

CHAPTER IV - RESULTS AND DISCUSSION

About the Chapter:

Data analysis and interpretation for the results is of utmost importance in a research. In the present study the data was carefully assimilated from the primary as well as the secondary sources. The data collected was further processed and analyzed with appropriate qualitative as well as quantitative methods. The qualitative data was assorted and elaborated into themes and specific categories whereas the quantitative analysis involved classifying and coding the data and further analyzing the same with the help of MS Excel and R version 4.3.2. The result of the data analysis was appropriately presented with effective data presentation tools such as charts and graphs with appropriate titles for systematic analysis and presentation. The objectives of the study served as the framework for the analysis of various categories and interpretation of the results is presented under the following sections:

- 4.1 History and origin of *zardozi* embroidery of Bhopal
- 4.2 Present status and changes in the craft
- 4.3 Traditional and prevalent motifs, material and techniques of *zardozi* embroidery of Bhopal
- 4.4 Issues, challenges and training needs of *zardozi* artisans of Bhopal
- 4.5 Training programme for capacity building and skill up-gradation of the *zardozi* artisans of Bhopal
- 4.6 Analysis of the effectiveness of the training programme

4.1 History and Origin of *Zardozi* Embroidery of Bhopal

Digitizing, documenting and disseminating the intangible knowledge of craft has the potential of not only to better/effectively contextualize artifacts in heritage collections but also to conserve such knowledge. This would further add impetus towards sustenance of under-represented communities by sustaining and driving craftsmanship while simultaneously promoting it through cultural and financial “valorization” **Samaroudi et.al. (2022).**

The production and deployment of handicrafts is often linked to everyday practices and social manifestations, like ceremonies and celebrations. The knowledge around these objects, though, is often lost, forgotten or endangered by multiple threats, although it is essential to understand the material culture. The myriad threats to craft include mass production, climate change, pandemics, the aging population of the artisan communities who have not transferred their skills and more.

Karlson, Anete. 2022 in a study on “Heritage-making: Written Texts in the Transmission of Traditional Knowledge of Natural Dyeing” opined that the documentation of the activities in the field of natural dyeing by the means of written texts has encouraged further development of the tradition.

Thus, the first step of the study was to understand, interpret and document the craft of *zardozi* embroidery of Bhopal and its community. A thorough content analysis was done to clear the mysteries shrouding the origin of *zardozi* embroidery in Bhopal. The results draw heavily on the notes, biographies, state papers, archives as well as primary information obtained through in depth interviews, observations and field notes.

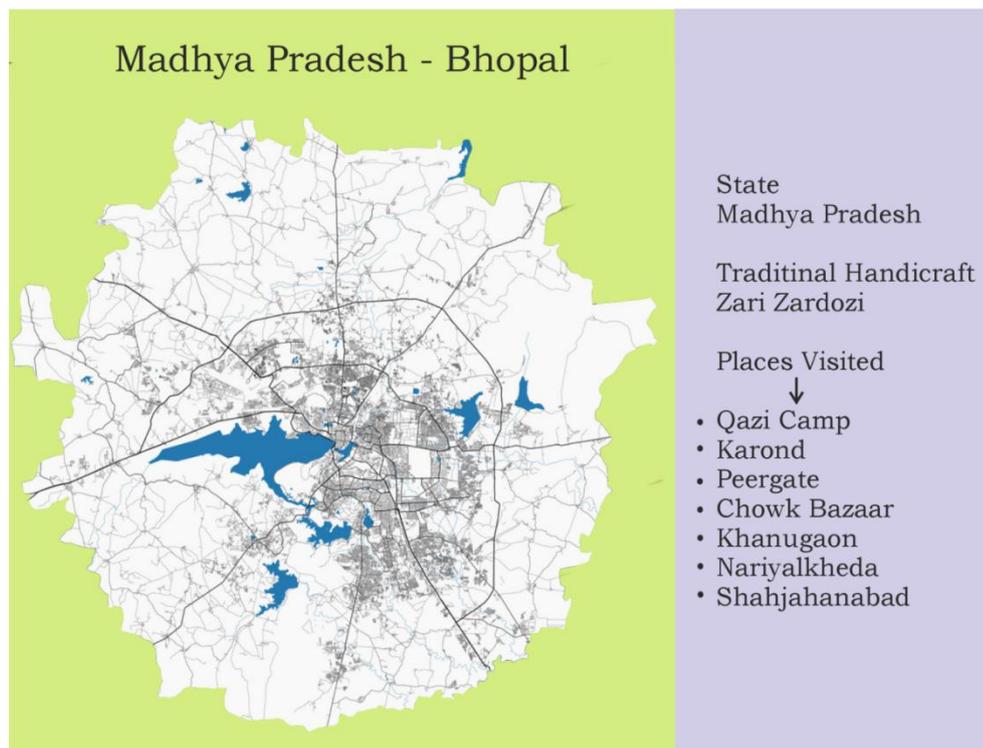


Figure 4.1 The prominent *zardozi* clusters of Bhopal

4.1.1 Establishing Bhopal as a Prominent *Zardozi* Center:

Zardozi embroidery, also known as *addawork*, *karchobi*, gold and silver embroidery, *zari-zardozi*, is one of the most opulent embroideries of India and is widely used to embellish the festive and wedding attires in India. This type of embroidery is practiced across many cities in India with concentration in Kashmir, Delhi, Lucknow, Ajmer, Hyderabad, Chennai, Bombay (Mumbai) and Bhopal. It is also practiced in some other lesser known cities (**Chattopadhyay, K. 1985**).

Zardozi work is done in Uttar Pradesh (Lucknow), Gujarat, Madhya Pradesh (Ujjain, Bhopal). Bhopal is one of the few *zardozi* centers where *zardozi* embroidery is practiced in its traditional form even in the present times <https://www.dsource.in/>. In Bhopal the motifs majorly show a Persian influence especially the readymade products although experience with newer motifs such as animal motifs, abstract motifs and calligraphy could be seen in the designer products.

Bhopal, the present capital of the central Indian state of Madhya Pradesh has been a prominent *zardozi* center (**Bhatia, V. 2015; Chattopadhyay, K.; 1985, Sharma, R. 1998; Jain, R. 2003; Dhamija, J. 2003**). Even today the city has a large pool of *zardozi* artisans, however, the historicity of *zardozi* embroidery craft is not very clear in Bhopal. In the absence of any official documentation and records many stories of its origin have come up. Most of this suits the people who tell these stories. The artisans on the other hand displayed an abject lack of knowledge regarding its origin in Bhopal. In the absence of the link of the craft with cultural heritage and community the artisans are not aware of its true worth.

Interviews with the government officials during the course of the study also revealed hurdles faced by the administration for getting the GI (geographical indication) tag for Bhopal *zardozi* embroidery due to lack of systematic and reliable data pertaining to various aspects of Bhopal *zardozi* embroidery.

A thorough investigation of the extant literature was conducted which led to confirmation of *zardozi* embroidery being practiced in Bhopal for more than two hundred years. A variety of factors emanating from the socio-culture to political to geographical and trade conditions contributed towards development of *zardozi* embroidery in Bhopal and which are discussed in detail in the subsequent sections.



Plate 4.1 Son-in-Law and Grandsons of Sultan Shah Jahan, Begum of Bhopal in elaborately embroidered costumes consisting of sherwani , churidar, achkan and turban (n.d.) (<https://www.meisterdrucke.ie/fine-art-prints/English-Photographer/37557/Son-in-Law-and-Grandsons-of-Sultan-Shah-Jahan%2C-Begum-of-Bhopal-%28engraving%29.html>)

In the above portrait, members of the royal family can be seen adorning richly embroidered (which appears to be *zardozi*) brocades with *gota* borders. Several of such portraits from Bhopal starting 1822 CE onwards could be seen in digital collections as well as documents and literature. The visual records pointed to the usage and hence presence of *zardozi* embroidery in Bhopal starting 1822 CE whereas it is between 1857-1868 CE that written records mention the arrival of *zardozi* artisans from North India and initiating the craft in Bhopal on *Begum's* (the then *Begum* of Bhopal) invitation. Further analysis of historical documents and existing literature brought forward the coveted geographical location of Bhopal and its falling enroute to prominent trade centers not only in the Indian subcontinent but with other centers in Central Asia too from 1700 CE onwards which is also in line with findings of **Khan, S.M. 2000**. Thus it can be concluded that *zardozi* embroidery originated in Bhopal much before the written records and in probability from 1700 CE onwards.

4.1.2 Factors for Origin of *Zardozi* Embroidery in Bhopal:

Several economic, socio-cultural, political and geographical factors led to the development of *zardozi* embroidery as well as other artistic traditions in Bhopal. In order to get an understanding of the factors that led to the origin and development of *zardozi* embroidery in Bhopal it is necessary to get an information on various social, cultural, political and historical contexts that led to the transformation of Bhopal from

a small princely state to the second most important Muslim principality after Hyderabad and its friendly relations with the British empire in India. It is these circumstances that led to the transformation of Bhopal into a cultural haven which in turn led to the arrival of scholars, artists, poets, artisans and craftsmen from all over the subcontinent to Bhopal (**Khan, S.M. 2000**).

4.1.3 Geographical and Trade Factors:

From olden times central India (of which Bhopal was a part; also known as Central Indian provinces) had an advantage from trade between Gujarat, Deccan, Bengal and Oudh as the route passed from Bhopal. Even in 1832 CE the export of *chanderi* fabric from central India was well established with other parts of India. This has also been reported by **Ayachit, S. 2021** in a study on the costumes of the Peshwas from 1713 CE to 1818 CE. The study mentions procurement of fabrics from several textile weaving centers as from around the country like Banaras, Khambayat, Jalna, Burhanpur, Nagpur, Dhaka, Agra, etc. Burhanpur, a part of central provinces and not far from Bhopal, has also been reported as a *zardozi* embroidery centre and weaving centre. 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 study of the archives and records brought forward purchasing of velvets, *kinkhwabs* recorded in detail with date, time and persons involved though there were no supporting visuals in the documents studied. Records of embroidered goods received and handed over as state gifts by the *Begums* of Bhopal on numerous occasions while traveling to Mecca, Britain, Calcutta (Kolkata), Delhi, Agra, Allahabad, Jaipur and many such places have also been reported in the extant literature. File number 56 from bundle number 2 of documents from the period of 1853 CE to 1866 CE specifies a bag of *kinkhwab* to be sent as a gift to England. Another file number 112 from bundle number 2 from the same period that is 1853 CE to 1866 CE mentions receipt of *kinkhwab batua* required by the British political agent to Bhopal.

Thus, it can be concluded that exquisite woven and embroidered textiles were in use by the members of Bhopal's royal family since the early eighteenth century. Travels and trade during that time might have also led to development of cultural ties and

exchange which could have possibly resulted in development of certain arts and crafts in Bhopal.

Well established import-export trade links have also been between Bhopal and Delhi, Bombay, Kanauj, Farrukhabad, Kanpur, Gujarat, Madras. Export links of Bhopal to Europe through Bombay also find mention in extant literature and by nineteen hundred and eight 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**

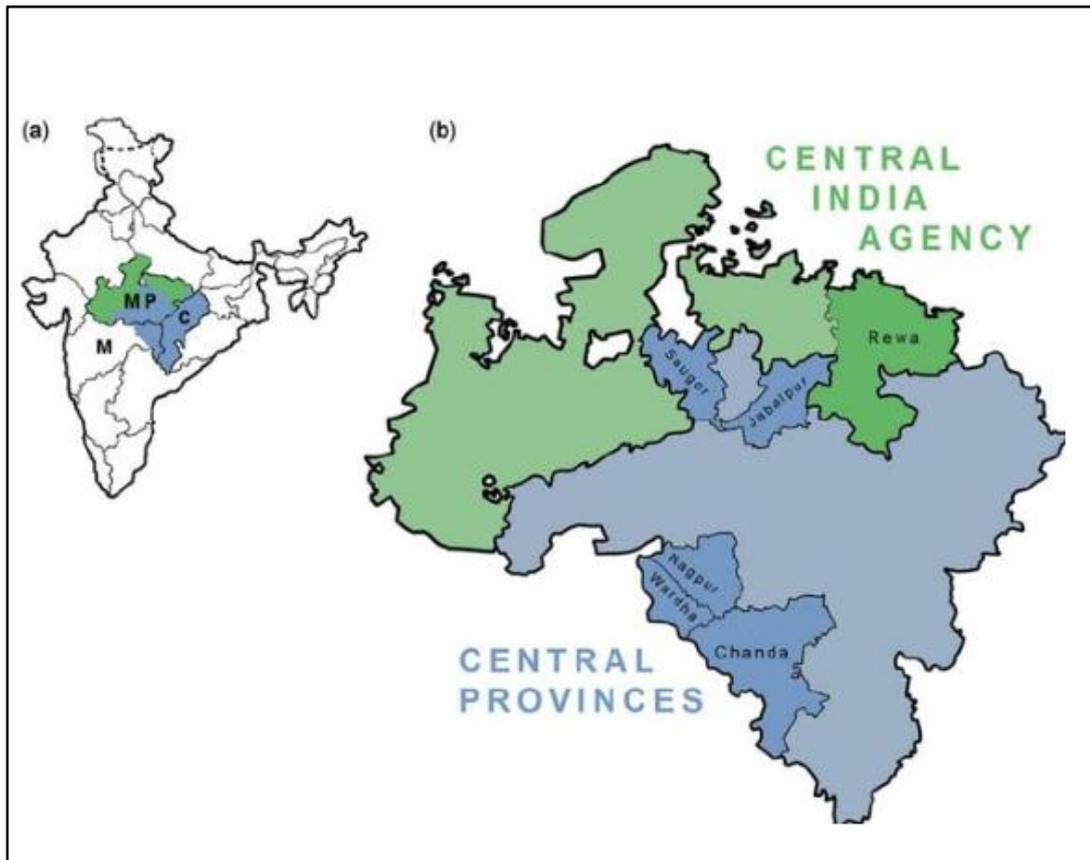


Figure 4.2 Central Indian Province(PDF) The history of dinosaur collecting in Central India, 1828-1947 (researchgate.net)

Bhopal has been important from a geographical and strategic point of view. In ancient times also the roads connecting the northern and the southern part of the country passed from Bhopal. In the medieval period also, Bhopal was situated on the national highway. During the mughal period, the route from Delhi to South India passed through areas around Bhopal. (Malhotra SL 1988). In fact this might be a prominent reason for many artisans fleeing Delhi after the downfall of the mughal empire and

settling down in Bhopal. The sixteenth century southern Kingdom of Vijaynagar was also home to some rich embroideries. The Portuguese were awed by the magnificence of these embroideries and carried them back (**Bhandari, V. 2015**). Since historical records mentioned that the route from south India passed through Bhopal, it could have been possible that the *zardozi* embroidery could have been practiced here even before written records show it. Thus it can be said that *zardozi* embroidery was practiced in Bhopal state from some point of time in 1700 CE onwards and much before the written records point it.

4.1.4 Political Factors:

Apart from trade, several political events of the mid-nineteenth century might have also contributed to the development of *zardozi* embroidery in Bhopal. The foremost among these was that Bhopal was a very stable and safe empire under the rulership of Begums. As reported by **Metcalf, B. 2011** in her study, Bhopal was one of the many princely states whose rulers were supported by British agents for their loyalty. The state was also granted internal autonomy as a favour for the staunch support that its rulers provided from time to time. It is further reported in the study that beginning in 1819 CE, the British, out of strategic considerations, not only preserved the Bhopal dynasty but subsequently opted to support its four women rulers for more than a century, The rulers of Bhopal state worked to create a reputation of being a loyal aid of the British government and also a suitable inheritor of the mughal courtly traditions of Delhi and Oudh. This led to transposition of the state from a diminutive Indo-Afghan fiefdom to the second most important Muslim state of India after Hyderabad. This also led to an appropriation of Mughal aesthetic by the rulers of Bhopal or more specifically the *Begums* of Bhopal which was much more than a mere masquerading. The state used this aesthetic appropriation to not only claim the relevance of Bhopal to the British colonial administration but also to the broader North Indian states and society. After the disintegration of Mughal seat at Delhi, Sikander Begum (1817 CE-1868 CE) and her daughter Shahjehan Begum (1844 CE-1860 CE; 1868 CE-1901CE) made strong attempts to position Bhopal as the claimant of mughal panache and as a perfect retreat for scholars, poets and artists. Additionally, as an aftermath to the mutiny of 1857 CE, this was done to maintain the Indo-Islamic culture which was linked with political legitimacy in both "Hindu" and "Muslim"

controlled governments. The deposition of the last mughal Emperor (Bahadur Shah Zafar) provided the Bhopal state a perfect opportunity to further its claim to the symbolic power of the mughals and its strong alliance with the British government coupled with its position of a stable princely state aided this portrayal. **(Archambault, H. L. 2013)**

The disintegration of the mughal empire also led to the establishment of new centers of power namely Oudh, Murshidabad, Arcot, Hyderabad and Bhopal among which Bhopal was prominent. These new power centers were headed by the provincial governors or *Nawabs*. In the aftermath of this disintegration the artisans and craftsmen from the royal *karkhanas* also dispersed. Many of them took refuge in these new power centers. The skill and expertise of the artisans soon spread to these new power centers **(Bhandari, V. 2015)**. The new circumstances resulted in artisans working not only for royal members but also for the prosperous segment of the society. Thus, *kalabattu* work became very popular across different cities apart from Delhi from the second half of the 18th century and till early 20th century owing to new found ready patrons **(Dhamija, J. 2004)**. This timeline also matches with the period mentioned in the state gazetteer and government craft survey of Madhya Pradesh. Many of the state records and seminal works on the history of Bhopal have mentioned 1857 CE-1878 CE as the period that saw the advent of *zardozi* embroidery in Bhopal. Various photographs, portraits and paintings of the members of Bhopal royal clan also reveal use of *zardozi* in royal costumes from as early as 1822 CE onwards.



Plate 4.2 : The reception of the Begum of Bhopal c. 1875-6 Pencil and watercolor | 16.0 x 24.3 cm (whole object) | RCIN 923332 Sydney Prior Hall (1842-1922) - The reception of the Begum of Bhopal (rct.uk)

During the mid sixteenth century, Babur established the Mughal dynasty which ended in the early eighteenth century with Aurangzeb. Independent kingdoms of Deccan however could manage to retain their sovereignty in the Deccan. This led to a development of sartorial styles influenced by Mughal, Hindu and Persian elements in central India (**Kumar, 2006 as cited in Ayachit, S. 2021**). These influences also manifested in the development of several textile production centres in central India (**Ayachit, S. 2021**). Thus it wouldn't be wrong to conclude that several political events of the seventeenth and early eighteenth century paved the way for the development of *zardozi* embroidery in Bhopal.

4.1.4.1 : Begums of Bhopal and Zardozi:

Scholars have been hesitant in depth study of dresses as such studies have been considered trivial and frivolous due to its association with female consumers and fashion. (**Boydell, 2004**). However, Taylor rightfully mentioned that "clothes are where (hi)stories emerge (**Taylor, 2002**). A very unique feature of historical costumes was found to be that they could captivate with design details and could remain pertinent

even with passage of time. Dress could be an unspoken language for connoisseurs of culture; one that offers in depth understanding of numerous facets of the wearers which could range from the age, status to occupation of the wearer and the impression it created by virtue of its colour, fabric and so on and so forth (**Tortora & Eubank, 2010**) as cited in **Ayachit, S. 2021**. In the absence of documentation and people involved, it is the factors stated above that aid in building the history of the craft, the events leading up to its survival, popularity or decline. In the present study too the analysis of costumes with the help of personal and digital collections, literature, portraits and state papers was conducted to document the origin and history of the craft which could be vital to its sustainability and promotion.

The formerly princely state in British India, had its existence for more than a century, from 1818 CE until 1949 CE, when it was merged with the union of India. It was during the reign of four consecutive *Begums* in Bhopal when the city experienced its golden age. The *Begums*, fondly called *Nawabs*, had great administrative acumen and were renowned for their liberal policies. They also made contributions to Bhopal's growth. The *Nawab Begums* were very progressive and remarkable ladies who possessed brilliance, charm and tenacity Begums of Bhopal: 107 Years of Golden Reign | INDIAN CULTURE. In their pursuit of Bhopal's portrayal as an inheritor of mughal seat, the *Begums* took to emulating the mughal rulers and thus started a series of actions such as building of grand architecture, supporting education especially female education, traveling to build ties, documenting their lives in the form of autobiographies and much more (**Archambault, H. L. 2013**).

Thus their dress and mannerism also reflected the mughal taste and they could be seen wearing exquisite apparels such as *farshi pyjamas*, *khada dupatta*, *Bhopali*, *turki kurta*, *achkan*, *peshwaz* and *jamans* in *zardozi*, *zari* work and *kinkhwab* brocades (**Jain, R. 2003**).

This has also also been reported by **Sharma, C.S. 1989** while describing the turning point in the *zardozi* work. It is cited in the study that the period of Aurangzeb (1658CE- 1707 CE) impacted the *zardozi* embroidery craft and resulted in a turning point in *zardozi* embroidery. Incessant warfare during this period resulted in depletion of the royal resources and the court could no longer give patronage to the craftsmen. Thus many artisans left the mughalcourt and took asylum in wealthy provincial

centers. Many of these were recruited by the *rajput* rulers who wished to recreate the grandeur of the mughal courts in their own courts.

Apart from the *rajput* courts some of these artisans also took shelter in Hyderabad the biggest Muslim principality of that time. It is also mentioned in several books and studies that enroute to Hyderabad several artisans stayed back in Bhopal as it was also a relatively stable provincial centre and second largest Muslim principality after Hyderabad.

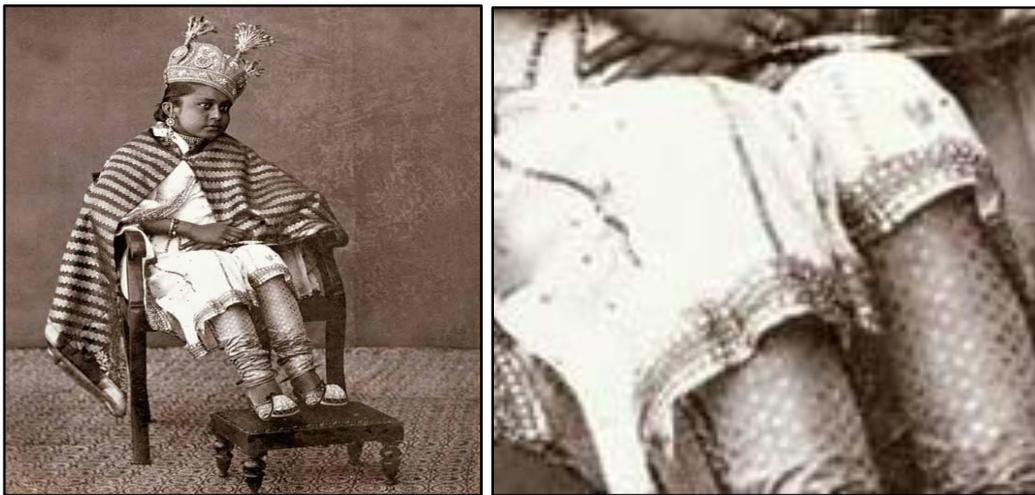


Plate 4.3 A portrait of Princess Shahjahan of Bhopal (1838 CE -1901-CE) dating back to CE 1862 (c.) wearing an ornate costume of *kimkhwab* and silk. The headgear and borders of the *kurta* could also be seen embellished with heavy embroidery (<https://www.oldindianphotos.in/>)



Plate 4.4 Her Highness Begum Sultan Kaikhusrau Jahan Begum (1858 CE-1930CE) the then Begum of Bhopal leaving the Delhi Coronation *Durbar*, 1911 in her ornate veil and headgear in

what appears to be *zardozi* or metal embroidery (Ernest Brooks/Getty Images)
<https://www.hindustantimes.com/>



Plate 4.5 Portraits of prince and princess, grandchildren of Sultan Jahan Begum of Bhopal, c.1910 CE <https://www.pinterest.co.uk/>The heavy borders embroidered in *zardozi* along with decorative tassels and *gota* trims adorn the ensemble.



Plate 4.6 The Begum of Bhopal escorts the Prince of Wales to the *Durbar* Hall, India, 1921.
Artist:Unknown <https://www.heritage-images.com/>



Plate 4.7 Nawab Sikander Begum with her ministers. **The Begums of Bhopal – Women way ahead of their Times – Svasa (svasalife.com)**

After her investiture in 1861 CE with the ‘ Star of India’ at Allahabad, Sikander Begum along with her court members, toured north India extensively and also visited ten cities namely Benares, Jaunpur, Faizabad, Lucknow, Kanpur, Akbarabad (Agra), Mathura, Shahjahanabad (Delhi), Jaipur and Ajmer, before finally returning to Bhopal. Subsequently, in 1863 CE, Sikandar Begum traveled to Fatehpur Sikri and to Agra and, in 1863 CE–64 CE, she also traveled to Mecca. In 1866 CE–67 CE, Sikandar traveled one last time to Agra, Delhi, Fatehpur Sikri, Gwalior and several other cities, before returning to Bhopal. Her daughter Shah Jahan Begum, following her mother’s wandering example, visited Calcutta in 1869 CE and in 1872 CE, she traveled to Bombay, where she, like her mother, was invested with the Star of India; she then continued her travels to Surat and Ahmedabad. As the women travelled from place to place, the *Bhopali* court was underlining its newly privileged position in the political and cultural world of colonial India. The *Begums* had already begun to collect artists, poets and scholars at their court some years earlier. It was clear that the number of scholars resident in Bhopal following the rebellion increased significantly, and some of these seem to have come from Delhi and Lucknow. Rizvi has cited the example of the poet, Mirza Shaghil Dihlavi, who he has described as a refugee from the *mughal* court, and after 1857 CE was in hiding at Bhopal (**Archambault, Hannah L. 2013**).

References of *zardozi* artisans fleeing in the aftermath of the mutiny of 1857 CE are also found in extant literature. However there were not many scholarly deliberations on these important events relating to *zardozi* artisans, their settlement in Bhopal and the arrival of the traditional embroidery style in Bhopal.

The *Begums* particularly were desirous of making their female subjects economically independent as well as capable of living a life of dignity. They were committed to the establishment of schools, training centers and made arrangements for education in curricular as well as co-curricular subjects. (Razia, H and Farat, S.2000)

During an interview, **Sikander Malik**, archivist at National Archives, Bhopal revealed that the *Nawab Begums* used to send the *zardozi* articles prepared in the city as gifts to British representatives and mentioned these products being sent to various exhibitions held in Ladies Club, Allahabad and Delhi *Durbar*. This was also echoed in the images of a resplendent scarlet tea cosy and a three compartment purse gifted to General Herbert Horatio Kitchener by Shah Jahan Begum of Bhopal which is displayed on the website of Woolley and Wallis *General Herbert Horatio Kitchener / Woolley and Wallis. (n.d.)*.

“Kitchener served as Commander in Chief of the armed forces in India between 1902 and 1909. Shah Jahan was the Begum, or female ruler, of the Princely State of Bhopal in Central India between 1868 and 1901. Zardozi work is a form of Indian embroidery of which Bhopal has been a notable centre of production. This tea-cozy, and the similar purse that accompanies it, would appear to have been diplomatic gifts from the Begum to the General. It is interesting to note that the Vicereine Lady Curzon wore a dress incorporating zardozi work at her coronation in 1903.” www.woolleyandwallis.co.uk

The above description from the website also indicated a possibility of Lady Curzon’s dress having some connection with the *zardozi* embroidery of Bhopal or with Begum of Bhopal which reinforces the position of Bhopal as a flourishing *zardozi* centre.

A detailed and close visual analysis of the purse revealed the use of gilt thread and sequins heavily adorning scarlet velvet fabric with the title and arms of Her Highness the Nawab Sultan Jahan Begum of Bhopal. The other side of the teacosy was seen adorned with the names and titles of Kitchener as Commander in Chief India. The

subtle shine and visual texture suggested use of pure, high quality velvet fabric and high quality decorative raw material with splendid workmanship. Natural motifs with abundance of flora motifs could be found along with the rare animal motifs. Two fishes could be seen adorning the teacosy. It should be noted here that fish were also a part of the state emblem of the erstwhile Bhopal state. On the other side of the teacosy two bird motifs are seen. The workmanship of the teacosy and *batua* is missing from the products made presently.



Plate 4.8 a & b The resplendent teacosy and *batua*, embroidered with exquisite *zardozi* embroidery which appear to have been diplomatic gifts from the then Begum of Bhopal to General Herbert Horatio Kitchener. (www.woolleyandwallis.co.uk)

Nawab Sikander Begum in 1853 CE was instrumental in opening up of a school where ladies of Bhopal were given training in various handicrafts including embroidery. This was specially done to give a decent source of livelihood to women who were restricted to their households due to the purdah system (Ali, S.A. 1987). Apart from Victoria Technical School, the students of *Asifia* Technical School were also taught *kalabattu* (gold thread work), *poth* work (bead work, a speciality of Surat and Rander) and other embroideries. (Dikshit, P.K. 1964) has also mentioned that the history of *zardozi* embroidery work in Bhopal can be traced back to the year eighteen hundred and sixty-eight. It was in this year that Nawab Shahjahan invited the artisans of *zardozi* and *zari* work and devotedly patronized the art. The master craftsmen from the cities of Kanpur, Lucknow and Delhi were given state patronage as well as facilities such as free housing and regular wages for practicing the craft as

well as training women and girls in this craft. It is also said that such was the amount of work given to them that the artisans never sat idle.

In 1924 CE five teachers from Bhopal were sent to Hyderabad to learn the special kind of gold thread and ornamental needlework. The embroidery from Lucknow was also practiced in Bhopal during this time but it was reported to be in its infancy years. (Ali, S.A. 1969)

Thus, it can be concluded that not only *zardozi* but other traditional embroideries were also practiced in the city.

Table 4.1 Provenance of Traditional Embroidery in Bhopal

| Embroidery | Provenance | Source |
|------------------------|------------|--------------------------|
| Zardozi | 1822 | Portraits |
| Zari | 1868 | portraits and literature |
| Bead Work | 1800 | Literature |
| Whitework (chikankari) | 1924 | Literature |
| Crochet | (n.d.) | Literature |

4.1.5 Socio-Cultural Factors:

It is also reported 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. The *Begums* wanted their female subjects to be economically independent within the limits of their cultural requirements hence in 1891 CE Victoria Technical School was opened up in Bhopal where women were given training in needle work apart from other subjects. (Gazetteer of India: Sehore and Bhopal)

Nawab Shahjahan Begum helped her female subjects who had limited sources of income. She established *Pari Bazar*, a market only for women; where buyers and sellers were only women, and encouraged women to sell various articles which also included embroidered goods (Razia, H. and Rafat, S. 2000).

Bhopal had a distinguished reputation for its *zari* and bead handicrafts. It was known for its magnificent *zari* and bead work *batuas* (purses) and *nagras* (shoes) made of velvet, not only in India but even in overseas countries (**Ali, S.A. 1969**).

After the failure of the freedom movement of the 1857 CE, many skilled artisans from Uttar Pradesh migrated to Bhopal, in search of relative calm, from the turmoils of an avenging British army. These artisans were skilled in the *mughal* arts of *zardozi*, *ari*, *zari* etc. The ladies of Bhopal were being promoted to learn crafts by the then Begum of Bhopal, Sultan Jahan Begum. The people of Bhopal lapped up this craft from the migrated artisans and adopted it to their local culture. The famous *gutka* (fragrant mouth freshener) of Bhopal used to be carried in small pouches, called the *batua*. ((**Razia, H. and Rafat, S. 2000; Manid, H. 1997**)

In 1861 CE, for her loyalty to the British during CE 1857, Sikander Begum was awarded the Star of India. In the same year, she enthusiastically welcomed James Waterhouse of the Bengal Artillery, a talented photographer, part of the team of officers and other professionals seconded by Governor General Canning to photograph the major groups and communities of India. Waterhouse was a bit of a chronicler of women's dress as all his photographs have detailed captions on what the ladies were wearing: in the 'Star of India portrait' , for instance, she was wearing the "richly embroidered cap, insignia and collar of the 'Most Exalted Star of India', rich *kincab* (*kinkhwab*) jacket with soft feathers of fur around the collar and sleeves... under this she wears a rich flowered *kincabangarkha* (coat)" and very "loose Turkish trowsers (trousers) with embroidered slippers " (**Karlekar, M. 2010**).



Plate 4.9 The *Begums* of Bhopal in resplendent costumes in *kinkhwab* and with embroidered borders. (source: www.alamy.com)

An official note by Colonel John William Osborne, the British political agent in Bhopal dated 15th April, 1871 CE has been reported in the book “**Bhopal, Past and Present**” (Ali, S.A. 1987). It says that the embroideries prepared by the pupils of the Victoria School (Bhopal) deserved praise and many of them were as good as those prepared by artists at Delhi. Mention of the presence of *Begum* herself and the *zardozi artisans* in various Delhi *Durbars* are recorded in the archives and books. (Ali, S.A. 1987)

In order to make the ladies of Bhopal aware and independent Nawab Shahjehan Begum (3rd begum of Bhopal) constituted “*Pari Bazaar*”. This market was meant only for ladies where buyer, seller, guests, organisers all were ladies. Gents were strictly prohibited. There were numerous stalls including *zardozi* (Hamid, R. and Rafat, S. 2000). “The concept of *Pari Bazaar* is more than hundred and forty five years old.

http://timesofindia.indiatimes.com/articleshow/79131730.cms?utm_source=contentofinterest&utm_medium=text&utm_campaign=cppst

Table 4.2 Presence of *Zardozi* Embroidery in Bhopal

| Year | Data Type | Data Source |
|-----------|-----------------|---|
| 1822 (c.) | Visual Records | Royal Portraits, Photographs |
| 1850 (c.) | Written Records | Archives, Government Records, State Papers |
| 1861 (c.) | Written Records | Craft Census, Historical Books, State Gazetteer |

Traditionally, in Bhopal, the *zardozi* embroidery appeared on royal costumes, accessories such as *batuas*, headgears and footwear. Heavier version of it could also be seen on carpets, table covers, teacosies and items used during royal processions such as procession umbrella, costumes of *durbaans* (court attendants) during processions. *Batua*, *chuneti* and *roomal* were a special part of *Bhopali tehzeeb* and culture. The *batuas* were adorned with *salma* and *sitara*(*zardozi*). *Turki kurtas* with the same *salme sitare ka kaam* were also a popular dress from olden times ((**Hamid, R. and Rafat, S. 2000**)).

Over time a unique Bhopali craft was generated from the traditional *zardozi*. In this, the wires of silver were used to string together pearls (*moti*). These handmade silk art works using *zari*, and different stars were called the *karchob* and are widely used till date in Bhopal. Due to efforts of many NGOs working in the field of promoting local handicrafts, this art form has started to make re-appearance in marriage dresses, formal party wares, wall hangings and jackets. The *bhopali batuas* with work of *karchob* can also be seen at many shops especially at the railway station, bus stand and state art and craft museums. ((**Hamid, R. and Rafat, S. 2000**)).

Apart from *zardozi*, *zari* embroidery (embroidery with only fine metallic thread or *kalabattu*), *vasli* and *dhok*, bead work was also found to be present from the early nineteenth century onwards in visual records.

Thus, the findings and field studies confirm that the data pertaining to Bhopal *zardozi* embroidery is very scattered and disaggregated. Also, various events and records point towards the presence of *zardozi* embroidery and its artisans in Bhopal from the

early nineteenth century onwards and before 1968 CE as mentioned in the written records. The dates on various photographs and portraits suggest 1950 CE as the date of photograph being clicked which means the costumes must have been prepared before that. Members of the royal family of Bhopal could also be seen wearing *zardozi* embroidery items in portraits and photographs dating back to 1822 CE (c.). It should also be noticed here that probably Bhopal was the only place where *zardozi* embroidery was introduced in school curriculum that too for girls and women though traditionally it was a male dominated craft. The official records such as gazetteer, craft surveys and official documents from the erstwhile Bhopal state also point to *zardozi* embroidery and its usage by the royal family since the beginning of the nineteenth century. Thus it can be inferred safely that *zardozi* embroidery has been practiced in Bhopal since at least 1820 CE. Apart from *zardozi*, various records, visual and textual, also point to the presence of some other traditional embroideries in Bhopal nineteenth century onwards (**Table 4.2**). Thus it can also be inferred that apart from *zardozi*, other embroideries such as *zari*, bead work were also practiced in Bhopal which have imparted a unique character to Bhopal *zardozi* embroidery that led to amalgamation of *zardozi* and bead work which has been named as Bhopal *zardozi* embroidery in the present study. Hence it can be concluded that Bhopal was a prominent *zardozi* centre and that the *zardozi* embroidery along with a few other traditional embroideries was practiced in Bhopal from early nineteenth century. Visual analysis confirm presence of *zardozi* embroidery from atleast 1820 CE onwards. Thus we can also infer that it's been over 200 years that *zardozi* has been present and practiced in Bhopal.

4.1.2 Documentation of the Traditional Motifs (1822-1950), Material and Techniques of Bhopal *Zardozi* Embroidery:

Paine,S. (2008) has reported that the type of embroidered items, their cut and fabric, decorative material and stitches employed, motifs and styles could be the basic elements to observe when identifying and characterizing the embroidery of various places of the world, especially if any of these is distinctive.

Zardozi embroidery is practiced in many centers in India in myriad styles. The raw material, surface ornamentation techniques and the resultant final effects created are

unique to these different gold and silver embroidery centers of India (**Bhandari, V. 2015**)

Thus in order to establish the provenance of *zardozi* embroidery of Bhopal and also to preserve the craft it was necessary to delineate its traditional motifs, material, tools and techniques.



Plate 4.10 A *bhopali batua* with ornate tassels called *surahi* and a small box called *chuneti* (for keeping lime) <https://collections.vam.ac.uk/item/O1521495/lime-box/>

4.1.2.i Traditional Motifs and Material of the *Zardozi* Embroidery of Bhopal:

The traditional motifs of *zardozi* embroidery of Bhopal had a Persian influence and consisted mainly of a variety of flora and fauna motifs. Images of humans and animals thus did not find any place in the motifs of *zardozi* embroidery of Bhopal. The motifs seen on traditional costumes and royal paraphernalia could be classified into four categories:

- **Naturalistic motifs-** These included mainly flowers, vines/creepers, leaves, buds. The natural flora motifs are the essential components of the layouts and patterns in Bhopal *zardozi* work. Commonly known as *butis* or *butas*, the floral motifs of various kinds seem to be popular with *zardozi* artisans of Bhopal, very much like the *zardozi* of lucknow but unlike the *zardozi* of rajasthan

where animal motifs such as elephants, parakeets, peacocks are very popular. This can be attributed to the Persian and Islamic influence on the artisans and rule of orakzai pathans in Bhopal. The *buti* could be seen as sprinkled on the entire ground fabric or can be augmented to generate an elaborate border or form when desired. The use of floral borders or *bel* could be seen on costumes, table covers, book covers whereas floral trellis or *jaal* could be seen on carpets, *jhool* and *batuas*. Flowers could be imaginary four petal or five petal flowers or stylistic roses, lilies could also be observed in several articles. Vegetal and flora motifs find recurring use across all traditional products in the form of trellis, borders, corner motifs and as sprinkled on the ground fabric. Content and visual analysis of digital collections, portraits, personal and museum collections showcase the abundant usage of leaves, flowers and inconsequential usage of animal and human figures.

- **Animal Motifs-** The use of animal motifs was found to be scarce and occasional. Occasional occurrences of fish and bird motifs (**Plate 4.8**) were seen however these appeared on state emblems or decorative products such as teacosies. In general use of animal and figured motifs was not prohibited but was not encouraged also owing to the belief that God was the sole creator of life and objects and hence figures should not be made by humans. However some exceptions to this school of thought exist. Throughout history, a frequent compromise in most Islamic nations has been to utilize figural imagery in secular contexts but not religious ones, or to put human and animal figures on small-scale, privately enjoyed pieces of art. <https://www.metmuseum.org/> A visual analysis of personal collections, museum collections, portraits and royal paraphernalia such as book covers, comb covers also established the dominance of floral motifs over animal or human motifs from costumes and apparels.
- **Geometric motifs-** diamonds, circles and triangles could be seen on the *batuas* and *zuzdaans*. The occurrence of diamonds was abundant especially in carpets, *batuas*, teacosies. One of the three nonfigural styles of embellishment seen in Islamic art, together with calligraphy and vegetal patterns, is geometric patterning. These patterns and motifs were common on artwork, particularly handcrafted textiles, and might be employed alone or in conjunction with

figural depiction or nonfigural adornment. As a result of Persian influence on the state administration in bygone eras, zardozi embroidery from Bhopal made extensive use of these types of themes.

- **Calligraphy and Inscriptions-** Religious verses or names of the rulers or the persons to whom the gift was given could also be seen in the vintage products, political gifts and souvenirs. (Plate 4.19) Muslims hold that God cannot be shown as a figure since he is unique and has no associates and also that he is embodied in his written words. That may be a reason that such inscriptions and calligraphy were used for making *khilats* and procession items, which was also revealed in the present study

(<https://wamupdates.worcesterart.org/2020/05/explaining-misconception-of-figural.html>)

- **Gupta, C.S. 200** has also reported that display of calligraphic quotations from the Quran was an acceptable tradition in Muslim community. Such inscriptions were also found in the personal collections during field study and in some of the households during data collection.

Table 4.3 Common Terminology Used in Zardozi Embroidery of Bhopal

| Local/Vernacular Name | English Name |
|------------------------------|---|
| <i>Buti /Buta</i> | Stand alone motif |
| <i>Paan</i> | Betel leaf |
| <i>Patti</i> | Leaves of various kinds |
| <i>Bel</i> | Creepers/vines |
| <i>Kinaari</i> | Borders |
| <i>Gamla</i> | Planter |
| <i>Phool Daan</i> | Flower Vase |
| <i>Jaal</i> | Trellis |
| <i>Salme sitaare ka kaam</i> | Sequin work (where use of sequin and coiled metallic wire dominates other material) |

| | |
|---------------------------------|---|
| <i>Zari ka kaam</i> | Embroidery with golden or silver metallic thread or <i>kalabattu</i> |
| <i>Karchobi</i> | Another name for zardozi or heavier metal embroidery; used in general for embroideries done on adda or wooden frame |
| <i>Poth ka Kaam</i> | Bead work |
| <i>Chidkaav / Challe</i> | small bead encircled with salma embroidered in a scattered all over fashion |
| <i>Chadiyan</i> | straight or diagonal embroidered lines across any garment such as <i>dupatta, ghaghra or kurta</i> |
| <i>Load ki line</i> | Lines filled with diagonal stitches of smooth coiled wire and used to close borders generally |

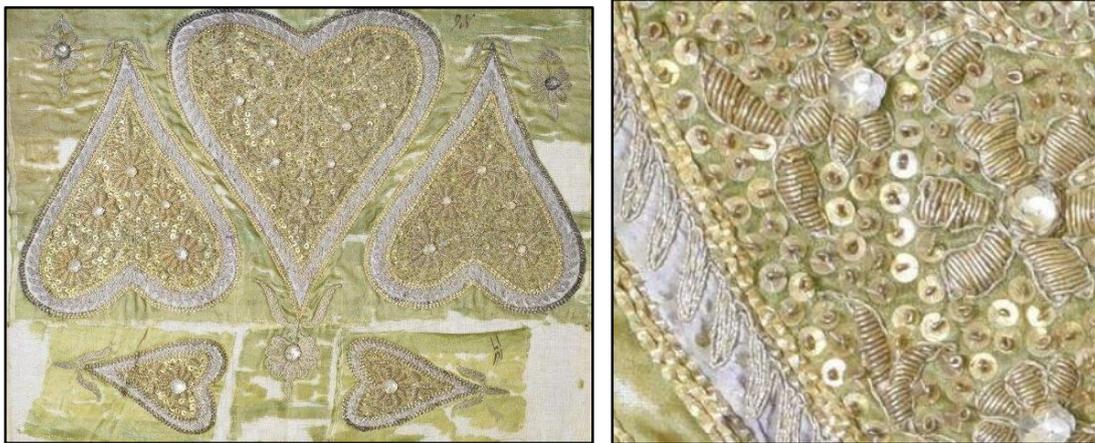


Plate 4.11 Zardozi embroidered cartouche from Bhopal in V & A digital collections (source: <https://collections.vam.ac.uk/item/O475809/fragment-unknown/>)



Plate 4.12 Cartouches embroidered with *mukke ka kaam* and *salme sitaare ka kaam* from Bhopal (source: <https://collections.vam.ac.uk/item/O475812/fragment-unknown/>)



Plate 4.13 Shoe uppers embroidered with *zardozi* and *salma-sitara* from Bhopal. (source :<https://collections.vam.ac.uk/item/O475811/uppers-unknown/>)



Plate 4.14 Nawab Shahjahan Begum in zardozi embroidered apparel and headgear (July 29, 1838 - June 16, 1901) Pic. Credits: <https://governor.mp.gov.in/shahjahan.aspx>

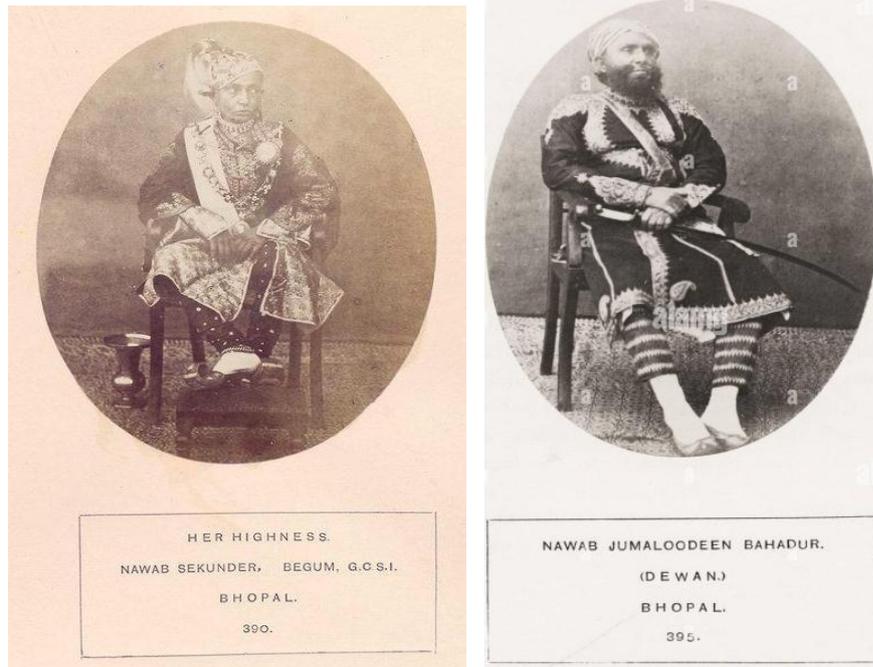


Plate 4.15 Her Highness Nawab Sekunder, Begum, G.C.S.I. Bhopal. dated 1868 - 1875 and Nawab Jumalooddeen Bahadur (Dewan), Bhopal Dated 1868 - 1875(source: <https://digitalcollections.nypl.org/items/510d47dd-cc34-a3d9-e040-e00a18064a99>)



Plate 4.16 Her Highness Nawab Sekunder, Begum, G.C.S.I. Bhopal. [with bodyguards] dated 1868 - 1875 (source:: <https://digitalcollections.nypl.org/items/510d47dd-cc34-a3d9-e040-e00a18064a99>)



Plate 4.17 Begum of Bhopal in a print created by Bourne and Shepherd in 1877
<https://artsandculture.google.com/asset/h-h-the-begum-of-bhopal-g-c-s-i-bourne-shepherd/GwEJOc2gf658HQ?hl=en>



Plate 4.18 One of the dresses of Begum of Bhopal displayed in the state museum in Bhopal.
(Source: writer's own photograph)



Plate 4.19 A flag belonging to the royal family of Bhopal ornamented with inscriptions and emblem. (source: writer's own photograph)



Plate 4.20 A hand fan from the royal paraphernalia of Bhopal state displayed in the textile gallery of State Museum at Bhopal. (source: writer's own photograph)



Plate 4.21 A traditional *bhopali batua* embroidered with *zardozi* and interspersed with *poth ka kaam*. (source: writer's own photograph)



Plate 4.22 A traditional *bhopali* purse embroidered with *zardozi* and interspersed with *poth ka kaam*. (source: writer's own photograph)



Plate 4.23 A traditional *bhopali potli* embroidered with *zardozi* and interspersed with *poth ka kaam*. (*source*: writer's own photograph)



Plate 4.24 A traditional floral *buti* embroidered on a pure satin silk off-white fabric c.1950. (*source*: writer's own photograph)



Plate 4.25 A traditional floral *kinaari*/borderembroidered on a pure satin silk off-white fabric c.1950. (source: writer's own photograph)



Plate 4.26 A traditional floral *kinaari*/borderembroidered on a *dupatta* from a personal collection (source: Jain, R. 2003)



Plate 4.27 A traditional floral *jaal*/trellis embroidered on a *kinkhwab sherwani* from a personal collection (source: Jain, R. 2003)



Plate 4.28 A traditional *bhopali batua* embroidered with zardozi and chuneti (small box for keeping lime/chuna) and tools for taking out lime from the chuneti. (source: writer's own photograph)



Plate 4.29 Handbag made from *zardozi* embellished silk fabric that dates to pre-1960s India. (source:<https://collections.vam.ac.uk/item/O214589/temple-bhopal-city--punjaub-photograph-francis-frith/>)

Content analysis of old portraits, photographs, digital resources and personal collections revealed usage of natural flora motifs. Since the craft was patronised during the rule of the *Begums* who were inspired by mughal courts, animal motifs were used scarcely as they were banned due to cultural reasons. Thus it can be summarised that the motifs of Bhopal *zardozi* embroidery were drawn mostly from the natural surrounding and whereas profuse use of flowers, leaves, buds and creepers are found in the form of trellis/*jaal*, *kinari*/border and standalone motifs or *butis* and *butas*, the animal or figured motifs were used occasionally in traditional products of Bhopal *zardozi* embroidery (1868 CE-1950CE). However, in contemporary products (1951CE-1923 CE) animal motifs especially peacocks were seen.

4.1.2.ii Traditional Techniques of Bhopal *Zardozi* Embroidery:

Different embroidery centers could be known for different techniques for instance *chikankari* of Lucknow, *phulkari* of Punjab, *aari bharat* of Gujarat or *kantha* of Bengal and their use could be limited to a particular clan or community. *Zardozi* embroidery, at the same time, was practiced across many centers in the Indian subcontinent. Starting from Delhi, the seat of *sultanate* and *mughal* kingdoms, it sprawled to Lucknow, Agra, Jaipur, Burhanpur, Bhopal, Gwalior, Indore, Murshidabad to Chennai, Vijaynagar and Hyderabad with each centre specialising in unique techniques and products of *zardozi*. Thus from Mughals to Rajputs to Maraths

to the rulers of southern India, *zardozi* found patronage alike, albeit with differences in techniques and execution.

Bhopal was a Muslim principality with its rulers possessing close political and cultural ties with the rulers of Delhi and Hyderabad. Thus the Bhopal *zardozi* embroidery had a strong Persian influence. Gold was preferred over silver with heavy embroidery work. The stitch density in earliest Bhopal *zardozi* products appeared to be dense with elaborate use of filling stitches (**Plates 4.1, 4.8**). Satin stitch along with its variation padded satin stitch was used profusely. As seen in (**Plates 4.19, 4.31**)



Plate 4.30 Ceremonial umbrella with raised metal embroidery consisting of flowering plants around a vase and enclosed within a cartouche. The cartouches recur around the full width of the piece. (source: Bhandari, V. 2015)



Plate 4.31 A velvet carpet (c. 1868-1901 CE) from Bhopal embellished with gold thread embroidery. (source: Dikshit, P.K. 1964) and resembling plate 4.30

The velvet carpet (**Plate 4.31**) from Bhopal was made with raised metal embroidery and bore stark resemblance to the ceremonial umbrella depicted in the book ‘Jewelled Textiles of India’ by (**Bhandari, V. 2015**). The umbrella was placed in the *vasli* and *dhok* embroidery section of the book. The description indicates the umbrella as having been made with raised metal embroidery in which *zari* wire was couched over a cotton wad or woolen threads (**Dikshit, P.K. 1964**) or even foam pieces that created a soft, embossed effect. This work was also referred to as *zeengari* . The technique required the fabric to be stretched taut on the *adda/karchob*. The motif was traced on the fabric and the filling or padding was cut precisely in the form of the motif. The filling was then secured in place with a needle and the same was then covered with satin stitch employing *kalabattu* or fine metal thread. After couching the metal thread was beaten gently that ensured the perfect shape of the raised design (**Bhandari, V. 2015**). During field visits and interviews the senior artisans revealed having done this work for commissioned pieces.



Plate 4.32 Begum of Bhopal in kinkhwab and richly embroidered juties and caps, sitting on a vasli seat cover. A similar vasli Carpet could be seen underneath their feet dated 1850s to 1870s (source : <https://www.meisterdrucke.ie/>)

This type of work was also visible in the embroidered shoe uppers (**Plate 4.13**) from Bhopal (c. 1900 CE) in the Victoria and Albert Museum collections, where apart from *vasli* technique, profuse use of sequins was also seen on the embroidered shoe covers. This elaborate use of sequins, called *sitara* in local language along with *salma*, a type of coiled metallic wire is called *salme-sitare ka kaam* and could be seen on numerous objects from Bhopal. In fact it is the *salme sitare ka kaam* which has continued to present times more than *zardozi* in its pure essence. Technically and in accordance with extant literature, the term *zardozi* was coined for heavy metal embroidery with incorporation of decorative material. In depth visual analysis and interviews with resource persons revealed that in older *zardozi* products use of decorative stitches with metal yarns and stitch density of decorative stitches far outweighed the decorative material employed (**Plate 4.8, 4.32**). Bead work or *moti ka kaam* on the other hand meant decorating the surface with beads which outnumber the visible decorative stitches (**Plate**).

Zardozi in Bhopal was interspersed with *salme -sitare* and *moti ka kaam* that is bead work. One of the distinguishing features of Bhopal *zardozi* is its association with bead work which could be attributed to the earlier Gond association of Bhopal and hence with its cultural practices and arts and crafts too and also to trade links with Gujarat more specifically Randher. Though several varieties of metal embroideries were practiced in

Bhopal but *zardozi* and bead work were found to be more prominent. Personal collections and museum pieces revealed the use of *aari*, *vasli*, *dhok* and *mukke ka kaam* in costumes, procession items, furnishings and accessories also.

Interviews with the resource persons revealed that the *zardozi* embroidery in Bhopal incorporated a lot more sequins and *gizai* as compared to other decorative material so sometimes it is also called as *salme-sitareka kaam* in local parlance. Many artisans and master craftsmen also revealed that since *zari* is used in embroidery that's why it is also known as *zari-zardozi*. Thus *zari-zardozi*, *zardozi*, *salme-sitaare ka kaam* were found to be used interchangeably and meant the heavier metal embroidery in golden metallic yarns. Whereas *zari* work refers to the embroidery done only with *kalabattu* or thinner, smoother metallic thread with no other decorative material employed. Samples in digital museums also reveal the presence of *mukke ka kaam* and *poth ka kaam*.

Thus it can be inferred that a variety of traditional embroideries were a part of the royal paraphernalia and court costumes. Their presence was established by the content analysis of literature and visual records. It could be a possibility that some of these could have been purchased by the *Begums* while on their sojourns abroad or received as political gifts from other royal clans which might have eventually led to the *Begums* inviting these artisans to Bhopal state for establishing embroidery *karkhanas* in Bhopal and execute the embroideries in Bhopal also. Visual analysis and secondary literature also bring out the exquisite workmanship owing to usage of luxurious, high quality raw material as well as meticulous embroidery especially the stitch density and evenness of stitches that was found missing from most of the readymade products available in present times.

4.1.2.iii Process and Tools of Bhopal Zardozi Embroidery:

The process of Bhopal *zardozi* embroidery was found to be very similar to the process followed in other *zardozi* centers and involved the following steps:

- **Mounting of the fabric on the *Adda*:**

It consists of tightly mounting the fabric on the *adda* or *karchob* (wooden frame). The *adda*'s dimensions vary according to the object to be embroidered and it can be constructed from wood or metal. The *adda* helps ensure seamless

embroidery by maintaining the necessary tension on the fabric. Seated on the floor behind the adda is the craftsman.

- **Layout of Design on Mounted Fabric:**

Next step is to draw a layout of the articles to be embroidered on the mounted fabric if it's a batua or a souvenir. In the case of apparel items, the layout is done before mounting.

- **Transfer of Design onto Fabric:**

The design is transferred with the help of a *khaka*. The *khaka* is prepared by tracing the design on the butter paper and then perforating its outlines with a needle. A solution is applied to the fabric to transfer the pattern. For dark-colored fabrics, this solution consists of kerosene mixed with chalk powder or zinc powder; for light-colored fabrics, kerosene mixed with indigo. The exact pattern that will be embroidered on the fabric is replicated as the solution flows through the perforations.

- **Embroidering:**

After the fabric has been mounted and traced, the fabric is embroidered. The embroiderer crosses his legs while he sits on the floor for this. *Aari* (awl), or hook-shaped needles, are another type of needle used for needlework in addition to standard embroidery needles. Traditionally the *zardozi* embroidery was done with hand needles, but these days, *aari* is used since it facilitates speedier labor. The *aari* needle, which is a crochet-style hook mounted on a wooden pole, significantly increases stitching speed. To add more appeal to the design, various pipes, beads, sequins, and crystals are employed in addition to thread. Metal discs, plastic beads, and imitation sequins have long since taken the place of semi-precious stones and beads. Tested *zari* is being used nowadays instead of real or pure *zari*.

- **Stitches and Motifs**

A selected range of stitches, including couching, chain, herringbone, stem, satin, and bullion, are used in zardozi embroidery. Additionally, the motifs can be cushioned before being embroidered to give it a raised appearance.



Plate 4.33 Chain stitch, Satin and french knot stitch, Bead work, Chidkav and Chadiyan

- **Finishing of the Embroidered Item:**

Once the embroidery is completed the item is checked for defects which are corrected if any. After this loose threads are secured or cut. A paste of starch (made with either commercial starch or *poha* puffed rice paste) is applied towards the wrong side of the embroidery to give it a body and secure the embroidery.



Plate 4. 34 steps in zardozi embroidery: (4.34 a) Tankai or stitching the fabric to add (4. 34b) perforated khaka, (4.34 c) tracing of design



(4.34d) zardozi material (4.34 e) embroidery in process (4. 34f) finishing and cutting of threads

4.2 Present Status and Changes in the Bhopal *Zardozi* Embroidery:

In order to get a comprehensive picture of the Bhopal *zardozi* embroidery, the study also explored the present status and changes in the Bhopal *zardozi* embroidery craft along with its history. This was also necessary for the sustenance of the craft as the ground situations have been known to affect the viability and sustainability of handicrafts. Market survey, socio-economic profiling of the artisans and a study and observation of current craft practices were therefore undertaken to get an insight into the present status of the craft. The comparison of the results of the market survey, socio-economic profiling of the artisans and retailers along with cultural immersion also gave information about workmanship and quality of the contemporary products and its demand and supply.

The results revealed that not only the majority of the artisans were unaware about the history and origin of their craft but this also hampered their self esteem and motivation. In the absence of an evident and well-defined link of the Bhopal *zardozi* embroidery to

its artisan community in Bhopal and cultural heritage of the city the craft is on crossroads of being intermingled with other similar embroideries and lose its originality. With almost no craftsmen alive from the times of the begums and new artisans (non-hereditary) entering the craft ecosystem it has become imperative to document the original motifs, techniques and workmanship details along with the association of the craft with city's cultural heritage before the craft intermingles with other embroideries so much that its originality is lost.

4.2.1 Market Survey:

A detailed market survey was conducted in old Bhopal as well as the new Bhopal. Information was gathered from *zardozi* artisans as well as retailers, manufacturers and designers on various aspects of the craft as well as its retailing practices (**Appendix III**). Regular market surveys were also proposed by **Prajapati and Laila (1981)** for designing viable solutions to tackle marketing problems and issues pertaining to the craft industry. The interviews with the local experts and observations during market survey revealed valuable information regarding the products available, raw material employed and various customer categories who bought these products.

4.2.1.i. Customer Category:

As per the information collected from artisans and entrepreneurs, the customers for *zardozi* products could fall in three categories:

- **Tourists:** The customers falling in this category are mainly the tourists visiting the city, NRIs and also officials and corporates visiting the capital city on assignments wanting to take souvenirs back home. The airport also has kiosks selling *batuas* and *zardozi* nicknacks. These tourists mostly buy during October-March.
- **Seasonal / Occasional Customers:** These are the customers which buy or get made the *zardozi* products for weddings, festivals and special occasions. These are mainly seasonal customers as most of the weddings and festivals fall in the winter and spring season however they spend hugely. Such customers mostly buy or order during the months of October to March

- **Regular Customers:** These are the customers, mostly art connoisseurs, wealthy clients, who wear and use *zardozi* items regularly and round the year. These are niche customers and only a few in number.
- **Institutional Customers/Bulk Buyers:** A few artisans also reported incidents such as some representative of a brand coming and giving orders for brands or retail chains but their pronounced presence could not be traced. Master artisans and designers were hesitant in revealing these details but artisans did reveal making products for reputed handicraft brands though they were unaware about the actual name and details of the brands and exporters. Bulk orders from government and non government institutions for file covers, *batuas* were also reported by *zari* centre owners and master craftsmen.

4.2.1.ii Marketing Avenues:

The readymade products were found to be mostly sold through shops and stores located in old Bhopal city. The old city also housed *zari* centers, the popular local name for *zardozi* workshops or *karkhanas* that prepare *zardozi* embroidery work on order. The new Bhopal majorly was found to be having design studios specializing in custom made *zardozi* goods. Mr. Sunil Parekh, proprietor Parekh brothers, a popular *zardozi batua* and souvenir shop, reported that his shop was the oldest shop around one hundred and eighty five years old and his forefathers were entrusted with making the dress for Begum of Bhopal for Delhi *Durbar*.



Plate 4.35 Parekh Brothers is one of the oldest shops in Bhopal selling *zardozi batuas*, *potli bags*, *teacosy* and *zardozi* souvenirs.

The readymade products were sold from the old Bhopal city. *Chowk Bazar, Peer gate* in old Bhopal could be seen bustling with shops selling readymade *zardozi* products ranging from souvenirs to apparels. The souvenirs are also being sold from MP State owned *Mrignayani* Emporium in New Market and *Gauhar Mahal* in old Bhopal. Apart from this the government has been promoting the artisans by organising numerous exhibitions, fairs and haats in which stalls are being given to artisans to display and sell *zardozi* products.



Plate 4.36 National Zari House in Bhopal (Photo courtesy- www.justdial.com)



Fig 4.37 Typical shop in old Bhopal city selling traditional *zardozi* and beadwork *batuas*, clutches and *potli* bags

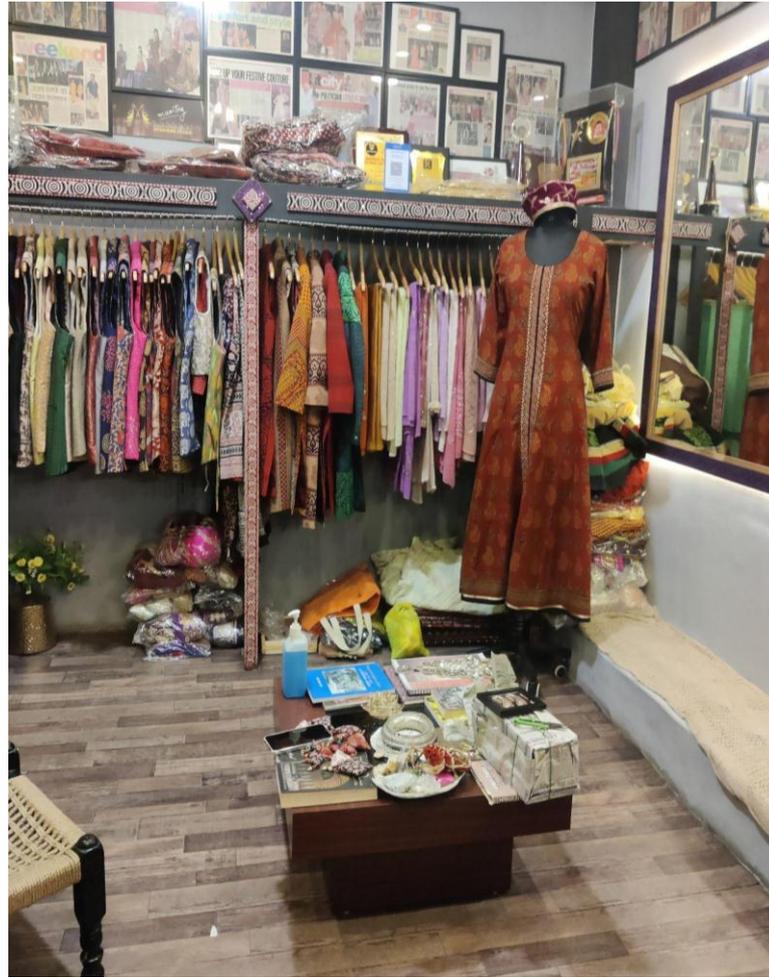


Fig. 4. 38 A local design studio specialising in *zardozi* products. (Mumtaz Design Studio, Bhopal)



Figure 4.39 Actress Divyanka Tripathi Dahiya dressed up in handcrafted zardozi attire by designer Mumtaz Khan of Bhopal for the indigenous collection at Bombay Times Fashion week

4.2.1.iii. Products and Pricing Available in the Market:

Gupta C.S. 2006 has argued that the *zardozi* textile for trade could be divided into three categories namely accessories and dresses, banners, insignia and badges; other furnishing products which could include hangings also.

Thus besides garments, *zardozi* and other metal embroideries could also be seen on animal trappings, procession items, footwear and purses. This was evident in Bhopal *zardozi* items also.

The embroidered handicrafts in Bhopal were beautifully designed with attractive and exquisite designs like Taj Mahal, Sanchi Stupa, Ashoka Pillar, Peacock, Bullfight and picturesque natural motifs like flowers, leaves, creepers etcetera. These were made with gold and silver threads on velvets and other exquisite fabrics (**Ali, S.A. 1987**). Handbags prepared in Bhopal have also been appreciated in various exhibitions across London, Toronto, New York, Hong Kong, Sumatra, Soviet Union. (**Ali, S.A. 1969**)

Even today many shops could be found in the old city of Bhopal that make and sell exquisite pieces made with *zari* embroidery. Apart from this many design studios, boutiques and government emporiums were also found to be engaged in retailing of *zardozi* products. Some retailers also reported retailing it through e-commerce websites but they were reluctant in divulging the identities of brands and e-commerce portals that they were supplying too. These products can also be found in the handicraft exhibitions and fairs organized by state and central governments. None of the artisan reported going to any international fair or exhibition and none of them worked for any exporter.

The readymade products included apparels, furnishings and souvenirs. The apparel category included *ghararas*, *shararas*, *ghaghras*, sarees, *salwar* suits for ladies and *kurta*, *sherwani* and stoles for men. Artisans also reported preparing cocktail gowns, *band galas*, jackets on confirmed order by clients. *Batuas*, clutches, *potli bags* and tea cosies were found to be the commonly available souvenirs and accessories.

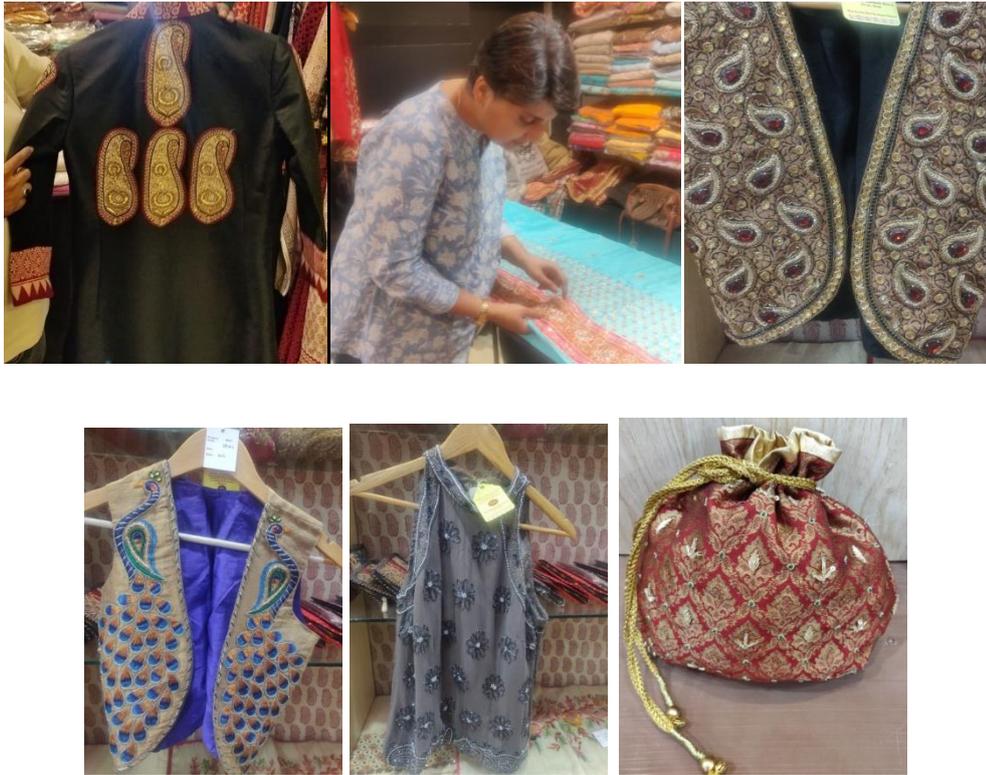


Plate 4.40 Some Bhopal *zardozi* readymade products available in the local market

Though the tourism websites mention the sale of zardozi batuas and products through state emporiums, the market survey revealed that they have stopped keeping these items as the wear and tear costs of zardozi products are very high.



Plate 4.41 Readymade beadwork clutch of Bhopal (source: [Zari Zardozi | MPTourism](#))

It was however surprising that none of the retailers or designers reported to be involved directly with export of the *zardozi* products. Also no brand presence for manufacturing of *zardozi* items could be established in Bhopal. This indicated the presence of subcontractors and middlemen as a few artisans when contacted separately did reveal making products for some outside people but they could not name the brand.

The market survey revealed that apart from *batuas* the *zardozi* embroidery is executed on a variety of articles including fancy products like saris, carpets, *gararas*, *kurtis*, blouse pieces, palanquin covers, curtains, table covers, chair-cushions but by far the most favourite medium of expression of the creative talent of an artisan has been *batua* and continues to be so. **Dikshit,P.K. 1965**

Hand fans, *zuzdaans*, *pandaan* covers, comb cases are also some traditional *zardozi* products of Bhopal and a few of these have been displayed in the State Museum, Bhopal.

With a change in patronage some of the products have been discontinued whereas new age products have taken the market space. Currently the local markets and boutiques sell the following items:

- *batuas*
- clutches
- Apparel items like *ghaghra* sets, *garara* sets, *sharara* sets, *salwar* suits, *sarees*, *dupattas*, jackets, *sherwanis*
- Home furnishing items like cushion covers, runners, curtains, *thal* covers, *surahi* covers
- Gifting and Souvenirs which includes tray, coasters, gift boxes, cutlery holders

Table 4.4 Traditional Zardozi Products of Bhopal

| Product | Usage | | Technique Employed |
|--|--|-----------------------------------|--------------------------|
| <i>Batua</i> | To carry currency, mouth fresheners | Silk, Brocade , Kimkhwabs, Velvet | Zardozi and Bead work |
| Teacosy | For covering teapot | Velvet | Zardozi and Bead work |
| <i>Zuzdaan</i> | Book cover for religious books | Velvet | Zardozi |
| <i>Kangha Daan</i> | Pouches for keeping combs | Silk and Velvet | Zardozi |
| <i>Mezposh</i> | For covering the tables in the royal court and royal residence | Silk and Velvet | Zardozi and Zari |
| <i>Kaleen</i> | Floor covering in courts | Velvet | Zari work, Zardozi |
| <i>hath ka pankha</i> | Hand fan | Velvet | Zari work, Zardozi |
| <i>Shahi Chhatr</i> | Procession umbrella for ceremonial occasions | Velvet and Silk | Zardozi |
| <i>Jhool</i> | For ornamenting the animal in royal stables during ceremonial occasions | Cotton and Velvet | Zardozi |
| Headgear and Jewellery | For women | Silk and Velvet | Zardozi |
| Royal Costumes (Ghararas, Shararas, Turki Kurta, Farshi Payjamas, Peshwaz, Dupatta, Achkan, Headgear, Peshwaz) | For apparels of royal family members during various processions and ceremonies | Silk, Brocades and Muslin | Zardozi, Zari work, Gota |
| Costumes of <i>Durbaans</i> | The dresses of royal guards for special occasions and state visits | Silk, brocade | Zardozi, Zari work |

4.2.1.iv Raw Material:

Traditionally pure silk, brocades specially the *kinkhwab*, satin silk and velvets were used for making *zardozi* embroidery products. Mention of import of these products in Bhopal from Benaras and also of sending a red velvet dress to a French political guest were also found recorded in archives. **These archival records were in Persian but were translated with the help of a translator.** Real *zari* and decorative material was used for embroidery and thus the workmanship achieved was truly remarkable. Mention of velvet, silk and *kinkhwab* has also been done in state paper and archives.

4.2.1.v Workmanship and Quality

Over time, patterns become more abstract, decoration more profuse and workmanship less skilled. **Paine, S. 2008**



Plate 4.42 Traditional *zardozi* costumes in comparison with contemporary readymade *zari-zardozi* products of Bhopal

This was aptly visible in the traditional Bhopal *zardozi* products also. Comparison of visual records and products of the nineteenth century and early twentieth century (**Plate 4.42**) revealed the stark difference in the workmanship in terms of stitch density, motif placement and finishing of the products. With time and loss of patronage synthetic fabrics and embroidery material replaced the pure ones. The newer products had more bling but the density, richness and intricacy of traditional work was missing from these. In search of markets and lack of exposure to direct customer interactions alongside poor usage of forecasting and modern approaches, the artisans and small entrepreneurs of *zardozi* have resorted to various measures. Thus the contemporary products look far apart from the traditional *zardozi* products. The present state of this wonderful craft requires attention. The market for Bhopal *zardozi* embroidery craft started declining as soon as the princely state was abolished and also in the aftermath of neoliberalisation. Costumes and textiles being perishable items, very few traditional costumes and accessories of traditional Bhopal *zardozi* embroidery are now available. The older pieces are also now steadily being drifted to museums and private collections. The workmanship of older pieces is rare now as commissioning fresh pieces of museum quality is expensive and therefore these are rarely commissioned. The need for revival was felt as early as 1961 CE when the first craft census of *zardozi* and *zari* work was undertaken by the government of India.

Unless immediate and effective steps are taken, this exquisite tradition will be lost irredeemably.



4.43 Exquisite zardozi embroidered garments from a personal collection from Bhopal (source Jain, R. 2003)



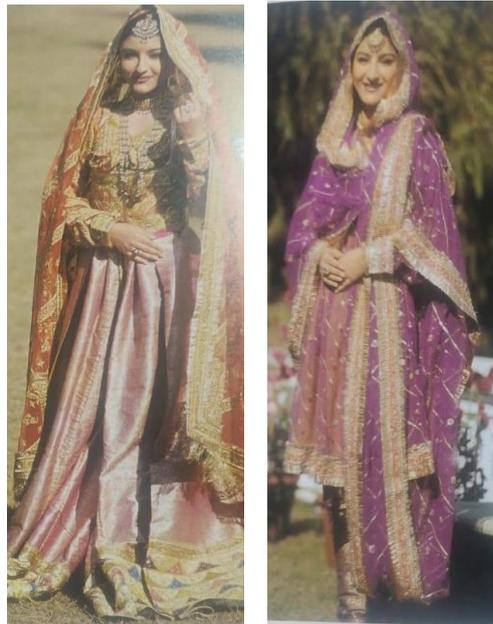
Plate 4.44 An ornate Kinkhwab sherwani embroidered with heavy zardozi embroidery with gilt and sequins from a personal collection. (source: Jain, R. 2003)



4.45 A navy blue dupatta in pure silk fabric embroidered with heavy zardozi embroidery with impeccable workmanship from a personal collection. (source: Jain, R. 2003)



Plate 4.46 The heavy zardozi embroidered wedding dress of Begum Sajida Sultan of Bhopal that was also worn by her daughter in law Sharmila Tagore in her wedding and subsequently by Kareena Kapoor, Sajida Sultan’s grand daughterinlaw in her wedding. The workmanship stood the test of times. (source: Kumar, R. 2006)



4.47 Soha Ali Khan in traditional *bhopali* costumes embroidered with *zardozi* (source: Kumar, R. 2006, Hamid, R. and Farat, S. 2000)



Plate 4.48 The noticeable differences in the workmanship of a traditional *bhopali batua* and a contemporary *bhopali batua* (source: writer’s own)



Plate 4.49 Differences in the workmanship of a traditional hand fan displayed in the state museum, Bhopal and a contemporary hand fan made by one of the home based women artisans of Bhopal.

One of the *zardozi* trainers at Munshi Husain Khan Technical institute, Bhopal opined that over the years the use of beads and sequins has increased as compared to embroidery stitch. She further added that working with beads and sequins rather than filling stitches resulted in faster work and was also liked by the customer owing to the lower price. However this drastically reduced the quality of products because of two reasons; firstly use of synthetic beads which wear out and secondly the cheap artificial shiny look that the beads impart. Thus it can be concluded that despite the city having a large number of *zardozi* artisans, various training programmes and design interventions, the workmanship and quality of the products especially in the readymade ones is going down day by day. The city lacks any connect with international couture houses or Indian designers despite the strong possibility of Bhopal becoming commercial embroidery centre. This lack of employment opportunities and reliance on local demand has been deteriorating the craft in order to meet demands of affordable products.

4.2.1.vi Packaging and Presentation:

Packaging and presentation adds to value creation, brand development and customer engagement. It enhances the shopping experience and thereby attracts customers to the products. There even have been few instances in the past where packaging drew the clients to purchase rather than the actual product. Zardozi being an opulent embroidery and an inseparable part of ceremonial attires is associated with luxury.

Observations and interviews with the retailers and designers revealed a lack of use of any special packaging. The products require special care and maintenance but no care labels or storage instructions are provided by any of the artisan, retailer or designer.



Plate. 4.50 The attractive, luxurious packaging of Sabyasachi Couture (www.wedmegood.com)

Only *Aaawarna*, a local design studio specialising in zardozi products and catering to niche clientele, makes use of care instructions and decorative packaging.



Plate 4.51 Specialized packing and care label used by one of the leading designer studios of the city for *zardozi* products.

4.2.1.vii Readymade Bhopal Zardozi Products Available in the Zardozi Shops in Local Market:

The *zardozi* entrepreneurs in the old market revealed that readymade products have to be priced affordably otherwise it results in stock piling or unsold stocks. As reported by most of the retailers and artisans, products between Rs. 200 to Rs 3000 are sold easily among the tourists visiting their stores. The readymade apparels mostly cater to wedding and festive demand and hence can go up to Rs 20000 also. However this price does not justify the hard work, long hours and detailing infused in the garments by the artisans. Thus the most obvious choice is to bring down the cost of material as the customers do not want to compromise on work.

Table 4.5 Approximate Price Range of Various Readymade Products Available in the Local Market:

| Name of the Product | Approximate Price (in Rs.) |
|----------------------------|-----------------------------------|
| <i>Batua</i> | 150-1000 |
| Clutches | 500-2000 |
| <i>Potli Bags</i> | 350-2000 |
| Teacosy | 500-1500 |

| | |
|-------------------------|-----------------|
| <i>Ghaghra sets</i> | 5000 and above |
| <i>Salwar suit sets</i> | 3500 and above |
| <i>Sarees</i> | 4000 and above |
| Jackets | 2000 and above |
| Gents Kurta | 3000 and above |
| <i>Sherwani</i> | 8000 and above |
| Cocktail gowns | 10000 and above |

This is the reason that compared to embroidery stitches use of beads and sequins has increased in the work. A comparison of contemporary products with old vintage products led to the stark revelation that not only the quality of raw material but the stitch density, volume of the work have also been toned down to meet the customer's demands and yet earn some profits. However the downside of this is that the niche and higher income group customers have resorted to the help of designers thereby resulting in ultimate loss of the market. This has become a vicious cycle, one that the artisans at the grassroots level or bottom of the pyramid are not able to break. Thus it puts them under the shackles of middlemen and contractors who further exploit them.

The designer stores and studios cater to niche customers and are making products such as belts, brooches, tiaras, gift hampers, trousseau boxes, photo frames and many innovative articles as per customer demands. The material for readymade products was mostly synthetic. However designers reported using fabrics as per customers' budget and liking. Thus use of exquisite fabrics and intricate workmanship was noticed in the designer products. Another major finding was that the same grassroots artisans who could not sustain the craft business on their own found their way into these design studios or worked part time with the designers to earn their living.



4.52 A product made by an artisan without any intervention and towards right manufactured by a designer (source: writer's own)



Plate 4.53 The products made in zari centres of the city and a young zari centre owner with a tablet.



Plate. 4.54 A belt and clutch designed by Nandita Nair, Studio Aawarna for discerning clients of Bhopal. The studio is known for its high quality zardozi accessories and apparels.



Plate 4.55 Difference in the fabric and raw material of a traditional and contemporary bhopali batua.



Plate 4.56 The visible differences in the workmanship of a traditional and a contemporary batua resulting in different aesthetics in the two products

4.2.2. Stakeholders in the Zardozi Embroidery Craft of Bhopal:

The *zardozi* embroidery craft ecosystem in general and in Bhopal in particular involves many stakeholders. Repeated field visits, interactions with artisans, mastercraftsmen, retailers, government representatives and other resource persons revealed that the primary persons working in this sector in Bhopal were the artisans, master craftsmen, retailers, traders, designers, middlemen (*henceforth called representatives or collaborators*), government officials and policymakers, raw material suppliers, trainers, academicians and consumers.

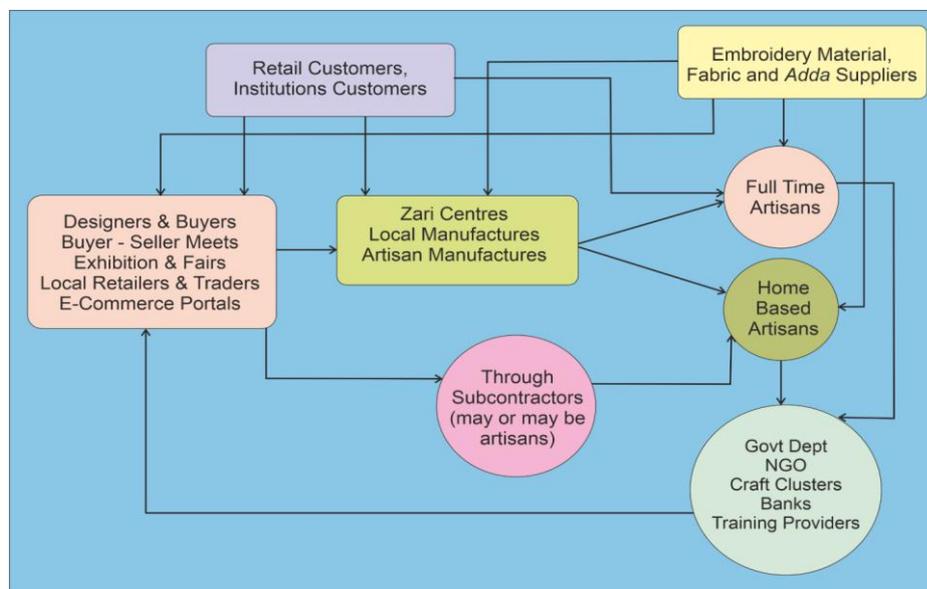


Figure 4.3 Various Stakeholders of Zardozi embroidery of Bhopal and their interconnectedness

4.2.2.i Artisans of Bhopal Zardozi Embroidery:

Bhopal has been a historic *zardozi* centre and thus is home to a large number of *zardozi* artisans. Both traditional as well as fresh entrants were found to be working in the *zardozi* embroidery industry in Bhopal. Field studies revealed the presence of male as well as female artisans. Both practicing and non practicing artisans were revealed. The *karkhana* owners and retailers reported three categories of artisans working for them:

- **Full time waged artisans:**

These artisans worked for 8-10 hours on a monthly remuneration. They worked from zari centers or boutiques and were mostly male *zardozi* artisans. They did not have any autonomy to choose design as the raw material, fabrics, embroidery designs was either decided by the customer or the entrepreneur. They worked six days a week and in peak season this could be the entire week also.

- **Part time artisans:**

The part time artisans were the male *zardozi* artisans who reported to resume *zardozi* embroidery after their regular work hours. Most of the part time artisans were practicing *zardozi* artisans, however some part time artisans were non-practicing *zardozi* artisans who had already shifted to driving, carpentry or other non-skilled jobs due to irregular and meager incomes but they worked part-time as *zardozi* artisans after regular work hours to earn some additional income. Part-time artisans mostly worked at night from homes to earn additional income.

- **Home based artisans:**

Focus group discussion, field visits and secondary literature revealed artisans executing *zardozi* embroidery from their homes. These were mostly females and worked on a piece basis. These artisans could not step out of the house due to child care responsibilities, household duties such as cooking, cleaning, taking care of elderly family members but possessed the *zardozi* embroidery

skill. They worked for limited hours which could range from 2 hours to 6 hours.

The professional metal-work is mostly executed by male artisans from the commercial workshops or *karkhanas* and is done on frames as this keeps the fabric tension free thereby enabling the artisans to use both the hands for embroidery work. Women on the other hand embroider without using a frame and utilize metal thread more as folk embroidery extensively in the Balkans, the Islamic world, in India and South East Asia (**Gillow & Sentance, 1999**).

This was also visible in the present study. Men mostly worked as full-time wage artisans in the *zari*-centers or design studios and boutiques albeit the number of male artisans was reportedly decreasing. Most of the male artisans also worked as part-time artisans from their homes or from a common place near their dwellings with other full-time male artisans after their *nafri / pali* of 8-10 hours (shift). This helped them earn extra income but at the same time put their health and well-being at risk as the work timing extended to about 12-15 hours a day leaving no time for entertainment, taking care of health and spending quality time with their family. This also kept the women of the family busy as they had to be awake to help their husbands, sons with tea, food or any subsidiary work till late night. Most of the *zardozi* embroiderers irrespective of gender reported sleeping late and getting up early. Apart from additional income the part-time work gave them creative satisfaction as they received part-time work on their own accord from retail customers, through word of mouth or through some other artisan who could be busy and passed the work to them. This type of work gave them full control over choice of design, raw material and it reportedly brought creative freedom and a sense of dignity to their existence as a *zardozi* artisan.



Plate 4.57 Full-time male *zardozi* artisans at work in one of the *zari* centers in the old city of Bhopal.

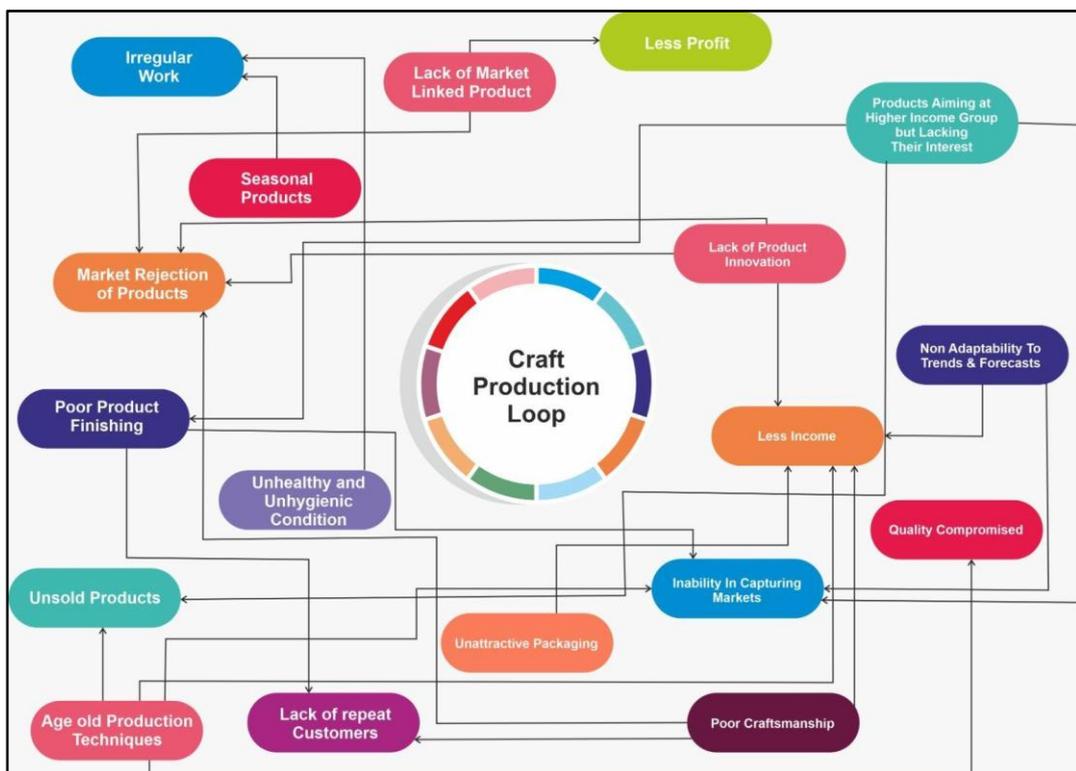


Figure 4.4 Causal Loop of Craft Production

4.2.2.ii Demographic Profile of Artisans Respondents (Background / Education / Language)

The demographic profile of artisans is an important cornerstone of all the research and training initiatives as it affects their quality of life and hence their motivation, interest, productivity and efficiency. Additionally, it aids in the evaluation and projection of social, cultural, and economic trends pertaining to the artisan population, which in turn aids in identifying the requirements of the artisan population, currently and in the future. All this information gives a framework for policy formulation and implementation. Thus in the current study too demographic data pertaining to the artisans were collected and which are as follows:

4.2.2.iii Distribution of Artisans With Respect to Gender, Marital Status, Age at Marriage and Number of Children:

The social, economic and demographic situation is influenced by age which is an essential social factor. The age of the working population also affects availability and quality of skill. Age determines the type of activities that a person can perform. It also affects the enthusiasm and energy levels of a person. (Sharma, S. 2021)

Table 4.6 Distribution of Artisans as per Gender

| Sr. No. | Variables | Particulars | No. | Percentage |
|---------|-----------|-------------|-----|------------|
| 1 | Gender | F | 65 | 69.89% |
| | | M | 28 | 30.11% |
| | | Grand Total | 93 | 100% |

Table 4.7 Distribution of Artisans as per Marital Status

| | | | | |
|---|----------------|-------------|----|--------|
| 2 | Marital Status | Married | 70 | 75.27% |
| | | Unmarried | 23 | 24.73% |
| | | Grand Total | 93 | 100% |

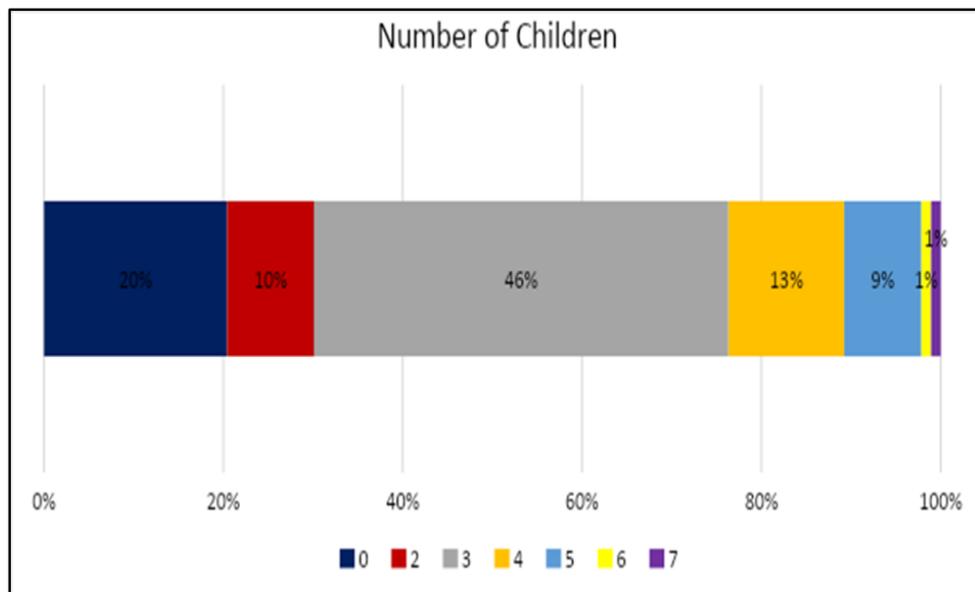
Table 4.8 Distribution of Artisans as per Age at Marriage

| | | | | |
|---|-----------------|-------------------|----|--------|
| 3 | Age at Marriage | less than 15 | 2 | 2.15% |
| | | 15-17 | 18 | 19.35% |
| | | 17-19 | 20 | 21.51% |
| | | 19-21 | 14 | 15.05% |
| | | 21-23 | 7 | 7.53% |
| | | 23-25 | 8 | 8.60% |
| | | 25-27 | 2 | 2.15% |
| | | 27-29 | 3 | 3.23% |
| | | Unmarried | 14 | 15.05% |
| | | Widower/Separated | 5 | 5.38% |
| | | Grand Total | 93 | 100% |

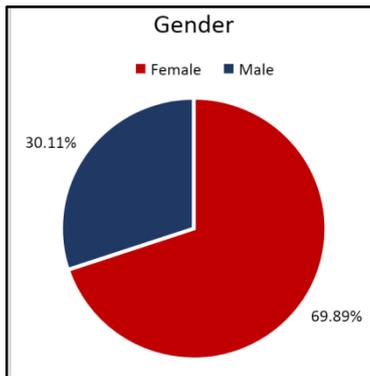
Table 4.9 Distribution of Artisans as per Number of Children:

| Particular | Particular | Number | Percentage |
|--------------------|------------|--------|------------|
| Number of Children | 0 | 19 | 20% |
| | 2 | 9 | 10% |
| | 3 | 43 | 46% |
| | 4 | 12 | 13% |
| | 5 | 8 | 9% |
| | 6 | 1 | 1% |
| | 7 | 1 | 1% |

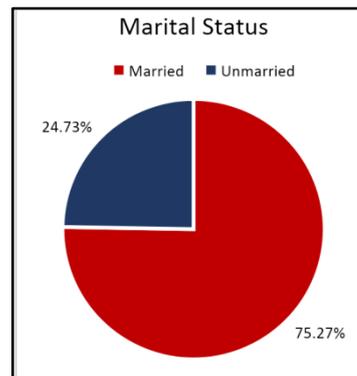
Graph 4.1 Number of Children of the Respondents



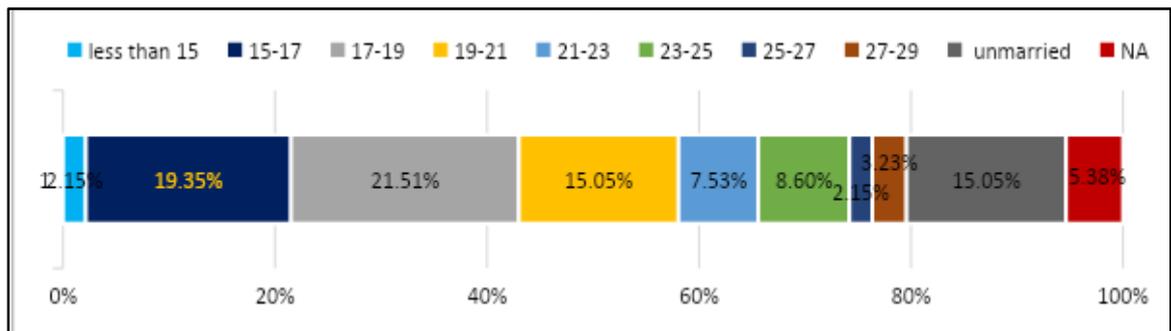
Graph 4.2 Gender of Respondents



Graph 4.3 Marital Status of Respondents



Graph 4.4 Age at Marriage of the Respondents



The above table & figure show that there are 30.11% male and 69.89% female respondents engaged in the *zardozi* craft presently in Bhopal. The number of female respondents was reported to be more than twice the number of male artisans. This can be attributed to several reasons, the chief among them being the patronage given to the teaching of *zardozi* craft to ladies of Bhopal by the *Begums* in the past and a large number of *zardozi* training programmes being organized by the government in the present. Also, the *Begums* of Bhopal were instrumental in introducing *zardozi* in school curriculum in schools specially opened for girls and ladies. They were very progressive and wanted their female subjects to be economically independent as they felt that economic independence was vital for a graceful and respectable existence for women. Another reason could be that with changing times an increasing desire for economic independence could be felt strongly in the women artisans.. The results revealed that about seventy percent of artisans were females and around thirty percent of the artisans were males indicating more women *zardozi* embroiderers as compared to males. This increasing feminization of the handicrafts, especially embroidery, has also been reported by other researchers also. This can be attributed to increasing desire for economic

independence among women. **Rahman, H. 2022** has also opined that women engage with the informal sector as it helps the women in gaining control over economic resources which aids in earning and spending for the household. **Mehorta S. and Mario B. (2002)** as cited in **Bhatia, R. 2015** studied *zardozi* as one of the sectors of home based work and concluded that the feminization of the work has important implications for the gender dimension of a household's human development cycle from generation to generation. In the craft categories (beadwork, embroidery/crochet work), only female respondents were discovered. There were no male artisans working in these categories in the research area. Thus the study also indicated that in the area under research study, no male artisan has been found engaged in such categories (**Shah, A. 2017**).

When it came to marriage, a little over three fourth of the artisans, that is about 75.27 % artisans were found to be married whereas about 24.73 % of artisans that is a little less than one fourth of the respondents were revealed to be unmarried. A higher percentage of married artisans could be attributed to the presence of more female artisans and cultural norms of early marriages of female members in the society despite progress. **Shah, A. 2017** also in a study on rural artisans found 77.5% respondents to be married and 19% respondents were found unmarried, while another 3.5% respondents were reported to be widow/widower in the research area.

Most common age of marriage was reported to be between 17-19 years with 21.51% of respondents getting married in this age which was followed by the 15-17 years of age category at marriage. About 77 % of artisans were married by the time they turned 21 which is the age when people start working. The percentage of respondents getting married at later stages was revealed to be very less and it decreased further as the age bracket increased. Thus it could be concluded that the marriageable age in marginalized sections of the society is still very low especially for females. This might be one of the reasons for the feminization of handicrafts and also be correlated to women taking up the home based *zardozi* work as by the time the women artisans could reach career building age they were already married and had children which confined them to home along with other household duties.

Data pertaining to the number of children in the household could be an indicator of the economic burden on the family and more specifically the child care burden on the women as in marginalized communities child care is still the responsibility of the

women of the family. Almost 50 % of the respondents of the study revealed having three children followed by respondents having 2 and 5 children. The younger unmarried and newly married artisans reported having no child and their percentage was about 20 %. Only a very few artisans, that is 1 percent each, reported having 6 and 7 children respectively. None of the artisans had more than 7 children. This indicates that the family size and type could be changing in the artisan community with changing times. It was found to be moving towards smaller families which could be attributed to increased cost of living, decrease in joint families and urban migration of the families. Also education and awareness could possibly bring about change in the traditional thinking of “more children, more hands”.

4.2.2.iv Age, Education Level and Language Proficiency of Respondents:

Age is known to be one of the most significant factors that matters when it comes to the handicraft sector. As one ages, the physical capabilities, mental faculties of the brain and hence personalities alter frequently which has a direct impact on the work of artisans. It could impact their activities. Additionally, education has been proved to play a critical role in the overall development of humans in general and artisans in particular. Along with age, education is also known to affect the progress of artisans. **Shah, A. (2017)** also opined the significance of education in the handicraft sector and stated that education could empower and equip artisans in thriving in the handicraft sector post liberalisation and modernisation. An educated artisan could seize various training, business and financial schemes more efficiently. Apart from education, knowledge of additional languages other than mother tongue could also aid in professional growth.

In the present study as many as 68.82 % of artisans were from the age groups 28-37 years and 38 to 47 years with 42.94 % that is the highest falling in the 28-37 years category. This could be attributed to a variety of factors such as more number of female artisans, early marriages and consequently early childbirth. Thus, the artisans were found to be preoccupied with household responsibilities and child care during the 18-27 years category which had only 18.28%t of artisans reporting to be engaged in *zardozi* embroidery. Also the male artisans have been discontinuing the profession and joining other work such as driving, hotel industry which guarantees a regular income and fringe benefits. **Ojha, S. (2014)**, in her study on metal embroidery of

Rajasthan also reported that 40 percent of the artisans engaged in *zardozi* embroidery belonged to the age group 26-35 years and 36-45 years. As the age increased, the percentage of artisans actively involved in *zardozi* embroidery decreased which might be due to inability to sit for long hours and eye strain associated with *zardozi* work. Some of the artisans also revealed that earlier the younger children in the family started to work right from the tender age of 12-13 years as they could be trained easily and had more energy to earn and learn. However with increasing educational opportunities as well as jobs in the service industry owing to neoliberalisation, children were likely to explore other options and pursue the craft at a later stage only if they felt like entering the *zardozi* profession after having tried all other options. Perhaps this could be an indication of discontinuity of crafts in the younger generations also and their migration to other jobs.

When it came to education, only 10 % of artisans achieved college education as against 30 percent of artisans who could barely finish middle school that could complete education between 5-8 standard. It is this lack of education that results in artisans taking skill based occupations such as weaving, embroidery and other traditional craft skill. It was also revealed in the education wise distribution of artisans that only 18 % of the respondents could attend high school. This percentage further dropped to % percent in the higher secondary category. In general it was observed that the percentage of the artisans decreased as the educational attainment level was increased. This finding is in line with findings of **Bhatia, R (2012)** in her study on the present status of *zardozi* embroidery where it is reported that only 4 % artisans were in possession of graduate degree. This also indicated that there has been very little and slow changes in the educational level of artisans over the past decade despite government schemes and programmes. Further this lack of education was resulting in lack of awareness in the artisans which was hampering elevation of their social status too.

Almost 91 % respondents in the study were literate. However, only very little percent of respondents, that is about 10 %, could attend college or higher education. Most of the respondents were educated till 10th standard and the percentage of respondents further reduced drastically in the pre-university and university level. A considerable percent of artisans revealed during the field studies that they joined the profession

because they could not complete their education which was again attributed to a variety of factors such as lack of interest in the studies, failing in school or dropping out studies owing to financial problems. Looking at the languages it was found that the artisans were comfortable in speaking, reading and writing Hindi as well as Urdu. However most of the respondents were not very well conversant with English. Whereas 100 % respondents could speak Hindi and 87% could speak Urdu only 8% respondents could speak English. When it came to writing 92% respondents could write easily in Hindi and 75 % could express themselves by writing using Urdu words against only 32 % respondents being able to write in English. When it came to reading the percentage respondents were found to be lower than the ability to write for the respective languages which could also be associated with confidence of the respondents. Whereas 80 % respondents could read Hindi and 54 % could read Urdu comfortably only 22 % respondents expressed that they could read comfortably in English. Not being able to converse in English could have also been one of the reasons that might have also hampered their technology usage, building of market linkages and customer interactions. This aspect remains untargeted in training programmes also as language proficiency cannot be taught in short durations.

Thus it could be concluded that the respondents in the present research showed alarming trends with respect to education and language which might be hampering their advancement and welfare. The table below reveals these facts about the respondents:

Table: 4.10 Age of Respondents

| Sr. No. | Variables | Particulars | Number | Percentage |
|----------------|------------------|--------------------|---------------|-------------------|
| 1 | Age | 18-27 | 17 | 18.28% |
| | | 28-37 | 39 | 41.94% |
| | | 38-47 | 25 | 26.88% |
| | | 48-57 | 6 | 6.45% |
| | | 58-67 | 6 | 6.45% |
| | | Grand Total | 93 | 100% |

Table: 4.11. Education Level of Respondents

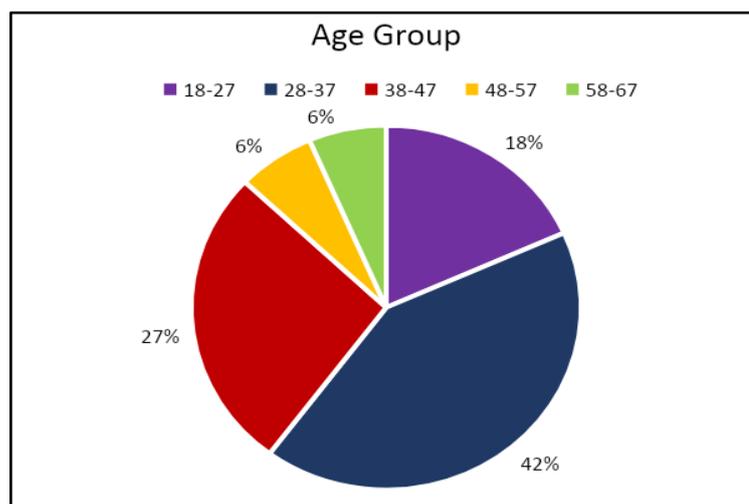
| | | | | |
|---|--------------------|--------------------------------|----|--------|
| 2 | Educational Status | Illiterate but can sign, count | 8 | 8.60% |
| | | Literate | 5 | 5.38% |
| | | 1-5 class | 16 | 17.20% |
| | | 6-8 class | 28 | 30.11% |
| | | 9-10 class | 17 | 18.28% |
| | | 11-12 class | 10 | 10.75% |
| | | college/polytechnic | 9 | 9.68% |
| | | Total | 93 | 100% |

Table: 4.12. Language Proficiency of Respondents:

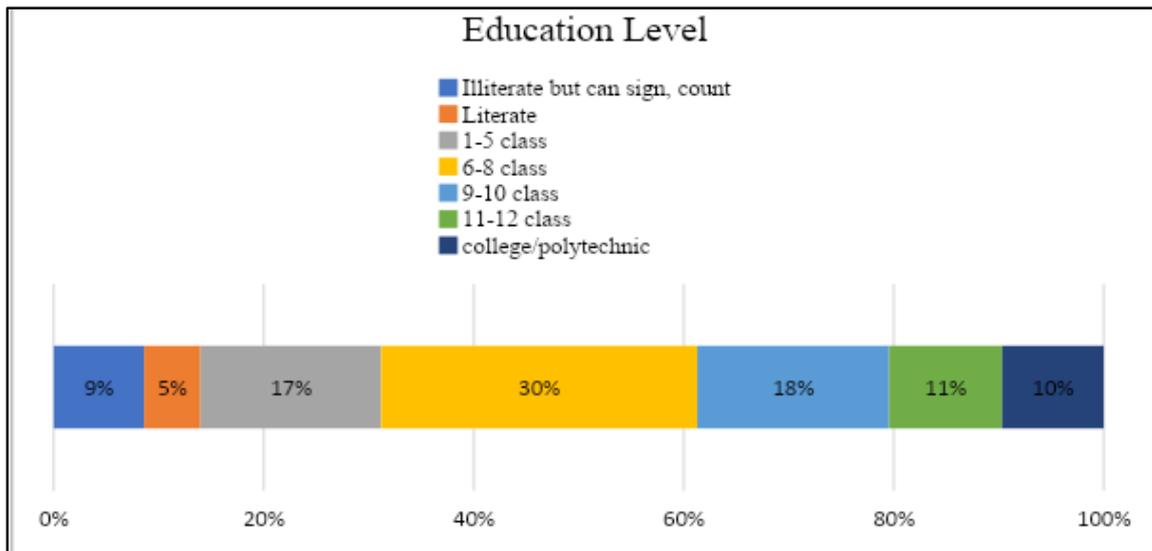
| | | | | |
|---|------------------|----------------|----|--------|
| 3 | Language Profile | Hindi | | |
| | | Speak | 93 | 100% |
| | | Write | 86 | 92.47% |
| | | Read | 74 | 79.57% |
| | | English | | |
| | | Speak | 7 | 7.53% |
| | | Write | 30 | 32.26% |
| | | Read | 20 | 21.51% |
| | | No | 60 | 64.52% |
| | | Urdu | | |
| | | Speak | 81 | 87.00% |
| | | Write | 70 | 75.27% |
| | | Read | 50 | 53.76% |
| | | No | 10 | 10.75% |

- Multiple Answers

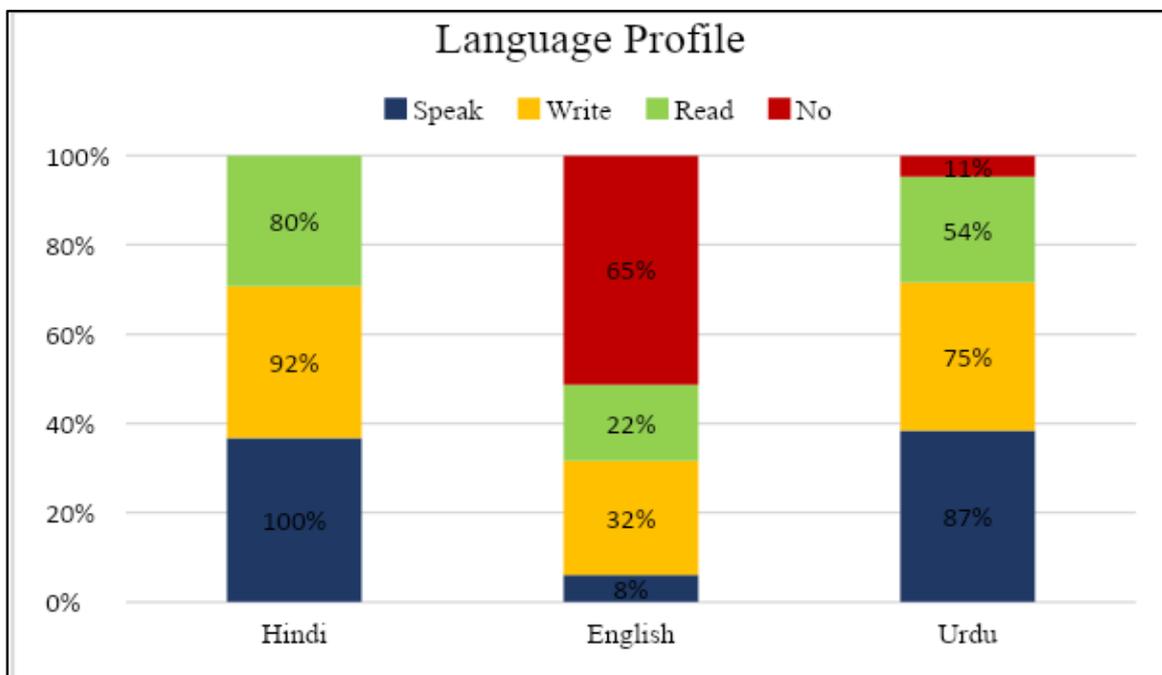
Graph 4.5 Age Group of Respondents



Graph: 4.6 Educational Level of Respondents



Graph: 4.7 Language Proficiency of Respondents



*Note: Multiple Answers

4.2.2.v. Family Type and Size:

The type of family that is nuclear, joint or extended determines the division of available resources within the family and also affects the mental well being of a person. It is also indicative of the size of the family. The size of the family has a profound and widespread impact on development. As it is directly related to

socioeconomic status and hence it determines what experiences and resources a child will have and receive, and those in turn influence the cognitive and extra cognitive development such as discipline, personality traits of its members. Often these effects are long lasting and thus influence personal and professional success of an individual too. The family type distribution of respondents in the present study divulged a prevalence of nuclear, joint as well as extended families. About 45 percent of artisans had a nuclear family as opposed to 41 % of artisans with a joint family. 14 % respondents reported that they stayed in an extended family system where even the parents, uncles, aunts, children and grandchildren stayed in close vicinity sharing a common compound. Such artisans also reported that this arrangement helped them in focusing on their work as their children were well looked after while they were busy working. However a few of the home based artisans also revealed that staying in an extended family system resulted in lesser time for work and more household burden.

As many as 41 % respondents revealed having 6-10 members in their family. Another 39 percent of the respondents reported that they had about 4-5 members in their family. Only 19 percent respondents reported large family size with 11-15 members which may be attributed to extended family presence in the community.

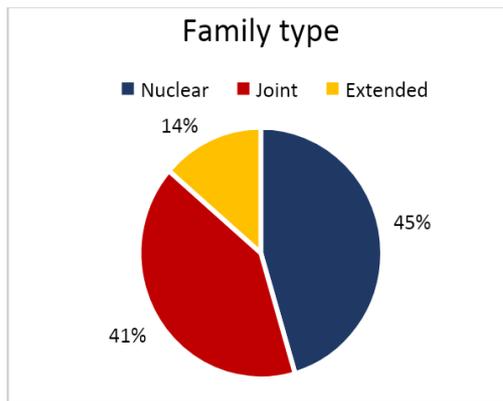
Table 4.13 Family Type of the Respondents:

| S. no | Variable | Particular | No | Percentage |
|-------|-------------|------------|----|------------|
| 1 | Family Type | Nuclear | 60 | 45% |
| | | Joint | 27 | 41% |
| | | Extended | 6 | 14% |
| | | Total | 93 | 100% |

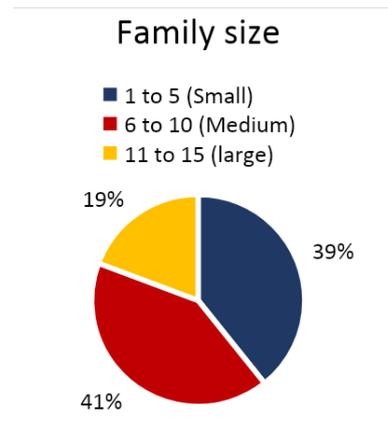
Table 4.14 Family Size of the Respondents

| | | | | |
|---|-------------|------------------|----|-----|
| 2 | Family Size | 1 to 5 (Small) | 55 | 39% |
| | | 6 to 10 (Medium) | 29 | 41% |
| | | 11 to 15 (large) | 9 | 19% |
| | | Grand Total | 93 | 1 |

Graph: 4.8 Family Type of Respondents



Graph: 4.9 Family Size of Respondents



4.2.2.vi Chief Bread Earner of the House (Self/ Any Other) and Chief Bread earner’s occupation:

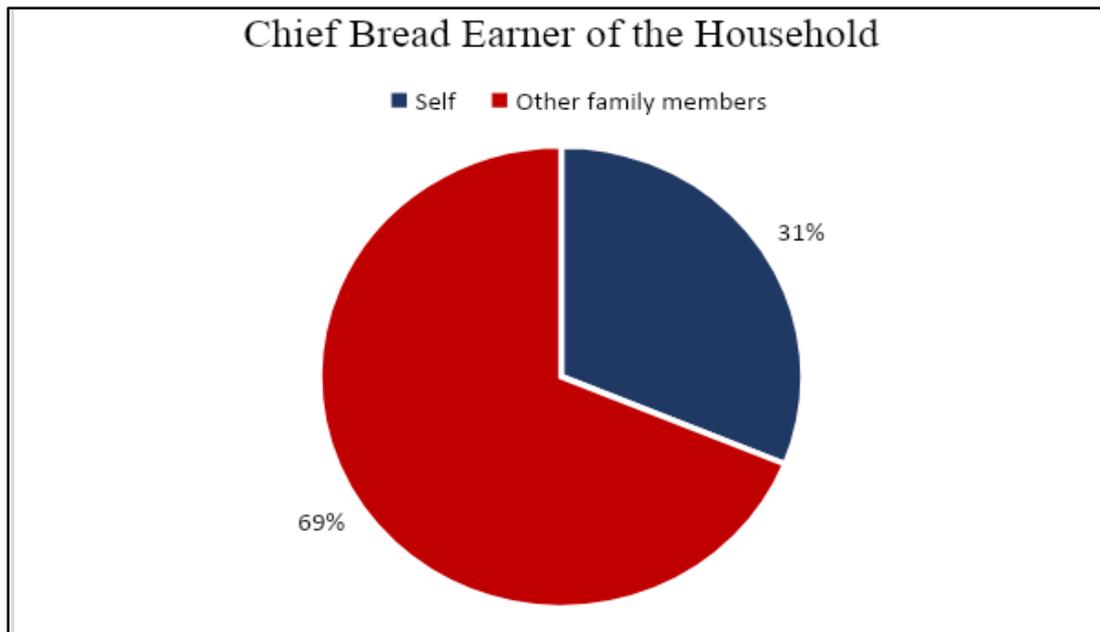
The position of chief bread earner of the house generally refers to an income earner in a household whose salary or remuneration is crucial for providing foremost financial support to the household. In the olden times this position was held by the males however with changing times women are slowly providing shoulder to shoulder financial support to their families. However the situation is still not very impressive in the marginalized sections of the society. Thus data for chief bread earners was collected.

Occupation on the other hand is the activity that gives life-supporting amenities. Different people pursue different occupations for sustenance which also indicates their disposable income, status, facilities enjoyed by them and most importantly their health and well being parameters.

Table 4.15 Distribution of Artisans as per Chief Bread Earner of the House

| S. No. | Variable | Particular | No. | Percentage |
|--------|-----------------------|----------------------|-----|------------|
| 1 | Chief Earner of house | Self | 29 | 31% |
| | | Other family members | 64 | 69% |
| | | Total | 93 | 100 |

Graph: 4.10 Chief Bread Earner of the House



As per the table and the graph only 29 artisans (31) respondents, that is a little over one fourth of the *zardozi* artisans were the chief bread earners of the family whereas 64 respondents (69%) reported other family members and not themselves as the chief bread earners of the family. The term others was inclusive of mainly male members of the family that is father, brother, husband, sons or even father in law in some cases. Some women artisans did report to be chief bread earners of the family but they were very few in numbers. In the last few years the craft has seen an increasing number of female artisans but in the present study the earnings of the female artisans only provided additional support and this is the reason most of them were not the chief bread earners of the house. Interviews and focus group discussion revealed that an increasing number of male artisans are now leaving the *zardozi* embroidery work for other services such as driving, security work, guard duty, running vegetable or grocery stores as these pay better and regular remuneration compared to embroidery work. Also the younger generation was found to be disinterested in pursuing the craft due to un-ergonomic work conditions and lack of job security. This can also be attributed to the fact that about 70% of the respondents were home based female artisans and their time for embroidery was limited by family obligations. As a result their earnings were not sufficient and they were dependent on the males for household expenses. This could be the reason that almost 69 % of respondents reported not being the chief bread earner of the house.

When it came to the occupation of the chief bread earner of the household most of the respondents answered odd / temporary jobs followed by driving, carpentry and such other manual jobs.

4.2.2.vii Socio-Economic Status of the Artisans (Income/House Ownership/ Gadget Ownership/ Vehicle Ownership/Additional Income/ Vehicle)

As discussed in the previous section, family income is one of the prime indicators of the standard of living of the respondents and contributes to the mental and physical wellbeing of not only the respondents but their family. It also affects the motivation, aspirations and confidence of the family members and more often than not income is the criterion for choosing or not choosing a profession. Thus an endeavor was made to record the family income in the present study too.

4.2.2.viii Total Monthly Family Income Inclusive of Income from Zardozi Embroidery and Monthly Family Income Excluding Zardozi Embroidery:

A look at the tables of total monthly family income of the household and monthly household income including zardozi revealed that this additional income eased the financial pressure of the household. Though the incomes from zardozi were reportedly not very high, they helped the family in spending on an occasional outing or children's stationery expenses as revealed by the women artisans. The women zardozi artisans also revealed that earning additional income along with household duties elevated their role in their families' eyes. Whereas 54 % respondent fell into the category of 5000-10000 Rs monthly income bracket excluding the income from zardozi embroidery the percentage reduced considerably to 37 % respondents in the 5000-10000 Rs per month income bracket when the zardozi incomes were added to the monthly incomes. Similarly the percentage of respondents in income brackets higher than 10000 Rs per month increased when zardozi incomes were added to the monthly incomes of the respondents indication that the zardozi embroidery craft can be a good source of additional income and thus can be a valuable tool for poverty alleviation in marginalized communities and hence can help in sustainable development.

Table 4.16 Distribution of Artisans as per Monthly Family Income (Inclusive of Zardozi Embroidery) of the Respondents

| Variable | Particular | Frequency | Percentage |
|--|-----------------|-----------|------------|
| Total monthly household Income including income from <i>zardozi</i> embroidery | 5000-10000 | 34 | 37% |
| | 10001-15000 | 30 | 32% |
| | 15001-20000 | 21 | 23% |
| | 20001-25000 | 5 | 5% |
| | 25001-30000 | 3 | 3% |
| | More than 30000 | 0 | 0% |
| | Total | 93 | 100% |

Graph: 4.11 Monthly Family Income (Inclusive of Zardozi Embroidery) of the Respondents

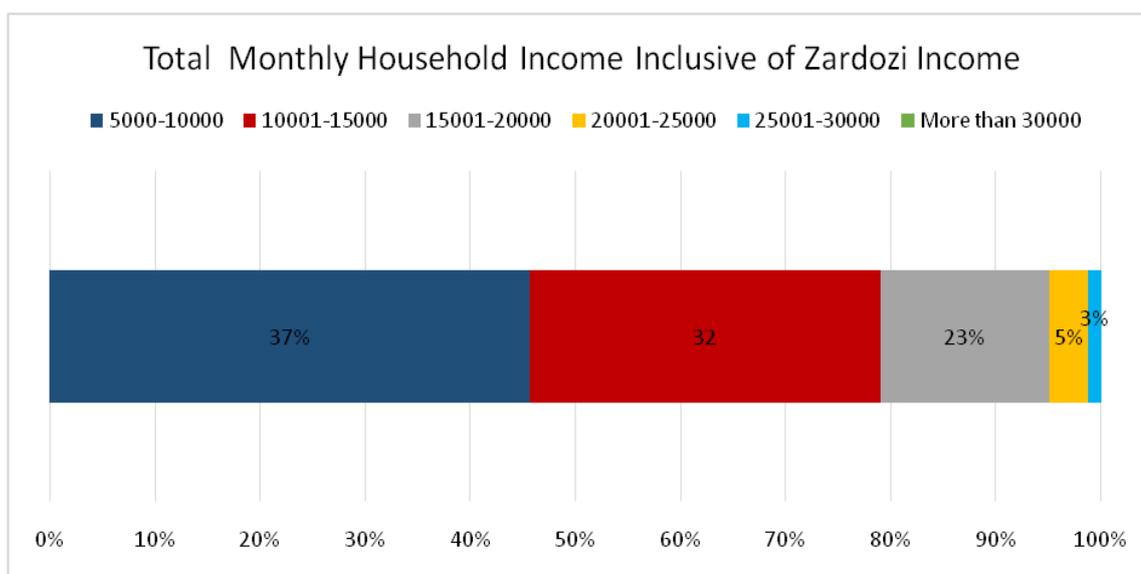


Table: 4.17 Distribution of Artisans as per Total Monthly Income Excluding Additional Income from Zardozi Embroidery

| Variable | Particular | Frequency | Percentage |
|--|-----------------|-----------|------------|
| Monthly Household Excluding Zardozi Income | 5000-10000 | 50 | 54% |
| | 10001-15000 | 20 | 22% |
| | 15001-20000 | 14 | 15% |
| | 20001-25000 | 6 | 6% |
| | 25001-30000 | 3 | 3% |
| | More than 30000 | 0 | 0% |
| | Total | 93 | 100% |

4.2.2.ix Monthly Savings, Loan/Financial Liability:

On being asked about monthly savings most of the respondents, that is 69 respondents said that they could not do any savings whereas 24 respondents said that they could save albeit very less amount ranging between 500 Rs to approximately 2000 Rs.

Table 4.18 Distribution of Artisans as Per Monthly Savings:

| | | Number | % |
|---|-------|---------------|----------|
| Are you able to save or invest some money from your monthly income? | Yes | 24 | 25.80 |
| | No | 69 | 74.20 |
| | Total | 93 | 100% |

Most of the respondents had taken out loans due to reasons which ranged from paying children's fees, illness in the family, house construction and wedding or even for buying any gadgets. On being asked about the institution or bank's name most of the participants said that they preferred taking it from an acquaintance or their employer rather than the bank.

4.2.2.x Bank Account, Ration Card and Aadhaar Card

Hundred percent respondents claimed possessing a bank account. This can be attributed to increased awareness in the artisans and changing times. Also the government has made it mandatory to have a bank account for availing the facilities of artisan *pehchaan* card and direct bank transfer to account facility. When it came to *aadhaar* card and ration card also, all the respondents revealed having the same. This could be a positive sign and could indicate increased awareness and willingness of artisans for improving their conditions. Women artisans however revealed that despite possessing bank accounts it was mostly operated by their husbands / fathers / sons as they did not have the time to go out to banks.

**Table 4.19 Distribution of Artisans as Per Ration Card/Aadhaar Card/Bank Account/Pan Card
Details of Respondents**

| Variables | No | | Yes | |
|--------------|-----|------------|-----|------------|
| | No. | Percentage | No. | Percentage |
| Ration Card | 0 | 0% | 93 | 100% |
| Aadhaar Card | 0 | 0% | 93 | 100% |
| Bank Account | 0 | 0% | 93 | 100% |
| Pan Card | 0 | 0% | 93 | 100% |
| Any other | | | | |

4.2.2.xi Type of House and House Ownership

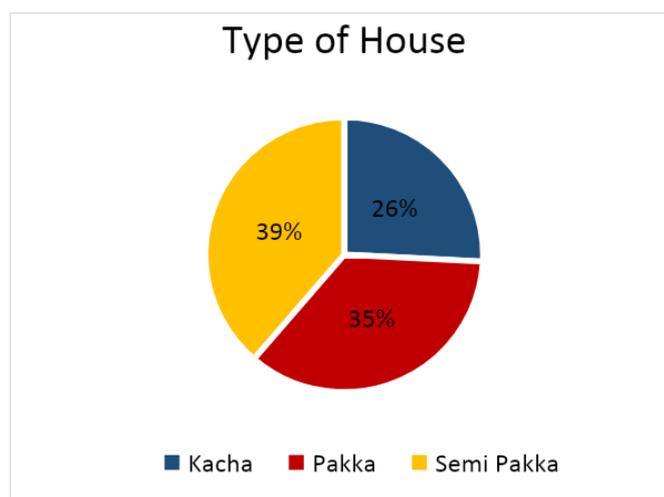
House is one of the basic needs of human beings and gives not only shelter to the family members but it also caters to their social and professional needs such as entertainment, work from home and celebrations. Also as cited by **Shah, A. 2017** artisans use not only their hands but also their minds as well as their hearts to transform their ideas into finished products, especially in the handicraft sector. Thus, he can maintain his curiosity, energy, and inventiveness alive only if his immediate surroundings are pleasant, supportive and also make provisions of basic amenities like electricity, water, a house, a toilet, etc.

Table4. 20 Distribution of Artisans as per Construction Type of the House

The type of construction of the house is a very strong indicator of socio-economic status. In the present study only 35 % respondents had a *pakka* house whereas 65 % respondents did not own a *pakka* house out of which 39 % respondents had semi-*pakka* house and 24 respondents had a *kacha* house.

| Variable | Particular | Frequency | Percentage |
|----------------------------|------------|-----------|------------|
| Construction Type of House | Kacha | 24 | 26% |
| | Pakka | 33 | 35% |
| | Semi Pakka | 36 | 39% |
| | Total | 93 | 100% |

Graph 4.12 Construction Type of House

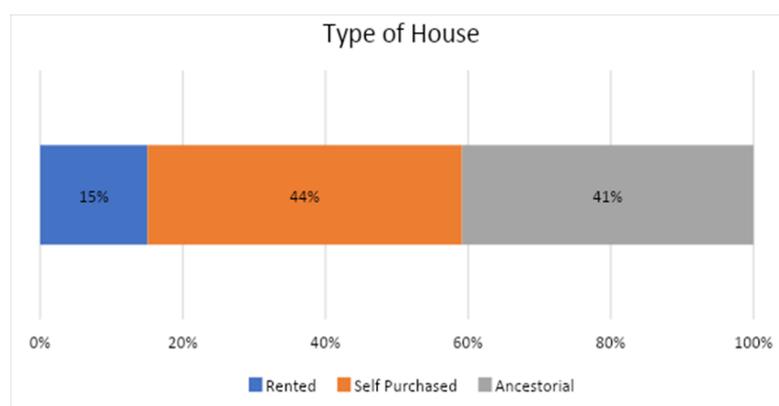


Only 44 % of artisans reported having purchased their own house. 41 % artisans were reportedly living in their ancestral house with no clear ownership whereas 15 percent respondent confirmed living in a rented house. On being further enquired, the respondents living in rented accommodations accepted that they had migrated to Bhopal from adjoining villages in search of work and their earnings were not enough to buy a house.

Table 4.21 Distribution of Artisans as per Ownership of the House:

| Variable | Particular | Frequency | Percentage |
|--------------------|----------------|-----------|------------|
| Ownership of House | Rented | 14 | 15% |
| | Self-Purchased | 41 | 44% |
| | Ancestral | 38 | 41% |
| | Total | 93 | 100% |

Graph 4.13 Type of House



4.2.2.xii Facility of Electricity/Water, Sanitation and Attached Toilet:

Access to sanitation, electricity and water facilities is an important indicator of quality of life. Thus it was imperative to assess these. Most of the participants reported in possession of these basic facilities however their quality was far from satisfactory in quite a few many cases. For instance 98 percent respondents responded affirmatively for having attached toilets in the house which can be attributed to increased awareness and the ‘*Swachh Bharat Abhiyan*’. However at the same time, field visits revealed the stark realities such as broken doors, curtains instead of doors for closures, broken seats and leaking taps. When it came to electricity, staggered electricity supply and power cuts issues were reportedly faced by the respondents. 95 percent artisans reported having water connection and only five percent artisans depended on landlords or municipal tanker supply. Thus it can be inferred that there is a positive change in the situations of the artisans but it is slow. This could also indicate schemes that could be positive on paper but not effective in real time situations. On the other hand, artisans' low educational background, poor awareness of hygiene and sanitation could also be a cause building up to unsatisfactory hygienic conditions.

Table 4.22 Distribution of Artisans as per Facility of Attached Toilet in the House.

| Variable | Particular | Frequency | Percentage |
|------------------------------|------------|-----------|------------|
| Attached toilet in the house | Yes | 91 | 98% |
| | No | 2 | 2% |
| | Total | 93 | 100% |

Graph 4.14 Facility of attached Toilet in the House.

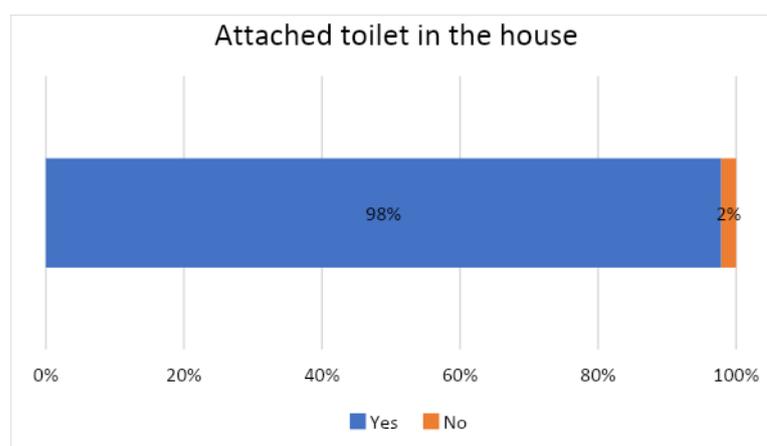


Table 4.23 Distribution of Artisans as per Electricity Connection

| Variable | Particular | Frequency | Percentage |
|------------------------|------------|-----------|------------|
| Electricity Connection | Yes | 93 | 100% |
| | No | 0 | 0% |
| | Total | 93 | 100% |

Graph 4.15 Electricity Connection

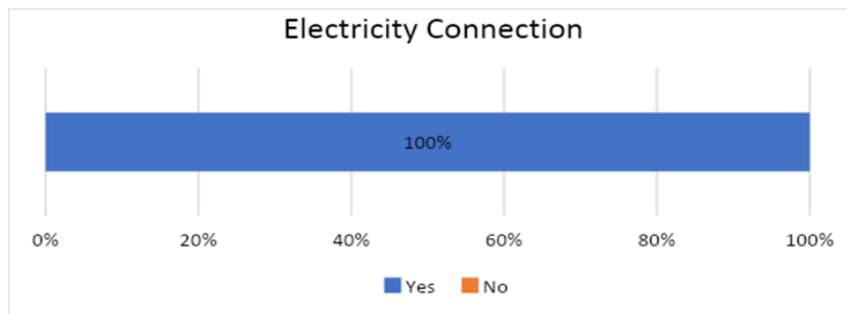
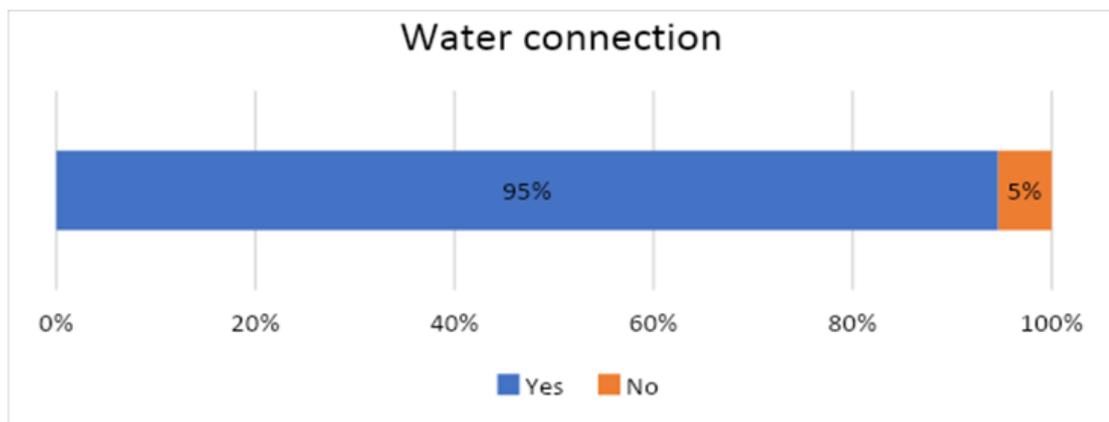


Table 4.24 Distribution of Artisans as per Electricity Connection

| Variable | Particular | Frequency | Percentage |
|------------------|------------|-----------|------------|
| Water connection | Yes | 88 | 95% |
| | No | 5 | 5% |
| | Total | 93 | 100% |

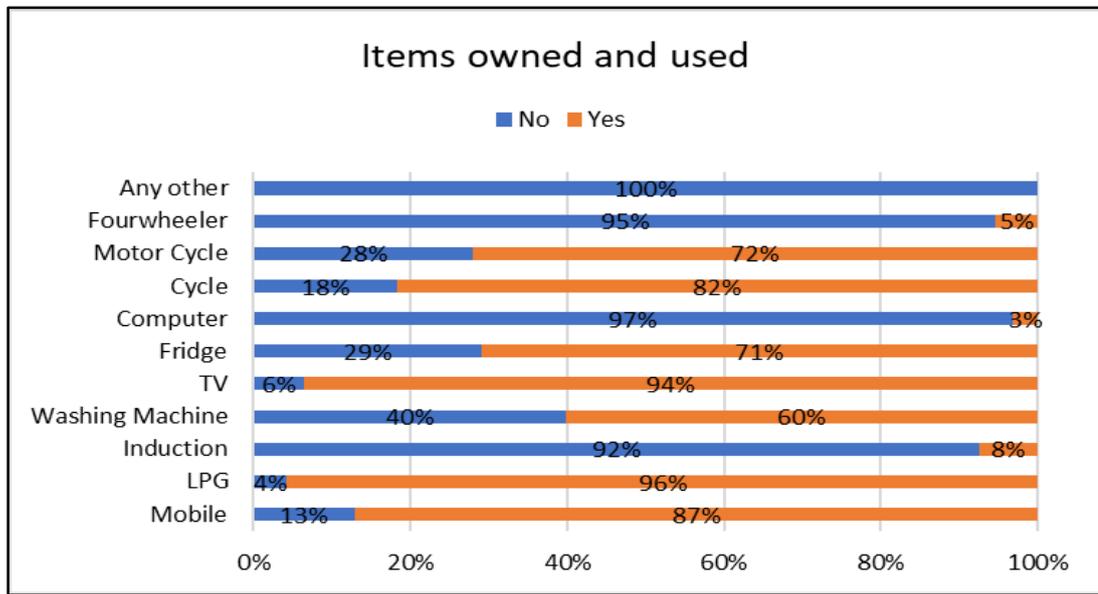
Graph 4.16 Water Connection



4.2.2.xiii. Consumer Durables in Households:

The consumer durables in possession by people have a direct bearing on their life and indicate their social status. Hence this information was considered crucial and was collected in the present study.

Table 4.25 Distribution of Artisans as per Consumers Durables Use



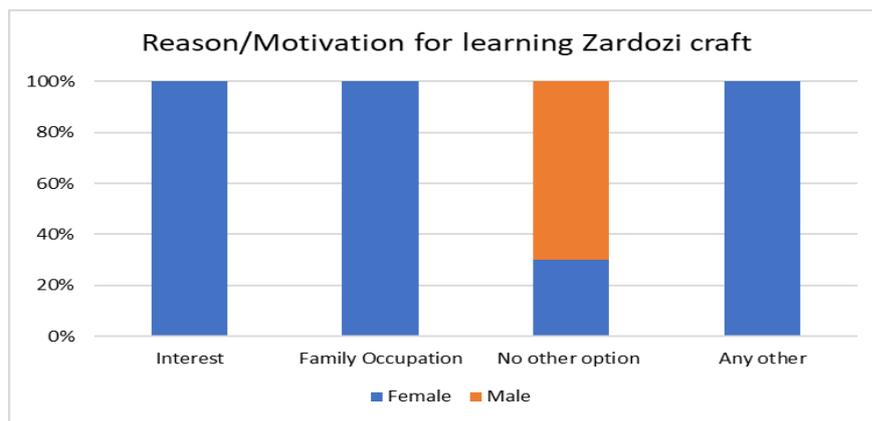
An analysis of the results revealed that in comparison to the last few years the situation of items owned by *zardozi* artisans have improved but they were found to be not using the latest gadgets such as laptops, induction stove, four wheeler which indicated their lagging behind in the awareness and use of latest gadgets. It was noticed that most of the artisans were using gas connection, mobile and cycles but when it came to latest gadgets such as laptops most of the artisans responded negatively which could be attributed to these products being expensive. Only 5 % respondents possessed a four-wheeler whereas this percentage increased to 72% when it came to two-wheelers which further increased to 82 % for bicycles. Only 3% respondents had a computer at home which is an indication of poor technology usage in the respondents as well as there families which is a potential cause of concern.

4.2.2.xiv. Reasons/Motivation for Joining *Zardozi* Embroidery Craft, Entry into the *Zardozi* Craft and Earning from Craft

The reason or the motive for joining any occupation especially in the craft sector is very important. Previous research revealed that many a times artisans have joined the

craft sector as did not have any other choice or financial pressures, compulsion from the family. However a forced entry into the craft may result in substandard work or de-motivated employees. Thus it was deemed fit to enquire about the reason or the motivation of the artisans for joining the craft. It is evident that most of the males joined the craft due to no other option available to them or any other reasons which ranged from financial problems in family to being a school dropout whereas female artisans joined the craft as it was their family occupation or they had interest in it which again indicated the feminization of the craft

Graph 4.17 Reasons for joining the Craft



Age of Entry into the Craft for Learning:

On being asked as to what was the age when the artisans entered the craft ecosystem, 54 % artisans revealed that they started learning the craft somewhere between the ages of 15-19 years. One fourth of the artisans initiated learning the craft between 10-14 years of age. On being enquired further some artisans and the family revealed that not being able to cope up with studies, failing in the classes, lack of interest in academics were some of the reasons when children leave school and join the *zardozi* embroidery sector. In such a scenario the child was diverted to skill education. Some respondents also revealed learning it alongside formal education as it was a hereditary profession of their families. Though in the past, many studies have claimed that the training for *zardozi* gets initiated at a considerable young age, 11 % participants each reported learning it late, between the age groups of 20-24 years and 25-30 years respectively. Both the age of starting learning the craft and the age at which artists started earning from the craft were enquired.

Table 4.26 Age of initiating *zardozi* learning

| | | | |
|----------------------------------|-------|----|------|
| Age of starting Learning Zardozi | 10-14 | 22 | 24% |
| | 15-19 | 50 | 54% |
| | 20-24 | 11 | 11% |
| | 25-30 | 10 | 11% |
| | Total | 93 | 100% |

Graph 4.18 Age of learning zardozi

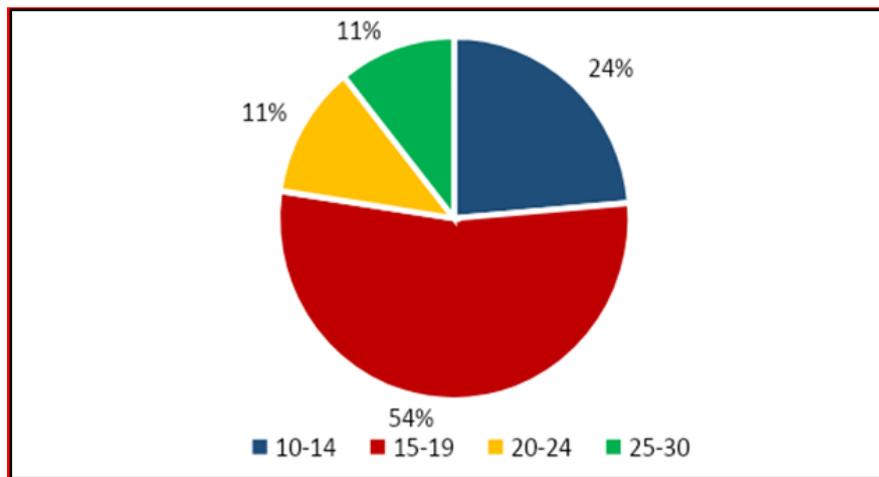
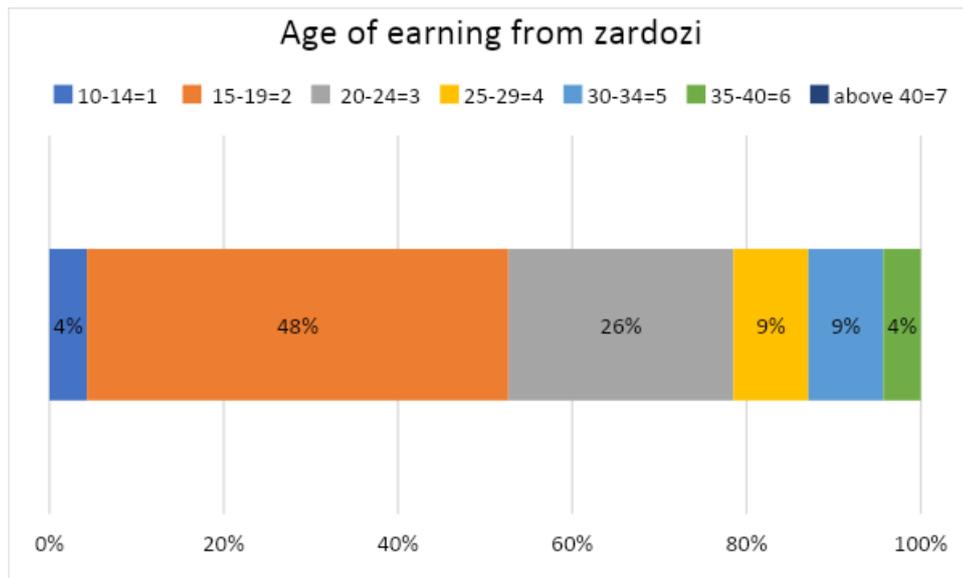


Table 4.27 Distribution of Artisans as per Age of Starting Earning from *Zardozi*

| Variable | Particulars | Frequency | Percentage |
|--|-------------|-----------|------------|
| Age at which individual started earning from craft | 10-14 | 4 | 4% |
| | 15-19 | 45 | 48% |
| | 20-24 | 24 | 26% |
| | 25-29 | 8 | 9% |
| | 30-34 | 8 | 9% |
| | 35-40 | 4 | 4% |
| | above 40 | 0 | 0% |
| | Total | 93 | 100% |

Graph 4.19 Age of earning from zardozi



The figure and graph show that around half of the respondents, 48% of them started earning from the craft between the ages of 15-19 years which could indicate their absence from educational institutions or working for additional income due to financial constraints or early marriage which could further indicate their poor educational attainment and low technology usage. This age group is not covered under most of the training programmes also and hence their educational needs and poor technology issues remain unresolved which further negatively affect their awareness of government training programmes which results in poor utilization of government schemes and programmes.

4.2.2.xv Sources of Craft Training/Learning, Type of Artisan(full-time/part-time):

As many as 73 % of respondents reported that they learnt the craft from family and friends and 10 % reported learning the craft through a formal training programme. A few of the artisans who learnt the craft traditionally also reported having done government training programmes afterwards. Around 12 % of respondents said that they learnt it either on the job or through paid apprenticeship. Five % of respondents, which is a very miniscule percentage, revealed learning through master craftsmen. Interviews with resource persons revealed the presence of very few master crafts persons or traditional artisans left. Infact further interviews with government officials revealed none of the artisans nominated for master craftsmen or state award in the last

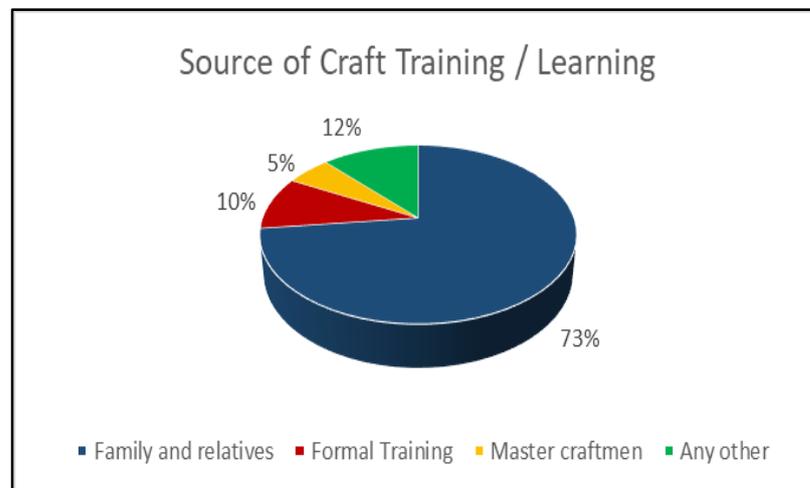
five years. This is also confirmed by the fact that the training programme *Guru ShishyaParampara* for Bhopal *zardozi* has not been organized frequently.

Table 4.28 Distribution of Artisans as per Sources of learning of *Zardozi* Embroidery:

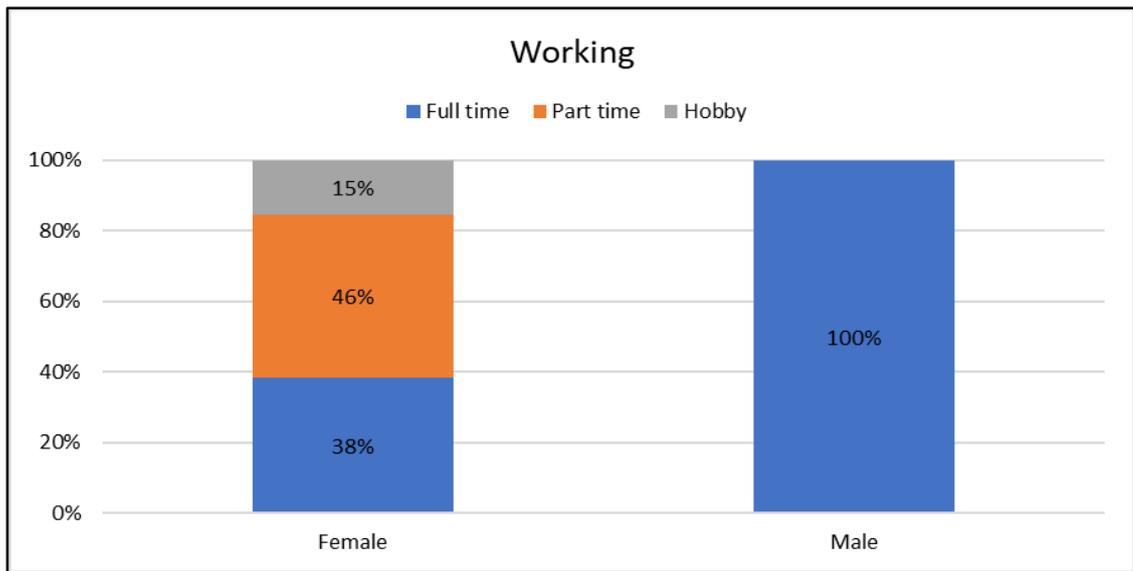
| | Source | Number | Percentage |
|--|---|--------|------------|
| Source of learning <i>Zardozi</i> Embroidery | Family and relatives | 68 | 73% |
| | Formal Training | 9 | 10% |
| | Master craftsmen | 5 | 5% |
| | Any other (on job training, learning with incentive) | 11 | 12% |
| | Grand Total | 93 | 100% |

Handicrafts are a part of traditional wisdom which is passed down orally in the family and is mostly a hereditary occupation. A look at table number 4. also confirms this and indicated that in most cases the respondents have learnt in their families. 73 % respondents confirmed learning it from family and friends which points to the craft having a community identity and it being a hereditary profession. 10 percent artisans revealed learning it through training programmes

Graph 4.20 Source of learning/training



Graph 4.21. Time of Practice of Craft (Part Time/Full Time/Hobby):



Looking at table 4. It can be inferred that 100% male respondents worked as full-time zardozi embroidery employees whereas only 38 % female embroiderers could work full time. Thus in all about 69 percent of artisans worked full time whereas a considerable percentage of the artisans, about 23 percent of the women artisans that is 46 % women artisans worked part time. 15 % women pursued the craft as a leisure time activity. It is important to note here that none of the male artisans reported working as part time or pursuing the craft as a leisure time activity and hundred percent male artisans worked as full time artisans. Field studies revealed that women artisans could only work part time due to cultural norms and family obligations. e paid artisan. This clearly indicated the gender bias and restrictions that have prevailed till date in the society especially in the marginalized communities and poor economic sections.

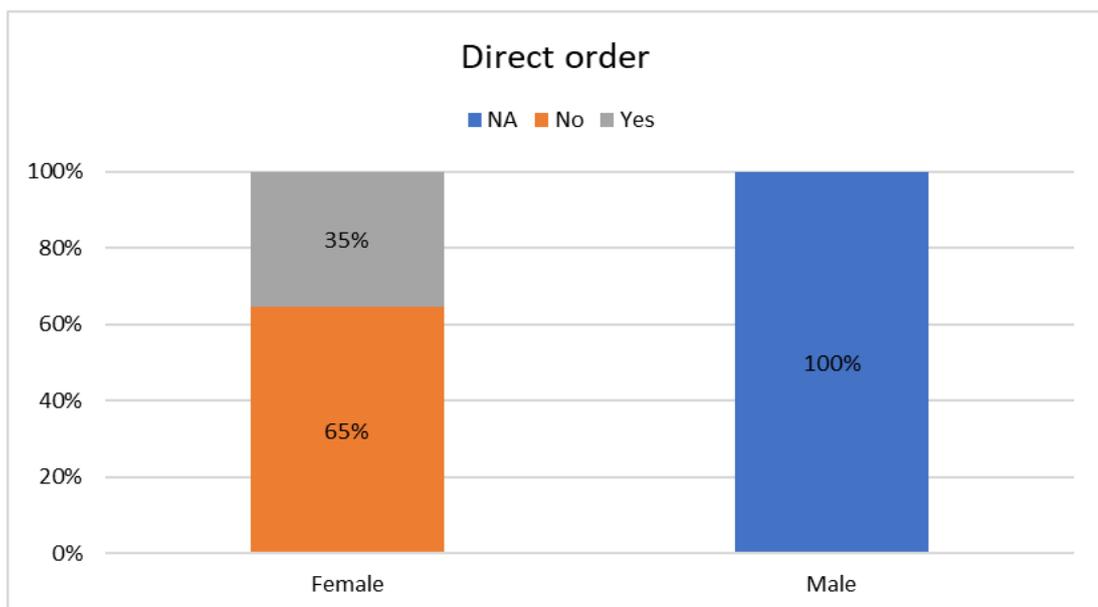
4.2.2.xvi Craft Practices:

The data for craft practices was collected to get a deeper insight into the mode and frequency of payments, time of work, design selection, raw material and so on and so forth to get a clear picture of current working practices and also artisans role in the craft sector and is as following.

4.2.2.xvii Mode of Getting Order

On being enquired about how they got orders for work hundred percent males responded in affirmation that they received the as they were salaried workers in the professional workshops whereas only 35 percent women artisans revealed getting direct order and 65 percent women artisans were dependent on middlemen or agents for getting work. Some women respondents also revealed that the senior non practicing women artisans also acted as mediators and liaised for work between artisans and retailers.

Graph : 4.22 Mode of Getting Order (Direct or Indirect):



4.2.2.xviii Distribution of Artisans as Right to Selection of Designs and Raw Material:

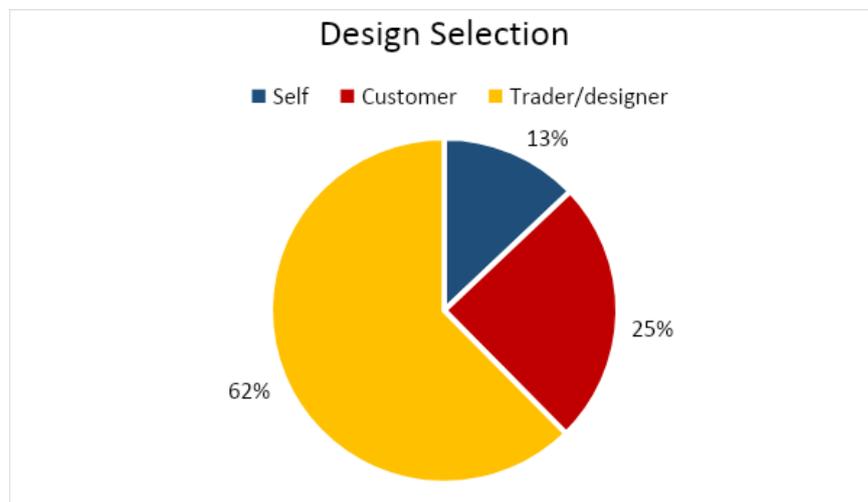
When it came to design selection, the artisans did not have any autonomy and the designs were reportedly decided by retailers, designers or customers. Only 6 percent women artisans could get the prerogative to select designs against 32 percent male who reported to be given a free hand for design selection. 72 percent of women artisans reported getting designs from traders or retailers and remaining 2 percent received it from customers. The percentage of male artisans getting designs from retailers or designers was 32 percent whereas 32 percent male artisans revealed getting the designs from customers. 4 percent male artisans reported that it was not

fixed and sometimes customers whereas at other times retailers gave them designs. This led to a conclusion that artisans dont enjoy creative freedom and anatomy which in turn could be demotivating for them and could lead to behavioural issues and lack of self-esteem.

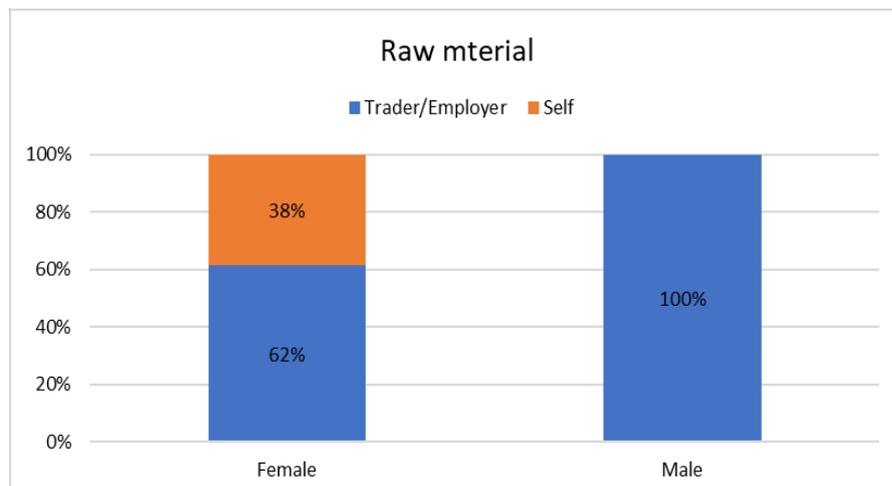
Table 4.29 Distribution of Artisans as Right to Selection of Designs

| Variable | Particular | N | % |
|------------------|-----------------|----|------|
| Design Selection | Self | 12 | 13% |
| | Customer | 23 | 25% |
| | Trader/designer | 58 | 62% |
| | Total | 93 | 100% |

Graph 4.23. Design Selection by:



Graph 4.24. Distribution of Artisans as Right to Selection of Raw Material



From the table it could be seen that all the male employees reported getting material from their trader or designer whereas 62 % women artisans disclosed getting it from the trader or employer who gives them work. 38 % women artisans had to buy the raw material themselves. Thus overall 81 percent of artisans revealed getting the raw material from their employers and only 19 percent of artisans bought the raw material themselves.

4.2.2.xix Payment Mode and Frequency, Hours Spent in Zardozi Work, Maintenance of Tools

When it came to mode and frequency of payments, 68 % artisans reported being paid on piece basis which is in line with the result of getting raw material by the trader by women artisans. This was followed by 20 % of artisans saying that they were paid on a monthly basis. 11 % artisans reported receiving weekly payments and only one percent artisans received daily payments. Further 86 percent male artisans and 32 percent women artisans revealed using digital payment platforms which points towards alarmingly low usage of digital payments in women artisans.. The results further revealed that 68 percent of women artisans received payments in cash. Most of the women artisans who received cash also divulged that sometimes they had to wait for the payments, at other times the employer would cut a huge chunk out of their payments for a slightest delay in completing the work. On being asked why they worked on cash payment and not bank transfer the artisans said that they did it out of convenience as cash payments were more handy for them owing to their lifestyle.

Table 4.30 Distribution of Artisans as per Frequency of Payment:

| Variable | Particular | No. | Percentage |
|----------------------|-------------------|------------|-------------------|
| Frequency of Payment | Daily | 1 | 1% |
| | Weekly | 10 | 11% |
| | Fortnightly | 0 | 0% |
| | Monthly | 19 | 20% |
| | Piece Basis | 63 | 68% |
| | Total | 93 | 100% |

Graph 4.25 Frequency of Payment

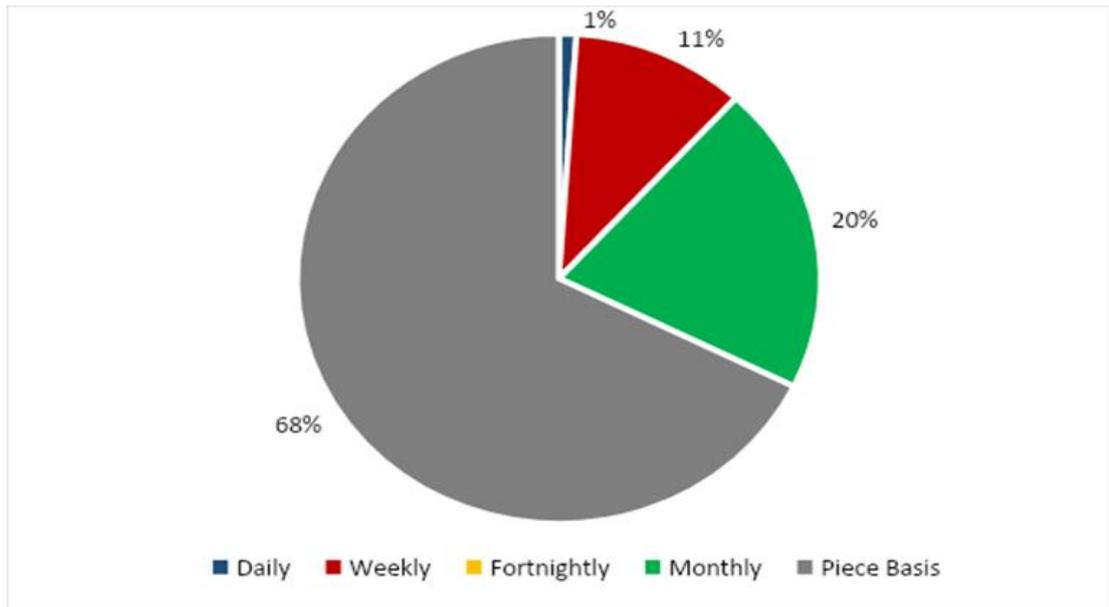
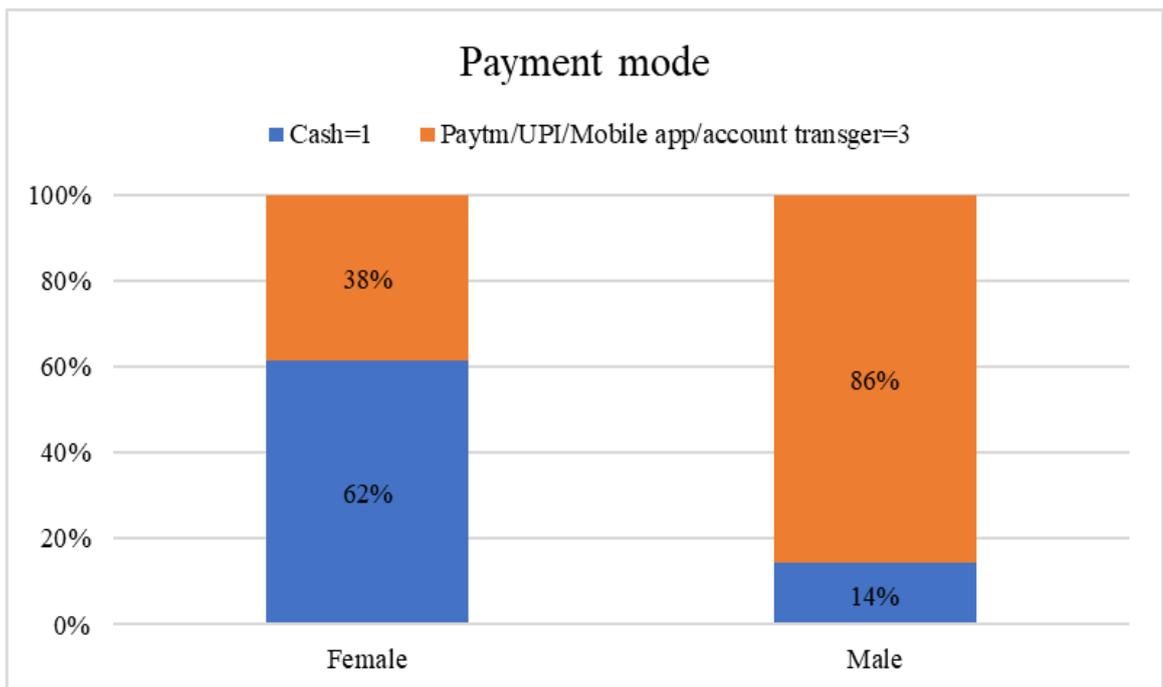
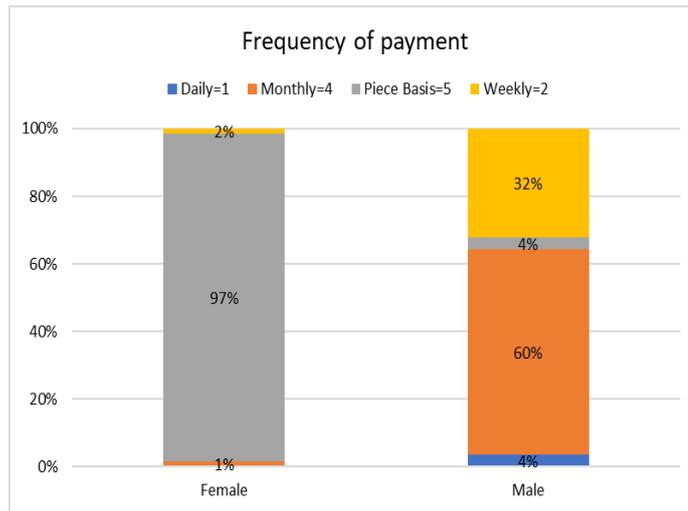


Table 4.31 Distribution of Artisans as per Mode of Payment:

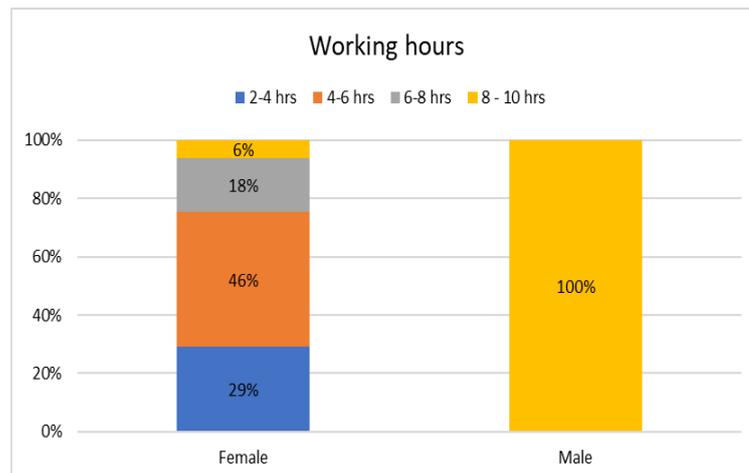


Graph 4.26 Frequency of Payment Difference in Male and Female Artisans:



100% male artisans responded that they worked for 8-10 hours doing *zardozi* embroidery work. They also reported that this could go up to 14-15 hours during the wedding and festive season. Very few women artisans could devote 8-10 hours on *zardozi*. Only 6 percent women artisans worked as full time *zardozi* artisans that too from their homes. It was also revealed in the study that 96 percent women artisans could devote less than 8 hours for the study with 46 percent women artisans devoting 4-6 hours and 29 percent being able to devote 2-4 hours. About 18 percent of artisans devoted 6-8 hours to the *zardozi* work. Despite devoting lesser hours to *zardozi* work as compared to male artisans, women artisans worked more and were more burdened due to dual responsibility of household work as well as embroidery work.

Graph 4.27 Daily Hours Spent in Working on Zardozi Embroidery:

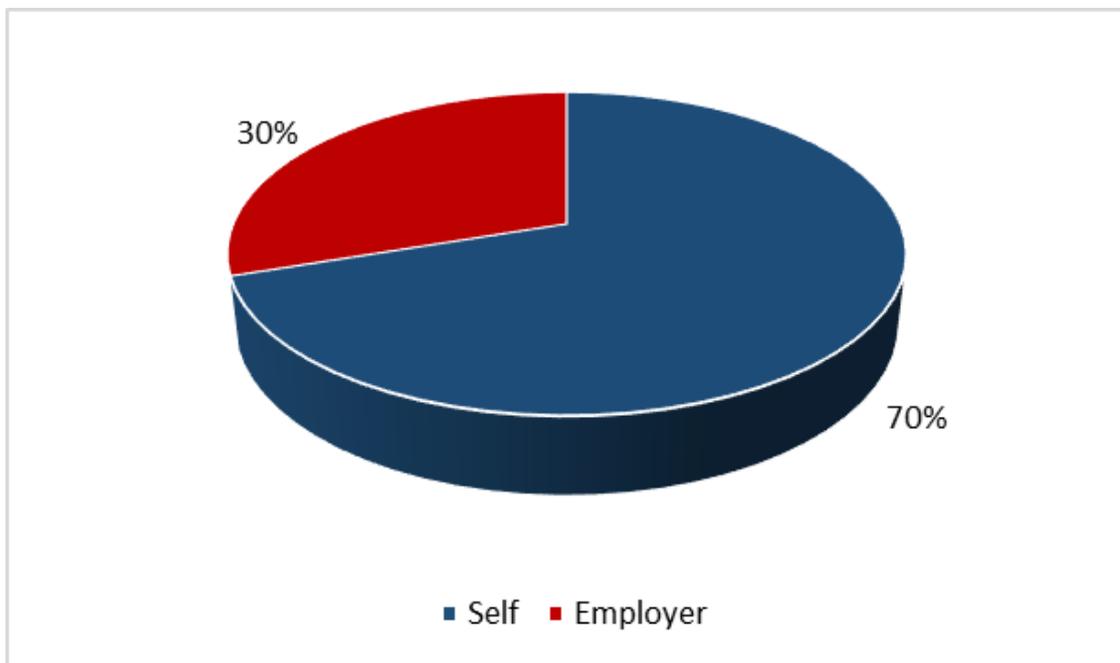


70 % respondents claimed that they maintained the tools and equipment required with their own money whereas 30 % artisans revealed that their employer took care of the maintenance of the tools. This implies that the home based workers had to spend their own money for the maintenance of the tools which further reduced their wages which already were not satisfactory.

Table 4.32 Distribution of Artisans as per Responsibility of Maintenance of Tools:

| Variable | Particular | No. | Percentage |
|--|-------------------|------------|-------------------|
| Who pays for the maintenance of the tool | Self | 65 | 70% |
| | Employer | 28 | 30% |
| | Total | 93 | 100% |

Graph 4.28.: Responsibility of Maintenance of Tools:



4.2.2.xx. Technology Usage

4.2.6.i Ownership of Mobile and Type of Mobile

Almost all the respondents , about 97 percent, felt comfortable using a mobile phone and 98 percent of artisans out of 100 percent who possessed mobile phones were in

possession of smartphones. However around 3 percent of respondents revealed neither having nor using a mobile.

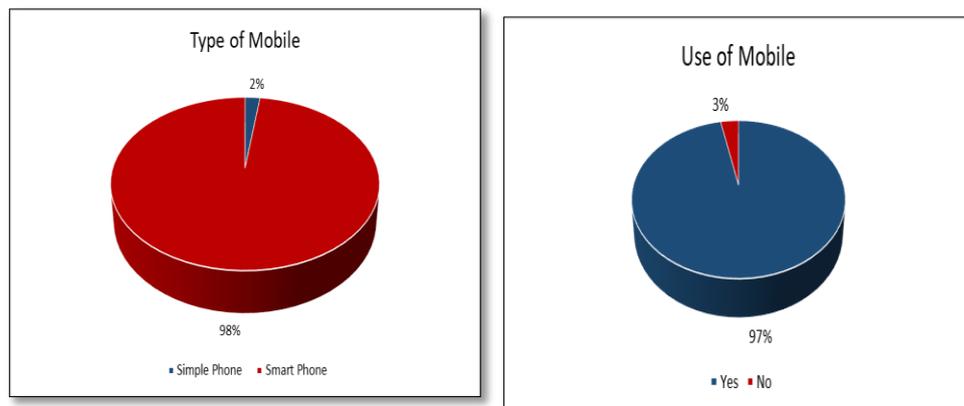
Table 4.33 Distribution of Artisans as per Mobile Usage:

| Sr. No | Variable | Particular | No. | Percentage |
|--------|---------------|------------|-----|------------|
| 2 | Use of mobile | Yes | 90 | 96.8% |
| | | No | 3 | 3.2% |
| | | Total | 93 | 100.0% |

Table 4.34 Distribution of Artisans as per Mobile Usage:

| Sr. No | Variable | Particular | No. | Percentage |
|--------|----------------|--------------|-----|------------|
| 1 | Type of Mobile | Simple Phone | 2 | 2.2% |
| | | Smart Phone | 91 | 97.8% |
| | | Total | 93 | 100% |

Graph 4.29 Showing Mobile Type and Usage:



4.2.2.xxi Knowledge of Basic Computer Programmes like word, Powerpoint

More than half of the respondents, around sixty percent, did not have adequate knowledge of basic computer programmes. About 41 percent of artisans revealed that they had basic knowledge of simple computer software like word, powerpoint.

Though many of the respondents who did have the knowledge of computer operations also revealed a lack of confidence in using these.

Thus it can be inferred that most of the artisans were not computer savvy and hence did not use it for their work.

Table 4.35 Distribution of Artisans as per Knowledge of Basic Computer Programmes like word, Powerpoint

| | | | |
|-----------------------|-------|----|--------|
| Knowledge of computer | Yes | 38 | 41% |
| | No | 55 | 59% |
| | Total | 93 | 100.0% |

Graph 4.30 Knowledge of Basic Computer Programmes like word, Powerpoint

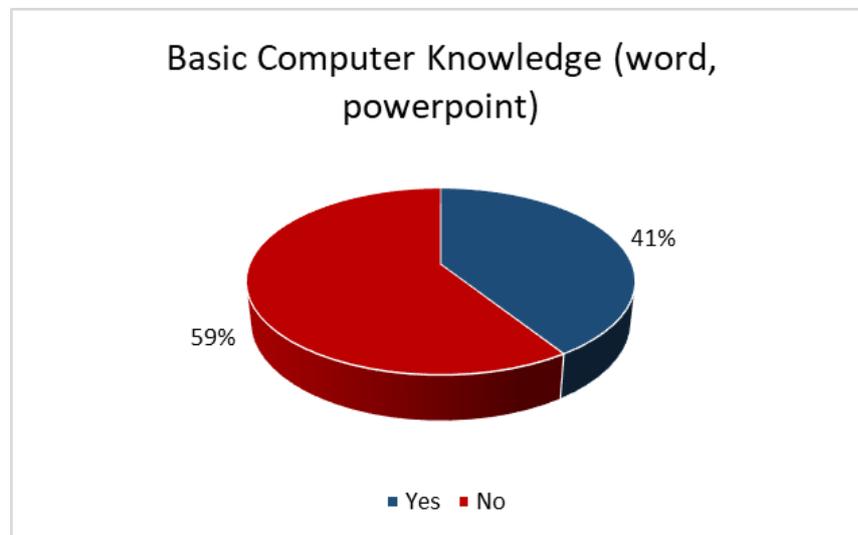
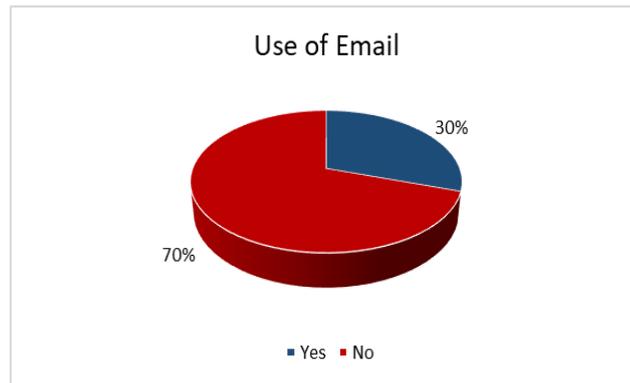


Table 4.36 Distribution of Artisans as per Having and Using Email ID:

| | | | |
|--------------|-------|----|--------|
| Use of email | Yes | 28 | 30% |
| | No | 65 | 70% |
| | Total | 93 | 100.0% |

Graph 4.31 Having and Using Email ID



The above table and figure show that about ¾ of the artisans that is 70 percent are not using e-mail whereas around 30 percent are not only having but using an email id too. Many previous studies have also reported a lack of technology usage in artisans. This also implies that most of the artisans are working under middlemen and not with big retailers or brands otherwise they would have maintained official communication using email.

Table 4.37 Distribution of Artisans as per Social Media Usage (Facebook Usage, Whatsapp Usage, Instagram and Pinterest Usage)

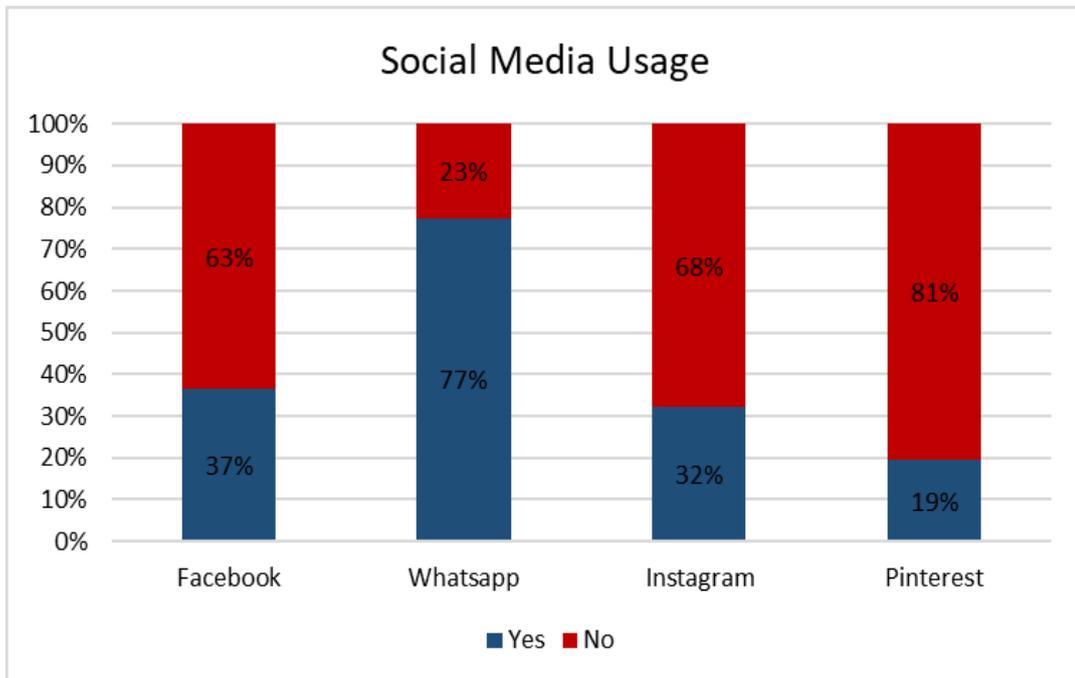
| Variable | Particular | Yes | | No | |
|--------------|------------|-----|-----|----|-----|
| Social Media | Facebook | 34 | 37% | 59 | 63% |
| | WhatsApp | 72 | 77% | 21 | 23% |
| | Instagram | 30 | 32% | 63 | 68% |
| | Pinterest | 18 | 19% | 75 | 81% |

4.2.2.xiii Social Media Usage (Facebook Usage, Whatsapp Usage, Instagram and Pinterest Usage)

On being asked about social media usage, it was revealed that as many as three fourth of the respondents that is about 77 percent were using whatsapp. This was followed by facebook usage with 37 percent respondents using the facebook for business as well as for personal use. As many as 32 percent respondents reported

using instagram and another 19 percent revealed using pinterest. Observations and field interactions revealed that younger artisans were more comfortable with social media as compared to older artisans.

Graph 4.32 Social Media Usage (Facebook Usage, Whatsapp Usage, Instagram and Pinterest Usage



4.2.3 Entrepreneurs of Zardozi Embroidery of Bhopal:

Entrepreneurs make an important link in any supply chain and deal with the end customers, more so in the craft sector. By virtue of market experience, entrepreneurs often have practical knowledge of customer demand, their likes, dislikes, pricing and many such important issues. It was also imperative to know their views on the present status of the craft. This was also required to develop an understanding of the *zardozi* value chain of Bhopal, its marketing and craft trade practices. 24 entrepreneurs were thus interviewed. This also generated the differences in the socio-economic status of the artisans and the entrepreneurs and the reason behind that difference.

The *zardozi* embroidery entrepreneurs or the retailers of Bhopal mainly operate from old Bhopal city. A government craft survey from 1965 CE reported the existence of eight *zardozi* stores that specialised in manufacturing and selling *zardozi* products.

Two of these olden stores were found to be operating still during the fieldwork and data collection. These were:

1. H.C. Zariwalla and Brothers
2. Parekh Brothers

Out of these, Parekh Brothers was reported to be one hundred and eighty five years old. Apart from these retail shops designers specialising in *zardozi* embroidery and *zari* centre or *kaarkhana* owners were also found to be operating in the *zardozi* embroidery sector of Bhopal. Most of the designers had no training in *zardozi* embroidery and they employed *zardozi* artisans for their work. *Zari* centre owners were mostly senior or old *zardozi* artisans who employed younger *zardozi* artisans for executing the *zardozi* embroidery orders. The *zari* centers employed only full time artisans who executed the embroidery from the workshop and these artisans were all males without any exception. The designers and retailers took the services of full time, part time as well as home based artisans also depending upon the magnitude of order and time at hand for completing the orders.

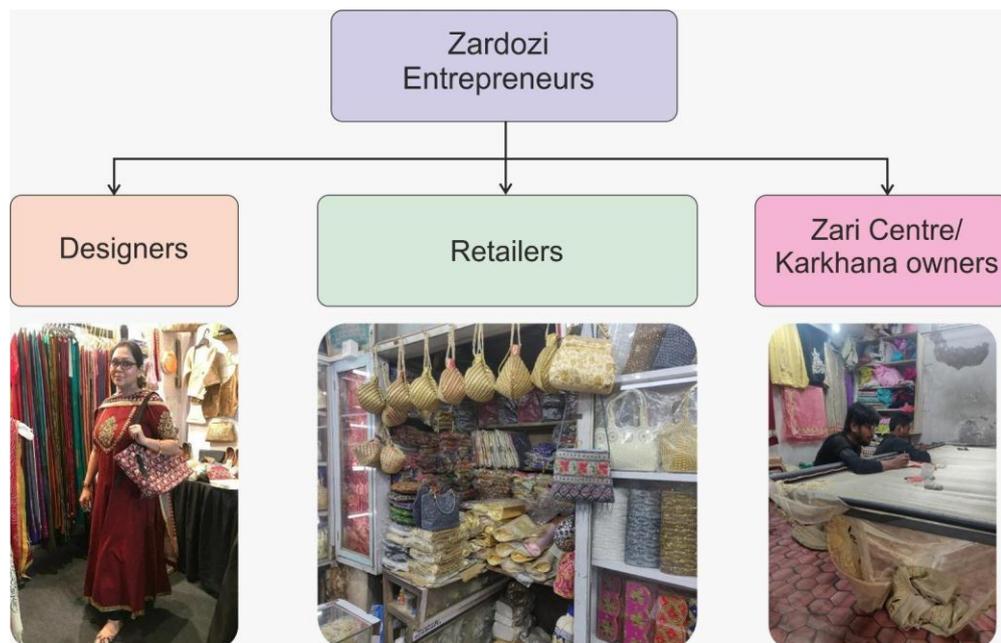


Figure 4.5

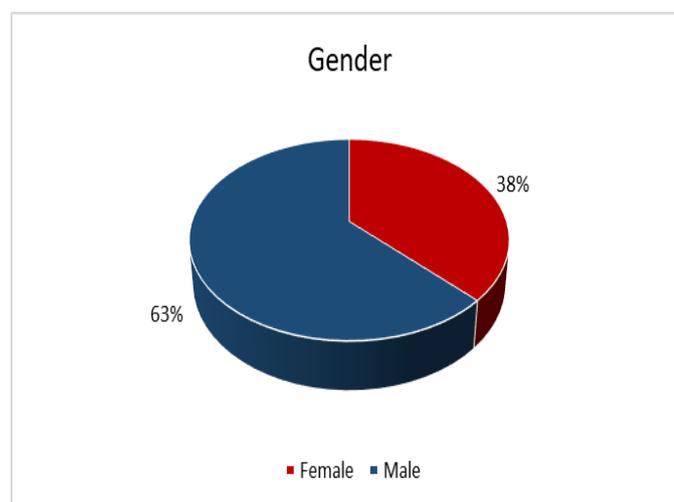
4.2.3.i. Age, Gender, Education Level and Language Proficiency of Respondents:

When it came to entrepreneurs, the percentage of male entrepreneurs was more than the female entrepreneurs. 63 percent male entrepreneurs and 38 percent female entrepreneurs were reported in the study which was almost in reversal of the artisans of *zardozi* embroidery.. Whereas when it came to artisans the situation was almost opposite as female artisans were almost two and a half times in number as compared to male artisans. This implies that unlike the craft, the trade and business of *zardozi* embroidery was still dominated by male entrepreneurs which could be attributed to longer working hours and demanding nature of entrepreneurship. This also indicates *zardozi* retailing and designing more profitable as compared to its artisanal practice. That is why more number of males are seen in the retailing and selling of *zardozi* as compared to artisans where males have already started moving to better paying jobs and it's the females who now dominate the embroidery work.

Table 4.38 Distribution of Zardozi Entrepreneurs as per Gender

| Variable | Particular | N | Percentage |
|----------|------------|----|------------|
| Gender | Female | 9 | 38% |
| | Male | 15 | 63% |
| | Total | 24 | 100% |

Graph 4.33 Zardozi Entrepreneurs as per Gender

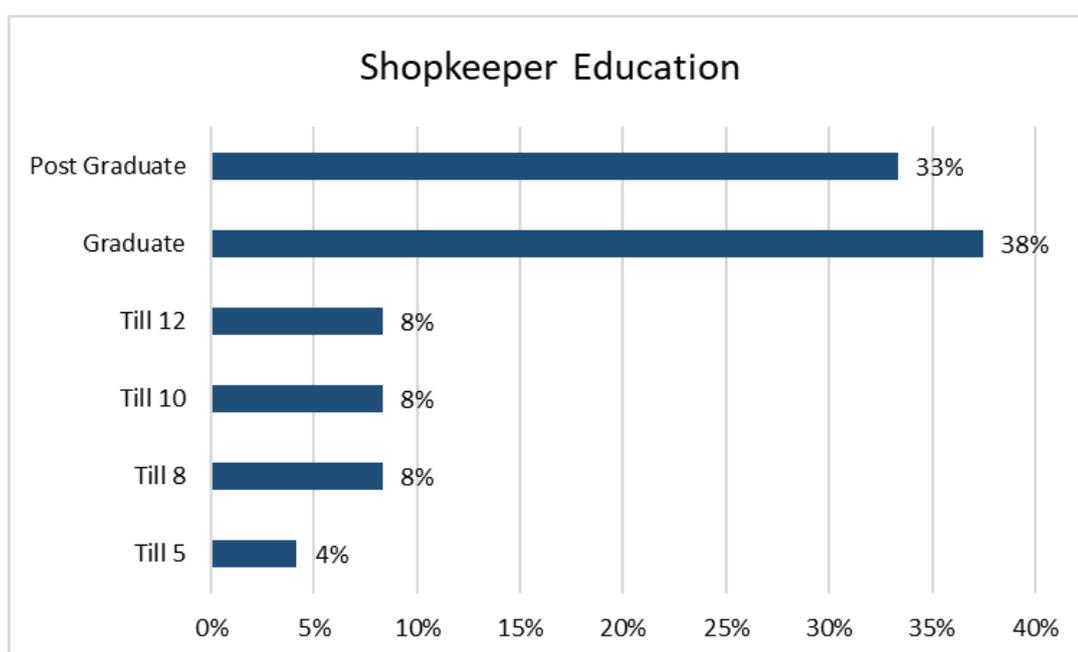


The education wise distribution of *zardozi* entrepreneurs revealed that more than 60 percent of the entrepreneurs were graduates or above, with 38 percent being graduates and 33 percent being post graduates. Only 4 percent entrepreneurs reported to be having education till class fifth and 8 percent each reported education till eighth and tenth respectively. This indicates that the entrepreneurs possessed better educational qualifications than the artisans. This better education may be one of the factors for their better socioeconomic status also.

Table 4.39 Distribution of Zardozi Entrepreneurs as per Education

| Variable | Particular | N | Percentage |
|-----------|------------------------|-----------|-------------|
| Education | Till 5 | 1 | 4% |
| | Till 8 | 2 | 8% |
| | Till 10 | 2 | 8% |
| | Till 12 | 2 | 8% |
| | Graduate | 9 | 38% |
| | Post Graduate | 8 | 33% |
| | Polytechnic/ITI | 0 | 0% |
| | School/college dropout | 0 | 0% |
| | Total | 24 | 100% |

Graph 4.34 Entrepreneur/ Shopkeeper Education

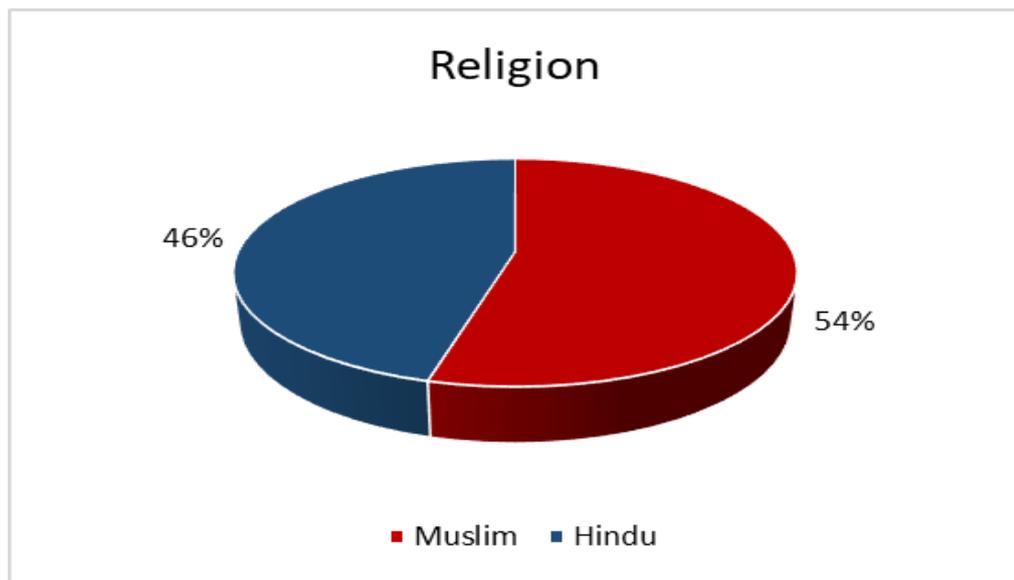


4.2.3.ii Religion and Marital Status:

Table 4.40 Distribution of Zardozi Entrepreneurs as per Religion

| Variable | Particular | N | Percentage |
|----------|------------|----|------------|
| Religion | Muslim | 13 | 54% |
| | Hindu | 11 | 46% |
| | Total | 24 | 100% |

Graph 4.35 Religion wise representation of entrepreneurs



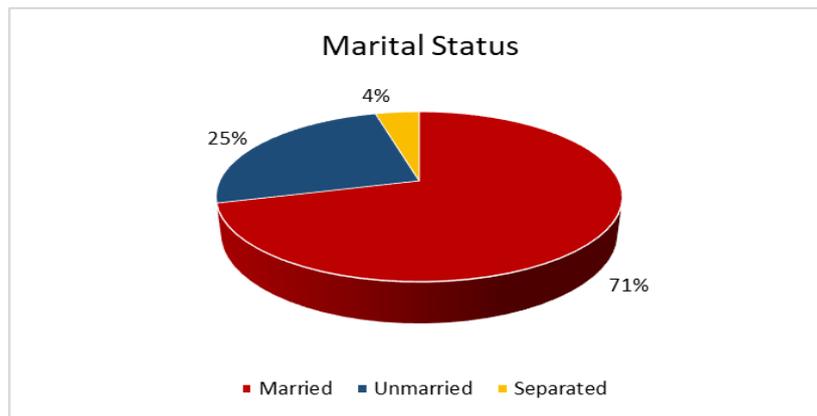
A look at the gender and marital status of the entrepreneurs indicated that 54 % zardozi entrepreneurs were Muslims whereas 46 % were Hindus whereas more than 90 % of the artisans were Muslims. Thus it can be said that the craft is still Muslim dominated.

71% entrepreneurs were married and 6% were unmarried. The percentage of entrepreneurs who were separated was 4%.

Table 4.41 Distribution of Zardozi Entrepreneurs as per Marital Status

| Variable | Particular | N | Percentage |
|----------------|------------|----|------------|
| Marital Status | Married | 17 | 71% |
| | Unmarried | 6 | 25% |
| | Separated | 1 | 4% |
| | Total | 24 | 100% |

Graph 4.36 Marriage wise representation of entrepreneurs



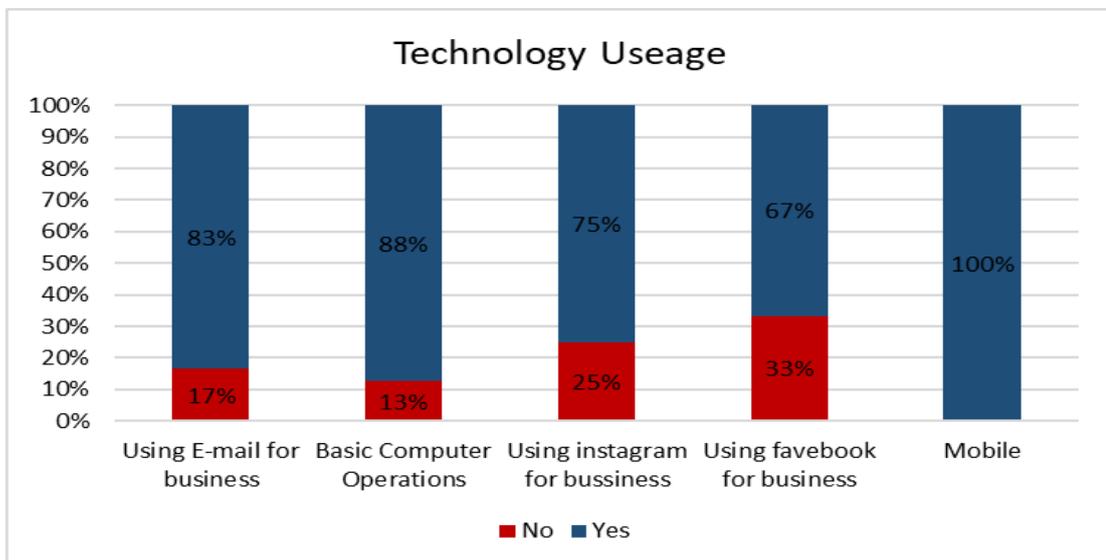
4.2.3.iii Technology Usage:

Technology usage could be linked to many benefits such as improved and faster communication, better business, wider reach to customers to name a few. E-commerce marketing has many benefits and is also linked to technology usage. It was found that unlike the artisans who showed poor technology awareness and usage, the *zardozi* entrepreneurs in the present study were leveraging technology for increasing business opportunities and income. 83 % artisans reported using email for business and 88 % of them accepted using basic computer operations for making bills, sending enquiries and other business related work. 75 percent and 67 percent entrepreneurs reported using instagram and facebook respectively for their business and personal communication.

Table 4.42 Distribution of Entrepreneurs as per Technology Usage

| Variable | Particular | No | | Yes | |
|------------------|------------------------------|----|------------|-----|------------|
| | | No | Percentage | No | Percentage |
| Technology Usage | Using Email for business | 4 | 17% | 20 | 83% |
| | Basic Computer Operations | 3 | 13% | 21 | 88% |
| | Using instagram for business | 6 | 25% | 18 | 75% |
| | Using facebook for business | 8 | 33% | 16 | 67% |
| | Mobile | 0 | 0% | 24 | 100% |

Graph 4.37 Technology usage in Entrepreneurs



4.2.3.iv Distribution of Artisans as per Products manufactured or sold:

67% entrepreneurs informed that they were selling women’s apparel whereas 46 % were selling make apparels and 54% entrepreneurs were selling batuas from their shops. The % of entrepreneurs selling innovative items and souvenirs was very less which indicates a need of innovation in products as per time and market demands. This also indicates why the artisans and entrepreneurs were facing problems despite training and welfare schemes.

Table 4.43 Distribution of Artisans as per Products manufactured or sold:

| Variable | Particular | No | | Yes | |
|---|--|----|------------|-----|------------|
| | | No | Percentage | No | Percentage |
| Name of the zardozi products sold in the shop | Batuas/Potlis/Clutches | 11 | 46% | 13 | 54% |
| | Apparel Male | 13 | 54% | 11 | 46% |
| | Apparel Female | 8 | 33% | 16 | 67% |
| | Home Furnishing | 18 | 75% | 6 | 25% |
| | Teacosies | 21 | 88% | 3 | 13% |
| | Innovative Gifts (gift boxes, coasters, fridge magnets any other) | 18 | 75% | 6 | 25% |

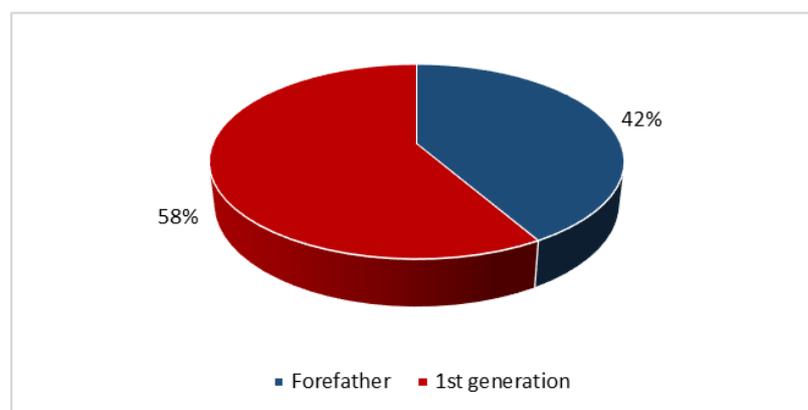
4.2.3.iv Distribution of Entrepreneurs Craft Business Started By:

58 % entrepreneurs were the first generation *zardozi* entrepreneurs and whereas 42 % had inherited it from their family which indicates that *zardozi* entrepreneurship might be a profitable business and that is why first generation *zardozi* entrepreneurs was more than those who inherited it.

Table 4.44 Distribution of Entrepreneurs Craft Business Started By:

| Started by | N | Percentage |
|----------------|----|------------|
| Forefather | 10 | 42% |
| 1st generation | 14 | 58% |
| Total | 24 | 100% |

Graph 4.38 Business Initiated by Self/Family of Entrepreneur:



Respondent' Knowledge of history and heritage of the embroidery

4.2.3 A Comparative Analysis of Entrepreneurs and Artisans:

A comparative analysis of entrepreneurs and artisans across the categories of education, technology usage and gender was done to get a basic understanding of the socio-economic differences between the two that were unfolded during the field survey and interviews.

4.2.3.i Gender Wise Distribution of Artisans and Entrepreneurs:

The percentage of males in entrepreneur category was 62 % as against 30% males in artisan category that is double as compared to artisan male category which might be an indication that entrepreneurship in Bhopal *zardozi* embroidery was more profitable as compared to working as an artisan. Similarly the % of female entrepreneurs was 38% which was approximately half of female artisans which might be attributed to long working hours, socio-cultural barriers that exist despite entrepreneurship being profitable. However female entrepreneurship is a welcome albeit slow change.

Table 4.45 Gender Wise Distribution of Artisans and Entrepreneurs:

| Variable | Artisans | | Shopkeepers | |
|----------|----------|------|-------------|------|
| | N | % | N | % |
| Female | 65 | 70% | 9 | 38% |
| Male | 28 | 30% | 15 | 62% |
| Total | 93 | 100% | 24 | 100% |

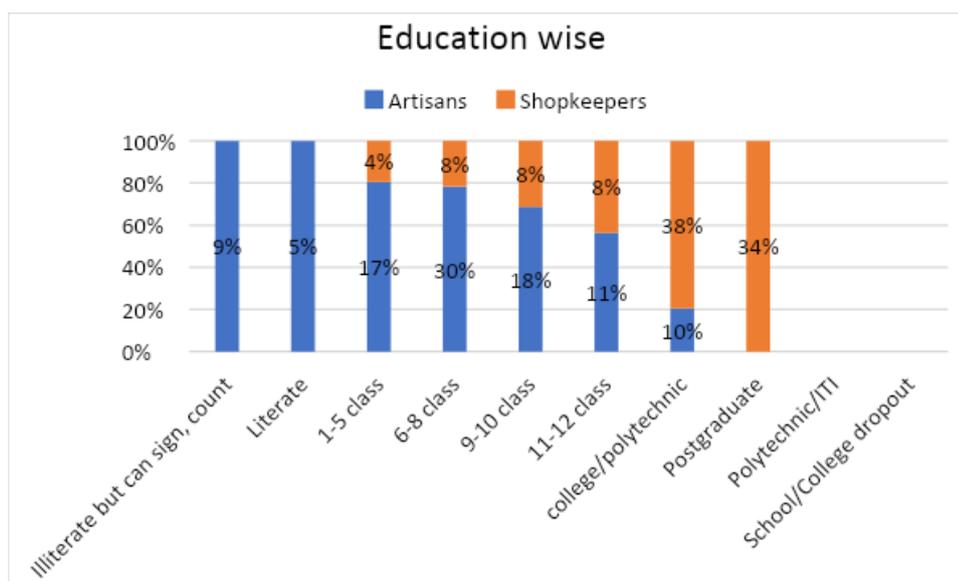
4.2.3.ii Education Wise Distribution of Artisans and Entrepreneurs:

It is evident from the table the most of the entrepreneurs could attend higher education and their were nil percentage of entrepreneurs in illiterate or semi-literate category which explains the better socio-economic conditions of the entrepreneurs and also indicated that education played a positive role in earning better incomes and better technology usage

.Table 4.46 Education wise Distribution of Artisans and Entrepreneurs

| Class | Artisans | | Shopkeepers | |
|--------------------------------|----------|------|-------------|------|
| | N | % | N | % |
| Illiterate but can sign, count | 8 | 9% | 0 | 0% |
| Literate | 5 | 5% | 0 | 0% |
| 1-5 class | 16 | 17% | 1 | 4% |
| 6-8 class | 28 | 30% | 2 | 8% |
| 9-10 class | 17 | 18% | 2 | 8% |
| 11-12 class | 10 | 11% | 2 | 8% |
| college/polytechnic | 9 | 10% | 9 | 38% |
| Postgraduate | 0 | 0% | 8 | 34% |
| Polytechnic/ITI | 0 | 0% | 0 | 0% |
| School/College dropout | 0 | 0% | 0 | 0% |
| Total | 93 | 100% | 24 | 100% |

Graph 4.39 Comparison of Artisan and Entrepreneur in Education



4.2.3.iii Technology Usage Wise Distribution of Artisans and Entrepreneurs:

A look in the table below shows that

Table 4.47 Comparison of Technology Usage in Artisans and Entrepreneurs:

| | Artisan | | | | Shopkeeper | | | |
|------------------------------|---------|-----|-----|-----|------------|-----|-----|------|
| | No | | Yes | | No | | Yes | |
| | N | % | N | % | N | % | N | % |
| Using E-mail for business | 65 | 70% | 28 | 30% | 4 | 17% | 20 | 83% |
| Basic Computer Operations | 55 | 59% | 38 | 41% | 3 | 12% | 21 | 88% |
| Using Instagram for business | 3 | 3% | 19 | 20% | 6 | 25% | 18 | 75% |
| Using Facebook for business | 48 | 52% | 24 | 26% | 8 | 33% | 16 | 67% |
| Mobile | 3 | 3% | 90 | 97% | 0 | 0% | 24 | 100% |

4.3 Prevalent Motifs, Material and Techniques of Zardozi Embroidery of Bhopal:

The study and documentation of motifs revealed important details regarding not only the motifs but also the tools material and techniques employed in Bhopal *Zardozi* Embroidery.

Motifs:

The traditional motifs and designs were inspired by flora and occasional use of geometrical motifs primarily circular and oval motifs could also be seen. Thus flowers, buds, leaves, vines, spheres can be seen across all product categories namely *batuas*, apparels and furnishings. Rarely the animal motifs could also be seen for example the state emblem of the erstwhile Bhopal state had two fish pointing each other.



Contemporary Motifs

However the contemporary motifs showed intermingling of motifs and the stylizing of the motifs started way back in 1961 when stylized parrots, elephants could be seen in the craft survey done by the government and also products dating back to 1960 CE. Thus some of the contemporary products had motifs inspired from architecture and monuments also and of these *Tajmahal*, *Sarnath Pillar* and *jharokha* motifs could be found in products starting from 1960 CE onwards. Perhaps these were the favourite of the artisans as they were and still could be seen across a number of souvenirs.

With time and more so in recent few years animal motifs such as peacocks, elephants and squirrels have also found their way on the products in a desperate bid to conquer the customers' attention. The use of animal motifs has increased as compared to traditional motifs but these are still limited to fish and birds. Among birds peacock is the oft used motif and can be seen on jackets, wall pieces and decorative items.

Access to social media has resulted in intermingling of motifs and thus a need to preserve the traditional motifs along with creating a bank for contemporary motifs for the artisans and design enthusiasts was felt.

Material:

The material used as the base for the embroidery is largely dependent on the type of order that is readymade or customized. The embroiderers and designers thus produce two kinds of products:

- **Readymade Zardozi Products:**
- **Customized Zardozi Products:**

Readymade Products:

The readymade products are available across the retail shops, emporiums, exhibitions and fairs. These largely consist of *batuas*, clutches, cushion covers, jackets and teacosies. In apparel items *ghagras*, *salwar* suits and *shararas* embroidered with *zardozi* can be seen in the shops in old Bhopal and are a favourite among the wedding shopping customers. These are largely made of synthetic fabrics such as polyester, viscose rayon, modal and blended fabrics. Synthetic Velvet, chiffon, georgette and tulle is mostly used in readymade products.

Customised Products:

These are made on order in the *zari* centers and local design studios. Depending upon the customers requirements these can be made of pure fabrics such as silk, chanderi, maheshwari, brocade, chiffon. However as per the designers and embroiderers most customers opt for synthetic fabrics for customised work too as the embroidery cost is high and the fabric gets covered by embroidery. Use of pure fabrics is diminishing except for very high value clients as the maintenance of these is also difficult and these being occasional wear are not worn frequently. The need for variety has also led to use of synthetic fabrics. Thus it was deemed fit to document the traditional motifs of Bhopal *zardozi* embroidery in the form of a catalogue. The documentation of traditional motifs would serve as an effective tool for artisans, designers and design students.

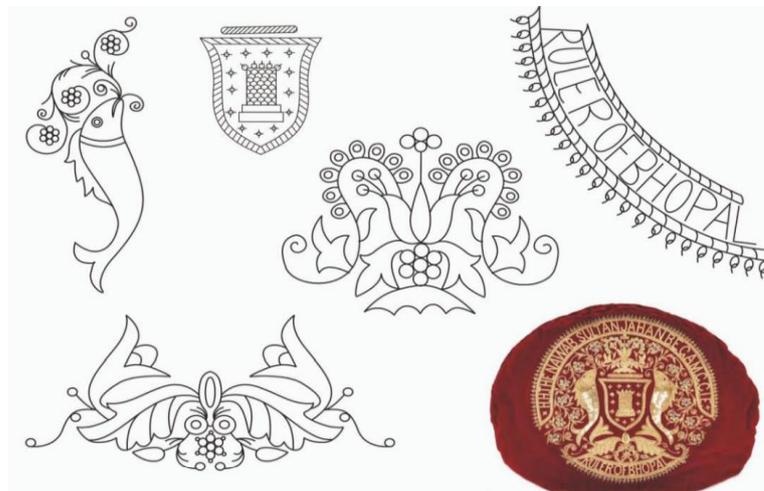


Figure 4.6

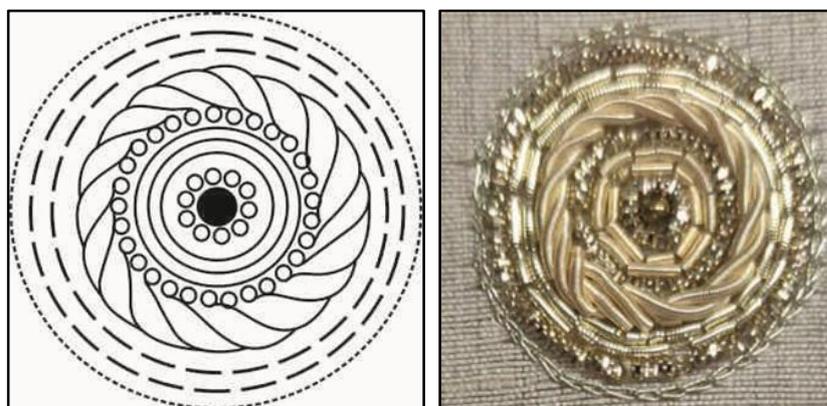


Figure 4.7

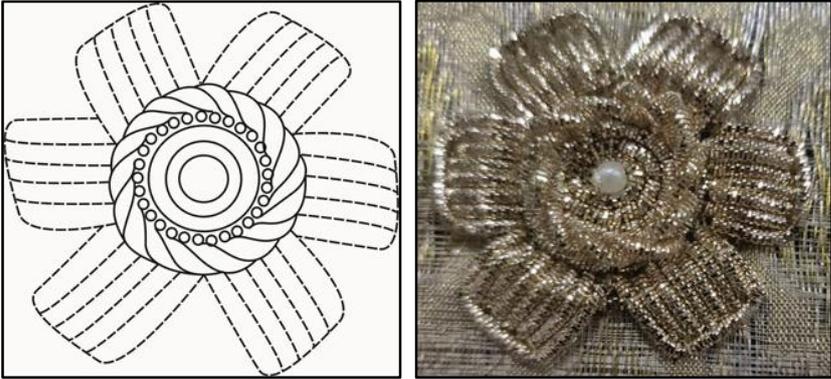


Figure 4.8



Figure 4.9



Figure 4.10

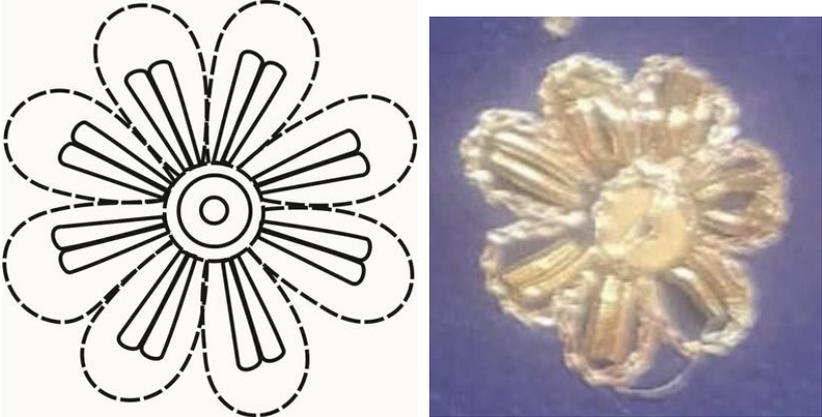


Figure 4.11



Figure 4.12



Figure 4.13



Figure 4.14



Figure 4.15



Figure 4.16

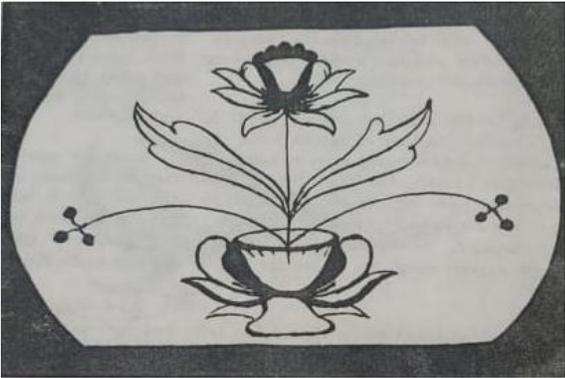


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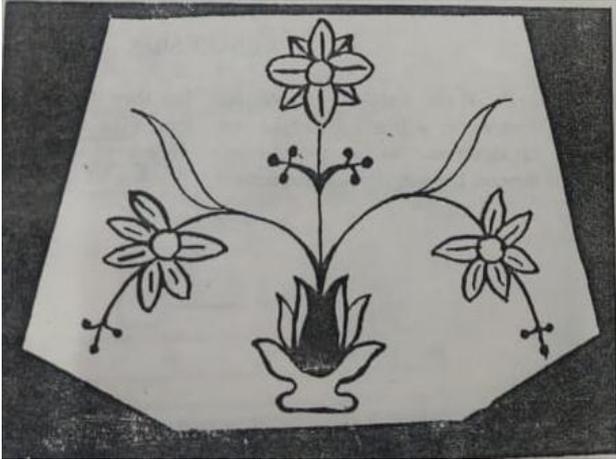


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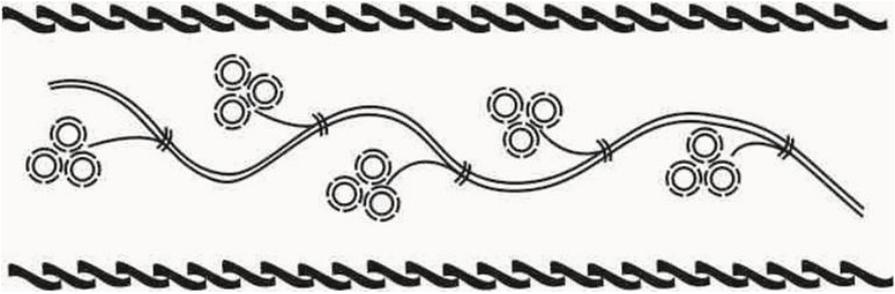


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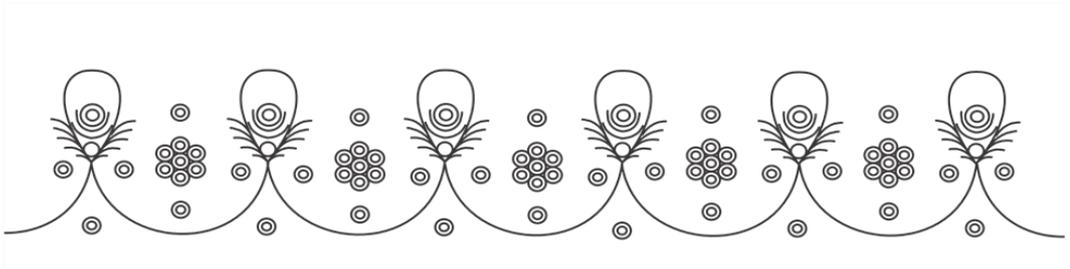


Figure 4.20

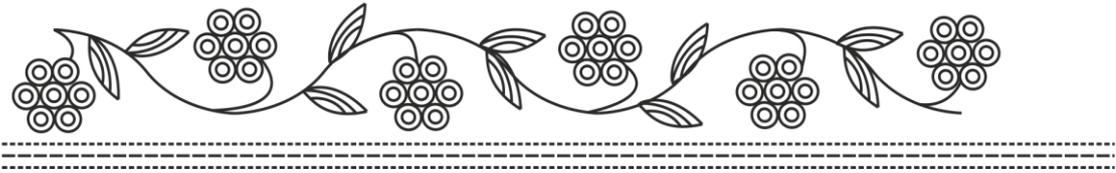


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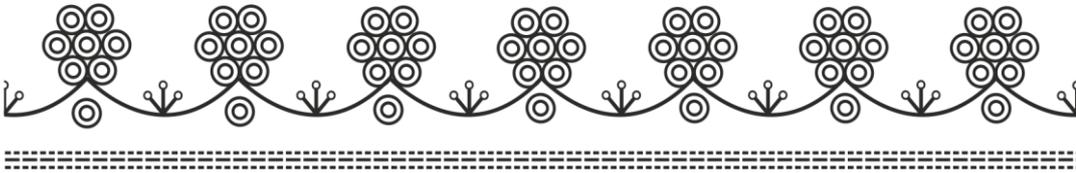


Figure 4.22



Figure 4.23

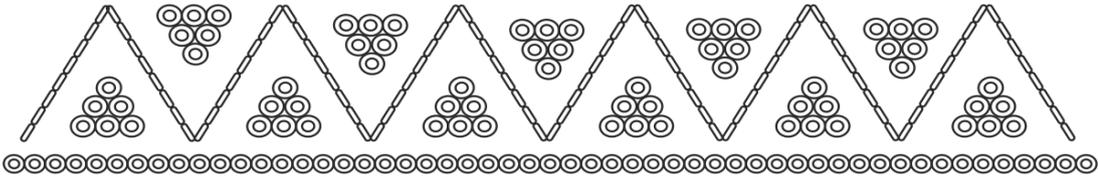


Figure 4.24



Figure 4.25

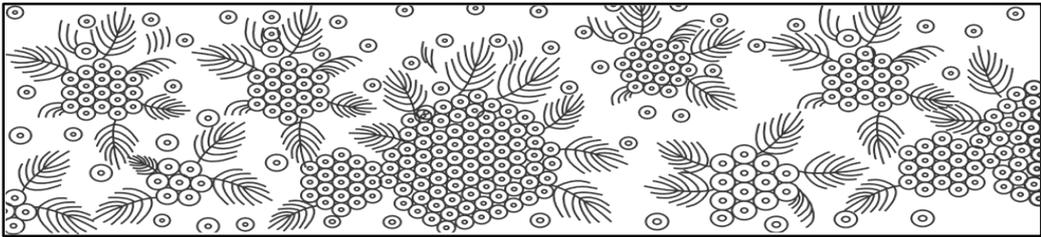
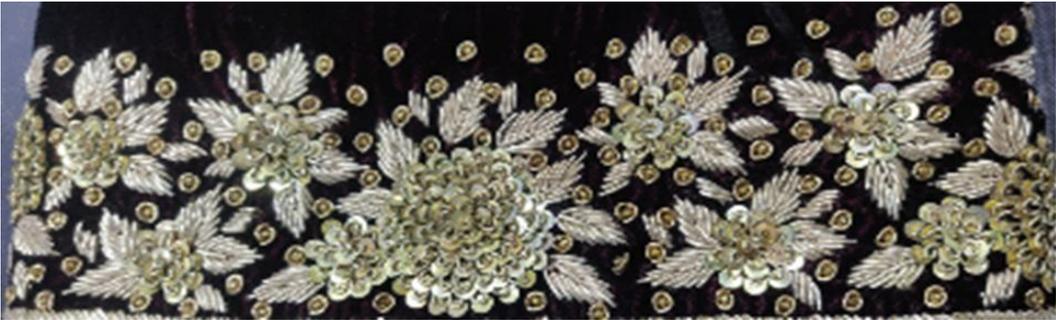


Figure 4.26



Figure 4.27



Figure 4.28

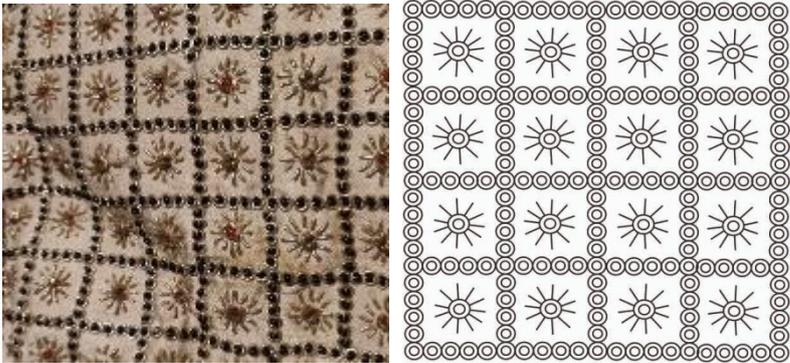


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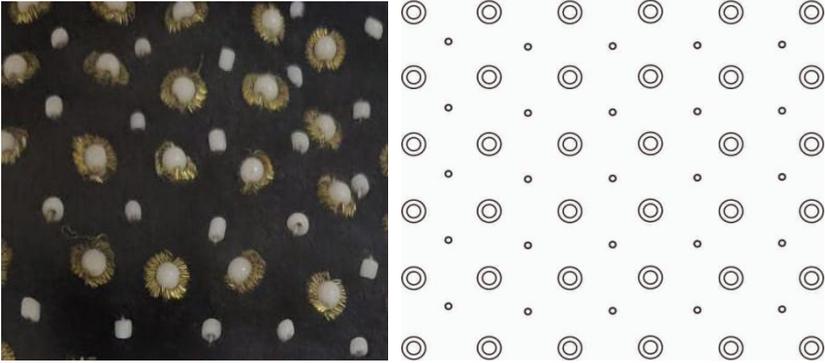


Figure 4.30



Figure 4.31

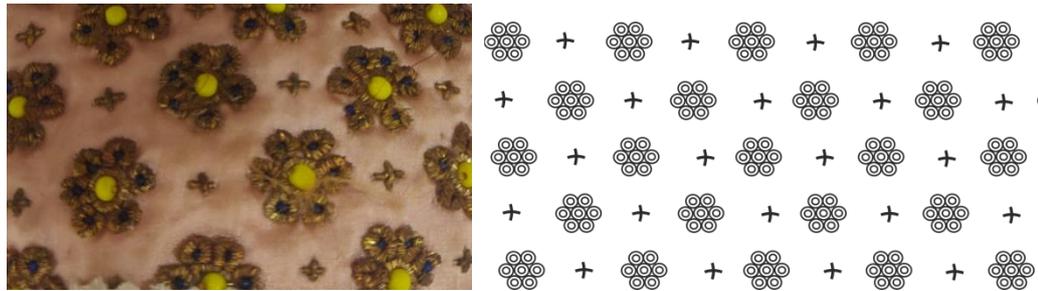


Figure 4.32

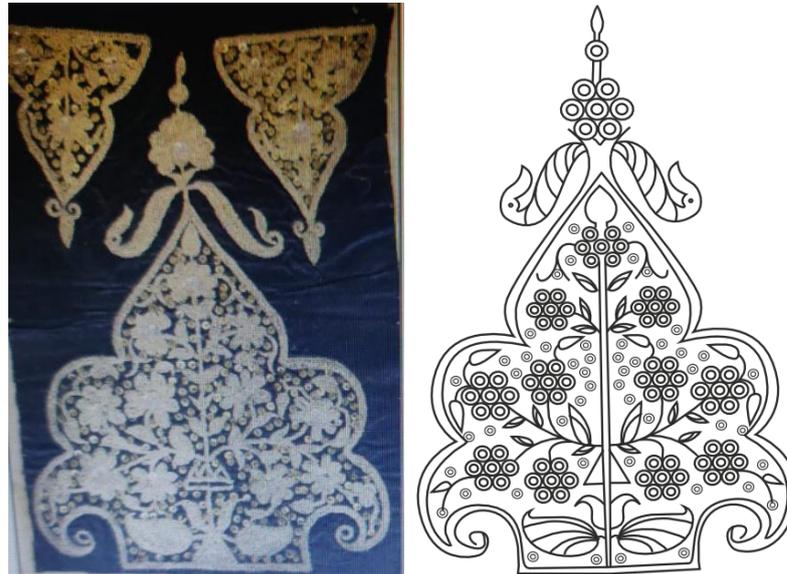


Figure 4.33

4.4 To Analyze the Issues, Challenges and Training Needs of Artisans of Bhopal:

Crafts not only portray the history and cultural heritage of the country they originate from but they can provide significant employment to the rural population and can play an important role in the nation's socio economic progress (**Dalal, A., Bhattacharya, S. and Chattopadhyay, S. 2023**).

In the last few decades awareness and consumption of handicraft and handloom products has increased. The pilot study and field visits however revealed that artisans were still grappling with numerous issues and their socio-economic status did not improve with increased demand and attention to the handicrafts. Narratives during field visits and interactions with resource persons revealed the existence of a gap in the effectiveness and anticipated results of the various welfare programmes. This also resulted in unmet training, employment and socio-economic needs of the artisans.

Efforts generated towards upliftment, preservation and resuscitation of Zardosi craft were minimal. The treasured collections of the past were lost either due to neglect, lack of knowledge or apathy to the craft collections by the individuals, Government and voluntary organization. It was revealed that costumes have been burnt to gain silver or gold from it, and that descendents were not interested in treasuring the items, or they resided in foreign country and their craft treasure kept untouched were sure to decay. Also, those who wished to treasure were old and had no helping hands (**Bhatia, R. 2015**). Even after so many years there was not much change in the condition of the artisans. The findings pointed towards the unmet requirements and expectations of the artisans that needed to be addressed with utmost urgency.

To confirm the findings of the review of literature and socioeconomic survey, focus group discussions were conducted to collate information pertaining to training needs of the artisans. The review of literature and study of present status of the artisans revealed that though the number of artisans in the traditional zardozi sector has increased in the past decade and there is burgeoning demand for the craft, the socio economic status and conditions of the artisans have not progressed proportionately. Various government and nongovernment organisations, social enterprises, researchers and industry partners have been working in the craft sector with artisans and craftspersons but these endeavors have met only limited success. This clearly indicates that there exist some unmet needs and challenges which need to be resolved.

For any training or scheme to be effective the trainees need to be present and be receptive to these measures. However field studies revealed that the artisans were not able to take benefits of these initiatives which could be attributed to a host of reasons. Thus three focus group discussions were conducted to elicit information from various stakeholders of the zardozi craft ecosystem of Bhopal. One informal and two formal focus group discussions were conducted.

The first focus group discussion was conducted during December 2021 in one of the *zardozi* embroidery clusters of Bhopal. The participants were the home based women artisans and the moderator was a master *zardozi* artisan who was also recipient of a state award. The literature review, findings of the field visits and socio economic survey generated the framework and questions for the focus group discussion. Seven home based artisans participated in the discussion. The presence of the master artisan

made the artisans comfortable and they discussed the issues freely. The findings and responses were recorded through audio recorder and simultaneous note taking. The informal setting within the community dwelling helped in generating candid and unguarded responses which sometimes become hidden in surveys and formal discussions. The focus group discussion lasted for approximately one hour and gave some valuable insights into the working style of the home based artisans, their training needs and issues with the state. The analysis and interpretation of the focus group discussion generated the following points:

1. Present working conditions of the artisans:

The participants of the first focus group discussion were homebased artisans who worked from the confinement of their homes. Alternatively they could gather at any home based worker's house and worked collectively. They mostly worked in the afternoon after winding up their household duties and before their children returned from school when they took a break to feed their children and pending duties such as elderly care, evening preparation. Some of them again sat for the embroidery around teatime and worked till late evening before getting up for tending to the kitchen.



Plate 4.58 The home-based women *zardozi* artisans of Bhopal

Observations and further enquiry during focus group discussion revealed that the home based artisans worked with substandard tools as the maintenance cost of tools was not covered in the piece rate payments. Ventilation and light source were also not satisfactory and very few of the artisans reported a designated work corner. Unergonomic work conditions and dual burden of household work as well as left

them no time for going to government offices or attending training and other welfare programmes.

2. Satisfaction level of the artisans in terms of their work orders, earnings, policies and quality of life:

Most of the homebased and part-time artisans depended on middlemen or senior artisans for work who in turn would take their share from the artisans' payments for getting them work. Even if the artisans took out time and ventured on their own to get the work the situation was not very different as the contractors took advantage of their limitation of being home bound and offered them low wages, which the artisans accepted as their situation did not leave them any choice. Some of the younger artisans did start using whatsapp and instagram but in the absence of a brand name, inability to pursue current market trends owing to lack of time and market linkages resulted in limited success. On being asked about government policies, most of the participants expressed unawareness about most of the schemes though they had artisan cards and few of them had also attended training and skill development programmes. Some participants had also participated in local craft fairs and exhibitions organised by the state handicraft development corporation but they did not earn much or receive orders for work. Repeated rounds of government offices, lengthy documentation process and monopoly of influential senior artisans and entrepreneurs were cited as some of the reasons for not getting the desired benefits from the government participants. A few of the older ladies also said that their not being educated was a hindrance for them and that is why they wanted their children to get a good education.

3. Awareness of government schemes and programmes:

When asked the question as to what all schemes the artisans were taking benefit or registered, the reply by the senior most artisan was that the schemes were not made keeping in mind their specific problems. Most of them also opined that door to door publicity of schemes should be done as by the time they could know about the schemes the slots were already full. Five out of seven participants had just basic information and that too about a few of the schemes only. All the participants did mention various whatsapp groups by different departments for announcement of

schemes but they found it confusing. Three participants said that they shared the mobile with other family members and did not get to check much about the schemes. Almost all the respondents also felt that there was a need for more frequent awareness campaigns and initiatives from the government side for bringing awareness to the artisans. To the question about the schemes being published on websites and leading newspapers one participant said that the information was confusing for them with difficulty in processing the details of the implementing departments, documentation required, eligibility criteria. Six out of seven participants cited lack of education and English language as the main reason for lack of awareness

4. Actual Benefits from government schemes:

On being asked about realizing the benefits of the training programmes most of the respondents found it difficult and cited personal reasons as well as what they felt was the indifferent attitude of the officials and training organisers. Another participant told that when they were not allowed to venture out from their locality, the question of attending the training programmes was a dream. Razia, a home based women artisan for the past 12 years now answered that at best they knew or the training center should be within close proximity of the house. Mothers of younger children expressed a need for creche in the training centre. Almost all the artisans said that despite whatsapp groups made by the government offices and organisations, the enrollment for schemes was a far fetched dream for them. One of the participants shared an incident where she was informed about allotment of an exhibition stall at the local urban haat but when she reached there with her products along with her husband and daughter for setting up the stall she found out that in her name it was given to someone else. Despite having artisan card, aadhaar card and bank accounts and being on the whatsapp group the least they could get to was to attend training programmes or free tool distribution programme. None of them had ever been to any national or international craft exposure programme or buyer seller meet. One of the participants revealed that she has been waiting for the transfer of remuneration for the training programme she attended for the past three and a half months.

5. Marketing issues:

One of the key topics of focus group discussion was the marketing of products. The interviews and study of present status had already revealed marketing issues as one of the major concerns specially for the home based artisans. Though four out of seven participants reported that they were regularly going to the local fairs organised by the government but they could not go to the national level fairs because of family responsibilities. One of the participants was also allotted a stall in one of the buyer-seller meets but she was not allowed to go as her husband was busy with his commitments and there was no other member to accompany her. One of the panelists informed that she did go to an out of city exhibition and she was paid traveling, stay and food expenses but her sales were not much. On being asked further the panelists reported that their work was appreciated but the sales were not very great. On being asked about e-commerce platforms, all the participants said that they found it scary as they were not able to frame the correct product description, click nice pictures and upload it. One of the senior artisans responded that high onboarding cost was a demotivating factor. Further all the participants found the use of payment gateways challenging and could not use these independently which also hampered e-commerce selling.

6. Making the craft a sustainable employment option:

None of the respondents wanted their children to pursue this craft as a full time profession though one of them did say that she would want her daughter to learn fashion designing and then both of them would open their own boutique as she felt that designers earned nicely and lived a better life. Still another participant mentioned the dull and boring work conditions and no regular job in zardozi as a problem in sustenance of the craft. Another participant commented that a lot of zardozi artisans were entering the zardozi embroidery sector due to increased training and skill development programmes which resulted in competition for getting work. One of the respondents shared that the earnings from the embroidery were not sufficient for running the household and were good only as an additional income. She suggested that regular work and better remuneration should be made available to the artisans after training and only training is not enough. A senior artisans from the panel mentioned a need for better training to the artisans. She

further added that the current training programmes offered only skill training and very little knowledge of design and technology which would equip them to cope up with the competition and customer demand in a better way.

7. Future prospects of the craft:

Almost all the participants opined that the demand for zardozi embroidery products has increased. Though most of them felt that they were not well equipped for handling the modern markets and customers. A young artisan commented that the home based artisans lacked exposure to the direct market due to restrictions on their mobility. Another artisan said that there is no lack of markets but the home based artisans need to upgrade their skills to meet the changing requirements. One of the respondents mentioned that the craft can give them a sustainable livelihood if efforts in the right direction are made by the government as well as the artisans.

Thus it could be concluded that the artisans faced many issues which ranged from personal and cultural barriers to unsatisfactory implementation of the welfare schemes.

The informal focus group discussion brought to the forefront more complex issues bothering the artisans which ranged from socio-cultural issues, personal barriers, hegemony of senior artisans and so called big manufacturers to unmet training needs which have put a question mark on the sustainability of the craft as a viable livelihood option . Thus after the informal focus group discussion a need was felt to get a deeper insight and complete view of the issues and needs of the artisans. This led to another focus group discussion which involved full time salaried artisans, master craftsmen, zardozi artisan turned trainers, artisan turners entrepreneurs, craft cluster executive, DCH empanelled designer. The participants felt happy on getting a rare opportunity for expressing their concerns in a serious forum and were very forthcoming with their responses.



Plate 4.59 Formal focus group discussion with artisans, trainers and entrepreneurs

The questions in the second focus group discussion mainly revolved around the difficulties faced by the grassroots artisans in their work as well as lives. The responses recorded revealed the following:

1. Current status of the artisans:

On being asked about the current status of the artisans, one of the senior zardozi artisan cum trainers, Ms. Firoza said that the zardozi craft sector witnessed a sudden change due to a variety of factors and the artisans were not able to cope up with these changes despite hand holding. Almost all the panelists agreed that lack of education and English speaking skills were posing a problem in utilization of schemes. They added further that the programmes should be designed keeping in mind the limitations and problems faced by the artisans. The craft cluster executive added to this that in the name of artisans it was the NGOs and influential artisans who derived benefits from the schemes. Another panelist cited the above-mentioned pressing issues and lack of pride in the work as one of the main reasons for their younger generation discontinuing the craft.

2. Work Conditions:

When the question about work condition and satisfaction from work was asked all the panelists unanimously mentioned about the tedious work and age old equipment being used. The empanelled designer on the other hand commented that the artisans specially the homebased artisans were restricted because of the narrowness and lack of adaptability of their skill which limited the customers for their embroidered goods. She also said that artisans were very rigid about their working style and did not want to adapt to the latest technology and techniques of work. The artisans reported that not much had changed in the working style and they were working with the same tools that their ancestors used for their work.

3. Issues and Challenges:

A *zari* centre owner mentioned that the *zari* embroidery workers work under tremendous stress of completing the orders on time during the peak season. He also said that there was no dearth of work for those who wished to pursue the craft but skilled artisans with good workmanship were getting scarce due to migration to bigger

cities or other jobs. As a result the rates of embroidery have increased which compels the customers to opt for cheaper machine made goods. The niche customers who had the ability to pay did not come to them directly as they preferred going to upscale design studios or boutique. Another panelist Ms. *Firoza*, a senior *zari* artisan and trainer said that the artisans faced a peculiar situation. On one side there were a lot of training programmes and on the other side a number of fresh or non-hereditary artisans entered the *zardozi* embroidery craft ecosystem owing to a spurt in training programmes. As a result big manufacturers and designers exploited the artisans by offering low remuneration citing abundant availability of artisans. One of the home based artisans, a panelist in the discussion, *Sheeba* mentioned that the government paid the stipend for training which encouraged them for training but no regular work was offered by government after the training. She further added that it was quite frustrating to get trained but not get work thereafter. *Zarine*, a school dropout, said that she learnt the art from her family members and tried to set up a *zardozi* embroidery business but was unable to do so. She also commented that her father was a driver and hence the family did not have money to invest in a shop or store. Her father refused to apply for a loan as he preferred *Zarine* getting married and start any business after the consensus of her future family.

4. Way Forward for the Artisans:

All the panelists did agree that after a slump in demand there has been considerable demand for *zardozi* embroidery since the past few years now. There was no dearth of quality raw material or designs to them. The artisans further added that if the working conditions and remuneration could be improved then the younger generation could also pursue it. However they did mention that the government needs to bring more transparency in implementation of various policies and schemes and apart from skill education the government should provide them marketing support and finance. The home based artisans said that regular work with decent remuneration could help in sustaining the craft. Frequent design development workshops and handholding for e-commerce marketing and branding were the other points cited by most of the panelists as a wayforward for the craft's sustainability and revival. .

After gaining an understanding of the artisans' perspectives it was crucial to gather the opinions and experiences of the training partners in order to get a well-rounded and holistic perspective on the *zardozi* embroidery sector of Bhopal. Thus it was deemed fit to get the views and experiences of stakeholders responsible for policy formulation and implementation. Various institutions namely government departments, non-government organisations, academic and research institutions have been working in the handicraft sector. Years of colonization had a far reaching negative influence on the Indian handicraft sector. Thus the Indian government initiated the efforts for the revitalization and promotion of the handicraft and handloom industry right after the country's independence. Thus, it would not be wrong to say that it has been hundred and sixty five years that various government and non government entities have been making endeavors to revive the Indian handicraft industry. In its efforts of handicraft revival the government set up numerous departments and organisations who solely work for this sector. In Madhya Pradesh, regional Office of the Development Commissioner Handicrafts, Madhya Pradesh HastShilp Vikas Nigam Limited, Laghu Udyog Nigam Limited, Rural Department, *Mahila evam Bal Vikas* Department, Directorate of Skill Development have been entrusted the responsibility of handicraft promotion and development. These departments reported working with empanelled private and non government agencies and academic institutions for implementation of the welfare and training schemes for the handicraft artisans. However the results have not been very satisfactory and the progress has been slow.

The above paved a way for the third formal focus group discussion that was organised with government representatives, designers, design academicians and owners of Non government organisations to know the other side of the story and the other perspective. It was organised at *Raag Bhopali Zari Zardozi Campus*, which is an exhibition and marketing space for *zardozi* artisans of Bhopal. The artisans from the earlier focus group discussions and members of design fraternity of Bhopal namely academicians, local designers, design students and craft connoisseurs were invited for a question-answer session with the training partners towards the end of the focus group discussion. of the formal focus group discussion with training partners included the following:

The results were recorded with an audio-visual recorder and simultaneously noted down with the help of a moderator. The key points of discussion were:

1. Potential of *zardozi* embroidery as a sustainable and viable livelihood option:

Zardozi and handcrafted embroideries are seen on the couture and runways all the time. Their use has been tremendously increasing in bridal and festive attires. Thus the panelists were asked about their opinions on the potential of *zardozi* embroidery as a livelihood option. Mr Mumtaz Khan, replied that the use of *zardozi* would only increase as people's awareness and incomes both showed a positive increasing trend. Ms Tajvar Khan, designer and academician mentioned that customers were ready to pay good prices provided quality products were offered to them. She also mentioned that the customer awareness and occasions for wearing handcrafted apparels have increased tremendously and cited the increased number of design studios, designers and artisans in Bhopal. She did mention that quality and meeting the market demands as required traits for becoming a successful *zardozi* artisan or designer as the case may be. Ms. Shrivastav also mentioned that quality products with attractive designs were quickly sold from the exhibitions and emporiums whereas products with age old designs and poor finishing resulted in unsold inventory. To conclude Mr Singh added that the artisans needed to be prepared for the modern markets and he also mentioned that the consumers need to encourage the artisans and choose wisely between fast fashion and handcrafted products.



Plate 4.60 *Zardozi* Embroidery in International Couture Products



Plate 4.61 A picture from celebrated Indian designer Sabyasachi's 2021 collection (*source: internet*)

2. Various organisations and policies for the welfare, skill development and capacity building of zardozi artisans of Bhopal for present and future:

The opening question to the panelists was about the ongoing and future schemes for the Bhopal zardozi artisans. The Managing Director of Madhya Pradesh Hastshilp Vikas Nigam Limited mentioned that both central and state governments were working in Bhopal as well as the state for the welfare of artisans especially the Bhopal zardozi artisans. The central government implements the schemes independently as well as in collaboration with Madhya Pradesh Hastshilp Vikas Nigam Limited. She said artisan cards, design development workshops, buyer-seller meets, stalls in various district level and national handloom and handicraft exhibition, free tool kit

distribution, artisan empanelment, skill development programmes were some of the programmes that have already been implemented and have been continuously going on. CEO Zila Panchayat Mr Rituraj Singh also informed that the district administration has implemented various schemes for the welfare and training of zardozi artisans and it was nominated as the product from Bhopal district under ‘ One District One Product Scheme’ of government. Ms. Mita Wadhwa informed about ‘ Raag Bhopali Zari Zardozi Campus’ a designated place for promotion and marketing of zardozi embroidery of Bhopal. Mr. Mumtaaz Khan spoke about his experiences of training the artisans under various government and self initiated programmes. Ms. Tajwar Khan informed about her work with the artisans of the zardozi cluster of Bhopal. All the panelists did mention that a lot of departments have been working with the artisans and for this they empanelled special purpose vehicles, registered non government organisations and foundations. Thus it was a lengthy process. On being asked about why zardozi of Bhopal has still not received GI tag, the official answered that there was no systematic documentation available for the origin and history of the craft. Lack of authentic documentation, prevalence of multiple and vague terminology for the craft in the available literature, passing away of the artisans from the Begum’s time were some of the hindrances faced by the administration in securing a GI tag for the Bhopal zardozi embroidery.

3. Experiences of policy implementation for the Bhopal zardozi artisans:

The government representatives informed that contrary to the perception, the government has been sincerely working towards upliftment of the artisans however owing to various procedures and permissions mandated in the process, the disbursement and allotment could become lengthy. Frequent transfers of government officials was another issue that hampered quick decisions. They also mentioned that most of the time the officers were not trained design or craft professionals so by the time an understanding of the scenario was developed the officer was transferred or the staff changed. Sometimes the policy could be amended and these further added to the delays in the process of designing and implementation of training which could eventually result in possible lacunas in the implementation also. One of the panelists also commented that the customers were quite aware and followed forecast and trends while purchasing whereas the government training programmes did not cater to fast

changing demands as by the time the products developed during the training programmes and design development workshops reached the markets they were outdated. This was cited as one of the main reasons for marketing issues faced by the artisans and policy makers and a roadblock in realising the intended benefits of various schemes and programmes..

4. Requirements and Needs for Effective Policy Implementation:

On being asked the question about how policy implementation can be made more effective the panelists were very forthcoming with their experiences and answers. Mr. Mumtaz Khan mentioned that the main issue with various policies and programmes was that they were not designed keeping in mind the limitations of the skill and culture within which artisans operate and hence the schemes did not achieve the desired success in the past. Ms Tajvar Khan mentioned that while formulating policies artisan representation should be catered in the panel so that relevant training programmes and policies could be formulated.

5. Artisan Preparedness:

It was also mentioned that artisans could be very rigid. Despite allotment of stalls some of them would not go to the urban *haats* or send someone else instead of themselves. Despite repeated training programmes quality remained an issue with the artisans and often marketing problems cropped up due to poorly finished and outdated products. Repetitive designs with no attention to current trends was another issue. Thus it was felt that artisans also need to take a few steps ahead to be able to be benefitted from the schemes.

6. Way Forward:

Most of the panelists were in agreement that a way forward required efforts from both the policy makers as well as the artisans. An important point that came out of the discussion was artisan representation during policy formulation.



The poster for the 'Zardozi Connect' panel discussion features a dark red background with a subtle pattern of zardozi embroidery. On the left, a circular logo contains the text 'राग भोपाली' (Raag Bhopali). The title 'ZARDOZI CONNECT' is prominently displayed in white, bold, uppercase letters. Below the title, the event details are listed: '30 Oct 2022 6.00 PM at Raag Bhopali Arera Colony Bhopal'. The panelists' names and titles are listed on the right side, separated by a vertical dotted line. The moderator's name is listed at the bottom.

ZARDOZI CONNECT

30 Oct 2022
6.00 PM
at
Raag Bhopali
Arera Colony
Bhopal

Panel Discussion

Mrs. Anubha Shrivastava
IAS

Mr. Rituraj Singh
IAS

Mr. Mumtaz Khan
Fashion Designer

Ms. Tazvar
Fashion Designer & Educator

Mrs. Mita Wadhwa
Training Organiser

Moderated by Mrs. Meeta Siddhu (PhD scholar)

Plate 4.62 Details of the panelists for Focus Group Discussion



Plate 4.63 a and b Formal focus group discussion with representatives of government and non government organisations



Plate 4.64 The panelists of the third focus group discussion along with the audience and organising team.

In conclusion, all three focus group discussions pointed towards the existence of problems that hampered the effective implementation of the schemes. The key issues identified were lengthy documentation processes, schemes that were very good on paper but lacked practicality as they did not give much consideration to the socio-cultural background, appalling socio economic conditions and poor education of the artisans. Artisans negative experiences. Another major concern of the existing welfare programmes was the perceived absence of government representation from it owing to too many people involved in on- ground implementation. Inaccessibility of the schemes and officials to artisans was another major concern voiced by the artisans. Most of the schemes seemed to have been designed sensitively but they could not offer much assistance to the artisans as they seemed to have been designed keeping in mind educated individuals whereas the actual educational level and technology usage of artisans was far from satisfactory. All this led to numerous unmet training and welfare needs among the grassroot artisans. All three focus group discussions were conclusive that Zardozi embroidery has a potential domestic demand as well as a demand in the export market because of its luxurious and niche designs and its link to the cultural heritage. The panelists from all three focus group discussions advocated skill and capacity building training of zardozi artisans as it could be a sustainable source of income especially for women and unemployed youth and could generate local employment and help in checking migration.

4.4.1 To Explore the Awareness and Benefits of Government Schemes

The Indian Government has launched various schemes and policies to enhance the handicraft business ecosystem despite which studies reveal low awareness among Indian artisans. (Kanungo *et al.*, 2021; Kumari, 2016; Yadav *et al.*, 2022).

Some artisans argue that only influential export businesses units and successful handicraft producers benefit from various schemes, while rural artisans operating at grassroot level continue using age-old traditional methods that negatively affect their work.

Shah,A. (2017).

Thus primary data on awareness and availing of benefits of government schemes was collected with the help of a five-point likert scale questionnaire from the artisans. The data shows the awareness of the artisans regarding selected flagship government welfare schemes as well the benefits of schemes derived by the artisans.

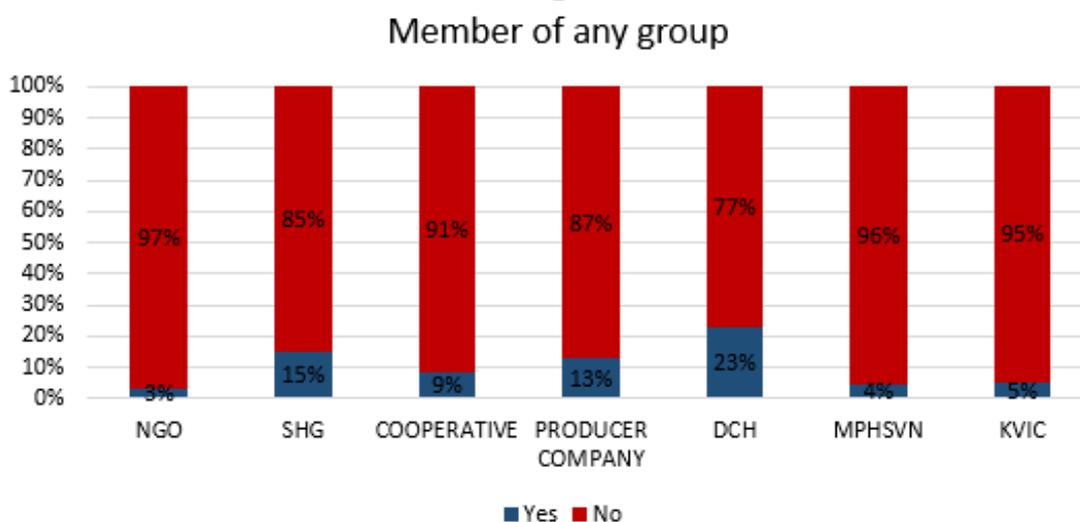
4.4.1.i Distribution of Artisans as per Membership of any NGO/ SHG/ Cooperative/ or any other organisation:

From the table and graph it is clear that only a very few percentage of the artisans reported registration with the organisations empanelled for training and employment generation by the government. This clearly indicated the stark difference between the description of the scheme on paper and actual implementation of the scheme. Interviews with the government officials revealed that approximately eight hundred artisans were registered with the government departments whereas unofficial figures pointed to around fifteen thousand zardozi artisans in Bhopal . None of the organisations could cross even twenty five percent registration which indicates unsatisfactory enrollment rates. Many of the artisans who were registered were also not satisfied as they could not achieve desired benefits from their institutional registration.

Table 4.48 Active Membership of any NGO/SHG/Cooperative/ or any other organisation:

| Variable | Particular | Yes | | No | |
|-------------------------|------------------|-------|------------|-------|------------|
| | | Count | Percentage | Count | Percentage |
| Are you a member of any | NGO | 3 | 3% | 90 | 97% |
| | SHG | 14 | 15% | 79 | 85% |
| | Cooperative | 8 | 9% | 85 | 91% |
| | Producer Company | 12 | 13% | 81 | 87% |
| | DCH | 21 | 23% | 72 | 77% |
| | MPHSVN | 4 | 4% | 89 | 96% |
| | KVIC | 5 | 5% | 88 | 95% |

Graph 4.40 Active Membership of any NGO/SHG/Cooperative/ or any other organisation

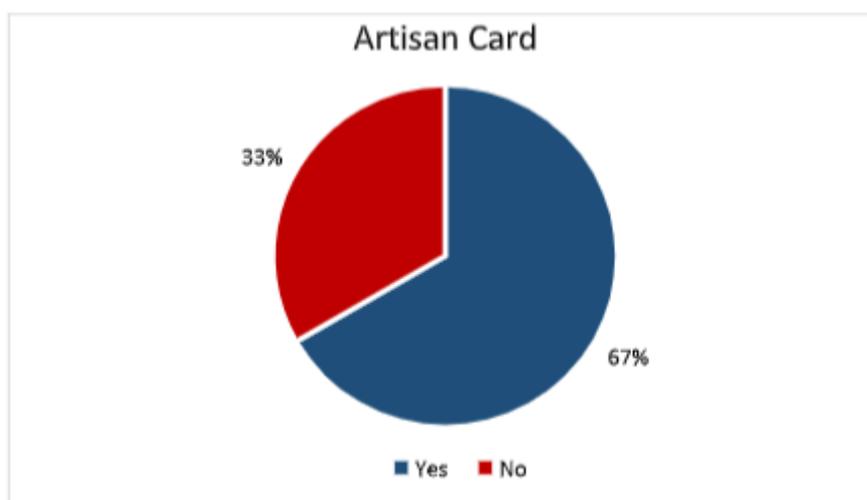


4.4.1.ii Distribution of Artisans as per Possession of Artisan Card:

As can be seen in the below mentioned table and figure sixty seven percent of artisans possessed artisan cards and a little above one fourth of the artisans that is about thirty percent of the artisans did not have the artisan card. Complete analysis revealed ‘artisan card’ to be the most popular and successful scheme. This can also be due to the fact that all the government schemes such as exhibition stalls, design development workshops could only be availed by the artisans if they had artisan identity cards.

Table 4.49 Possession of Artisan Cards by Artisans

| Variable | Particular | No. | Percentage |
|--------------|------------|-----|------------|
| Artisan Card | Yes | 62 | 67% |
| | No | 31 | 33% |

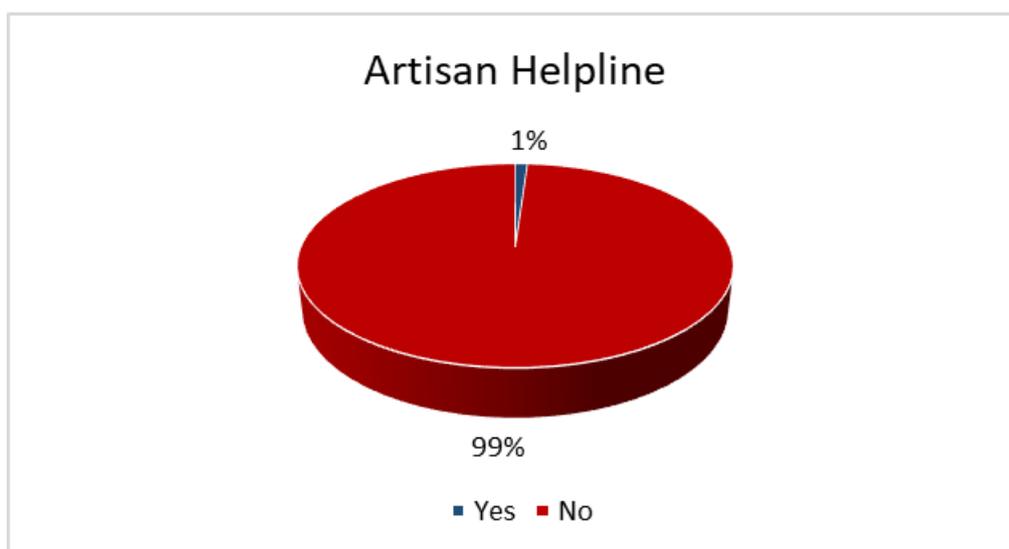
Graph 4.41 Possession of Artisan Cards by Artisans**4.4.1.iii Distribution of Artisans as per Perusal of Artisan Helpline**

Almost all the artisans, that is about ninety nine percent artisans revealed that they either never used the artisan helpline or had not even heard about it. Only one percent of artisans that almost negligible percentage of artisans had used it at some point of time. This can be seen in the table and figure. On being further questioned about artisan helpline, many artisans felt that it was not necessary and the time consumed in making calls hampered their work.

Table 4. 50Perusal of Artisan Helpline by Artisans

| Variable | Particular | No. | Percentage |
|-----------------------------|------------|-----|------------|
| Perusal of Artisan Helpline | Yes | 1 | 1% |
| | No | 92 | 99% |

Graph 4.42. Perusal of Artisan Helpline by Artisans



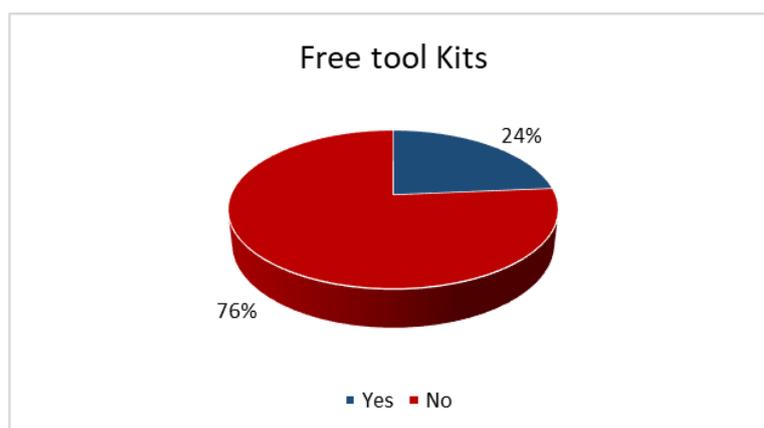
4.4.1.iv Distribution of Artisans Who Availed Free Tool Kit Scheme:

The table and graph clearly show that only about twenty two percent of artisans that is less than one fourth percent of artisans availed the free tool kit scheme and seventy six percent artisans did not avail the scheme. The reasons for not availing the schemes were cited as lack of awareness, not being in possession of artisan card, faulty and defective tool kit distribution that could not be actually put to use.

Table 4.51 Availing of Free Tool Kit Scheme

| Variable | Particular | No. | Percentage |
|----------------|------------|-----|------------|
| Free tool Kits | Yes | 22 | 24% |
| | No | 71 | 76% |

Graph 4.43 Availing of Free Tool Kit Scheme by the Artisans



4.4.1.v Distribution of Artisans as per Awareness of Pradhanmatri Jeevan Jyoti Bima Yojna (PMJJBY) Scheme:

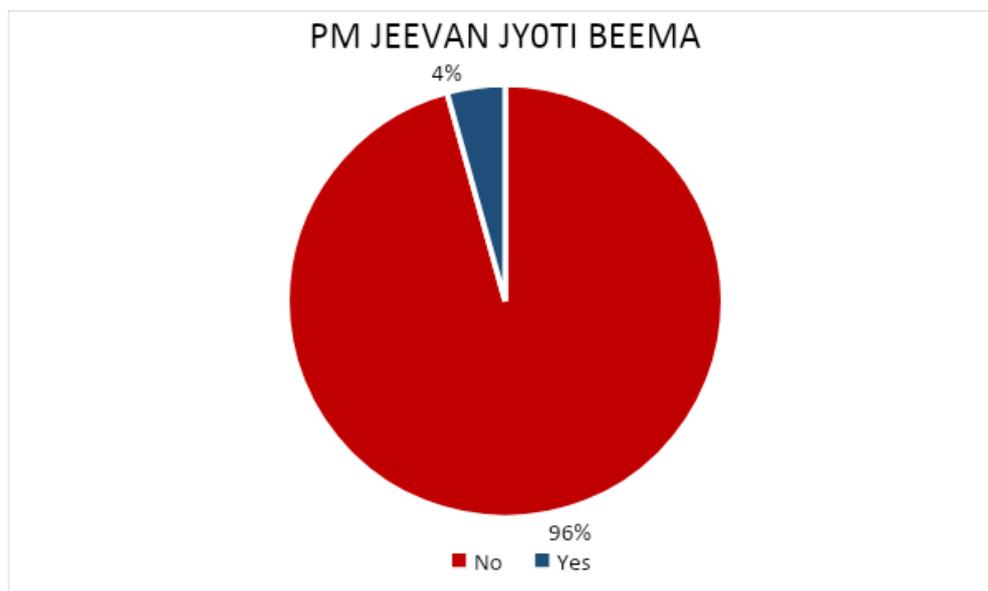
The PMJJBY scheme offers a one-year, renewable life insurance cover to artisans/craftspersons for death due to any reason and can be availed by all artisans aged between eighteen to fifty years of age and holding savings bank account in participating banks.

Most of the zardozi artisans were not aware of the detailed scheme and hence were not utilizing its benefits. Only four percent of artisans that too the educated and senior artisans were availing the scheme and ninety six percent of the artisans were reportedly not availing its benefits.

Table 4. 52 Awareness of Pradhanmatri Jeevan Jyoti Bima Yojna (PMJJBY) Scheme:

| Variable | Particular | Frequency | Percentage |
|-----------------------|------------|-----------|------------|
| PM Jeevan Jyoti Beema | No | 89 | 96% |
| | Yes | 4 | 4% |
| | Total | 93 | 100% |

Graph 4.44 Awareness of Pradhanmatri Jeevan Jyoti Bima Yojna (PMJJBY) Scheme:



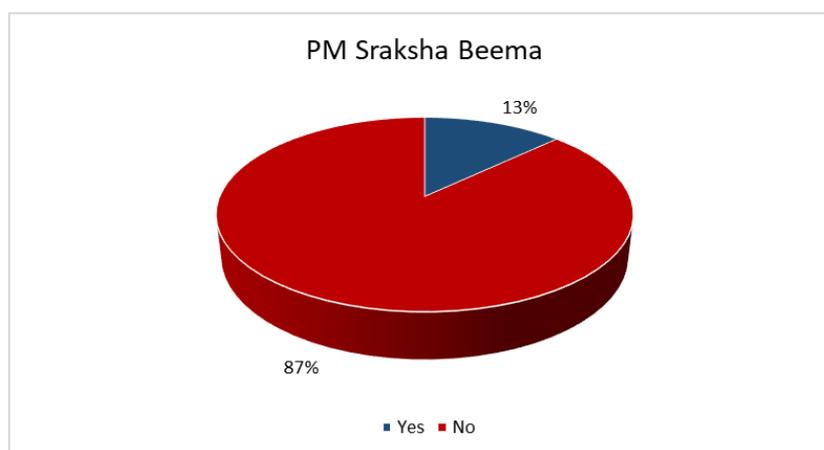
4.4.1.vi Distribution of Artisans as per Awareness of PM Suraksha Bima Yojana (PMSBY) Scheme:

Handicrafts artisans aged between eighteen to fifty years and with valid artisans' cards are eligible for a scheme offering risk coverage of Rs. 2 Lakh for accidental death and permanent total disability, with the Government of India covering the annual premium. They should also have a valid bank account in banks designated by the government. A look at table number and figure number 4. clearly reveals that very few artisans were aware of this scheme and considered to avail its benefits. Around eighty seven percent of artisans were not aware of the details of the scheme. Only thirteen percent of artisans were aware of the scheme. Further enquiry revealed that very few artisans had actually enrolled for the scheme.

Table 4.53 Awareness of PM Suraksha Bima Yojana (PMSBY) Scheme:

| Variable | Particular | Number. | Percentage |
|--------------------------|------------|---------|------------|
| PM Suraksha Beema Yojana | Yes | 12 | 13% |
| | No | 81 | 87% |

Graph 4.45 Awareness of PM Suraksha Bima Yojana (PMSBY) Scheme:



4.4.1.vii Distribution of Artisans as per Training Programme Awareness:

From table number and figure number it is clear that about fifty eight percent of the artisans had some awareness about the skill building and training programmes being implemented by the government. Forty two percent of artisans were not aware or had little awareness about these training programmes. Thus it can be inferred that there are

still considerable artisans who lack awareness about the training initiatives being taken by the government.

Table 4. 54 Training Programme Awareness in Artisans

| Variable | Particular | Number | Percentage |
|--------------------|------------|--------|------------|
| Training Programme | Yes | 54 | 58% |
| | No | 39 | 42% |
| | Total | 93 | 100% |

Graph 4.46 Training Programme Awareness in Artisans



4.4.1.vii Distribution of Artisans as per Participation in Government Exhibitions/Craft Fairs/Buyer Seller Meets:

Looking at the table below it can be seen that very few artisans attended the marketing events organised at various levels viz. district, national and international events. only 19 % artisans attended local organisations organised in Bhopal whereas only 3 % artisans could attend national level exhibitions. None of the artisans attended any international event. Even the buyer seller meet was attended by only 2 % artisans. This further strengthens the point that schemes look good on paper but are poor performers on ground.

Table 4.55 Distribution of Artisans as per Participation in Government Exhibitions/Craft Fairs/Buyer Seller Meets:

| Event | Yes | | No | | Total | |
|--------------------------|--------|-----|--------|------|--------|------|
| | Number | % | Number | % | Number | % |
| Local Exhibitions | 11 | 19% | 43 | 81% | 54 | 100% |
| National Exhibitions | 03 | 6% | 51 | 94% | 54 | 100% |
| International Exhibition | 0 | 0% | 54 | 100% | 54 | 100% |
| Buyer Seller Meets | 01 | 2% | 53 | 98% | 54 | 100% |

4.4.2 Impact of Government and Non-Government Efforts for Handicraft Promotion:

In order to bring improvement in technological knowledge, socio-economic conditions and wellbeing of artisans, the government has implemented a variety of welfare policies and programmes. However these require the prospective beneficiaries to have sufficient information about such efforts, in the absence of which they would not be able to avail any benefits from these schemes (**Shah, A. 2019**). Implementation of skill development and capacity building programmes has been one of the ambitious projects of the government which is targeted mainly at making the artisans capable of securing a decent wage-employment or self-employment after the completion of these training programmes. However their impact has not yielded desired results so far.

Although the government and other stakeholders have been instrumental in fostering the craft sector through a range of initiatives and plans, significant obstacles stand in the way of advancement and the full potential of the nation's abundant craft resources. First, there exist major gaps in the implementation of government schemes' mandates for the provision of infrastructure, financial availability, skill development, marketing, etc. Key regressive variables include the absence of scheduled banks from rural areas, the lack of financial literacy and business abilities among artisans, and the lack of institutionalization of craftspersons. Secondly, to encourage artisans to pursue their entrepreneurial endeavors, favorable tax and financial policies are necessary. Simultaneously it is necessary to establish an extensive set of guidelines and a benchmarking mechanism for quality assurance. Thirdly more involvement of private

sector is also required as there are a large number of artisans owing to the colossal size of Indian handicraft sector (n.d.). **All India Artisans and Craftworkers Welfare Association** -. <https://www.aiacaonline.org/wp-content/uploads/2018/06/Final-Policy-Gaps-Study.pdf>.

Thus a small survey was done among the artisans for finding about the impact of training programmes on their work in terms of speed of embroidery, increase in earnings, decrease in dependency on the middlemen to name a few. the results of the survey are given below:

Table 4. 56 Artisan Awareness Regarding Various Government Schemes

| Variable | Description | No | | Yes | |
|------------------------------|-----------------------------|--------|------------|--------|------------|
| | | Number | Percentage | Number | Percentage |
| Government Schemes Awareness | NABARD | 93 | 100% | 0 | 0% |
| | Artisan card | 31 | 33% | 62 | 67% |
| | Artisan helpline | 92 | 99% | 1 | 1% |
| | Design Development Workshop | 67 | 46% | 54 | 28% |
| | Bhopal haat | 89 | 96% | 4 | 4% |
| | Free work kits | 71 | 76% | 22 | 24% |
| | PM jeevan jyoti beema | 89 | 96% | 4 | 4% |
| | PM suraksha beema Yojana | 81 | 87% | 12 | 13% |
| | Govt raw material subsidy | 78 | 84% | 15 | 16% |
| | Any other | 93 | 100% | 0 | 0% |

On being enquired about utilising the various government schemes 67 % artisans responded affirmatively for using artisan cards. This was followed by awareness of ‘ Design Development Workshop’ which 54 % artisans said they had attended. followed by 24 % artisans responding positively for the ‘ Free Tool Kit’ scheme. This clearly indicated a lack of awareness in artisans about various schemes. On being enquired further many of the artisans said that it was difficult for them to coordinate between many offices and keep a track of all the schemes. The home based artisans especially mentioned shortage of time for their lack of awareness. They depended on senior artisans and middlemen in their locality for enrollment in schemes reported of shelling out a commission from their training stipends to these senior trainers or middlemen failing which they had no other source of enrollment to training

programmes. This further indicated that socio-cultural factors should be given a prominent place while formulating and implementing welfare schemes.

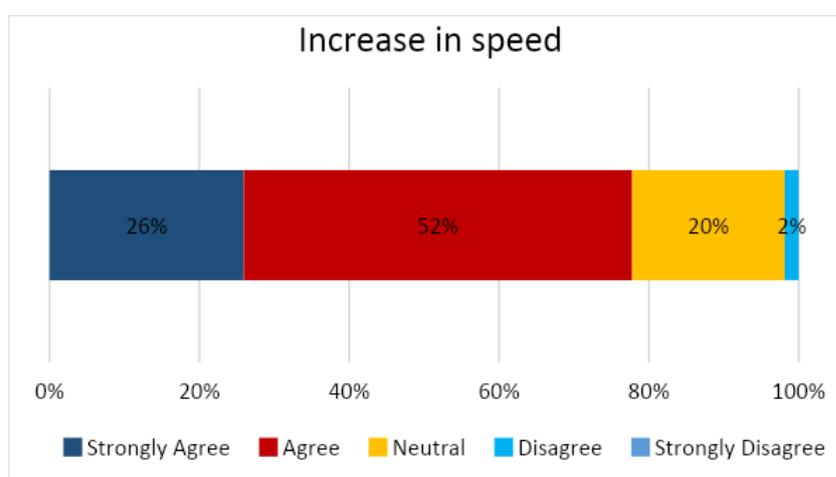
4.4.2.i Increase in Speed of Embroidery Work after Training:

As much as 78% artisans agreed to developing an increase in the speed of the *zardozi* embroidery after training whereas 20 % of them chose to remain neutral and did not agree or disagree with the statement. Only 2 % of artisans were in disagreement with the statement. This indicated that the training programme not only had a tangible effect on the skill of the artisans but it was also felt by them.

Table 4.57 Distribution of Artisans as per Increase in Speed of Embroidery Work after Training:

| Variable | Particular | Frequency | Percentage |
|-------------------|-------------------|-----------|------------|
| Increase in speed | Strongly Agree | 14 | 26% |
| | Agree | 28 | 52% |
| | Neutral | 11 | 20% |
| | Disagree | 1 | 2% |
| | Strongly Disagree | 0 | 0% |
| | Total | 54 | 100% |

Graph 4.47 Increase in Speed Owing to Training



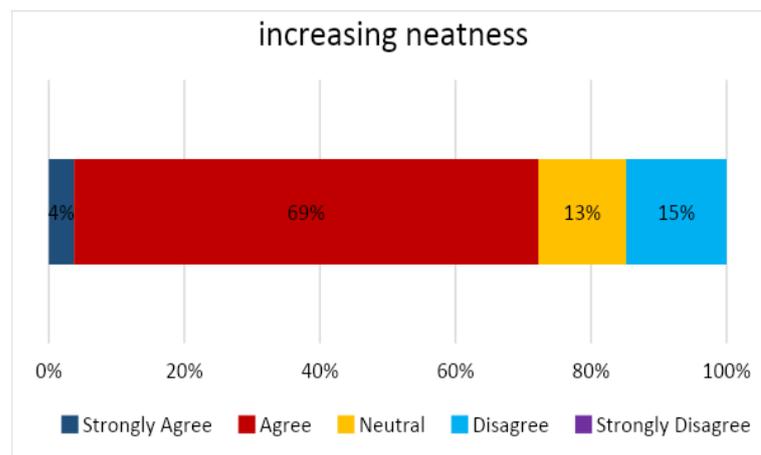
4.4.2.iii Distribution of Artisans as per Increase in Finishing and Neatness in Work after Attending Training:

As many as 73 % of artisans agreed that attending training programmes helped them in bringing neatness and finishing in their work. 13 % of artisans remain neutral to the statement whereas 15 % of artisans disagreed with the statement which indicated a positive impact of training on the skill of the artisans.

Table 4.58 Increase in Finishing and Neatness in Work after Attending Training:

| Variable | Particular | Frequency | Percentage |
|---------------------|-------------------|-----------|------------|
| increasing neatness | Strongly Agree | 2 | 4% |
| | Agree | 37 | 69% |
| | Neutral | 7 | 13% |
| | Disagree | 8 | 15% |
| | Strongly Disagree | 0 | 0% |
| | Total | 54 | 100% |

Graph 4.48 Increase in Finishing and Neatness in Work after Attending Training:



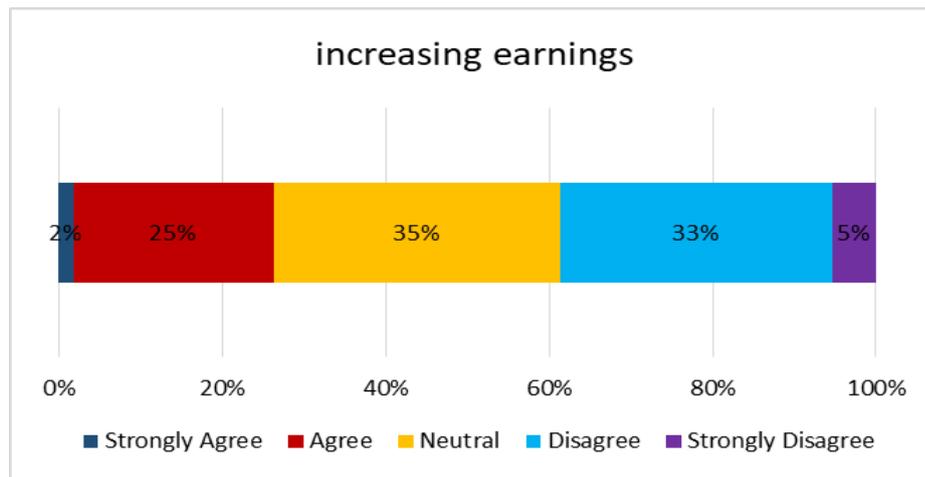
4.4.2.ii Increase in Earnings:

When it came to the statement “ training programmes increased the earnings of the artisans” 38 artisans were in disagreement whereas 35 % artisans remained neutral. Only 2 % of artisans strongly agreed with the statement and 25 % showed agreement to it.

Table 4.59 Distribution of Artisans as per Increase in Earnings

| Variable | Particular | Frequency | Percentage |
|----------------------|-------------------|-----------|------------|
| Increase in earnings | Strongly Agree | 1 | 2% |
| | Agree | 14 | 25% |
| | Neutral | 20 | 35% |
| | Disagree | 19 | 33% |
| | Strongly Disagree | 3 | 5% |
| | Total | 57 | 100% |

Graph 4.49 Increase in Earnings of Artisans after Training:



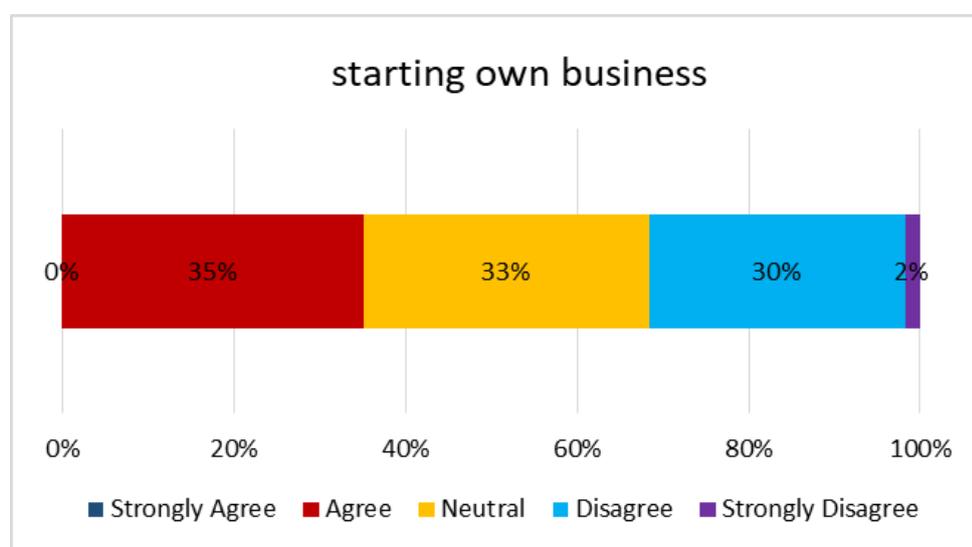
4.4.2.iv Distribution of Artisans as per Development of Motivation and Ability of Starting own Enterprise:

On being asked if the respondents could open or take any concrete steps of opening any microenterprise related to zardozi embroidery, 32 % disagreed with this statement. 33 % of artisans said that they did not have any opinion on this and remained neutral whereas 35 % artisans agreed to the fact that the training programme assisted them in opening up their own zardozi embroidery enterprise . Thus it can be inferred that the results of the various training programmes are slow which can further be attributed to policy gaps.

Table 4.60 Motivation and Ability of Starting own Enterprise:

| Variable | Particular | Frequency | Percentage |
|-----------------------|-------------------|-----------|------------|
| Starting own business | Strongly Agree | 0 | 0% |
| | Agree | 20 | 35% |
| | Neutral | 19 | 33% |
| | Disagree | 17 | 30% |
| | Strongly Disagree | 1 | 2% |
| | Total | 57 | 100% |

Graph 4.50 Motivation and Ability of Starting own Enterprise:



4.4.2.v Decrease in Middlemen Dependency After Training:

Only 18 %artisans agreed to the statement that the training programme that they attended helped them in decreasing their dependency on middlemen for getting work while 26 % artisans did not have any opinion on this. Around 56 % of artisans said that the training did not help them in getting rid of middlemen with 26% out of 56 % strongly disagreeing with the statement that training helped them in decreasing their dependency on middlemen for work. This may indicate that the existing training did not take into consideration the specific problem areas of the artisans and focussed on skill development only.

Table 4. 61 Decrease in Middlemen Dependency After Training

| Variable | Particular | Frequency | Percentage |
|----------------------------------|-------------------|-----------|------------|
| Decrease in Middlemen Dependency | Strongly Agree | 0 | 0% |
| | Agree | 10 | 18% |
| | Neutral | 15 | 26% |
| | Disagree | 17 | 30% |
| | Strongly Disagree | 15 | 26% |
| | Total | 57 | 100% |

4.4.2.vi Distribution of Artisans as per the Development of Ability to Connect with Customers Independently

The table below clearly shows that 52 % of artisans believed that the training did not help them in developing the ability to connect with customers independently which also hindered their chances of opening up their own venture. 28 % of artisans remained neutral whereas only 19 % artisans expressed that they could connect with the customers in a more engaging way after attending the training.

Table 4. 62 Artisans as per the Development of Ability to Connect with Customers Independently

| Variable | Particular | Frequency | Percentage |
|---|-------------------|-----------|------------|
| Ability to Connect with Customers Independently | Strongly Agree | 1 | 2% |
| | Agree | 10 | 17% |
| | Neutral | 16 | 28 % |
| | Disagree | 15 | 26% |
| | Strongly Disagree | 15 | 26% |
| | Total | 57 | 100% |

Thus it can be concluded that there are benefits of training programmes but they are limited to the skill development of the artisans and are not able target the other important skills such as risk taking, building market linkages. This also indicated a possibility that the training programmes could only refine the skill of the artisans and could only bring limited success in altering their attitude and awareness. The respondents gave very positive replies to increase in speed and neatness whereas their responses regarding increase in earnings, better customer connect were not very encouraging. This could further point towards a gap in the existing policies and the need of a fresh perspective on policy formulation and implementation.

4.4.3 Reasons of Not Getting Intended Training Benefits:

The data for reasons of not getting intended benefits from training programmes was collected qualitatively through field investigations. Most of the artisans were of the opinion that the training programmes were a mere formality. It was also revealed in the field study that the artisans only had basic awareness about the majority of the schemes. On being questioned about the reasons of not getting benefits from training programmes most of the artisans opined that though the training programmes were designed with a noble cause but their on-ground implementation was not effective. A senior trainer also mentioned that the level of training should be different for fresh or non-hereditary artisans and hereditary artisans as their requirements are very different from each other. The artisans also admitted that they themselves needed to strengthen their educational qualifications also along with the skill training as lack of education was also a big hindrance in realisation of various schemes. They also reported about fellow artisans who were educated and had knowledge of the English language could take benefits from the schemes. Some of the home based artisans commented that their requirements are very specific owing to their socio-cultural background which were not being taken care of in the existing training programmes.

4.4.4 Training Needs and Increasing Training Effectiveness:

On being enquired about what were the aspects on which the artisans required training and practice they came with a number of suggestions. Most of the artisans, especially the home based artisans, expressed that they would like to get trained in understanding trends and customer demands as this knowledge would aid them in developing designs as per market preference. The master artisans on the other hand opined that creation of small enterprise, using technology for business and ensuring quality products were the topics which should be included in the training.

Most of the artisans mentioned that current training programmes teach them the skill but are not very effective in developing their knowledge of choosing the right material, layout and placement, preparing a catalogue of their work. Some of them expressed that they were not able to speak freely about their requirements and hence were not getting the desired benefits.

Thus it can be inferred that the artisans were suffering from numerous challenges despite having attended training programmes and the existing training programme focussed more on skill development whereas they should have also taken into consideration the socio-cultural background of the artisan-trainees and the hindrances it was posing in their ability to tap the markets. These issues and challenges gave the base for the training programme.

4.5 To Analyze Various Training Programmes for the Handicraft Artisans:

Despite being a part of the unorganized sector, the handicraft sector has made substantial contributions to our economy through export earnings as well as employment generation. However the unorganized nature of the handicraft industry has also created many hurdles in realisation of its full potential. The artisans and other resource persons in the sector have suffered and continue to bear the brunt of problems that surround the handicraft sector namely lack of education in artisans, poor technology usage, absence of market linkages, outdated designs to name a few.

The Indian Government started various welfare schemes and programmes for handicraft and handloom artisans right after India's independence to overcome various setbacks and hurdles. Currently the Ministry of textiles offers a variety of training programmes to the handicraft and handloom artisans. The training programmes and welfare schemes are implemented through its nodal agency, Office of the Development Commissioner Handicrafts under its two flagship programmes "National Handicraft Development Programme (NHDP)" and Comprehensive Handicrafts Cluster Development Scheme (CHCDS) <https://www.handicrafts.nic.in/pdf/Scheme.pdf#page=64>. The focus is primarily on a projected, need-based strategy for the integrated development of handicrafts. At every level of the scheme's implementation, the artisans/crafts persons are engaged with the ultimate goal of their sustainability and empowerment.

Training involves preparing people to do their job more efficiently. It is a form of practical education **Vidhale, N.C.(2006)**. Effective training enhances productivity and gives immediate as well as long term results. **Saraf,A.R. (2008)** in her study on "Effect of Regional Embroidery Training" has also opined that training consists of

educating a person so that he/she is fitted, qualified, proficient in doing a skilled work.”

Biradar (2009) opined that appropriate programmes aiming at the provision of adult education, training and orientation should be worked out and effectively implemented to tackle the pressing problems of unemployment and poverty among the rural poor.

Many international and national scholars, government reports and studies from leading institutions like UNESCO, World Bank have also suggested training of youth, women and other marginalized sections of the society for combating the problems of unemployment and poverty.

In India, many private and government organisations are providing training for the upliftment of the handicraft and handloom sector and its artisans and craftspersons.

The Office of the Development Commissioner (Handicrafts) serves as a central point of contact and coordination for multiple stakeholders, including various government departments, non-governmental organizations, voluntary organisations, private entities, and artisans. It is responsible for implementation of various government schemes for promotion and development of the handicrafts sector under two broad programmes titled “National Handicraft Development Programme (NHDP)” and Comprehensive Handicrafts Cluster Development Scheme (CHCDS).

In one of the answers in the Lok Sabha it was mentioned that over the past ten years, the programmes have provided approximately thirty two lakh artisans with the *Pehchan* cards and around one and a half lakh artisans have received training in a variety of crafts in sixteen major and five hundred and sixty two small clusters around the nation. In addition, twenty hundred marketing events that benefited approximately one and a half lakh craftsmen nationwide have been held, and ninety eight infrastructural projects have been finished.

<https://sansad.in/getFile/loksabhaquestions/annex/1714/AS152.pdf?source=pqals>

Table 4. 63 Funds utilized for Handicraft Promotion and Development by Indian Government

| S. No. | Year | Amount (₹ in Crores) | |
|--------|---------|----------------------|---------------------|
| | | Ministry of Textiles | |
| | | O/o DC(Handicrafts) | National Jute Board |
| 1. | 2018-19 | 114.64 | 45.56 |
| 2. | 2019-20 | 157.98 | 43.15 |
| 3. | 2020-21 | 181.51 | 30.57 |
| 4. | 2021-22 | 293.60 | 44.75 |
| 5. | 2022-23 | 274.95 | 52.52 |

Source: <https://sansad.in/getFile/loksabhaquestions/annex/1714/AS152.pdf?source=pqals>

The funds for the promotion and development of the handicraft sector have also increased and during the financial year 2022-23 the Office of the Development Commissioner Handicrafts spent approximately two hundred and seventy five crore rupees before the end of the financial year.

The skill development and training programmes are mainly covered under the National Handicraft Development Programme and are explained below:

4.5.1 “National Handicraft Development Programme (NHDP):

The National Handicraft Development Programme provides support to handicraft clusters and artisans, including basic inputs, infrastructure, and capacity enhancement. It aims to mainstream handicraft artisanship, preserve prestigious crafts, and skill new entrants through provision of marketing platforms, resilient infrastructure, capacity building and skill training as well as design training programs. This is done under two subcategories namely marketing support services and design & skill development in handicraft sector whereas the former is mainly concerned with marketing support only exception being its international craft exposure programme. The latter, which is the design & skill development in the handicraft sector, is primarily concerned with skilling and capacity building of artisans/craftspersons.

4.5.1.i International Craft Exposure Programme

This component involves training and international exposure programs for artisans/craftspersons on critical aspects such as design, product development and innovations, improved production techniques, technology usage, product processing and finishing for tapping international markets. Dissemination of information on latest

production techniques and tools adopted by other countries is also undertaken in this scheme.

4.5.1.ii Design & Skill Development in Handicraft Sector

It is under this sub-category of NHDP that various skill development and capacity building programmes such as design development and training is provided.

4.5.1.iii Guru Shishya Hastshilp Prashikshan Program (GSHPP)

The scheme aims to transfer traditional craft knowledge from master artisans/craftspersons (*Guru*) to the new generation artisans (*Shishya*), with the aim of bridging skill gaps and satisfying market demands through technical and soft skill training.

4.5.1.iv Comprehensive Skill Upgradation Program (CSUP)

The scheme aims to bridge skill gaps in the Indian handicraft sector by resuscitating the traditional craft practices and wisdom and also providing demand-driven, self-employment-oriented training based on the National Skills Qualifications Framework.

The program aims to enhance skill upgradation, design innovation, and soft skills of artisans through certificate training courses in collaboration with the Ministry of Skill Development and the institutions approved by them.

4.5.1.v Ambedkar Hastshilpa Vikas Yojana:

Ambedkar Hastshilp Vikas Yojana (AHVY) is a cluster-specific scheme targeting end-to-end interventions for artisans, providing structure and organisation to the handicraft sector through creation of artisan producer companies (APO), registered self help groups (SHG) or cooperatives. The scheme covers a limited geographical area and aims to support the sustainable development of craft and artisans in limited geographical areas through financial, technological, and intervention support for up to three years. This scheme offers comprehensive support to Producer Companies, covering all components of NHDP, including Entrepreneurship Development Programme, Study and Exposure Tour, *Guru Shisya Hastashilp* Program, and *SAMARTH* training.

4.5.1.vi Entrepreneurship Development Programme (EDP)

The EDP Programme is aimed at enhancing entrepreneurial skills among target group artisans in craft clusters by providing structured training programs for better involvement and successful enterprise establishment.

4.5.1.vii Design Mentorship Programme:

In the handicrafts sector design is a crucial feature. Recognising this fact experienced designers are engaged under this scheme to cater to various aspects of the training and capacity building projects. Master craftspersons will attend artisan learning, while entrepreneurs and exporters will discuss craft trends and consumer demands during the course of the various training projects. Designers will be involved in providing help in introducing new techniques and necessary machines and tools.

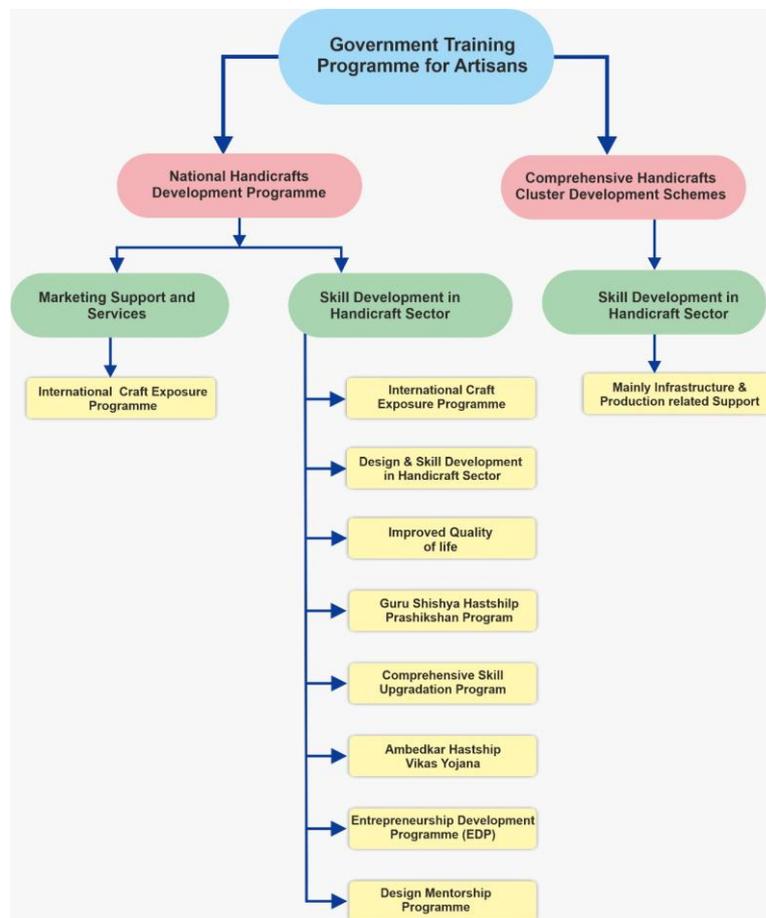


Figure 4.34 Capacity Building and skill development training programmes by ministry of textiles, Indian government.

4.5.2 Comprehensive Handicrafts Cluster Development Scheme (CHCDS)

The CHCDS projects aim to improve infrastructural and production chains in Handicrafts clusters, which have been unorganized and underdeveloped. The sector's prospects include infrastructural improvement, modernization of tools, machinery, processes, product development, diversification, and brand building. The proposed programme supports upgrading facilities, creating market linkages, and product development and diversification.

4.6 Design, Develop and Implement a Training Programme for Capacity Building and Skill Up-Gradation of the Bhopal *Zardozi* Artisans:

Several scholars have also opined that it is imperative to provide Indian artisans with various skills that are required for understanding the changing market dynamics which would help artisans in meeting their livelihood aspirations. (Das, 2020; Gangopadhyay and Sen, 2019; Meera and Vinodan, 2022; Yadav *et al.*, 2022).

One of the major objectives of the present study was developing a training programme for the sustenance of the *zardozi* embroidery of Bhopal. The pilot study, field visits and results of the analysis of issues and challenges of artisans revealed that home based women artisans were in greater need of training. Also they had specific training requirements owing to their limitations on mobility and time as well as unsatisfactory education. Further these women artisans were not able to take advantage of the government training and welfare schemes also due to a variety of reasons ranging from simple unawareness to more complex issues such as socio-cultural barriers, hand to mouth existence and host of other issues. Yang *et al.*, (2018) also attributed low education level among the artisans as a reason for the low uptake of the government schemes and overall poor business operations of the BOP (bottom of the pyramid) producers in their study. A need gap analysis of the training needs of the artisans was also conducted to understand the training needs of the Bhopal *zardozi* artisans.

4.6.1 Need Gap Analysis of the Artisans' Training Needs /Assessment of Training Needs of Artisans:

Thus after an empirical investigation of the awareness of the artisans in terms of various policies and schemes implemented by the government and also studying the issues and challenges faced by the artisan community of Bhopal, the next step was to also analyse various programmes implemented by the government organisations for the upliftment of the artisans. A comprehensive study of all the aspects pertaining to artisan training and review of extant literature available on the topic revealed that:

- the government has initiated concrete measures for the welfare of the handicraft artisans
- these efforts were initiated immediately after the independence and thus it has been almost seventy five years of handholding the artisans now
- though there have been favourable results of the schemes but these have been very slow and scattered
- before the schemes and programmes implemented by the government could bear the desired fruits, events such as neoliberalism, globalisation and technology usage made the matters even worse for the artisan population who was already battling with years of creative suppression owing to colonization, political upheaval of pre independence time and lack of royal patronage received earlier.
- arrival of fast fashion brands, faster and cheaper machine made products, e-commerce marketing further crumbled the artisanal style of working
- though the Indian artisans possessed skill education which was generational and hereditary, lack of formal education and English language, that was almost mandatory to operate in the modern markets, made the matters worse.
- the artisans now were limited to being skilled labourer in design studios or workshops of bigger brands or continue battling the market forces

- on their part the artisans also were limited by the rigidity of their skill and unadaptability owing to their limited exposure
- the aforementioned factors put limitations on their awareness and inclination of government schemes which could also be attributed to their hand to mouth existence which does not leave them time for lengthy paperwork and utilization of schemes
- lack of artisan representation during policy formulation could also be one of the reasons for unsatisfactory results.

Thus in the light of the above it can be concluded that implementation of the various schemes by the government at the grass root level has not been highly satisfactory owing to a variety of factors which is in line with the findings of **Majeed, I., Bhat, A. H., and Azam, R. (2023); Shah, A. (2017)**

Das (2020) also highlighted the disappointing state of affairs of the Indian handicraft sector which has posed questions regarding the fruitfulness of policy interventions by the government as well as the rules and regulations pertaining to the schemes.

Thus it can also be inferred that a culturally rooted, vernacular and participatory training approach should be adapted for the artisans.

Shah, A. 2017 in a similar study also concluded that the artisans in the study admitted to lacking in modern managerial skills and professional attitude towards handicraft production and entrepreneurship. It was also felt by the researcher that the numerous training programmes implemented by the government in the area of the study could not achieve desired results as the artisans showed absence of skills such as technology usage, managerial practices and branding.

Kanungo, P. et. al. 2020 in a similar study on handicraft artisans of Orissa checked the awareness of government schemes and programmes in *pattachitra* artisans of Orissa and concluded that there was a lack of awareness about various government schemes initiated for the skill development and capacity building in artisans.

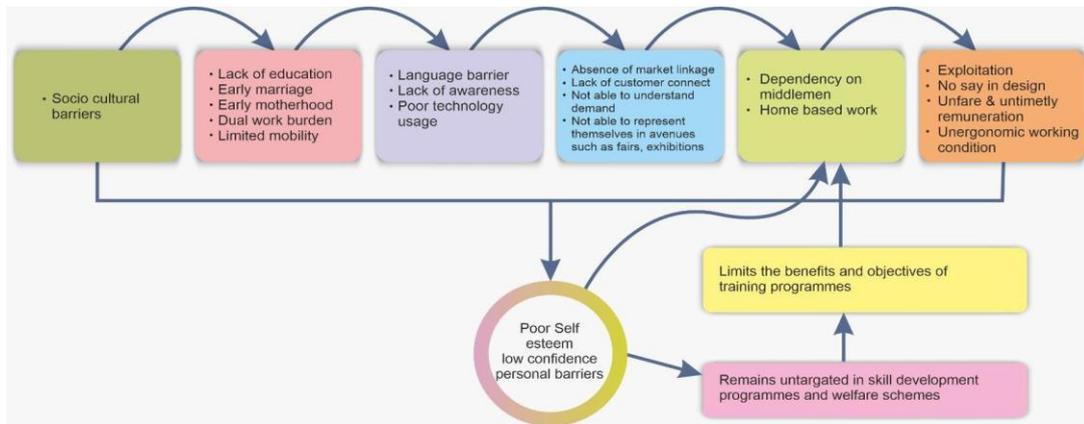


Figure 4.35 A conceptual framework explaining factors responsible for lack of awareness and unsatisfactory performance of home based women artisans of zardozi artisans as per the field studies.

4.6.2 Design and Development of Training Program:

The results of the need gap assessment and training programme analysis along with the results of socio-economic survey and consultation with experts were utilized for developing the training programme. As such the investigator’s interaction with the respondents, field visits and survey gave a preliminary base for the development of the training programme. This clarified the goals for establishing the course content and aided in selecting the delivery methods, duration and teaching aids. Field visits revealed that its not only skill but various other important facets that require to be a part of the content. It was also deemed fit to conduct the training for home based women artisans as they could not step out of the house due to various household responsibilities and were thus not able to utilize their skill despite training and knowledge.

The success of any training program lies in its design and implementation. A well-designed training programme is the way of ensuring success of training (**Vidhale, N.C.2006**). Thus a pre-decided procedure was followed to develop the training programme. Following steps were followed to design and develop the training programme:

4.6.2.i Inclusion Criteria for Training Programme:

Home based women artisans were chosen as the focus group for the training programme as they were struggling for visibility and income despite attending training programmes. Moreover there were many other unresolved issues and

challenges which were not a part of the existing training programmes but were posing hindrance in taking up *zardozi* embroidery as a sustainable income option. Following inclusion criteria was used to select the target beneficiaries of the training programme:

1. Artisans from low-income group households (income less than 30000 Rs per month)
2. Already skilled and semi-skilled in *zardozi* embroidery but not able to fully utilize their skill
3. Artisans from the age group 20 years - 45 years with majority of artisans between 30 years to 40 years age group (this age group was not covered in USTAAD scheme)
4. Low-educational background
5. Language Barriers
6. Cultural Barriers
7. Tied up with household responsibilities
8. Consent for the training programme

4.6.2.ii. Formulation of the Objectives of the Training Programme:

While preparing a training programme or curriculum it is of utmost importance to formulate well defined objectives as clear and concise learning objectives benefit not only the trainees but the trainers or mentors also in achieving the training goals. The objectives of the training programme were framed after analyzing the issues and challenges of the artisans and are as following:

1. To develop an awareness and knowledge of the history/socio-cultural importance of Bhopal *zardozi* embroidery and build a sense of pride in the artisan-trainees about the culture heritage, traditional practices and history behind Bhopal *zardozi* embroidery.

2. To assist artisan trainees in analyzing the increasing value of *zardozi* embroidery in fashion industry
3. To get acquainted with the latest material, tools and equipment required for embroidery.
4. To build an awareness of the traditional and contemporary motifs, layouts and products.
5. To learn about choosing color schemes, fabric and raw material as per specific customers and products
6. To be able to set up a home studio within available means
7. To be aware about the right posture/seating style, handling of tools, use of material required for embroidery.
8. To be able to create an attractive, finished, defectfree embroidered article
9. To understand the vocational / economical value of zardozi embroidery
10. To increase the employability and enable the artisans to increase their income

4.6.2.iii. Design and Development of Training Curriculum:

The first step was to finalize the training topics as per the artisans' training needs, inclusion criteria and objectives of the training. Once the topics were finalized then the subtopics and teaching methods as well as teaching aids were also worked out. The topics ranged from design basics, product development to history and cultural aspects of the craft, various personal and social barriers that have stopped these artisans in taking the desired advantage from training programmes and welfare schemes as well as topics to improve their quality of life. The course included topics related to knowledge advancement and skill building (**Annexure Number**) as well as experience of exhibition, craft demonstration and promotions. The infrastructure requirement with respect to furniture, lighting, seating arrangements was also planned simultaneously.

4.6.2.iv. Teaching Methods and Aids:

Choice of correct teaching methods and teaching aids goes a long way in making the training effective and useful. Use of teaching aids helps in making training more interesting and doesn't let monotony and boredom settle in the class.

Thus a variety of teaching methods in combination with different teaching aids were used to evoke involvement of artisan trainees. Teaching methods were used for two main motives which are knowledge dissemination and skill development. Thus lecture, expert talks, discussion and debate, flipped classroom, audio-visual presentation were used for knowledge building whereas demonstration, activity, presentation learning by doing were used for skill development and capacity building.

4.6.2.v. Training Type:

Based on the results of the focus group discussion with artisans, observation during field visits and interviews it was revealed that artisans needed a different training approach as compared to how they were being trained previously. A participatory training with action learning approach was thus chosen. The participatory training is proven to be suitable for adult learners as it provides them with an experiential learning cycle.

4.6.2.vi. Training Duration and Time Allocation:

The duration of the training programme was decided as per the curriculum requirement and budgetary allowance. The duration was fixed for fifteen sessions spanning over one month. Six hours of training each day with one hour for knowledge building and five hours of skill training were planned.

4.6.2.vi. Pilot Testing of Training Programme

After developing the course framework its pilot testing was done to get an idea of the issues that could have cropped up during training. Thus two trial sessions were taken with the artisans in one of the *zardozi* clusters of Bhopal. The findings of the trial sessions and suggestions were then incorporated in the training programme and it was sent for expert validation.

4.6.2.vii. Validation of Training Programme:

After finalization of the training objectives, curriculum, training methods, duration and the pilot study complete training programme was sent to senior academicians for validation. A validation sheet with rating scale and suggestions was also sent along with the training programme.

4.6.2.viii. Selection of the Resourcepersons for Validation of Training Programme:

The training programme was sent to three senior academicians for validation. A validation sheet with rating scale and remarks section was sent to the validator (**Appendix V**). One month's time was given to the validators so that they would have sufficient time to study and analyse the developed training programme and give feedback on the same. The feedback of the training programme was duly read and assimilated. A telephonic discussion with the resource persons was also done after receiving the feedback to understand their perspective and gain from their experiences.

4.6.3 Implementation of Training Program:

The suggestions made by the resource persons after validation were duly incorporated in the training programme and then only it was implemented. For smooth implementation of the training programme several preparations and arrangements were required which were made well in advance of the actual implementation of the training programme for a smooth and hassle free training experience.



Plate 4.65 Training in progress with special session by designer Nandita Nair.

4.6.3.i Duration and Dates of Training Programme:

The dates of the training programme were decided as per the opinion and convenience of the artisan trainees as well as availability of the training team. Thus the training programme was conducted in the months of May-June 2023.

4.6.3.ii. Training Venue:

The venue for the training programme was decided as per the convenience of the trainees and in proximity to their houses to reduce and minimize the transportation time. This was also done keeping in mind any urgent situation that might need the artisan to reach back home since they were the primary caregivers of the household. A hall was made available for the training in the old city as per the suggestions of the artisans. Booking and advance payment was done one month prior to the commencement of the training. Appropriate training environment and infrastructure was created for an ambient training environment with provision of electricity, adequate light, ventilation and cooling. A small play area for children of the artisans was also catered for. Clean drinking water and washroom facility was also catered for the artisans.

4.6.3.ii. Training Team:

A training team was prepared for overseeing the implementation of the training programme and consisted of a craft cluster executive, an artisan-trainer, craft consultant and the researcher. Each member was given designated duties as per the duty chart given in the form of a table below.

Table 4.64 Duties for the Training Team

| S. No. | Team Member | Duties |
|---------------|--------------------------------|---|
| 1 | Artisan-trainer | Training of the artisans, supervising the progress |
| 2 | Craft Cluster Executive | Attendance record, photography, documentation and recording, purchasing |
| 3 | Craft Consultant | soft skill training, product development ideas, retail management practices, team building |
| 4 | Researcher | overall management and overseeing training |

4.6.3.iii. Training Material:

A list of training material required for the training was prepared and the material was purchased well in advance to be given to the trainees. Fabrics, tracing paper, stationary, metallic yarns, needles, decorative material such as sequins, beads, pipes and such other required material. Apart from training material, daily snacks were also distributed to the trainees. The trainees were also paid a daily stipend of Rs. 300 per day for the entire duration of the training programme. This was sent to their bank accounts directly through digital payment transfer.

4.6.3.iv. Monitoring the Training:

A whatsapp group was created for monitoring the training programme. All the trainees and members of the core training team were part of the whatsapp group. All announcements and proceedings for the day were passed through the whatsapp group. It also helped in inculcating the habit of using social media in the artisan trainees.

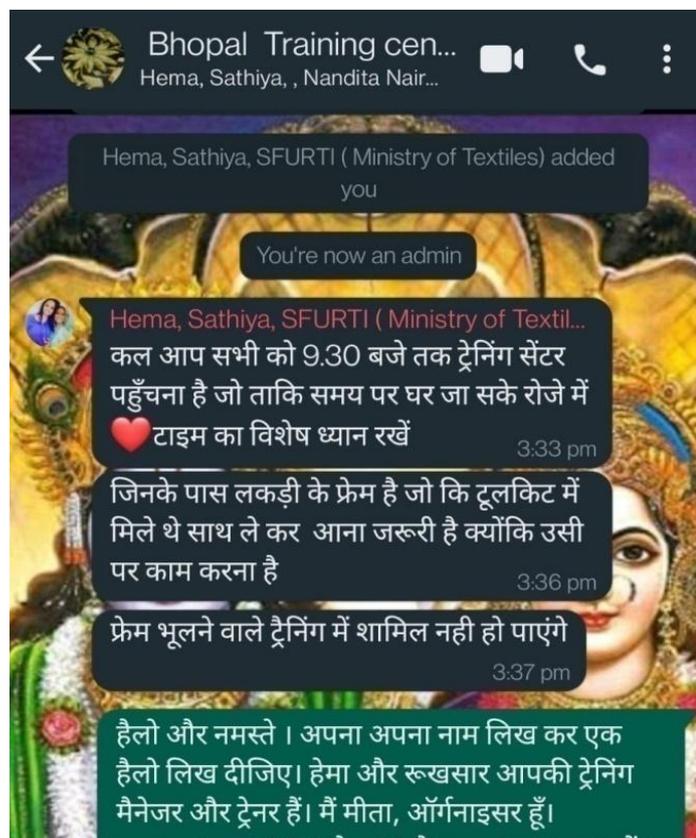


Plate 4.66 Using simple technological solutions for managing training programme

4.6.3.v. Pre Analysis of trainees:

A pen and paper test as well as skill test of the artisans was taken prior to the commencement of the course. The results of the same were compared with the post training test and samples to get an idea about the effectiveness of the training programme developed in the study.

4.6.3.vi. Training Sessions:

The training sessions consisted of knowledge sharing as well as skill building activities with a twenty minute break in between for snacks and freshening up. The snack cum bio break was planned after three and a half hours of training. After one hour of knowledge sharing activity a twenty minute discussion was kept which was followed by a two hour of practical session. The practical session consisted of product development exercises for grooming the artisan-trainees with design application to crafts, high quality workmanship, finishing, packing to name a few.

4.6.3.vii. Sessions with Resourcepersons:

Three sessions with external resource persons experienced in designing, craft training, retail management and e-commerce were planned for the artisans-trainees. These were also participatory in nature. Thus the resource person mingled with the artisan-trainees, prompting them to share their experiences. The knowledge-sharing was done in the form of regular conversation and not in traditional lecture methods. This was done to exterminate cropping up of any preconceived notions or apprehensions in the artisan-trainees. The sessions were well-received and the trainees came up with a lot of queries which were explained duly by the resource persons.

4.6.3.viii. Participation in Events:

As part of the training programme and for giving a practical exposure, the artisans were given an opportunity to attend two events, a handicraft exhibition and a craft demonstration cum masterclass.

- **Craft Exhibition at Pune, Maharashtra:**

This exhibition was a two day craft exhibition cum demonstration at one of the premier design institutes of Pune. The process of showcasing the products was

very fulfilling and enriching for the artisans and it inspired them to continue their work. The direct customer interactions during the exhibition helped them in understanding the market and in developing an understanding of the customer demands and perspectives.



Plate 4.67 Exhibition cum craft demonstration workshop during a craft exhibition in Pune, Maharashtra.

- **Two Day Zardozi Craft Demonstration cum Master Class at Bhopal, Madhya Pradesh:**

To give experiential learning to the artisans and build their self-confidence a two day *zardozi* craft demonstration cum master class was also organised. 50 students from two design institutes, six academicians and three resource persons along with training team and trainee artisans participated in the event. The students of Government Girls Polytechnic College, Bhopal, M.P. and Renaissance University, Indore, M.P. participated in the workshop. The participants had registered prior and were accompanied by their mentors.

All the registered artisans were given pre-packed *zardozi* embroidery kits. To give experiential learning, *addas* were also installed for students to learn the basic nuances of the craft and get a firsthand experience of the embroidery work. After the *zardozi* embroidery demonstration by the artisans, the students also chose the designs from the design catalogue and prepared small articles. The students were given a choice of preparing any one article from a bhopali batua, a cushion cover or a bookmark. The students finished the article in two days and they were allowed to carry the prepared article with them.

Day I of the *Zardozi* Craft Demonstration cum Master Class:

On day one, an introduction and purpose of the masterclass was done which was followed by Dr. Archana Jain's masterclass. Her masterclass was on overcoming personal and social barriers and shared her experiences of running her own label "*Jhini Chadariya*" with students and artisans which was followed by a question and answer session (Q&A session)

Day II of the *Zardozi* Craft Demonstration cum Master Class:

On day two the artisans shared their experiences of *zardozi* embroidery work as well as their struggles and aspirations. This was followed by with the Mr. Amit Chotrani, design academician with international experience and working as a consultant at Pandit Sunderlal Sharma Central Institute of Vocational Education, took the workshop on opportunities in couture for *zardozi* artisans. Like day 1, this session was also followed by a questionnaire session.

After which a tea break was kept. This was followed by craft demonstrations by the artisans. After the demonstration the students made the choice of design and article that they prepared in the workshop. This was followed by lunch. After lunch the students worked

The artisans also the students and gave craft demonstrations. The students learnt about the craft practices, community identity and cultural heritage behind the *zardozi* embroidery craft. They also prepared small articles like batua, cushion cover and mobile cover which they carried with themselves. Thus the workshops on the one hand made the design students aware about the *zardozi* embroidery craft and exposed the artisans to young urban consumers and gave them an opportunity to learn to establish relationships with consumers and designers on the other hand.

Table 4. 65 Details of the *Zardozi* Craft Demonstration cum Master Class:

| Day | Activity | Masterclass | Activity | Tea Break | Activity | Lunch | Activity |
|-------|--|--|--|--------------------------------|---|-----------------------|---|
| Day 1 | Introduction and ice breaking activity (11:00 am-11:30 am) | Master class with Dr. Archana Jain (11:30 am- 12:00 noon) | Q&A session by artisans and students (12:00 noon-12:15 pm) | Tea break (12:15 pm-12:30 pm) | Demonstration of <i>Zardozi</i> Embroidery by Artisan Trainees (12:30 pm-2:00 pm) | Lunch (2:00-2:30 pm) | Learning by doing by students (2:30-5:30pm) |
| Day 2 | Trainee Artisans' experience sharing (11:00 am-11:30 am) | Master Class with Prof. Amit Chotrani (11:30 am-12:00 noon) | Q&A session by artisans and students (12:00 noon-12:15 pm) | Tea break (12:15 pm-12:30 pm) | Demonstration of <i>Zardozi</i> Embroidery by Artisan Trainees (12:30 pm-2:00 pm) | Lunch (2:00-2:30 pm) | Learning by doing by students (2:30-5:30pm) |



Plate 4.68 Training team and trainee artisans during the ‘ Two Day *Zardozi* Craft Demonstration cum Master Class’



Plate 4.69 Artisan trainees, design students of Government Girls Polytechnic Bhopal and Renaissance University, Indore, design facilitators and training team at Ravindra Convention Centre, Bhopal, Madhya Pradesh during the ‘Two Day Zardozi Craft Demonstration cum Master Class’



Plate 4.70 Master class with design academician and craft researchers for artisans and design students on opportunities for *Zardozi* artisans in the couture sector and overcoming various barriers to tap the opportunities.



Plate 4.71 Discussion on craft practices, community identity and cultural heritage in progress during the master class.



Plate 4.72 Knowledge sharing during the master class and artisan introduction.



Plate 4.73 The training kits pre-packed for the participants / design students and faculties for the craft demonstration cum master class



Plate 4.74 The trainee-artisans interacting with the design students as part of the craft demonstration cum master class held towards the end of the training programme.

4.6.3.ix. Feedback of the Participants:

The artisan trainees were asked to share their training experiences. For this a small feedback form was designed with 8 questions. All the trainees unanimously mentioned that they felt confident of their skills and motivated for working in the *zardozi* embroidery sector. They felt a sense of pride and worthiness after attending the training programme. The participatory training approach and the co-creation approach created a new synergy in the participants.

4.6.3.x. Feedback of the External Resource Person:

Feedback was also sought from the resource persons who conducted master classes for the artisan trainees and interacted with the artisans during the course of the training. All the four resource persons felt that the training programme was innovative in its approach combining the practical exposure of markets, customers as well as skill training and cultural heritage behind the craft which was missing from the existing training programme. Ms. Nandita Nair, a designer and grooming expert also offered internship cum work opportunities to the trainee-artisans. Ms. Archana Jain, craft entrepreneur (owner of e-commerce craft enterprise “*Jhini Chadariya*”) and Ex-Principal, Government Polytechnic Bhopal also mentioned that the linking of cultural heritage and skill development resulted in a visible increase in the confidence of the artisan trainees. All the trainers suggested taking the training programme forward for repeat future uses.

4.6.3.xi. Press Coverage of the Master Class-cum Demonstration:

The event was covered in the local newspapers which brought awareness about the training efforts made under the study.



Plate 4. 75 Press coverage of the *zardozi* training programme and master class

4.7 Effectiveness of the Training Programme Through Analysis of the Respondents' knowledge, skill and attitude:

It is very important to measure the effectiveness of any learning and development programme as it informs whether the training is intended in the right direction or if any corrective measures need to be taken. The training effectiveness is of utmost importance as it helps in channelising the efforts in the required direction and helps in achieving the training objectives.

The effects of the *zardozi* training module on the artisan trainees were studied in terms of changes in the knowledge, skill as well as attitude of the respondents. The aim of any training programme is to equip the learners with knowledge, skill, competence and capacity. This also brings positive changes in the attitude and hence productivity and efficiency of the artisans.. Training also helps learners in gaining new knowledge and improving the existing skills and is said to be effective when it also helps learners apply this improved or newfound knowledge and skill to their

work which is known as learning transfer. Training effectiveness on the other hand refers to how well your training aids in trainees' learning and learning transfer. There are many ways to evaluate training effectiveness. One of the reliable methods of testing training effectiveness is pre and post training evaluation of the knowledge, skill and attitude of the respondents. In the present study also the pre and post evaluation of respondents' was undertaken to check the training effectiveness. For this the data related to knowledge, skill and attitude of the trainees of the *zardozi* training programme were collected with the help of a questionnaire. Apart from questionnaires a visual analysis of the samples developed by the artisans prior to the training and after the commencement of the training was also done.

4.6.2 Pre and Post Training Assessment for Assessing the Effectiveness of the Training Programme:

The effectiveness of the training programme developed for the *zardozi* artisans in the present study was checked by a questionnaire as well as a change in the samples/articles prepared by the artisans.

- **Visual Analysis of the Samples prepared by the Artisans Prior to the Training:**

The visual analysis of the samples brought forward many important points. It revealed that the artisans did possess the skill but their range was limited. Also many of them did not know the difference between aari, zardozi and shadow work. Another issue that came forward was that they did not have much idea about trends as they worked from their homes and thus had minimal or no direct contact with the customers. Further choice of colour combination and finishing also was an issue. The observations were noted down carefully.



Plate 4. 76 Artisans making the samples before undergoing the training programme.

- **Testing of Knowledge and Attitude of the Artisans Prior to the Training:**

A questionnaire was prepared for checking progress of the trainees across the three domains of knowledge, skill and attitude which also indicated the effectiveness of the developed training programme. The questionnaire was divided into three sections and each section contained predefined questions on the knowledge of various aspects of *zardozi* embroidery as well as questions related to skill and the attitude of the artisan-trainees. The artisans were asked to fill the questionnaire before the commencement of the training as well as after training completion. For every correct answer one mark was allotted whereas for the wrong answers zero was awarded. These were then tabulated for all fifteen artisans. The analysis of the pre and post training score was done and presented in the form of a table which is given below. It is evident from the table that the training was helpful in bringing positive changes in the participants and hence it was effective.

Table 4.66 Pre and Pst Training Scores of Artisan Trainees in Knowledge, Skill and Attitude

| Respondent number | Knowledge | | Skills | | Attitude | |
|-------------------|--------------------|---------------------|--------------------|---------------------|--------------------|---------------------|
| | Pre training Score | Post training score | Pre training Score | Post training Score | Pre training Score | Post training score |
| 1 | 3 | 10 | 2 | 12 | 4 | 11 |
| 2 | 9 | 14 | 2 | 16 | 5 | 12 |
| 3 | 10 | 13 | 15 | 20 | 5 | 13 |
| 4 | 5 | 13 | 5 | 15 | 5 | 12 |
| 5 | 10 | 13 | 1 | 12 | 5 | 14 |
| 6 | 9 | 14 | 2 | 14 | 5 | 11 |
| 7 | 10 | 13 | 1 | 14 | 5 | 14 |
| 8 | 10 | 13 | 2 | 17 | 4 | 12 |
| 9 | 9 | 13 | 2 | 16 | 4 | 12 |
| 10 | 8 | 13 | 3 | 16 | 4 | 12 |
| 11 | 6 | 13 | 7 | 13 | 4 | 10 |
| 12 | 9 | 12 | 2 | 14 | 4 | 9 |
| 13 | 14 | 14 | 15 | 18 | 10 | 13 |
| 14 | 4 | 10 | 4 | 16 | 5 | 11 |
| 15 | 13 | 14 | 15 | 18 | 9 | 10 |
| Average Score | 9 | 13 | 5 | 15 | 5 | 12 |

The null and alternative hypothesis were defined for testing the effectiveness of the training programme developed. These were as follows:

H 0 : Training module designed for the *zardozi* artisans is not effective.

H 1 : Training module designed for the *zardozi* artisans is effective.

Paired sample Wilcoxon Signed Rank test:

In a population statistical tests should be employed by a researcher to determine the effectiveness of a programme rather than only numerical value as it gives authenticity to the result.. Parameters related to knowledge, skills and attitude were measured prior to the commencement of the training (pre training score) and after the training (post training score). These scores were then analysed to get perspective on effectiveness of the training programme developed in the study. Creating the hypothesis, locating the test data, and computing the value that determines whether to reject the null or the alternative are the steps involved in conducting this test. Thus in the present study support of a statistical test was taken to check the effectiveness of the training programme developed in the study. Wilcoxon sign test, which is a non-parametric test and alternate of paired t-test was applied on the obtained pre-training and post-training scores. The formula for the Wilcoxon signed rank test is given by:

$$W_s = \min(|\Sigma+ \text{ranks}|, |\Sigma- \text{ranks}|)$$

$$Z_{\text{test}} = \frac{W_s - \frac{n(n-1)}{4}}{\sqrt{\frac{n(n+1)(2n+1)}{24}}}$$

The Wilcoxon test was applied to test the effectiveness of the training programme based on the pre and post training scores which are given below. Criteria of accepting or rejecting the null hypothesis was based on the p-value which was compared with the value of level of significance at 5 % confidence level (alpha value = 0.05). The rejection or acceptance of the hypothesis was dependent on the p-value. Smaller p-value than alpha value would result in rejection of the null hypothesis and if it was greater than the alpha value then the null hypothesis would be accepted. Result of the

test is summarized in the table given below. Null and alternative hypotheses were defined and the test was carried out at 5% level of significance.

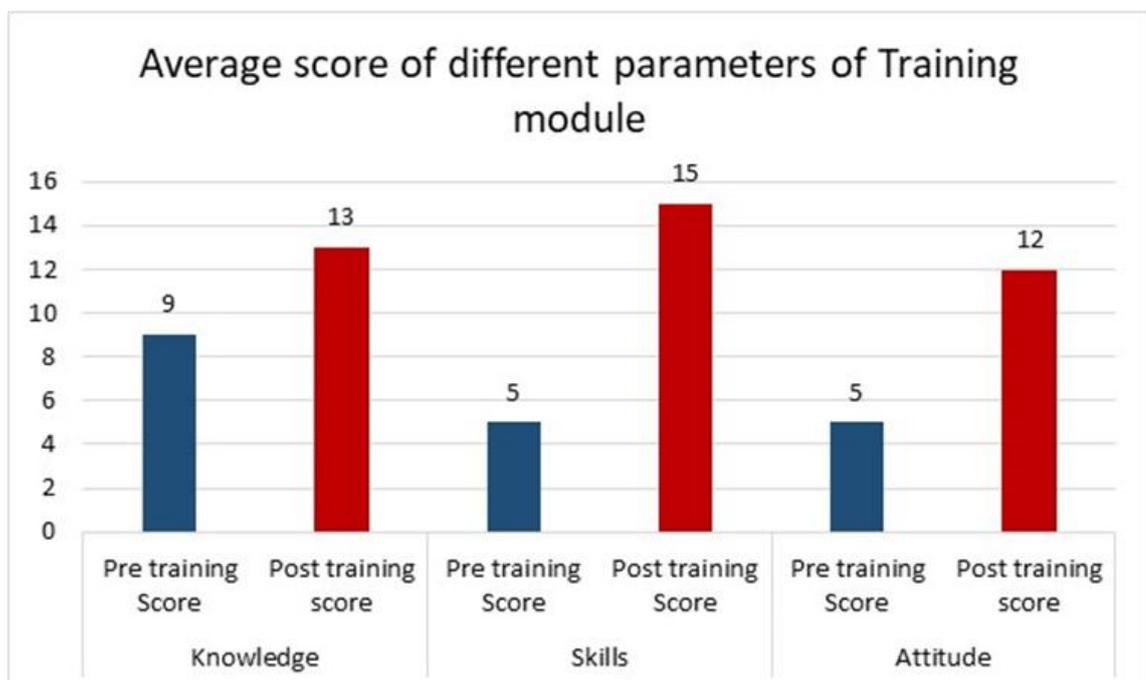
Table 4.67 Descriptive measure and p-value

| | Mean | Standard Deviation |
|---------------------|-------|--------------------|
| Pre-training Score | 51.93 | 3.71 |
| Post-training Score | 55.53 | 3.22 |
| p-value | 0.024 | |

Since the p-value was less than 0.5 at 5 % confidence level therefore the null hypothesis was rejected and the alternative hypothesis was accepted. The alternative hypothesis stated that the training module designed for the zardozi artisans was effective. Thus, it was concluded that the developed training programme was effective.

The table below shows the change in knowledge, skill and attitude of the respondents before training and after training. Looking at the table it can be inferred that the training has been effective in bringing positive changes in the knowledge, skill and attitude of the respondents.

Graph 4.51. : Distribution of artisans as per change in knowledge, skill and attitude after training:



It can also be inferred from the table that the training had maximum effect on the skill of the artisans and they showed maximum improvement in their skill followed by a positive change in knowledge. A positive change was observed in the attitude of the respondents though the change in attitude was least among the three parameters of knowledge, skill and attitude. This can be attributed to the fact that it is comparatively easier to bring changes in skill and knowledge through short term skill courses but changes in attitude require long term measures or repeated measures as attitude is formed due to exposure, experiences, interactions with other people and education. Change in attitude requires efforts that are very well-planned, taking into consideration various social-cultural factors that make up the attitude of the people and also their educational and linguistic barriers. All of this indicates that the existing training programmes and the ways in which they are implemented fall short of what the artisans need and deserve.