



**Development Commissioner  
(Handicrafts)**  
Ministry of Textiles  
Government of India

Research Study and Documentation by



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LANGUISHING CRAFT

CAMEL GIRTH BELTS OF SPLIT PLY BRAIDING | Jaisalmer, Rajasthan



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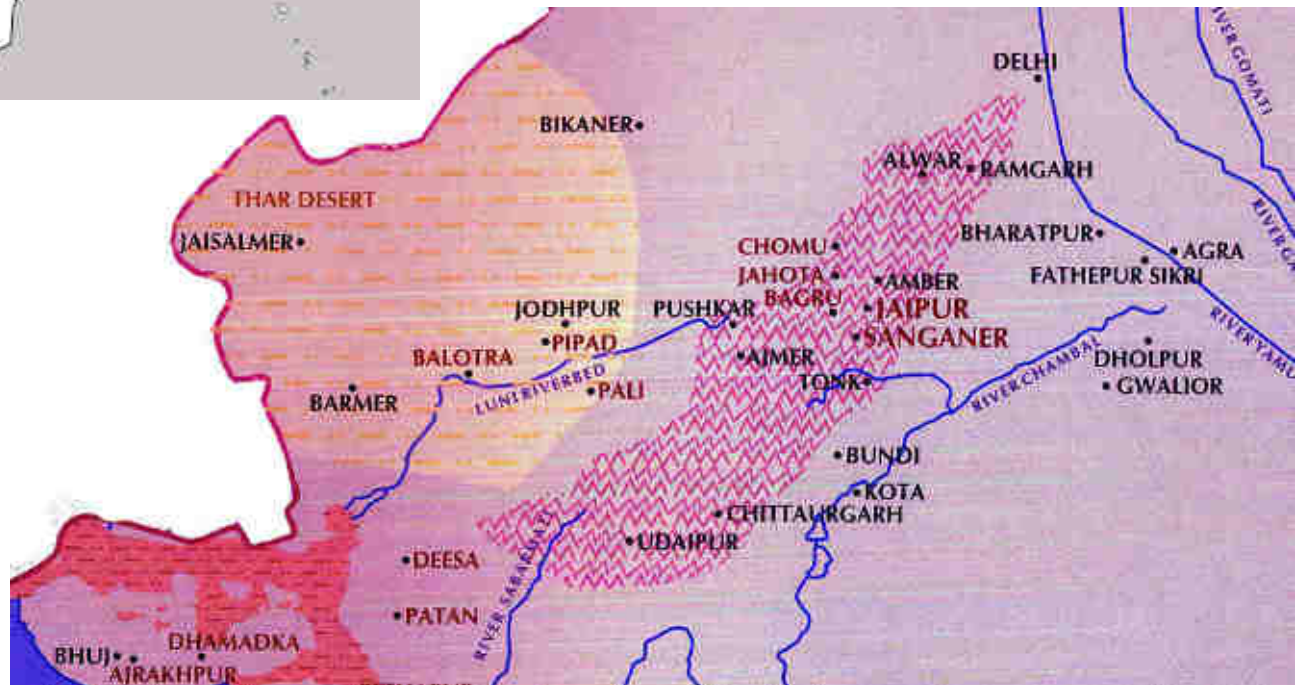
Thanks are also due to the office and staff of Office of the Development Commissioner (Handicrafts)





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# About Jaisalmer

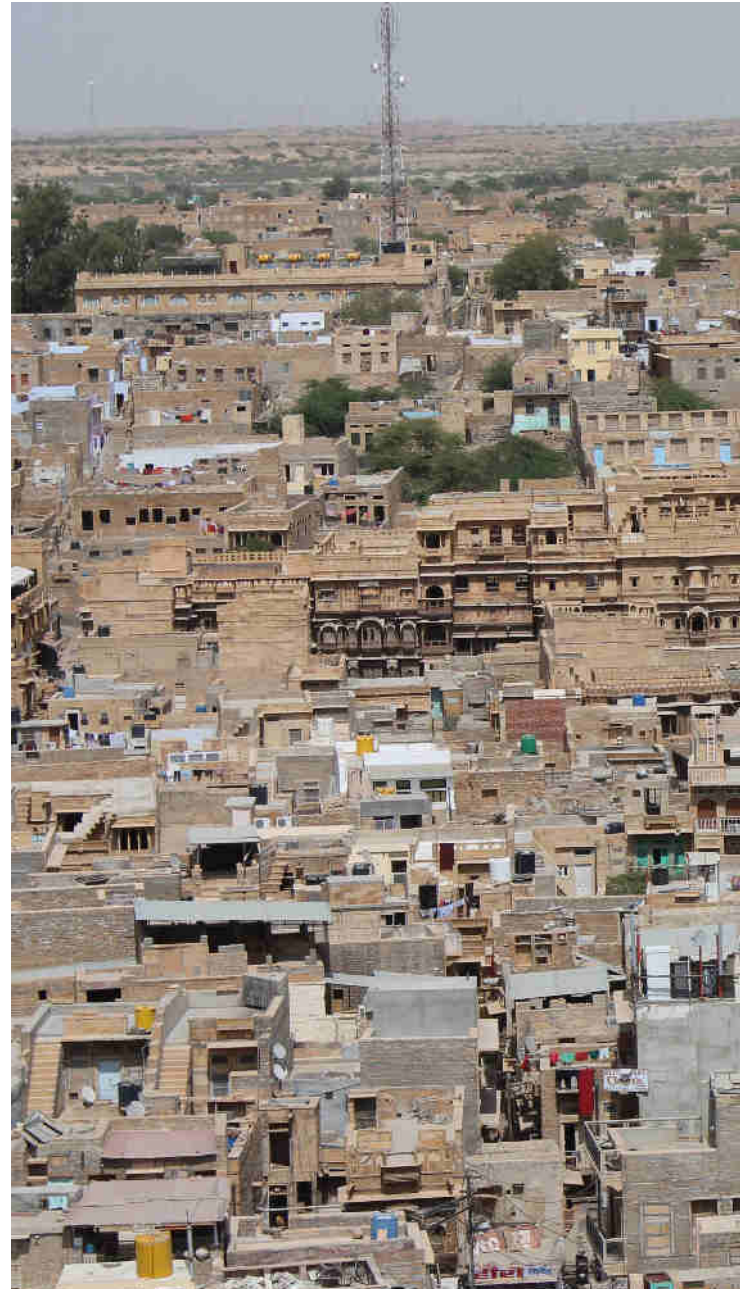
Jaisalmer is a tract in the region of Thar Desert which was more commonly known as *Marusthali* in the ancient times. It is termed Mer in the traditional nomenclature because of the rocky oasis in the sandy desert giving interesting physical features to the area. The word Jaisal comes from the Maharawal Jaisal Singh the Rajput king of the city during 1156 A.D.

The district of Jaisalmer is situated in the extreme west of the state of Rajasthan. It is surrounded by west, north and northwest by international border of Pakistan and with Bikaner district of Rajasthan. Barmer and Jodhpur lie in the south-east region of Jaisalmer. It is a dry sandy wasteland and a significant part of the great Thar Desert. The rain is infrequent and very less. The water supply to the city is through Indira Gandhi Water Canal.

The Gadisagar Lake is a scenic rainwater lake located inside the city which is a famous tourist spot where people can also do boating. It is an important topographical feature of Jaisalmer and in earlier time it was the source of water for the city. Many small shrines and temples have emerged around the periphery of the lake.

The castle of jaisalmer stands on a peak with walls all around the crest of the hill. There are four gates to the castle but very few cannons mounted on them. The strategically placed castle is still a living fort with most of the population of Jaisalmer still residing inside the fort.

The reason for any commerce in Jaisalmer is its strategic location as a transit between the eastern and western countries. Where the Opium, Indigo and iron implements



were exported to Sindh, while Dates, Elephants teeth (Africa) and coconuts were imported into India through Jaisalmer. Presently the major revenue of the state comes from the tourism industry.

Desert festival in the months of January/February is the peak time for cultural exchange and the best time to visit Jaisalmer. The tourism industry is at peak and the city witnesses many performing arts over the period of three days. But sadly too much of tourism has brought many unwanted disadvantages to the city. All the development seems to cater to the tourism industry and less for the residents of Jaisalmer.

Other facilities like courier, postal, medical services and stores also exist. There is one main market of Jaisalmer which caters to the tourists and many local markets around the city for the day to day requirements of residents.

According to 2001 census of India the population of Jaisalmer is around 59000.

Jaisalmer is the terminus of a Broad gauge branch railway of Indian Railways, which joins with the main system at Jodhpur. The Palace on Wheels has a scheduled stop at Jaisalmer. During Desert Festival which is held during the month of January and February Kingfisher flights are also available but airport has undergone renovation recently. Jaisalmer is highly connected by road also. Many sleeper and sitting buses ply between Jaisalmer and Jodhpur, Jaipur, Barmer, Bikaner throughout the year.

Buses also link the nearby villages and people do up and down from the village through state and private owned buses as well as auto rikshaws. There is though



























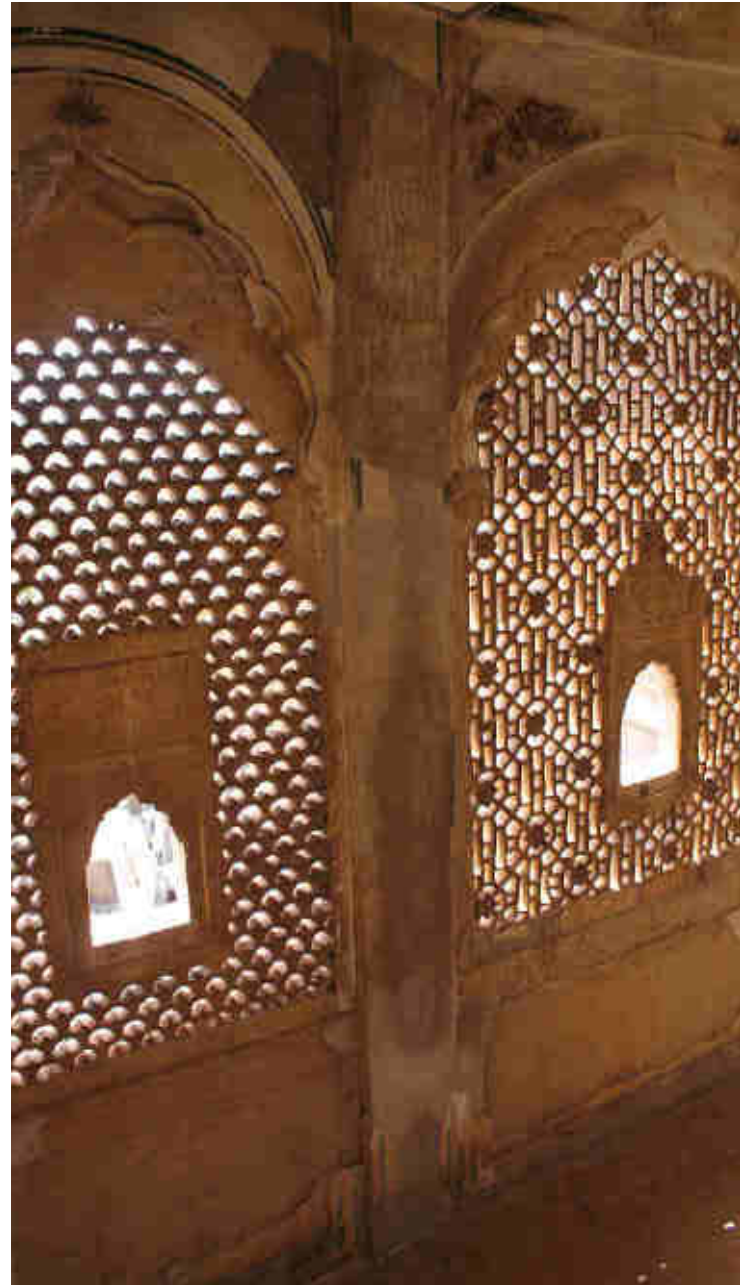
a common complaint of people that autorikshaw drivers are interested only to take foreigner and Indian tourists. The services of transport to local-ites is highly neglected.

There is production of coarse cotton cloth but the raw material is all exported from outside. The grand material that is indigenously used for production is sheep's wool to create scarves, blankets and other woollen products.

Another important industry is that of yellow sand stone carving. This sandstone is abundantly available around the rocky wasteland which is extracted through mining. There are many private mining companies around the city and therefore mining is also an important employment generating industry. Sandstone is only used in all the buildings built in Jaisalmer and stone carvers of Jaisalmer have a very fine hand in carving.

Cimate of Jaisalmer is very harsh during three months of April to June. The temperature may climb upto 48° when it is not possible to move out of houses. During this time people stay inside their homes and only move out during the early morning and evening times. This time people are free and can use this time to do something easily done inside home. Camel belts can be made during free time that people get in summer seasons.

There is only one English medium school in Jaisalmer which is Kendriya Vidyalaya which has high fees according to the local people. The other schools are Hindi based schools. The craftsmen Kamal Singh ji's children are studying in the Primary Government School which is Hindi medium. The school is in the village Dhava where the family lives.



















## Government support institution

The government office that deals with the small industries of the district is Udyog Vibhag. According to officers they have only two crafts listed as of Jaisalmer viz; Sandstone work and Kashidakari. There is no list of split ply braiding technique amongst the crafts of Jaisalmer. While talking to the officer's<sup>1</sup> one of them mentioned that they know about the craft unofficially but they don't have any written information on the particular craft. There has been no artisan card made for a split ply braider and no such person has ever availed any other scheme. The three villages that may have individuals working split ply braiding were Ramgarh village, Sobh village (35 km from Jaisalmer) and Paburam village (20km from Jaisalmer)

Udyog Vibhag is the only government institution that caters to the small craft industries of Jaisalmer.

There are many NGO's and cooperatives established in the name of craft development but they are all profit based businesses in the main city. They all cater to foreign tourists.

An NGO named Urmul is working in Pokharan for weaving of shawls.

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<sup>1</sup> Mr. Premchand Rathor (9414031414) and Mr. Vinod Singh

















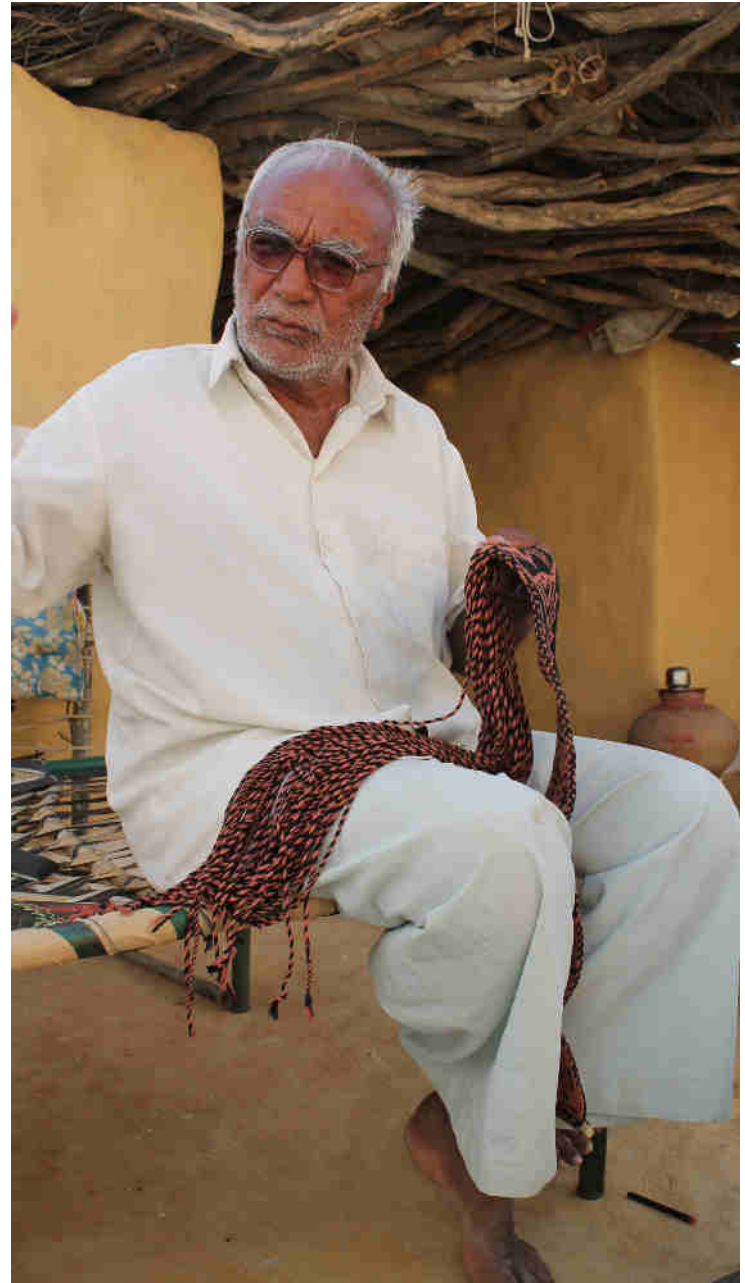
# About the Split Ply Braiders

## Bhatti's of Jaisalmer

Bhattis trace their lineage to Yadu or Jadon who were a powerful race 3000 years back. They ruled along the banks of River Yamuna to the other end of the world in that remote time. The capital of Bhatti Rajputs, Jaisalmer is daubed in the yellow coloured sandstone and therefore also known as the Golden city of Rajasthan. Bhattis who are living in Jaisalmer maintain their Hindu disposition and though their martial reputation may not be same as Sesodia, Rathore and Chauhan but are deemed equal to Kachhwaha or Shekhavats. The Bhattis intermarry in all the Rajwara but they hardly marry within Ranas of Mewar.

Bhatti Rajputs of Hazuri clan know the split ply braiding craft and the late, Ishwar Singh Bhatti, the national award winner was also of the same community.

This craft was also pursued like a hobby or done in time pass for pleasure and happiness. Completely individual, this craft was basically done by those villagers who owned camels or who ride camels. It started when a young male got a camel of his own. He would start learning to create a camel belt for his camel. The simplicity of the tool and technique rendered it easy to learn and almost every person, men and women knew how to make a camel belt by split ply technique whether or not they did it. In the villages around Jaisalmer many people pursue the craft. They are Bhatti Rajput of the hazuri clan (Hazuri are the people who are on minstrel bards of the royal courts), Meghwals, Muslims etc. This is not a gender based craft or community based and can be done by anyone who













has a camel.

The craftsmen do not work from Holi to the next 7-8 days when they pray to Sheetla Mata. Only after that they start doing the work. The change of season is considered harmful for the eyes and therefore all the work is suspended during that time.

In villages the braiders exchange the camel belts or gorbandh's for Oil, Chillies and Spices and other things from the wealthy camel owners.

Presently there are only few villagers who know the craft. These are mostly the older generation as the new generation of people are already working in either government jobs or somewhere else. They don't think that the craft will bring them much benefit.

The craft is known to few people in the villages near Jaisalmer city. Estimate is difficult to make as probably in every village at least 2-3 people must be still doing the craft.<sup>2</sup>

In Jaisalmer, almost every person had knowledge of Camel belt and they could recognise the craft by its name. So after asking of whether the craft is being done today and by whom, an idea of few villages around the city was given. The few villages that may still have the craftsmen doing the craft are located in two regions; Barmer and Jaisalmer. Villages in Barmer under Tehsil *Shiv* include Sundra, Aapia, Chindania and Dagari. The villages in Jaisalmer district are Khuri, Fatehgarh and Kutchdi.

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<sup>2</sup> As per discussion with the Jaisalmer localites. Ranaram Baloch at Hanuman circle in Jaisalmer has a shoe shop and he also had some camel belts on display.















Kamal Singh ji, the person who demonstrated the craft during our visit lives in Dhava village. He showed us the technique of split ply braiding which he learnt from his father. He does not have an artisan card and has never availed any government schemes neither does he know of any schemes. Although he is working with state electricity board and has a steady income but he has a keen interest in this craft and want to pursue it further. He also suggested that it would be better to get some subsidy on raw materials (readymade cotton cords) and a steady customer for the products. He was interested in teaching the craft to more people so that the craft does not die.













# Camel, the Lifeline in the Desert

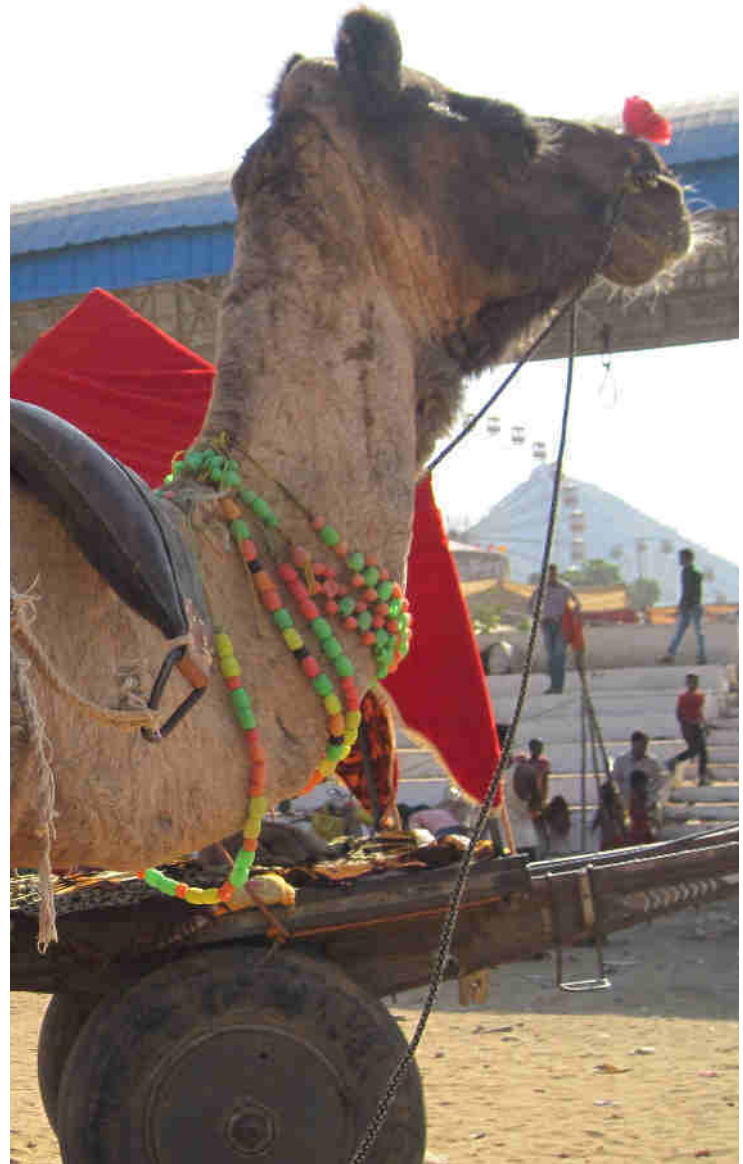
Camel plays a very significant role in the desert land. Camel is the lifeline in desert ecosystem. The pastoral communities of arid region also breed sheep and goats and this livestock is the main reason to the sustainable life in the otherwise waste sandy land. These livestock are used for agricultural purposes, means of transportations and to pull out water from wells. Animal products are also used for domestic purposes. Camel and goat milk are the source of milk and milk products while hair of sheep, goat and camel are used to produce shawls, belts, rugs and carpets.

Camel belt is one of the products that are created using goat's hair. Camel skin is used to manufacture bottles for keeping oil and ghee.

*Jaisalmeri* camel is noted for riding purposes while *Bikaneri* camel for heavy loads. The camel is looked after with great care and treated as a member of the family. In villages camel still find utility in the life style of villagers. Village men use their camel for farming, herding and transporting goods. Camels are important during the wedding festivities and they are decorated with a lot of zeal and vigour.

Camel girth is one of the unique textile and folk craft that is practised by almost every camel owner for their individual purposes. Camel girth/belt is a trapping to keep the saddle in place.

*Gorbandh* is another object of adornment on camel



























during ceremonies.

It is worth noting that camel is an important part of the ceremonies and festivals of Jaisalmer. The camel is decorated with *gorbandh* and other objects of beautification during this time. The importance of such activities is also visible in the famous song '*gorbandh nakharalo*'. Several stories of romance and valour are associated with the *gorbandh*.





## Origin of Camel Girth Split Ply Braiding

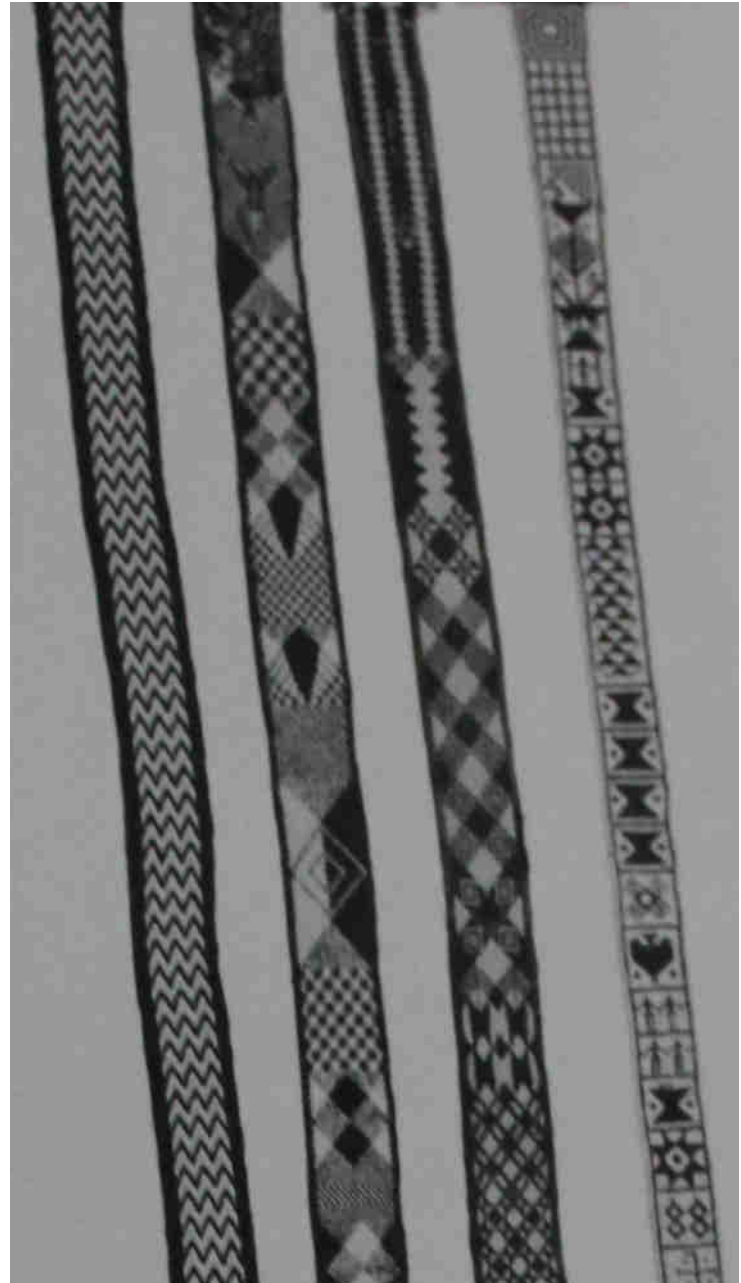
Dungar Singh ji, brother of national award winner Ishwar Singh Bhatti, also a state award winner mentioned the story about how the tang came into existence. Dungar Singh Ji were six brothers, of them the eldest Mota Bhai went to a Muslim wedding near Sindh where he saw camels wearing a beautiful belt to hold the saddle on camel's back. He was eager to learn the technique so he got the ply cords and learnt the crafts.

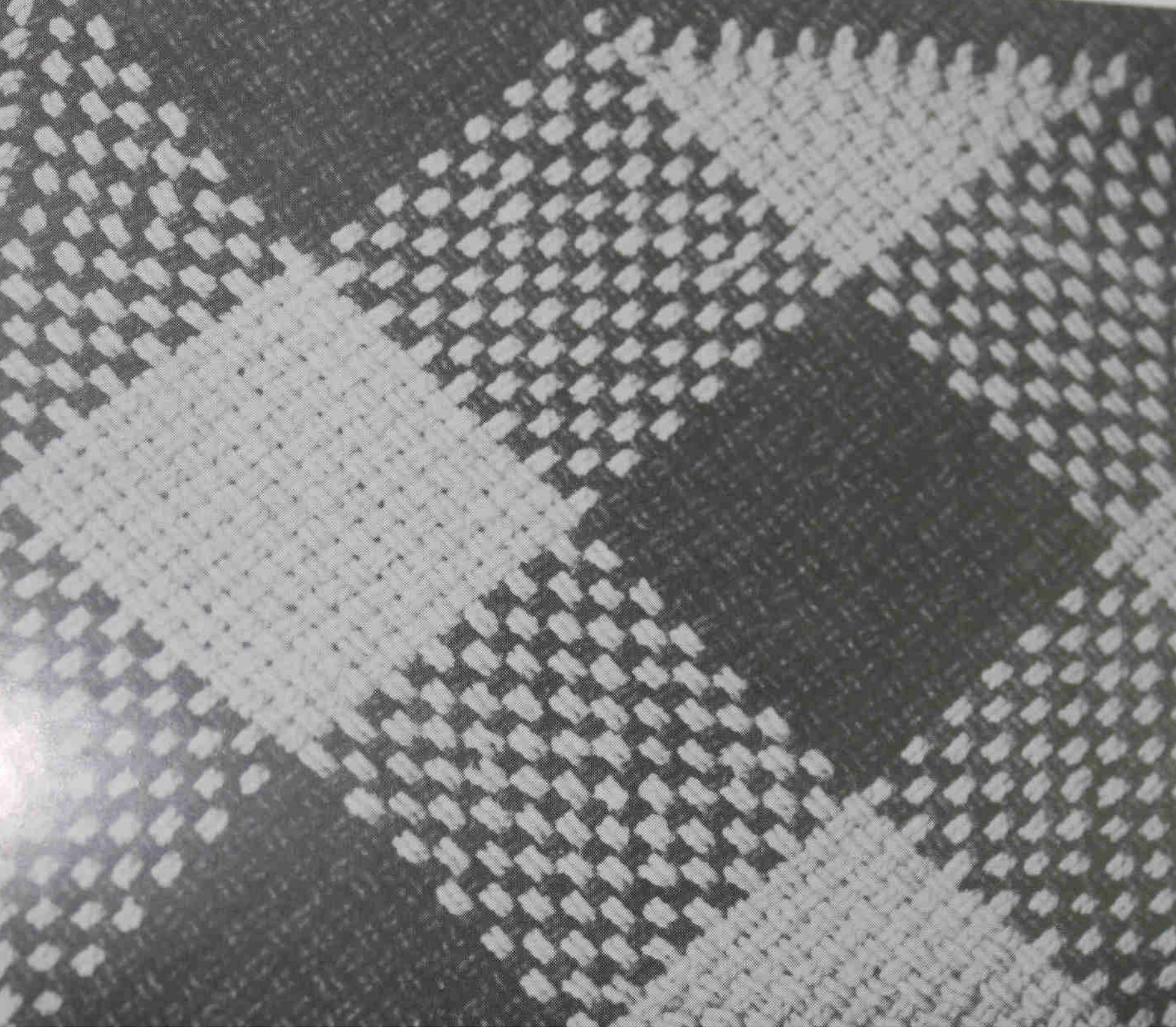
Ishwar Singh learnt the craft from Mota Bhai and Dungar Singh learnt from Ishwar Singh. Now Ishwar Singh Ji is no more and neither does his son is living the craft as he has a job. Dungar Singh and his son Kamal Singh are the only people in Jaisalmer who still do the craft.

He also mentioned that 60 years ago they migrated to this part of the country from Sindh which is now in Pakistan.

There are many tales regarding the *gorbandh* which is also made with the same technique of split ply but in single colour. A woman while waiting for his husband made a *gorbandh* to gift him when he returns back home. The *gorbandh* was very beautiful as all her emotions were replicated into it. She hung the *gorbandh* on her houses wall but before his husband could return back the *gorbandh* got stolen.

The technique has been in desert since many centuries the exact period cannot be stated as there is no mention in any literary record. But it can be definitely said













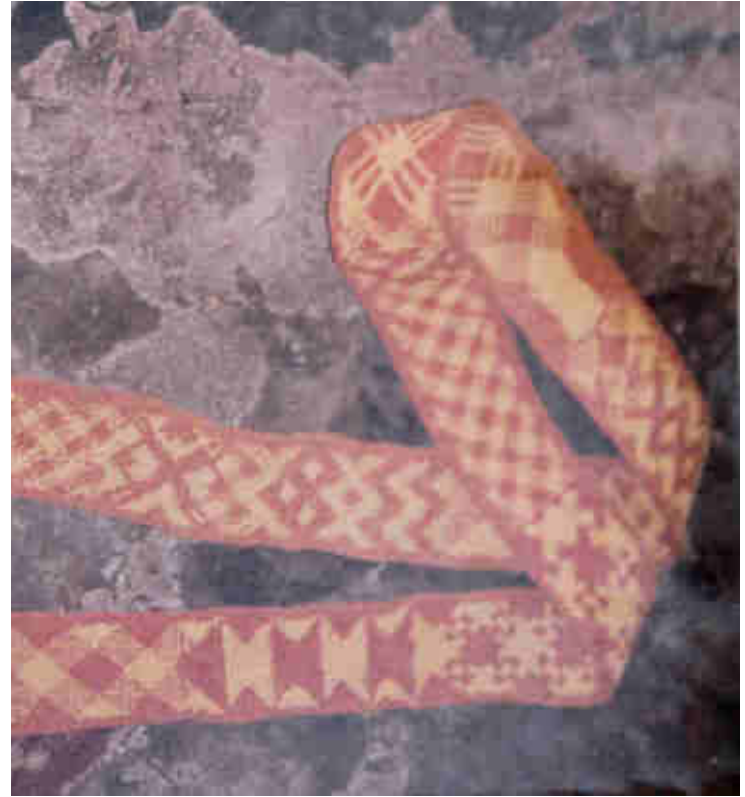




that the craft has been and still exist in the pastoral communities living in the small villages. The craft never took a commercial turn and it has stayed in the remote villages of desert region.

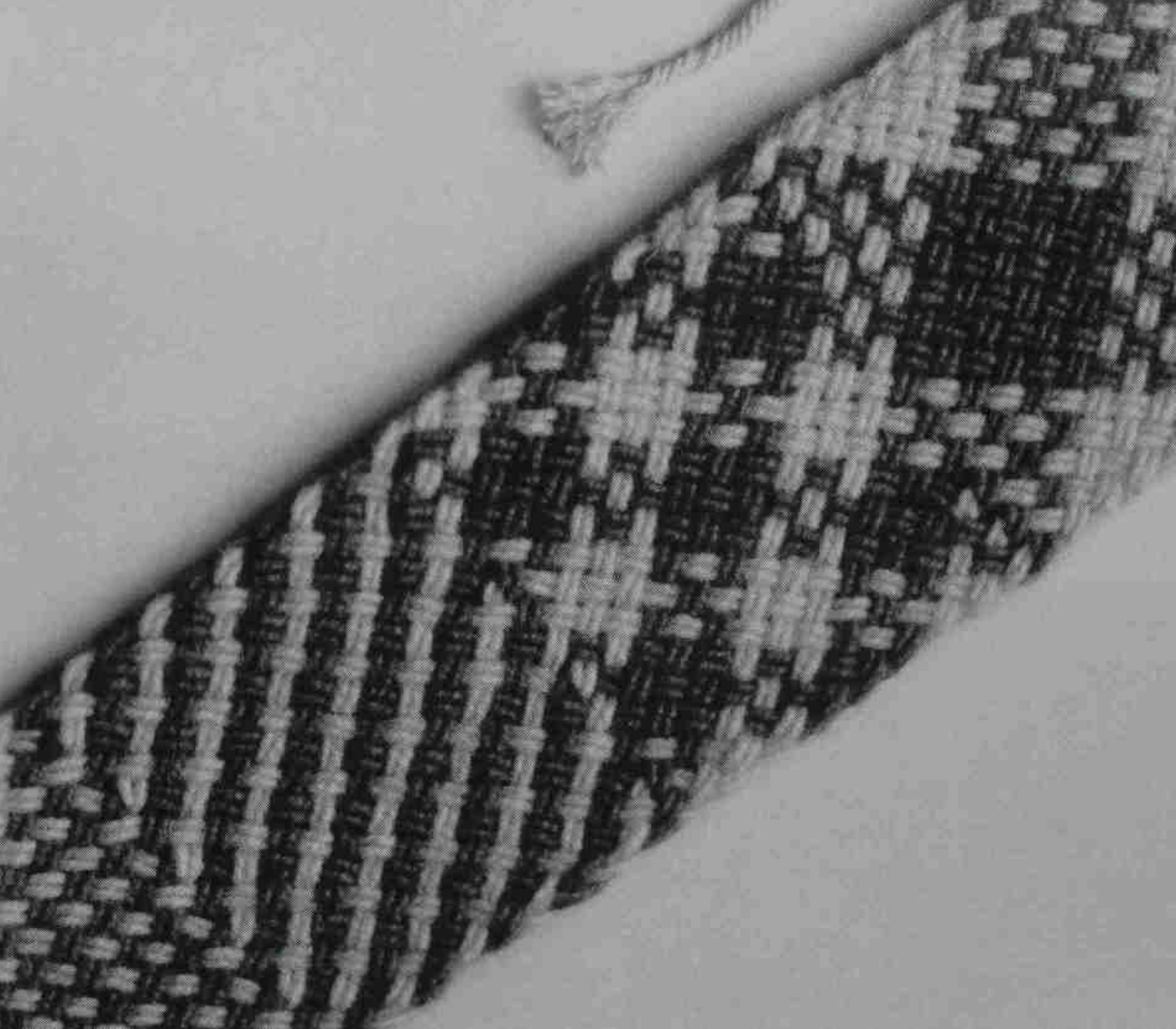
Camels were an important part of the royal courts and royal camel caravan was exquisitely adorned with camel belts, *gorbandh* and camel necklaces. Thus a great impetus was given to the camel decorations. The camels with most beautiful adornments were given prizes and it was also a immense source of pride for the owners. Every camel owner was eager to be the best amongst all the competitors. Camels for royal families were best decorated and it gave a thrust to the craft.

The craft is the simplest of the known techniques and not seen as commercial commodity. The crafts find its roots deep in the folk history of the desert region. It was originated as a means of aesthetic escapade in a otherwise dull environment. It is till date a completely personal craft.











## Design, Colour palette and product range

The design of the camel belt is geometric and figurative. Figures like two women together; Scorpio and other designs inspired from desert eco system can be seen in the belt. The belt is 6 foot long and almost 5-6" wide.

Traditionally only two colour were seen in the belts; white and black from white and black goat's hair respectively. Recently cotton cords have been introduced into the craft. These cords are available in many colours. All the colours are easily available in the market.

The products made of split ply technique are very limited.

The camel trappings, gorbandhs, belts and other decorative objects are made. Some attempts at making bags and belts were also done but it wasn't successful.

Errol Pires former teacher of National Institute of Design learnt the technique of split ply braiding and now has his own unit of designed bags and other lifestyle accessories. He also developed a photograph series of the entire technique from fibre to product. It is a National Institute of Design Publication.

Peter Collingwood also learnt the craft of split ply braiding and he was also successful in creating a technological intervention. His book on the split ply braiding has a mention of the design and technological intervention he carried out in his studio. He did a lot of work on product development for himself, this was not passed on to the craftsperson. He has written many books on the subject.

















## Market and Prospects

The craft was not for commercial purposes and who ever owned a camel learnt the craft for his camel. The belt was sold commercially only during various fests and festivals in Pushkar or Desert camel festival in Jaisalmer. People would buy new belts for their camels or to adorn them for the contests in the festivals.





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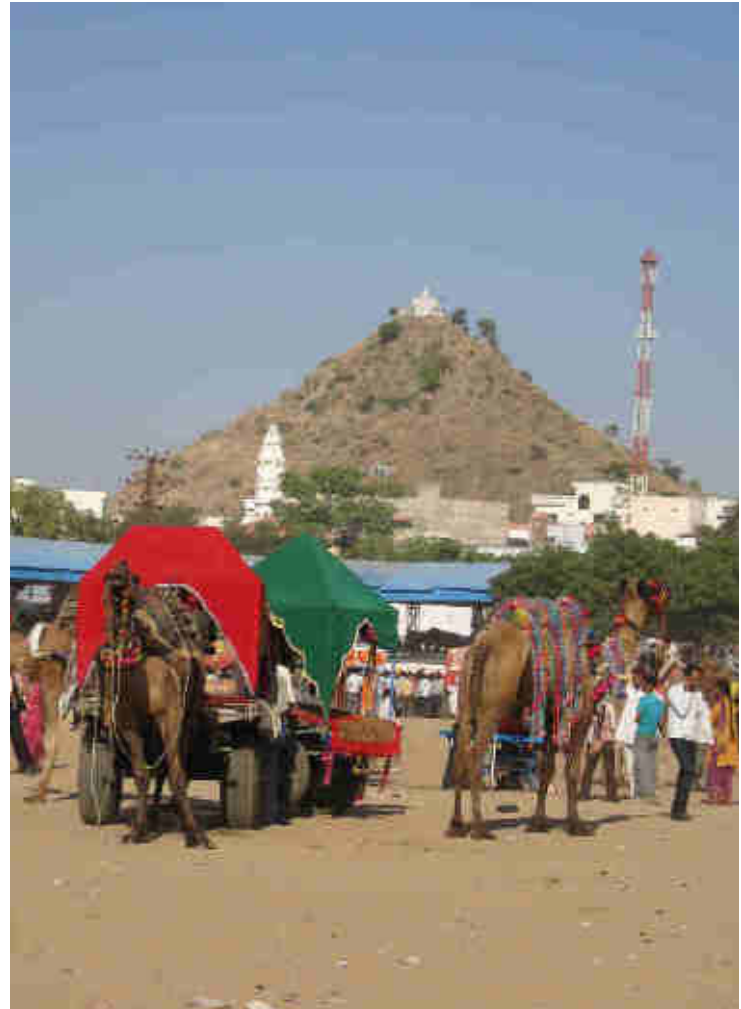




# Why the market is declining?

Recently there has been a shift in the socio-cultural scenario due to globalisation and liberalisation. Every small town, village and cities have undergone a makeshift. Due to rapid development the transport system has also changed tremendously. Camel once the life line of desert has been replaced with motorised vehicles. Earlier every rich household had camels and other livestock. Now only few pastoral communities have few camels with them and livestock of goats and sheep is visible only in the villages. Since camels are too costly to be purchased now very few people own camels. Those who own camels are mostly for the commercial purposes.

The split ply braided camel belts actually existed for the camels. The rapid decline in the number of camels has also affected the craft. Though the **craft is adaptive and easy to apply** on many things there hasn't been any proper intervention. Villagers have not thought of trending the camel belts into other interesting products and neither has the government provided any interventional help. Thus the craft has stayed in its old form and slowly declining away.

















# Process of Split Ply Braiding

## Process

### About the Thread

Traditionally the camel girths were made out of black and white goats hair. Black and white Goats are common domestic animals in Rajasthan, the braiders would collect the goat hair in the yearly shearing before the start of the summer season. Purely black or White goats are specially prized, as they would yield hair and then yarn of a pure colour. For patched goats a special effort is made to shear the hair in a manner to collect separately the hair in both colours.

The yarn made from the goats is used in its original colour and not dyed. Due to this the colour does not fade over time and remains pure. The braids made from this yarn do not get dirty, the dust the braid gathers in the desert can be easily brushed away. Antique braids retained their colour and pattern well. The yarn made from the goats hair is very strong, it can be subject to hard conditions without much wear and tear. Goats hair is susceptible to attack by insects if kept in cold damp places. The goats hair yarn is not treated in any manner to prevent this from happening. In case of insect infestation the braid is kept is placed in the sun to drive away the insects.

The harvesting, cleaning and spinning of the goats hair into yarn is an entirely manual and labour intensive process. In the recent past the braiders have started

















using locally available cotton yarn. While too needs to be processed to form a 4 ply cord the work and labour involved is much less. The cotton cord is purchased or dyed in different colours, This has led to a change in the traditional palette of colours used by the artisans. As the cotton yarn is dyed the colours fade over time and with exposure to the sun. Braids made from cotton yarn get dirty over time, however they are less susceptible to attack by insects.

## **Making the Split Ply Braiding Cord**

### **From Goats Hair**

Goats are sheared annually at the beginning of summer. Care is taken to keep the white and black and mixed hair separate.

After the hair has been collected it needs to be cleaned and the clumps separated into individual strands. To do this the hair is placed in a sand bed and beaten with two sticks. This causes the hair to separate into individual strands and extraneous materials such as dung, insects and mud to be removed.

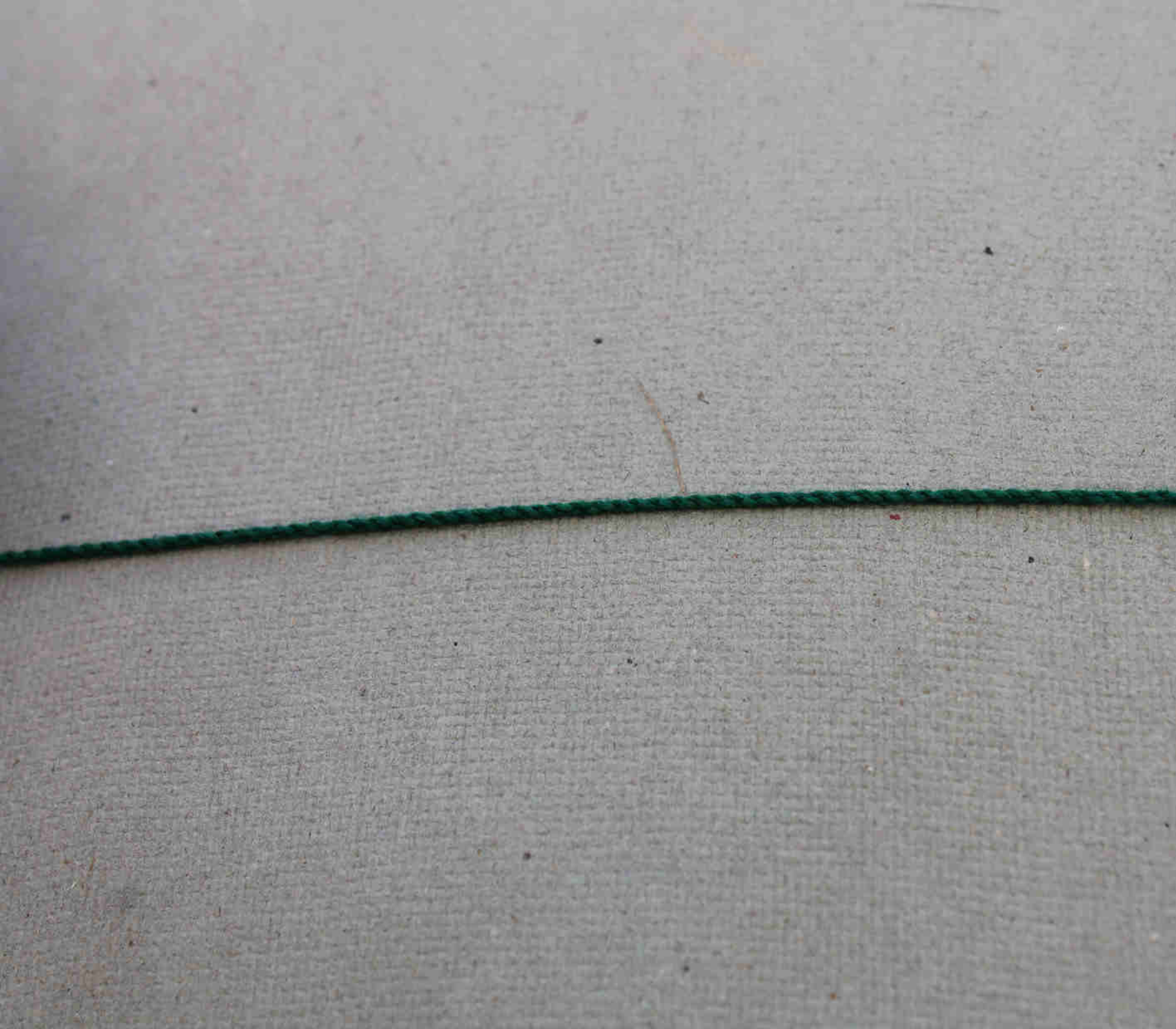
The strands are collected and drawn and twisted into a thick and rough rope like structure (roving). When the entire amount of goat hair collected has been made into this thick rope like structure it is twisted from both ends. The twisted roving is then released and allowed to spontaneously ply. This is then tied into a knot that can be easily transported as a single ply thread is spun.

The goats hair is now spun into a single ply thread using a variety of drop spindle locally known as a dhera. This is a cylindrical wooden block that is thicker at the centre and















thinner on the sides. A small portion of the goats hair is twisted into thread and tied to the centre of the dhera. This spindle is then spun and dropped downwards. As the spindle rotates it adds twist to the wire. The artisan uses both hands to control the amount of goats hair being twisted in order to produce an even thread. When the thread becomes long it is wrapped around the body of the spindle and the process is repeated until thread of required length is achieved.

The thread spun is slid of the spindle and the two ends of the thread (the start of the thread is pulled out from inside) are held together and wound into a ball halving the thread. The end of the double thread is attached to the spindle and twisted into a two-ply yarn.

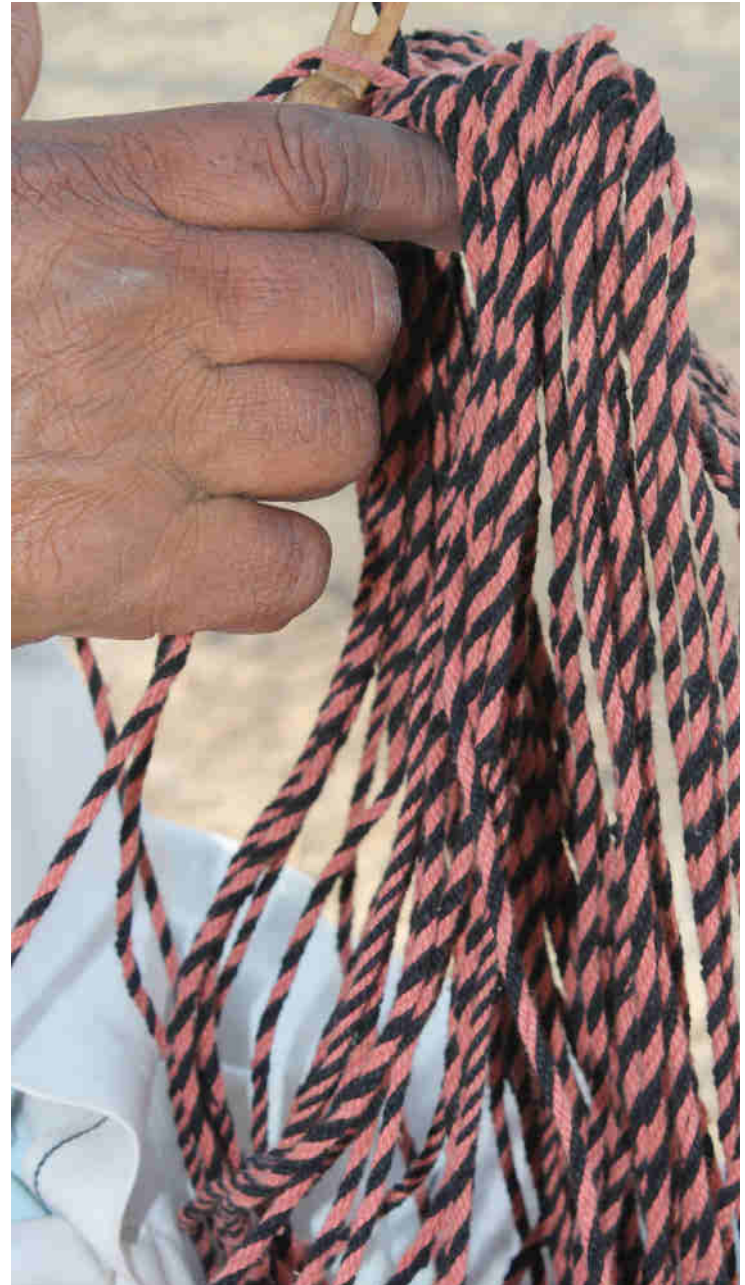
## **Making of 4 ply yarn**

The procedure of making four ply yarn is the same for goat hair thread and cotton cord.

To make a camel belt of 5 hands (a hand is unit of measure equal to the distance between the elbow to the fingertips) the artisan needs a 9 hand long 4 ply yarn where each ply is a two ply thread. Each camel belt uses between 30 to 40 strands of 4 ply yarn.

The making of geometric belt can use single colour four-ply yarn. Where as the camel belts with figures requires a four-ply yarn of two colours each (Traditionally two plys of white goat hair and two plys of black goat hair).

In the case of a single colour yarn, a thread 36 hands long is quadrupled and tied to the spindle and spun into a four ply yarn. The 4 ply thread made is twisted to a very high degree as it needs to hold shape as it is untwisted











and handled.

In the case of a double colour yarn two threads of 18 hands each are doubled. They are then tied to the spindle and spun into a 4 ply double colour yarn.

After the 4 ply thread has been twisted it slipped of the spindle and is soaked in water and dried to keep the ply from losing twist

## Making the Braid

A camel belt is made by an oblique interlacing of cord. A cord is untwisted and separated into two plys at the bottom and two on the top and the neighbouring ply is passed between them. The tool used to do this is known as a special needle known as a *Gunthani*. It is made by the braiders themselves out of a piece of soft wood. The wood is flattened at one end and made into a broad point, the point has a hole directly below it large enough for a four ply cord to pass through it.

Throughout the work the cord is manipulated in pairs. One cord gets split into two pairs of plys and the other cord passes through it. To maintain an even tension the work is generally carried out in a single direction depending on whether the artisan is left or right handed.

## Braiding

The portion of the yarn that was attached to the spindle has a loop at one end, this loop is slipped over the end of a stick. The process is repeated till the desired number of yarn have been attached to the stick.

The number of yarn required for a camel belt defer depending on design and the thickness of the thread,

















but it is generally an even number.

After the required number of yarns have been attached to the stick the first pair of yarns are picked up. Assuming that we are going from left to right the yarn 2 is untwisted by rolling it between the thumb and forefinger. The gunthani (needle) is slipped between the plies such that two are above and two are below. The yarn from the left (yarn 1) is threaded through the hole of the needle and the needle is pulled out from between the plies of the cord to the right. The yarn 1 is pulled through the split ply (yarn 2). The untwisted cord is retwisted and both cords are pulled tight. The process is repeated for all the pairs of yarns attached to the wood. This produces the first row of the braid.

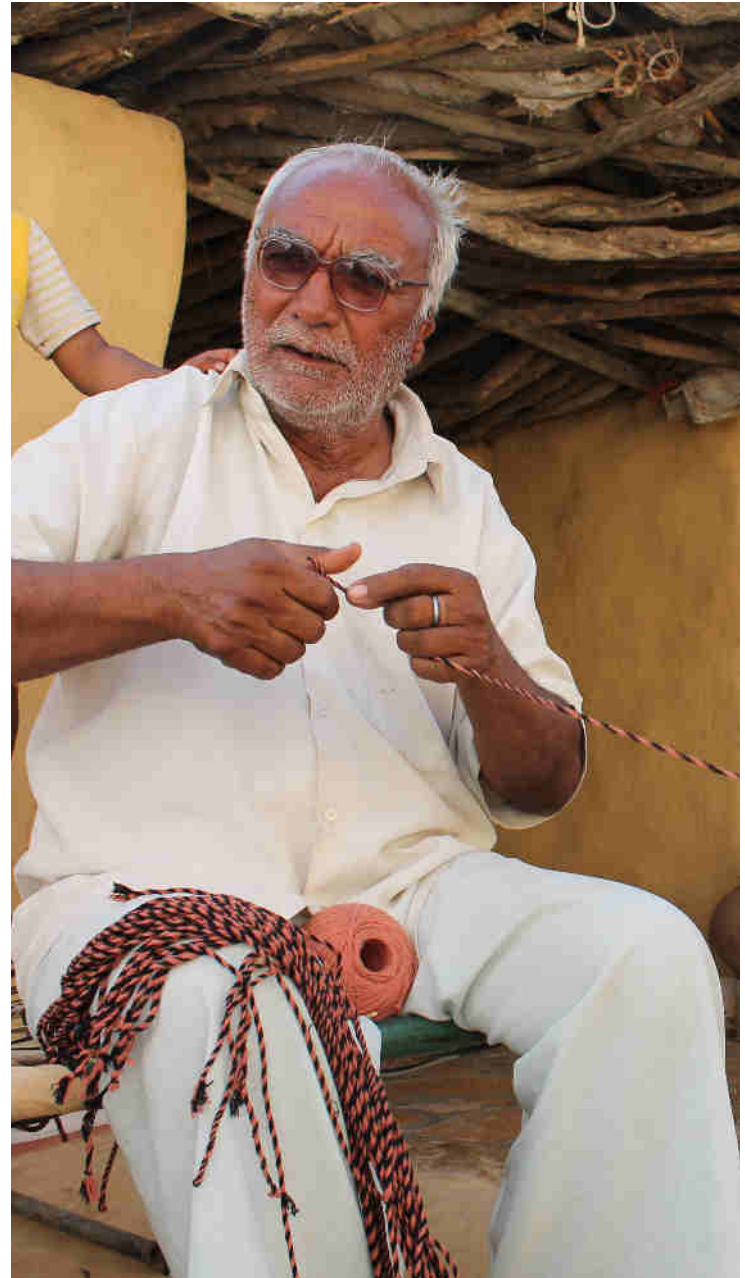
When the cords are pulled tight the colour of the yarn that has passed through the split ply yarn is not visible and only the upper two ply of the split ply can be seen.

The process is repeated for the second row of the braid. In this case the order of the yarns has changed and what was yarn 2 has become yarn 1 in the new row.

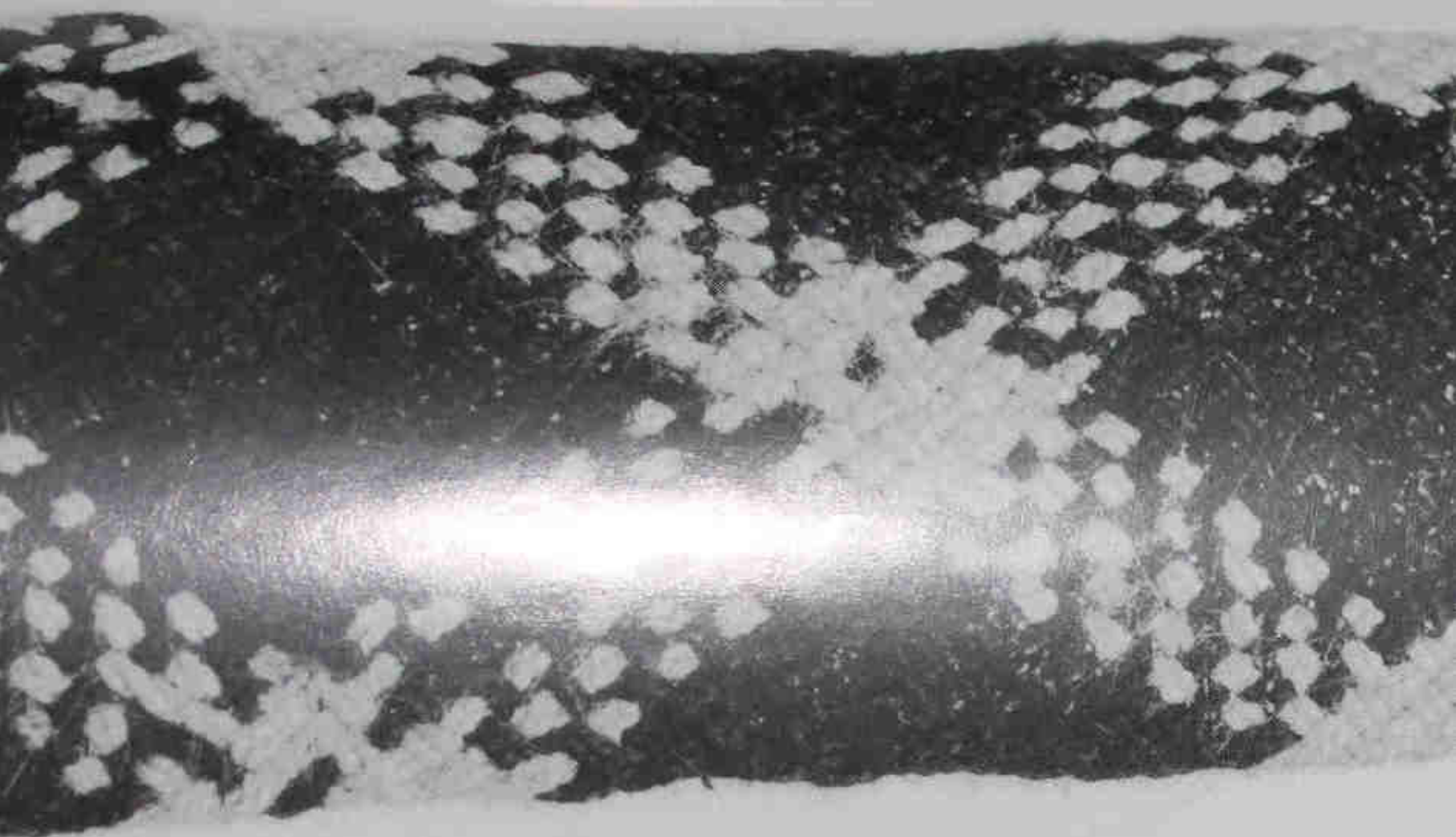
The same process continues in the rest of the braid. In this process the yarn is split into two pairs of ply and the yarn adjacent to it passes through the gap made.

## **Geometric Braiding - From single colour ply yarn**

Geometric patterns are produced using two or more colours of single colour 4 ply yarn. The yarn used is traditionally black and white goats hair yarn. In this case the initial positioning of the white and black yarns on the stick is a deciding factor in the types of patterns that can











be created.

Patterns are created by changing the direction of the yarn and split yarn during the braiding process. In this case the pattern created is identical on both sides.

## **Figurative Braiding – Using double colour yarn**

Figures and non geometric patterns can be created using yarn that has two ply in one

colour and two in another. This is also an oblique braiding where a ply is split and the yarn adjacent to it is passed through the gap created using a gunthani.

The difference In this case is that when the ply is split by the artisan he chooses which colour the pair of ply towards the top should be (Each yarn has two ply of one colour and two ply of the other). The needle is passed through the split ply and the adjacent yarn is passed through the split ply. The only yarn visible is the pair of ply selected by the artisan to be on the top. By choosing which colours to display the artisan can create complex geometric and figurative patterns.

In this sort of braiding the pattern to the front and back is in inverted colours.

## **Closing the Braid**

When the camel belt has reached the required length the remaining thread is tied into decorative tassels or braided cords known as looms. The number of yarn threads are divides into sections with 4 or 8 threads each. Often the braid starts with 8 threads but splits into 2 braids of 4 threads each half way down. These threads















are braided or plaited into long tassels. Note these braids are not made by the split ply technique but by standard braiding techniques.

Small round balls known as jhooms are tied to the bottom of the tassels. This is made by wrapping a small piece of cloth at the end of the braid so that a small bundle is formed. A two ply thread is attached to a standard metal needle and threaded through the braided cord around the wrapped cloth and back through the cord until the cloth is formed into a round ball by the yarn that is wrapped around it in a longitudinal fashion.

The thread is then stitched around the ball formed in concentric circles to form a finished jhoom.

## About the Thread

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The yarn made from the goats is used in its original colour and not dyed. Due to this the colour does not fade over time and remains pure. The braids made from this yarn do not get dirty, the dust the braid gathers in the desert can be easily brushed away. Antique braids retained their colour and pattern well. The yarn made from the goat hair is very strong, it can be subject to hard conditions without much wear and tear. Goats





hair is susceptible to attack by insects if kept in cold damp places. The goats hair yarn is not treated in any manner to prevent this from happening. In case of insect infestation the braid is kept in the sun to drive away the insects.

The harvesting, cleaning and spinning of the goats hair into yarn is an entirely manual and labour intensive process. In the recent past the braiders have started using locally available cotton yarn. While too needs to be processed to form a 4 ply cord the work and labour involved is much less. The cotton cord is purchased or dyed in different colours, This has led to a change in the traditional palette of colours used by the artisans. As the cotton yarn is dyed the colours fade over time and with exposure to the sun. Braids made from cotton yarn get dirty over time, however they are less susceptible to attack by insects.

## **Making the Split Ply Braiding Cord**

### **From Goats Hair**

Goats are sheared annually at the beginning of summer. Care is taken to keep the white and black and mixed hair separate.

After the hair has been collected it needs to be cleaned and the clumps separated into individual strands. To do this the hair is placed in a sand bed and beaten with two sticks. This causes the hair to separate into individual strands and extraneous materials such as dung, insects and mud to be removed.









The strands are collected and drawn and twisted into a thick and rough rope like structure (roving). When the entire amount of goat hair collected has been made into this thick rope like structure it is twisted from both ends. The twisted roving is then released and allowed to spontaneously ply. This is then tied into a knot that can be easily transported as a single ply thread is spun.

The goats hair is now spun into a single ply thread using a variety of drop spindle locally known as a dhera. This is a cylindrical wooden block that is thicker at the centre and thinner on the sides. A small portion of the goats hair is twisted into thread and tied to the centre of the dhera. This spindle is then spun and dropped downwards. As the spindle rotates it adds twist to the wire. The artisan uses both hands to control the amount of goats hair being twisted in order to produce an even thread. When the thread becomes long it is wrapped around the body of the spindle and the process is repeated until thread of required length is achieved.

The thread spun is slid off the spindle and the two ends of the thread (the start of the thread is pulled out from inside) are held together and wound into a ball halving the thread. The end of the double thread is attached to the spindle and twisted into a two-ply yarn.

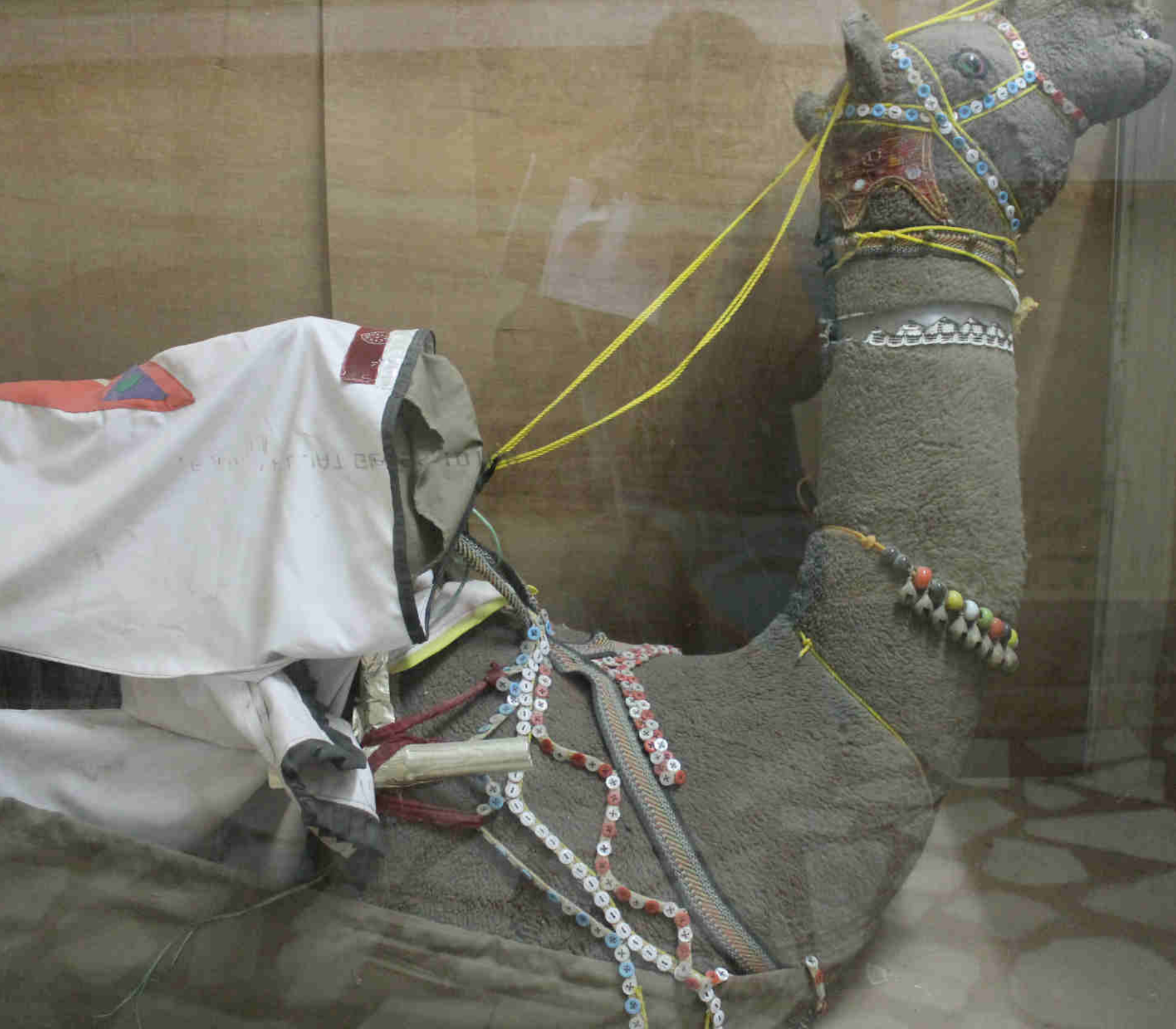
## **Making of 4 ply yarn**

The procedure of making four ply yarn is the same for goat hair thread and cotton cord.

To make a camel belt of 5 hands (a hand is unit of measure equal to the distance between the elbow to the fingertips) the artisan needs a 9 hand long 4 ply yarn where each ply is a two ply thread. Each camel belt uses







# MAP OF JAISALMER

Scale 1 Inch = 10 Miles



## REFERENCE

- Important Kharins
- Kharins Constructed
- Kharins Villages written
- Villages other than Kharins
- Head Quarter Station
- Highways
- Country tracks
- Boundaries of Parganas
- Object of Antiquary



between 30 to 40 strands of 4 ply yarn.

The making of geometric belt can use single colour four-ply yarn. Whereas the camel belts with figures requires a four-ply yarn of two colours each (Traditionally two plies of white goat hair and two plies of black goat hair).

In the case of a single colour yarn, a thread 36 hands long is quadrupled and tied to the spindle and spun into a four ply yarn. The 4 ply thread made is twisted to a very high degree as it needs to hold shape as it is untwisted and handled.

In the case of a double colour yarn two threads of 18 hands each are doubled. They are then tied to the spindle and spun into a 4 ply double colour yarn.

After the 4 ply thread has been twisted it is soaked in water and dried to keep the ply from losing twist









# Recommendations

## Research and Development

Research is the base to any development process. For this craft it is necessary to direct the research in the terms of mechanization. It is necessary to find a way to create a loom like mechanism where the intertwining is done first and then the cords are twisted. Research can be done in the area of tablet weaving which is very similar to split ply braiding.

Development is required in terms of creating new designs, training the existing craftsmen to create new products and training more people to join the enterprise.

A **community based scheme** is required to bring the scattered villagers together in a common enterprise of this craft. A raw material bank should also be established so the craftsmen can get the cords and other essential material from one single unit.

A community of people who create the thread from goats hair must also be created. Those people who own goats and sheeps must be trained and brought into an organised single unit. Such group must be brought in close contact with the braiders and vice versa.

Branding the products at national level.

## Stabilized Income

It is absolutely necessary for the government to create a stable source of income for the craftsmen through the craft.











## An ideal alternate profession for all

Since Jaisalmer is practically shut down during three hot months of April, May and June and the tourism industry is down, this time can be tapped for making split ply braiding as an alternate part time profession. Everyone in Jaisalmer is homebound during summers. This human resource can be tapped to bring livelihood to many households in deserts.

The craft is not a gender based occupation and neither a community based thus as many people as possible can also be involved into the craft. Being a part time work it will add to the household income. Women should also be encouraged to do the craft. Schemes that encourage women must be implemented.

## Technological Intervention

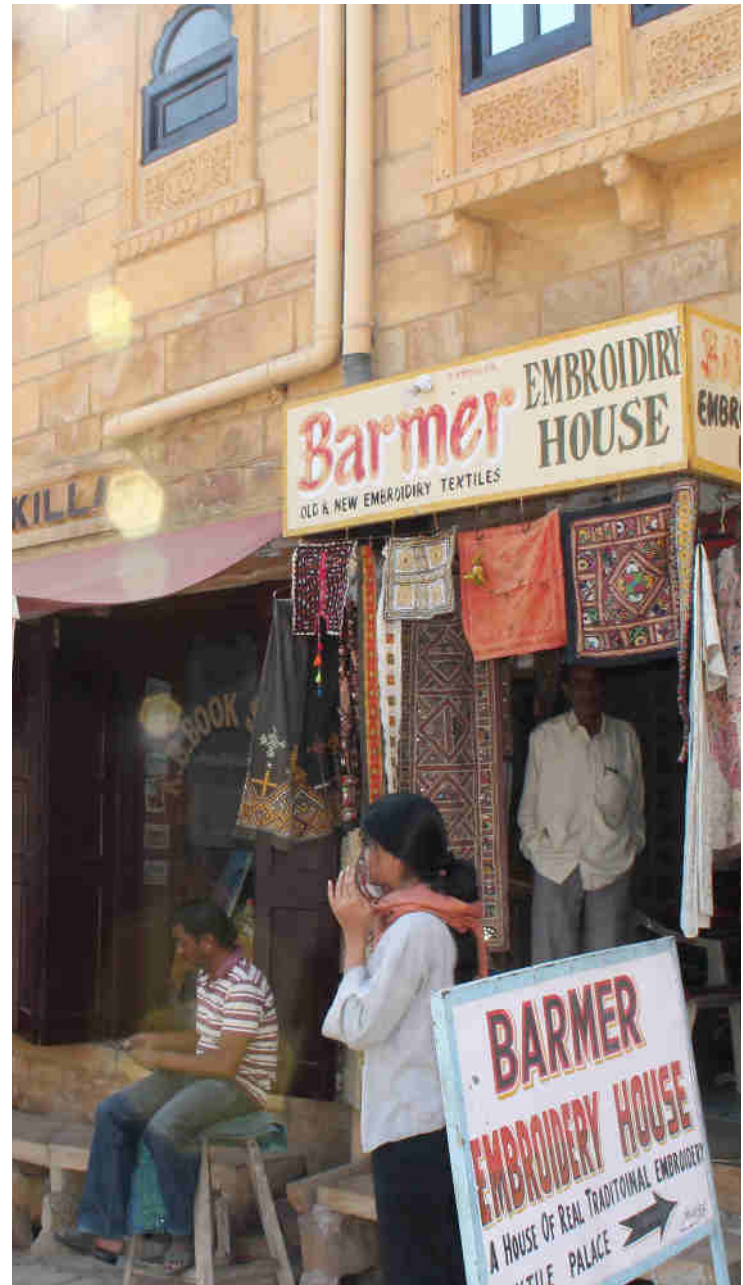
The craft is still dependant on simple handmade tools which adds up to long time consuming production of a single product.

There is immediate need of a **mechanical tool** to twist the multiple yarns together. Peter Collingwood talks about the implements that he created to improve the production rates. Such tools are easy to make and simplify the production in many steps.

Gandhi Charkha like equipments should be researched thoroughly to find/manufacture an appropriate mechanized machine for spinning of hairs.

## Design and Product Diversification

Split Ply braiding technique is a very versatile craft which



can be easily adaptable to various products. Errol Pires, former teacher NID, Ahmedabad learnt the craft from Late Ishwar Singh Bhatti. He created various products in his exhibition in Ahmedabad. Proper design intervention and right opportunity can set the craft as a popular craft amongst the other main stream crafts.

There is a great deal of scope to create interesting accessories like handbags, pouches, belts, vest or jackets, wall hangings, torans, wallets jewellery etc.

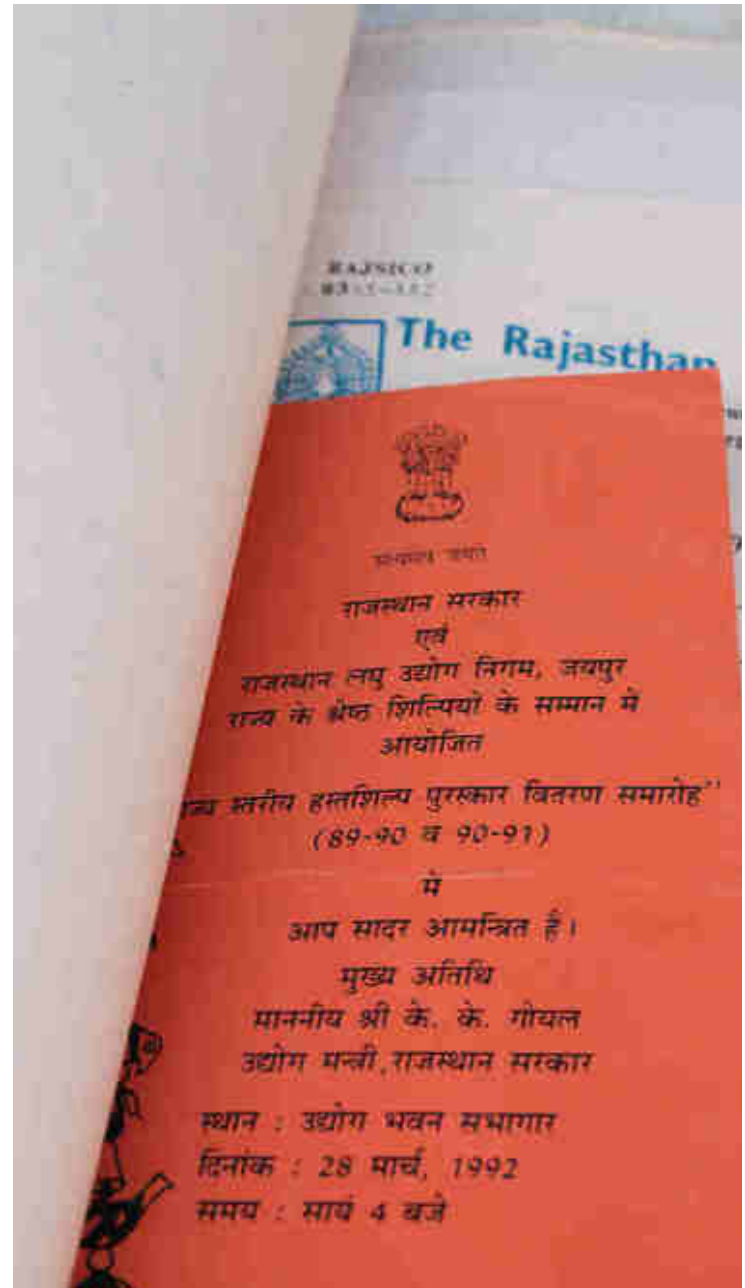
A designer must be appointed in the area to give time to time intervention and introduce new products in the market.

Diversification is also required in terms of the various kinds of raw materials. Other than cotton and goats hairs, silk can also be experimented with for the accessories like luxury belts, bags or wrist bands. Jute can also be an alternate material to experiment with.

3-dimensional objects have been experimented by Mr. Collingwood and Mr. Errol during their respective researches but the craftspeople have not benefitted. The research can further be taken forward to produce sustainable new objects that are readily accepted by a large segment of market.

### Awareness

The craft started out as a hobby for pleasure and happiness to the maker has only stayed in Jaisalmer and need to be acknowledged as an important cultural craft of the deserts where camel was a part of the family. There is hardly any awareness about the craft. It is important to aware the consumer about the craft





through proper channels of advertisement and through tourism industry.

There is hardly any awareness amongst the craftsmen as well. The craftsmen do not have an Artisan Card. Hence they are not even aware of any artisan's schemes available.

### **Government support and accountability**

There is no listing of any braider in Udyog Vibhag office in Jaisalmer. It is necessary to conduct a survey of the total number of existing weavers around the villages in Jaisalmer. A list of existing braiders is necessary to be made to have an idea of actual scenario.

An officer must visit the cluster/craftsmen in two weeks to see the status and listen to the problems of the craftsmen.

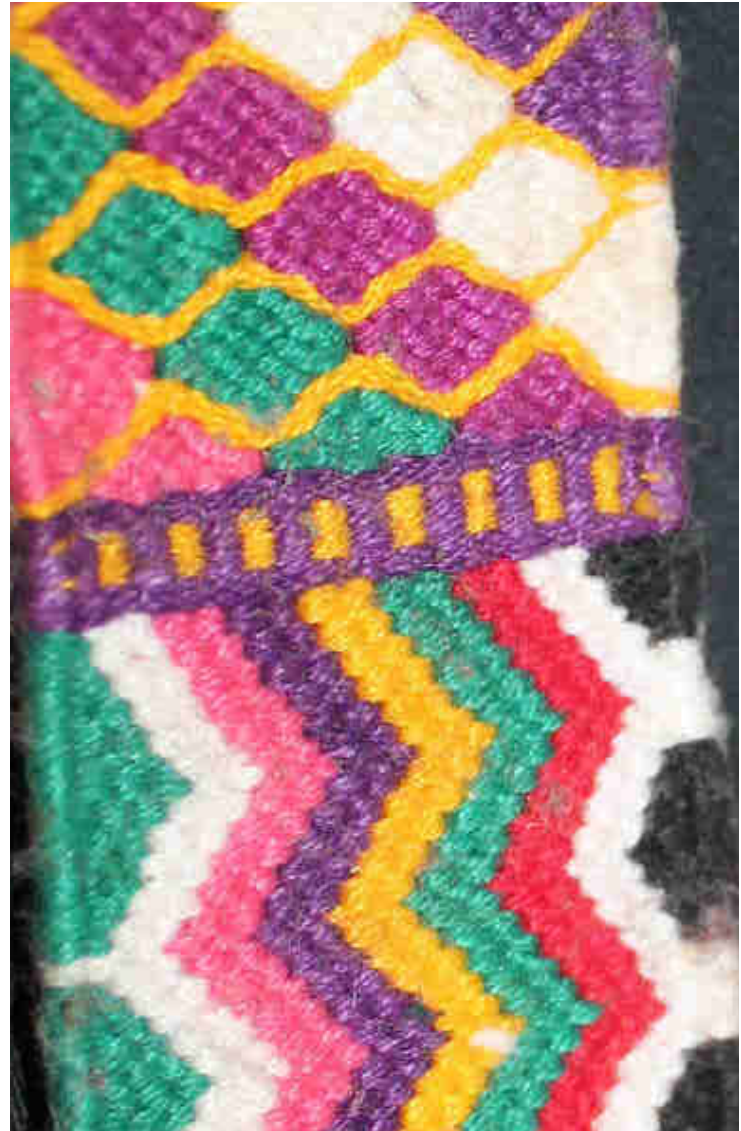
### **Design Intervention**

A constant update in the design catalogue is necessary. There is a need to create a new design line for every year. A cluster Designer must be appointed to create different line of products every year.

### **Marketing**

Promoting the craft at national level fairs and festivals

Create a national level brand.



# Artisan Contact List

## Camel Belt

Khempal Rathi. Deals in textiles and embroidery patchwork, cushions covers, carpets etc.

Mobile: 9828479898

Abhimanyu Rathi. Textile dealer; mirror and cut work, shoulder bag, passport bag, wall hanging, cushion covers, Patch work, carpets etc

Barmer Embroidery House

Gangnna Para, Near Patwon ki Haveli

Jaislamer-345001

Mobile: 9828825635

Bhim Singh. Son of national awardee Ishwar Singh Bhatti. Is not continuing the craft.

Mobile:- 09414760673

Dungar Singh. Brother of Ishwar Singh ji. Camel girth maker but has stopped doing the work as getting old.

Panchayat Dhava Gao

Amar Sagar

Kamal Singh

Son of Dungar Singh ji and is a camel belt maker.

Panchayat Dhava Gao

Amar Sagar

Mobile: 09983258258

Mohan Singh. Community- Rajput. His uncle does split ply braiding in the village.

Khaba Gao

Samela Ram. Community- Meghwal

Khaba Gao

Sher Singh Sodha. Camel belt maker.

Village Masuria, Distt Jaisalmer, Rajasthan

09413971008

Ranaram Baloch (Baloch Show store) Has a shoe store but also deals in camel belts. He gets them made in villages and sell them in Jaisalmer.

Baloch Shoe Store

Shop no- 15



Hanuman Circle

Jaisalmer

Rajasthan

N.K. Sharma. Retired History school teacher and has two museums of folklore history of Rajasthan. Has great deal of knowledge on Rajasthan folklore and cultural history.

1) Folklore Museum and 2) Desert Cultural Centre and Museum

Gadisagar Road, Jaisalmer

Rajasthan.

Prem Chand Rathor. Officer in Udyog Vibhag, Jaisalmer.

Mobile:- 09414031414

## Research Methodology

### **Diagnostic Study on Languishing Craft leading to specific recommendations for its safeguarding**

#### **Structured and Non-Structured Questionnaire**

The manner in which the assessment was conducted was with a structured and non-structured questionnaire that suited the requirement/uniqueness of context and place specific issues of each languishing craft. This template allowed for an analysis within the context and needs of each languishing craft within the overall objectives. The unstructured questions adopted is broad, clearly and prescriptive to allow the capturing of a picture of a craft that is in urgent need of safeguarding or otherwise.

The long list of open ended questions/areas to be tackled will be on:

#### **Terms of Reference**

1. To identify the number of craft persons, their names, and address
2. To study the problem faced by the artisans individually and the group as a whole, in practicing the craft.
3. To study the interest of the artisans in continuing the craft tradition
4. To study the main bottle necks and the difficult areas

which an artisans encounters in practicing the craft

5. To study and gather information whether the craft languishing is also practiced in the vicinity of the area or outside it
6. To study and analyze required intervention of the Government viz. a viz. different scheme under implementation for development of the handicrafts sector.
7. To study and suggest measure of revival of the languishing craft beyond the ambit of Govt. schemes.

## Documentation Template

### About the craft centre

#### PART I

- Area name
- Cluster size
- Map
- Topography (*especially presence of local water bodies*)
- Geography(*particularly to understand problems relating to infrastructure, the provision of services, isolation from markets*)
- Environmental conditions (*in particular, are there negative impacts from the effect of climate change, for instance, more regular droughts, and does this affect the cluster?*)

- Climate (*especially its impact of production cycles, availability of resources, or on sales*)
- Transport links/Accessibility of cluster viz. road, railway etc (*Nearest bus station, railhead, frequency of vehicles*)
- Facilities available in area (*courier, postal services, medical service, stores where materials required are available, other sources, retail venues*)
- Gender (*How is the work activity divided between the genders. Are the activities inter-changeable? Or are there gender norm, which restrict this, does this affect production? If women are producers, what are their domestic arrangements*)
- Age: *Is activity/role also dependant on age of worker?*  
Probe
- History - How was the craft initiated in this region? By whom? At what time?

*(For e.g. the Mughal miniature painting traditional was formally initiated by Emperor Humayun who on his return from exile in Persia, brought with him 2 masters from the Persian court. Early Mughal miniatures therefore share many characteristics as well as content of Persian miniatures and it was not until the reign of Akbar, who actively encouraged the inclusion of regional elements that a truly Mughal style was developed)*

- What patronage did the craft enjoy in the past (if any)
- What art/ architectural/ performing arts traditions



exist locally? Have any of these influences the craft in any respect? Do they share any motifs, symbolism, ritual usage?

- Does the pattern or design represent status, age, gender, community etc? If so, identify the design, and its meaning.
- Is it predominantly a craft cluster? What other occupations exist in the area? Are these linked in any way to the craft?

*(For e.g. the lacware tradition of Ettikopaka exists only because tribals journeying to the South carrying lac to be sold to the jewellers of Tamil Nadu used to pause at this location and would barter some of their product in exchange for food)*

- Is the tradition oral? Do craftspeople have access to documentation of their own traditions? Does documentation exist – if yes – whose hands is it in?
- Number of practicing artists/ households *(Obviously, a census like mapping is not possible but it would be very helpful if we could get a sense of how many practitioners exist even if the numbers are mere estimates hazarded by the craftspersons)*

## **PART II**

- Are there any DCH centres or other associated government or semi-government institutions in the region eg MPHSN or Rajasthan State Organisation?
- Are the craftspersons working with/for any NGOs in

the region? Which NGOs/ SHGs/ cooperatives are active in the area?

- How far is the nearest government support institution?
- Which NGOs are active in this area? This is critical as they could be long term monitoring partners
- How frequently do officers from government support institutions visit? Probe
- In order to assess and understand the local situation, please provide a brief SWOT analysis about the strengths; weaknesses, and threats to the cluster.

### **About the tools**

- What tools are used? Where are they sourced from? How much do they cost? *( Do keep an eye out for innovations made by the craftspeople such as the bicycle pump operated dye sprayer invented by a craftsperson in Kucchh to facilitate even staining of large bolts of fabric)*
- If they are made by the craftspersons themselves, how is this done?
- What are they called locally (please use vernacular terms and include translations for same)
- Include all tools used (like dye pots, printing beds, tables etc in case of printing). Specify materials, prices, measurement, frequency of purchase
- Question access to government funds/schemes for purchase of tools/dye vats etc

### **About the raw materials**

- What is the base material used? Does it differ for different products
- Where are they sourced from? By whom? How much do they cost?
- Are raw materials readily available? If not, what are the challenges faced in accessing the material?
- In what quantity is it purchased. What are the minimums
- How are materials stored?
- If the material is produced locally, which community produces it?
- Have there been any changes in the material used? Where was it sourced from earlier
- What prompted the change? Does market demand for cheaper products result in substitution with cheaper raw materials?
- How has it impacted the form/style/ product?
- Can raw materials be purchased on credit? If yes from whom and at what interest rate?
- Is there a collective procurement of materials or is it done individually?
- In case of challenges, what do the craftsmen themselves recommend to improve the situation?

### **About the process**

Note the entire production process, step by step, with a live demonstration, writing down any actions, and, or explanations, including time frames for each step.

- Describe in detail the process followed in step-by-step manner with photographs for each stage.
- Describe the primary work area and preparations, along with the amount of time taken in each step.
- Note the desired output of each step – consistency/ colour/texture/volume; and warning signs that the process is going wrong.
- At each stage, crosscheck the sequences of the production process.
- Are there any specific stages in the technique or combinations of techniques that definitively characterise this particular tradition?
- What special skills are required to make the product? Does everyone in the cluster possess the skills and expertise for making it?
- Have there been any innovations in technique? Describe.
- What are the wastes associated with the process? How are they disposed of?
- Have any value additions been made to the product?
- Who have the traditional designs, motifs/layouts changed? Is the master craftsman responsible? Are designs skills passed on by particular community



members? *Note, that this may be informal, for example, through oral traditions.*

- What is the traditional vocabulary for designs (please give local names)? Which is the oldest known design? What designs are associated with rituals?
- Are designs readily adapted? What designs are favoured now? Who introduced them?

### **About infrastructure**

- Does the cluster have electricity? For how many hours in the day? If not, why is electricity not available? Are there alternative options for power, if so, what are they? Do they have generators?
- What about water supply? Taalabs/tanks/water source
- In case of dyeing textiles, where are they washed, dyed, dried?
- Existence of health and safety standards and measures. If none, exist are they required? *(For e.g. are the workshops well illuminated? Ask them about their health; list any health problems, along with symptoms. List potential chemical, toxic, electrical, heat, noise, and, or ergonomic hazards.*
- Are there any health centres near by?
- Eco-friendly techniques or materials for treating raw material, craft process, and/or disposal of wastes/by-products
- Where do the workers live? If in a housing-cum-

work shed – please describe. Include information on toilets.

- If they live away from the workshop area, how do they commute to work and how long does it take to commute?
- Is there a computer, with access to internet Information Communication Technology (ICT) available? Are there the knowledge and expertise to use computers? If so, is there an email address for the cluster, with a nominated person who has the skills to receive and send emails?
- Do they have a Common Facility Centre? If yes – get all details
- Do the children go to school?
- Is there a showroom where visitors or clients can see the textiles produced?
- Specify requirements for the cluster to improve quality of life

### **About the design, colour palette and product range**

- What were the traditional products made with this craft?
- Does the product range being created today differ?
- If so, in what way?
- What has caused these changes?

- Who was the customer for the traditional product?
- Are there any specific prints, colours, motifs associated with the community, in other words, its unique design traditions?
- Describe motifs, both traditional and non traditional, abstract, and figurative etc.
- Do they have any documentation? Or is everything oral?
- What is the symbolism associated with the motifs used?
- Were the products produced/ used on specific occasions such as weddings, deaths, rituals, festivals etc?
- Have these been repurposed with changes in the markets catered to?
- Who is the customer for the current product?
- How did the craftsman reach this new market segment?
- Do the craftsmen produce any products for their own/ local use?
- Provide a list of products, along with photographs and descriptions (including texture, quality, feel, colour, price, look, sizes).
- Probe prices
- Is there a product development cycle that the cluster follows?
- Does the cluster actively design new products?
- Who designs the products? Are designers hired? Are artists open to working with designers?
- Is there a quality check? What are the benchmarks used by the cluster for measuring quality?
- Is the product designed with awareness for environmental concerns, human safety, health, comfort, and product performance?
- Do products contain information on the material content of the product along with care instructions?
- Do products have a product identification system that is simple and easy to understand?
- What is distinct about the product? What is its Unique Selling Proposition (USP)?
- Probe design development intervention by Govt and others
- Is there a cluster designer appointed? If yes, probe

### **About production**

- What is the cycle of production? For instance, is it seasonal? How has this changed from the method of original production, if at all?
- Where does production take place? In the housing cum work shed, in a karkhana, at a Common Facility Centre/ at the Coop? Specify



- Is each step of the production completed in one central location, or are there multiple locations?
- Describe the artist's workplace. Describe the general conditions.
- What is the production capacity of a cluster/craftsperson/ karkhana? What is considered a large order? What is the minimum order quantity to be produced for the order to be economically viable?
- What is the total quantity of production in a year? What is the profit margin? How much of this is reinvested in the business?
- Can consistency in quality of output be assured, especially if large production orders are received?
- Are there technological interventions that could be done improve productivity? This could take place at any stage of the production process.
- Does the community face competition from the organized/mass production by manufacturing centres? How has this impacted their business?
- Has any Government scheme helped to improve production?
- Any training programs been organized to improve production?

### **About the craftspersons**

To develop an understanding of the challenges,

problems, constraints and parameters within which the craftspersons operate a selection of them should be interviewed.

- Is the craft the traditional occupation of the craftspersons family or is it a relatively newly acquired skill? If new, when was this occupation taken up and why?
- If it was the traditional occupation, trace the family history through a tree and explore any mythical/folklore connects that explain their arrival/settlement in the region or their initiation into the craft. Are they linked to similar craft communities in other parts of the country?
- Have any trained craftsmen /community members left their tradition? Reason why
- What are some of the problems that they face which impacts the survival of the craft, for instance, access to markets, or raw materials, etc?
- What are the reasons for the languishing craft traditions, and successes and failures in revival?
- Training (*How did the individual learn the trade? Who did they apprentice with? How long did the process take?*)
- Are there requirements for skill levels, training, and, or development?
- Personal questions (*What are their hopes and aspirations? Do they pay income tax? Do they own mobile phones? Do they have insurance? What is their level of education? Do they have bank*

*accounts? How many members in their family? How many are earning members? How many are employed in the same profession? What are some of the difficulties that you face in the village? Can improvements, and or, the revival of crafts help to solve any of these problems?)*

- Labour related an issue (*Who is hired? How is selection undertaken? How many non-artists such as the women and children of the household are involved in subsidiary aspects of the process? Is there a hierarchy amongst the workers in the cluster? What is this based on? Does the organizational structure mimic indigenous systems*)
- Social structure (*Does gender play a role in the craft? How does caste feature in the hierarchy of the workshop? What caste are the owners and the workers? Is it a diverse population/group that partakes in the craft activities? Traditionally, what caste did the owners and workers belong to? Has there been a change in the same? What is the change due to?*)
- Wages (*What are the working hours? How many days a week are the workers expected to come to work/ or they work? How many holidays? What happens in the event a worker falls ill? What wages are paid to the various hierarchies of workers? What are the average monthly earnings of a craftsman? Does this increase with seniority, and are there opportunities for income growth? Are the subsidiary workers such as the women and children of the household given any remuneration? Do they receive daily/weekly/ monthly wages? Are wages received in cash? Is there*

*any incentive system?)*

- Tradition and revitalization. (*What are the rituals and ceremonies associated with the making of the craft product? What, if any, are necessary rituals when preparing the product? Who conducts the ritual, who participates, and what is the meaning? What are the meanings of the rituals, and are these rituals laid out in texts? Are the rituals informal or elaborate? Are they passed on verbally, as an intangible cultural expression, or are they laid out in texts? Describe, and if possible, record the ritual.*
- Have any craftspeople in their cluster received awards? From whom and when? If Yes, probe further - including if it has helped the community (in Pethapur we found that it had divided the community) If no, probe

### **About the market for the craft**

- Who does the craft caters to? (*Local/ domestic/ international markets or retail/ export/commission work*)
- If the market for the crafts is a combination of various segments, are different techniques/styles/products favoured by specific segments?
- List the top selling products
- How are the various segments reached by the craftsmen (local haats, bazaars, melas, state handicrafts centres, DCH, trade fairs etc)?



- How is pricing done and by whom? Are basic principles and objectives of pricing and costing understood?
- Are legal contracts sought before work is begun? Are artists aware of indemnity clauses, and the impact of delays in delivery, and, or faulty quality products?
- Is there a phased payment plan? How is the karkhana paid? How is money then disbursed to the various employees?
- Access to communication - *Do they have mobiles? Phones? Emails? How are clearances from clients/ orders negotiated and sought?*
- Have the craftspersons explored or heard of E-commerce?
- Have they attended trade shows/ national melas/ handicraft expos? How did they secure their participation in the same?
- Has the woven product always been traded? What were the traditional trading communities? Has this changed?
- Any direct marketing?
- Is marketing and sales handled by the cluster agent? Is there an intermediary, such as a trader, or a middle man, who is part of the supply chain, and responsible for sales? Is the trader paying a fair wage to the artist?
- What, if any, is the indigenous system in place?
- What steps are in place to identify and explore new markets- for instance, is there a strategy for seeking out new product niches?
- Does the cluster have a marketing plan, and knowledge about product production, position, and promotion?
- Is there an analysis of product sales? Are product lines that do not sell discontinued? What happens to excess stock that does not sell?
- Does the cluster have a brand? If not, why, and would they consider creating a brand?
- Are the artists cognizant of market and buyer expectations? Do they know how to package and label a product for display and shipping, with skills to process orders and dispatch them?
- Do marketing materials, product and price sheets exist? Are there clear terms and conditions, with policies on minimum order quantities, production timelines, along with goods and services tax that can be passed onto buyers?
- Are packaging materials readily available that are safe, environmentally sound, and cost effective?
- Does the cluster possess the necessary resources (staff and financial) to undertake marketing, and promotion efforts? Have market studies, market intelligence, marketing and sales promotions been conducted? If so, analyse these, and identify gaps, weaknesses, and opportunities.
- Are they aware about government marketing and promotional programs?

- Does the cluster have a government approved certification seal to guarantee authenticity, such as the Silk Mark or Handloom Mark? If not, why?
- Do they participate in sales and marketing training? What are the kind of capacity building, skills, and expertise that need to be part of a market readiness training program?
- Government is laying a great deal of stress on Marketing, through Melas etc. Has this had any impact on the community? Probe

#### **About finance/credit issues**

- Who gives credit to the craftspeople when they require it?
- Who do the craftspersons /karkhana bank with?
- How hard was it to open an account with them?
- How far is the bank located?
- How easy is it to get loans?
- Is collateral required?
- What are loans usually taken for? Probe
- What are some of the obstacles they have faced in receiving loans?
- Is there a local money lender? What are his terms for loans?
- Are there microfinance or micro-credit schemes that are available to craftspeople? If so, what has been

their experience of working through these financial networks?

- Have they availed of any government scheme for credit access?
- If yes, what has the credit been availed for?

#### **About copyright issues**

- GI *(Is there an awareness about the government's GI policy? Is there an attempt at securing GI? If so, by whom and how?)*
- Copyright/ IPR/plagiarism

*(Craftspersons copying motifs seen in catalogues of design firms, factory owners or screen printers copying block print designs and mass-producing it. How do the craftspersons understand the concept of design rights? For e.g. a block maker in Pethapur mentioned he shows prospective customers a book containing prints of every block he had ever made, and if the customer liked any of them he would make subtle modifications in the form and produce the block but never duplicate a design)*

- Have there been workshops or training conducted about IP? Would the artists attend a workshop about IP and associated issues?
- Have any designs or products been licensed for copyright?
- Are there efforts to safeguard traditional cultural



expressions?

### **About DC (H) and other Govt agencies**

- What has been the experience of dealing with DC (H)? Have they found it difficult, time-consuming, and complex? Have there been complaints about the administrative complexity, and procedural requirements in dealing with DC (H)?
- What schemes, if any, State or Central have they had access to? What has their experience been? Details please.
- Do they have an artisan card?
- If yes, how did they get it?
- If no, why don't they have one? Do they know what it is?
- If yes, has it helped?
- Have the craftspersons participated in any government sponsored/ organised programmes/ events such as melas, expos, trade fairs etc?
- What were these oriented towards? (*For e.g., marketing, design development, workshop schemes, technical up-gradation, product diversification*)
- If yes, have these helped them in any way?
- Have they received recognition for their skills?
- If yes, was it a state or national award? When was it

received?

- How did they come to know of it?
- Did they receive any assistance in the application procedure?
- Has receiving the award impacted their business in any way?
- If no, do they wish to apply?
- Do they know how to go about doing the same?
- Do they know of medical/ retirement plans available under DC (H) schemes?
- Who is the contact person at DC (H)?
- What would they like from DC (H)?
- Please meet the local emporium (e.g. Co-optex, APCO, Mrignayani for Madhya Pradesh, Rajasthali for Rajasthan etc) to find out where they buy from, what quantities the source, how are purchases made and delivered, who designs the objects etc. What are the problems faced by the emporia in sourcing products – quality control, sizing, delivery, timelines etc
- Meet the Resident Commissioner of state for assistance and information
- Visit the DC (H) extension service office in the region
- Try to critically assess the implementation of Govt Schemes with reference to its efficacy to fulfil the objectives of the scheme. To identify gaps and shortfalls in the scheme's content and implementation

and to suggest improvements.

- To assess the extent to which the interventions are general across-the board rather than being implemented as tailor-made scheme
- To list the measurable outcomes, such as empowerment of artists, credit linkages, product range diversification, marketing etc. and assess the impact of the scheme with respect to those deliverables.
- Comparison of the impact of the scheme within the clusters and those who fall out of the cluster.
- To assess the effectiveness of the monitoring system and to suggest ways for improvement
- To evaluate the efficacy of the schemes in bringing about a sustained transformation in the livelihood of the craftspeople.

## **Schedule Of Data/Information Collection For Study**

### **STAGE I**

#### ***Hiring of resource persons***

As per requirements the resource team will be contracted along with photographers.

#### ***Secondary data collection prior to fieldwork: Its Study and Analysis***

As the craft to be studied is languishing, with the numbers being very limited of the practitioners, the first step after taking on competent personnel would be to collect secondary data.\_

- Obtain and study reports on the current status through focal points - Development Commissioner (Handicrafts) office, publications, libraries, experts, other civil society organisations etc.
- Thorough study and familiarization of existing documents. Information collated together, examined and sorted. Research and familiarization with the relevant issues concerning the craftspersons and also the supply chain, local institutions etc

### ***Development of the fieldwork plan***

The fieldwork plan will include

- The number and make-up of the team
- Planning of visits to each centre by experts and technical persons
- Pre-departure briefing/training of team
- Establish contact with the craftspersons, NGO's, etc

### ***STAGE II***

#### ***Selection of key informants for coverage and assessment***

Given the constraints within each craft, all craftsperson will be contacted, as far as possible.



## Primary Datacollection Schedule

A Qualitative methodology will be followed to complement the review of secondary data. Research teams will use a combination of individual key informant interviews, group key informant interviews, observation and other techniques to collect the information. Information will be gathered from a wide range of sources and triangulated: this includes secondary data and data from key informants, community group interviews. Interviewees' privacy will be safeguarded. i.e. Personal information (e.g., names) will be only recorded with consent, and such information will not be shared outside of the team unless necessary.

- Contact with other specialist's, researchers, government officials, institutions, NGO's.
- Research oral tradition, design directory, and get their views on issues, requirements and how they are being addressed within the Schemes. Discuss with the officials and State Government, what problems are they facing.
- Collection of secondary data on site at Cluster
- Understand the local situation.
- Geographically – to understand problems relating to why the craft is languishing.
- List of local institutions
- Access to and linkages for access to raw material, credit market.
- Study the technology and process

- Study Design vocabularies and assistance
- Any other issues

## STAGE III

At the Cluster contextualise information, consolidate data and analyse it.

Concerns about information quality, reliability and gaps to be included.

Data analysis.

Preparation of final report as per the Terms of Reference

**Report presented in a print and in electronic format**