

CHAPTER V

SUMMARY AND CONCLUSIONS

Embroidery has always been an important craft of the country. Western region of the country is one of the richest pockets with varieties of embroideries. Kutch in Gujarat has forever maintained its identity as an ocean of Handicrafts. Of these, embroidery is one of the prime crafts of Kutch district. Various communities practiced their unique style of embroidery to decorate the artifacts of their personal utility, which served as their social identity and wealth during the ritual exchange.

Social, economic, political and migratory factors lead to changes in the society and affect the prevailing craft and craftsmen. In view of this the study was undertaken with following objectives.

5.1 Specific Objectives:

1. To study the origin and history of various Kutch embroideries.
2. To document various determinants of traditional and existing embroideries of Kutch regarding motifs, stitches, material used, colour combinations, techniques and products made.
3. To record the socio- economic status of the artisans of traditional and existing embroideries of Kutch region.
4. To explore the role of Government and Non -Government Organisations in promotion of traditional and existing embroideries of Kutch and its artisans.
5. To understand the market of traditional and existing embroideries of Kutch and various marketing practises prevalent.

5.2 Methodology

The present research was descriptive in nature and was undertaken with the major aim to document the present status of Kutch embroideries. The multi-method integrated approach was adopted for the present research to congregate in-depth authentic data.

Locale of the study

Primary data pertaining to talukas and villages where communities practised embroidery were obtained from the government offices situated at Bhuj. Secondary source included literature gathered from libraries, Government and Non-Government Organisations' official records, and information obtained from various websites through search engines.

Sampling procedure

1. Selection of the artisans

To gain a holistic insight, purposive random sampling method was adopted for the selection of the villages and the artisans on the basis of the following.

- Accessibility to the village.
- Willingness of the artisans to respond.
- Density of the artisans' population.

In all, two villages for each community were purposively selected. A list of number of households in each village was obtained from the Taluka Development Officers. Of the total, 30 per cent from each village were selected as the sample inclusive of one artisan per house hold selected through snow ball technique. At least one artisan of age above 60 years was purposively selected for data collection.

2. Selection of Government and Non-Government Organizations:

Government offices situated in Kutch were visited to collect the first hand information. Secondary information was collected through the web site of the Handloom and Handicrafts Development Corporation and from the published literature by concerned office.

The NGOs addressing different issues of the traditional embroideries and artisans of Kutch willing to co-operate with the investigator were the selected sample for the study.

Methods and tools for data collection

Data for the present study was collected through extensive field work. To obtain complete information, investigator personally administered the structured interview schedule. A focused group discussion as well as observation method was combined with the interview method in order to obtain comprehensive information.

Understanding of the embroidery techniques was supported through hands on with the embroideries. Observation method facilitated verification of the information provided by the artisans.

During the field work wherever possible, the investigator resided with the artisans for a few days in order to facilitate data collection at a micro level.

Data pertaining to the role of Government was procured through multi visits and case studies to accumulate the in-depth information on Non-Government Organisations.

Visual records were documented in detail using cameras. Each and every discussion during the interviews and case studies was recorded in the voice recorder to ensure collection of the complete information.

Analysis of Data

Data collected was qualitative in nature. Descriptive and documentary analysis was carried out and presented in the form of frequencies, percentage, tables, graphs and photo plates.

The embroidery practised before 30 years was considered as traditional embroideries. The specimens documented from museum, visual and written records from various references and information procured from artisans were analysed. It was observed that since past thirty years embroideries of each community underwent changes in terms of type of embroidery, motifs, stitches, colour combinations and materials. The same has been discussed wherever it was applicable.

The case studies were analysed to gain a holistic insight into various initiatives taken by GOs and NGOs.

5.3 Major findings of the study

Research conducted focused on certain facts about the embroideries of Kutch.

5.3.1 Origin and History

Majority of the artisans were unaware about the origin and history of the craft and the changes occurred in the types of embroideries practiced. As a result, minimum numbers of specimen were available for the assessment of those extinct embroideries

proving the major objective of the study. The specimens were available for visual assessment through the study conducted.

It was found that *Kanabi*, *Bhanushali*, *Satwara*, *Lohana* and *Mochi* practiced intricate embroideries in Kutch region however; the embroideries except that of *Mochis* were vanished since past four decades.

Aari work was taught by a Muslim man to a cobbler. During data collection it was found that the artisans migrated to the neighbouring district. Only one respondent was found in Bhuj who changed his profession as *Aari* embroidery did not fetch lucrative incomes. Existence and visibility of *Aari* embroidery was only through specimens displayed and preserved in the Museums. With the intervention of one of the NGOs' included in the study the craft was alive in neighbouring district.

Origin of embroidery craft was not known and only the artisans above 60 years of age possessed knowledge about its native and migration route. Majority of them were rooted to Sindh or travelled through Sindh and settled in Kutch being adjoining region to Pakistan. The younger generation was not aware about the origin and history, many of them did not know the craft details though they practiced the craft. The study would help to preserve the origin and history of the craft and data pertaining to artisans' migration.

Pakko, *Neran*, *Kachho Suf* and *Kachho Kharek* of *Halay potra*, *Pathan* and *Raysi potra* was at the verge of extinction as minimum articles were found for the study.

Pakko and *Kachho* of *Node* were in practice for both domestic and commercial purpose. It indicated sustainability of the embroidery.

Pakko and *Kachho* by *Mutwa* could not sustain domestically due to the changes that took place in their costumes yet it could flourish in commercial market. It was observed that the few artisans joined their family occupations and they were not willing to continue craft commercially due to comparatively less lucrative profession of embroidery. It was an alarming indication for the organizations who were striving to sustain and promote the craft.

Embroideries of *Jat* sub communities decreased and also faced stiff competition with other embroideries in market as *Pakko* of *Jat* was the densest embroidery resulted in high product cost. Though efforts were made by various organisations in the directions of sustainability and promotion of embroideries of *Jats*. On the contrary, *Pakko* and *Kachho* embroideries of *Darbar*, *Mutwa* and *Sindhi Memon* were sustained in commercial markets. *Meghwar* was the only community found who maintained the tradition with the commercialisation of the embroidery. Similar to *Halay potra*, *Pathan*, *Raysi potra* and *Mutwa* community, *Darbar* also changed their costumes due to socio cultural factors; as a result they were not embroidering for domestic use.

Pakko Suf and *Pakko Kharek* by *Darbars* and *Meghwars* were at the verge of extinction for domestic purpose due to complexity though, it was practiced commercially in comparatively lesser quantity. *Pakko Suf* of *Mutwa* was no more alive as only one specimen was found in Museum and no specimen was found from the artisans, whereas *Neran* was completely extinct as no artefact was found. The verbal explanation about the motif style has been documented in the present study and it would be an indicative note for the future learners.

Work pertaining to embroideries namely *Kambhira* and *Khudi Sebha* were also reduced. Preservation and promotion was need of the hour. The efforts had been made by the NGO but due to its time consuming technique and unfriendly payment rates for artisans it did not flourish.

Halay potras, *Pathans* and *Raysi potras* adopted *Mukko* since past 20 to 25 years. Maximum number of motifs of *Mukko* was found from *Pathan* community but, the *Halay potras* had more expertise on the skill. Since past around 10 to 15 years *Mukko* was also not practiced by them for domestic purpose due to socio cultural changes occurred. *Halay potras* adopted *Mukko* as a commercial work with an NGO which may witness sustainability in future.

Mukko was also adopted by *Meghwars* for domestic purpose which showed popularity of the embroidery. It was also adopted by *Mutwas* but could survive commercially rather than domestically. *Sindhi Memon* adopted *Mukko* but since past few years the amount of embroidery was reducing.

As similar to other embroideries *Ahir* and *Rabari* embroideries were almost extinct as a domestic craft but they flourished commercially which might lead to continuation of the embroidery in future. It was found that NGOs had explored the embroidery to its maximum and provided innovative designs to the market. *Boricha Ahirs* and *Vagadiya Rabaris* showed keen interest toward getting associated with NGO which provided a ray of hope that more number of artisans would adopt the craft as a means of income generation which would lead to the revival of craft amongst the artisans.

Interlacing stitch embroidery was popularised in commercial market especially practiced by *Mutwas* due to the aesthetic look of the embroideries. Both at domestic and market level change in material was noticed.

5.3.2 Craft Details

5.3.2.1 Motifs used

Gul or *ful* was commonly used term for circular and floral motifs by all the communities.

Bhori ful was commonly used motif for *Pakko* by all the communities except *Jat* sub communities. *Fuladi* motif was adopted by *Jats* was very popular motif amongst all the communities but, *Fuladi* practiced by *Dhaneta Jats* was created with maximum number of sections.

Motifs used in *Pakko* of *Halay potra* was *Ful*, *Nade ja gul* and *Farai*, whereas, *Rasyi potra* used *Gol* (circular) *ful* and *Tre khune valo ful*. Common motif found in both the communities artisans were *Bhori ji buti*, *Nade ji butti* and *Kungri valo phul*. These were the only motif found and documentation done through the study would preserve the motif for visual reference.

Node used *Pakke jo ful*, *Aath khuiye vali butti*, *Panj fangiya vali butti*, *Bhuli ji butti*, *Tre fangiye vali butti*, *Fulda* and *Dabali*. Border designs used by them were *Dabala bandh*, *Bherni bandh* and *Kodadiyado bandh*. They preserved all their designs.

Darbars and *Meghwars* used concepts such as monuments of rulers, warriors and *Sati* women. These motifs were observed to have vanished. Other commonly used motifs were *Badam*, *Farai*, *Rano bandh*, *Dabla bandh*, *Ler* and *Char buti no gul*. *Bhori ful* was extinct amongst *Darbar* whereas, amongst *Meghwars* it was quite popular. *Gingri* was the motif used by *Darbars* which was known as *Padhadhiyado bandh* amongst *Meghwars*.

Molado and *Che tangdi valo faruo* was the popular border designs and depictions of *Chakkan* and *Pakko buttis* were the popular motifs amongst *Mutwas*.

Sindhi Memon used *Tadi walo gul*, *Ath handa valo gul*, *Tevrani ful*, *Sinye nu ful*, *Paida*, *Chopad ful*, *Bachado pitado*, *Badami pitado*, *Pakhadi* and *Dhari* along with *Fuladi* and *Bhori ful*. They used all these motifs for *Mukko* as well.

Fuladi was the popular motif amongst all the three *Jat* sub communities. *Garacia* and *Fakirani Jat* practiced two types of *Fuladi* where one was *Sachi fuladi* and another was *Khoti fuladi*. One cult of *Garacia Jat* practiced motifs namely *Chambh tak*, *Jaat tak*, *Chher*, *Popati* and *Baliyaj*.

Motifs of *Pakko suf* of *Darbar* and *Meghwars* were redundant domestically but existing commercially.

Only one *Kanjari* was found from *Halay potra* with the motifs namely *Neran jo gul*, *Neran ji nanadi butti*, *Neran jo bandh*, *Khajano*, *Bhoriful* and *Chukh*. *Neran* of *Darbars* and *Meghwars* was revived by GOs and NGOs, similarly efforts should be put to revive the *Neran* of *Halay potra*, *Pathan* and *Raysi potra* communities.

Though *Node* practiced *Neran* embroidery, they used only three motifs namely *Neran jo bandh*, *Neran ji butti* and *Tariye nu gul*. Minimal number of motifs may create monotony which may pose a threat to the sustainability of embroidery.

All the motifs used for *Pakko* was also used for *Mukko* embroidery by *Halay potras*, *Pathans* and *Raysi potras*. *Pathans* had introduced motifs exclusively used for *Mukko* embroidery namely *Gheni*, *Javado*, *Fuladi*, *Guli* and *Tak valo gul*.

Mukko embroidery developed new motifs including *Zarmar*, *Chokdi*, *Chakki* and *Chakri*.

Ahirs and *Rabri* preserved minimum artefacts. There were similarities found in *Ahir* and *Rabari* embroideries. *Dhungo* and *Ambo* were the similar motifs found among both the communities.

5.3.2.2 Stitches used

Similarities were found in the stitches used in *Pakko* embroidered by all the communities.

Majority of the communities earlier practiced *Aad*, *Lath* or *Reso* for outline which was later replaced by *Aank*. *Jaat* or *Khinch* was used to fill the motif. Stitches used for *Pakko* embroidery by *Halay potra*, *Pathan* and *Raysi potra* were obsolete since past 25 years with extinction of *Pakko* embroidery in these three communities. Stitches of *Pakko* by *Darbar* and *Meghwars* could survive commercially of which *Meghwars* also preserved their stitches domestically.

Pakko embroidered by *Mutwa* had the finest stitches. Usage of minute open chain stitches was prominent though this community included maximum stitches in their *pakko* embroidery. The chain stitch embroidered by *Sindhi Memon* artisans was narrow and long as compared to the chain stitch of *Darbar* and *Meghwar* artisans.

Kanak was only used by *Jats*. *Chher* was worked with long satin stitches which were couched at various points.

Kachho bharat was mainly worked with double satin or buttonhole stitches. *Sankli*, *Vaano*, *Gaaj no tanko*, *Daano* and *Bakhiyo* were stitches mainly used by *Ahirs*. *Sankli* was also used by *Rabaris*.

All the communities used *Horamji* also known as *Bavadiyo* or *Gotav* with combination of other embroideries except three sub communities of *Garacia Jats*.

5.3.2.3 Materials used

Traditionally varieties of silk, cotton and wool fabrics were used for all the communities. *Mamsai Gaj* was common fabric used by all the Muslim communities except Three *Jat* sub communities. These materials were replaced with polyester and nylon fabrics.

Earlier *Suttar and Sani or Pat* was used. For past 25 to 30 years untwisted rayon and acrylic threads had replaced untwisted silk. *Pakko* practiced by *Fakirani Jats* and *Garacia Jats* resided in Lakhpat taluka was presently embroidered with threads drawn from knitted hosiery garments procured from domestic market. *Mukko* embroidery was practiced with real gold and silver threads earlier which were replaced by tested *Zari* threads since past 25 to 30 years. For personal utility products *Suttar* and *pat* was replaced with acrylic and rayon whereas, commercially twisted cotton and twisted rayon threads were also used that provided ease in embroidering.

Jats and *Rabaris* used different shapes of mirrors whereas, all the other communities used circular mirrors of which, *Mutwas* used the smallest size of mirrors. Other materials used were tassels, beads, buttons and sequences.

5.3.2.4 Colour combinations

There were similarities found in the colour combinations used for all the embroideries. Overall contrasting and analogous colour schemes were used. *Bakhiyo* was always embroidered with white. All the Muslim communities except *Jat* sub communities used green for the base fabric of *Kanjari*. *Node* and *Sindhi Memon* used yellow and red. *Jat* sub communities used red and its shades for the base fabric. *Ahirs* and *Rabris* mainly used red, green and yellow colours for women's upper garments.

Generally four to five colours were used in all embroideries but there were motifs which were embroidered with specific colour combinations. It was observed that majority of the embroideries were outlined with yellow or black colours. *Tari no gul* by *Node* was embroidered with black threads and outlined with white or yellow. In the traditional pieces of *Pakko* by *Halay potras* as well as *Bhori ful*, *Gol ful*, *Nade ja ful* and *Siniye nu ful* by *Sindhi Memon* were all embroidered with white. *Fuladi*, *Bhori ful*, and *Kench* were embroidered with multi colour arrangements. *Chakkan jo gul* by *Mutwa* was embroidered in single colour.

All the communities who embroidered *Chag*, used black coloured threads on which couching was done with white or yellow colour.

5.3.2.5 Techniques used

Fabric and lining used for *Pakko*, *Kachho Suf*, *Kachho Kharek*, *Mukko*, *Garacia Jat* and *Rabari bharat* was placed one on top of the other and outline of the motif was held together with basting stitches. On the said fabric *Lakhatar* or *Aarekhani* of the motifs were done. Embroidery was initiated with outline and followed by filling up

the motifs. To embroider interlacing stitch and mirrors, first of all the frame was made on which the embroidery work was performed.

5.3.2.6 Products made

All the artisans made ladies upper garment known as *Kanjari*, *Kapdu* or *Kanchali*. Only *Ahirs* and *Rabari* embroidered ladies lower garments, Children's and men's garments which now did not exist. Other articles embroidered were face masks of the brides and grooms by all the communities of Muslim religion while *Bokani*; a head gear was embroidered by *Darbars* and *Meghwars*. The artisans also embroidered bags of various sizes, except the artisans of *Jat* sub communities.

Dhadaki; a quilt and *Vyano*; a pillow cover was embroidered using *Kambhira* by *Halay potras*, *Pathans* and *Raysi potras*. Only one envelope shaped bag embroidered with *Kambhira* was found which indicated that *Kambhira* was used to decorate bags in distant past.

Toran, a door hanging was embroidered with *Pakko*, *Ahir* and *Rabari* embroideries by *Darbar*, *Ahir* and *Rabari* communities respectively. Only one *Toran* was found from each community during data collection. *Ahirs* also made wall decoration articles such as *Gokhaliya*, *Sankhiya* and *Chakalio*. Field investigation unveiled that *Chaklo* was not possessed by any of the artisans of *Ahir* sub communities.

Animal decorations i.e. *Andhari* and *Kandh ni gani* were embroidered with *Pakko* embroidery by only *Node* community. It was found that *Ahir* and *Rabari* artisans had discontinued to work on animal decorations.

5.3.3 Socio-Economic conditions of the artisans

The young artisans below the age of 25 years held minimum technical knowhow of the embroidery but, they were aware of the types and application of stitches. Though, it was noted that some of them were enriched with the knowledge of traditional and existing motifs. During field investigation an important fact observed was that Cent percent artisans were women.

The study revealed that more than half of the artisans belonged to *Darbar, Meghwar, Parathariya Ahir, Machhoya Ahir, Boricha Ahir, Kutchi Rabari, Dhebariya Rabari* and *Vagadiya Rabari* communities of Hindu religion. The remaining belonged to *Halay potras, Pathans, Raysi potras, Mutwas, Nodes, Dhaneta Jats, Fakirani Jats, Garacia Jats* and *Sindhi Memons* of Muslim religion. Respondents spoke *Gujarati, Kutchi* and *Urdu Kutchi* dialects.

A majority of artisans under study were found married followed by a few unmarried, widows and only one separated. This crystallizes the rationale of marriage as a social institution amongst the communities.

Baring a few, all the artisans preferred nuclear family system. An interesting pattern was noticed that close relatives stayed adjacent to each other getting a feel of secured joint family. The number of family members of all households ranged between five to nine comprising of three to five children. This could be due to the strong urge for a male child.

A detailed investigation brought home the point that near to full majority of the artisans were illiterate. Of those few literates, the education obtained was primary. This directly revealed the education status of girls. Socio cultural factors had a great

impact on their values especially for girls since for them training in house hold chores and embroidery were of prime importance compared to formal education. It was important to note that artisans of Muslim community though deprived of formal education acquired knowledge of reading *Quran-e-Shareef* as a result; they could read *Arbi* and *Urdu* scripts. During field interrogation a slight improvement in their status of literacy was observed in past couple of years though conservatism still prevailed.

All the respondents irrespective of the communities owned either a *Kachha* or *Semi Pakka* houses. It was observed that the artisans possessing *Semi Pakka* house also possessed a *Kachha* house of one or two rooms known as *Bhunga*. Artisans also owned other assets like farm lands, cattle, vehicles and electronic as well as electrical equipments. In spite of being agriculturalists *Ahirs* owned little farming land compared to *Darbars* who were leading. This was on account of urbanisation that fetched good revenue for the land sold as admitted by respondents of all three *Ahir* communities. Communities including *Halay potra*, *Pathan*, *Raysipotra*, *Mutwa*, *Node*, *Dhebariya Rabari* and *Vagadiya Rabari* possessed cattle as cattle breeding was their occupation. It was noticed that quite a few communities owned various household appliances and electronic equipments specifically mobile phones which was an impact of urbanisation. Data pertaining to occupational status revealed that a substantial number of artisans worked for a Non-Government Organization (NGO). During the data collection only two Master *Karigars* existed under whom only few artisans worked which could be deduced on account of high payment rates, ease to work from home and regular orders. The other reason being the facility to provide the material at the artisans' doorsteps and getting it collected by the NGOs. Another important finding was that a large number of artisans embroidered for their personal use and did not select embroidery as a profession. Various factors were responsible for embroidery

not being pursued as a profession as explained by the artisans of various communities like insufficient consideration, dwelling far from taluka headquarters and lack of transportation.

Majority of the artisans were unaware about the plans designed by various GOs. Only 13.47 per cent were aware about Government initiatives, of which 2.91 per cent availed the benefit of the Government plans and 3.75 per cent artisans embroidered for Government in the past but discontinued due to unfriendly, lengthy and tedious procedures. Another 6.80 per cent artisans were unaware about the procedural formalities.

The data studied on the occupation of the family members reflected that family members of all the major communities like *Halay potra*, *Pathan*, *Raysi potra*, *Node*, *Mutwa* and *Dhaneta Jat* were primarily engaged in cattle breeding whereas, communities like *Darbars*, *Parathariya Ahir*, *Boricha Ahir* and *Machoya Ahir* were occupied with farming. The statistics showed that family of majority artisans were occupied in cattle breeding and labour work followed by farming, coal making, driving, transportation and other jobs. A trend of shift in occupations by various communities was observed which could favorably or adversely affect the sustainability aspect of embroideries of Kutch.

As per the study a wide majority of the respondents' annual family income ranged between ₹. 24,000/- to ₹. 52,000/-. This was attributed to their occupation that was dependent on climatic conditions. A few earned between ₹. 1,18,000/- to ₹.1,36,000/- p.a. who were engaged in multiple occupations.

Study revealed that irrespective of the primary occupation embroidery was practiced by various communities of Kutch and it served as the supplementary source of

income. An important finding of the research stated that more than half of the total respondents sampled practised embroidery as a profession for a second source of income. It was further observed that the artisans who did not possess farming land or cattle adopted embroidery as their secondary occupation. Researcher was able to find five artisans who adopted embroidery as their primary source of income. These artisans were from *Darbar*, *Dhaneta jat*, *Node* and *Dhebariya Rabari* communities and worked for more than 12 hours per day. Amount of income earned through embroidery was directly related to artisans' embroidery skill, number of family members practicing embroidery as a secondary source of income and the payment offered by the respective client.

Artisans working commercially for long hours encountered occupational hazards i.e. backache, fatigue and ophthalmic problems. Artisans who practiced *Pakko suf* and *Kharek* on fine fabrics for commercial purpose were prone to deterioration of eye sight at an early age of 25 to 30 years. Artisans of *Boricha Ahir* explained that pregnant women underwent health problems and miscarriages due to seating for long hours while they embroidered.

5.3.4 Role of Government and Non-Government Organization

Results pertaining to the payment procedure and quality parameters unveiled the facts that artisans' group leader's opinion was important on deciding the payment to be made to the artisan for any product. Further it was found that as compared to GOs, NGOs set strict quality parameters in order to sustain the market value. If the embroidered product did not match the quality standards, artisans' payment was negatively affected.

The artisans further stated that their employers provided them with facilities including loan and advance payment.

The GOs and NGOs selected for the study were working on broad common objectives of income generation activities, preservation of craft and its promotion.

Central and State level organisations were operating their offices in Kutch with the objectives of successful implementation of promotional schemes for artisans emphasized on various schemes like skill recognition, skill up-gradation, financial assistance and marketing of products, welfare, research and development. It was found that majority of the artisans were unaware about the schemes as the information could not reach to the artisans due to lack of proper promotional measures. As a result only those artisans could avail the benefit who resided near the district head quarter where the office was located. It was suggested that folk media should be utilised as an aid in spreading the information pertaining to the facilities offered by these organisations and its procedural formality. Office of the GOs should be operative at taluka level which would facilitate the artisans in fetching the information on activities of the office.

Various NGOs availed the benefits of these schemes and trained the artisans who worked for them. Till the time of data collection 2500 to 3000 artisans were benefited to pursue training but majority of implementation was through NGO.

One GO under study recognized the skills of the craftsmen and awarded them to motivate and continue the craft to the next generation thereby, sustaining the craft. These artisans imparted training to other artisans. This pedagogy had its own advantage as knowledge and skills of the master craftsmen were shared with the community.

Workshop on design development were conducted by the NGOs where artisans discussed about the craft practiced in past and recalled the motifs and stitches. Process of design development sensitized the artisans towards their craft and younger generation of the artisans' family also got exposure. Appreciating own craft was a vital step towards craft revival.

Efforts were made by two NGOs to procure traditionally embroidered samples and its preservation.

During investigation on the efforts of the organizations it was found that one NGO initiated to impart formal education to the artisans on design process. This was an indication of change in artisans' role from skilled labourers to design experts in future.

Two of three NGOs under study involved artisans in each stage of production from designing to quality control to provide hands on experience.

It was found that GO and a few NGOs organized exhibitions across the country and marketed products through direct outlets. These exhibitions were organized both at domestic and international platforms. These organizations also provided opportunities to the artisans to demonstrate their skills and interact directly with the customers during exhibitions.

Importantly, two of the total organizations selected were found sensitive towards the health issues of the artisans. They educated artisans on various health problems, their precautions and cure.

5.3.5 Markets and Marketing Practices

Of the total only three artisans one each of *Parathariya Ahir*, *Dhebariya Rabari* and *Meghwar* communities sold their products directly in the Bhuj market. Majority of the artisans marketed their products through NGOs whereas; negligible number of artisans marketed their products through a platform provided by government organisations.

Four artisans one each from *Darbar*, *Mutwa* and two from *Meghwars* responded that they demonstrated their skills in the international fairs and workshops. Few artisans got an opportunity to design the products such as wall hangings, cushion covers and bags exclusively for international buyers. These incidences indicated promotion of artisans' skills at international platform.

On detailed evaluation, still majority of the artisans were working on job work with various stake holders. To overcome the problem Government should design and implement a work model where artisans can come in direct contact with the clients. As an experimental basis the model can be implemented in five villages which should include the education of design and marketing to the artisans. As quite a few numbers of artisans owned mobiles, there was an opportunity for them to interact with customers on mobile. Considering this fact the products embroidered by artisans can be displayed online on government portals with the artisans' cell phone numbers facilitating them to develop direct contact with the customers. Periodically the progress can be assessed by government officials and further assistance in terms of finance could be disbursed in proportion of the growth of artisans' business. By following this model artisans would get direct market opportunities without disturbing their social structure.

It is a fact that any craft could survive only if it has commercial value. But, in the case of Kutch embroideries it is essential that the craft should survive at domestic level equally, as embroidery is a traditional craft. Rendering design knowledge would motivate the artisans to understand the silhouette of their changed attire which may sustain the traditional embroidery being practised on their personal utility products along with being promoted commercially.

5.4 Implication of Study

- The primary objective of the study is to document the types of embroideries as a form of traditional craft with a view to preserve the intellectual capital as well as the rich aesthetic heritage of Kutch region of Gujarat. The study implies that as modified versions of today's embroideries being practiced are inspired from the traditional embroideries of yester years, similarly, the embroideries being employed today are the traditional craft of tomorrow. Its proper documentation and preservation will provide a robust platform for the artisans of next generation to learn their traditional work and carry forward the inheritance, thereby sustain the craft.
- The study would also give an insight to the various styles of traditional embroidery craft and provide information pertaining to traditional as well as existing motifs, stitches, threads, fabrics, placement, colour combinations etc. This will uncover the cultural and social rationale of the embroidery craft thereby provide an inspirational thrust to the neophytes, professional experts such as design magnate and academicians as well as craft appreciators.
- The investigation projects the present socio-economic conditions of the artisans and hurdles encountered by them in exploring the opportunities

available to expand markets for their products through the platform of GOs and NGOs. The study implies that this finding will furnish an intrinsic picture of the artisans' status and help GOs and NGOs to analyse the variance between the standard and actual achievement of their objectives which could be considered during policy formation and taking better measures for upliftment of artisans and craft.