

## **Chapter III**

### **Methodology**

This chapter describes the approaches, procedures, and measures used to collect data for the study, as well as its analysis. The study design, sampling strategy, mode of data collecting, data organization, and data analysis all have a significant impact on the quality and dependability of research results and conclusions. The present study on phulkari craft from Punjab is descriptive in nature, to document its history, significance of the craft as whole, motifs embroidered, its colours used and their significance, the layouts and placements of the motifs and patterns that create a design. Observation method was used to document the motifs and the layouts of each piece studied. Visual understanding of the piece became the base for documenting each piece in depth. A strategic approach combined with visual thinking was used to document the motifs and the craft as whole. Experimental and exploratory approach was applied for the design development in the later stage of the study. To achieve the stated objectives the researcher has to use various tools like semi structured questionnaire, Semi structured Interview schedule, observation, photography and videography. The present study was planned in three phases and a detailed execution as per the objectives was done as below stated heads:

#### **3.1 Base line of the study**

#### **3.2 Research Design**

#### **3.3 Documentation of Phulkari Motifs, Artisan interaction and up skill training, development of the products using revived designs and creating awareness about the authentic craft is conducted in three phases.**

##### **3.2.1 Phase 1 Primary data collection and documentation of motifs**

##### **3.2.1.1 Pilot Study**

##### **3.2.1.1.1 Survey on consumer awareness**

##### **3.2.1.1.2 Market Survey on existing products**

##### **3.2.1.1.3 Pilot data analysis for strengthening purpose**

### **3.2.1.2 Primary Data collection**

**3.2.1.2.1** Collection of the motifs, designs and patterns

**3.2.1.2.2** Classification of the designs

**3.2.1.2.3** Development of the motif Catalog

**3.2.1.2.4** Active and Registered Artisan with DC-Handicrafts, Ministry of Textiles

**3.2.1.2.5** Selection of the locale for study

**3.2.1.2.6** Selection of the sample size

**3.2.1.2.7** Interviewing the experts

### **3.2.1.3 Secondary Data Collection**

## **3.2.2 Phase 2 Artisan Interaction and Up-skill Training**

**3.2.2.1** Planning workshop module

**3.2.2.2** Sourcing of the raw materials

**3.2.2.3** Training of the artisans

**3.2.2.4** Design development

**3.2.2.5** Product development

## **3.2.3 Phase 3 Creating Awareness**

**3.2.3.1** Display of the Art piece at the exhibition

**3.2.3.2** Filming a documentary

**3.2.3.3** Designing an informative label

**3.2.3.4** Designing a sustainable packaging for the product

**3.2.3.5** Product shoot for catalog

### 3.1 Baseline of the Study

Punjab, the country of five rivers, is prosperous. Punjab is claimed to have received its name from the Persian terms *panj* (five) and *ab* (waters), referring to the five rivers that run through the region: the Jhelum, Sutlej, Beas, Ravi, and Chenab. Doaba refers to the area of Punjab between the rivers Beas and Sutlej; prominent cities in this region include Jalandhar, Nawan Shahar and Hoshiarpur. Majha is located between Chenab and Beas, and on banks of the Ravi, is known as the centre of Punjab, including towns such as Amritsar, Faridkot, Gurdaspur and Ferozepur. Malwa is located in southern Punjab, east of the Beas River, and includes the towns of Ludhiana, Sangrur, Patiala, Abohar and Malerkotla.

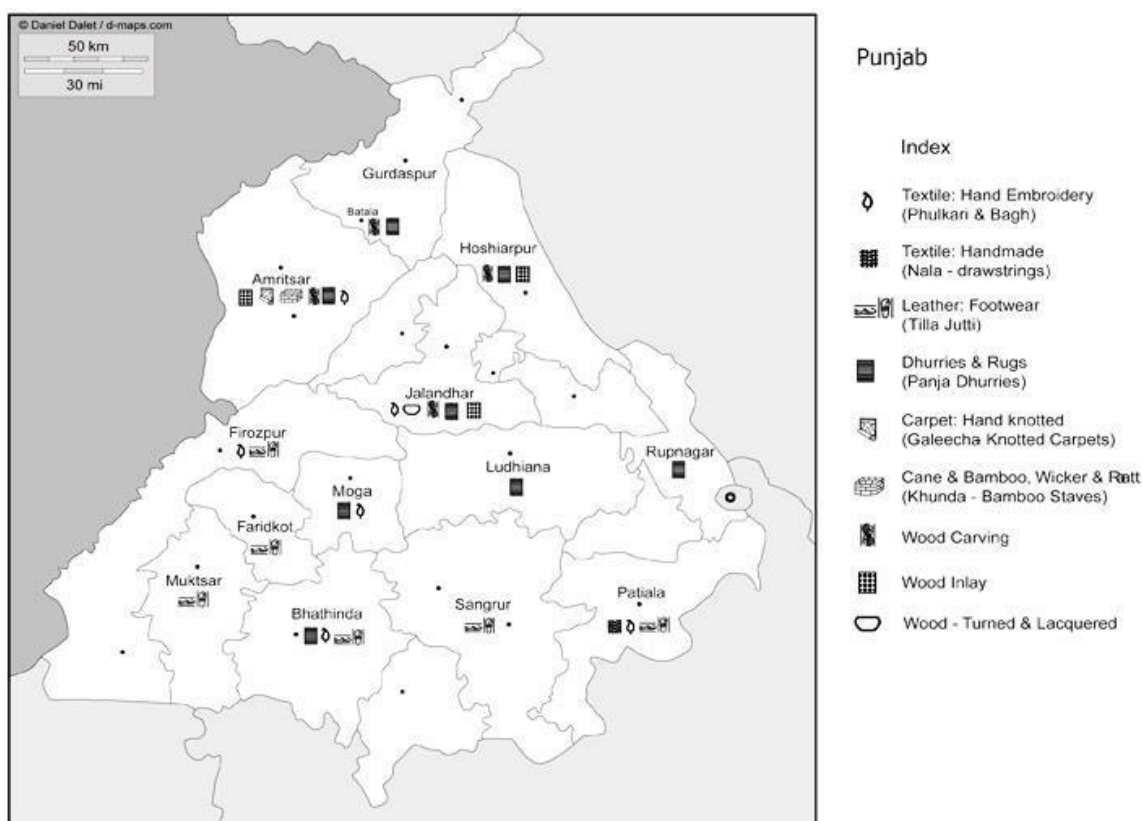


Plate 3.1: Craft Map of Present day Punjab.

Source: <https://www.craftscouncilofindia.in/indian-crafts-map/punjab/>

Punjab has total seventeen districts namely Bhatinda, Amritsar, Fatehgarh, Farikot, Ferozepur, Sahib, Hoshiarpur, Gurdaspur, Kapurthala, Jalandar, Mansa, Ludhiana, Muktsar, Moga, Shehar Nawan, Roop nagar, Patiala and Sangrur. Chandigarh, Amritsar, Ludhiana, Patiala and Jalandhar are the major cities of

Punjab. Each city is known for their unique highlights. The majority of inhabitants in this state are of Aryan descent. A sizable portion of the population practices Sikhism, which has significant Hindu and Islamic influences. Punjabi, the state language with its origins in Sanskrit, is quite close to Hindi. Punjab is a land rich in culture, full with stories, myths, and folklore. Punjabis are well-known for their enthusiasm in visual arts and crafts, and their heartfelt works are known all over the world. Phulkari is the most well-known of Punjab's artisan traditions. Phulkari means "flowering," and it creates a floral surface with the most basic of equipment, a needle and silken thread, and a high level of expertise.

Patiala is the primary location of phulkari embroidery in Punjab. The intricacy and diversity of design and detail that phulkari provides, historically carried out by women in rural Punjab, has brought a great number of craft fans to Patiala. Patiala is generally referred to by connoisseurs of this delicate art as a heaven for the finest hand-embroidered phulkaris.

### **3.2 Research Design**

The research strategy was established in accordance with the study's objectives, taking into account the availability and limitations of resources such as finance, time availability of the artisan and their level of skill in the craft. Together the study was qualitative, descriptive, and used a variety of approaches like Observational, experimental and exploratory. The various methodologies were chosen based on the study's aims and the nature of the data. Observation and visual thinking approaches were followed to analyze the designs and motifs of the craft. At times, the researcher had to face challenges like the pandemic. A major impact was created on the study as the nature of work was to practically move to the field for execution of motif documentation and workshop planned with the artisans. The method and approach toward this was modified keeping in mind the situation around as an online way of connecting to the artisans in the locale. The modification of the execution to work in the restricted conditions was done in order to achieve the set objectives. The researcher also faced unexpected situations like un-availability of the artisan due to the artisan's sick health.

The understanding of the design and layout of the product before beginning the process was important and for this a digital layout was developed to understand the visual representation of the product in its final stage. This part of visualizing the design had proven to be of utmost importance to achieve the right approach in initiating the process.

The present study commenced with the descriptive approach to get first-hand knowledge of the craft and its present status. This was done using a secondary method of data collection. It was revealed in the process that few studies have been done on several aspects of the craft but no such significant work was done on the documentation of the motifs, patterns and designs of the craft. The survey of craft status in the present day market revealed that the craft available in the name of phulkari is a diluted version of it. The essence of the craft was lost, therefore exploring the traditional layouts with the traditional motifs was considered to be a strategic tool required for the craft to survive.

Therefore in order to achieve the objectives of the study a descriptive method was adapted to understand and verify the history and origin of the craft, the influence of the surrounding geographical areas on the craft stitches and patterns, the process of embroidery, the revival of the craft in its present day form. The experimental study was carried out for design development to sensitize the artisans to experimenting with the original design language of the craft. As product development was one of the main objectives of the study, it was done hands in with the artisans for them to understand the process from the beginning to help them apply the knowledge gained in their future projects.

Following the objectives of the current study, the below discussed methodology outlines the methods and procedures used for data collecting and analysis. The research was carried out in three phases. The first phase dealt with the pilot study to understand the awareness and status of the craft in the market. It covered the consumer awareness aspect of the craft in the current market. This part was conducted to strengthen the purpose of the study. The pilot further was conducted to understand the existing product range in the market. It helped to analyze application of the craft on a range of

products. This also contributed to understanding about what kind of products were mostly purchased by the consumers. Analysis was done to derive the results required to frame the research question.

The first phase of the study also majorly dealt with primary and secondary data collection. The research demanded literature survey of theories available and researches conducted on the craft on various aspects. For this phase a field surveys (Plate 3.4 & 3.5) were conducted to various museums and museum libraries. It also covered documentation of the motifs and development of the catalog. This phase also covered interaction with a few experts of the field to understand the craft from their experiential perspective. The locale of the study was decided in phase one. Interaction with the artisans and organization was conducted in this phase.

The second phase of the study majorly dealt with planning of the workshop and developing an action plan for the same. Planning of the digital design development and training artisan to up skill was majorly part of this phase. The feedback from the artisans was collected in order to understand experience and to test their performance. A survey of the developed product was also conducted to understand its market acceptability.

The third phase was majorly about the craft awareness of the developed product and art piece. It also dealt with documenting the craft through videography for the audience to understand the process and labour behind the hand crafted product. The researcher also planned and designed a care label for the craft to sensitize the consumer about the product and its historical and cultural importance. This phase also covered an exercise of a conscious practice of packaging the product keeping in mind the environment and to elevate the consumer's unboxing experience. A product shoot was done to create a catalog of designs to share it with potential consumers to understand the product story and support the handcrafted products and artisans by buying the timeless collectives.

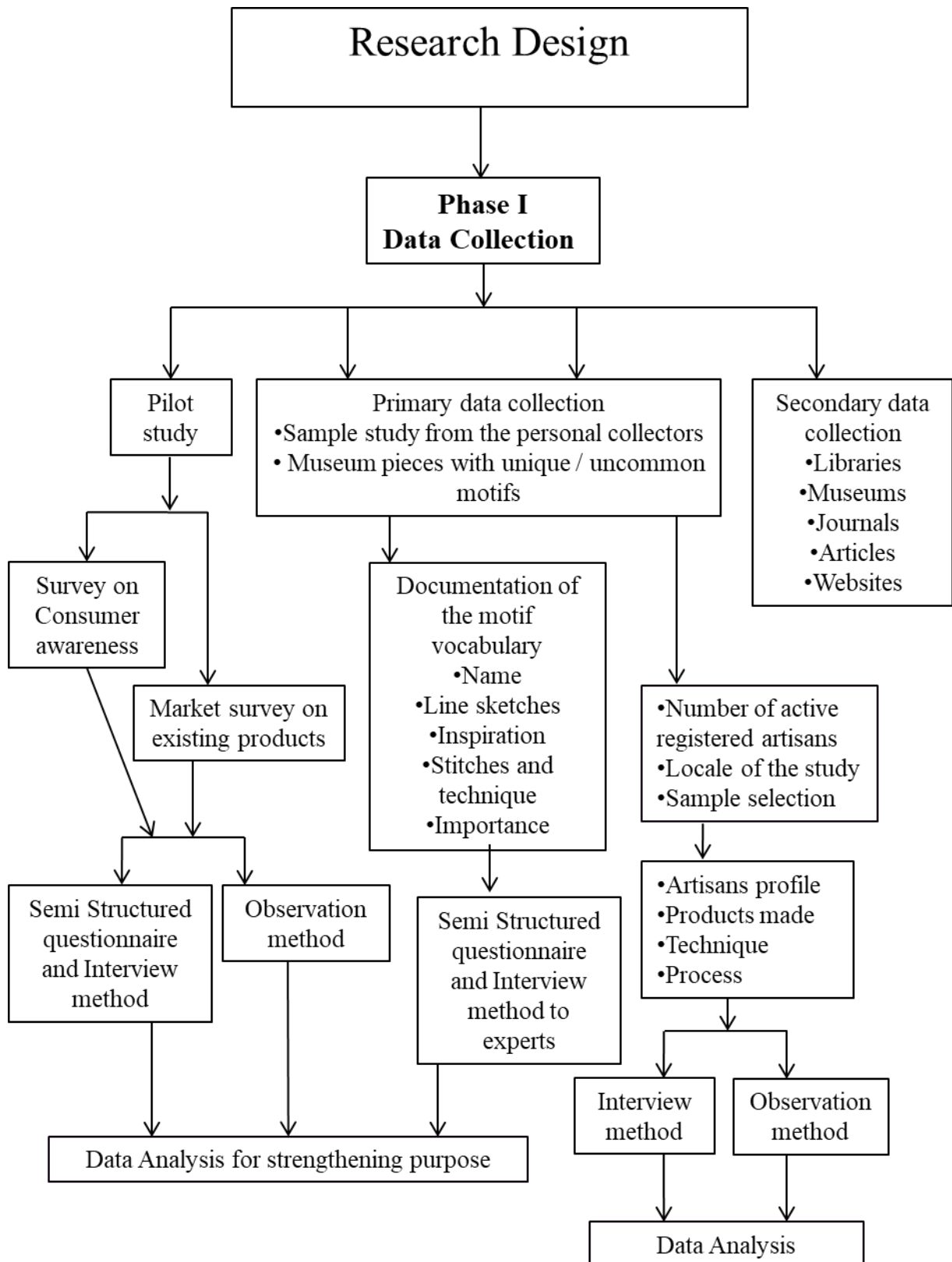


Plate 3.2: Research Design (a)

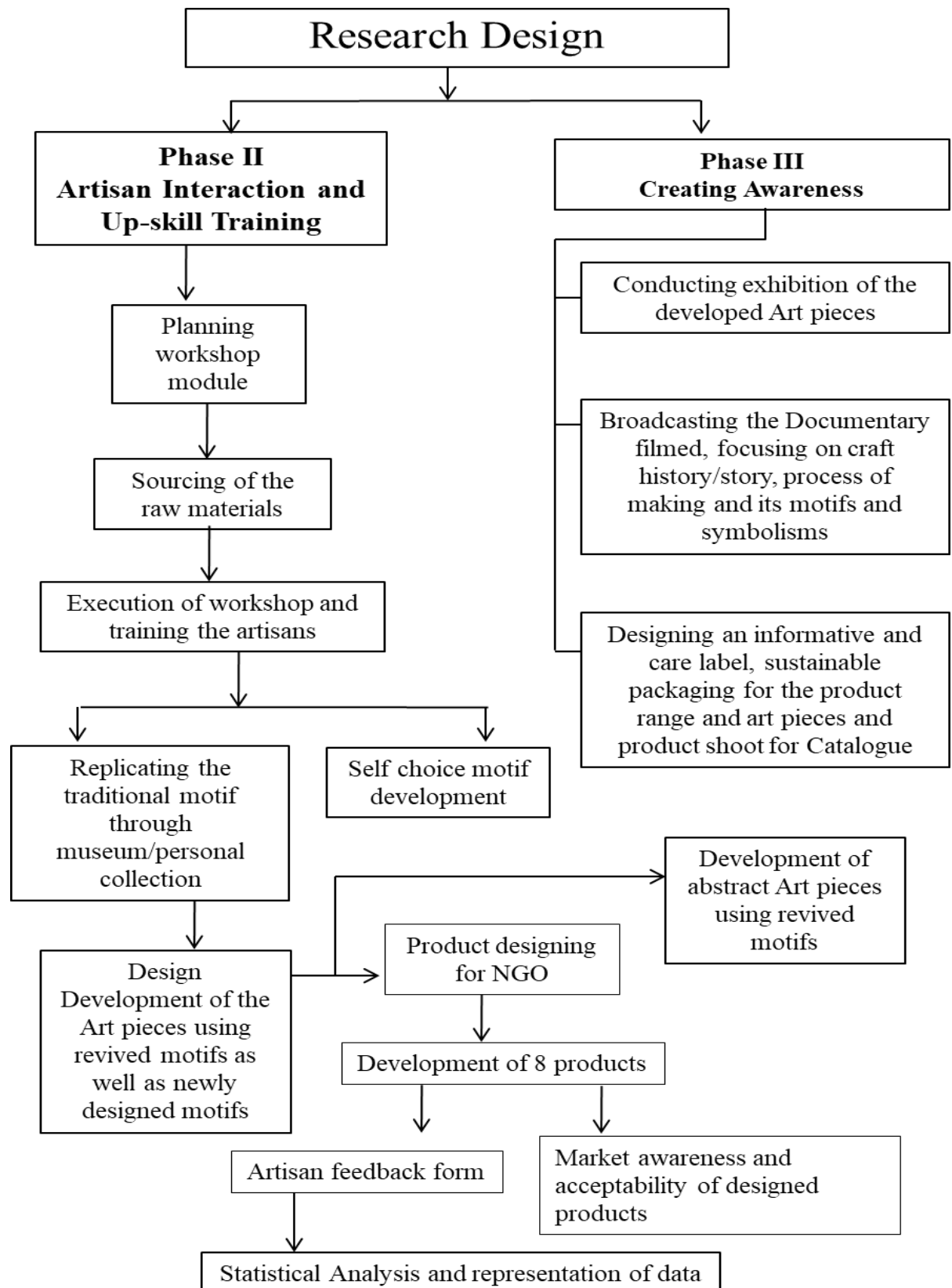


Plate 3.3: Research Design conti..(b)

### **3.2.1 Phase 1 Data Collection of Phulkari Embroidery**

#### **3.2.1.1 Pilot Study**

##### **3.2.1.1.1 Survey on consumer awareness**

This phase dealt with the exploratory field survey for data collection where researcher commenced the research with a pilot study to understand the current status of craft awareness amongst consumers. Prior to the pilot the researcher selected through convenience sampling method the Dharohar Foundation, Vadodara to understand the sensibilities of working with the artisans on grass root level. The visit consisted of exercises of interacting with various craft artisans that were under training with Dharohar Foundation. It was also followed by a semi-formal interview with the artisans in understanding the challenges faced by them while they were under training. The main exercise was to be able to identify the suitable tools for the pilot.

##### **3.2.1.1.2 Market Survey on existing products**

The survey also was done to understand the existing product ranges developed using phulkaricraft. The pilot was conducted at an open exhibition titled Mela Phulkari-Five held at India Habitat Center Delhi, New Delhi. The exhibition was curated by Dr. Alka Pande and organized by '1469 Workshop' owner Mr. Harinder Singh and his wife Mrs. Kirandeep Kaur. The exhibition was based on various five aspects connected with the Punjab like, the five loved ones, five rivers, five 'K's', five love stories, five poets, five sports, five forts etc. It also had products on sale like pouches, clutches, key-chains, backpacks, sling bags, hand bags, *dupattas*, stoles, *sarees* and fabrics for turbans, dress materials in silk, viscose and cotton with blends available in hand embroidered and digital prints. Accessories like scarves, hair-bands, books on the stories from Punjab, art wall pieces inspired from Punjab. The exhibition was accessible from February 10<sup>th</sup>-19<sup>th</sup>, 2018. People from all age groups and cultural backgrounds visited the exhibition.

Data was also collected by visiting the museums and markets of districts of Punjab namely, Chandigarh, Ludhiana, Ambala, Amritsar, Karnal and Patiala, where artisans and traders both were selected as samples randomly. The direct-data type of survey was a reliable source of first-hand information as the researcher directly

interacted with the respondents. Snow-ball technique was used in order to connect and interact with experts, artisans, trainers and vendors. The stakeholders were interviewed using an interview schedule. Observation method and photographic documentation was done throughout the process.

The researcher also visited exhibitions like, Dastkari Haat, Delhi Haat, craft exhibitions organized by the government to understand the products available in the market. Visiting emporiums also helped understanding the market in totality through availability of the phulkari products approved and designed by the empanelled designers. It also helped the researcher to note the price point at which the products were sold. An informal conversation with the shopkeepers was conducted to understand the customer demand focusing on the phulkari craft.

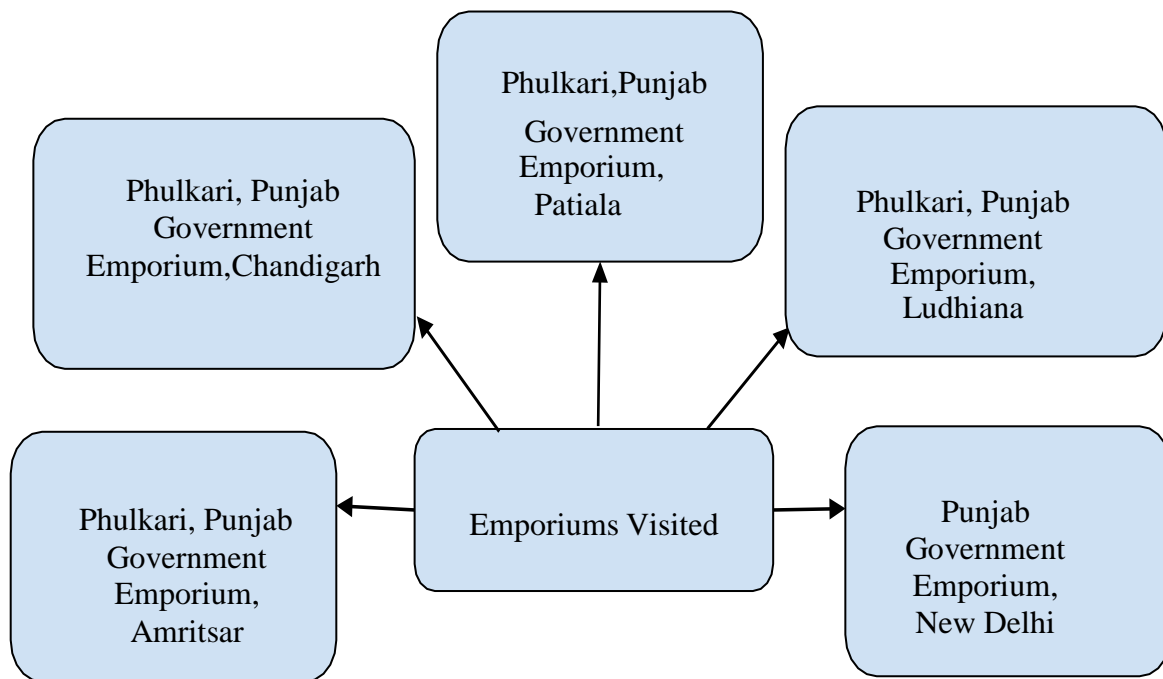


Plate 3.4: Emporiums Visited

#### **3.2.1.1.3 Pilot data analysis for strengthening purpose**

The researcher through random sampling interviewed each visitor at the exhibition based on their willingness to give their responses with the help of a semi structured interview schedule which was used as a tool and recorded the responses. The interview schedule had both open as well as close ended questions. The questions were based on the general awareness of the respondents with regards to the craft. The questions were framed to comprehend the inclination of people towards Indian traditional crafts, their perception towards phulkari and also to understand the market acceptability of the hand crafted products. The total number of respondents who agreed to respond for the schedule was seventy four, hence it became the sample size.

#### **3.2.1.2 Primary Data Collection**

The Primary method of data collection has been done by survey method. The researcher visited organizations, museums, libraries, institutes to collect first-hand information by studying the artifacts, by interacting with the related professionals of the field.

##### **3.2.1.2.1 Collection of the motifs, designs and patterns**

A survey of museums was conducted in order to find authentic traditional pieces of phulkari embroidery for design, motif and layout documentation. This was the most important part of the research as it formed the main objective of the study. The researcher surveyed various museums for carefully observing and documenting the artifacts and to study them for its features and aspects.

Visiting museums gave a perspective to document the artifacts. The researcher approached the museum authorities to seek permissions for documenting the entire lot of phulkari in the museum collection. It was revealed that the National Museum had limited pieces in their collection and photographic documentation was not allowed, hence documenting of the piece would not be justified. Calico Museum also was strict with their photography rules and only viewing of the artifacts was allowed for a limited amount of time as the art piece could not be exposed for longer durations. The researcher further could document the motifs from the artifacts in the collection of the

Textile Art Museum, Department of Clothing and Textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara. The Sanskriti Museums also had phulkari, *bagh* artifacts on display, which helped to document the distinctive motifs and designs of the craft. While documenting the artifacts at the National Handicrafts and Handloom Museum Delhi, the researcher was approached by the museum authorities and was suggested to document the entire collection to develop a monograph for the Museum Library.

This suggestion aided the researcher to document the entire collection of phulkari, *bagh*, *sainchi*, *chope* and their variations in detail. This also fulfilled the main objective of phase one. The National Handicraft and Handloom Museum, New Delhi popularly also known as the Crafts Museum was supportive in providing all the assistance required to document the entire collection of the museum. It was discovered that the museum had 37 pieces on display and 124 pieces in storage.

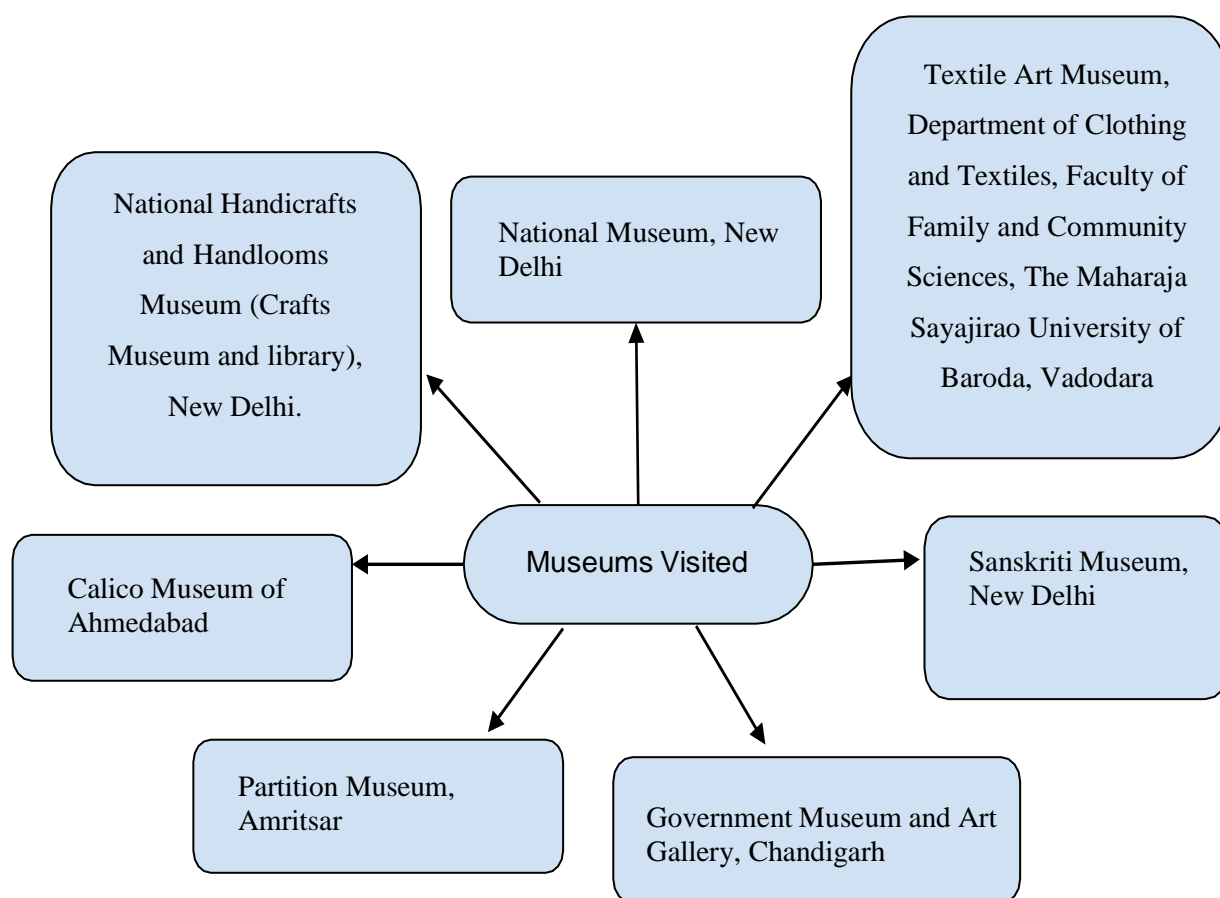


Plate 3.5: Museums Visited

A detailed documentation was done to capture various aspects of the craft in terms of its name, dimension, and fabric count, colour of the fabric, thread content, colour of the thread, stitches used and type of motifs. A monograph was developed with a detailed account of the entire phulkari collection at the museum.

**Analysis of the artifacts:** Analysis of the artifacts was a crucial task for it had two aspects to be focused on, one being the visual and other being the technical aspect. The visual aspect consisted of analyzing the artifact visually considering motifs and patterns colour of the embroidery thread, colour of the base fabric, stitches used in each artifact, the placement of the motifs, the layout of the piece and to note any ink marking with name of the embroidered or owner of the piece. The technical aspect dealt with the raw materials used in the base of the fabric and the embroidery thread, the count of the fabric, the width of the fabric, number of panels in one piece of artifact.

#### **3.2.1.2.2 Classification of the Motifs**

The classification of the motifs was done purely by observation method. Phulkari and *bagh* have varieties of types, and each have a unique style of motif vocabulary. Based on the literature review and by studying the artifacts at the museum in depth, the motifs were identified and categorized based on their nature of symbolism. The categories were based on geometrical and biological, they were further divided into subcategories based on nature of the motifs namely, flora and fauna, human figures, animals, birds, locomotive, jewelry, architectural patterns, filler motifs and miscellaneous.

#### **3.2.1.2.3 Development of the Motif Catalog**

The motifs were identified according to the category and were digitized using adobe illustrator 2022. It was essential for the motifs to be digitized categorically as it would aid the artisans to translate the traditional motifs and patterns in the contemporary existing products already marketed. This catalog would also assist the artisans to visualize actual traditional designs in traditional embroidered form and with the help of the illustration would be able to recreate it.

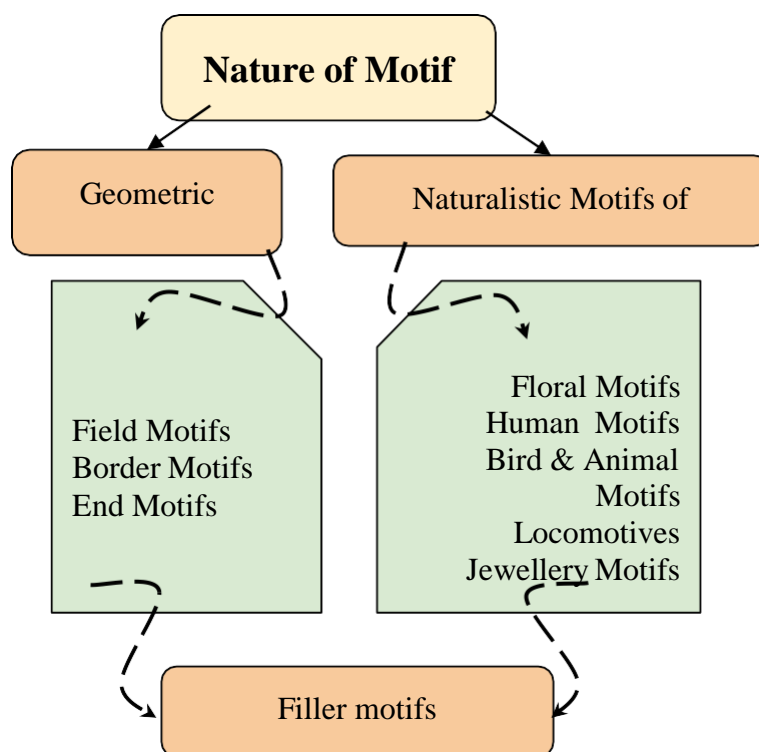


Plate 3.6: Classification of Motifs

#### 3.2.1.2.4 Active and Registered Artisan with DC-Handicrafts, Ministry of Textiles

Data collection of artisans and trainers was done by connecting with the government officials at DC-Handicrafts Hoshiarpur and DC-Handicrafts Delhi. For the facilitation of the primary data collection of the information with respect to the number of artisans engaged in phulkari embroidery and self-help groups of artisans in different areas of Punjab, the researcher visited Government organizations and connected officials for gathering the available information.

1. Office of Development Commissioner (Handicrafts), Delhi.
2. Office of Development Commissioner (Handicrafts), Hoshiarpur.

It was revealed that the majority of the districts of Punjab worked in phulkari embroidery, the non-governmental organizations work in self-help groups between fifteen to thirty women in one group. According to the Craft Clusters of India report the total numbers of active artisans divided across various districts of Punjab were 3011 and are divided in 63 self-help groups. It was also revealed that the Geographical Index GI of the craft was registered for three states namely, Punjab, Haryana and Rajasthan. The GI

application number twenty seven for phulkari was applied in 2010 and was authorized to use to only 5 agencies. According to Intellectual Property Rights website data provided in 2020 only two agencies from Patiala are registered to use GI-27 for phulkari.

### 3.2.1.2.5 Selection of the locale for study

According to the review it was revealed that Patiala is the hub for phulkari craft. It has a maximum number of organizations working with phulkari and marketing the craft in various parts of India and world. Market survey was conducted in Patiala to get the first hand information from the shop keepers about the demand of hand embroidered and machine embroidered phulkari. The block printers were also interviewed using snowball technique to understand the process followed in current times to embroider a phulkari. It also helped to understand the most used motifs on the product. Through snowball technique it was revealed that only one organization in patiala was working with the technique close to the traditional method of embroidering i.e counted thread technique. The requirement of research also demanded an organization with artisans that had understanding of the traditional embroidery practices.

Therefore the organization chosen for the study was The Nabha Foundation as the Self Help Groups trained by the organization work close to the traditional technique of phulkari embroidery.

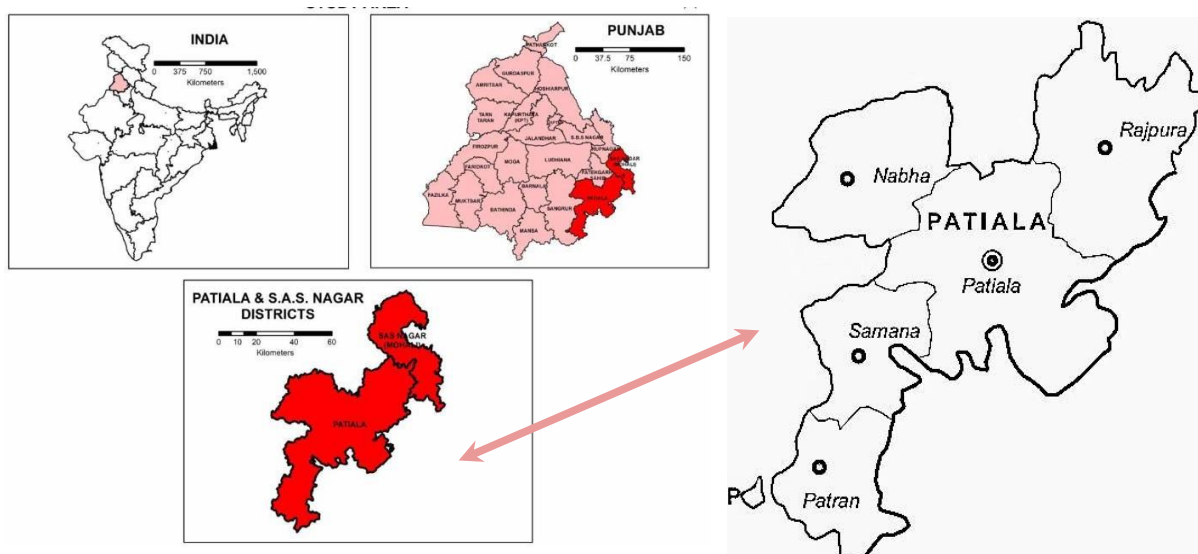


Plate 3.7: Map of Locale Nabha, Patiala Source:

[https://www.researchgate.net/publication/351962645\\_Development\\_of\\_web\\_enabled\\_water\\_resource\\_information\\_system\\_using\\_open\\_source\\_software\\_for\\_Patiala\\_and\\_SAS\\_Nagar\\_districts\\_of\\_Punjab\\_India](https://www.researchgate.net/publication/351962645_Development_of_web_enabled_water_resource_information_system_using_open_source_software_for_Patiala_and_SAS_Nagar_districts_of_Punjab_India), Source: <http://www.onefivenine.com/images/DistrictMaps/404.jpg>

Based on research review and personal interactions with the experts it was revealed that the only non-government organization that works on traditional techniques is The Nabha Foundation. Artisans of self-help groups create phulkaris with the traditional counted thread technique. The only difference as compared to the traditional technique is that the embroiderers embroider the piece from the face side of the fabric, unlike done in traditional technique i.e from the reverse side of the fabric.

#### **3.2.1.2.6 Selection of the sample size**

The Nabha Foundation working closely with phulkari artisans was approached purposely to connect with the artisans. The researcher visited the unit to study the profile of the artisans, to understand the tools and techniques they follow. The working methods and to understand the problems faced by the artisans in their day to day working on the craft. Purposive sampling technique was used based on the trainers of the organization. While selecting the sample of artisan trainers no consideration was given with regards to age, gender, education or socio- economic status of the craft artisan. Total eight trainers were selected as a sample to train their respective self-help groups. The training was planned to be conducted in the field but due to an unexpected pandemic situation it was done virtually. The internet facilities at the village were also not accessible to the artisans hence, the trainers were contacted via calls to explain the process.

#### **3.2.1.2.7 Interviewing the Experts**

The researcher identified experts through snowball technique while conducting the pilot study at the open exhibition. An informal interview was conducted with experts to understand the history of the craft, to document any memorable anecdotes, to comprehend the designs and motifs in a meaningful manner. The process of the interview was documented by taking notes of the facts stated. The main motive of this exercise was to gain first-hand information about the craft, its traditional methods and process of embroidery. Each expert was from a varied background. List of experts interviewed as stated as below:

- Mr. Harinder Singh founder of Brand 1469
- Mrs. Kirandeep Kaur co-founder of Brand 1469

- Ritu Sethi Founder and Trustee of Crafts Revival Trust
- Anamika Pathak Former Curator Decorative Arts, National Museum Delhi
- Jasleen Dhamija Indian Textile Art Historian and Notable Author
- Rekha Mann Secretary of Patiala Handicraft W.C.I.S Limited
- Lajwanti Kaur Phulkari National Awardee
- B.N. Aryan Author and Director of K.C Aryan's Home of Folk Art
- Tamanna Kaur Master Trainer Phulkari Craft
- Lakhwinder Kaur Master Trainer Phulkari Craft

### 3.2.3 Secondary Data Collection (Relevant Literature Review for Phulkari Embroidery)

Various published and unpublished sources were studied in order to collect data related to the history and origin, embroidery process, raw materials, tools and techniques used. Museum and University libraries, resource centers were visited for the data collection for review of literature. Below figure states the libraries visited in the course of study. The data was also collected by online sources like Research gate, JSTORE, Marg, Global InCH, Shodh Sindhu, Shodhganga and Google Books.

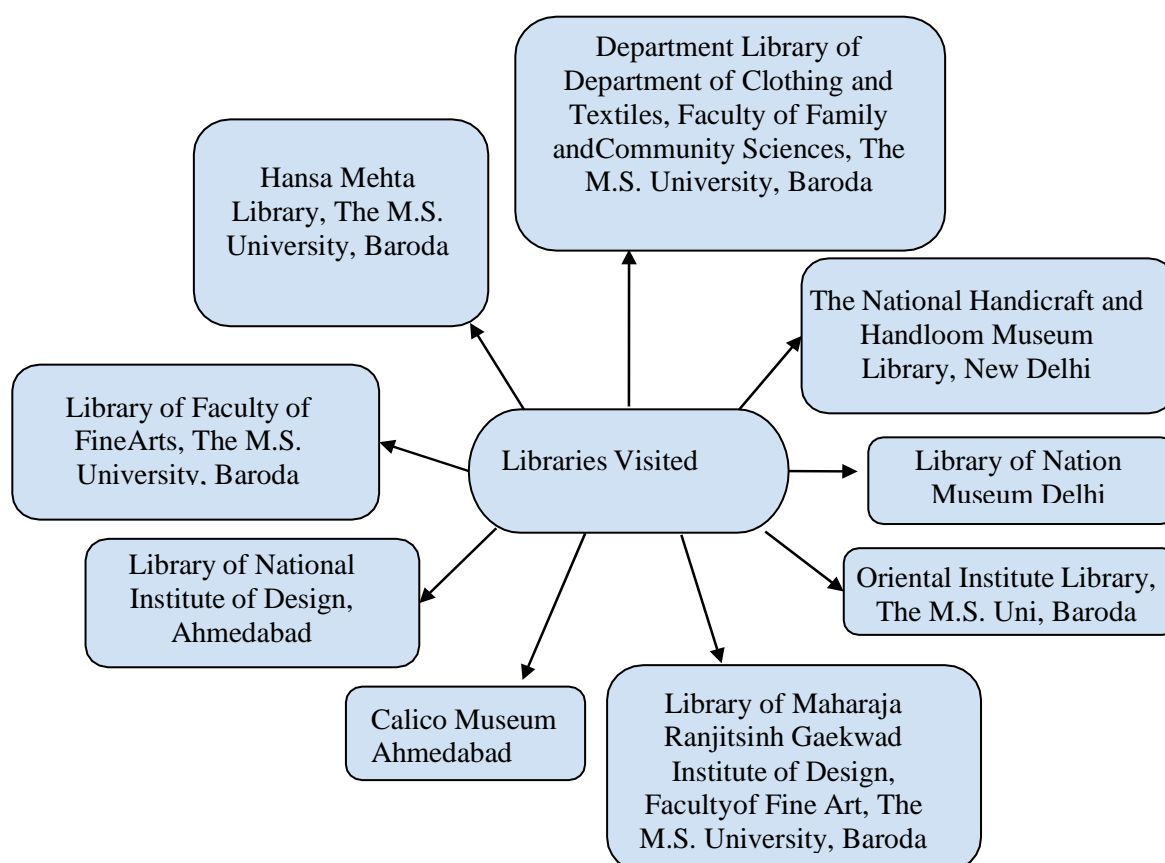


Plate 3.8: Libraries Visited

### **3.2.2 Phase 2 Artisan Interaction and Up skill Training**

This phase dealt with the planning of the workshop systematically keeping in mind the expertise of the embroiderer. The workshop module was designed by following the design principles. The sourcing of raw materials was conducted in the local market as easy accessibility for the artisans. The workshop was conducted part online and part offline over a period of time owing to covid-19 wave. The artisans were engaged in a systematic design process to comprehend the traditional designs and patterns for inspiration and replication of it in contemporary products. The product range was designed keeping in mind the niche market, modern abstract art-pieces were also designed keeping in mind the contemporary market of space design. The feedback from artisans was collected by using a semi structured questionnaire. The data was collected to analyze and document their skill up gradation and experience in embroidering the products with different designs and layouts.

#### **3.2.2.1 Planning workshop module**

The main aim of planning a workshop was to communicate with the artisans to understand design with a new perspective. The researcher studied the models of the artisan training followed by organizations like Kala Raksha now known and Somaiya Kala Vidya and the workshop modules run by Fair Trade India Forum. These workshops are highly interactive and communicative in nature. The idea of imparting design knowledge amongst artisans is the first priority and therefore artisan involvement is crucial. The artisan centric exercises were planned to surface the ideas of color and proportion in nature and their application in the craft. The workshop was also planned by keeping in mind the marketability of the product.

#### **3.2.2.2 Sourcing of the raw materials**

The raw materials required in phulkari are basic in nature. Base fabric made of cotton khaddar, untwisted silk floss thread, needle and frame to mount the fabric are the basic tools required for the embroidery. The sourcing of the raw materials was done using a survey method. The researcher while in the locale visited emporiums, handloom shops to procure the fabric used traditionally in the phulkari craft. It was revealed that the mill made khaddar was the only option available in the market. The base fabric was there

sourced from local markets in Delhi as the fabric with handloom mark was available at many stores in Delhi. The silkfloss was sourced from the Tripadi market of Patiala. These threads were polyester silk and were less expensive as compared to pure silk, therefore were used in order to control cost of the product.

### **3.2.2.3 Training of the artisans**

The artisans were connected telephonically via trainer. Over communication it was revealed that the artisans had the basic knowledge about the craft and has had some experience of working with the craft. The importance of understanding the motif was discussed to be able to translate the design as demanded by the layout or the product. The training was planned in pre-covid scenario where it was aimed to start by introducing phulkari to the artisans the old way and talking about the details of the traditional technique of embroidery phulkari. Discussing why is there a need of reviving the craft in its traditional form, also to discuss the scope of the craft for its future prospect and sustenance. Talking about the ideology behind the lost craft and giving it an unmarked dimension. Demonstration of the technique to the trainers/artisans was planned using traditional tools and materials. The key component of the workshop was to learn traditional methods of embroidering the craft and embroidering lost motifs.

Motifs compiled in the form of vocabulary during the study conducted at the museums and from the samples of the collectors will be referred for the motif selection. Experimentation with different fabrics was also planned keeping in mind the product to be made of the same.

A revised online workshop was planned in Annexure (I) where the researcher conducted online training sessions for women for SHG in technical and decorative skill required in embroidering phulkari. The sessions were conducted once a week for two hours.

The sessions on aesthetic and decorative aspects consist of talks and discussions on the importance of reviving the phulkari motifs as the main focus. It was aimed at discussing about and creating awareness for traditional raw material used. The sessions covered basic theoretical knowledge of dyeing of raw material. It was done only to introduce the concept of natural dyeing. Further sessions also included basics of design-elements and principles.

The technical sessions covered topics like importance of fabric and embroidery yarn quality and basic methods to self-test it. There felt a need to impart knowledge about the importance of colour in designing a product. This was done by introduction of colour wheel and its application using various colour schemes. It also covered the importance of motif placement on different products, importance of finishing a product neatly on both face and reverse side of fabric, importance of maintaining a clean embroidered product for delivery, importance of packaging as a part of product marketing (touching upon the eco-friendly aspect of it.)

The experimental sessions covered topics like the importance of experimenting with existing motifs to create new designs. This was done keeping in mind the philosophy of older women and testing whether the same philosophy can be imparted in today's embroiderers by allowing them to create their own new motifs in their space without anyone's direction.

The application session covered the scope of application of above all in the existing market onto existing products. The researcher also conducted informal interviews of each participant personally via audio call. Informal Interview of master trainer was also conducted after the workshop was completed to get feedback about

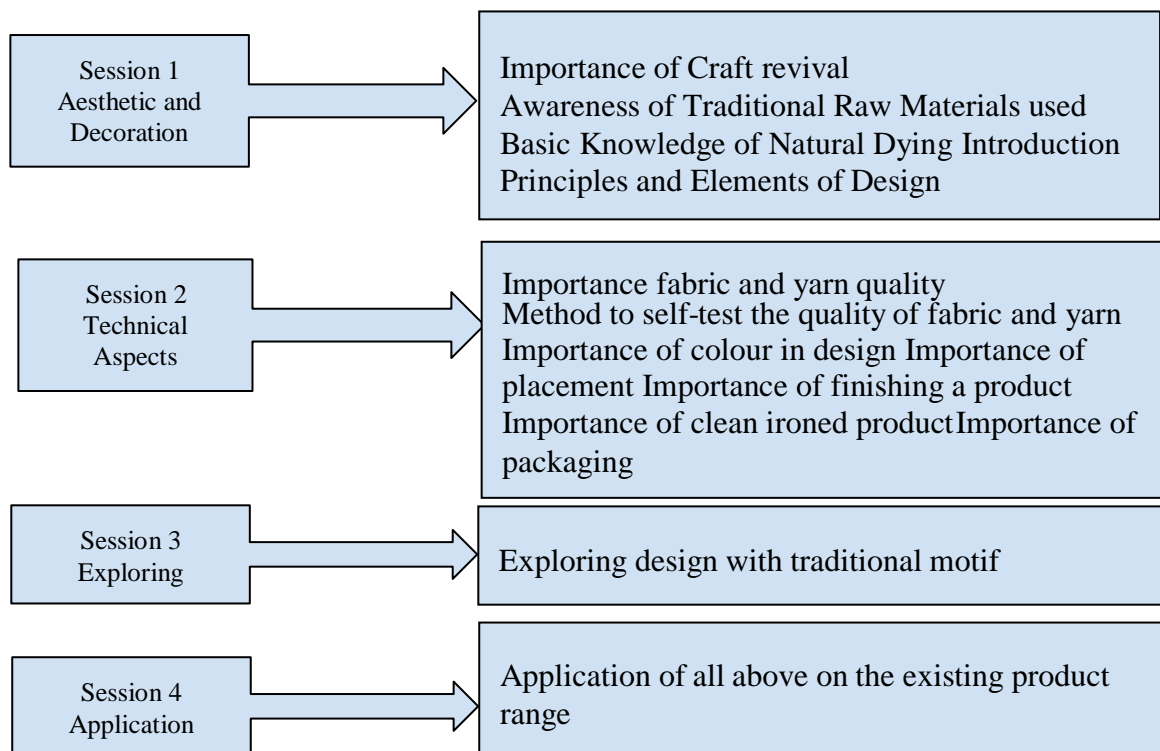


Plate 3.9: Sessions for Artisan Training

her experience in conducting one of its kind online training workshops as compared to any other offline workshop conducted earlier. The researcher has studied the reports of earlier conducted workshops, those are uploaded on the Ministry of Textiles website, and she has found that none of the workshops covered these topics earlier.

The workshop in-charge in the field was the senior trainer. The researcher was in constant touch with the senior trainer. Important session on understanding the basics of hand embroidery like fitting of the ring to the fabric, stitch tension and stitch length, checking fabric shrinkage, checking the colour fastness of the fabric and embroidery threads. The sessions also included intense explanations on how to achieve a neat and well finished motif on the face as well as the reverse side of the fabric. The time factor will also be ensured where each artisan will be given a set time to finish the given motif. This aspect was kept for evaluation as while discussing with various phulkari enthusiasts and sellers it was repetitively noted that the quality was disoriented to match the demand as time taken to finish one piece is comparatively high.

A detailed analysis of the data collected was subjected to detailed qualitative analysis. It was systematically studied, organized and documented.

#### 3.2.2.4 Design Development

The process of design development was followed based on the primary research conducted at the museum while documenting the artifacts. It was observed that the layouts of the phulkaris and *bagh* had a very specific style of layout and motifs. The researcher through

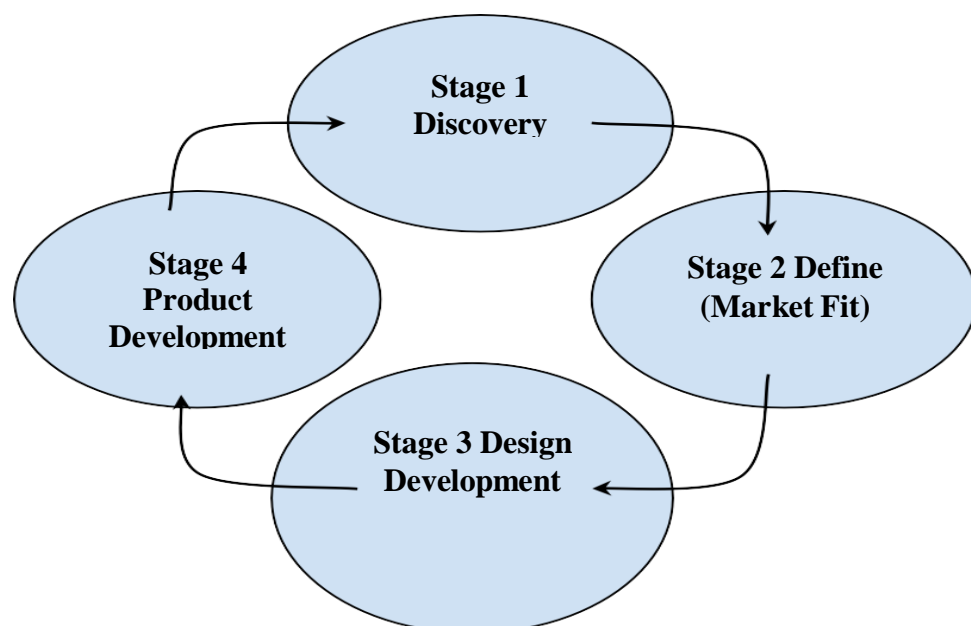
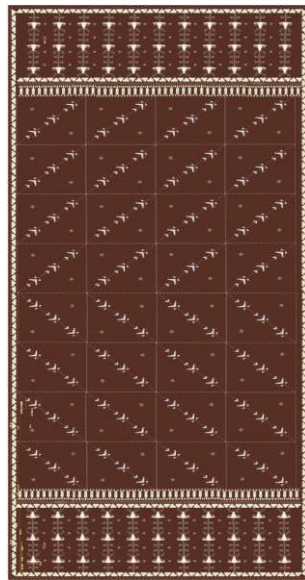


Plate 3.10: Stages of Design Development

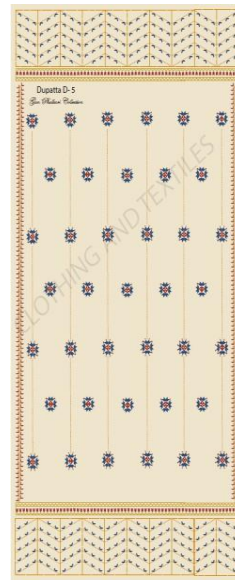
observation method followed the design language as translated from the traditional artifact. The artisans were provided with digital layouts of the products. Digital layouts were prepared using Adobe Illustrator 2022 to help artisan understand the final look of the product. This also aided in understanding the size and proportion of the design layout.



Digital Design for  
Dupatta A



Digital Design for  
Dupatta B



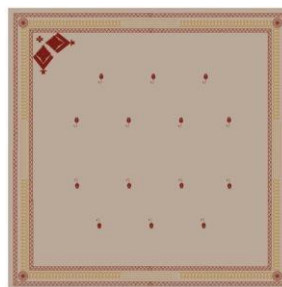
Digital Design for  
Shawl A



Digital Design for  
Shawl B



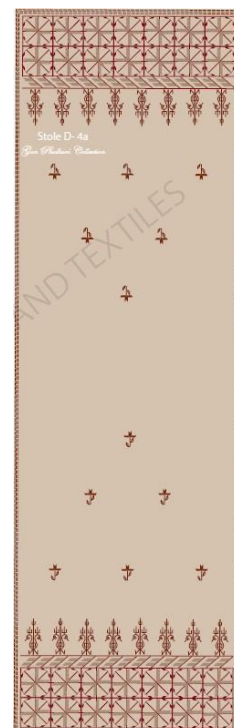
Digital Design for  
Scarf A



Digital Design for  
Scarf B



Digital Design for  
Stole A



Digital Design for  
Stole B

Plate 3.11: Digital designs developed for the collection of 8 products.

### 3.2.2.5 Product Development

Product development began remotely during covid-19 lockdown. The researcher faced challenges initially while the placement of the embroidery began. The communication was done entirely over voice calls and images sent through whatsapp. Constant back and forth calls and images were exchanged for smallest of discussion or change in design or colour of the thread. The digital layout of each product was shared with the team. The fabric along with directions to use the colour in particular shades was also sent.



Maroon Woolen Shawl A



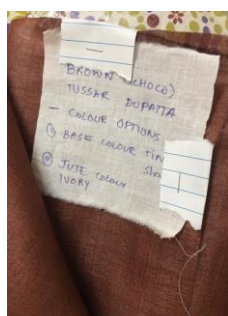
Indigo Woolen Shawl B



Ivory Cotton Scarf A



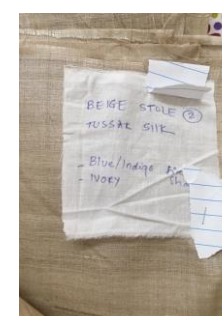
Mustard Cotton Scarf B



Brown Tussar Dupatta A



Burgandy Tussar Dupatta B



Ivory Tussar Stole A



Ivory Tussar Stole B

Plate 3.12: Preparation of base fabrics to be sent to artisans

The market survey that was conducted in the pilot had revealed that the phulkari embroidered products available in the market were made using cheap fabrics like polyester, poly-taffeta, cotton blended with polyester to cut down upon the cost of the overall product, but the fabric was of very cheap quality and also affected the overall look and feel of the product. Keeping this in mind the researcher selected only handloom fabrics that were certified by the Craft Mark, Silk Mark or Handloom Mark. The selection of the fabric was done based on the tactile feel and overall appeal of the fabric.

- a. The selection of the fabric and colour** was done by taking inspiration from the shades of the traditional colours used in phulkari embroidery. The selection of embroidery thread colours was done keeping in mind a subtle colour palette. Although the phulkari craft is known for its vibrant colours, an exploratory approach. The colour schemes were kept as analogous colour scheme, contrast colour scheme and complementary colour scheme.

**Table 3.1 Selection of fabrics for various categories**

Type of fabric	Product Category	Number of Product designs created
Tussar Silk	Dupattas	2
Tussar Silk	Stoles	2
Wool	Shawls	2
Cotton	Scarfs	2

- b. The collection ‘Gunn Phulkari’** was named after ‘*Gunn*’ or ‘Qualities’ and was planned by following the systematic step of collection and design development. The collection was designed keeping in mind the timeless wear ability of a draped textile. Total eight designs were included under four categories namely *Dupatta*, Shawl, Stole and Scarf. The market survey was conducted in-order to fulfill the base of survey objective i.e. to identify product categories for potential customers who could be of any age, any gender,

profession or background. It was concluded from the survey that the category of draped apparels would be best suited to cater a larger group of potential buyers. The category of draped garments was also kept under consideration as there is no limitation of size and fit and can't be worn by any gender, age, profession. A systematic design development process was followed to develop a range of draped apparels. The color scheme was kept to be earthy as the inspiration was to cater a mixed group of audience. Neutral and eye pleasing color palettes were kept in mind while selecting the base color as well as the embroidery thread colors.

- c. The layouts of the designs** for the product range were inspired from the traditional *bagh* and *phulkaris*. These layouts were sketched on the basis of the in depth study by observing the museum artifacts. The digital exploration of the designs on products was conducted to understand the size and layout of the designs.
- d. The design development** was also involved with designing a second set of designs that would serve as art pieces for the interior design spaces. These pieces were redesigned by using traditional motifs and traditional raw materials as used in the craft originally.
- e. Costing of developed Products** The cost was calculated based on sampling done from the very first step. The various heads that were included in costing were, raw material cost, embroidery wages, finishing wages, packaging charges, freight charge and concept charges. The major influencing factor in calculating the overall charge was the motif, its intricacy, and raw material used.

#### **3.2.2.5.1 Pretesting of the Tool**

For content validity, a self-structured questionnaire was distributed to five experts from various disciplines. For questionnaire testing, the test-retest procedure was used. Ten respondents were chosen at random from varied age groups, educational levels, occupations, and income levels. The researcher had explained the objectives of the study to aid the experts and respondents in validating the tool. The researcher also provided assistance to the complex questions or wherever required. The collected data was analyzed thoroughly and changes in the final tool were made accordingly.

A semi structured questionnaire for artisan feedback was used as a tool to gather the responses and to capture the experience of the artisans. The responses were analyzed in the form of bar graphs and pie charts. The open ended questions were analyzed in a descriptive style of data analysis.

The questionnaire also had questions based on the number of hours taken to complete a product. A statistical approach of analyzing the correlation between the age of artisan and amount of time taken for completing the product was framed.

- Is there any correlation between the age of the respondent and the time taken to complete the product?
- Is there any association between the number of years of experience and the time taken to complete the product?

Market acceptability of the products was tested by circulating a semi structured questionnaire that was divided in three sections. Each segment had questions focused on the title of the Section. Section one was focused on the demographic details of the respondent. Section two was focused on the awareness of the craft. Section three was focused on the feedback on the develop collection. The questions were kept closed in nature in order to aid in statistical tabulation. The responses were correlated with the data in each section to find out the relationship or association between two attributes.

- Is there any association between the respondent's educational background and awareness about the craft?
- Is there any association between the respondent's geographical location and awareness about the craft?

The questionnaire contained questions regarding identifying the difference between various embroidery craft from phulkari and to identify the handmade phulkari from the machine made phulkari. A five point scale was developed to record the responses.

**Table 3.2: Five Point Scale**

Rank	Very Poor	Poor	Fair	Good	Very Good
Score	1	2	3	4	5

The questionnaire also had questions regarding ranking the attributes of the product like, aesthetics, authenticity, thread colour, fabric colour, motifs, layout, edge finishing, neatness of the embroidery, dimension. A five point scale was developed to record the responses.

**Table 3.3 Five Point Scale to Rank Attributes**

Rank	Low	Below Average	Average	Above Average	High
Score	1	2	3	4	5

### **3.2.2.5.2 Variables included for analyzing the responses**

Variables are the characteristics that are manipulated or controlled by the researcher. The variable of study was as follows:

**Independent variable:** were those variables that antecedent to the dependent variables and cannot be changed.

1. Gender: Male and Female
2. Religion
3. Categories: Dupatta, Shawl, Stole, Scarf
4. Technique

**Dependent variable:** Dependent variable is a variable where the changes occur due to independent variables and depends on the outcome of the independent variable.

The dependent variables included for the study were as given below:

1. Placement of motif, colour combination, aesthetics
2. Layout of the design
3. Occasions
4. End use

### **3.2.3 Phase 3 Creating Awareness**

This phase is the final phase of the study that deals with creating awareness of the craft with revived products by exhibiting the developed art-piece in an exhibition gallery. The documentary was filmed with the process of embroidery by the artisans, to capture

the true essence of craft. The broadcasting of the documentary over social media platforms was done to cater to a larger audience. The designing of a suitable label and sustainable packaging for the designed products was also done keeping in mind the required story narration for sensitizing consumers about the authentic product.

#### **3.2.3.1 Display of the Art piece at the exhibition**

The developed art piece was aimed to be displayed at an art gallery to create awareness of the authentic designs and revived products. Informal discussion with the visitors was done to document their views on the product.

#### **3.2.3.2 Filming a documentary**

The researcher documented the process of embroidery with photography and videography. The snippets were aimed to be compiled following a systematic process to narrate a craft story.

#### **3.2.3.3 Designing an informative and care label**

The researcher surveyed already existing labels used by various brands, in order to understand the contents of the label and their design styles. The designs were created with the aid of adobe illustrator 2022. The front and reverse side of the label were designed separately to communicate focused information about craft and the care of the product. The aspects like story of the craft, wash care instruction, iron instruction and drying instruction as per the base fabric and the embroidery thread content were noted carefully.

#### **3.2.3.4 Designing a sustainable packaging for the product**

The researcher surveyed already existing sustainable packaging options used by various brands, to understand the style, design, its environmental impact and cost of assembly. A vigorous survey of different materials required in packing was also done like, adhesive tape, corrugated box, product wrap paper, twine for tying, tags, labels or prints.

#### **3.2.3.5 Product shoot for catalog**

The product shoot was planned to get the details of craft documented for the audience.

Survey suggested that it is most suitable to present a product to the audience. The shots with up close detail of the motif, fabric and drape were kept in mind and were executed thoughtfully.

### 3.2.4 The statistical tests applied to the collected data are as below

All statistical methods applied in this study were computed with the help of Excel 2007 and SPSS (Statistical Package for the Social Sciences).

- a) **Percentage-** Single comparisons were made on the basis of the percentages, the frequency of a particular call was multiplied by 100 and divided by total number of

$$\text{Percentage} = \frac{\text{The sum of all responses}}{\text{Total number of all the responses}} \times 100$$

respondents in that particular category to which they belonged.

- b) **Weighted Mean Score (WMS)** Weighted mean score was calculated to quantify the responses regarding the assessment of designs.

$$\text{Weighted mean score} = \frac{\text{Total Obtained Score}}{\text{Maximum Weighted Score}}$$

- c) **Chi-square test** In order to test the independence of two attributes a chi-square test

$$\chi^2 = \sum \frac{(O_i - E_i)^2}{E_i}$$

was applied as

$\chi^2$  = chi squared

$O_i$  = observed value

$E_i$  = expected value

d) **Cramer's V** is a measure of the strength of association between two nominal variables. It ranges from 0 to 1 where:

- 0 indicates no association between the two variables.
- 1 indicates a perfect association between the two variables.

$$\phi_c = \sqrt{\frac{\chi^2}{N(k-1)}}$$

It is calculated as:

where:

- $\phi_c$  denotes Cramér's V;\*
- $\chi^2$  is the Pearson chi-square statistic from the aforementioned test;
- N is the sample size involved in the test and
- k is the lesser number of categories of either variable.

#### e) **Hypothesis set for the study**

To check if any association exists between any socio-economic parameters with that of ranking, chi-square test was applied which is summarized below in the table.

Hypothesis framed to test the association between two attributes is defined as

- (I)  $H_0$ : There is no association between socio-economic parameters and design (Products)  
 $H_1$ : There is an association between socio-economic parameters and design (Products)
- (II)  $H_{01}$ : There is no association between gender and awareness about embroideries.  
 $H_{02}$ : There is no association between educational background and awareness about embroideries.  
 $H_{03}$ : There is no association between family economic status and awareness about embroideries.

**VS**

H<sub>11</sub>: There is an association between gender and awareness about embroideries.

H<sub>12</sub>: There is an association between educational background and awareness about embroideries.

H<sub>13</sub>: There is an association between family economic status and awareness about embroideries.

**(III)** H<sub>01</sub>: There is no association between gender and buying preference about heirloom textiles.

H<sub>02</sub>: There is no association between educational background and buying preference about heirloom textiles.

H<sub>03</sub>: There is no association between family economic status and buying preference about heirloom textiles.

**VS**

H<sub>11</sub>: There is an association between gender and buying preference about heirloom textiles.

H<sub>12</sub>: There is an association between educational background and buying preference about heirloom textiles.

H<sub>13</sub>: There is an association between family economic status and buying preference about heirloom textiles.

**(IV)** H<sub>01</sub>: There is no association between gender and buying authentic Phulkari if kept for sale.

H<sub>02</sub>: There is no association between educational background and buying authentic Phulkari if kept for sale.

H<sub>03</sub>: There is no association between family economic status and buying authentic Phulkari if kept for sale.

**VS**

H<sub>11</sub>: There is an association between gender and buying authentic Phulkari if kept for sale.

H<sub>12</sub>: There is an association between educational background and buying authentic Phulkari if kept for sale.

H<sub>13</sub>: There is an association between family economic status and buying authentic Phulkari if kept for sale.