



LANGUISHING CRAFT



KAAVAD MAKING AND SINGING | Bassi, Rajasthan



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KAAVAD MAKING AND SINGING Bassi, Rajasthan

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

Research Study and Documentation by



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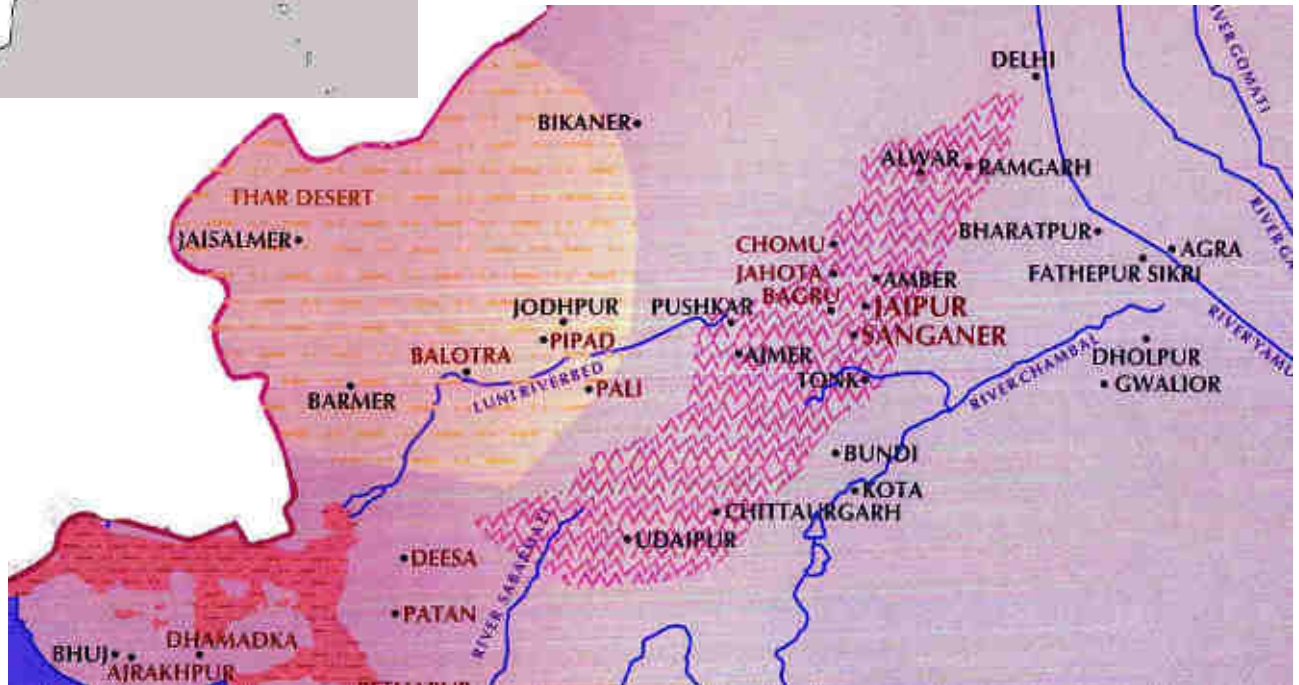
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About the Kaavad - The Making and the Recitation

Kaavad is a 400 years old folk craft. Traditionally a mobile temple shrine it was carried from home to home and village to village by the Kaavadia Bhat who recited the holy stories and maintained family genealogies. The Kaavad is a traditional ingeniously crafted narrative telling device, originally made in mango tree wood. Vividly illustrated with detailed figures and scenes a single Kaavad could be used to recite multiple stories, each finding place in the painted panels, doors and corners of the Kaavad. The rectangular shaped traditional wooden *kaavad* is always 12" in size for the convenience of *Bhats* (singers of *kaavad*) to travel around the villages. The *kaavad* is made up of wooden door that is hinged into two-three panels on each side of the door. As each panel opens the story unravels finally to the grand ending where the inner doors to the sanctum sanctorum of are opened and the deity revealed for the devotees. The devotees then donate some money before the doors are shut till the next retelling.

Painted in bright and vivid stones colours in red, blue, yellow, white, skin colour the shapes are usually outlined in black. The last panel of kaavad is a devoted section for the patrons of *Bhats*. The *bhats* instruct the *Suthar* to draw the figures of the patrons (called as *Jajmaans*) as ordered by the patrons. For example if the patron wants to see himself sitting on a camel, the image is drawn in the same way.

Carried, with the respect and deference due to a holy object, the Kaavadia Bhat held the Kaavad in front of his upper body, its doors openable if required, strung with a strong rope that hung around his neck and supported by his hands at the base of the Kaavad.



Kaavad Singing by *Bhats*

Singing of kaavad is one of the ancient performing arts to entertain the villagers. Each box inside the panels denotes a story from mythology and legends. And each story is sung by the singers. This singing is known as '*Kaavad Banchna*'. The length of each story sung depends upon the Bhats. The singers of kaavad are known as *Kaavadiya Bhats*. The singing can only be done by this special community of Bhats and they are commonly known as Rao's.











आइकावडने धुप देल रवोलावे
७ पिडी संरंग मे जावसी सही मात
सी छुट नही दः कुजणा बाई का

Historical Background of the Kaavad and the Bhats

The story of origin of kaavad making goes back to the great epic the Ramayana. The legend says it started when Raja Dashrath (father of Lord Rama) accidentally killed Shравan Kumar mistaking him to be some animal during his hunting expedition. Shравan Kumar was taking his blind parents on a pilgrimage. His dieing wish to the Raja Dashrath was that as he could not take his parents to the pilgrimage he asked the king to fulfil his vow to his parents and bring the pilgrimage to his parents. As his blind parents had to complete the pilgrimage they had begun. Thus, Kaavad the mobile temple shrine originated. The people who wanted to visit the temple but couldn't do it for the various reasons had now temple coming to their door step. The story is a part of oral history told by kaavad makers and there is no documentary evidence to prove it wrong.

- The legend of the Kaavadiya Bhats

There is a legendary story associated with the origin of Kaavadiya Bhats (singers of kaavads) that states that a Queen named Kundanabai possessed a kaavad but she did not have any one interpreting the story of the temple deity for her, so she called for a person to sing the kaavad. Thus the tradition of singing and reciting the kaavad started. Later the community of Bhats started having their own patrons in different villages to whom they sung the kaavad stories and earned money. Thus bhats are the singing/performing arts community who flourished with the patronage of villagers.









About the Kaavad makers (Bassi) and Kaavadiya Bhats (Bhopalgarh Tehsil, Jodhpur district)

Thakur Jadaav Chand, the ruler of Bassi liked the craftsmanship of the Jangid Suthars who were settled in the Nagaur region. So he brought the two Suthar families to Bassi and Gangrar region. (Mewar is a region of south-central Rajasthan state in western India. It includes the present-day districts of Pratapgarh, Bhilwara, Chittorgarh, Rajsamand, Udaipur, Dungarpur, Banswara and some of the part of Gujarat and Madhya Pradesh.) Bassi comes under the present day Chittor district where the generations of the migrated Suthar family are still continuing with wood craft. One of the families that settled in Gangrar region had no generations to follow the craft legacy and hence craft soon vanished away.

Presently the craft is practiced only in the Bassi village of Chittorgarh district.

More than 25 families each engaged in process of manufacturing of wooden handicrafts items at Bassi. Women mainly contribute to production and men do the marketing and management. Out of the 25 families only five families are doing the kaavad production. Rest of the families are producing other kinds of wooden products like furniture, daily utility items, decorative figures and gifts.

The craftspeople who are engaged in wood craft belong to Suthar (carpenter) caste. They are *Jangid* Brahmins, who are said to be the most skilled wood carvers whose origin is from Nagaur. The word *Suthar* originates from the









Sanskrit word *Sutradhaar*. In ancient times *Suthars* were highly skilled architects who used chants and *Shlokas* to build the gates and houses. They used to create big architectures like temples and palaces. Because of some mistake made by an apprentice suthar, they were cursed to make objects by hand. Since then they have worked with hand tools and hand carved the wooden objects.

The Bassi craftspersons identify themselves as Jangid Suthars. Bassi has traditional village set up where all the castes are prevalent. The different castes prevailing in the village are Brahmins, Mahajans, Jangids, Katiks, Jat, Gujjar, Hajuri (servants of Rajputs), Mirasi, Kasai, Chamar, Jalao, Pindar and Regars and the jungles nearby are inhabited by Bhil tribal people. Bhils are very important mediators for the raw material procurement.

Production of kaavad is only done by Jangid suthars as it is thought to be prestigious and religious work. The kaavad is a small temple shrine and supposed to be done by upper caste men and women only. The secondary work of raw material sourcing and selling is done by Bhils and Muslim community.

Workers: One of the craftsperson has two other families, who work for him. The work done by them is mainly frame making and producing the raw kaavad. The finishing and painting work is done by the master craftsmen. These families are also Jangid Suthars but since they don't have enough capital to start their own business they work for the other craftsman. They are paid labour per piece they produce. Piece rate is different for different products. For example, the 10" kaavad piece rate is Rs. 120/-.







Bhopalgarh Tehsil, Jodhpur district

Kumhara village of Bhopalgarh Tehsil in the Jodhpur district is the residence for Kaavadiya bhats. There are almost 40 families residing in the village who sing the kaavad professionally.

Traditional Clients of the Kaavad

Marwar region is inhabited by a number of communities, the majority working in the agricultural fields. The landowning farming communities include Rajputs, Jats, Gurjars, Malis and Minas. In the Marwar state there was Jagirdari system of governance before independence. Brahmans were associated with priestly and religious professions. Mahajans were associated with trading and money lending. Other castes inhabiting Marwar include Kalbi, Nai, Darzi, **Suthar**, Meghwal, Chamar, Lohar, Naik, Bhil, Ghanchi, Sindhi-Sipahi.

The bhats act as mediator between God and the devotee. They bring the temple in form kaavad to the house of devotee so that he does not have to travel long distances for pilgrimage. Along with the temple shrine, kaavad temple shrine beholds the mythological and religious stories from the greatest epic of all times; Mahabharata and Ramayana. Before the final doors to the shrines are open the whole series of stories are sung in the Marwari language. The length and number of stories sung completely depends upon the money given by the patron. These stories are sung along with the stories of local heroes and kings.

Every *bhat* has many patrons in different villages. The patron could be a king or a merchant/noble man. The









 airtel



Shree GURU KRIPA
MOBILE POINT

श्री गुरु कृपा
जानकीलाल मण्डार
राष्ट्रीय पार्टियों से लकील के फाउंडर, रिटेलर, लकावर

पार्टी पोइंट
518

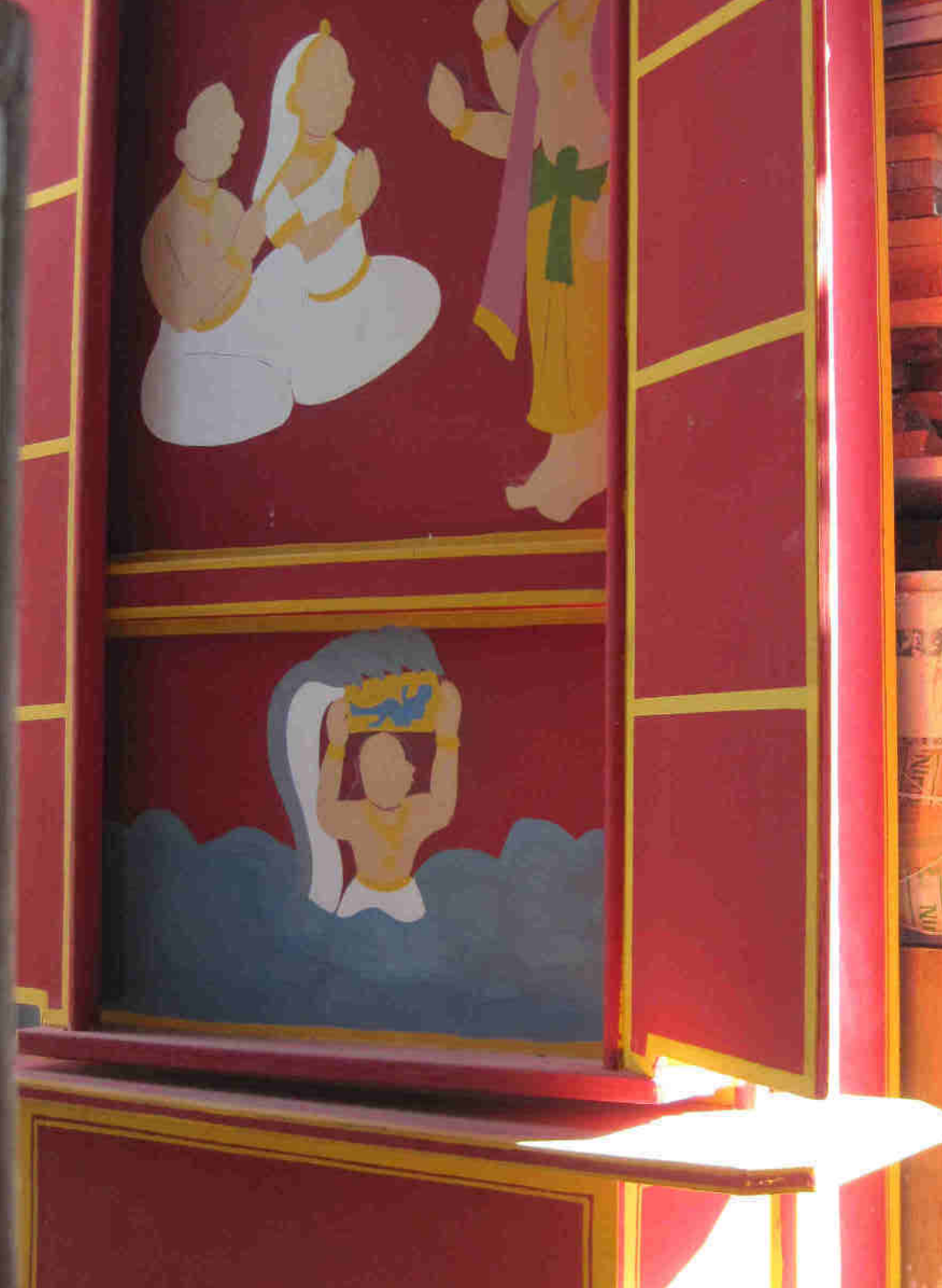
श्री गुरु कृपा मॉबिलिटी
के आउटलेट सेलिंग

श्री गुरु कृपा मॉबिलिटी

tradition however was always to sing in the home of the patrons.

The singing is done by special community who are known as Bhats. (Bhats history can be traced back as the famous poets and singers who used to sing the victories and heroic deeds of kings and queens. One of the very famous Bhats is Chandra Bardai Bhat of the royal courts of Maharaja Prithvi Raj Chauhan. The Bhats used to sing poems in the royal courts and during war time to motivate the warriors at the battle field. Probably the bhat community is the same as these singers.) The songs are mostly related mythological and religious stories of Lord Rama and Lord Krishna from the great epics of all times; Ramayana and Mahabharata.







Kaavad Shrines and Contemporary Products

Kaavads are of two types - **Marwari** and **Mewari** kaavad.

As per the discussions with craftsperson the Marwari kaavad has been traced back to be the oldest kaavad, from where the Mewari kaavad evolved when one of the families shifted from Nagaur (Marwar region) to Bassi in Chittorgarh. The number of families that resided in the Nagaur region at that time is not known.

The Marwari kaavad is the one that is sung in the Marwar region. The singing is done by special community who are known as Bhats. (Bhats history can be traced back as the famous poets and singers who used to sing the victories and heroic deeds of kings and queens. One of the very famous Bhats is Chandra Bardai Bhat of the royal courts of Maharaja Prithvi Raj Chauhan. The Bhats used to sing poems in the royal courts and during war time to motivate the warriors at the battle field. Probably the Bhat community is the same as these singers.) The songs are mostly related mythological and religious stories of Lord Rama and Lord Krishna from the great epics of all times; Ramayana and Mahabharata.

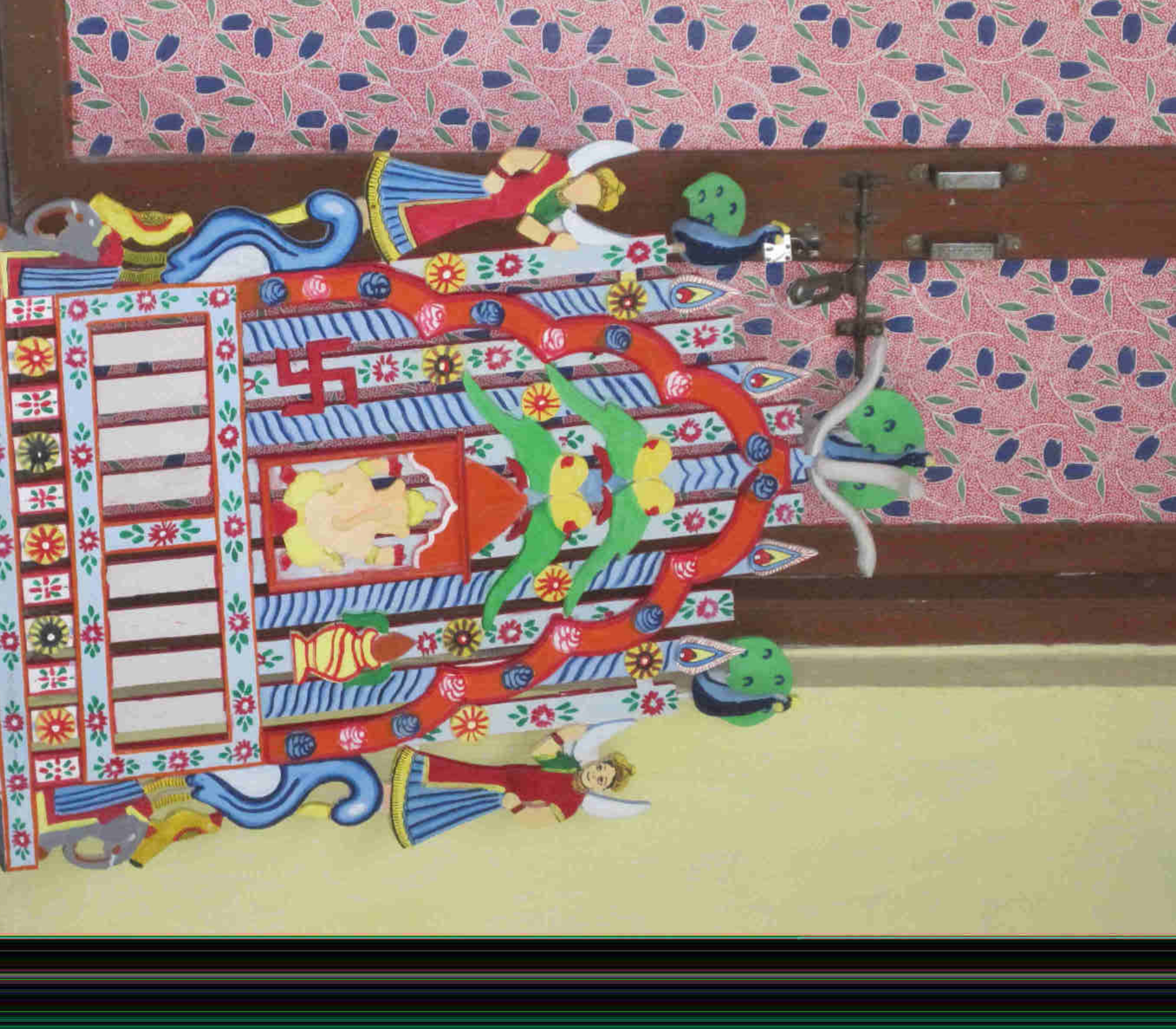
Contemporary Products

With the developing new demand of the kaavad craft, kaavad is now made in various shapes and sizes with many innovations in the usability. Kaavad is now used as a teaching device in some schools; a special kaavad named **ABC** is made to teach English alphabets to children. New











stories have been introduced in the wooden panels like birth/ crucifying of Jesus Christ, Traffic rules, Birth of Lord Krishna etc. The traditional temple shrine has now taken the new role of storytelling device. They are even popular as a gift item and produced in many sizes (5"-13") other than the 12 inch traditional one. Large temple shrines are also made on special order for museums, exhibitions, and displays etc.

Other Products

The kaavad makers also produce other handmade wooden objects for instance Gangaur idols are also an important religious idol that is brought by the local people during the Gangaur festival. Other products are decorative items, idols, puppets, jewellery boxes, wall clock etc.







About the Place

Erstwhile Rajputana was divided into various states including Mewar which is a region in the south-central Rajasthan state in Western India. It includes the present-day districts of Bhilwara, Chittorgarh, Rajasamand, Udaipur, and some of the part of Gujarat and Madhya Pradesh. The region was for centuries a Rajput kingdom that later became a princely state under the British.

After independence the princely provinces all came under the Government of India and the new State called Rajasthan was divided into thirty three administrative districts which are functional under seven main divisions of Ajmer, Bharatpur, Bikaner, Jaipur, Jodhpur, Kota and Udaipur. Chittorgarh comes under the Udaipur division.

Bassi Village is located in the district of Chittorgarh in the South- eastern Mewar region of Rajasthan. To the north of Chittorgarh is the town of Bhilwara, with Udaipur in the south and Rajasmand in the west, Chittorgarh is bordered by Madhya Pradesh on the eastern side. Bassi village is almost 25 km away from the Chittorgarh main town and falls under administrative tehsil or sub district of Gangrar.

The village population according to the 2001 census is around 9,872 including the minority and the Scheduled Caste and Scheduled Tribes. The village is dominantly a Hindu population region. The social caste stratification clearly exists and it extends also to the physical location of the castes, with the upper caste families living in the heart of the village and the lower castes on the outskirts. Barter for services rendered still exists, with food grains and other items exchanged in the traditional way. The











interdependency of the communities is still exists and is clearly visible.

Bassi has been identified as *Kaasthkala*/wood craft cluster by the JKSMS (NGO) when they worked on the production of Kaavad and marketing and it was supported by District Industries Centre (DIC), Chittorgarh, Rajasthan. The other industry of Bassi is bidi/rolled tobacco leaf production, which is major employment generation industry other than wood craft.

The nearest town is *Chittorgarh*, about 25 kilometres away from Bassi. The villagers travel to Chittorgarh either by State run buses or Bicycles and Motor Bikes. Bhilwara, and Udaipur are other towns near Bassi which can be reached by road through State run buses. The buses to *Bhilwara* are after every half an hour. Private buses are also available to Bhilwara, charging around Rs. 35/- while the state run buses charge Rs. 15/- per person. The road that connects Chittor and Bassi is a national highway 79 and is well maintained. The other route that connects the neighbouring villages is also nice and clean.

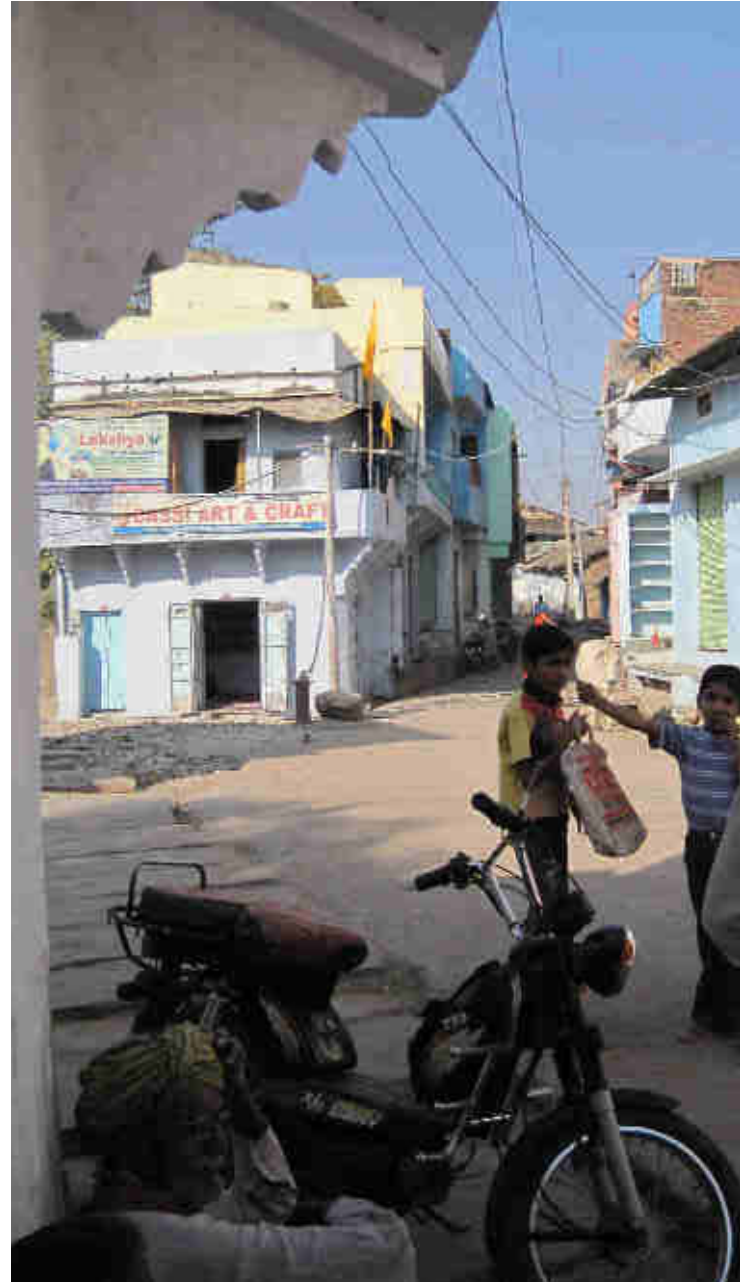
The nearest railway stations are at Chittorgarh and Bhilwara. The trains going to Udaipur have 2 minute stoppage at either Chittorgarh or Bhilwara station.

The nearest airport to Bassi is in Udaipur.

Inside village, people travel by bicycles, and motor bikes. Some villagers also own four wheel cars.

Topography

The Bassi village is watered by a Dam, which is named after the village; Bassi Dam. There is another river named







Bedach that flows along the Bassi village. The village has a water pond near a Mandir, which is known as Shiv Sagar Talaab. The village is surrounded by the Arravalli Hills from all sides.

The wood and the other natural raw material like gum all comes from the forests in the Arravali range. The Bhils lives near the forest and extract the gum from the Gum tree which they barter with money or food in the village. This gum is used in making colours. The wood is cut by the Muslim community and traded to the Suthars.

Around the village and nearby is a vast grazing area where herds of sheep, goats, cattles and camel do grazing year around. The trees like Babul and Neem are in abundance. There are many water bodies at every five kilometres in and around the agricultural land.

Modern Day Facilities and services

The Village has a market with shops for mobile recharge, Cyber Cafe, Tailoring, Dry Cleaning, Photo Studio, Sweet Shops, Confectionery, Bangle shops, Leather Shoes etc. The market is in the middle of the village.

Samodayik Swasthya Kendra is one government hospital in the village that caters to the medical facilities. The banking facility is also available in the village.







About the Market

Bassi Craft Cluster

The traditional buyers as well as the users of kaavad are Kavadiya Bhats. The bhats ancestry can be traced back as the famous singers who sing victories and heroic deeds of the kings and queens. These singers used to sing during the warfare to motivate the warriors to fight till death and also for entertainment during the bloodshed and tensed situations. The famous bhat, Chandra Bardai, who was a royal singer and friend of Prithvi Raj Chauhan must be of the same lineage.

These bhats sing the stories of kaavad in and around the villages. The stories are sung in the houses of the patrons. This performing art is not for public but for specific patrons who have one bhat who comes around after the harvesting of crops during the winter season. This time was chosen because then they used to get food grains, money and even some times animals in return for singing the kaavad.

New Market

Recently the trend has changed and the kaavad has found market outside the traditional use as gifts, decorative items. The kaavad is now produced in various shapes and sizes. The traditional kaavad is still made along with variations in colours, designs and sizes. The traditional kaavad used by bhats is still the utmost priority of the kaavad makers and only the master craftsman does the work from the scratch.

The traditional kaavad is red in colour and the figures



in the stories are either in peach (gora) coloured or the Vishnu avataar's are in blue colour (aasmani). The dresses are mainly in green and yellow colour and the outline of all the figures is made in black. The motifs are always figurative with animals like elephants, camel and horse. The human figure is simple and realistic and most of the faces are always side posed. Very few rarely one or two faces are shown completely. The panels are divided into compartments into which two or three figures related to the story are drawn. The separate boxes are finished with white dots and the process is known as moti banana.

Jodhpur/Kaavadiya bhats

The villages in Jodhpur are a platform for various forms of performing arts. For example the Bhopas sing the Phad painting and the Bhats sing the Kaavad temple shrine. The difference in the two is not only of stories but also the singing of kaavad is a private affair. The kaavad singing is not public and only meant for the patrons/ Jajmaans. And the singing has strong religious connotations. While Phad painting is more for entertainment purpose and done for the whole public.

The patrons are the villagers who ask the Bhat to visit their home and sing the kaavad. The kaavad singing is an auspicious practise and many times also done after the harvest season and during ceremonies likes wedding, child birth etc.

The story telling of the kaavad is also a very old performing art which always gets unnoticed. The art is continuing even today but the number of people practising has reduced significantly and is a cause of concern. Due to advent of many



यह पेटी गऊ शाला की है इसमें जो भी
दान आता उस दान से गऊ को वास डाला
जाता है तथा गऊ शाला में दिया जाता है



मिस्री सव्यनारायण सुथार बस्सी जिला चित्तौड़ गढ़ (र)







About the Raw Materials

The base material: Wood. Traditionally, the Mango tree wood was used, but now Aadu timber is used. Mango log is used when finer products are to be produced. These days mango wood is only used on special demand or else aadu log is used for making kaavad.

Procurement: The wood is available in abundance in the forests around the village. The woods are mostly cut by Muslim community of the village as wood cutting is not considered righteous in Hindu community. The raw material is in abundance and easily available as the village is located in the Arravali hills. The hills are a rich source of timber. The timber is first procured in the log form which is cut into smaller blocks of wood and flat pieces to be used for kaavad making.

Colour Stones

The colour stones are acquired from the local shops. Earlier there used to be few shops but now just one shop is left, in the Bhilwara town that keeps the stones in pure form. All the colour stones are purchased from that shop. The same colour stones are also used in Phad paintings and Nathdwara pichhwais. The colour stones are powdered and mixed with some amount of water and gum, then applied with brush.

Gum

Gum is used to make colour paste viscous enough to stick to the wood. The gum along with appropriate amount of water is mixed with powdered colour. The gum was earlier brought by the Bhils who bartered gum

for food or money. Now the gum/*Gond* is easily available in shops. The craftsperson buys gum available with the tribals. Non availability of gum sometimes causes them to buy from shops.











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About the Tools

The tools are basic tools used in carpentry. The vernacular names of the tools are as follows:

1. *Basola*
2. *Reti*
3. *Tankla*
4. *Badi Reti*
5. *Guniya*
6. *Kasariya*
7. *Prakaar*
8. *Jammur*
9. *Radda*
10. *Hathodi*
11. *Fine Reti*
12. *Karot*

The tools are sourced from local iron smiths in the village. The tools are easily produced according to the need of craftsmen. The cost of the hand tools is ranged from Rs 25/- to Rs. 450/-. While the automated machines like wood cutters etc range from Rs. 10,000/- to Rs. 30,000/-. The filer is sometimes made by the crafts person himself depending on his requirement. Sourcing of the tools is not difficult as it is easily available within the village.











The brush that is used for painting is usually made by the artist himself as the readymade brushes do not give the required finish and fineness. Brush is made up of squirrel hair. The brush thus can be made as thin or thick as required.



Process of Kaavad Making

The process of kaavad making can be distinctly divided into three stages.

- Making of Frame
- Colour filling
- Finishing

Stepwise process in kaavad manufacture:-

The first stage is making a frame or khokha/dibba. The frame or wooden kaavad is made in six levels.

The chandva or the upper flat portion of kaavad is made. The suraj/ head of the Mewari kavadi is made. The suraj is not used in the Marwari kavadi (the one that is sung by the Kavadiya bhats). And it is named so because it is sung in the Marwari region (Jodhpur, Jaisalmer and Bikaner) of Rajasthan. A prototype of each part of the kaavad is already available with the frame maker. So they trace the outline of each portion of the kaavad on the wooden flat piece and cut it with a karot/aari. All the pieces are assembled together to create the kaavad.

Once the kaavad is framed it is to be treated to remove any insect infestation. For this the wooden kaavad is kept on jali/mesh which is put over a homemade small furnace. The objects are then covered with a jute cloth so the fumes are trapped inside along with wooden object. The time required to store the objects like this depends upon the size of the objects. As early as 20 mins to one hour is enough to do the disinfection. The heat is generated















in the furnace through waste wood flakes/burada. The fumes from the furnace sieve through the mesh and kill any insect inside the wooden object/kaavad. Also all the deformities like cracks and holes become visible at this stage.

The kaavad becomes black due to the fumes of the furnace so it is rubbed against a circular machine. The high speed circular movement of the flat steel round plate rubs against the object that is held still near the round plate. The friction causes the wood surface to smoothen out and all the blackness gets removed. The cracks are filled with the mixture of wood powder/burada and fevicol. The dabba is now ready for the second stage.

The second stage is of colouring. The colouring starts with the process known as khadi potna. Khadi potna actually means putting white colour on the wooden frame. Now a day's distemper is used. The distemper is mixed with water depending on the thickness of khadi required. Thinner the khadi, finer is the work. Two to four coats are applied on the kaavad. After the application of white colour, each part of the kavard is dried. It is important to mention that the production happens in lot of 20- 30 kaavad at the maximum.

Once the khadi has dried off the red colour is applied on the kaavad as the base. Traditionally only red colour was used as base, Marwari kaavad still uses the red base. But the Mewari kaavads and other decorative kaavads are made in many different colours for instance; green, white, yellow. Recently one of the craftsmen has got a special order to create black and white kaavad. The red colour is obtained from a Hingloo stone (crimson red) which is powdered and mixed with small amount of







sindoor and gum and mixed thoroughly with water.

Sequence of colour application on the kaavad is also specific. After the base colour application, yellow borders are made and boxes are demarcated in the panel for each story. The craftsperson starts painting directly on the red base and do not make any first sketch. The first colour that is filled is the face colour which known as Gora colour. The second colour is blue colour which is known as asmani colour that is used to colour incarnations Lord Vishnu. After the blue colour, green colour is applied which is the hara colour. The yellow colour is again used but this time for filling purpose. The eyes are completed with white colour.

The third stage is of finishing the kaavad. The black outline is done after the figures are complete. The black is obtained from kaajal. The black is available from the chimneys in the Bhil tribe's household. After the outline, white small dots are put around the figures and borders to give a finished look. This is known as moti lagana. After the colouring process is complete, varnish is applied. The varnish is allowed to dry for minimum 2-3 hours before kaavad is completely ready.

Traditionally the kaavad includes stories from the legends, mythological epics like Mahabharata and Ramayana, Purana etc. But now due to different kinds of customers, lot of experimentation has been done and new designs are introduced. For example a new ABC kaavad has been made to teach English alphabets. Many new innovations in stories have been done.











EISHAMASHIA

Current Status

Govt. Institutes/ NGO's help

There is an Artisan Assistant Centre in Bassi village. But there are has been no particular beneficial scheme used by the craftsperson.

JKSMS has done a lot of work with Bassi crafts person and introduced the village as **Kaasthkala craft cluster**. The marketing strategies and product development was implemented by JKSMS. The initiative has helped some craftsperson. But it has been very visible that only one family (Dwarika Prasad and Ghanshyam Suthar) got complete benefit out of this project. Though other craftsperson were also included in the project and they were benefited as well. JKSMS has worked with the support from District Industry Centre, Rajasthan.

There is an agent in Bassi who buys the artisans work and sells it in the market. He does not give any orders but purchase the products in bulk produced by artisans. It is not a regular purchase. The richer and newly well established kaavad manufacturers do not send their products to the agent as they get enough orders from other buyers.

They receive orders from Jaipur, Delhi and Mumbai Emporiums. They also participate in the fairs and festivals like Dastakar, Dilli Haat and other fairs in Delhi, Mumbai, Bangalore etc. Earlier they used to go to the fair with the middle men.







Issues; personal/ government

Crafts person are not aware of any schemes of government in terms of health safeguard, education and also marketing.

Some of the officers of Ministry of Textiles visited the village to make Artisans Card for all the craftsmen. They took the information but artisan cards were never sent back. When the JKSMS started their project, they took the initiative to bring the Artisans card for each artist.





Shree **NARAYAN ARTS**
NALA BAZAR, BASSI Distt Chittor Garh (Raj.) PIN 512022

Mobile: 03623412505
Dwarka Prasad Jangal
State Awardee







Recommendations

Kaavad making while on a decline over the past decade has received a considerable boost with focussed attention being cast on it by a number of individuals and organisations. It can no longer be classified as a Languishing craft in need for urgent safeguarding.

Craft exhibitions in Delhi, Mumbai, Kolkatta and other places now have Kaavad craftspeople selling their wares. Students from the Institute of Craft and Design, Jaipur have done intensive projects with them and helped popularise their craft in a contemporary setting through ongoing design development. Nina Sabnani, NID faculty member, has made a film on them and in fact is doing her doctoral dissertation in IIT, Mumbai on Kaavad, she too has helped promote their art form. Mobile Creches is an example of one of their new clients who use the kaavad as a tool for teaching, UNICEF too has used Kaavad as a tool for promoting some of their social change ideas, these are only a few examples of their contemporisation and new appeal in non-traditional markets.

However the totality of the traditional Kaavad is suffering and languishing as the original purpose of the Kaavad moves away from the traditional client and purpose. The age old question is being asked as with the decline in the traditional client base the Kaavadiya Bhat, the user of the Kaavad is no longer in demand with changing times and India is in danger of loosing one of its fine singing and genealogy traditions.

This connect between the Kaavad maker and the traditional purpose of the product is weakening and needs revival.



Kaavad singing is the less acknowledged singing art. It has remained isolated in the Marwar region of Rajasthan alone, it is not even visible in the rest of Rajasthan, let alone the rest of India. There are only few people who know that artists like Kavadia Bhats exist even today but sadly only few who are still carrying on their traditional job. The singers only travel to the nearby villages of Jodhpur and only few patrons invite the Bhats on special occasions of marriages and festivals. It is not a mass entertainment art and the Bhat sings only to the family who has called upon him.

Bhats have a very high dependency on the patrons for travelling and living when he is asked for singing. Earlier the interdependency of the two communities was workable but today the communities are drifting apart and mostly on their own. People are not willing to pay more and Bhats have not been able to find an alternative to their dependency. There have been new and much cheaper sources of entertainment available to consumers thus there have been major decline in the art.

The kaavad though has managed to make a comeback as decorative items, gifts and a religious temple shrine that people would like to keep at their home. In short Kaavad makers have managed to find new consumers while the old one's were reducing and since then the Kaavad have sustained but the Bhat artists have reduced in number considerably.

So while the Kaavad craftspeople need attention as much as other craftspeople they do not anymore require the appellation of safeguarding. What is languishing is the Kaavad tradition in its totality, as a tool for performing







कावडू कि हटोरी (1) अदा भवानी दयमा सुन मुल र गंजरी

→ पाँच देव देखसा करें वीमा विहणु महेश)

(2) पाँच पाडो माह भारत) माता कुंती इरोपदा

3 मिरा कदू शणोजी कि हटोरी

4 मोर घवज राजा कि हटोरी

5 पीराग वडू के पलम भगवान अवतार

6 चद्रशक्ती गुजरी का कान जी ने मोखण ह्याया

7 धनाराज जी खती मै भगवान का विसवास से हिरा नीवनीया

8 कुवारा कुमारे अरतने बना करे दान दिया जानी पचाऊ मै

9 रेवीदास जुते बनाकरे भगते दान दिया राम के नाम से

10 कवीर र पीचोवड़ी बनाकरे पडीत के रूप मै भगवान दान दिया

(11) गनका ब्राह्मी सुवा पडो पडू वे हिल सुवा सभजा कर सुरग के

12 सनजी नाई के भीडू मै भगवान राजा कि हिजामत करी थी

13 भाई भेरजी पंती राजरुवान मै ऊँठ घोडा के दान किया था इस लीए ज

यद्यपि वर में चली डाकरी ऊँच जगती सली नरसी अगत न कहना लाव खाना कि सु

- 15 अणद राम गौरी गड
- 16 नेनी बार्दी का भात भगवान भेर
- 17 भगवान किसन अलकि परी वानी में पता करें
- 18 बुडाला दुख भजना सदादिवाली केव सारा पहली सिवरीय डवरी पुत गौरी
- 19 सि श्या कवी पलाद भगत विला का बच्चा नीयार्ड से बचाया भगवान के भरो
- 20 मिरा का किसन मिला था
- 21 बद्ररी नाथ मंदिर इसन
- 22 भागीरथ ने गंगा लाया था
- 23 होलका को जलाई पहलाद
- 24 डुगर पुरीजी चोहरन (राजस्थान) में भगत हुवां
- 25 आसोक बार्दीका सिता का पता लगाया हनुमान की लंका में
- 26 शवण का वरु करती राम लक्ष्मण
- 27 प्रोलीया चोहल भीरज सिंह नाथ कि चोकी लाग
- 28 भिसणु वे लक्ष्मी कि ह्येरी

arts besides being a stand alone craft that is now a mere decorative object.

Revival of Kaavad performing art is completely a consumer dependant activity and thrives on the demand from consumer. With time the old traditions have been stretched to new boundaries and the old entertainment ideas have faded away. So in order to sustain the craft in its totality we would recommend -

Recognition of Kavad singers as performing artists and their promotion at regional, national and international level craft events and festivals.

Issuing artisan card to every performing artist and all the benefits as are availed by other artisans themselves.

Awareness is required among the consumers about the art and craft and how old performing arts are very essential. Similar to *katputli* or puppets, Kavad singing is also a story telling device which has the characters painted on the temple shrine. But unlike puppetry the art has not been popularised enough. If people are made aware of the craft it will help to improve the present status of the *Bhats*.

Exposure through fairs and festivals; Performances in the fairs will allow the Bhats to know the wider consumers and it can act as a channel for getting further work.

A nomadic festival of all the performing arts that takes the performers all over India will help to create awareness along with a market for different performers.

Training the Bhats to more contemporary styles of entertainment while using their old techniques.



- 29-चंद्रमा सुरथ कि रथोर गोम रुस्री आही लीषा पुती अजनी 5
 30 सीवरी नीलणी भगवान को बर खीला जुटा
 31 राम लछमण सोवन मिरगा सिकार
 32 रामदेव हरजी मारी सुगनी कार्द स्तोरी
 33 शवण सिता माता को जोगी बन के भीखसा के जुट कोल
 34 हनुमान गुरड देव कि चौकी
 35 सुनी देव मोर लकड़ी का हिराचना का हार महुम खाजाता
 36 कुच्छा कार्द का (3) रूप बची जवान बुड़ी
 37 विष्णु नाग लीछमी कोमल के फुल मै (3) देव बरमा विष्णु मै
 38 हरी चरर वारा देवी शनी ओर पुत्र श्वीयास
 39 सिव कि भाग मै मिला भगवान हनुमान की पाव धुन लग
 40 दुती बहू
 41 शवण कुमार मातापिता कि कावड से यात्रा पाई

- 43 करमाकाई का खीचड़ी भगवान खायो
 44 सिब कि ~~कि~~ शंकर भगवान कि अगती जोर स
 45 सिंह सवारी जगदम्बा
 46 हस कि सवारी वहमहाता
 47 राफ लछमण सिवा
 48 कावड मे पहला पाठ कद होला १) पहठ खुला होला ह
 49 सजी खाया होला हें
 50 गुपत पाठ होला हें
 51 शवण कुमार भगत भगवान कि जय

स्टेरी लीखी KOJARAM RAY

तारीख 9-11-2010

होरे अह कोरो लगी हें जो जजमान हें

Professional help must be given to the singers to help them evolve their crafts to contemporary styles.

Attaching the theatre festival or theatre group to the kaavad performers as they are the oldest poets or singers. Their ancestors goes back to famous bards of Rajasthan and hence they have skill of performance by birth unlike the new age artists.

They can also be very good **educators** in schools of drama and theatre (NSD), as story tellers. The skill that they have learned since their childhood can be a source of inspiration and direction to the amateur performing artists.

Kaavad Temple shrine can be used as an educational tool in schools, an interesting story telling device for children with the recitation/ singing of kaavad done by the Bhats to maintain the piety of the art as well as for their own survival. *Kaavad* as a medium of education and the educator being the kavadiya bhats can help to revive the totality.



Artisans Contact List

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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 craftspeople)*

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 craftspeople 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 craftspeople in Kucchh to facilitate even staining of large bolts of fabric)*
- If they are made by the craftspeople 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 craftsperson 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/ craftsman/ 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 craftsmen

To develop an understanding of the challenges, problems, constraints and parameters within which the craftsmen operate a selection of them should be interviewed.

- Is the craft the traditional occupation of the craftsmen 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

craftspersons (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