Percentage Distribution of the Students According to their Satisfaction with the Project**

(n=35)



**Table 15: Frequency and Percentage Distribution of the Women and Adolescent Girls According their Readiness to Participate in Similar Training Programs in the Future**

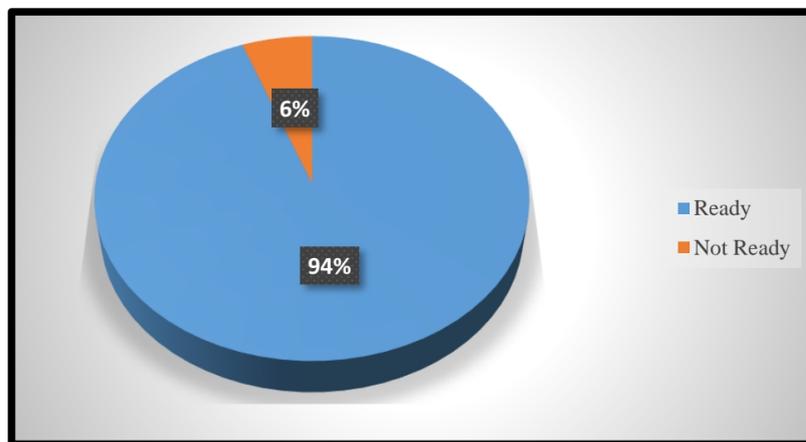
(n=35)

| Readiness    | Frequency | Percentage   |
|--------------|-----------|--------------|
| Ready        | 33        | 94.28        |
| Not Ready    | 2         | 05.71        |
| <b>Total</b> | <b>35</b> | <b>99.99</b> |

The above table indicates that majority of the (94.28%) of the women and adolescent girls were ready to participate in similar project in the future, whereas very few (5.71%) of them were not ready to participate in similar project in the future. The probable reasons for this may be that they were more interested in jewellery making, or learning other skills.

**Figure 13: Percentage Distribution of the Women and Adolescent Girls to According their Readiness to Participate in Similar Project in the Future**

(n=35)



### 4.3. Reactions for Project Worker and Expert

**Table 16: Frequency and Percentage Distribution of the Women and Adolescent Girls According to their Reactions for the Project worker (n=35)**

| Reactions for the Project Worker  | Yes   | No    |
|---|-------|-------|
| Project worker's language was clear and effective                                       | 100   | 00.00 |
| The project worker's teaching method was appropriate and well-structured                | 100   | 00.00 |
| The project worker's guidance was easy to follow  | 100   | 00.00 |
| The project worker effectively demonstrated embroidery stitches during the sessions     | 100   | 00.00 |
| The project worker's clearly explained the process of making products                   | 100   | 00.00 |
| After demonstrations, the project worker reinforced the concept through showing a video | 100   | 00.00 |
| The project worker highlighted essential aspects of marketing throughout the training   | 97.14 | 02.85 |

**All the women and adolescent girls reported that,**

- They were able to understand the project worker's language easily.
- The project worker's method of teaching was appropriate for all of them.
- Project worker guidance was easy to follow.
- While teaching project worker demonstrated the embroidery stitches.
- The project worker explained the process of making product clearly and project worker shown a video after demonstration.
- Ninety-seven (97.14%) percent of the women and adolescent girls reported that the project worker emphasized the key aspects of marketing during training project, whereas very few (2.85%) of them reported that the project worker did not emphasized the key aspects of marketing during training.

**Table 17: Percentage Distribution of the Women and Adolescent Girls According to their Reactions for Expert**

(n=35)

| <b>Reactions</b>  | <b>Good</b> | <b>Moderate</b> | <b>Poor</b> |
|---|-------------|-----------------|-------------|
| Explanation Method  | 100         | 00.00           | 00.00       |
| Information provided on embroidery work                                   | 94.28       | 05.71           | 00.00       |
| Demonstration on method of tracing embroidery designs                     | 82.85       | 17.14           | 00.00       |
| Information Provided on key factors to be consider while making a product | 74.28       | 25.71           | 00.00       |
| Guidance on where to purchase raw materials                               | 74.28       | 17.14           | 08.57       |
| Explanation on Process of Marketing                                       | 91.42       | 02.85           | 05.71       |
| Explanation on the method of taking measurements                          | 77.14       | 17.14           | 05.71       |
| Explanation on design-making process                                      | 91.42       | 08.57           | 00.00       |
| Explanation on decoration techniques                                      | 88.57       | 02.85           | 08.57       |
| Explanation on method of calculating profit                               | 60.00       | 37.14           | 02.85       |
| Explanation on process of selling the product for profit                  | 60.00       | 40.00           | 00.00       |

The above table indicates that the all the women and adolescent girls expressed that the expert's explanation method was good.

The high majority (94.28%) of the women and adolescent girls expressed that the information provided by the expert about embroidery work was good, whereas a very few (5.71%) of them mentioned that the information was moderate.

The majority of the (82.85%) women and adolescent girls believed that the expert explained the method of tracing embroidery designs was good, while a very few (17.14%) found it moderate.

Furthermore, a majority of (74.28%) them expressed that the expert's explanation of key factors to consider while making a product and guidance on where to purchase raw materials was good. In contrast, one fourth of them (25.71%) reported that the explanation of key product-making factors as moderate, while seventeen percent (17.14%) of them found that the guidance on raw material sourcing was moderate. Additionally, very few of them (5.71%) reported that the expert's guidance on sourcing raw materials was poor.

The high majority (91.42%) of the women and adolescent girls felt that the expert provided a good explanation on the product-making process, whereas very few of them (2.85%) highlighted it as moderate.

Furthermore, majority of them (77.14%) found that the expert's explanation on measurement techniques was good, while seventeen percent (17.14%) reported that it was moderate.

A high majority (91.42%) of the women and adolescent girls found the expert's explanation on the design-making process was good, while very few of them (8.57%) rated it as moderate.

Additionally, (88.57%) of the women and adolescent girls believed that the expert's explanation on decoration techniques was good, while a very few (2.85%) of them found it moderate.

Regarding profit calculation, the majority (60%) of the women and adolescent girls expressed that expert's explanation was good, while more than one-fourth (37.14%) rated it as moderate. Majority (60%) of the women and adolescent girls found the information on selling products for profit was good, whereas forty (40%) percent of them considered it moderate.

#### 4.4. Reactions for Selected Embroidery Stitches and Products

**Table 18: Percentage Distribution of the Women and Adolescent Girls According to their Skills Developed in Various Stitches**

(n=35)

| <b>Embroidery Stitches</b> | <b>learnt successfully</b> | <b>remember well</b> | <b>Stitches used while making the product</b> | <b>Found easy to learn</b> | <b>will use for future Products</b> |
|----------------------------|----------------------------|----------------------|---|----------------------------|-------------------------------------|
| French Knot Stitch         | 94.28                      | 85.71                | 77.14   | 85.71                      | 77.14                               |
| Stem Stitch                | 80.00                      | 60.00                | 48.57   | 54.28                      | 65.71                               |
| Split Stitch               | 74.28                      | 57.14                | 48.57   | 57.14                      | 64.85                               |
| Fly Stitch                 | 77.14                      | 62.85                | 54.28   | 51.42                      | 68.51                               |
| Wheel/Rose Stitch          | 74.28                      | 62.85                | 57.14   | 57.14                      | 64.85                               |
| Blanket Stitch             | 54.28                      | 51.42                | 45.71   | 48.57                      | 51.42                               |
| Bullion Stitch             | 60.00                      | 28.57                | 17.14   | 22.85                      | 48.57                               |
| Chevron Stitch             | 51.42                      | 25.71                | 17.14   | 28.57                      | 51.42                               |
| Basket Stitch              | 57.14                      | 40.00                | 34.28   | 48.57                      | 60.00                               |
| Running Stitch             | 74.28                      | 80.00                | 65.71   | 68.57                      | 65.71                               |
| Back Stitch                | 74.28                      | 71.42                | 80.00   | 74.28                      | 74.28                               |
| Satin Stitch               | 74.28                      | 68.57                | 48.57   | 60.00                      | 68.57                               |
| Chain Stitch               | 85.71                      | 80.00                | 62.85   | 68.57                      | 68.57                               |
| Lazy Daisy Stitch          | 68.57                      | 62.85                | 57.14   | 51.42                      | 68.57                               |
| Heart Stitch               | 74.28                      | 51.42                | 51.42   | 45.71                      | 54.28                               |
| Long-Short Stitch          | 71.42                      | 48.57                | 22.85   | 54.28                      | 54.28                               |
| Herringbone Stitch         | 51.42                      | 40.00                | 28.57   | 31.42                      | 54.28                               |
| Fishbone Stitch            | 68.51                      | 60.00                | 40.00   | 54.28                      | 57.14                               |
| Cross Stitch               | 62.85                      | 51.42                | 40.00   | 45.71                      | 60.00                               |
| Couching Stitch            | 57.14                      | 42.85                | 37.14   | 45.71                      | 60.00                               |

The above table revealed that high majority of the women and adolescent girls learnt successfully French Knot Stitch (94.28%), Chain Stitch (85.71%) and Stem Stitch (80%). The Majority of the women and adolescent girls learnt Fly Stitch (77.14%), six stitches namely Split Stitch, Wheel/Rose Stitch, Running Stitch, Back Stitch, Satin Stitch, Heart Stitch was (74.28%), Long-Short Stitch (71.42%), Lazy Daisy Stitch

(68.57%), fishbone stitch (68.51%) Cross Stitch (62.85%) and Bullion Stitch (60%) successfully. The Half of the of the women and adolescent girls learnt Basket Stitch and Couching Stitch (57.14%), Blanket Stitch (54.28%), Chevron Stitch and Herringbone Stitch (51.42%) successfully.

High majority of the women and adolescent girls remembered French Knot Stitch (85.71%), Running Stitch and Chain Stitch (80%), whereas majority of them remembered Back Stitch (71.42%), Satin Stitch (68.57%), Fly Stitch, Wheel/Rose stitch and Lazy Daisy Stitch (62.85%). Equal percent of the women and adolescent girls remembered Blanket Stitch, Heart Stitch and Cross Stitch (51.42%).

High majority of the women and adolescent girls used Back Stitch (80%) while making the product. The Majority of the women and adolescent girls used French Knot Stitch (77.14%), Running Stitch (65.71%), Chain Stitch (62.85%) while making the product. More than half of the women and adolescent girls used Lazy Daisy Stitch and Wheel/Rose Stitch (57.14%), Fly Stitch (54.28%), Heart Stitch (51.42%) while making the product. Very few of them used Herringbone Stitch (28.57%), Long-Short Stitch (22.85%), Bullion Stitch and Chevron Stitch (17.14%) while making the product.

High majority of the women and adolescent girls were found that French Knot Stitch (85.71%) and Back Stitch (74.28%) were easy to learn. The Majority of the women and adolescent girls reported that Running Stitch (68.57%), Chain Stitch (68.57%) and Satin Stitch (60%) were easy to learn. More than half of the women and adolescent girls reported that following stitches were easy to learn:

- Split Stitch and Wheel/Rose Stitch (57.14%),
- Stem Stitch, long-short stitch and Fishbone Stitch (54.28%),
- Fly Stitch, Lazy Daisy Stitch (51.42%).

The table also highlighted that near to equal percent of the target group reported that bullion stitch (22.85%) and chevron stitch (28.57%) were easy to learn. It indicates that higher percentage of the women and adolescent girls were may face problem in learning these stitches.

The majority of the women and adolescent girls will use following stitches in making their future products:

- French Knot Stitch (77.14%),
- Back Stitch (74.28%),
- Satin Stitch, Chain Stitch, (68.57%),
- Fly Stitch and Lazy Daisy Stitch (68.51%),
- Running Stitch and Stem Stitch (65.71%),
- Split Stitch and Wheel/Rose Stitch (64.85%),
- Basket Stitch, Cross Stitch and Couching Stitch (60%).

The reactions of the women and adolescent girls indicates that out of 20 stitches they were able to use more than 15 stitches successfully. It also highlighted that Bullion Stitch and Chevron Stitch were found difficult to learn by more number of them and hence, its use was found less by women in production of the products. It indicates that more training should be provided for certain stitches.

**Table 19: Frequency and Percentage Distribution of the Women and Adolescent Girls According to the Products They Most Enjoyed Making**

(n=35)

| Products      | Frequency | Percentage |
|---------------|-----------|------------|
| Cushion Cover | 20        | 57.14      |
| Hair Bow      | 15        | 42.85      |
| Tote Bag      | 12        | 34.28      |
| Pouch         | 10        | 28.57      |
| Dupatta       | 9         | 25.71      |
| Scarf         | 7         | 20.00      |

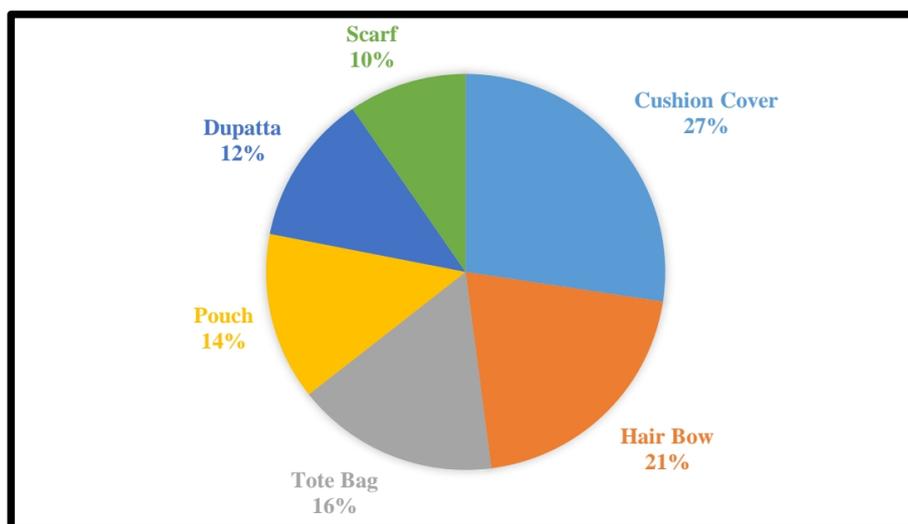
(Multiple Choice)

Little less than the majority (57.14%) of the women and adolescent girls enjoyed making cushion cover. Forty-two (42.85%) percent of them enjoyed making hair bow, whereas more than one fourth of the women and adolescent girls enjoyed making

embroidery on tote bag (34.38%), pouches (28.57%) and dupatta (25.71%). Very few (20%) of them enjoyed making embroidery on scarf.

**Figure 14: Percentage Distribution of the Women and Adolescent Girls According to the Products They Most Enjoyed Making**

(n=35)



**Table 20: Frequency and Percentage Distribution of the Women and Adolescent Girls According to their Interest in Producing Products with Embroidery in the Future**

(n=35)

| Interest in Product | Frequency | Percentage |
|---------------------|-----------|------------|
| Cushion Cover       | 22        | 62.85      |
| Pouch               | 22        | 62.85      |
| Hair Bow            | 18        | 51.42      |
| Tote Bag            | 16        | 45.71      |
| Dupatta / scarf     | 15        | 42.85      |

(Multiple Choice)

The majority (62.85%) of the women and adolescent girls were more interested in making cushion cover and pouches in the future. Half of them (51.42%) were interested in making hair bow. Forty-five (45.71%) percent of the women and adolescent girls were interested in making tote bags in the future. whereas forty-two (42.85%) percent of them were interested in making dupatta and scarfs with embroidery in the future.

All the women and adolescent girls reported that they were able to complete the embroidery on the product within given time.

#### 4.5. Reactions for Sessions on Marketing and Selling

**Table 21: Frequency and Percentage Distribution of the Women and Adolescent Girls According to their Reactions Regarding Information Given on Selling of the Products**

(n=35)

| Reactions  | YES |       | No  |       |
|--|-----|-------|-----|-------|
|  | (f) | %     | (f) | %     |
| Marketing training was helpful for income generation | 35  | 100   | 0   | 00.00 |
| Confident in selling products in the future          | 35  | 100   | 0   | 00.00 |
| Understood the sales methods                         | 31  | 97.14 | 4   | 11.42 |
| Sales-related information was useful                 | 31  | 97.14 | 4   | 11.42 |
| Satisfied with the marketing training session        | 31  | 97.14 | 4   | 11.42 |

All the women and adolescent girl opined that marketing training was helpful for income generation and they gained the confidence about selling their product in the future. The high majority (97.14 %) of the women and adolescent girls understood the sales methods properly, they found that information on sales-related methods was useful and they were satisfied with the sales management training session. Very few (11.42%) percent of the women and adolescent girls were not being able to understand the sales methods properly, they reported that the sales-related information was not useful as they were not regularly attending the training.

**Table 22: Frequency and Percentage Distribution of Women and Adolescent Girls According to their Familiarity with Different Marketing Methods**

(n=35)

| Methods     | Frequency | Percentage |
|-------------|-----------|------------|
| Exhibitions | 20        | 57.14      |
| Instagram   | 15        | 42.85      |
| WhatsApp    | 15        | 42.85      |
| Facebook    | 10        | 28.57      |

(Multiple Choice)

All the women's and adolescent girls reported that they had the knowledge of marketing. More than half of the (57.14%) of the women and adolescent girls were familiar with exhibition method whereas forty-two (42.85%) percent of the women and adolescent girls were familiar with WhatsApp and Instagram. Twenty-eight (28.57%) percent of them were familiar with the marketing through Facebook.

**Table 23: Frequency and Percentage Distribution of the Women and Adolescent Girls According their Readiness to Use Social Networking Applications to Sell their Products**

(n=35)

| Readiness    | Frequency | Percentage   |
|--------------|-----------|--------------|
| Ready        | 33        | 94.28        |
| Not Ready    | 2         | 5.71         |
| <b>Total</b> | <b>35</b> | <b>99.99</b> |

The above table indicates that high majority (94.28%) of the women and adolescent girls were ready to use social networking applications to sell their products whereas very few of them (5.71%) were not ready to use social networking applications to sell their products as they did not have their own personal phone.

**Table 24: Frequency and Percentage Distribution of Women and Adolescent Girls According to their Learning of Different Types of Marketing During Training**

(n=35)

| <b>Learning</b> | <b>Frequency</b> | <b>Percentage</b> |
|-----------------|------------------|-------------------|
| learnt          | 32               | 91.42             |
| Not learnt      | 3                | 8.57              |
| <b>Total</b>    | <b>35</b>        | <b>100</b>        |

The above table indicates that high majority (91.42%) of the women and adolescent girls learnt about different types of marketing during training whereas very few (8.57%) of them not able to learn about different types of marketing as they were not attending the training regularly.

**Table 25: Frequency and Percentage Distribution of Women and Adolescent Girls According to their Learning of the Benefits of Marketing During Training**

(n=35)

| <b>Learning Benefits of marketing</b> | <b>Frequency</b> | <b>Percentage</b> |
|---------------------------------------|------------------|-------------------|
| Learnt                                | 31               | 88.57             |
| Not learnt                            | 4                | 11.42             |
| <b>Total</b>                          | <b>35</b>        | <b>99.99</b>      |

The above table show that eighty-eight percent (88.57%) of the women and adolescent girls learnt about the benefits of marketing during training whereas eleven percentages of them were not able to learn about the benefits of marketing during training.

**Table 26: Frequency and Percentage Distribution of the Women and Adolescent Girls According to the Applications They Used for Exploring New Ideas for Embroidery Products**

(n=35)

| Applications | Frequency | Percentage |
|--------------|-----------|------------|
| YouTube      | 29        | 82.85      |
| Instagram    | 27        | 77.14      |
| Google       | 24        | 68.57      |
| Pinterest    | 20        | 57.14      |
| Facebook     | 11        | 31.42      |

(Multiple Choice)

The high majority (82.85%) of the women and adolescent Girls used YouTube for exploring new ideas whereas majority (77.14%) of them used Instagram for exploring new ideas. Sixty-eight (68.57%) percent of them used google for exploring new ideas. Fifty-seven (57.14%) percent of them used Pinterest for exploring new ideas whereas thirty-one (31.42%) percent of the women and adolescent girls used Facebook for exploring new ideas. It indicates that higher percentage of them used YouTube & Instagram for exploring new ideas for embroidery products.

**Table 27: Frequency and Percentage Distribution of the Women and Adolescent Girls According to their Use of Social Networking Applications to Learn about New Marketing Plans**

(n=35)

| Used Social Networking Applications | Frequency | Percentage   |
|-------------------------------------|-----------|--------------|
| Yes                                 | 31        | 88.57        |
| No                                  | 4         | 11.42        |
| <b>Total</b>                        | <b>35</b> | <b>99.99</b> |

The above table indicates that eighty-eight (88.57%) percent of the women and adolescent girls used social networking applications to learn about new marketing plans whereas eleven percent (11.42%) of them did not used social networking applications to learnt about new marketing plans.

All the women's and adolescent girls reported that

- They will use marketing techniques after training.
- They were confident in advertising their product after the training through Social Media Application.

**Table 28: Frequency and Percentage Distribution of Women and Adolescent Girls Based on their Opinions Regarding Exhibition**

(n=35)

| Opinions  | Frequency | Percentage |
|---|-----------|------------|
| The location was convenient                                 | 8         | 22.85      |
| Got the opportunity to organize an exhibition independently | 24        | 68.57      |
| Sales were good   | 7         | 20.00      |
| Visitors found the embroidery work attractive               | 7         | 20.00      |

(Multiple Choice)

The majority (68.57%) of the women and adolescent girls found the organized exhibition beneficial as it provided them with the opportunity to manage an exhibition independently. Twenty- two (22.85%) percent of them considered it beneficial due to the convenient location. Very few of them (20%) appreciated it because of good sales and the positive response for their embroidery work by visitors.

All the women and adolescent girls reported that

- The exhibitions were beneficial in selling their product.
- They were able to organize an exhibition for selling their products in the future independently.

**Table 29: Frequency and Percentage Distribution of Women and Adolescent Girls Based on their Understanding Developed in Organizing an Exhibition**

(n=35)

| Understanding Developed | Frequency | Percentage   |
|-------------------------|-----------|--------------|
| Yes                     | 31        | 88.57        |
| No                      | 4         | 11.42        |
| <b>Total</b>            | <b>35</b> | <b>99.99</b> |

The majority (88.57%) of the women and adolescent girls developed an understanding of organizing an exhibition for selling their products, whereas eleven (11.42%) percent of them reported that they did not acquired this understanding.

**Table 30: Frequency and Percentage Distribution of the Women and Adolescent Girls According to their Satisfaction with the Earnings from Sales through the Exhibition**

(n=35)

| Satisfaction  | Frequency | Percentage |
|---------------|-----------|------------|
| Satisfied     | 28        | 80         |
| Not Satisfied | 7         | 20         |
| <b>Total</b>  | <b>35</b> | <b>100</b> |

The above table shows that majority (80%) of the women and adolescent girls were satisfied with the earnings from the exhibition, whereas twenty percent (20%) of them were not satisfied with the earnings from the exhibition.

## **CHAPTER 5**

### **CONCLUSION AND RECOMMENDATIONS**

The findings highlight the significant impact of the skill development and income generation program on women and adolescent girls. The training program provided them with essential embroidery skills, marketing knowledge, and sales management techniques, ultimately empowering them to become financially independent.

A majority of the participants belonged to the 20-30 age group, with varying educational backgrounds, family structures, and income levels. The training was well-received, all the participants successfully learnt embroidery techniques and expressed satisfaction with the quality of instruction. The program played a crucial role in self-employment, as 97.14% of the women found it helpful in generating income.

Marketing and sales training proved to be highly effective, with all of the participants gaining knowledge of marketing techniques. A significant portion (94.28%) planned to use social media platforms for product promotion. The exhibitions conducted at Reliance Mall and the Faculty of Family and Community Sciences provided real-world experience in selling their products. The third exhibition, in particular, showcased remarkable success, with sales reaching ₹4,377 and 46 products sold.

Furthermore, the participants demonstrated growing confidence in marketing their products. Many have now started selling online, with Instagram emerging as a key platform. The success of the exhibitions and the transition to online sales indicate that these women and adolescent girls were well-equipped to sustain their businesses independently.

Overall, the Project reaffirms that skill development programs, when combined with practical exposure and marketing strategies, can serve as a powerful tool for economic empowerment and self-sufficiency. The participants' ability to apply their learning to real-world scenarios highlights the effectiveness of such initiatives in fostering entrepreneurship and financial independence among women and adolescent girls.

The completion of the project confirms its effectiveness and usefulness for the target group. After receiving the training, the participants successfully developed embroidery skills and generated income by selling their handcrafted products. This training empowered them to become economically independent. The methods used in the training were well-received by the women, as they found them engaging and easy to learn. Even after the project's completion, they continued practicing and expanding their embroidery work, which has contributed to an improved standard of living.

Thus, it can be concluded that, such type of training programme gives opportunity of self-employment to rural women and adolescent girl. Rural women & adolescent girl gets exposed to new environment. They get opportunity to participate in the demonstration and workshops, through learning by doing. Women also received training in art of marketing as well as record and account keeping and were trained to organize the exhibitions. Rural women and adolescent girl require constant support, guidance, encouragement and motivation. Therefore, while planning any project for them, these requirements should be kept in mind. The project helped women and adolescent girl to increase their self-confidence by becoming economically independent. The project helped them to become economically independent.

After completing the project, women and adolescent girls received orders from Reliance, of 150 pouches for the Women's Day celebration. The project worker played a crucial role in supporting them by facilitating connections with experts, helping them establish and sustain their businesses successfully.

The project generated ₹6,425 in revenue from the sale of 60 out of 100 handmade products, resulting in a profit of ₹2,240. With profit margins ranging between 15% and 20%, the initiative demonstrated both financial viability and community impact. Each of the 35 participating rural women earned approximately ₹100, highlighting the project's role in supporting modest yet meaningful income generation. This outcome reflects the success of the skill development initiative and marks a significant step towards the economic empowerment of rural women.

To enhance the income generation potential of hand embroidery initiative among rural women and adolescents, it is recommending partnering with a well-established e-commerce platform like Amazon Saheli, Flipkart Samarth, Meesho, or Etsy. This strategic collaboration will provide a professional sales channel, extending the reach of handcrafted products beyond local communities while boosting credibility. With the project participants already trained in social media marketing and using platforms like Facebook, Instagram, and WhatsApp Business, integrating e-commerce will enable access to a wider customer base, both nationally and internationally. The partnership will offer benefits such as trust and security, logistics support, marketing tools, and increased brand recognition, ultimately ensuring continuous visibility and growth for the initiative.

## **FUTURE RECOMMENDATIONS**

- A similar action project can be undertaken in any other community with the different target group.
- Other products which promote income generation can be undertaken within the same community and with other community.
- More projects can be taken up in collaboration with government and non-government organizations for the welfare of the low socio economic girls and women.
- A similar project on promotion of income generation through embroidery can be taken up with tribal and urban communities.
- A project can be taken up on manufacturing embroidery work with a group of women as an entrepreneurial activity.
- An action project on various self-employment activities like candle making, rakhi making, paper bag making, bead work, patch work, tie and dye, agarbatti making, can be taken up.
- Apart from action project, research can also be done for the target group consisting of rural women.
- A comparative study on tribal women and urban women can also be done.

## **PROBLEMS FACED DURING THE PROJECT**

- Rural women and adolescent girls were very shy and did not communicate easily thus it was difficult for a project worker to build rapport.
- The beneficiaries did not have the basic potentialities or skills, so learning to prepare the product took more time.
- Rural women and adolescent girls required constant support, guidance and encouragement at all levels of the training.
- The irregularity of rural women and adolescent girls in the training caused delays in its completion.
- Since the product had to have fine finished product, lot of patience and understanding was required.

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# Appendices

# **Appendix 1**

## **List of the Participants**

### List of Participants of Angadh Village

| Sr.No | Participants' Name List |
|-------|-------------------------|
| 1     | Gohil Arpitaben         |
| 2     | Gohil Trushnaben        |
| 3     | Gohil Anitaben          |
| 4     | Gohil Madhuriben        |
| 5     | Gohil Kajalben          |
| 6     | Gohil Divyaben          |
| 7     | Gohil Anjaliben         |
| 8     | Gohil Amishaben         |
| 9     | Gohil priyanshi         |
| 10    | Gohil Dhrshti           |
| 11    | Panchal Hiteshwariben   |
| 12    | Parmar Gopi             |
| 13    | Parmar Tulsi            |
| 14    | Gohil Mansi             |
| 15    | Gohil Divyaben M.       |
| 16    | Parmar Disha            |
| 17    | Gohil Dhruvika          |

### List of Participants of Karodiya Village

| Sr.No | Participants' Name List |
|-------|-------------------------|
| 1     | Rajput Gitaben          |
| 2     | Nayak Monaben           |
| 3     | Parmar Dakshaben        |
| 4     | Jadav Agampyariben      |
| 5     | Parmar Divyaben         |
| 6     | Parmar Sheetal          |
| 7     | Parmar Komal            |
| 8     | Nayak kiranben          |
| 9     | Nagar Indiraben         |
| 10    | Chauhan Hetalben        |
| 11    | Parmar Vilasben         |
| 12    | Bhabhor Ushaben         |
| 13    | Parmar Vaishali         |
| 14    | Parmar Hasumatiben      |
| 15    | Dr. Hiralben Parmar     |
| 16    | Vaghela Nikitaben       |
| 17    | Solanki Manishaben      |
| 18    | Jadav Hemali            |

# **Appendix 2**

## **Time Plan of the Project**

### Training Schedule of Angadh Village

| Sr.No | Date     | Method/Material          | Activity  |
|-------|----------|--------------------------|---|
| 1     | 12/04/24 | -                        | Group identification  |
| 2     | 15/05/24 | Questionnaire Tool       | Pre-survey  |
| 3     | 17/05/24 | Demonstration & Workshop | Taught six embroidery stitches such as: running stitch, back stitch, split stitch, stem stitch, French knot and chain stitch etc.                             |
| 4     | 18/05/24 | Demonstration & Workshop | Taught six embroidery stitches such as : cross stitch, satin stitch, fishbone stitch , lazy daisy , woven wheel stitch, feather stitch etc.                   |
| 5     | 20/05/24 | Demonstration & Workshop | Taught five embroidery stitches such as: blanket stitch, fly stitch, bullion knot stitch, heart stitch, herringbone stitch.                                   |
| 6     | 21/05/24 | Demonstration & Workshop | Taught six embroidery stitches such as : chevron stitch , basket stitch, long- short stitch , couching stitch ,heart stitch ,and one beads embroidery stitch. |
| 7     | 22/05/24 | Demonstration & Workshop | Taught mirror and beads embroidery work   |
| 8     | 27/05/24 | Demonstration & Workshop | Tracing the design and making embroidery flower designs on handkerchief   |
| 9     | 28/05/24 | Demonstration & Workshop | Practicing on small sample  |
| 10    | 29/05/24 | Workshop                 | Tracing the design of embroidery flower on tote bags  |
| 11    | 30/05/24 | Demonstration & Workshop | Practicing embroidery and Mandala designs on tote bags  |
| 12    | 31/05/24 | Workshop                 | Practicing embroidery and Mandala designs on tote bags  |

|    |           |                          |  |
|----|-----------|--------------------------|--|
| 13 | 1/06/24   | Demonstration & Workshop | Tracing embroidery designs on cushion cover  |
| 14 | 3/06/24   | Workshop                 | Practicing embroidery designs on cushion cover   |
| 15 | 5/06/24   | Workshop                 | Practicing embroidery designs on cushion cover   |
| 16 | 6/06/24   | Workshop                 | Practicing embroidery designs on cushion cover   |
| 17 | 11/06/24  | Demonstration & Workshop | cut and measured the denim fabric for making a mini denim purse , then traced the design on fabric and then started embroidery design on it. |
| 18 | 12/06/24  | Workshop                 | Continued on denim purse design and taught them Mandala design with fabric paint on handkerchief.  |
| 19 | 13/06/24  | Demonstration            | taught them keychain embroidery with alphabet design on jute fabric  |
| 20 | 14/06/24  | Demonstration            | girls completed their remaining keychain embroidery design   |
| 21 | 18/06/24  | Flashcards               | Training on marketing  |
| 22 | 19/06/24  | Flashcards               | Training on marketing  |
| 23 | 2/08/2024 | Videos                   | Taught Steps of creating business account on social platforms  |
| 24 | 3/08/24   | Workshop                 | Production of tote bags  |
| 25 | 12/08/24  | Workshop                 | Production of tote bags and cushion cover  |
| 26 | 18/10/24  | Workshop                 | Production of cushion cover  |
| 27 | 18/02/24  | Questionnaire tool       | Evaluation ( Collecting reactions from target group about all the sessions)  |

### Training Schedule of Karodiya Village

| Sr.No | Date     | Method/Material                         | Activity   |
|-------|----------|---|--|
| 1     | 20/7/24  | -                                       | Group formation.   |
| 2     | 2/08/24  | Demonstration                           | Met the Target Group and shown the Sample Products   |
| 3     | 3/08/24  | Group discussion and Questionnaire tool | Met the remaining women and filled up forms  |
| 4     | 8/08/24  | -                                       | Started the Session with introduction about Embroidery and its different types               |
| 5     | 23/08/24 | Demonstration & Workshop                | Taught 4 stitches (running stitch, back stitch, chain stitch, French knot stitch.)           |
| 6     | 6/09/24  | Demonstration & Workshop                | Taught 4 stitches (spilt stitch, stem stitch, blanket stitch, cross stitch.)                 |
| 7     | 12/09/24 | Demonstration & Workshop                | Taught the adolescent 2 stitches (fly stitch, herringbone stitch)                            |
| 8     | 13/09/24 | Demonstration & Workshop                | Taught 4 stitches (bullion knot stitch, couching stitch, long-short stitch, fishbone stitch) |
| 9     | 14/09/24 | Demonstration & Workshop                | Taught 3 stitches (heart stitch, rose stitch, lazy daisy stitch)                             |
| 10    | 20/09/24 | Demonstration & Workshop                | Taught 3 stitches (satin stitch, basket stitch, tassel stitch)                               |
| 11    | 25/09/24 | Demonstration & Workshop                | Practicing on small sample   |
| 12    | 26/09/24 | Workshop                                | Practicing on small sample   |
| 13    | 27/09/24 | Workshop                                | Practicing on small sample   |
| 14    | 28/09/24 | Demonstration & Workshop                | Expert's Demonstration on Embroidery hair bows   |
| 15    | 2/10/24  | Demonstration & Workshop                | Expert's Demonstration on Embroidery pouches   |
| 16    | 3/10/24  | Workshop                                | Women and adolescent girls practicing embroidery work on hair bows                           |

|    |                         |                           |   |
|----|-------------------------|---------------------------|---|
| 17 | 4/10/24                 | Workshop                  | Women and adolescent girls practicing embroidery work on hair bows          |
| 18 | 16/10/24                | Workshop                  | Women and adolescent girls practicing embroidery work on pouches            |
| 19 | 17/10/24                | Workshop                  | Women and adolescent girls practicing embroidery work on pouches            |
| 20 | 21/10/24                | Demonstration & Workshop  | Expert's Demonstration On Embroidery Scarfs                                 |
| 21 | 22/10/24                | Demonstration & Workshop  | Expert's Demonstration On Embroidery Dupattas                               |
| 22 | 28/11/24                | Workshop                  | Women and adolescent girls practicing embroidery work on scarfs             |
| 23 | 29/11/24                | Workshop                  | Women and adolescent girls practicing embroidery work on scarfs             |
| 24 | 30/11/24                | Workshop                  | Women and adolescent girls practicing embroidery work on scarfs             |
| 25 | 10/12/24                | Workshop                  | Women and adolescent girls practicing embroidery work on dupattas           |
| 26 | 11/12/24                | Workshop                  | Women and adolescent girls practicing embroidery work on dupattas           |
| 27 | 12/12/24                | Workshop                  | Women and adolescent girls practicing embroidery work on dupattas           |
| 28 | 13/12/24                | Workshop                  | Women and adolescent girls practicing embroidery work on dupattas           |
| 29 | 17/12/24<br>to 23/12/24 | Workshop                  | Women and adolescent girls work on final production                         |
| 30 | 26/12/24                | Flashcards                | Training on Marketing   |
| 31 | 1/1/25                  | Flashcards                | Training on Marketing   |
| 32 | 28/1/25                 | Demonstration /Flashcards | Training on Steps of Creating Business account on WhatsApp                  |
| 33 | 29/1/25                 | Demonstration /Flashcards | Training on Steps of Creating Business account on Instagram                 |
| 34 | 30/1/25                 | Demonstration /Flashcards | Training on Steps of Creating Business account on Facebook                  |
| 35 | 18/2/25                 | Questionnaire tool        | Evaluation ( Collecting reactions from target group about all the sessions) |

# **Appendix 3**

## **Attendance sheet**

**Village Wise Name List and  
Attendance Sheet of  
Rural Women and Adolescent Girls**

**ANGADH VILLAGE**

Date

| Sr. No | Name                | 12-04-2024 | 15-05-2024 | 17-05-2024 | 18-05-2024 | 20-05-2024 | 21-05-2024 | 22-05-2024 | 27-05-2024 | 28-05-2024 | 29-05-2024 | 30-05-2024 | 31-05-2024 | 01-06-2024 | 03-06-2024 | 05-06-2024 | 06-06-2024 |
|--------|---------------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|
| 1.     | ગોહિલ અર્પિતાબેન    | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          |
| 2.     | ગોહિલ તૃષ્ણાબેન     | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          |
| 3.     | ગોહિલ અનિતાબેન      | p          | p          | p          | p          | p          | p          | p          | p          | Ab         | Ab         | Ab         | p          | Ab         | p          | p          | p          |
| 4.     | ગોહિલ માધુરીબેન     | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          |
| 5.     | ગોહિલ કાજલબેન       | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          |
| 6.     | ગોહિલ દિવ્યાબેન     | p          | p          | p          | p          | p          | p          | Ab         | Ab         | Ab         | Ab         | Ab         | p          | p          | p          | p          | p          |
| 7.     | ગોહિલ અંજલીબેન      | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          |
| 8.     | ગોહિલ અમીષાબેન      | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          |
| 9.     | ગોહિલ પ્રિયાંશી     | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | Ab         | Ab         | Ab         |
| 10.    | ગોહિલ દ્રુષ્ટિ      | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | Ab         | Ab         | Ab         |
| 11.    | પંચાલ હિતેશ્વરીબેન  | p          | Ab         | Ab         | Ab         | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          |
| 12.    | પરમાર ગોપી          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          |
| 13.    | પરમાર તુલસી         | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          |
| 14.    | ગોહિલ માનસી         | p          | Ab         | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          |
| 15.    | ગોહિલ દિવ્યાબેન એમ. | p          | Ab         | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | Ab         | Ab         | Ab         | Ab         |
| 16.    | પરમાર દિશા          | p          | Ab         | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | Ab         | Ab         | Ab         |
| 17.    | ગોહિલ ધુવીકા        | p          | Ab         | p          | p          | p          | p          |

**ANGADH VILLAGE**

Date

| Sr. No | Name                | 11-06-2024 | 12-06-2024 | 13-06-2024 | 14-06-2024 | 17-06-2024 | 18-06-2024 | 19-06-2024 | 02-08-2024 | 03-08-2024 | 12-10-2024 | 18-10-2024 | 18-02-2025 |
|--------|---------------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|
| 1.     | ગોહિલ અર્પિતાબેન    | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          |
| 2.     | ગોહિલ તૃષ્ણાબેન     | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          |
| 3.     | ગોહિલ અનિતાબેન      | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          |
| 4.     | ગોહિલ માધુરીબેન     | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          |
| 5.     | ગોહિલ કાજલબેન       | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | Ab         |
| 6.     | ગોહિલ દિવ્યાબેન     | p          | Ab         | Ab         | Ab         | Ab         | p          | p          | p          | p          | p          | p          | p          |
| 7.     | ગોહિલ અંજલીબેન      | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          |
| 8.     | ગોહિલ અમીષાબેન      | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | Ab         |
| 9.     | ગોહિલ પ્રિયાંશી     | Ab         |
| 10.    | ગોહિલ દ્રુષ્ટિ      | Ab         | p          | p          | Ab         |
| 11.    | પંચાલ હિતેશ્વરીબેન  | p          | p          | p          | p          | p          | p          | Ab         | Ab         | Ab         | p          | p          | p          |
| 12.    | પરમાર ગોપી          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          |
| 13.    | પરમાર તુલસી         | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          |
| 14.    | ગોહિલ માનસી         | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | Ab         |
| 15.    | ગોહિલ દિવ્યાબેન એમ. | Ab         | Ab         | Ab         | Ab         | Ab         | p          | p          | p          | p          | p          | p          | Ab         |
| 16.    | પરમાર દિશા          | Ab         | Ab         | p          | p          | p          | p          | p          | p          | p          | p          | p          | Ab         |
| 17.    | ગોહિલ ધુવીકા        | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | Ab         |

**KARODIYA VILLAGE**

Date

| Sr. No | Name              | 20-07-2024 | 02-08-2024 | 03-08-2024 | 08-08-2024 | 23-08-2024 | 06-09-2024 | 12-09-2024 | 13-09-2024 | 14-09-2024 | 20-09-2024 | 25-09-2024 | 26-09-2024 | 27-09-2024 | 28-09-2024 | 02-10-2024 | 03-10-2024 | 04-10-2024 | 16-10-2024 | 17-10-2024 | 21-10-2024 | 22-10-2024 |    |
|--------|-------------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|----|
| 1.     | રાજપુત ગીતાબેન    | p          | p          | p          | p          | p          | p          | Ab         | Ab         | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | Ab         | Ab         | Ab         |    |
| 2.     | નાયક મોનાબેન      | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          |    |
| 3.     | પરમાર દક્ષાબેન    | p          | p          | p          | p          | p          | p          | Ab         | Ab         | Ab         | Ab         | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          |    |
| 4.     | જાદવ અગમ્યારીબેન  | p          | p          | p          | p          | p          | p          | p          | Ab         | Ab         | p          | p          | p          | p          | p          | Ab         |    |
| 5.     | પરમાર દિવ્યાબેન   | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          |    |
| 6.     | પરમાર શીતલ        | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          |    |
| 7.     | પરમાર કોમલ        | p          | p          | p          | p          | p          | p          | Ab         |    |
| 8.     | નાયક કિરણબેન      | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          |    |
| 9.     | નાગર ઇન્દિરાબેન   | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | Ab         | Ab         | p          | p          | p          | Ab         | p          | p          | p          | p          | p          |    |
| 10.    | ચૌહાણ હેતલબેન     | p          | p          | p          | p          | p          | p          | Ab         |    |
| 11.    | પરમાર વિવાસબેન    | p          | p          | p          | p          | p          | p          | Ab         | Ab         | Ab         | Ab         | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | Ab         |    |
| 12.    | ભાભોર ઉષાબેન      | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | Ab         | Ab         | Ab         | Ab         | Ab         | Ab         |    |
| 13.    | પરમાર વૈશાલી      | p          | p          | p          | p          | p          | p          | Ab         |    |
| 14.    | પરમાર હસુમતીબેન   | p          | p          | p          | p          | p          | p          | Ab         |    |
| 15.    | ડો. કિરલબેન પરમાર | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | Ab         |    |
| 16.    | વાઘેલા નિતિકાબેન  | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          |    |
| 17.    | સોલંકી મનીષાબેન   | Ab         | p          | p          | p          | p          | p          | p          | p          | p          | p          |    |
| 18.    | જાદવ હેમાલી       | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | Ab         | Ab         | Ab |

**KARODIYA VILLAGE**

**Date**

| Sr. No | Name              | 28-11-2024 | 29-11-2024 | 30-11-2024 | 10-12-2024 | 11-12-2024 | 12-12-2024 | 13-12-2024 | 17-12-2024 | 18-12-2024 | 19-12-2024 | 20-12-2024 | 23-12-2024 | 26-12-2024 | 01-01-2025 | 28-01-2025 | 29-01-2025 | 30-01-2025 | 18-02-2025 |
|--------|-------------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|
| 1.     | રાજપુત ગીતાબેન    | Ab         | Ab         | Ab         | Ab         | Ab         | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | Ab         | p          |
| 2.     | નાયક મોનાબેન      | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          |
| 3.     | પરમાર દક્ષાબેન    | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | Ab         | Ab         | Ab         | Ab         |
| 4.     | જાદવ અગમ્યારીબેન  | Ab         | p          | p          | Ab         | Ab         | P          | Ab         |
| 5.     | પરમાર દિવ્યાબેન   | p          | Ab         | p          | p          | p          | p          | p          | P          | P          | P          | P          |
| 6.     | પરમાર શીતલ        | Ab         | Ab         | Ab         | Ab         | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | P          | P          | P          | P          |
| 7.     | પરમાર કોમલ        | Ab         |
| 8.     | નાયક કિરણબેન      | p          | p          | p          | Ab         | Ab         | Ab         | p          | p          | p          | p          | p          | p          | p          | p          | P          | P          | P          | P          |
| 9.     | નાગર ઇન્દિરાબેન   | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | P          | P          | P          | P          |
| 10.    | ચૌહાણ હેતલબેન     | Ab         |
| 11.    | પરમાર વિવાસબેન    | p          | p          | Ab         | Ab         | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | Ab         | A B        | Ab         | Ab         |
| 12.    | ભાભોર ઉષાબેન      | Ab         |
| 13.    | પરમાર વૈશાલી      | Ab         |
| 14.    | પરમાર હસુમતીબેન   | Ab         | p          | Ab         |
| 15.    | ડૉ. હિરલબેન પરમાર | Ab         | Ab         | Ab         | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | p          | P          | Ab         | P          | P          |
| 16.    | વાઘેલા નિતિકાબેન  | Ab         | Ab         | Ab         | Ab         | p          | p          | p          | Ab         | Ab         | Ab         | Ab         | p          | p          | p          | P          | Ab         | P          | P          |
| 17.    | સોલંકી મનીષાબેન   | p          | p          | p          | p          | p          | p          | p          | p          | p          | Ab         | Ab         | Ab         | p          | p          | P          | P          | P          | P          |
| 18.    | જાદવ હેમાલી       | Ab         | Ab         | Ab         | Ab         | Ab         | p          | p          | p          | p          | p          | p          | p          | p          | p          | P          | Ab         | P          | P          |

**Appendix 4**

**Approval Letter from**

**Reliance**

**Industries Limited**



Date: 15/10/2024

To,  
**Dr. Krutika Bhate**  
**Dr. Shivani Mehta**  
**Mr. Chandrik Rajdeep**  
Department of Extension and Communication,  
Faculty of Family and Community Sciences  
The Maharaja Sayajirao University of Baroda  
University Road, Vadodara – 390002

**Subject: Approval of the proposed projects**

**Respected Sir/Madam,**

We are pleased to inform you that Reliance Industries Limited, Vadodara, has approved three of the proposals of master students Ms. Nisha Singh, Ms. Dhruvi Shah and Ms. Arohi Melani from the Department of Extension and Communication for conducting action projects in the nearby villages of RIL-VMD. These proposals have undergone a thorough review.

**The approved proposals are as follows:**

1. An action project on skill development & income generation through embroidery among rural women and young girls.
2. An action project on “Elevate and Create: Empowering Rural Women through Fusion Jewellery”
3. An action project on providing basic English literacy to upper primary school children at Dhanora primary school, Vadodara.

We look forward to working closely with your team and ensuring the successful completion of these projects.

**Regards,**  
**For Reliance Industries Ltd,**

**Pawan Somani**  
**Sr. General Manager**  
**Vadodara Manufacturing Division.**

CIN L 17110MH1973PLC019786

P. O. Petrochemicals - 391 346, Dist.: Vadodara, Gujarat, India. Ph. : +91-265-6696000, 6697000

Registered Office : 3rd Floor, Maker Chambers IV, 222, Nariman Point, Mumbai - 400 021, India.

# **Appendix 5**

## **Ethical Letter**



Institutional Ethics  
Committee for Human  
Research  
(IECHR)

FACULTY OF FAMILY AND COMMUNITY SCIENCES  
THE MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA

### Ethical Compliance Certificate 2024-2025

This is to certify Ms. Nisha Singh study titled; "An Action Project on Skill Development and Income Generation through Embroidery Among Rural Women and Adolescent Girls." from Department of Extension and Communication has been approved by the Institutional Ethics Committee for Human Research (IECHR), Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda. The study has been allotted the ethical approval number IECHR/FCSc/M.Sc./10/2024/17.

Prof. Komal Chauhan  
Member Secretary  
IECHR

Prof. Mini Sheth  
Chairperson  
IECHR

**Chair Person**  
**IECHR**  
Faculty of Family & Community Sciences  
The Maharaja Sayajirao University of Baroda

**Appendix 6**

**Covering Letter**

**for Tool Validation**

Department of Extension and Communication  
Faculty of Family and Community Sciences  
The Maharaja Sayajirao University of Baroda, Vadodara

To,

Date:

**Subject: Validation of Reaction Scale**

Respected Madam,

I am Ms. Nisha Singh, Master's student of the Department of Extension and Communication, Faculty of Family and Community Sciences. The Maharaja Sayajirao University of Baroda, Vadodara.

I am working on an action project entitled “**An Action Project On Skill Development & Income Generation Through Embroidery Among Rural Women and Adolescent Girls**”.

For that I have created a reaction scale for women and adolescent girls. Questions are related to training program and project worker.

You are selected as one of the experts to validate the tool as you have had valuable experiences working in this field. To make my work worthwhile. I kindly ask for your assistance in verifying the content validity and response system of my reaction scale.

I intend to express my gratitude in advance for your invaluable advice and time in helping me to create a genuine tool.

Yours faithfully,

Nisha Singh  
Bhate

Project Worker

Dr.Krutika

(Project Guide)

# **Appendix 7**

## **Consent Letter**

ડિપાર્ટમેન્ટ ઓફ એક્સટેન્શન એન્ડ કોમ્યુનિકેશન  
ફેકલ્ટી ઓફ ફેમિલી એન્ડ કોમ્યુનિટી સાયનસીસ  
મહારાજા સયાજીરાવ યુનિવર્સિટી ઓફ બરોડા

પ્રિય પ્રતિસાદક,

હું નિશા સિંહ છું, અને હું મારી એમ એસસી. ડિગ્રીના ભાગરૂપે એક એક્શન પ્રોજેક્ટ હાથ ધરું છું. હું એક્સટેન્શન અને કોમ્યુનિકેશન વિભાગ, ફેકલ્ટી ઓફ ફેમિલી એન્ડ કોમ્યુનિટી સાયનસીસ, મહારાજા સયાજીરાવ યુનિવર્સિટી ઓફ બરોડા, વડોદરા માં એમ.એસ ની સ્ટુડન્ટ છું. મારી માસ્ટર ડિગ્રીના એક્શન પ્રોજેક્ટ માટે, હું "ગ્રામીણ મહિલાઓ અને કિશોરીઓમાં ભરતકામ દ્વારા કૌશલ્ય વિકાસ અને આવક જનરેશન પર એક એક્શન પ્રોજેક્ટ હાથ ધરું છું.

તમને ઉપરોક્ત એક્શન પ્રોજેક્ટ માટે પ્રતિસાદકર્તાઓ તરીકે પસંદ કરવામાં આવ્યા છે. આ એક્શન પ્રોજેક્ટનો ઉદ્દેશ્ય ગ્રામીણ મહિલાઓ અને કિશોરીઓમાં ભરતકામ દ્વારા કૌશલ્ય વિકાસ અને આવક નિર્માણને પ્રોત્સાહન આપવાનો છે. જો તમે આ એક્શન પ્રોજેક્ટમાં સામેલ છો તેના વિશે અભિપ્રાય આપવા ઇચ્છો છો. તો કૃપા કરીને નીચે આપેલ જગ્યામાં તમારા હસ્તાક્ષર કરી. તમારી પુષ્ટિ આપો. કૃપા કરીને નોંધો કે આ પ્રોજેક્ટમાં તમારી ભાગીદારી સખત સ્વૈચ્છિક છે.

જો તમે ભાગ લેવા માટે સંમત છો, તો કૃપા કરીને નીચે સહી કરો. જો તમને કોઈ પ્રશ્નો હોય અથવા મદદની જરૂર હોય, તો નિઃસંકોચ મને પૂછો. તમારા સમય અને વિચારણા બદલ આભાર.

તમારા સહકારની અપેક્ષા રાખું છું.

તમારો આભાર,

(પ્રોજેક્ટ વર્કર)  
નિશા આર. સિંહ

ડૉ. કૃતિકા ભાટે  
(પ્રોજેક્ટ ગાઈડ)

# **Appendix 8**

## **Reaction Tool**

ડિપાર્ટમેન્ટ ઓફ એક્સટેન્શન એન્ડ કોમ્યુનિકેશન  
ફેકલ્ટી ઓફ ફેમિલી એન્ડ કોમ્યુનિટી સાયન્સીસ  
ધ મહારાજા સયાજીરાવ યુનિવર્સિટી ઓફ બરોડા, વડોદરા

**વિભાગ -1 વ્યક્તિગત માહિતી**

**સૂચના:** નીચે આપેલા પ્રશ્નો તમારી પ્રાથમિક માહિતીને લગતા છે, મહેરબાની કરીને યોગ્ય વિકલ્પના જવાબ સામે (✓) ની નિશાની કરો અથવા યોગ્ય જવાબ આપો.

**1. નામ :** \_\_\_\_\_

**2. ઉંમર:**

- અ. ૨૦ વર્ષ કરતા ઓછી
- બ. ૨૦ વર્ષ થી ૩૦ વર્ષ
- ક. ૩૧ વર્ષ થી ૪૦ વર્ષ
- ડ. ૪૧ વર્ષ થી ૫૦ વર્ષ
- ઈ. ૫૦ વર્ષ થી વધુ

**3. શિક્ષણ:**

- અ. નિરક્ષર
- બ. પ્રાથમિક
- ક. માધ્યમિક
- ડ. ઉચ્ચતર માધ્યમિક
- ઈ. અન્ય (સ્પષ્ટતા કરો ) \_\_\_\_\_

**4. વૈવાહિક દરજ્જો:**

- અ. પરણીત
- બ. અપરણીત
- ક. વિધવા

**5. કુટુંબનો પ્રકાર:**

અ. સંયુક્ત

બ. વિભક્ત

**6. કુટુંબના સભ્યોની સંખ્યા: \_\_\_\_\_**

**7. આવકના સાધનો:**

અ. નોકરી

બ. ધંધો

ક. મજૂરી

ડ. . અન્ય (સ્પષ્ટતા કરો ) \_\_\_\_\_

**8. કુટુંબની કુલ માસિક આવક:**

અ. ૩૦ હજાર કરતા ઓછી

બ. ૩૦ થી ૪૦ હજાર

ક. ૪૧ થી ૫૦ હજાર

ડ. ૫૧ થી ૬૦ હજાર

ઇ. ૬૦ હજાર થી વધુ

**9. શું તમે અગાઉ કોઈ વ્યવસાયલક્ષી તાલીમ લીધી છે ?**

અ. હા

બ. ના

જો હા, તો તાલીમ વિષે જણાવો.

## વિભાગ -2 : તાલીમ કાર્યક્રમ ની માહિતી

સૂચના: નીચે આપેલા પ્રશ્નો તાલીમ કાર્યક્રમ અને તાલીમ કાર્યકર ને લગતા છે, મહેરબાની કરીને યોગ્ય વિકલ્પના જવાબ સામે (✓) ની નિશાની કરો અથવા યોગ્ય જવાબ આપો.

1. તાલીમ કાર્યક્રમની જાણકારી તમને કેવી રીતે પ્રાપ્ત થઈ ?

- અ. તાલીમ કાર્યકર દ્વારા
- બ. પાડોશીઓ દ્વારા
- ડ. રિલાયન્સ દ્વારા

2. તમે તાલીમ કાર્યક્રમમાં ભાગ લેવાનું કેમ પસંદ કર્યું ?

- અ. નવરાશના સમયનો ઉપયોગ કરવા
- બ. નવીન કળા શીખવા
- ક. કુટુંબની આવકમાં મદદરૂપ થવા
- ડ. નવો વ્યવસાય શરૂ કરવા
- ઇ. ભરતકામ શીખવા
- ફ. ભરતકામ કરવાનું ગમે છે એટલે

અન્ય \_\_\_\_\_

3. તમને તાલીમ કાર્યક્રમ ના દરેક સત્રની જાણકારી અગાઉથી કરવામાં આવતી હતી?

- અ. હંમેશા
- બ. ક્યારેક
- ક. ક્યારેય નહિ

4. તાલીમ કાર્યક્રમ દરમિયાન નીચે જણાવેલી સુવિધાઓ તમને અનુકૂળ હતી ?

- |                  | હા                       | ના                       |
|------------------|--------------------------|--------------------------|
| અ. સમય           | <input type="checkbox"/> | <input type="checkbox"/> |
| બ. સ્થળ          | <input type="checkbox"/> | <input type="checkbox"/> |
| ક. બેઠક વ્યવસ્થા | <input type="checkbox"/> | <input type="checkbox"/> |

5. શું તમે તાલીમ કાર્યક્રમના દરેક વર્ગમાં હાજરી આપી શક્યા છો ?

- અ. હા

બ. ના

**જો ના, તો કારણ જણાવો**

અ. તાલીમ કાર્યક્રમ વિષે જાણકારી ન હતી

બ. તાલીમ કાર્યક્રમ ઉપયોગી ન લાગ્યો

ક. સ્વાસ્થ્ય ખરાબ હતું

ડ. બહારગામ હતી

ક. અન્ય (સ્પષ્ટ કરો) \_\_\_\_\_

**6. તમને તાલીમ કાર્યક્રમ દરમિયાન આપવામાં આવેલી માહિતી સરળ લાગી?**

અ. હા

બ. ના

**7. તાલીમ કાર્યક્રમ બાદ શું તમે એમ્પ્રોઇડરી વર્ક ની પ્રોડક્ટ આત્મ વિશ્વાસ સાથે જાતે બનાવી શકો છો?**

અ. હા

બ. ના

**8. શું આ તાલીમ કાર્યક્રમ તમને સ્વરોજગારની આવક ઊભી કરવામાં મદદરૂપ બની શકી?**

અ. હા

બ. ના

**9. તાલીમ કાર્યક્રમ દરમિયાન વાપરેલ મટીરિયલ તમને કેવું લાગ્યું?**

અ. ઘણા અંશે સારું

બ. સાધારણ અંશે સારું

ક. ઓછો અંશે સારું

**10. તાલીમ કાર્યક્રમ દરમિયાન ઉપયોગ માં લેવાયેલ મટીરિયલ નું કોમ્બિનેશન કેવું લાગ્યું?**

અ. ઘણા અંશે સારું

બ. સાધારણ અંશે સારું

ક. ઓછા અંશે સારું

**11. તાલીમ કાર્યક્રમ દરમિયાન ઉપયોગ માં લેવાયેલ મટીરિયલ માં માહિતી તે કેવા અક્ષરો માં હતા ?**

અ. ઘણા અંશે સારા

બ. સાધારણ અંશે સારા

ક. ઓછા અંશે સારા

**12. તમને તાલીમ કાર્યક્રમથી કેટલા અંશે સંતોષ થયો છે ?**

અ. ઘણા અંશે

બ. સાધારણ અંશે

ક. ઓછા અંશે

**13. ભવિષ્યમાં તમે તમારા મિત્રો, પાડોશીઓ કે ઘરના સભ્યોને એમ્બ્રોઇડરી વર્ક શીખવાડી શકશો?**

અ. હા

બ. ના

**14. શું તમે ભવિષ્યમાં આવા કોઈ તાલીમ કાર્યક્રમમાં ભાગ લેવા માંગો છો ?**

અ. હા

બ. ના

જો હા, હોય તો (સ્પષ્ટતા કરો) કેવા તાલીમ કાર્યક્રમમાં ભાગ લેવા માંગો છો?

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## 2.1 તાલીમ કાર્યકર વિશેનો અભિપ્રાય:

નીચે તાલીમ કાર્યકરને લગતા પ્રશ્નો આપેલ છે દરેક વાક્ય માટે તમારો અભિપ્રાય યોગ્ય ખાનામાં ((✓)) કરીને જણાવો.

|    | પ્રશ્નો  | હા | ના |
|----|--|----|----|
| 1. | શું તાલીમ કાર્યકર ની ભાષા તમે બરાબર સમજી શક્યા હતા?  |    |    |
| 2. | શું તમને તાલીમ કાર્યકરની માહિતી આપવાની પધ્ધતિ અનુકુળ લાગી હતી?                                       |    |    |
| 3. | શું તમને તાલીમ કાર્યકર દ્વારા આપવામાં આવેલ માર્ગદર્શન સરળ લાગ્યું હતું?                              |    |    |
| 4. | શું તાલીમ આપતી વખતે તાલીમ કાર્યકરે ભરતગુંથણ ના ટાંકાઓ નું નિદર્શન કરીને બતાવ્યું હતું?               |    |    |
| 5. | શું નિદર્શન બતાવતી વખતે તાલીમ કાર્યકરે વસ્તુ કેવી રીતે બનાવી એ વ્યવસ્થિત રીતે સમજાવી હતી?            |    |    |
| 6. | શું તાલીમ કાર્યકરે ડેમો બાદ એ વસ્તુનો વિડિયો બતાવ્યો હતો?  |    |    |
| 7. | શું તાલીમ કાર્યકરે, માર્કેટિંગ ની તાલીમ વખતે કઈ વસ્તુ પર વધારે ધ્યાન રાખવું જોઈએ તે શીખવાડ્યું હતું? |    |    |

### વિભાગ -3- એક્સપર્ટ વિષે નો અભિપ્રાય:

સૂચના: નીચે આપેલા પ્રશ્નો એક્સપર્ટ ને લગતા છે, મહેરબાની કરીને યોગ્ય વિકલ્પના જવાબ સામે (✓) ની નિશાની કરો અથવા યોગ્ય જવાબ આપો.

| ક્રમ | પ્રશ્નો   | મહદ અંશે સારી | સાધારણ અંશે સારી | ઓછા અંશે સારી |
|------|---|---------------|------------------|---------------|
| 1.   | એક્સપર્ટ ની સમજાવાની પધ્ધતિ કેવી લાગી હતી?  |               |                  |               |
| 2.   | એક્સપર્ટ દ્વારા આપવામાં આવેલી એમ્બ્રોઇડરી વર્ક વિશે ની માહિતી કેવી લાગી હતી?                  |               |                  |               |
| 3.   | એક્સપર્ટ દ્વારા એમ્બ્રોઇડરી ડિઝાઇન ને છાપવાની પધ્ધતિ સમજાવી તે કેવી લાગી ?                    |               |                  |               |
| 4.   | એક્સપર્ટ એ વસ્તુ બનાવતી વખતે કઈ-કઈ બાબતો ધ્યાનમાં રાખવી જોઈએ તે વિષે જાણકારી આપી તે કેવી હતી? |               |                  |               |
| 5.   | એક્સપર્ટ દ્વારા કાચામાલ ની ખરીદી નું સ્થળ વિષે ની જાણકારી આપવામાં આવી તે કેવી હતી?            |               |                  |               |
| 6.   | એક્સપર્ટ દ્વારા વસ્તુ બનાવવાની પધ્ધતિ વિષે ની જાણકારી આપવામાં આવી તે કેવી હતી?                |               |                  |               |
| 7.   | એક્સપર્ટ દ્વારા માપ લેવાની પધ્ધતિ વિષે ની જાણકારી આપવામાં આવી તે કેવી હતી?                    |               |                  |               |
| 8.   | એક્સપર્ટ દ્વારા ડિઝાઇન બનવવાની પધ્ધતિ વિષે ની જાણકારી આપવામાં આવી તે કેવી હતી?                |               |                  |               |
| 9.   | એક્સપર્ટ દ્વારા સજાવટ કરવાની રીત વિષે ની જાણકારી આપવામાં આવી તે કેવી હતી?                     |               |                  |               |
| 10.  | એક્સપર્ટ દ્વારા નફો કાઢવાની રીત વિષે ની જાણકારી આપવામાં આવી તે કેવી હતી?                      |               |                  |               |
| 11.  | એક્સપર્ટ દ્વારા નફો માલ વેચવા અંગેની માહિતી જાણકારી આપવામાં આવી તે કેવી હતી?                  |               |                  |               |

## વિભાગ -4 : -પ્રોડક્ટ અંગે માહિતી

સૂચના: નીચે આપેલા પ્રશ્નો પ્રોડક્ટ ને લગતા છે, મહેરબાની કરીને યોગ્ય વિકલ્પના જવાબ સામે (✓) ની નિશાની કરો અથવા યોગ્ય જવાબ આપો.

1. તમને નીચેના માંથી કઈ વસ્તુ બનાવવા નું વધુ ગમ્યું?

- અ. ઓશીકા નું કવર
- બ. ટોટ બેગ
- ક. પાઉચ
- ડ. હેર બો
- ઇ. દુપટ્ટા
- ફ. સ્કાફ

2. તમને આપેલા સમયમા એમ્પ્રોઇડરી વર્ક ની પ્રોડક્ટ બનાવી શક્યા ?

- અ. હા  બ. ના

જો ના, હોય તો કારણ જણાવો

- અ. બનાવવાનું નહોતું ગમતું
- બ. બનાવવાનું મુશ્કેલ હતું
- ક. સમય ઓછો પડ્યો
- ડ. સમજ ના પડી

3. ભવિષ્યમાં નીચેના માંથી કઈ પ્રોડક્ટ બનાવામાં વધુ રસ ધરાવશો?

- અ. ઓશીકા નું કવર
- બ. ટોટ બેગ
- ક. પાઉચ
- ડ. હેર બો
- ઇ. દુપટ્ટા / સ્કાફ
- ફ. . અન્ય (સ્પષ્ટ કરો) \_\_\_\_\_

## વિભાગ -5: એમ્પ્રોઇડરી વર્ક અંગે માહિતી:

સૂચના: નીચે આપેલા પ્રશ્નો એમ્પ્રોઇડરી વર્ક ને લગતા છે, મહેરબાની કરીને યોગ્ય વિકલ્પના જવાબ સામે (✓) ની નિશાની કરો અથવા યોગ્ય જવાબ આપો.

| એમ્પ્રોઇડરી સ્ટીય      | કઈ સ્ટીય કરવા માં તમે સક્ષમ રહ્યાં હતા ? | કઈ સ્ટીય તમને યાદ રહી? | તાલીમ કાર્યક્રમ દરમિયાન વસ્તુ/ પ્રોડક્ટ બનવા માટે તમે કઈ કઈ સ્ટીય નો ઉપયોગ કર્યો? | તાલીમ કાર્યક્રમ દરમિયાન શીખવાડવા માં આવેલી સ્ટીય માંથી તમને બધા થી સરળ સ્ટીય કઈ લાગી ? | ભવિષ્યમાં અન્ય કોઈ પ્રોડક્ટ બનાવા તમે કઈ કઈ સ્ટીય નો ઉપયોગ કરશો? |
|------------------------|--|------------------------|---|--|--|
| • ફ્રેન્ચ ગાંઠનો સ્ટીય |  |                        |   |  |  |
| • સ્ટેમ સ્ટીય          |  |                        |   |  |  |
| • સ્પિલ્ટ સ્ટીય        |  |                        |   |  |  |
| • ફ્લાય સ્ટીય          |  |                        |   |  |  |
| • વ્હીલ/રોઝ સ્ટીય      |  |                        |   |  |  |
| • બ્લેન્ડેટ સ્ટીય      |  |                        |   |  |  |
| • બુલિયન સ્ટીય         |  |                        |   |  |  |
| • શેવરોન સ્ટીય         |  |                        |   |  |  |
| • બાસ્કેટ સ્ટીય        |  |                        |   |  |  |
| • રનીંગ સ્ટીય          |  |                        |   |  |  |
| • બેક સ્ટીય            |  |                        |   |  |  |
| • સેટિન સ્ટીય          |  |                        |   |  |  |
| • ચેન સ્ટીય            |  |                        |   |  |  |
| • વેઝી- ડેઇઝી          |  |                        |   |  |  |
| • હાર્ટ સ્ટીય          |  |                        |   |  |  |
| • લોંગ- શોર્ટ સ્ટીય    |  |                        |   |  |  |
| • હેરિંગબોન સ્ટીય      |  |                        |   |  |  |
| • ફિશબોન સ્ટીય         |  |                        |   |  |  |
| • કોસ સ્ટીય            |  |                        |   |  |  |
| • કાઉચીંગ સ્ટીય        |  |                        |   |  |  |

### વિભાગ-6 : વેચાણ વ્યવસ્થા:

સૂચના: નીચે આપેલા પ્રશ્નો વેચાણ વ્યવસ્થાની માહિતીને લગતા છે, મહેરબાની કરીને યોગ્ય વિકલ્પના જવાબ સામે (✓) ની નિશાની કરો.

|    | પ્રશ્નો  | હા | ના |
|----|--|----|----|
| 1. | શું તમે માનો છો કે આવક ઊભી કરવા માટે વેચાણ-વ્યવસ્થાની તાલીમ ઉપયોગી છે? |    |    |
| 2. | શું તમે વેચાણ પદ્ધતિ વિશે બરાબર સમજી શક્યાં?                           |    |    |
| 3. | શું તમને વેચાણ પદ્ધતિ વિશેની માહિતી ઉપયોગી થઈ?                         |    |    |
| 4. | શું તમે વેચાણ વ્યવસ્થાના તાલીમ કાર્યક્રમથી સંતુષ્ટ છો?                 |    |    |
| 5. | શું તમે ભવિષ્યમાં તમારા માલનું વેચાણ જાતે કરવામાં સક્ષમ છો?            |    |    |

## વિભાગ-7 : માર્કેટિંગ / ઇ - માર્કેટિંગ અને ન્યુ એજ મીડિયા અંગે માહિતી:

માર્ગદર્શન: નીચે આપેલા પ્રશ્નો માર્કેટિંગ / ઇ- માર્કેટિંગ અને ન્યુ એજ મીડિયા અંગે માહિતી ને લગતા છે, મહેરબાની કરીને યોગ્ય વિકલ્પના જવાબ સામે (✓) ની નિશાની કરો અથવા યોગ્ય જવાબ આપો.

1. શું તમે માર્કેટિંગ વવિષે જાણો છો?

અ. હા

બ. ના

2. જો હા તો નીચેમાંથી કઈ-કઈ માર્કેટિંગ ની પદ્ધતિ વિશે જાણો છો?

|     | માર્કેટિંગ ની પદ્ધતિ | હા | ના |
|-----|----------------------|----|----|
| અ.  | વ્હોટસઅપ દ્વારા      |    |    |
| બ.  | ફેસબુક દ્વારા        |    |    |
| ક . | ઇન્સ્ટાગ્રામ દ્વારા  |    |    |
| ડ.  | એક્ઝીબીશન            |    |    |

3. શું તમે સોશીયલ નેટવર્કિંગ એપ્લિકેશન નો ઉપયોગ તમારી પ્રોડક્ટ વેચવા માટે કરશો?

અ. હા

બ. ના

4.શું તાલીમ બાદ તમે માર્કેટિંગ પદ્ધતિઓનો ઉપયોગ વસ્તુ વેચાણ માટે કરશો?

અ. હા

બ. ના

5.તમને તાલીમ કાર્યક્રમ દરમિયાન માર્કેટિંગ ના પ્રકાર વિશે જાણકારી પ્રાપ્ત થઈ?

અ. હા

બ. ના

6.તમને તાલીમ કાર્યક્રમ દરમિયાન માર્કેટિંગ ના ફાયદા વિશે જાણકારી પ્રાપ્ત થઈ?

અ. હા

બ. ના

**7. નવા વિચારો જાણવા તમે નીચેના માંથી કયા એપ્લિકેશન નો ઉપયોગ કરશો?**

અ. ગુગલ

બ. યુટ્યુબ

ક. ફેસબુક

ડ. ઇન્સ્ટાગ્રામ

ઇ. પિન્ટરેસ્ટ

ફ. અન્ય

---

**8. શું તમે સોશીયલ નેટવર્કિંગ એપ્લિકેશન નો ઉપયોગ નવા માર્કેટિંગ પ્લાન જાણવા માટે કરશો?**

અ. હા

બ. ના

**9. શું તમને તાલીમ મળ્યા બાદ, તમારી વસ્તુની જાહેરાત કરતા આવડશે?**

અ. હા

બ. ના

## વિભાગ-8- પ્રદર્શન:

માર્ગદર્શન: નીચે આપેલા પ્રશ્નો પ્રદર્શનની માહિતી લગતા છે, મહેરબાની કરીને યોગ્ય વિકલ્પના જવાબ સામે (✓) ની નિશાની કરો અથવા યોગ્ય જવાબ આપો.

1.યોજાયેલ પ્રદર્શન તમને લાભદાયક નીવડ્યું ?

અ. હા

બ. ના

જો હા, હોય તો કારણ જણાવો

અ. સ્થળ અનુકૂળ હતું

બ. જાતે પ્રદર્શન કરવાની તક મળી

ક. વેચાણ સારું થયું

ડ. પ્રદર્શનમાં આવનાર વ્યક્તિઓ ને એમ્પ્રોઇડરી વર્ક આકર્ષિત લાગી

ઈ. અન્ય (સ્પષ્ટતા કરો) \_\_\_\_\_

2.તમને માલના વેચાણ માટે પ્રદર્શન આયોજન કરવાની સમજણ કેળવાઈ?

અ. હા

બ. ના

3.તમને પ્રદર્શન દ્વારા માલના વેચાણથી મળેલ રકમથી સંતોષ થયો ?

અ. હા

બ. ના

4. શું તમે ભવિષ્યમાં જાતે માલના વેચાણ માટે પ્રદર્શનનું આયોજન કરી શકો છો?

અ. હા

બ. ના

# **Appendix 9**

## **Pricing of the Products**

## Pricing of the Products

| Item             | No. of total products | Production Price as per the products (In rupees) | Selling price (In rupees) | No. of sold products | Total Earned (In rupees) |
|------------------|-----------------------|--|---------------------------|----------------------|--------------------------|
| <b>Tote Bags</b> | 4                     | 140<br>(140x4= 560)                              | 200<br>(200x4=800)        | 3                    | 600                      |
|                  | 8                     | 100<br>(100x8 =800)                              | 150<br>(150x8=1200)       | 6                    | 900                      |
|                  | 3                     | 120<br>(120x3=360)                               | 180<br>(180x3=540)        | 2                    | 360                      |
|                  | 1                     | 110<br>(110x1=110)                               | 160<br>(160x1=160)        | 1                    | 160                      |
|                  | 1                     | 80<br>(80x1=80)                                  | 100<br>(100x1=100)        | 1                    | 100                      |
|                  | 1                     | 90<br>(90x1=90)                                  | 120<br>(120x1=120)        | 0                    | 120                      |
| <b>Total</b>     | <b>18</b>             | <b>2000</b>                                      | <b>2920</b>               | <b>13</b>            | <b>2120</b>              |

| Item                  | No. of total products | Production Price as per the products (In rupees) | Selling price (In rupees) | No. of sold products | Total earned (In rupees) |
|-----------------------|-----------------------|--|---------------------------|----------------------|--------------------------|
| <b>Cushion Covers</b> | 14                    | 140<br>(140x14=1960)                             | 200<br>(200x14=2800)      | 5                    | 1000                     |
|                       | 3                     | 120<br>(120x3=360)                               | 180<br>(180x3=540)        | 0                    | 0                        |
| <b>Total</b>          | <b>17</b>             | <b>2320</b>                                      | <b>3340</b>               | <b>5</b>             | <b>1000</b>              |

| Item           | No. of total products | Production Price as per the products (In rupees) | Selling price (In rupees) | No. of sold products | Total Earned (In rupees) |
|----------------|-----------------------|--|---------------------------|----------------------|--------------------------|
| <b>Pouches</b> | 3                     | 70<br>(70x3=210)                                 | 80<br>(80x3= 240)         | 3                    | 240                      |
|                | 1                     | 80<br>(80x1=80)                                  | 100<br>(100x1= 100 )      | 1                    | 100                      |
|                | 8                     | 100<br>(100x8=800)                               | 120<br>(120x8=960)        | 5                    | 600                      |
|                | 1                     | 110<br>(110x1=110)                               | 140<br>(140x=140)         | 1                    | 140                      |
|                | 1                     | 120<br>(120x1=120)                               | 150<br>(150x1=150)        | 1                    | 150                      |
| <b>Total</b>   | <b>14</b>             | <b>1320</b>                                      | <b>1590</b>               | <b>11</b>            | <b>1230</b>              |

| Items         | No. of total products | Production Price as per the products (In rupees) | Selling price (In rupees) | No. of sold products | Total earned (In rupees) |
|---------------|-----------------------|--|---------------------------|----------------------|--------------------------|
| <b>Scarfs</b> | 1                     | 120<br>(120x1=120)                               | 150<br>(150x1=150)        | 1                    | 150                      |
|               | 5                     | 100<br>(100x5=500)                               | 120<br>(120x5=600)        | 0                    | 0                        |
| <b>Total</b>  | <b>6</b>              | <b>620</b>                                       | <b>750</b>                | <b>1</b>             | <b>150</b>               |

| Item            | No. of total products | Production Price as per the products (In rupees) | Selling price (In rupees) | No. of sold products | Total earned (In rupees) |
|-----------------|-----------------------|--|---------------------------|----------------------|--------------------------|
| <b>Dupattas</b> | 2                     | 400<br>(400x2=800)                               | 500<br>(500x2=1000)       | 1                    | 500                      |
| <b>Total</b>    | <b>2</b>              | <b>800</b>                                       | <b>1000</b>               | <b>1</b>             | <b>500</b>               |

| Item             | No. of total products | Production Price as per the products (In rupees) | Selling price (In rupees) | No. of sold products | Total earned (In rupees) |
|------------------|-----------------------|--|---------------------------|----------------------|--------------------------|
| <b>Hair Bows</b> | 7                     | 40<br>(40x7=280)                                 | 50<br>(50x7=350)          | 3                    | 150                      |
|                  | 3                     | 50<br>(50x3=150)                                 | 60<br>(60x3=30)           | 1                    | 60                       |
|                  | 15                    | 60<br>(60x15=900)                                | 70<br>(70x15=1050)        | 13                   | 910                      |
| <b>Total</b>     | <b>25</b>             | <b>1330</b>                                      | <b>1430</b>               | <b>17</b>            | <b>1120</b>              |

| Item              | No. of total products | Production Price as per the products (In rupees) | Selling price (In rupees) | No. of sold products | Total Earned (In rupees) |
|-------------------|-----------------------|--|---------------------------|----------------------|--------------------------|
| <b>Hair Clips</b> | 1                     | 5<br>(5x1=5)                                     | 10<br>(10x1=10)           | 1                    | 10                       |
|                   | 6                     | 12<br>(12x6=72)                                  | 20<br>(20x6=120)          | 4                    | 80                       |
|                   | 9                     | 15<br>(15x9=135)                                 | 30<br>(30x9=270)          | 6                    | 180                      |
|                   | 2                     | 20<br>(20x2=40)                                  | 35<br>(35x2=70)           | 1                    | 35                       |
| <b>Total</b>      | <b>18</b>             | <b>252</b>                                       | <b>470</b>                | <b>12</b>            | <b>305</b>               |

| Tote bags                   |                       |                      |                          |                                 |                              |                       |
|-----------------------------|-----------------------|----------------------|--------------------------|---------------------------------|------------------------------|-----------------------|
| Raw Material<br>(In rupees) | Thread<br>(In rupees) | Labor<br>(In rupees) | Packaging<br>(In rupees) | Production price<br>(In rupees) | Selling price<br>(In rupees) | Profit<br>(In rupees) |
| 30                          | 80                    | 25                   | 5                        | 140                             | 200                          | 60                    |
|                             | 60                    | 25                   |                          | 120                             | 180                          | 60                    |
|                             | 50                    | 25                   |                          | 110                             | 160                          | 50                    |
|                             | 40                    | 25                   |                          | 100                             | 150                          | 50                    |
|                             | 35                    | 20                   |                          | 90                              | 120                          | 30                    |
|                             | 25                    | 20                   |                          | 80                              | 100                          | 20                    |

| Cushion covers              |                                   |                      |                          |                                 |                              |                       |
|-----------------------------|-----------------------------------|----------------------|--------------------------|---------------------------------|------------------------------|-----------------------|
| Raw Material<br>(In rupees) | Stitching + thread<br>(In rupees) | Labor<br>(In rupees) | Packaging<br>(In rupees) | Production price<br>(In rupees) | Selling price<br>(In rupees) | Profit<br>(In rupees) |
| 30                          | 25+60                             | 20                   | 5                        | 140                             | 200                          | 60                    |
|                             | 25+40                             | 20                   |                          | 120                             | 180                          |                       |

| Pouches      |  |                      |                          |                                 |                              |                       |
|--------------|--|----------------------|--------------------------|---------------------------------|------------------------------|-----------------------|
| Raw Material | Stitching + Chain + Thread + Canvas + tracing<br>(In rupees) | Labor<br>(In rupees) | Packaging<br>(In rupees) | Production price<br>(In rupees) | Selling price<br>(In rupees) | Profit<br>(In rupees) |
| 20           | $5+5+15+2+5 = 32$  | 15                   | 3                        | 70                              | 80                           | 10                    |
|              | $5+5++20+2+5 = 37$   | 20                   |                          | 80                              | 100                          | 20                    |
|              | $5+5+30+2+5=47$  | 30                   |                          | 100                             | 120                          | 20                    |
|              | $5+5+50+2+5=67$  | 30                   |                          | 120                             | 150                          | 30                    |
|              | $5+5+40+2+5=57$  | 30                   |                          | 110                             | 140                          | 30                    |

| Dupattas                 |  |                   |                       |                              |                           |                    |
|--------------------------|--|-------------------|-----------------------|------------------------------|---------------------------|--------------------|
| Raw Material (In rupees) | Stitching + thread + tracing (In rupees) | Labor (In rupees) | Packaging (In rupees) | Production price (In rupees) | Selling price (In rupees) | Profit (In rupees) |
| 200                      | $15+50+100=165$                          | 30                | 5                     | 400                          | 500                       | 100                |

| Scarfs                   |                                       |                   |                       |                              |                           |                    |
|--------------------------|---------------------------------------|-------------------|-----------------------|------------------------------|---------------------------|--------------------|
| Raw Material (In rupees) | Stitching + thread+ beads (In rupees) | Labor (In rupees) | Packaging (In rupees) | Production price (In rupees) | Selling price (In rupees) | Profit (In rupees) |
| 50                       | $5+20+5=30$                           | 15                | 5                     | 100                          | 120                       | 20                 |
| 60                       | $5+25+5=35$                           | 20                | 5                     | 120                          | 150                       | 30                 |

| Hair bows                |                                      |                   |                       |                              |                           |                   |
|--------------------------|--------------------------------------|-------------------|-----------------------|------------------------------|---------------------------|-------------------|
| Raw Material (In rupees) | Stitching +clip + Thread (In rupees) | Labor (In rupees) | Packaging (In rupees) | Production price (In rupees) | Selling price (In rupees) | Profit (In rupee) |
| 15                       | $3+5+10=18$                          | 5                 | 2                     | 40                           | 50                        | 10                |
|                          | $3+5+15=23$                          | 10                |                       | 50                           | 60                        |                   |
|                          | $3+5+20=28$                          | 15                |                       | 60                           | 70                        |                   |

| Hair clips                   |                           |                    |
|------------------------------|---------------------------|--------------------|
| Production price (In rupees) | Selling price (In rupees) | Profit (In rupees) |
| 12                           | 20                        | 8                  |
| 15                           | 30                        | 15                 |
| 20                           | 35                        | 15                 |

# **Appendix 10**

## **IEC Materials**



**ભરતકામના  
ટાંકાઓ**



આ પુસ્તિકા નીચેના પ્રોજેક્ટ હેઠળ તૈયાર કરવામાં આવી છે,  
" ભરતકામ કુશળતા અને તેના દ્વારા આવક ઉત્પાદન "

:- ડિઝાઇનર :-  
નિશા સિંઘ (પ્રોજેક્ટ વર્કર)

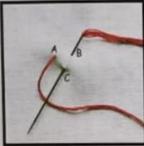
:- માર્ગદર્શક :-  
ડૉ. કૃતિકા ભાટે (પ્રોજેક્ટ ગાર્ડ)

ડિપાર્ટમેન્ટ ઓફ એક્સટેન્શન એન્ડ કમ્યુનિકેશન,  
ફેકલ્ટી ઓફ ફેમિલી એન્ડ કમ્યુનિટી સાયન્સ,  
ધ મહારાજા સયાજીરાવ યુનિવર્સિટી ઓફ બરોડા, વડોદરા

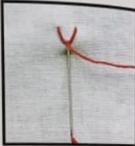
શૈક્ષણિક વર્ષ: 2024-2025

**Booklet on Embroidery Stitches**

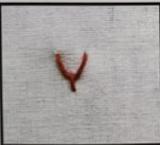
**ફલાય સ્ટીચ**



સ્ટેપ ૧:  
A માંથી સોપને બહાર લાવો અને તેને B માસફને અંકર નાખો. પછી, તેને C દ્વારા બહાર લાવો, જે A અને B વચ્ચે અને નીચે આવેલું છે.



સ્ટેપ ૨:  
હવે, 'V' આકાર બનાવવા માટે, તમારે પુછકી બનાવવાની જરૂર છે. તેથી સોપમાં સીની નીચે થોડી જગ્યા મૂકો.

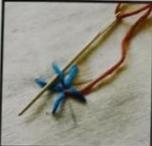


સ્ટેપ ૩:  
જ્યારે તમે સમાપ્ત કરો છો, ત્યારે એકલા ફલાય ટાંકો બનાવવા જેવો દેખાશે.

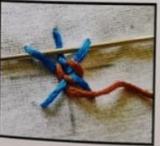
**લ્હીલ/રોઝ સ્ટીચ**



સ્ટેપ ૧:  
પ્રથમ, બનાવવા પ્રમાણે સ્પષ્ટ આકાર બનાવવા માટે પાંચ સીધા ટાંકાનો ઉપયોગ કરો.



સ્ટેપ ૨:  
સોપને કેન્દ્રમાંથી બહાર લાવો. હવે કેન્દ્ર વૈકલ્પિક સીધા ટાંકાની નીચે સોપ લાદીને સીધા ટાંકાઓની અંતરવાસ વર્તુળ વણાટ કરવાનું શરૂ કરો.

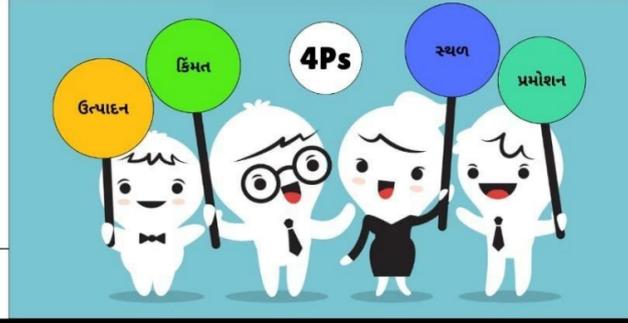


સ્ટેપ ૩:  
ફેલિકને નીચે ઉભામાં બિના સીધા ટાંકાઓની અંતરવાસ જવાનું ધ્યાન રાખો. તમે જોશો કે તમે છેલ્લી વખત જે ટાંકા નીચે જવા હતા તેની ઉપર જશો.



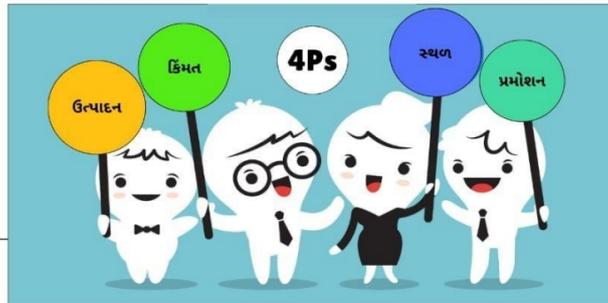
સ્ટેપ ૪:  
તૈયાર વણાયેલ સ્પષ્ટીકર લ્હીલ આના જેવું દેખાશે.

**માર્કેટિંગની 4Ps ની વ્યૂહરચના**  
**(MARKETING STRATEGY)**  
**(Product, Price, Place and Promotion)**



**Flashcards on**  
**4Ps of Marketing Types, Benefits, & Strategies**

**તમારા ધંધા માટે આ 4P કેવી રીતે ઉપયોગી છે?**





**Flashcards on Steps of making business account on WhatsApp**



**Flashcards on Steps of making business account on Instagram**



**Flashcards on Steps of making business account on  
Facebook**

# **Appendix 11**

## **Photographs**



**Group Formation**



**Pre- Survey & Need assessment**



**Showcasing Embroidery Samples**



**Teaching Embroidery Stitches**





**Women & adolescent girls  
Practicing Various Stitches on Small Sample**





Samples of Embroidery Stitches



**Embroidery made by Women and adolescent girls on Small Samples**



**Tracing for Embroidery**





**Women and adolescent girls doing Embroidery on Tote Bags and Cushion Covers**



## Expert Session



### Expert's Demonstration on Embroidery





**Women and Adolescent Girls  
Doing Embroidery Work on Hair Bow and Pouches**





**Women and adolescent girls  
doing Embroidery work on Dupattas and Scarfs**





**Designed Tote Bags**





**Designed Cushion Covers**





**Designed Pouches**



**Designed  
Hair Bows**

**Designed  
Hair Bow Clips**



**Designed Dupatta**



**Designed Scarf**



## Training On Marketing



## Exhibition at Reliance Mall





**Exhibition at  
Department of Extension and Communication,  
Faculty of Family and Community Sciences**





**Beneficiaries Participated in the Exhibition**



**An Action Project On Skill Development & Income Generation Through Embroidery Work  
In Collaboration With Reliance CSR , Vadodra**

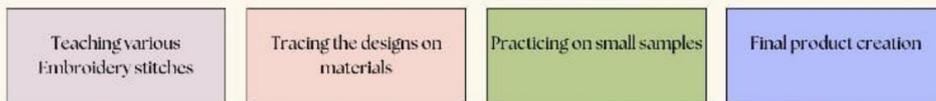
**OBJECTIVE**

To promote skill development and income generation through Embroidery among rural women and adolescent girls of Angadh and Karodiya village.

**PHASES OF THE PROJECT**



**STEPS OF TRAINING FOR CREATING EMBROIDERY PRODUCTS**



**OUTCOME**

The training boosted participants' confidence, sparking interest in further embroidery training for skill refinement and income growth. Hands-on experience enhanced their creativity and financial prospects, while e-marketing training empowered them to leverage digital platforms for business expansion. Many began using social media for sales, fostering self-reliance and adaptability. Notably, they received orders for 150 pouches from Reliance Industries Limited for Women's Day celebration, reinforcing the project's impact on their economic development.

**GLIMPSES OF THE PROJECT**



Project Worker: Ms. Nisha Singh

Project Guide: Dr. Krutika Bhate

**Poster Presented in the Exhibition**



**Collecting Reactions from Target Groups**





**Facilitating in Completing Orders Received from  
Reliance Industries Limited**



**Successfully Completed Order of 150 Pouches Received  
from Reliance Industries Limited**

## MSUના કમ્યુનિટી સાયન્સ એન્ડ એકસ્ટેન્શન કોમ્યુનિકેશનની વિદ્યાર્થીનીઓનો પ્રોજેક્ટ

અનગઢ અને કરોડિયાની મહિલાઓએ ઈન્ટેરાક્ટિવ પેજ પર પ્રોડક્ટ્સના ફોટો મૂકી ઓનલાઇન વેચાણ શરૂ કર્યું

# ગામડાંના બાળકોને અંગ્રેજી શીખવ્યું, મહિલાઓને ભરતકામ, ફ્યુઝન જ્વેલરી બનાવતા શીખવાડી

### સંદેશ

MSUની ફેકલ્ટી ઓફ ડેવેલોપમેન્ટ એન્ડ કોમ્યુનિકેશન વિભાગની સિનીયર MSC વિદ્યાર્થીની નિશા સિંઘ દ્વારા અનગઢ-કરોડિયા ગામની મહિલાઓ અને કિશોરીઓ માટે ભરતકામ કુશળતા અને તેના દ્વારા આવક ઉત્પાદન વિષયક એક્સ્ટેન્શન પ્રોજેક્ટ ડૉ. કૃતિકા ભાટેના માર્ગદર્શન અને ખાનગી કંપનીના CSR ના સહયોગથી અમલમાં મૂકાયો હતો.

જે અંતર્ગત અનગઢ ગામની ૧૭ અને કરોડિયાની ૧૮ યુવતીઓને ૮૦ દિવસની તાલીમ આપાઈ હતી. જેમાં ભરતકામનું બેઝિક નોલેજ, પ્રોડક્ટ્સ બનાવવાની તાલીમ આપવી તેમજ માર્કેટિંગ અને વેચાણની રીતો શીખવી હતી. જેમાં ટોટ બેગ, પાઉચ, ફ્લેશ કવર,

દુપટ્ટા, હેર બો અને સ્કાર્ફ જેવી ૧૦૦ જેટલી આકર્ષક વસ્તુઓ બનાવી હતી. પ્રોજેક્ટની સફળતાને નમાવતો ખાસ પ્રસંગ એ રહ્યો કે, ખાનગી કંપની દ્વારા મહિલા દિવસ નિમિત્તે ૧૫૦ પાઉચનો ઓર્ડર મળ્યો હતો. જેના દ્વારા મહિલાઓને પ્રથમ વેપારિક અનુભવ મળ્યો. પ્રોજેક્ટના પરિણામરૂપે કરોડિયાની બે કિશોરીઓએ આન્હનિભરતની પહેલ કરી છે. એક કિશોરીએ બી.કે.એટીવ નામે ઈ-સ્ટોરમાં પેજ શરૂ કરીને પોતાના બનાવેલાં પ્રોડક્ટ્સનું ઓનલાઇન વેચાણ શરૂ કર્યું છે. આ ઉપરાંત, અલ્કારિકા નામે ઈ-સ્ટોરમાં પેજ પર મહિલાઓ દ્વારા બનાવેલી જ્વેલરીના ફોટા અને વિડિઓ અપલોડ કરી પ્રોડક્ટનું પ્રમોશન અને વેચાણ શરૂ રહ્યું છે.



કાર્યશાળા દરમિયાન વિવિધ વસ્તુઓ બનાવતા શીખી રહેલી ગામની મહિલાઓ.

### ધનેરાની પ્રાથમિક શાળાના બાળકોને અંગ્રેજીનું જ્ઞાન આપ્યું

વિદ્યાર્થીની આરોહી મેલાણીએ પ્રોવાઈડિંગ બેઝિક ઇંગ્લિશ લિટરેસી ટુ અપર પ્રાઈમરી સ્કૂલ ચિલ્ડ્રન એટ ધનોરા પ્રાઈમરી સ્કૂલ વિષયક એક્સ્ટેન્શન પ્રોજેક્ટ સફળતાપૂર્વક પૂર્ણ થયો કર્યો હતો. જે ડૉ. ચંદ્રિકા રાવટીપના માર્ગદર્શન હેઠળ ધરાયો હતો. જેમાં પર વિદ્યાર્થીઓને અંગ્રેજીની તાલીમ આપાઈ હતી. આરોહીએ કલ્લું હતું કે, અમે આડાબેટથી શરૂ કરીને વાક્ય બનાવવા સુધીનો સંપૂર્ણ અભ્યાસક્રમ મોડ્યુલ તૈયાર કર્યો હતો. ૫૫ દિવસના અભ્યાસમાં ૫૦ દિવસ શિક્ષણ માટે અને ૫ દિવસ મૂલ્યાંકન માટે ફાળવવાયા હતા.

### મહિલાઓને ફ્યુઝન જ્વેલરી બનાવતા શીખવી

MSC વિદ્યાર્થીની ધ્રુવી શાહે પ્રોજેક્ટ એલિવેટ એન્ડ ક્રિએટિવ ફ્યુઝન જ્વેલરી દ્વારા ગામીણ મહિલાઓનું સશક્તિકરણ આમ્ય સ્ટરે અમલમાં મૂક્યો હતો. ડૉ. શિવાની મહેતાના માર્ગદર્શન હેઠળ ગામની ૩૫ મહિલાઓને ૩ મહિનાની તાલીમમાં ઇલેક્ટ્રિક, નેકલેસ, હેર પિન જેવી ફ્યુઝન જ્વેલરી બનાવતા શીખવી હતી. જેમાં ફેબ્રિક, મેટલ પેન્સેલ, મિરર વર્ક, કોશી આર્ટ અને મણકાનો ઉપયોગ કરીને કુલ ૧૮૦ પ્રોડક્ટ્સ તૈયાર કરાયાં હતા.

Coverage in Sandesh Newspaper