

Old Title: A Study on Evolution and Present Status of Zardozi Embroidery of Bhopal and Development of an Effective Training Module for its Sustainability

New Title: Sustenance of Zardozi Embroidery of Bhopal through Documentation, Training and Product Development

Synopsis

Submitted to The Maharaja Sayajirao University of Baroda

For the Degree of

DOCTOR OF PHILOSOPHY

in Clothing and Textile

By

Ms. Meeta Siddhu

Guide

Prof. Dr. Anjali Karolia

Department of Clothing and Textile

Faculty of Family and Community Sciences

THE MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA,

VADODARA

JULY 2023

Introduction:

“The range and diversity of India’s textile techniques and traditions is almost overpowering, and many are often left out of the general volume on Indian Textiles. Simultaneously, since so many craftspeople leave the sector for other occupations, many skills are also either in the danger of dying or of being lost forever, unless we seriously record and document them.”

:Laila Tyabji

“Traditional wisdom needs preservation and needs to be nurtured and used to unfold new values in contemporary settings. Each culture has much to offer and India is full of such precious nuggets of traditional wisdom that can be applied to local uses or even global exchange.”

(Ranjan, 2007)

A variety of techniques are used for decorating textiles such as embroidery, brocading, printing, painting and dyeing, but the embroidery craft is ranked at the top. **(Chakrabarty, S. 2014)**

Embroidery is enriching fabrics with a needle and thread. It’s a way of embellishing fabrics and has its roots in hoary antiquity. Threads of various kinds such as metal, cotton, silk, wool and animal hair have been utilized along with mirrors, shells, beads, semi-precious stones, metal pieces, insects’ wings, coins and bells to ornament a variety of pliable material such as leather, felts, silk, velvet, wool, cotton, linen and so on and so forth. **(Brijbhushan, J. 2006)**

It is impossible to say when and where the first embroidered piece or first motif was executed but there is evidence of needles and threads being in use from early civilizations. There are innumerable samples of exquisite embroidery exhibits in museums across the world from Egypt to Europe to China to America. The foundation of some of the embroidery techniques can be linked to making of beaded strings, garlands or for stitching of clothing, purses, belts or basketry where stitches were probably used for joining of textiles or attaching of strings, handles or loops. **(Kale, S. 2011)**. Embroidered fragments dating back to early periods have been found in various sites in Europe and Asia.

In India also, embroidery has almost always been at the forefront in uniquely rich textile tradition and it can be safely said that very few societies can claim as prominent a role played by embroidery as can be seen in India. **(Crill, 1999)** There is a description of a ‘long, flowing coat,

beautiful and bright, woven and embroidered with gold thread' in the Rig Veda. **(Kumar, R. 2006)**. Needles dating back to third millennium B.C. have been discovered at all excavation sites in India. Some figurines from Mohenjo-daro and Harappa are shown to be attired in what appears to be embroidered garments. On the basis of the travel accounts of Marco Polo dating back to 4th BC, Strabo, a Greek geographer describes Indians dressed in muslin robes embellished with gold and richly flowered muslin. Venetian Traveler Marco Polo, visited India in 13th century, reported of red leather mats from Gujarat which depicted beasts and birds in gold and silver and sewn subtly. He also wrote about couches and cushions skillfully embroidered in gold and silver which were rare to find anywhere in the world. **(Brijbhushan, J. 2006)**

In Indian society, embroidery has always played a prominent role and has been one of the most enduring and prominent crafts among the rich textile heritage of India. Vedic literature indicates that Indian embroidery has been practiced since prehistoric time and dates it back to 5000 BC. **(Shrikant, U. 2009)**. Embroidery is a craft that involves working of raised designs on fabric surface with needles and threads of silk, cotton, gold or silver and has been known in India from very early times. **(Virani, P.J. 2019)**.

Unfortunately, no specimens of the existence of early embroidery can be found in India. There is a profusion of different kinds of embroidery after the 16th century, a great many of which can be seen in the museums across the country as well as other parts of the world. **(Brijbhushan, J. 2006)**. The oldest surviving specimens of Indian embroidery were most probably the two pieces made in the fifteenth or sixteenth century for Jain nuns. Ample specimens from the Mughal courts of the seventeenth century are still available. There were exclusive karkhanas or workshops in the Mughal courts to cater to the needs of the royal families and the courts. **(Shrikant, U. 2009)**

Thus, it will not be wrong to conclude that India is inhabited by people of various ethnicities owing to trade, invasions, migration, travel and religion. All these have influenced the embroidery traditions and skills of Indian artisans who have assimilated these and developed a unique and unparalleled craft tradition.

Various regions in India had differing historical developments. It is not than surprising that the use of embroidery stitches differs between distinct communities. Often the same embroidery

stitches can be found in use across various geographical locations in India but their adaptation and purposes differ. Thus, there is a difference in individual motifs owing to difference in techniques and material. Many stitches that were brought from other countries by invaders and settlers reflect changes and development as these have been incorporated into local culture and work. **(Morrell, A. 1995).**

One such embroidery is the Zardozi embroidery popularly known as Gold and silver embroidery. Zari embroidery or karchobi or metal embroidery are some other terms used for zardozi. **(Dikshit, P.K.1961, Bhandari, V. 2015)**

Delhi, Lucknow, Agra, Banaras, Jaipur, Bhopal, Surat, Mumbai, Aurangabad, Hyderabad and Murshidabad are important centers of gold and silver embroidery. **(Brijbhushan, J. 2006)**

Bhopal, the present capital of central Indian state Madhya Pradesh and former capital of the princely state of Bhopal, possesses a rich cultural past and heritage. It is home to numerous heritage structures, oral traditions and legacies. It was one of the prominent zardozi centers and till date is famous for zardozi, beadwork and batuas. It is the only state to be ruled by four consecutive women rulers who were efficient administrators and very progressive in their outlook. They were also huge patrons of arts and crafts and utilized it for the betterment of the society.

Rationale of the Study:

In Bhopal Zardozi embroidery reached its zenith around 1901. Patronized by the begums, it evolved as a royal tradition, gradually shifting to utilitarian products for the masses for its survival. However, this change in base also saw a decline in quality and craftsmanship. The traditional skill and beauty were absent in the new age products. Thus, it becomes necessary to re-examine the various aspects of the zardozi embroidery of Bhopal. This is specially required for its sustenance as well as its transformation into a sustainable livelihood option for the artisans. It is also important to investigate the causes leading to fading away of the glory of Bhopal as a prominent zardozi center as the gazetteer mentions this craft as the only industrial art worth mentioning from Bhopal. It is in this context that several questions about the genesis, historicity, patronage, design, evolution and present status were therefore raised and which are as under:

Research Questions:

- R.Q.1. How and under what context was zardozi embroidery initiated in this part (Bhopal) of the country?
- R.Q.2. Who were the patrons behind the initiation of zardozi embroidery in Bhopal?
- R.Q.3. Why was the embroidery brought to this area and how?
- R.Q.4. What patronage did the craft enjoy in the past?
- R.Q.5. What is the present status of the craft?
- R.Q.6. Is the tradition well documented?
- R.Q.7. If yes then does the artisan, academic and design community and policy makers have access to the documentation?
- R.Q.8. Are the present generation of artisans aware about the rich cultural heritage of the embroidery traditions?
- R.Q.9. Are the artisans thriving?

Objectives:

Zardozi of Bhopal was once considered as one of the most prominent industrial arts of the state. (State Gazetteer Govt. of MP). Sadly, despite having a vast pool of skilled artisans of zardozi embroiderers the embroidery today has been reduced to occasional souvenirs, gifts and posters. The government has been taking measures to revive the craft and its lost glory but the results are not sufficient. Despite the initiatives taken up by various government and non-government bodies such as NGOs, cooperative bodies, independent designers and scholars the results have not been very far-reaching.

Thus, it was deemed fit to take up a study which would explore various options and possibilities for the sustenance of the zardozi embroidery of Bhopal which would act as an aid to the already existing government welfare and policies. The present research was thus taken up with following objectives:

1. To document the origin and history of *Zardozi* embroidery of Bhopal
2. To assess the present status and changes in the *zardozi* embroidery of Bhopal
3. To document the traditional and prevalent motifs, material and techniques of *zardozi* embroidery of Bhopal.
4. To analyze the issues, challenges and training needs of artisans of Bhopal

5. To design and develop a training module for skill development and upgradation of the *zardozi* artisans of Bhopal
6. To implement and analyze the effectiveness of the developed training module.

Scope of the Study:

The modern-day and various associated factors present the challenge of how to maintain the continuity of the craft as the younger generation of artisans is not ready to follow the footsteps of their forefathers. This has made documentation of the traditional crafts even more important. As traditional artisans step away from the craft, there are many new entrants into the system owing to government training programs for various crafts. Bhopal has seen a spurt in the number of *zardozi* artisans in the past decade. Thus, there is a need to document the *zardozi* embroidery of Bhopal and its various aspects which would serve a twofold purpose of preserving the original workmanship and purity of the craft as well as serve as a guide for non-traditional fresh artisans who are pursuing the craft as a first generation. Thus, the study is intended to serve the following purpose:

- Documentation of the specific motifs, raw material and products would serve as a valuable resource material to academicians, researchers, fashion and textile designers, historians and craft connoisseurs and for those having interest in the field of traditional embroideries.
- This research would also help designers, craft, fashion as well as textile designers, to understand the finer nuances of the craft and develop designs that retain the visual identity of the craft keeping in mind the traditional motifs, so as to retain its visual identity.
- The study can serve as an important tool and aid in optimum utilization and implementation of government schemes and welfare programs.
- All this will promote the sustenance of the craft as well as its artisans. The training will also benefit the artisans in being more receptive to newer interventions. It would help in restoring their pride in their traditional heritage and also ensure quality products.

The documentation, training and product development taken up during the course of the study will also help in preserving the purity of the craft and avoid homogenization, a potential challenge due to globalization.

Review of Literature:

In the light of the research questions and objectives the review of literature was divided into the following subheadings:

2.1 Textiles as bearers of Intangible Cultural Heritage and Community Identity

2.2 Embroidery

2.3 Indian Embroideries

2.3.1 Gold and Silver Embroidery / Zardozi in India

2.3.1.a Prominent Gold and Silver/Zardozi Embroidery Centers of India:

2.4 Advent of Zardozi in Bhopal:

Bhopal-Geographical Study

Bhopal- Socio-Cultural Study

Bhopal-Political Study

Bhopal-Economical Study

2.4.1 Tools, Techniques and Material

2.4.2 Motifs and Designs

2.4.3 Traditional Products

2.5 Present Status

2.5.1 Trade Practices in Zardozi embroidery and craft

2.5.2 Benefits of Handloom and Handicraft Sector at a Glance

2.5.3 Issues and Challenges of the Artisans

2.5.4 Future Prospects for the Artisans

2.5.5 Implementation Gaps in the welfare measures

2.6 Research Gaps

Research Gaps

The review of literature highlighted the following gaps:

- Unavailability of literature on Zardozi Embroidery of Bhopal due to lack of scholarly attention and studies on the craft as practiced in Bhopal
- Despite being a prominent zardozi center an absence social enterprises, cooperatives and brands from Bhopal
- Absence of Seminal studies on zardozi embroidery of Bhopal that comprehensively cover the various aspects of the craft
- Very slow changes in the socio-economic status of artisans despite comprehensive

government and non-government initiatives

- Lack of studies on home-based artisans of Bhopal
- Dearth of studies on impact and effectiveness of training and welfare schemes by various govt. and non-govt. organizations
- Dilution in Craft, downfall in workmanship as a result of all of the above
- Limited availability of publications specifically focused on zardozi embroidery of Bhopal

Thus, after identifying the research gaps it was felt an extensive research on Zardozi embroidery of Bhopal should be conducted. Such a detailed study of the craft which aims at exploration of its origin, history, traditional and prevalent motifs, designs, trade practices, artisan profile, training needs would also bring the necessary scholarly attention which is required for safeguarding the various aspects of the craft. Pilot study also revealed an increasing number of home-based women artisans and their unique training needs. Hence development and implementation of training program was undertaken keeping in view the specific needs of home-based women artisans and first-generation artisans.

Methodology:

The present study titled **Sustenance of Zardozi Embroidery of Bhopal through Documentation Training and Product Development** was an exploratory cum Descriptive study with a grounded theory approach as there were no prior exhaustive studies on zardozi embroidery of Bhopal. Very nominal data was available which was not only scattered but unorganized too.

Data Triangulation was used for data collection to increase the validity and reliability of the data.

Operational Definitions:

Batua: A semicircular fabric purse with 3 partitions (*called teen khana*) or 4 partitions (*called a char khana*) which was traditionally used for keeping fragrant mouth freshener (*gutkha*), currency or *paan* (beetle leaf) by the royals and local population of Bhopal State.

Begums: The four female rulers of Bhopal who consecutively ruled the erstwhile state for 107 years from 1801-1926 and who were known to be very progressive, well-traveled and excellent administrators and in whose reign Bhopal State became a cultural haven

Zardozi:The gold and silver embroidery done with metallic threads, sequins, stones and beads. Synonymous with metal embroidery.

Home Based Zardozi Artisans:Zardozi artisans, primarily women, who work freelance or part time, very rarely full time from their homes and get paid on piece basis.

Full Time Waged Zardozi Artisans: Zardozi artisans, primarily males, who are employed by local designers and retailers in their boutiques, workshops and are mostly paid on weekly, fortnightly or monthly basis.

Zari Centre: Local or popular name for professional zardozi embroidery workshop in the local markets. Most of them also offer other embroidery works such as aari, beadwork, machine embroidery etc.

Zari Work:Local name used synonymously for zardozi embroidery but resembles more with aari work. However traditionally zari work in Bhopal employed mostly gold zari and not coloured silk threads as in aari.

Bead Work:Embroidery that predominantly utilizes beads of various kinds, circular, cylindrical pipes and is inspired from Rander(located in Surat in Gujarat).

Locale:

After Pilot study it was revealed that even today majority of the artisans stay in the old parts of the city. Thus, the study was conducted in various zardozi clusters and centers located on the old city of Bhopal.

Research Design:

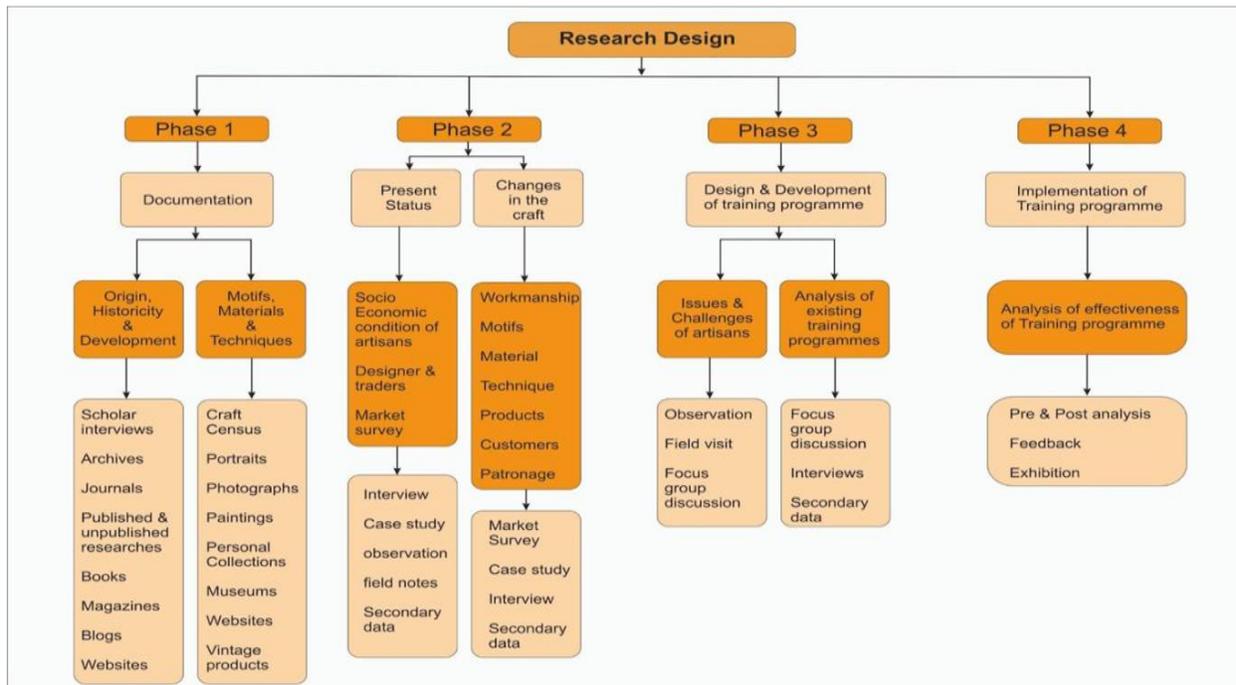


Fig. 1 Research Design for the Present Study.

Phase I: (Descriptive cum Exploratory Research)

3.1 Origin and History of Zardozi Embroidery of Bhopal

Sampling: Purposive (09)

Tool used: Content Analysis, Museum and Personal Collections, Interviews, Observation, Field notes, Portraits and Photographs

3.1.1 Traditional Motifs, Material and Techniques

Primary Data: Museum and Personal Collections, Government Zari Training Centre

Secondary Data: Internet (Museum and Auction Websites and Blogs), Phd Researches, Books, Portraits and Photographs, Newspapers, Government Handicraft Survey, Libraries

Sampling: Purposive

Tool Used: Visual Analysis, Observation, Photography, In depth interview with celebrity zardozi designer

Phase II:(Exploratory Research)

3.2 Assessment of Present Status and Changes in the Zardozi Embroidery of Bhopal

3.2.1.i Socio-Economic Status of the Artisans:

Sampling - Snowball (93)

Tool: Semi-Structured Interview Schedule, Observation, Field notes, Content Analysis, Photo

Elicitation

Analysis: Qualitative and Quantitative

3.2.1.ii Socio Economic Status of the Traders and Designers:

Sampling: Purposive (27)

Tools: Interview Schedule, Observation, Photo Elicitation, Content Analysis

Analysis: Qualitative and quantitative

3.2.1.iii. Craft Trade Practices:

How the craft trade takes place? How is the work given? How is the payment decided?

Packaging, branding and marketing

Sampling: Purposive (3)

Tools: Interview schedule, case studies, observation, audio-video recordings, Market Survey

3.2.1.iv Products and Demand:

Market Survey of the locally manufactured zardozi products and comparison with earlier products, contemporary designer products.

Collection of Prevalent Designs

Sampling: Purposive Analysis: Qualitative

Tools: Market Survey, Interviews, Observation

3.2.2.iv Products:

Tool: Market Survey, Photo Elicitation, Unstructured Interviews

3.2.2.v Workmanship:

Sampling: Convenience

Tool: Visual Analysis, Photo Elicitation, Participatory Observation

Analysis: Qualitative

Phase III:(Action Research)

3.3 Documentation of Traditional and Contemporary Designs

I

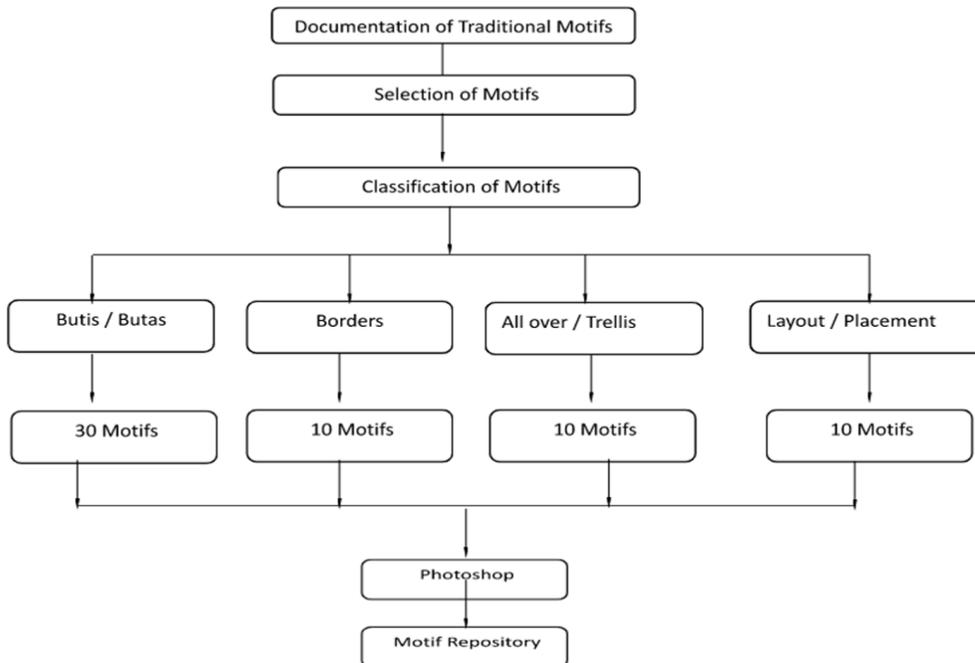


Fig. 2 Steps for Motif Repository

3.3.1 Collection of Designs

Photographs of various designs of zardozi embroidery of Bhopal were collected from the personal collections, museums, and portraits. These were then documented for traditional designs. Market survey gave the data for the current prevalent designs of zardozi embroidery of Bhopal.

3.3.2 Selection and Segregation of Motifs

Segregation of motifs from actual composition was done from the overall design layouts, borders of the products. The segregated motifs were drawn again using photoshop and converted into a design catalog.

3.3.3 Classification of Designs

Motifs obtained were classified into three categories namely Buties/Butas, Border, Jaal/Trellis.

3.3.4 Motif Repository/Catalog with Photoshop

The selected and segregated motifs after classification into various categories were then placed in the form of a repository with the help of photoshop software.

3.4 To analyze the issues, challenges and training needs of artisans of Bhopal

Sampling: Convenience (Over a period of 7 months)

Tool: Content Analysis, Case Study 06, in depth Interview 03, 65, Participatory Observation, Focus Group Discussion (08)

Case I Craft Development Executive

Case II - Home Based Artisan MBA dropout

Case III - Home Based Artisan Middle School

Case IV - Full Time Wage Artisan

Case V - Zardozi embroiderer turned entrepreneur

Case VI Master Trainer

3.4.2 Problems and gaps in Implementation of welfare schemes and programs: (Policy makers/officials/entrepreneurs/trainers)

3.5 Design and Development of Training Module for Skill Development and Upgradation:

The data from objectives 3, 4, 5 and results of the focus group discussions paved the way for the content development and designing of the training programme.

3.5.1 Training Curriculum and Program

The training curriculum was designed as per the:

- Issues and Challenges of Artisans
- Needs of Artisans
- Implementation Gaps



Fig.3 Topics for the Training Module

3.5.2 Validation of Training Program

The developed training programme was validated. For this an opinionnaire along with the

developed programme was sent to academicians (inclusion criterion- senior full-time academicians with at least 10 years of experience in education, artisan training and mentoring).

Sampling: Purposive (03)

Tool: Rating Scale/Opinionnaire

Phase IV

3.6 Implementation of Training Program

The training program was implemented as per the chosen criteria and parameters. A diverse group of artisans from the age group of 17 to 55 years that included both first generation and traditional generational artisans were chosen on the basis of willingness, income group and inclusion criteria.

Since the respondents had varied needs owing to their diverse background, a small group of 15 artisans was deemed fit so that personal attention could be given to the artisans and their training needs be met.



Fig.4 Inclusion criteria for the artisans shortlisted for the training module.

3.6.1 Analysis of Effectiveness of Training Program

Pre and Post Analysis of Trainees:

For checking the effectiveness of the training programme the

3.6.2 Feedback (Trainees) and Evaluation (Independent Assessors):

The participants were asked to give feedback on the training programme. They were asked to rate the training program on a 5-point rating scale through a questionnaire. The students, faculty and resource persons were also asked to give feedback of the programme through a questionnaire.

3.6.1.ii Inclusion Criteria for Trainees:

Low Education, Poor Technology Usage, no other skill / job which leads these artisans into a vulnerable space.

3.6.3.iii Training Venue

Venue was decided as per the convenience of the trainees and on the basis of their opinion, close to their home. The venue reported by the respondents was made available and booked well in advance by completing general formalities for taking permission. Precaution was taken to create an appropriate training environment. airy, clean and with adequate space at the venue.

3.6.3 iv Training method techniques and equipment:

A variety of training methods often facilitate adequate learning situations in a training programme as it captures and sustains the interest of trainees during the entire duration of training. On the basis of training objectives and curriculum following training methods and techniques were used.

Lecture method:

Method demonstration

Action learning

Group Discussions

Expert Lecture

Awareness and Intervention meet

3.6.4. Curriculum of the Training Programme:

The curriculum was framed as per the findings and needs.

3.6.5 Validation of Training Programme

Sampling: Purposive

Tool: Rating Scale

4. Results and Discussion:

The data for the present study was collected through extensive desk as well as field research. Both qualitative as well quantitative methods were used for the data collection. A grounded theory approach with data triangulation was used to authenticate the findings. The results were thoroughly analyzed and have been discussed under following sections as per the objectives of the study:

4.1 Origin and History of the Craft

4.2 Present status and Changes in the Craft

4.3 Documentation of traditional and prevalent motifs, material and techniques

4.5 Issues and Challenges and Training Needs of the Artisans

4.6 Design and Development of the Training Module

4.7 Analysis of the Effectiveness of the Developed Training Module

4.1 Origin and History of the Craft

The data pertaining to the origin, history and development of the zardozi embroidery of Bhopal was collected by content analysis of secondary sources (articles published in newspapers, popular magazines, blogs and historic books). The research draws heavily on the notes, biographies, state papers, archives as well as primary information obtained through interviews observations and field notes.

Several economical, socio-cultural, political and geographical factors led to the development of zardozi embroidery as well as other artistic traditions in Bhopal. From olden times Central India (of which Bhopal was a part) had an advantage from trade between Gujarat, Deccan, Bengal and Oudh as the route passed from Bhopal. Even in 1832 the export of Chanderi fabric from Central India was well established with other parts of India. Indore and Ujjain (very near to Bhopal) saw the arrival of merchandise on most days of the year. Gold and silver were reported to be imported from Surat and Bombay. (**Malcolm, J. 1832**)

The disintegration of the Mughal empire led to the establishment of new centers of power and **Dikshit, P.K. 1962** has also mentioned that the history of zardozi embroidery work in Bhopal can be traced back to 1868. It is also said that in olden times there was the purdah system for the ladies in Bhopal and the genesis of zardozi (zari work / gold or silver embroidery) in Bhopal has been associated with the purdah system for ladies which required them to stay at home. Victoria Technical School was opened up in 1891 in Bhopal where women were given training in needle work apart from other subjects. (**Gazetteer of India: Sehore and Bhopal**)

There were well established import-export trade links between Bhopal and Delhi, Bombay, Kanauj, Farrukhabad, Kanpur, Gujarat, Madras. Export links of Bhopal to Europe through Bombay have also been reported and by 1908 the exquisite Batwas and Zari embroidery works of Bhopal were already famous. These were also excellent foreign exchange earners. **Gazetteer of India Madhya Pradesh : Sehore and Bhopal**

A visual analysis of the portraits and photographs from 1844 onwards shows members of royal family of Bhopal dressed in embroidered costumes in exquisite fabrics such as satin, tissue,

velvets etc. Apart from zardozi use of zari embroidery, beadwork and gota is also seen in these costumes

Thus, we can conclude that it was Begum's patronage that zardozi or gold work originated in Bhopal. It will also not be wrong to say that there were exchanges of learning Gold embroidery from different centers namely Hyderabad, Lucknow and Delhi in Bhopal specifically from 1919 onwards. This also means that the craft came to Bhopal much before the twentieth century.

A visual analysis of the portraits and photographs shows members of the royal family of Bhopal wearing zardozi embroidered costumes on numerous occasions.



Fig.5. Royal Costumes of the Bhopal State

4.2 Present status and changes in the craft:

4.2.1 Present Status:

Presence of more female artisans as compared to males is seen. Number of home based zardozi artisans far outweighs the number of full-time artisans.

4.2.1.i. Socio economic status of the artisans:

Once the artisans enjoyed the royal patronage with all amenities and were revered for their craft. Today, despite a host of schemes they are finding it difficult to even survive.

4.2.1. ii. Products currently available in the Market:



Fig.6. Products available in the market currently

4.2.2 Patronage

The royal patronage has long gone and wealthy elites and working class are the latest patrons of the craft.

4.2.3 Trade Practices:

The karkhana system has been replaced with marketing and retailing through local markets, e-commerce. Home based artisans mostly work on piece rates on smaller items and workshop waged artisans work fulltime in monthly or weekly wages.

4.2.4 Consumption Practices:

Affordable products are in demand. Expensive products have only seasonal demand

The data for the present status of the craft, artisans and trade practices was collected to generate a first-hand account of the current status of the craft. For this a detailed market survey, in-depth interviews with zardozi traders and designers, group discussions with artisans were undertaken by the investigator. Data pertaining to the socio-economic status of artisans as well as that of traders and designers was collected. Apart from this current trade practices, products available in the local market and trends in demand were also analyzed to get a comprehensive picture.

4.2.2. Changes in the Craft:

There have been numerous transformations in the way craft and its trade is practiced now. Some of the changes have been positive but largely these have affected the artisan population negatively. These changes have specially been heavy for the home-based women artisans.

4.2.2.i Change in Patronage

Zardozi embroidery reached Bhopal owing to many sociocultural, political, geographical reasons. The begums of Bhopal were huge patrons of arts and crafts and gave all facilities to the zardozi artisans for practicing the craft at Bhopal as well as training ladies and women into this craft.

Zari training centers and schools were opened up for girls where zardozi was a part of curriculum as also the other handicrafts such as beadwork, lacemaking, stitching etc. After independence and merger of the Bhopal state with the union of India the patronage stopped. The government started a lot of welfare and training schemes for the artisans but the benefits have been far from satisfactory. A change in patronage also resulted in a change in consumers. This came with a downfall in material, methods and workmanship. Thus, we can say that the change in patronage

resulted in a downfall of the craft.

4.2.2.ii Changes in Artisans

In recent years there have been changes in the artisan profile also. The new generation is not willing to continue the heritage craft, most of the traditional artisans are now out of the craft practice.

In recent years however there has been a spurt in the entry of non-traditional or first-generation embroiderers. These mainly consist of women and jobless youth. A number of government programmes on Zardozi are organized regularly by the government too. However, this has given rise to other issues too. Most of these first-generation artisans are unable to find work.

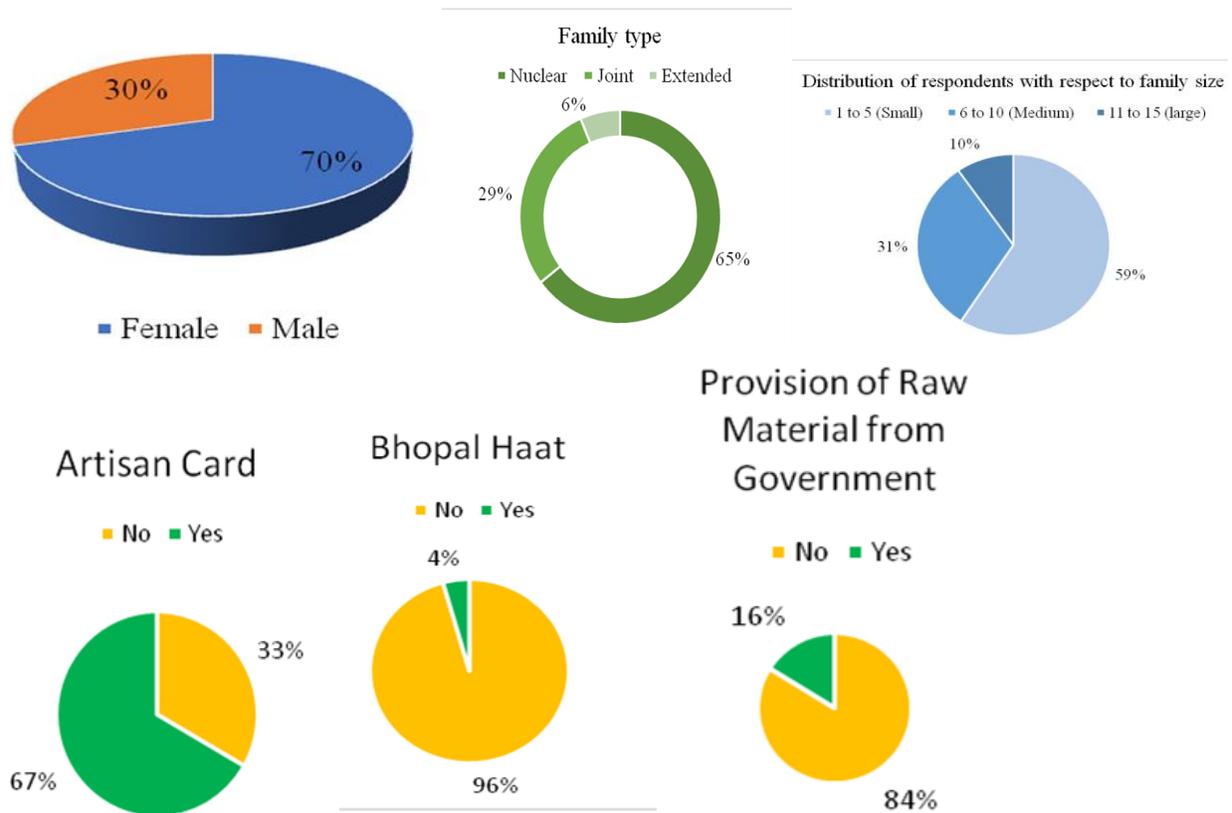


Fig.7. Frequency Distribution of Artisans Across Various Categories

4.2.2.iii Tools, Techniques:

There has not been much change in the tools and techniques. Its astonishing that such exquisite embroidery is created with basic tools such as a wooden frame (adda), aari and threads. The working conditions are also very unergonomic and most of the artisans are not even aware of the

benefits of proper lighting and tools.

4.2.2.iv Motifs and Material

There has been a change in motifs and material. In place of real zari, imitation zari is used unless the customer commissions real zari. Also, the readymade zari items are mostly made on synthetic fabrics as it is more cost effective as compared to pure silks and velvets.

Due to social media a lot of motifs which were previously not used have found their way into the zardozi of Bhopal.

- Traditionally flora and fauna motifs were used, occasionally one finds fish, elephant and peacocks too. Rarely is any other animal seen in any of the traditional products. The traditional designs have a strong Persian influence. Provenance of architectural motifs is also seen after independence.

Traditional Motif Terminology:

Challe, Chidkav, Chadiyan, Zanjeera, Kali, Phool, Paan, Patti, Booti, Boota, Bel, Jaal, Tajmahal, Ashok stambh, Sanchi are some of the motifs used traditionally and even today.

4.2.2.v Products:

Traditional Products:

Batua, Peshwaz, FarshiPyjama, Gharara, Sharara, Khada Dupatta and Dupatta, Kurta, Sherwani, Royal court and Procession items including jhool, chamar, chatri, procession standard, furnishings, Political gifts, Royal Crown, Jooties, Costumes of Durbaans(the zardozi in royal karkhanas were never idle)

Contemporary Products:

Potli bags, Clutches, Badges, Wall Frames etc.

Though the local market is still dominated by batuas, purses and apparel. There is a lack of product diversification.

Consumer Survey among local consumers revealed the need and desire of souvenirs, gifts and small items with good workmanship.

4.2.2.vi Loss of Workmanship:

Analysis of the Products Being sold Currently in the Market for stitch quality, quality of embroidery and raw material in comparison to traditional products revealed a stark loss of workmanship as well as quality of raw material.

4.2.2.vi. Consumption Practices:

After a change in patronage the craft became consumer dictated. As a result, the consumption pattern also changed.

4.3: Motif Repository of traditional and prevalent motifs and designs:

The selected traditional and prevalent motifs were collected in the form of a design repository / catalogue. For this photoshop software was used. This was done to document the traditional designs for future generations and also this would serve as a useful tool for the artisans, designers and students.

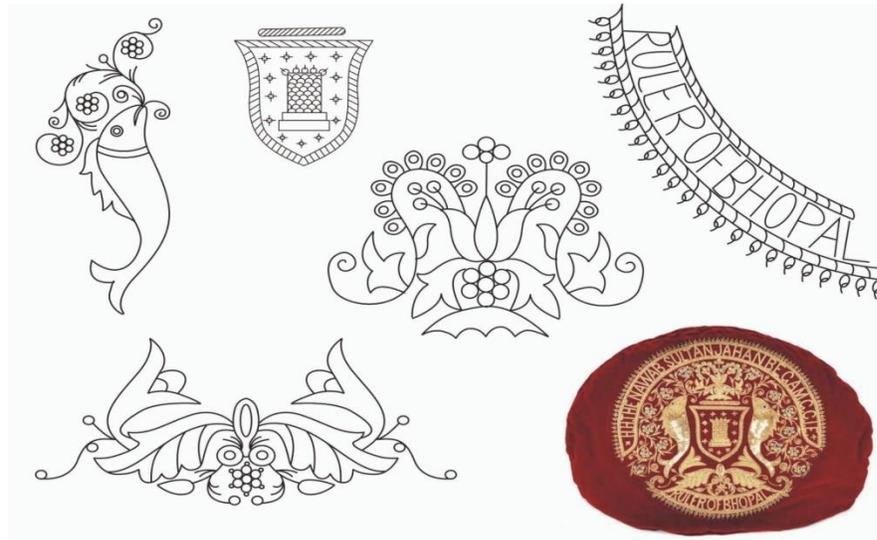


Fig. 8.a. Traditional Zardozi motifs



Fig. 8.b. Currently Prevalent Zardozi motifs



Fig. 8.c. Currently Prevalent Zardozi motifs

4.4 Government and Non-Government Training Schemes:

Efforts for safeguarding the zardozi embroidery were started by the then state government way back in 1960. In the last decade there has been a spurt in training and welfare schemes both by the state as well as central government for the artisans prominent among these are:

USTAAD

SAMARTH

Design Development Camp

Free Tool Kit Distribution

Artisan Card

PM Jeevan Jyoti Yojana

Free stalls at various International, National and Local exhibitions and fairs

Various non-government organizations are also stepping forward for training and employment generation through zardozi embroidery. However, the desired results are far slow and unsatisfactory as compared to the magnitude of the efforts.

4.5 Issues and Challenges of the Artisans:

Observation, Focus group discussion and interviews with artisans gave valuable insights into the issues and challenges faced by the artisans. The data analysis revealed the obstacles faced by the artisan community which range from low education, hand to mouth existence, inability in taking advantage of welfare schemes and measures and so on and forth.



Fig.9. Focus Group Discussion with Artisans

4.4.1 Lack of Education

4.4.2 Hand to Mouth Existence

4.4.3 Lack of Awareness of Welfare and Training Programmes

4.4.4 Personal and Social Barriers

4.4.5 Lack of direct customer interaction

4.4.6 Human Factors and Ergonomics

4.4.7 Lack of Continuous Work

4.4.8 Lack of Steady Income

4.5 Designing and Development of the Training Programme

The training programme was developed on the basis of the issues and challenges of the artisans. Also, the prominent government training programmes were thoroughly analyzed for the same. After going through the issues, challenges and needs of the artisans an analysis of government programmes was done so as to identify the gaps and barriers in implementations. Based on the results of objectives 2, 4, observations, focus group discussions and case studies a training programme was developed.

4.6.1 Objectives of the Training Programme:

Results of the field visits, observation, in depth interviews with artisans, traders and various training stakeholders and secondary data helped in formulating the training objectives. The training objectives further gave a framework for the curriculum of the training programme. The training objectives were framed to enable the respondents to:

1. know the history/socio-cultural importance of zardozi and build awareness of and pride in their culture, tradition, and handicrafts
2. analyze the increasing value of zardozi embroidery in fashion industry
3. know about the latest material, tools and equipment required for embroidery.
4. know about the traditional and contemporary motifs, layouts and products.
5. develop the skill of choosing correct fabric and raw material as per specific customers and products
6. develop a sense of color schemes and color combinations for products.
7. be aware about the right posture/seating style, handling of tools, use of material required for embroidery.
8. be able to create an attractive, finished, defect free embroidered article
9. understand the vocational / economical value of zardozi embroidery

10. create catalogs of their work within available resources and minimum cost using phone camera

11. increase their employability and enable artisans to increase their income without necessarily increasing the cost of time and materials.

4.6.2 Inclusion Criteria for the artisans for Training Programme Enrollment:

15 artisans were shortlisted for the training. The inclusion criteria for training were formulated as per the results of the secondary research, field visits and observation.

4.6.2.i Training Beneficiaries:

1. Women Artisans
2. Low-income group households (less than 20000 Rs)
3. Already skilled in zardozi embroidery but not able to utilize it
4. 30-50 years age group (this age group is not covered in USTAAD)
5. Low-educational background (less than 12th)
6. Language Barriers
7. Cultural Barriers
8. Tied up with household responsibilities

4.6.3. Training Need Assessment (TNA):

For assessment of training needs the guidelines prepared by Vidhale, C.N. were used which are as follows:

[Training need assessment is the process of identifying what participants need to learn.]

- Visiting proposed trainees and training areas.
- Identifying training areas/tasks needed through interaction, observation and field notes.
- Determination of knowledge, skill and attitude about zardozi
- Observation of trainees' situations and obtaining background information.
- Finalizing trainees characteristics probably affects training results.
- Obtaining opinion of participants regarding training aspects i.e. Venues, time, duration, other training facilities.

4.6.4. Training Program Curriculum:

Day	Module Title	Topics	Duration	Teaching Methods	Teaching Aid

1.	History, Importance, Scope of Zardozi Pre-Analysis	1.Introduction 2.Icebreaking activity 1. 3.Building Self Esteem 2. 4.History and Heritage behind Zardozi in Bhopal 3. 5. Present Status and Demand 4. 6. Traditional and Contemporary Products	60 min + 4 hrs action project	Lecture cum Discussion Presentation Activity	White Board Television Laptop Board Pen Powerpoint Presentation Chromecast Device Expert Talk
2.	Introduction to Product Development Basics of Product Development	1. Good Design and Bad Design 2. Features of Good Design 3. Elements of Design 4. Colour Harmonies 5. Emphasis 6. Creating awareness about traditional raw material 7. Effect of Embroidery on different fabrics 8. Effect of Embroidery Using Different Yarns	60 min + Action Learning (4 hrs)	Presentation Discussion Product Development Product Analysis	Lecture cum Discussion White Board Zardozi Products and Pictures of Museum Pieces
3.	Ensuring Workmanship and Quality	1. Meaning of Quality 2.Importance of maintaining Quality 3.Ensuring a Quality Product: <ul style="list-style-type: none"> ● Raw Material ● Techniques ● Colour Combinations ● Neatness ● Embroidery Defects ● Checking Products for Quality 	90 min + 4 hrs action project	Demonstration Lecture Expert Talk Discussion Expert Talk	White Board Projector Zardozi Products Raw material samples
4.	Types of Markets	1.Types of Markets-Export, Domestic, Local 2.Handicraft markets and demands 3.Understand flexibility of the term “market demand”- 4.Demand Creation 5.Value Addition	60 min + 3 hrs action project	Demonstration Lecture Product Development	Lecture cum Discussion White Board Zardozi Products and Pictures of Museum Pieces
5.	Understanding Customers and	1.Types of Customers 2.Need for customer connect	90 min + 3 hrs	Demonstration Lecture	Lecture cum Discussion

	Customer Segmentation	3.Ways of building customer connect 4.Understanding Product Requirement of Customers	action project	Product Development	White Board Zardozi Products and Pictures of Museum Pieces
6.	Developing Products as per Customers Lifestyle and Demands	1.Basics of Design Thinking 2.Design Process 3.Relationship of Material to Product	90 min + 5 hrs action project	Demonstration Lecture Product Development	Lecture cum Discussion White Board Zardozi Products and Pictures of Museum Pieces
7.	Marketing Channels	1.Brick and Mortar Stores 2.PopUps 3.Exhibitions and Fairs 4.Ecommerce Websites 5.Social Media for Business and 6. Promotion Social enterprise	60 min + 3 hrs action project Activity- Analyzing websites and Instagram for marketing and advertising	Demonstration Lecture Expert Talk Product Development	Lecture cum Discussion White Board Zardozi Products and Pictures of Museum Pieces
8.	Sampling Pricing Payment Gateways Making a catalog	1.Awareness of personal expenses Pricing 2.Understanding difference between cost, price and value 3. Factors affecting Pricing 4. Value Addition 5. Using Payment Gateways	60 min + 4 hrs action project Activity- Product Catalog Preparation	Demonstration Lecture Product Development	Lecture cum Discussion White Board Zardozi Products and Pictures of Museum Pieces
9.	Setting up a Home Studio Human Factors and Ergonomics Soft Skills	1.Introduction to Home Studio 2. Ergonomics and Its relation to Health-Posture, Lighting, Workspace 3. Soft skills, communication, presentation with customers, 4. Customer care and ethical behavior 5.Work Ethics	60 min + 5 hrs action project	Demonstration Lecture Product Development	Lecture cum Discussion White Board Zardozi Products and Pictures of Museum Pieces

10.	Identifying and Overcoming various social, cultural, economic and personal barriers	1. Meaning of Barriers 2. Type of Barriers 3. Overcoming barriers for personal growth and economic independence	60 min + 4 hrs action project	Demonstration Lecture Product Development	Lecture cum Discussion White Board Zardozi Products and Pictures of Museum Pieces
11.	Vocational Guidance for Setting up self employment and small business in zardozi Feedback and Closing Ceremony	1. Introduction to various government schemes 2. using social media for setting up small businesses 3. Post Analysis	90 min + 5 hrs action project	Powerpoint Presentation Discussion	Lecture cum Discussion White Board Zardozi Products and Pictures of Museum Pieces
12.	Exhibition cum Interaction	1. Consumer Interaction 2. Expert Opinion	One Day	Photography and Product Exhibition by Invite	Panel Discussion

4.6.5 Training Methods:

A variety of training methods were used which helped in achieving the objectives of the training module.

- Lecture
- Demonstration
- Discussion
- Action learning / Activity
- Study Trip
- Expert Talks
- Project
- Exhibition

4.6.6 Duration of the Training Programme:

A two-week training programme spanned over a month was designed to give participants time to assimilate the knowledge.



Phase VI

4.6. Implementation of the Training Programme:

The developed training module was then implemented keeping in mind the pre-decided parameters and conditions.

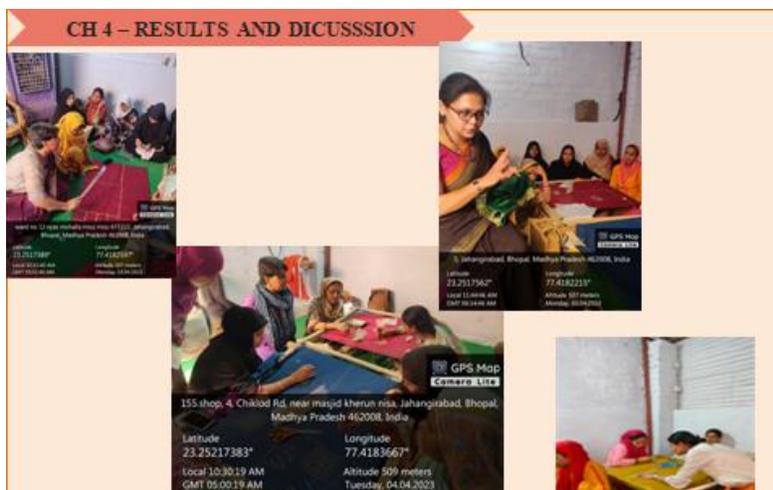


Fig.10. Training of Artisans for Skill Development and Upgradation

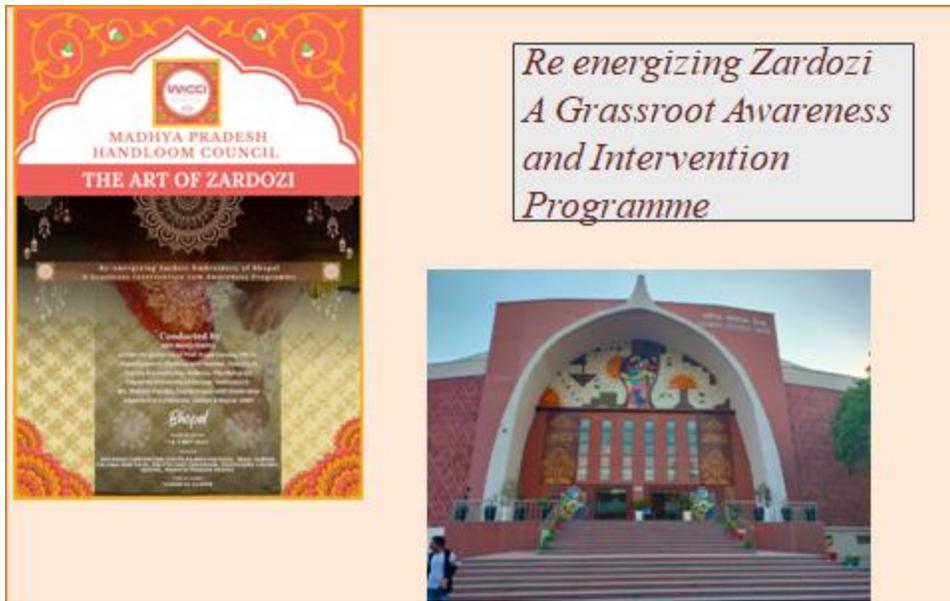


Fig.11. Venue for Training cum Awareness Workshop

4.6.1.1 Analysis of the Effectiveness of the Training Programme

The participants showed an improvement in their skill in terms of color choice, neatness, stitch density. They also showed improved scores in the knowledge and attitude assessment which implies that the developed training programme was effective in bringing the desired changes and improving the knowledge, skill and attitude of the trainees.

4.6.2: Feedback and Analysis:

The feedback from artisans, various training partners was positive.

5. Summary and Conclusion

Bhopal has been a prominent zardozi center owing to a variety of socio-cultural, political and geographical factors. Zardozi was introduced in Bhopal around the mid eighteenth century and flourished for about 100 years before a change in patronage and a resultant loss of workmanship that affected the artisans negatively. Bhopal has both male as well as female zardozi artisans. Though the government has initiated a lot of training and welfare programmes, the desired results have not been achieved. Apart from government organizations many non-government bodies are also working for the upliftment of the artisans but so far the artisans have not been able to take optimum benefits of these schemes and programmes. The data revealed a lot of issues which range from unavailability of documentation on the various craft aspects to various problems in the sustainability of the zardozi embroidery of Bhopal. There have been numerous efforts by various government and non-government organizations for the promotion of this craft

as well as its artisans but so far, the desired progress could not be achieved. This indicates that there are some gaps and barriers in implementation of the schemes. Results of the secondary and primary research pointed to several issues and challenges that the artisans have and which are acting as barriers in the progress of the artisans. Especially the women home based artisans had no access to these schemes due to low education, household responsibilities and several social, cultural and personal barriers. Thus, a low-cost capsule training module was designed keeping in mind the requirements of the home-based women zardozi artisans of Bhopal which was aimed at revitalizing the zardozi embroidery for sustainable livelihood creation through entrepreneurship. The respondents showed an increased score in the knowledge, skill and attitude domain thus indicating that the designed training programme was effective. Thus, the researcher recommends the training module to be used as an additional tool with already existing training programmes to increase the effect of the training and thus contribute to its sustainability.

Bibliography

- Bhatia, R.N. (2005) A study on the present status of zardosi craft of selected places in India and its market trends Doctoral Thesis The Maharaja SayajiRao University of Baroda Vadodara Gujarat
- Brijbhushan, J. (2006). Indian Embroidery. Director, Publications Division, Ministry of Information and Broadcasting, Government of India. New Delhi
- Bhandari, V. (2004). Costumes Textiles and Jewelry of India, Traditions in Rajasthan, New Delhi: Prakash Publications.
- Bhandari, V. (2015). Jewelled Textile - Gold and Silver Embellished Cloth of India. Om Books International
- Crill, R. (1999). Indian Embroidery. London: Victoria and Albert Museum.
- Dhamija, Jasleen,(2004) “Embroidery: an expression of women’s creativity”, In Asian embroidery, Abhinav Publications, Delhi, pp. 17-24.
- Dholakia, K.L. (2012) Prevailing status of Kutch embroideries and artisans Scope of its sustainability and promotion Doctoral Thesis The Maharaja SayajiRao University of Baroda Vadodara Gujarat
- Dikshit, P.K. (1961) Zari Embroidery and Batwa-Making of Bhopal Madhya Pradesh. Manager of Publications Delhi. Census of India 1961

- Garg, V. 2017 Transition of phulkari traditional folk art of Punjab and its revival through artistic and expressive compromises Phd dissertation; Jiwaji university, Gwalior
- Gillow, John, and Nicholas Barnard. Indian Textiles. New Delhi: Om Books International, 2008. [Google Scholar]
- Gonda, J., 1991. ‘ The Functions and Significance of Gold in the Veda’ (in Orientalia Rheno-Traiectina, Vol.37), Leiden (The Netherlands) : E.J. Brill, 1991, p.3.
- Hannah, L. Archambault , South Asia: Journal of South Asian Studies (2013): Becoming Mughal in the Nineteenth Century: The Case of the Bhopal Princely State, South Asia: Journal of South Asian Studies, DOI: 10.1080/00856401.2013.788465 [http:// dx.doi.org/ 10.1080/ 00856401.2013.788465](http://dx.doi.org/10.1080/00856401.2013.788465)
- Hassan, H., Tan, S.K., Rahman, M.S. and Sade, A.B. (2016), “*Preservation of Malaysian handicraft to support tourism development*”, International Journal of Entrepreneurship and Small Business, Vol. 32, p. 402. in Banerjee, A. et al. 2022
- Jaitly, J. 1990. The Craft Traditions of India, Delhi: Lustre.
- Kale, S. (2011) Kashmir to Kanyakumari Indian Embroidery State by State Embroidery of India. AuthorHouse. USA
- Khadigramodyog Vol. XXXXV, No. 5, 6 & 7, March-April, 1999, p. 354- 355) as quoted in Hungund, Shivanand M, 2002 Operational problems of rural artisans a diagnostic study of Bijapur district. Doctoral Thesis. Karnatak University
- Khurana, P., Pant, S., & Chanchal. (2016). TeliaRumal, Double ikat fabrics of Andhra Pradesh. Indian Journal of Traditional Knowledge, 15(1), 167–172.
- Kumar, R. (2006). Costumes and Textiles of India. Antique Collectors’ Club. USA
- Mendozaramírez, L. and Toledo Lopez, A. (2014), “*Strategic orientation in handicraft subsistence businesses in Oaxaca, Mexico*”, Journal of Marketing Management, Vol. 30, pp. 476-500. in Banerjee, A. et al. 2022
- Malcolm, J. (1832). A Memoir of Central India: Including Malwa, and Adjoining Provinces; London :Parbury, Allen, & Co.

- Malhotra,S.L. (1988) Bhopal rajyakisikandarbegam aur unkayug. Doctoral Thesis. Dr Harisingh Gaur Vishvavidyalaya. Sagar
 - Metcalf,B. (2011) Islam and Power in Colonial India: The Making and Unmaking of a Muslim Princess;The American Historical Review, Volume 116, Issue 1, February 2011, Pages 1–30,<https://doi.org/10.1086/ahr.116.1.1>
 - Morrell, A. (1995). The Techniques of Indian Embroidery. Interweave Press. ISBN 1-883010-08-X
 - Naik, S.D. (1996). Traditional Embroideries of India. APH Publishing. ISBN 81-7024-731-4
 - Nigam, M.I.1987. Editorial. Decorative Arts of India. Salar Jung Museum Hyderabad A.P.
 - Norasingh, X. and Southammavong, P. (2017), “*Firm-level human resource management and innovation activities in production networks: a case study of Lao handicraft firms*”, Asian Journal of Technology Innovation, Vol. 1, pp. 1-22. in Banerjee,A. et.al. 2022
 - Ojha, S. (2014). Sustainability of Metal Embroidery Industry of Rajasthan. Doctoral Thesis. IIS University. Jaipur.
 - Paine, S. (1990). Embroidered Textiles. London: Thames &Hudsons Ltd
 - Ranjan, A. R. (Ed.). (2007). Crafts of India, Handmade in India. New Delhi: Council of Handicrafts Development Corporations (COHANDS).
 - Rawat, M. (2021). Marketing Challenges for Woollen Handicraft Textile Units A Study of Tribal Community of Uttarakhand. Doctoral Thesis. Hemwati Nandan Bahuguna Garhwal University
 - Rastogi,J.(2021) Zardozi embroidery its prospects and problems faced by craft persons in Lucknow district. Doctoral Thesis. University of Lucknow. Lucknow
-