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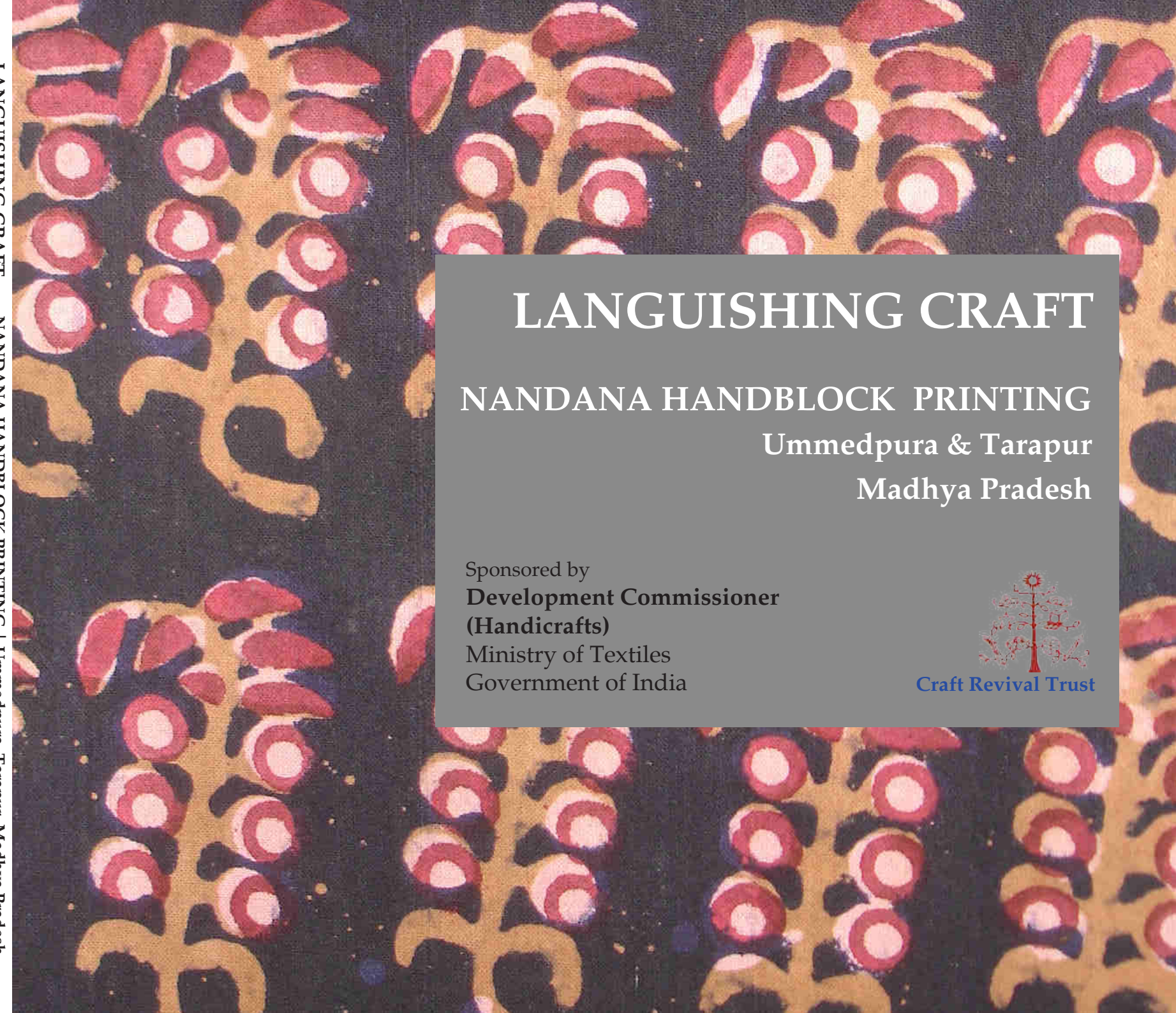
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LANGUISHING CRAFT

NANDANA HANDBLOCK PRINTING

Ummedpura, Tarapur, Madhya Pradesh



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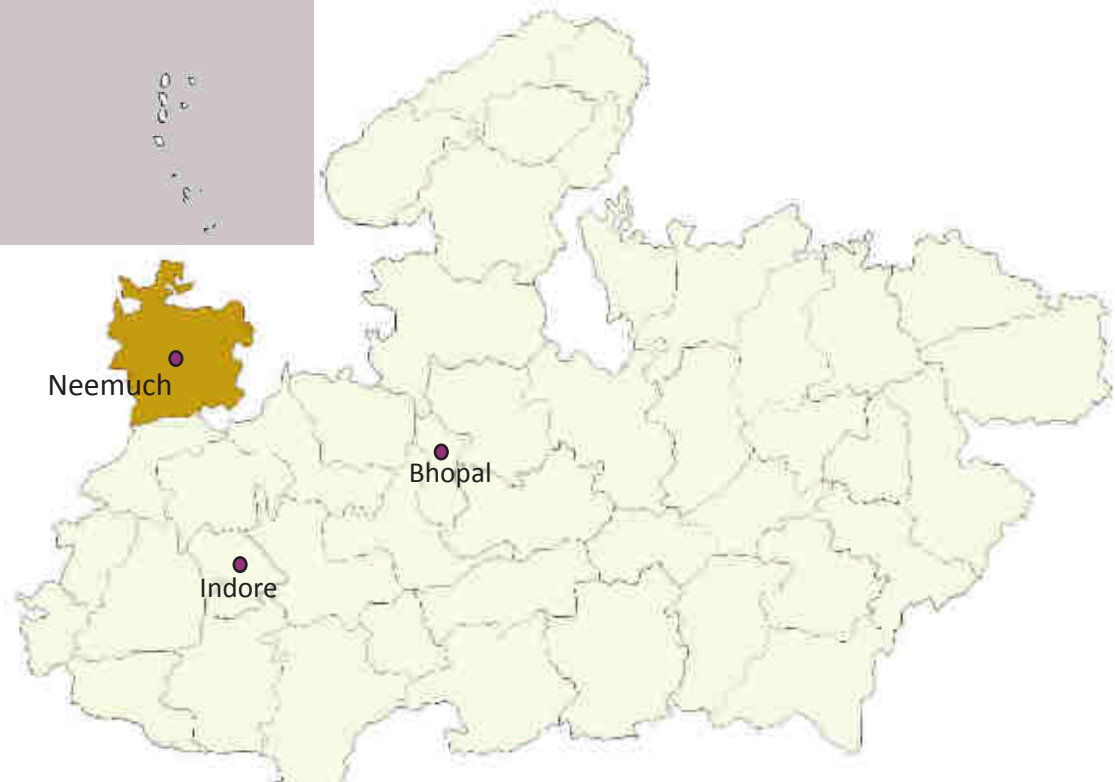
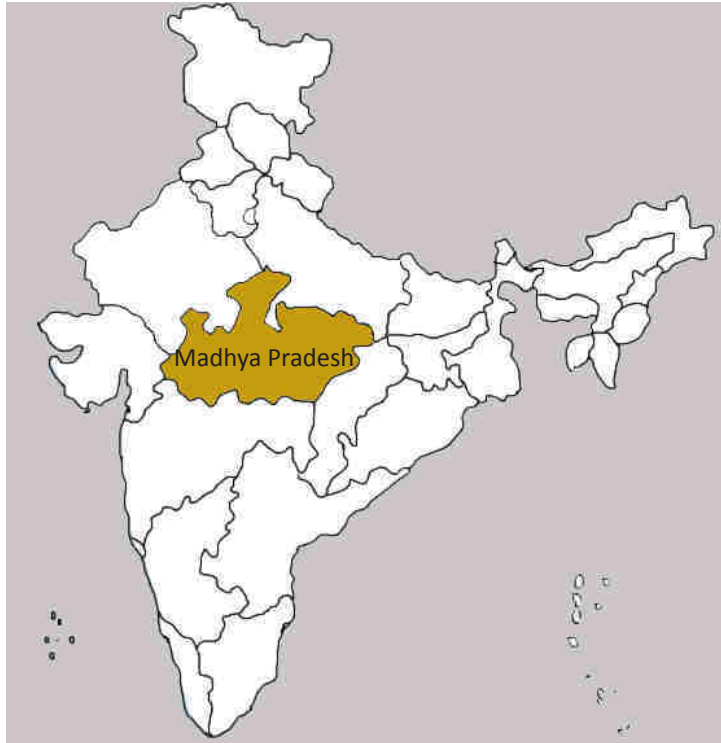




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# Introduction

Though much information is usually available on the arts and crafts that were patronized by the elite, the information available on subaltern traditions have usually to be put together and the strings drawn in from various sources. In the case of Nandana printing however we were fortunate that the importance of these centers as foci for study was recognized and they were included in the 1961 Census of India, Monograph series on Household Industry<sup>1</sup> and additionally in a study conducted in 1960 on the Textile Hand Printing Industry of Jawad Tehsil, Madhya Pradesh (Survey Report No 32) by the All India Handicrafts Board, are all pointers of the recognition of the industry and this center in terms of employment, economics and culturally.

While documentation relating to the craft production are usually hard to come by, we are fortunate that these reports provides us with detailed information to use as a base not only for comparison with present times, but also for studying the changes of techniques and processes over the decades. Furthermore it provides us with the then prevailing oral histories. The history of the Nandana prints, the makers and the consumers of the textiles has been an investigation through the archives and oral histories and visits to the place.

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<sup>1</sup> Monograph no III. Part VII-A













## About Nandana

The characteristic, emblematically representative motifs of Nandana, with their rich and deep color palette, printed on durable and hard-wearing textiles are still produced today, albeit in a much reduced manner.

Nandana is a wax resist-dye process of hand block printing comprising of about 18 steps in its production. This complex technique was used to print coarse cotton fabrics for the patron community of Bhil's and Bhilal's in the tribal belt extending across Central and Western India.

With rapid urbanization, the rush to contemporize and make the best use of market linkages to emerging metropolitan markets, the connect between the older patron communities and the makers is weakening. This axiom is true of the Nandana block printed textile. The link between the patron community, the Bhil's and Bilal's and the printers of the textile, the *chippa* community, is much reduced, though it continues till today in a token way. While Ummedpura and Tarapur remains an active printing cluster the numbers involved with Nandana printing are much reduced, in fact the Nandana printing is now only a seasonal activity and seems to be on a steep declining path.

















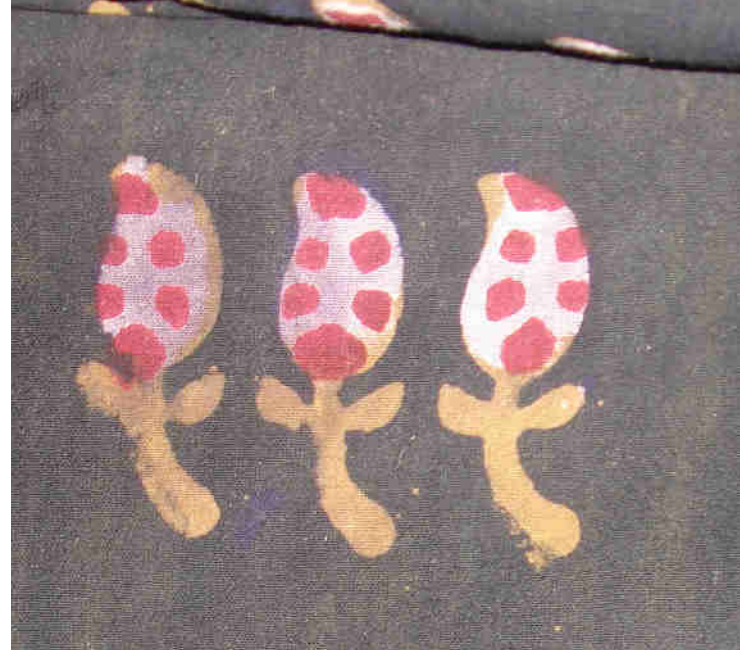


# Nandana Motifs

Traditionally, four stylized motifs derived from flowers and plants characterize the design repertoire of nandana prints. These are -

- *Amba* or Nafarma - mango
- *Mirchi* - chilly
- *Champakali* - jasmine flower
- *Jaalam buta* or *bada buta*

These four different motifs that characterize the Nandana textiles have been adhered to faithfully, as even in 1960 the researchers noted that the same four designs were in existence and were popular with the clients, with no change seen or required by the tribals, in spite of some effort made to introduce new designs.





## Color Palatte

Since historic times, 4 colours have been part of the color palatte of nandana prints – black as the base color, obtained from rusted iron; deep red derived from alizarin; yellow derived from *anar ke chilke* or pomegranate skin; and indigo blue. To cater to the urban markets, the base fabric is now also dyed in green, blue, and maroon colours.



















## Products Produced

The single most important item of production in the 1960's was the 'Nandanas, used then and now for the voluminous gathered full length skirts/ghaghras by the tribal women.

The product range is limited and has not evolved from what was produced traditionally – a fabric piece worn as a *ghaagra*/ gathered ankle length skirt by the tribal women. The traditional pieces are made in the following measurements (in meters) – 3.5, 4, 4.25, 5, 6, 6.5, 7.5. Yardage or running material is sold in non-local markets like metros.

In recent years, finer counts of cotton for the base fabric have been introduced to cater to the urban markets. While traditionally the color palette has always been black and continues to be so till today, some new colors are gradually being introduced such as indigo blue, maroon, and indigo green for the base fabric. Attempts have also been made by the printers to introduce new motifs.

Design interventions are critical to diversify the product range and access new markets. However, the printing businesses here feel that such interventions in the past have not yielded benefits. The focus has been limited to changing the placement of motifs on the fabric. They feel that most of the designers or institutions conducting workshops are not equipped to deal with the technicalities of the craft. The printers feel that introduction of new techniques, products, or designs would definitely be a value-add and they would benefit from design experts having good understanding of the craft to be able to innovate.





## About the Clientele

In interviews with master craftsmen in the 1960's it emerged that the industry is over 500 years old and from its inception the traditional customer of the Nandana prints are members of the Bhil and Bhilal community residing in the Dhar and Jhabua district of Madhya Pradesh, the Panchamahar district of Gujarat and parts of North western Rajasthan.

Further probing revealed that prior to World War II these prints were popular in Singapore and Rangoon in Burma and certain Arabian markets. However, in the post-war period, competition from mill-made prints gave a serious set-back to the industry and brought about a complete extinction of exports. Also even in 1960 a small shrinkage in the traditional domestic market was noted due to competition from mill printed cloth.

The Nandana textiles have been sold to merchants who trade them in local markets and *haats* in the tribal belt. This historical trading system continues till today. Traditionally bullock carts would carry the merchandise from Tarapur to Jawad Road railway station, and it was then loaded in trains for Jhabua and other places.

The dress of the Bhil tribes display a distinct characteristics with the woman wearing an upper garment called the kapada, a ghaghra and an odhna. The kapada is a short-sleeved cotton blouse, which is held by cloth ties at the back around the neck and the waist. The ghaghra is ankle-length and is ingeniously turned into a pair of trousers, while working in the fields. A string attached at the centre back of the hem is passed between the legs

















through a loop in the centre front hem and is then tucked in at the back waist, to look somewhat like a man's dhoti. The fabric used was the nandana. While traditionally the *Bhils* would wear Nandana as a regular wear, today its usage as clothing is restricted to important rituals among the tribals such as marriages, festivals, or deaths.

The festival of Holi locally known as *bhagoria* by the Bhils is the tribal community's biggest festival and is celebrated for 10 days. During this festive period the tribals engage in eating, drinking, singing, and marriage-fixing. The post-*bhagoria* period is the peak time for the sale of Nandana as many marriages take place during this time.





## About the Place

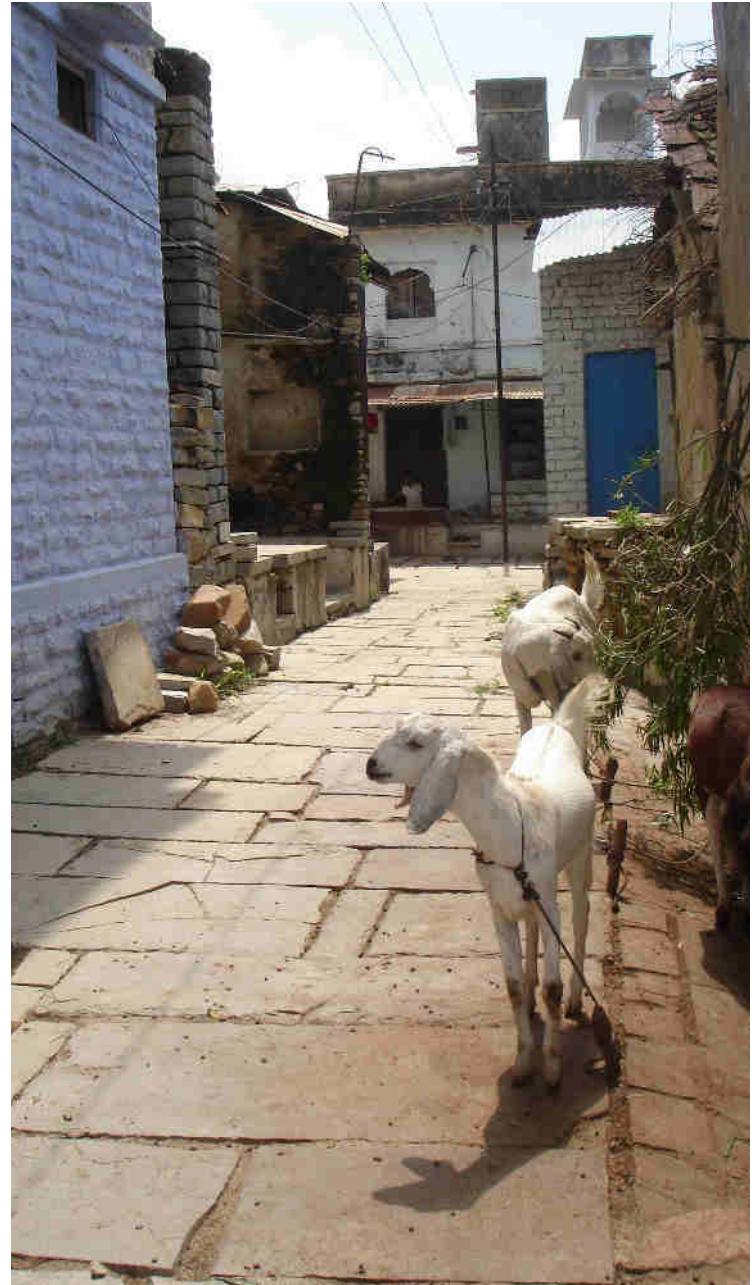
The twin villages of Ummedpura and Tarapur in Neemuch District of Madhya Pradesh have had a long history of textile printing and are the most important centre of Nandana hand block printing. Acknowledged over the past many decades as well known centers for hand block printing that was produced and marketed for its tribal clientele spread across Madhya Pradesh, Rajasthan and Gujarat.

Located in the north-western part of the state bordering Rajasthan, the influence of Rajasthani food and culture can be easily noticed here.

Over the years nandana printing has declined and other forms of hand printing such as *dabu* and alizarin have become more dominant in the cluster.

Traditionally the cluster has been home to the '*chhippas*' or the traditional hand block printing community. Presently Tarapur has a total of about 125-150 families. Hindus and Muslims are dominant along with the tribal community of *Bhils*. Other sub-castes include *Harijans*, *Chamars*, and *Dhakars* (farming caste). Madhya Pradesh has a large tribal population and *Bhils* is one of the significant tribes along with *Gond*, *Bhilala*, and few others.

Of the 125-150 households, the number of families engaged in hand printing either directly or indirectly (in ancillary activities) is about 50-60 comprising of about 150 artisans who are regularly employed in hand printing. Of these, the number of people engaged in Nandana









printing during the production season is about 50. In 1960 there were 57 units concentrated in Umedpur and Tarapur that were involved in Nandana printing – a sorry decline with over 1000 persons directly employed in the trade.

Jawad is the main town located at a distance of about 3 kms from Umedpura (Tarapur). It is accessible by road and the road condition is quite good. People commute either by buses that run in the morning and evening or by cycles or motorcycles. Neemuch town, the administrative headquarter of Neemuch district, can be reached by road in about 45 minutes. Trains can be availed of from Neemuch and railway station at Jawad Road. The nearest banks are located in Jawad that has the State Bank of India and the Central Bank of India.

There are 2 government schools in Tarapur – a primary school, and another from class 6<sup>th</sup> – 10<sup>th</sup>. About 250 students study in the latter. There is a government school for girls in Umedpura till class 5<sup>th</sup>. There is also a private school each in both places. While there are good facilities available for education, the area has poor infrastructure for medical facilities. The area does not have a single clinic or even a medical shop. The nearest hospital is located in Jawad. A nurse at the premises of one of the schools in the area provides very basic medical aid.

The river Gambhiri that originates from Chittor hills in north-west Madhya Pradesh flows through this region. The climate of the region is similar to that of the plains in Northern India. It has a hot and dry summer followed by monsoons between July to September, and cool winters. While Madhya Pradesh has a huge forest cover,











it is mostly concentrated in the eastern, southern and central parts of the state.

For printing, the winter months are considered excellent with a temperature of about 30-35 degrees when it is not too hot or humid. Monsoon is the time of lowest production. Like in most rural areas of India, agriculture is an important activity in the region. Maize, groundnuts, mustard, soya bean, and pulses like urad and mung are grown here.









## About the Printers and the Workers

While traditionally hand block printing was the main occupation of the *chhippas*, now many members of the community have shifted to other sources of livelihood. Many have set up shops in Jawad or migrated to neighboring towns like Mandsaur, Bhilwara, and Chittor. A factory nearby called Vikram Cement Factory is another important avenue of employment for the villagers. While families who are engaged as workers with the printers prefer to see their children find other avenues of employment due to poor wages, the families running the printing business prefer to see their children become educated and seek jobs as professionals.

The *Chhippas* or the printing community across India are a closesocially knit community that form the *Chhippa Samaj*. The community worships *Sant* Namdev, the Bhakti saint who belonged to the community of textile printers.

While Ummedpura and Tarapur have traditionally been the hand printing clusters, currently there are only 4 *karkhanas*, units that are operating in this area. About 100-125 people are engaged with these units, directly and indirectly. All 4 units are being run by the Hindu *Chhippa* caste. 2 units are run by the Jharia brothers – Purushottam and Pradeep – who split their father's business and now operate independently. The 3<sup>rd</sup> unit is run by Dashrath Nama and is producing only nandna prints as opposed to others who have taken to *dabu* and alizarin prints as well. The fourth unit is run by Pawan





Jharia.

Like in all other craft forms, the skills are handed down from generation to generation. The family members learn the craft while assisting in the printing business. However, there are only few households today that are involved in hand printing while several *chhippa* families in the area have taken to other forms of employment. The younger generation of the households not practicing the craft have therefore not acquired this craft skill.

The younger lot seems neither motivated nor is encouraged by their families to practice the craft, except in cases where one of the sons in the household is responsible to take over the printing business from his father like in the case of the Jharia household.

According to the 1960's documents\_Tarapur and Umedpurra hand block printing industry provided the source of livelihood for more than 1000 people belonging to 185 families. Then as now, the greater concentration of workers was in Ummedpura<sup>2</sup>. Not only was the craft a hereditary profession it was also a caste/ community occupation.

The rangrez/dyers, the Muslim nilgars/indigo dyers and the Hindu and Muslim chippas/block printers worked together to produce good for their clients. Another significant feature of the household set up was the participation of the female members of the family in the

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2 50 household in Jawad; 50 households in Tarapur; 85 household in Ummedpura. Census of India, 1961, pp12









work process, forming 40% of total workforce.<sup>3</sup>

The workers working in the printing units seem dissatisfied with their income from the craft. Many of the experienced printers are employed on fixed monthly salaries of about Rs. 2500. The payments are made in cash by the 7<sup>th</sup> of each month. They are provided chai at the karkhana and get 2 days off in a year during *basant panchami* and *sitla panchami*. One of the workers spoken to is 63 years old and has been engaged in printing work for the last 30 years. The income increment over the years has been miserable for him. While 14 years back he made Rs. 70/day, today he earns about Rs. 120/day. He lives in Jawad and commutes by cycle. He worked as a printer in Bagru for about 17 years. After the export business was impacted he shifted back to his native place. While everyone in his family knows printing he is the only one employed in it due to poor returns. His two sons are engaged in welding and white-washing work. When asked if he ever thought of being an entrepreneur, he said that water is an acute issue in Tarapur and Jawad area so he did not feel motivated enough to take the risk of starting his own business. About 6-7 saris can be printed in a day (A person doing printing therefore makes about Rs. 15-20 per sari). Piece rates are not given. The workers either get daily wages or a fixed salary.

Workers do not have a bank account. They feel that their income is too low to allow for any savings. They were not aware of artisan cards. However, all workers and owners

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<sup>3</sup> While the employment figures of the AIHB report are lower, other details such as the caste and religious occupational divide, participation of women workers, concentration in Ummedpura, are in percentage terms similar.





have a health insurance initiated by M.P. Hastshilp and Hathkarga Vikas Nigam office based in Tarapur. The annual premium is Rs. 75. For SCs and STs it is Rs. 35. The insurance covers Rs. 15,000 as medi-claim, Rs. 1 lakh in case of accidental death, and Rs. 7500 as reimbursement for pregnancy related expenses. However, according to an artisan, receiving the claim from the company seems nearly impossible.

It is important to compare wages of artisans with those working in agriculture and factories here. While the daily wage in printing is around Rs. 120/day, in agriculture it is about Rs. 150/day and can go up to Rs. 200/day during season. At a factory a person is able to earn about Rs. 165/day.

While families who are engaged as workers with the printers prefer to see their children find other avenues of employment due to poor wages, the families running the printing business prefer to see their children become educated and seek jobs as professionals.

While traditionally hand block printing was the main occupation of the *chhippas*, now many members of the community have shifted to other sources of livelihood. Many have set up shops in Jawad or migrated to neighboring towns like Mandsaur, Bhilwara, and Chittor. A factory nearby called Vikram Cement Factory is another important avenue of employment for the villagers.















## Tools of the Trade - Wood Blocks for Printing

The primary tool in hand printing is the carved wooden block used for printing designs on the fabric. The carving of the wooden block is an exquisite and highly skilled craft in itself.

The blocks used by Nandana printers are procured from Pethapur in Gandhinagar district of Gujarat. Pethapur is the most renowned centre for wood block carving in India. The block makers here supply carved wooden blocks to printers across the country.

The wood used for the block is *saghwana* or teak. It is strong, resistant to termites and durable. The blocks are ordered by the printers directly from the block makers. The designs are provided by the printers.

The four different motifs that are used to create the characteristic nandana prints – the *naparma* or *amba*, *chapkari* or *champakali*, *mirchi*, and *buta* requires the use of 3 blocks each to create the complete motif.

The carving of the blocks for nandana is hollow.

A block set if used frequently lasts for about a year. Otherwise it can be used for 2 years maximum. The blocks that are in use are cleaned by dipping them in cold water and cleaning with a brush. Minor damages in the blocks are repaired by the blockmakers.

Currently the price of a block used in nandana is about Rs.











800-1000. Since 3 blocks are used for a complete design, a set costs about Rs. 2000-2500. According to one of the printing businesses spoken to, one needs to spend about Rs. 1.5 – 2 lakhs every year on procuring new blocks. He has to purchase about 200 new blocks every year.

Blocks are considered sacred by the printing communities. The old blocks are therefore never thrown away nor burned or sold. They can only be disposed of in the river.

















## Other Tools of the Trade

Following tools are used for nandana printing:

- Wooden blocks – for printing motifs
- Large copper vessels locally called *tambdi* for soaking fabrics and dyeing.
- These vessels can hold about 80-100 litres of water.
- Plastic drums locally called *katta*
- Printing table locally called *patiya*– it is a floor level printing table measuring about 3 ft in length and 2.5 ft in breadth. The printer needs to sit on the floor while printing.
- Tray for holding the dyes/colours – it is locally called *hanj* or *paaliya*
- Bamboo screen locally called *taati* or *jaali*
- Sponge made of wool – to soak extra dye from the block when dipped in the dye tray
- Jute or *taat* folded in several layers – placed as padding on the printing table
- *Bhatti*/fireplace used during treatment and dyeing of the fabric
- Chalk to outline the borders
- Straight pins to fix the jute/*taat* padding
- Nails – to fasten the jute/*taat* padding on the table
- Big clay *matka* like container locally called *marandi*
- Indigo vats locally called *maadh* – 5 ft deep and 1.5-2 ft broad

All tools are procured from either Jawad or Neemuch. Annually, an expenditure of about Rs. 15,000- RS. 20,000 is incurred by the printing unit on tool maintenance or replacement. The owners spoken to did not know of any government schemes to purchase tools and vats.



























## Raw Materials Required

Various kinds of raw materials are required for nandana printing and need to be procured from different parts of the country. The variety of the materials used leading to high procurement cost is identified by the printers as a growing challenge.

### Base fabric

The base fabric used in nandana prints has been cotton since historical times. The only change that has taken place in the base material is the cotton count. Earlier lower counts – 24/24, 24/34, 40/40 were used. In recent times higher counts of cotton like 60/60 are also being used. The finer cotton of higher count is being used in nandana for urban markets like metros.

The greige/untreated cotton fabric is procured from southern India, Burhanpur in Madhya Pradesh, and Kishangarh in Rajasthan. The current price of greige cotton fabric is about Rs. 25/meter for 20/20 and Rs. 35/meter for 60/60. The minimum order quantity is 1000 meters. Procurement is done through dealers. A credit period of about 30 days is granted by the suppliers.

While just the greige cotton fabric costs Rs. 25/meter pushing up the cost of the final product, the tribal population now has access to cheaper substitutes for daily wear like polyester or export rejects easily available in local markets for about Rs. 15/meter.

All the printers in the area cite the increasing cost of cotton as one of the key reasons for the decline in the









popularity of nandna among the bulk of its consumers i.e. the tribal population for whom nandna has become unaffordable. Increasing cost of other materials like indigo vat dyes available at Rs. 850/Kg also adds to the cost of the fabric.

## Dyes

Since historic times, 4 colours have been part of the design vocabulary of nandna prints – black (base fabric); red derived from alizarin; yellow derived from *anar ke chilke* or pomegranate skin; and indigo blue. To cater to the urban markets, the base fabric is now also dyed in green, blue, and maroon colours.

### Vegetable dyes –

The yellow and black colors are achieved through the vegetable dye process by boiling *anar ke chilke* or pomegranate skin. These are procured from Udhampur in Uttaranchal, Solan in Himachal Pradesh, and apparently also from Sri Lanka. They cost about Rs. 20-25/Kg. Red color is achieved by alizarin, a dye that is derived from the roots of the *aal* or madder tree.

### Vat dyes –

Indigo blue is prepared using the vat dyeing process.

### Naphthol dyes –

The cluster is also apparently using naphthol dyes as it is a cheaper substitute to indigo vat dyes, the latter costing about Rs. 850/Kg.





A complete list of materials used in nandana printing is illustrated in the table below:

Raw material	Place of procurement	Approximate price (as of July 2011)	Minimum qty (if applicable)
Base fabric – cotton	South India, Burhanpur in M.P. and Kishangarh in Rajasthan	Rs. 25/meter for 20/20 Rs. 35/meter for 60/60	1000 meters
Geru mitti – a kind of clay	Katni, M.P.	Rs. 10-15/Kg	
Alum locally called fitkari	Indore, M.P.	Rs. 20/Kg	
Non-refined castor oil locally called arandi ka tel	Sidhpur, Gujarat	Rs. 70-80/Kg	
Alizarin derived from aal tree	Udaipur, Rajasthan and Baroda, Gujarat	Rs. 900/Kg	
Dhawai phool – a flower	Katni, M.P.	Rs. 20/Kg	
Berozaor rozan	Hoshiarpur, Punjab	Rs. 200-250/Kg	
Groundnut oil	Jawad, M.P.	Rs. 80/Kg	
Sanchora – raw sea salt (though soda ash is now used as a substitute that is bought from Indore in M.P.)	Katni, M.P.	Rs. 15/Kg	
Lime locally called chuna	Katni, M.P.	Rs. 10/Kg	
Indigo vat dye (Naphthol dyes, the cheaper substitute to vat dyes are also becoming popular)	Mumbai, Maharashtra	Rs. 850/Kg	

Pomegranate skin locally called Anar ke chilke	Udhampur, Uttaranchal, Solan from Himachal Pradesh, Srilanka	Rs. 20-25/Kg	
Gum locally called gond	Collected from the trees like babul by adivasis/tribals who sell it to suppliers	Rs. 150-500/Kg depending on quality	
Wood – twigs and branches of trees	Collected from the jungle by the tribals	Rs. 4-5/Kg	



## Water Source

Historically the water required for dyeing purpose was not an issue in the area as it is located on the banks of the Gambhiri River. However, over the years the river has narrowed down due to large amount of sand used for construction purpose in the area. Even in the current monsoon season, the river was virtually dry. The printing units have made arrangements for water by digging up two wells in the village. Sometimes during summers, water tankers also need to be availed of when water shortage is acute. The Tarapur office of Madhya Pradesh Hastshilp and Hathkarga Vikas Nigam has recently got another well dug out in the area to tackle the issue of adequate water supply to the printers. However, the problem of water shortage still remains for the residents.

The printing units in the area are mostly well spaced-out and ventilated. The dyeing areas are located in the open and comfortable for working. Workers wear gloves while dyeing fabrics in synthetic dyes. However, printers did not seem aware of the issue of safe disposal of effluents generated in the chemical dyeing process. When probed on the issue they felt that the volume of production is not large enough and therefore disposal of effluents is not an issue currently.



# Process and Technique

Nandana printing is an exhaustive process involving a total of about 18 steps in production. Below is the step-by-step process of this wax resist-dye printing technique. The minimum viable quantity that needs to be printed at a time is 1000 meters. One lot of 1000 meters takes about 20 days to complete. 10 women print fitkari/alum on 1 lot of 1000 meters in a day. 2 people engaged in applying gum resist take 3 days to complete a single lot.

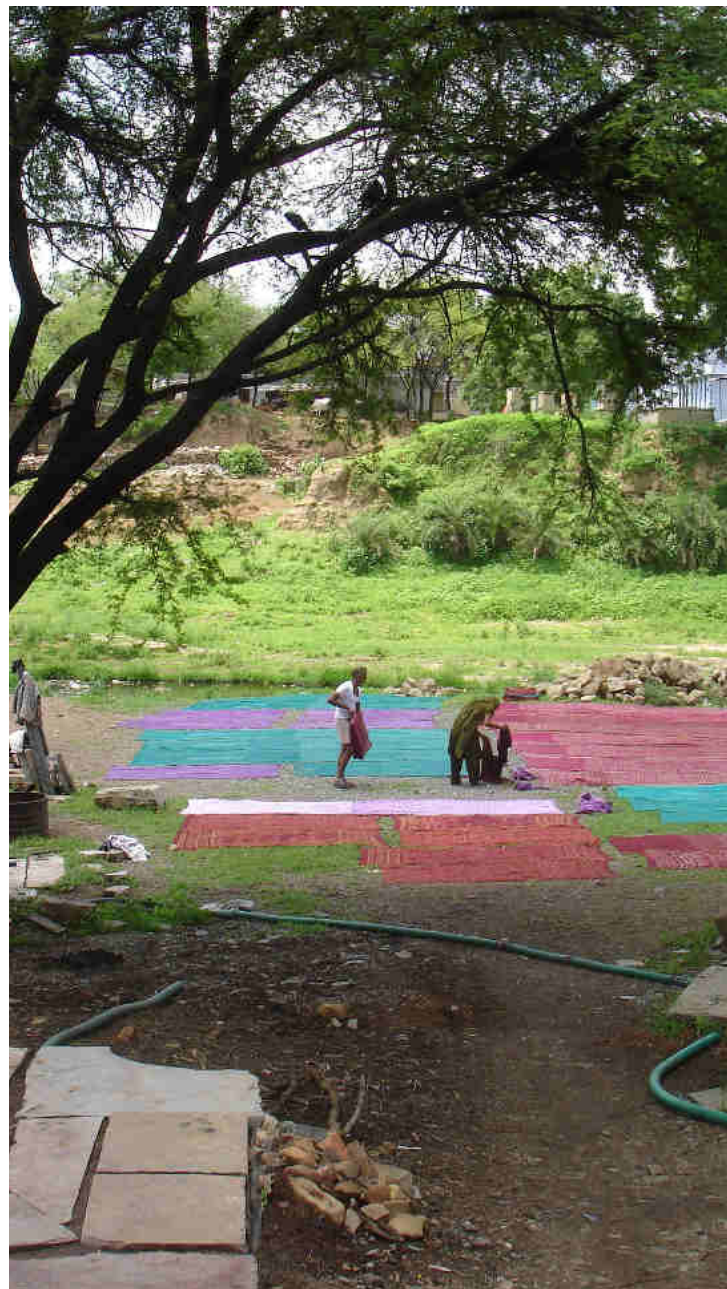
A printer requires skill, precision, and immense technical knowledge that one acquires after years of experience. The process is lengthy and laborious. With increasing raw material costs nandana has become uncompetitive for the bulk of its current local market where cheaper substitutes are easily available. The wages of workers do not compensate for the amount of labor involved. Even in urban markets like metros, the pricing apparently is not competitive. However, if positioned well in the market, there is a lot of potential for product development and new marketing channels for nandana prints.

## Step 1

The greige or untreated cotton fabric is dipped in water overnight.

## Step 2

Next day the fabric is dipped in soda ash/sodium bicarbonate and unrefined castor oil or *arandi ka tel*. Earlier instead of soda, raw sea salt locally called *sanchora* was used. This process prepares the fabric for









absorbing the dyes by softening it through de-starching and removing all dirt from it.

### Step 3

The fabric is now washed in water and dried.

### Step 4

An outline or border is laid out on the fabric with *geru*, orangish clay. This process is called *turai*.

### Step 5

A paste of gum and *fitkari*/alum is now printed on the cloth. The cloth where applied with this paste will turn red when dipped in alizarin.

### Step 6

After drying, the fabric is washed in water and again dried. This is locally called *bichlai*.

### Step 7

The cloth is now dyed by dipping it in a vessel containing alizarin placed over the stove or *bhatti*. The *dhawai* flowers are also mixed in the vessel. Portions of the motif will turn red due to alum. The fabric is then taken out and dried.

### Step 8

The fabric is now starched using the gum paste and dried.













## Step 9

After drying, a hot paste of *beroza/rozan* and groundnut oil is applied using a block. This acts as a resist when the fabric is dyed in indigo.

## Step 10

The fabric is now folded and dyed in fermented cold indigo vats. It is dipped in indigo 6 times, each time being dipped and then dried.

## Step 11

The gum resist is now washed off in warm water. Portions of the fabric where the paste was applied remain unaffected while the rest of the fabric turns blue.

## Step 12

The cloth is now dipped in soda/sodium bicarbonate for 5-6 hours to de-starch it completely and give it lustre.

## Step 13

The fabric is now washed in clean water and dried.

## Step 14

A paste of gum and lime are now printed on the fabric to act as resist. Dry mud is thrown on top of it and the cloth is left to dry.







## Step 15

A vegetable dye is prepared by boiling pomegranate skin. The dried fabric is dipped in it twice and dried. The base fabric will turn black at this stage while un-resisted portions of the motif will turn yellow such as the stem of the *amba*/mango motif.

## Step 16

The cloth is now washed in water mixed with alum. Alum being a mordant allows the dye to penetrate the fabric properly and the colour becomes *pakka*. The fabric is then washed in clear water.

## Step 17

The soaked fabric is steamed in water mixed with soda ash. The fabric gets cleaned thoroughly of all the dirt and attains lustre. This process is locally called '*haji lagana*'.

## Step 18

The fabric is washed in clear water again and spread to dry. The nandana printed fabric is now ready.







## Production

According to the printing units, about 25 years back the daily volume of nandana production in the cluster was 50 *ghatans* (1 *ghatan* is equal to 1000 meters) i.e. 50,000 meters. There were 15-20 units operating then, each unit producing about 150 *ghatans* per annum. The annual production volume of the cluster then was at least about 16 lakh meters.

According to the printing businesses in the cluster, nandana designs were copied on screen in 1985. This was a turning point as the craft had to face stiff competition from screen printing in which huge volumes could be produced at a much lower cost. Screen printed nandana did not have blotches that are seen in hand printed nandana, and had brighter color tones that appealed to people. However, the craze for screen prints lasted for only about 2 years. According to Dashrathji (who largely makes nandana prints) even though the popularity of screen prints declined after a couple of years the brighter tones introduced by screen printing did not leave their appeal with the masses. The cheaper fabrics like polyester or the export reject stock that have shrunk the market for nandana cater to the same appeal for brighter shades in the local markets today.

During 16 days of *sharad*, the use of *bhatti*/oven is restricted. Only the printing work can take place during this time. There are 2 days in the year when absolutely no printing work is done – *Basant Panchami* and *Sitla Saptmi*. The latter is a 7 day festival when *Bhagwati* or *Lakshmi Mata* (goddess) is worshipped by women. On the 7<sup>th</sup> day cold food prepared a day earlier such as rice and curd are eaten. The 10 days starting from *Ganesh*









*Chaturthi* to *Anant Chaudas* is another festive period when production activity is lean.

Each printing unit has its own workplace called *karkhana*. The *karkhana* is usually in the same building or complex as the printer's residence. Since the nandana printing work is done on small low tables called *patiya* that can be set up anywhere, the karkhana owner also distributes printing work that can be done out of workers' homes.

Power cut is a major issue in the cluster. Electricity is available for only about 10 hours in a day. The M.P. Hastshilp and Hathkarga Vikas Nigam has provided solar power back-up systems to 3 units in the cluster that are its suppliers. The total cost of the project is around Rs. 27 lakhs paid by the Nigam. The units pay Rs. 500 as monthly maintenance charge to the Nigam for the systems. Each system has a capacity of 2 kilowatt and provides power back-up for 5-6 hours. The residential units in the cluster however have to deal with severe power problem on a daily basis.

The main selling season for nandana is from December to April.

Currently the annual production volume of nandana of a printing unit is about 7000 meters. A printing unit that is largely making nandana has an annual volume of about 12,000 meters. For nandana prints, the production capacity of a karkhana is about 2000 meters/month in finer quality and 5000 meters/month in average quality.

The annual sale of the Tarapur Nigam office in 2010-11 was Rs. 72 lakhs (profit margin being 20%). The office is hoping to reach a sales figure of Rs. 80 lakhs in 2011-12. Of the total sales of Rs. 72 lakhs last year, nandana prints contributed only Rs. 50,000.





# Marketing

Historically and till date, Nandana is primarily being sold in the local markets in the tribal belt of Madhya Pradesh i.e. in Jhabua, and in Panchamahar in Gujarat that has tribal inhabitants.

The local wholesale business forms the bulk with about 75% of the sales taking place through this channel. Direct sales are mainly through exhibitions. Products are sold to shopkeepers or other dealers in the local market who in turn retail them to the end consumers through shops or local *haats*. The profit margin on wholesale business is in the range of 20-40%. There are stable relationships with the buying agents. The system is informal and no written contracts are signed during placement of orders. There is a mutual understanding in terms of meeting order expectations. Payments are received from buyers in a month's time. In case of urban markets that is very limited currently, the orders are usually picked up and negotiated during the time of exhibitions. The primary mode of communication for order processing is through mobile phones. Internet and emails are not used for correspondence.

One of the printers has had a Japanese buyer sourcing nandana consistently. He has been very satisfied with this business relationship. The buyer has been sourcing the traditional nandana done on black base with traditional motifs. The printers' experience with the external markets has been satisfactory and they feel there is potential for nandana prints in these markets.

As stated in the section on design and product range,













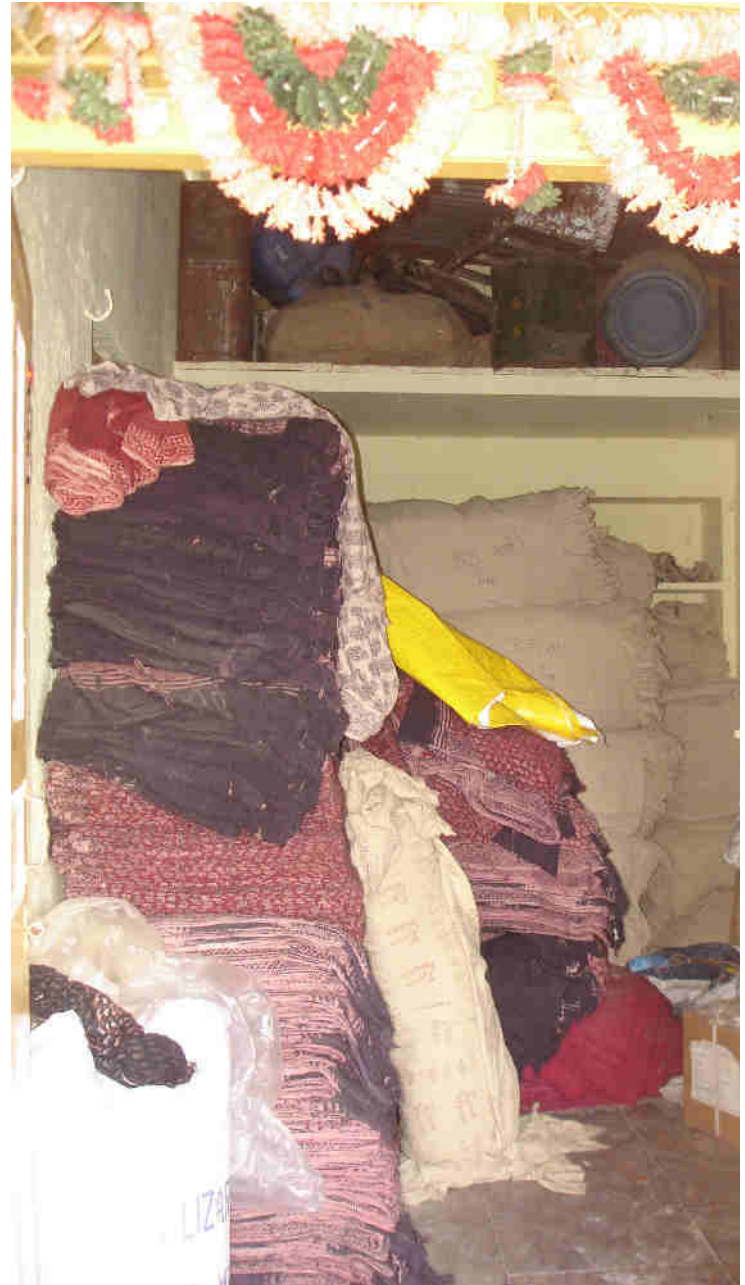
currently products in nandana are primarily restricted to running material and the fabric pieces worn as *ghaagra* by the tribals. Very little is seen in terms of product development. Other issues related to marketing that have been identified are the following:

While there has been a lot of stress on marketing promotion by government departments, the nandana printers unanimously feel that they need adequate marketing support to promote this craft through newer marketing channels. They have received a positive response in urban and export markets and feel that there is a lot of untapped potential.

Steep pricing is often cited as a reason for lack of its popularity even in urban markets. According to Mr. Bhatt of M.P. H&H Vikas Nigam, attempts have been made in the past to sell nandana prints through Mrignayanee, its chain of retail outlets. But the response has not been positive due to the pricing factor. The nandana running material is selling at about Rs. 150/meter at their sales outlet while dabu is priced at about Rs. 110/meter.

The nandana craft has not been positioned well in the market according to most printers. They feel that focused attention to help create awareness of this craft among the customers and distinct promotion and branding activities for languishing crafts like nandana through government marketing platforms has been lacking.

In general, there is a lot of dissatisfaction among the craftspeople regarding exhibitions organized by government craft promotion organizations like DC (H). Selection of craftpersons for the exhibition is considered





extremely non-transparent and not always based on merit. The artisans complain that in a prime venue like *dilli haat* permanent retail outlets have been set up by traders most of whom are based in Delhi.

It is also felt that increasingly NGOs or social collectives are being represented in crafts fairs or other sponsored marketing platforms. Craftsmen running private businesses are being left out.







# Government Support

## Institutions

The nearest government craft promotion organization in the cluster is that of Madhya Pradesh Hastshilp Evam Hathkarga Vikas Nigam Ltd. (M.P. Handlooms and Handicrafts Development Corporation Ltd.) located in Tarapur. Its regional head office is located in Bhopal. According to Mr. Bhatt, the objectives of the organization are:

To ensure that crafts do not languish or disappear; to be able to provide regular employment to craftspeople; to ensure that crafts reach the *aam aadmi*, the masses; and to be able to provide marketing support to the crafts.

Some of the initiatives taken by the Nigam are:

- Textile cluster around Tarapur –The office acts as the material depot by providing greige fabric like kosa, mulberry silk, maheshwari, and chanderi to printers supplying them finished stock. It sources products from the cluster for its chain of 22 retail outlets located across India. Order processing including quality check, packaging, and dispatching is done by this office. The office has broadband internet connection and is connected to its Bhopal office through a centralized software system for regular updates on sales and stock.
- Exhibitions – A yearly calendar is drawn out for exhibitions. Craftspeople are selected for these. It provides an avenue to them to showcase and sell



# म.प्र. हस्तशिल्प एवं हाथकरघा विकास निगम मर्या

सामान्य सुविधा केन्द्र - विकास सह संग्रहाण केन्द्र

म.प्र. शासन का उपक्रम  
तारापुर-जावद, जिला-नीमच (म.प्र.)

सामान्य सुविधा केन्द्र  
तारापुर-जावद  
जिला-नीमच (म.प्र.)  
संख्या 18-23/330

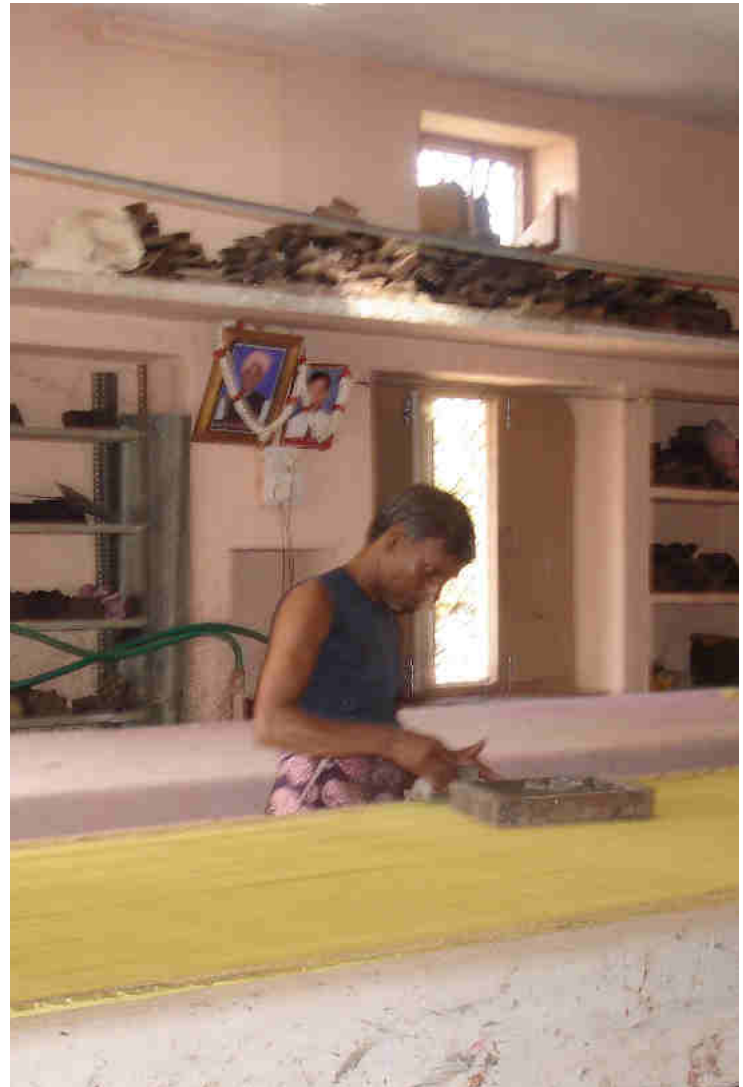


their products.

- Trainings – Occasionally trainings are provided to young girls and boys to help them learn printing skills. They can then work at the common facility centre at the office premises that has some printing tables set up by one of the printing units located in the cluster.
- The Nigam has initiated health insurance for artisans in the cluster.
- It has set up a solar power back-up system installed at 3 printing units in the cluster.

The products being sold by the organization are primarily in indigo and dabu. The product range includes suit pieces and saris in maheshwari, chanderi, kosa, mulberry, crepe, chiffon, and cotton; stoles and scarves; dupattas; home furnishings like bed sheets, cushion covers, table covers, and curtains.

According to the Nigam office here, there is very little demand for nandana though attempts have been made in the past to help promote it. Samples of nandana have been sent in the past for selection but orders did not come through. Though one of the objectives of the Nigam is to “support preserving dying out crafts by design up gradation” ([www.mphandicrafts.com](http://www.mphandicrafts.com)) there seems to be a complete lack of design intervention in nandana that is in a state of stagnation currently. The website of the Nigam has no mention of Nandana.







## Experience of craftspeople with government institutions:

Most of the people spoken to were not satisfied with the way the government craft support organizations operate. There seem to be a lot of gaps in terms of what is envisaged and reality on the ground.

There is a lot of stress on craft exhibitions by government bodies like DC (H) and other state level organizations. However, most of the craftspeople feel that the selection process for these exhibitions is not satisfactory. While one is expected to start applying for the exhibitions months in advance, in many instances the selection process is not rigorous and transparent at all. Non-transparency and corrupt practices seem to have become the norm in such procedures.

While Dilli Haat is promoted by the authorities as an important marketing platform where artisans can engage in directly selling their crafts to the consumers as well as procure wholesale orders, most artisans feel that the real situation is quite the contrary. A number of traders have set up almost permanent sales outlets at Dilli Haat. Also, powerful entrepreneurs having links with authorities are able to procure stalls frequently and at strategic locations.

According to the businesses spoken to, some of the government departments are based in Indore. There has been a lot of focus on certain crafts like Bagh prints in Dhar district while many other crafts are facing neglect.

The delivery of the government schemes is also

questioned by the artisans. For instance, while there have been initiatives to provide medical insurance to the artisans in the cluster, it has been difficult to avail of the benefits from such schemes. While one of the workers incurred an expense of few thousands following an accident and a fracture, it has been 3 years since a reimbursement is awaited. While all required documents seem to have been submitted, the claim is still awaited.









## Key Issues and Recommendations

The market for nandana craft as discussed above has shrunk significantly over the last couple of decades. The craft today is in a state of gradual decline. From the field visit, and discussions with the printing community at the cluster, and with local craft support government organizations like M.P. H&HVN, craft promotion NGOs, and retail outlets in Delhi, following key issues that the nandana craft is facing today and recommendations to help revive it have emerged:

### Issues

- Decline of sales in the local market over the years
  - The tribal community of Bhils who are the main consumers of nandana prints have gradually shifted to other forms of clothing. While earlier nandana was worn by the tribals as a daily wear as well as in rituals, today its use as clothing is restricted to rituals. The social changes as well as the increasing price of raw materials especially that of cotton has made nandana unaffordable for the local market that contributes to the bulk of its sales currently. In 1985, the cost of the greige cotton fabric was Rs. 5/meter while in 1992 it became Rs. 20/meter. Currently it is about Rs. 25/meter. The cost of the final product i.e. the ghaagra worn by Bhil women is about per meter. They have therefore shifted to wearing synthetic fabrics or export rejects easily available in local markets for about Rs. 15/meter.





- Lack of new design directions to access urban markets – Currently the product range is extremely limited. Yardage is the only product being made for local market consumption. Occasionally bedcovers are also made for exhibitions in urban markets. The colour palate is also very restricted currently with black being used primarily as the base fabric. There is potential for product and design diversification to be able to access newer markets.
- Marketing platforms by government craft support organizations – Currently marketing platforms such as government exhibitions or retail outlets are not adequately responding to provide a new lease of life to languishing crafts such as nandna. While the objective of such organizations includes revival of dying crafts through design interventions, there is a lack of efforts to develop new designs and products and bring them to the market through their extensive retail network.
- Government schemes – The operational process of government schemes is looked at with a lot of distrust by the beneficiaries of these schemes. Gaps in information such as lack of awareness by the artisans about the artisan cards, and non-

transparency in procedures involved in accessing benefits such as schemes for participation in exhibitions and fairs are some of the critical issues with regard to government schemes that have come up in all the discussions.

- Infrastructure – Electricity and water situation is very challenging in the Tarapur and Ummedpura cluster that is home to nandna printing. Efforts have been made to improve the power problem through the solar power back-up systems set up for couple of the printing units here. However, the water and electricity situation remains problematic for the community at large here.
- Wages – Compared to wages in agriculture (about Rs. 150/day) and in factories like Vikram Cement Factory (about Rs. 165/day), the wages for workers in the printing sector are too low (about Rs. 120/day) to compensate for the laborious work involved. The younger generation is therefore not inspired to continue with the printing work. A lot of people in this cluster have either set up cloth shops in nearby Jawad town or work in a factory or have migrated to nearby towns.





## Recommendations:

Nandana is a unique process, every effort must be made to create recognition for it and showcase it as a unique method.

Nandana style printing can be used for home furnishing and other printing that requires a more heavy duty process. The uniqueness of this tradition lies in the fact that the process can be used in those cases where a heavy weight of fabric is used and where the simpler Dabu methods do not work.

- Current design interventions that are conducted as part of government schemes need to be reassessed so that they could meet their objective of increasing sale of the craft or give it a new lease of life. Such interventions need to be tied into the marketing strategy so that the new product range can be showcased and sold to the customers. The price points and customer base being targeted should be communicated to the designer conducting the workshop so that the new product range can target the specified market segment.
- Partnerships need to be developed with well-known craft support organizations and private retail stores that have significant experience in successful design interventions and marketing and branding of crafts. Working with a diverse set of partners helps bring in new ideas and possibilities. Innovation and repositioning is critical for accessing new markets and creating possibilities for crafts like nandana to sustain and grow.



- The government craft support departments need to more actively support the promotion of such craft forms that have potential but are in a state of stagnation. The wide network of government retail outlets need to be made active partners in showcasing such crafts to the customers and in selling new products developed through design interventions. Schemes that specifically target crafts that are stagnating need to be proposed and implemented.
  - There is a need to promote forums where craftspeople and craft entrepreneurs practicing similar techniques can exchange learning, experiences, and challenges with each other. Such forums can also possibly help create an enabling environment for the artisan communities to directly provide feedback on government interventions, and negotiate for more targeted interventions and better implementation of government schemes.
  - Poor wages is another major issue that is leading to members of crafts communities moving to other forms of employment. It is critical that crafts entrepreneurs and businesses providing adequate wages, benefits, and good working conditions to their workers are promoted and encouraged at marketing platforms.
  - Crafts businesses or entrepreneurs employing workers should qualify for some minimum working standards to be able to access benefits of crafts promotion schemes.
  - Government departments need to partner with fair trade organizations to enable craft businesses to put in place standards for wages and working conditions.
  - Marketing promotions like fairs, exhibitions, retail outlets, etc need to make consumers aware of the importance of fair wages and good working conditions for the sustainability of craft traditions and demand such standards.
  - The implementation and impact of schemes for craft promotion by government departments need to be monitored and assessed rigorously so that they are able to meet their objectives and provide the intended benefits to the artisans and their communities.
- Efforts need to be made to improve the critical and basic infrastructure situation in the area with regard to water, electricity, and medical care.



# Annexure

Cluster visited for field visit: Ummedpura and Tarapur (Madhya Pradesh)

## Printing units visited:

1. Vinay Hand Print
  - Address: Village - Ummedpura, Post –Tarapur, District – Nemmuchi (M.P.)
  - Ph: 07420-281040/09977770366
  - Contact person: Mr.Pradeep Jharia
2. Geeta Hand Printers
  - Address: Village - Ummedpura, Post –Tarapur, District – Nemmuchi (M.P.)
  - Ph: 07420-232668/09424529805/09425108268
  - Contact person: Mr.Purushottam Jharia
3. DashrathRaghunath Cloth Merchant
  - Address: Village - Ummedpura, Post –Tarapur, District – Nemmuchi (M.P.)
  - Ph: 07420-232654/09425369338
  - Contact person: Mr.DashrathRaghunath Nama

## Local government departments visited:

Madhya Pradesh HastashilpEvamHathkarghaVikas Nigam Ltd.

Address: Tarapur, Jawad District, Neemuchi (M.P.)

Contact person: Mr. Suresh Bhatt

Assistant Manager- Development and Procurement Centre

Ph: 07420-232765/09752058994

## Retail stores visited for feedback:

1. Mrignayanee
  - Address: Baba Kharak Singh Marg
  - New Delhi – 110091
2. Kamala – Crafts Council of India
  - Address: Rajiv Gandhi Handicrafts
  - Bhawan, Baba Kharak Singh Marg
  - New Delhi – 110091

# 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 craftsman in Kucchi to facilitate even staining of large bolts of fabric*)
- If they are made by the craftsmen 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 design 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 craftsperson? 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 Data collection 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**