



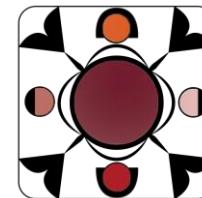


PROFILES OF TEXTILE ARTISANS IN KUTCH, GUJARAT, INDIA

Monica Boṭa-Moisin







CULTURAL
INTELLECTUAL
PROPERTY
RIGHTS
INITIATIVE

PROFILES OF TEXTILE ARTISANS IN KUTCH, GUJARAT, INDIA

Field Study Report, 2020

Monica Boṭa-Moisin

Text copyright © Monica Boța-Moisin

Photographs copyright © Monica Boța-Moisin

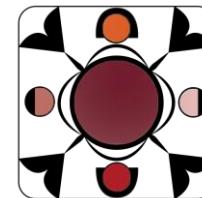
All rights reserved. No part of this report may be reproduced in any form without written consent from the author.

Design by © Diana Codrean



TEXTILHÖGSKOLAN
HÖGSKOLAN I BORÅS

ACKNOWLEDGEMENTS



CULTURAL
INTELLECTUAL
PROPERTY
RIGHTS
INITIATIVE

This field study has been conducted under the institutional patronage of the Swedish School of Textiles, University of Borås, as part of the *Field Study in Textile Management* Course, with the approval of PhD Jenny Balkow, Senior Lecturer in the Department of Business Administration and Textile Management.

I am deeply grateful to PhD David Goldsmith for his unparalleled support throughout the development of this work, from pre-field study research, research design, questionnaire preparation and coaching for fieldwork in India.

I could not have started this journey without the unconditional support of my family and closest friends. Monica Gilda Boța Moisin and Anton-Florin Boța, thank you!

Logistically and financially this fieldwork would not have been possible without the contributions of the members of the Cultural Intellectual Property Rights Initiative Network and private patrons to the fundraising campaign and arrangement of the itinerary in India. I am humbled by their trust in me and in the relevance and importance of this project: Laura Petrache, Silvia Bota, Alexandra Cosma, Diana Codrean, Andrea Bury, Caroline Poiner, Ana Bogdan, Mihaela Noroc, Jenni von Veh, Kara Tucholke, Marketplace Borås, Ellen Flybäck, Kristina Dürr, Lara Petersen, Pavlina Proteou, Alecsandra Dimofte, Raphael Schreiber, Shila Desai, Siddhi Trivedi, Anmol Gupta, Bandana Tewari, Anjana Das, Sara-Ioana Saragea, Jonas Larsson, Olga Chkanikova, Lin Kayser.

I am grateful to the over 200 people I met during my 60 days in India, for welcoming me to their homes, for sharing with me their knowledge, for opening another world to me: Asif Shaikh, Lavanya Garg, Aruna Chawla, Gauri Sharma, Kuldip and Ankita Ghadvi, Rahul Jain, the SUSS Sustainable Style Speak, Beatrice Singh, Villo Mirza, Jeremy Fritzhand, Namrata Manot, Asha Scaria, Victor Hugo Gomes and GOA Chitra Museum, Sachin Desai and Syamantak Dhamapur University of Life, Damji Vankar and his family, Sudha Dhingra, Anil Jayachandran.

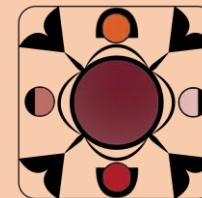
I wish I could thank my beloved grandmother in person, whom I lost during this trip and from whom I learned to value traditional textiles. More than anyone she deserves acknowledgement.

Monica Boța-Moisin
Borås-Sweden, 2019/2020

ACKNOWLEDGEMENTS

The Artisans: Bhilal and Indhris Khatri - Ajrakh block printers, Khavda; Haresh Hemraj Manodhiya - Weaver, Bhujodi; Devalben Maghabhai Rabari - Rabari embroideress, Loday; Ramji Punja Doriya - Mashru weaver, Godhra; Dr. Ismail Khatri - Ajrakh block printer, Ajrakhpur; Abdul Jabbar Khatri - Ajrakh block printer, Dhamadka; Damji and Chaman Vankar - Weavers, Bhujodi; Jabbar Khatri - Bandani and tie-and-dye printer, Bhuj





CULTURAL
INTELLECTUAL
PROPERTY
RIGHTS
INITIATIVE

Partners:

Swedish School of Textiles, Borås



TEXTILHÖGSKOLAN
HÖGSKOLAN I BORÅS

B1-AKT - LEADING SUSTAINABLE STRATEGIES & PARAGON COMMUNICATIONS



Abury

ABURY

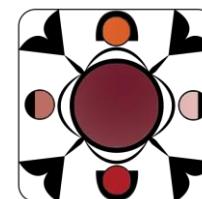
Craft Design Society Art Foundation

**CRAFT +
DESIGN +
SOCIETY**

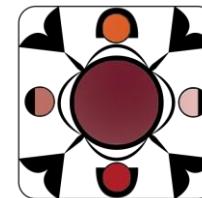
CONTENTS:

Who are the textile artisans and what is their relationship with their craft?

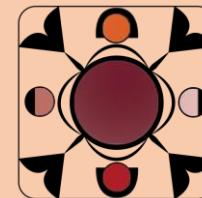
| | |
|--|-----------|
| EXECUTIVE SUMMARY | 14 |
| CONTEXT | 18 |
| Cultural sustainability | 20 |
| Previous actions | 21 |
| AIMS OF THE FIELD STUDY | 24 |
| Crossing disciplines | 26 |
| Why Kutch, Gujarat, India? | 26 |
| PROFILING STRATEGY | 28 |
| Perspective | 29 |
| Interview questions | 30 |
| MAIN FINDINGS | 34 |
| Modality of knowledge acquisition | 35 |
| Autonomy in design and product development | 36 |
| Craft performance | 39 |
| The meaning of <i>craft</i> | 40 |
| Craft as vocation | 41 |
| Craft livelihood | 42 |
| National exposure | 42 |



| | | | |
|---|-----------|--|-----------|
| International exposure | 43 | DESIGN FOR SOCIAL INNOVATION | 70 |
| Distribution channels | 44 | Replicability for Co-design and Co-creation with artisans | 71 |
| Satisfaction with remuneration | 45 | Replicability for capacity building for artisans | 71 |
| Method of calculation fair remuneration | 46 | Use of the artisan Profiling | |
| Sector of alternative to craft | 48 | Strategy for supplier research | 71 |
| Nature of personal dream | 49 | PRESS COVERAGE | 74 |
| Nature of life advice | 50 | REFERENCES | 76 |
| Conclusion | 52 | ANNEXES | 80 |
| THE STRATEGIC IMPACT OF THE STUDY | 54 | Terminology and definitions | 81 |
| For traditional artisan communities | 55 | Methodology and Study Design | 83 |
| For educational institutions | 55 | Key Informants | 83 |
| For the survival of intangible cultural heritage | 55 | Snowball sampling | 85 |
| SUSTAINABILITY | 58 | Data collection process | 85 |
| Contribution to the 2030 Sustainable Development Goals | 59 | Coding the data | 86 |
| The innovative character of the Field Study | 62 | Sources of data | 86 |
| Knowledge dissemination and cultural sustainability enabling | 63 | Researcher-respondent relationship | 87 |
| THE #ONEVOICEFORCRAFT CAMPAIGN | 66 | Ethical considerations | 87 |
| | | Model of profiling assessment | 88 |



EXECUTIVE SUMMARY



Boța-Moisin, M., 2019:
Textiles of Kutch. [photograph]
(Part of the #onevoiceforcraft Campaign)

In response to the growing demand for *Collaborations between fashion and craft* and the need of tools dedicated to textile and fashion professionals, students, researchers and entrepreneurs for initiating, designing, managing and sustaining collaborations with artisans and craft communities and understanding the interests of the craftsman as co-contractor, this report offers a detailed description of textile artisans' profiles in Kutch, Gujarat, India.

Grounded in the value-based approach to craft economy (Klamer, 2017) the profiling strategy used for this study employs a set of 14 indicators derived from three theme blocks determining craft relationship, status and individual character. Choice of the indicators is based on qualitative ethnographic in-depth interviews and participant observation.

This Profiling Strategy is a useful tool in decision-making related to textile artisans as collaborators and as an element of novelty collects information of non-monetary value (i.e. Theme Block 3) which can be capitalized through storytelling as a marketing tool.

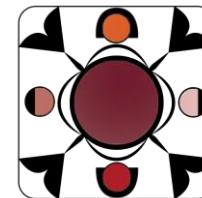
Findings show the identification of textile artisans in Kutch as custodians of intangible cultural heritage and traditional textile knowledge acquired through hereditary transmission and creators of traditional cultural expressions. This status is combined with the identifier as artist when they exercise creative autonomy in developing the designs they produce or reduced to that of skilled labourer when their creative autonomy is strictly restricted or eliminated completely (in subordination relationships).

Data analysis shows great market opportunities for European textile and fashion businesses to develop collaborations with textile artisans in Kutch, Gujarat, India as direct relationship with European clientele is very limited.

Findings reveal a pyramidal structure determined by respondents' income level and exposure. Small and medium enterprises are advised to target respondents positioned at ground and mid-level in the pyramid of wealth and influence at craft level, for which international exposure would create quantifiable positive impact, whilst big enterprises and luxury fashion brands would be best accommodated by respondents positioned at the highest level of the pyramid.

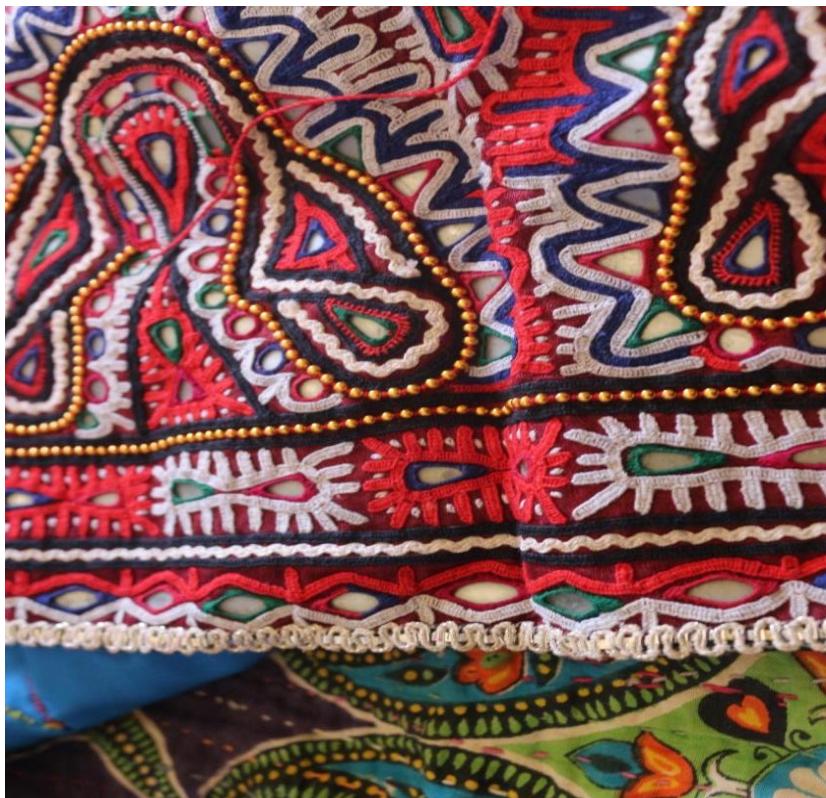
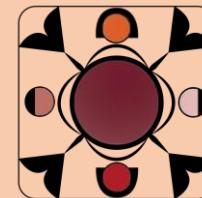
Keywords:
textile artisans, value-based approach, artisan profiling, collaboration with artisans, intangible textile heritage





CONTEXT

*"You don't need to be a voice for the voiceless. Just pass the mic."
Su'ad Abdul Khabeer, February 2017 on Twitter*



Boța-Moisin, M., 2019:
Embroidery by Devalben Rabari. Luxury craftsmanship. [photograph]
(Part of the #onevoiceforcraft Campaign)

In the search for sustainable environmental and social solutions in textile and fashion production industry stakeholders are increasingly focusing on local and ethical sourcing. Traditional textile craftsmanship is a living example of slow-paced, resource mindful and socially sustainable production.

In her 2003 analysis of the future of hand-made design and sustainability, *"Crafts: A matter of scale and pace"*, global trend-forecaster Lidewij Edelkoort anticipates the integration of traditional craftsmanship in contemporary fashion and textile supply chains and calls it "the coming of age of craft".

*Artisan fashion becomes
the new form of luxury.*

Almost sixteen years later, trend-forecasting platforms call for partnerships with local craft communities and honouring of people and tradition (WGSN, 2018). To quote WGSN's Autumn-Winter 19/20 Big Ideas report:

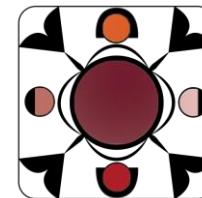
"Collaborations between fashion and craft will foster storytelling and authenticity. Respectful, ethical partnerships that support communities, and conscious, handcrafted fashion are set to become a new form of luxury."

While this sounds like the ideal solution and should be globally embraced as it comes to support the 1st Sustainable Development Goal contributing to poverty alleviation, textile and fashion industry stakeholders face major difficulties in initiating, managing, maintaining and sustaining collaborations with craft communities. One of the main obstacles is the limited understanding of the world, values, and lifestyles of textile artisans and of their relationship to their craft.

Artisans are viewed as skilled labour rather than as a creative profession (Clifford, 2018). Recent researchers, including Clifford (2018), who proposes an urgent need to change the broadly held perceptions of the handloom industry as skilled labour and realise its full creative potential with a view to the elevation, desirability and sustainability of craft livelihoods, call for the recognition of the meaning of the craft for the artisan (Klamer, 2019) and warn about the risk of oversimplifying craft and reducing artisans to simple factors of production (Baicu et al. 2018).

The business of fashion differs in many aspects from that of craft. For sustainable collaborations between actors from the two spheres a mediation process is necessary.

As a lawyer and founder of the Cultural Intellectual Property Rights Initiative, a platform that acts as mediator between the interests of fashion businesses and those of artisans and traditional creative communities, I learned through my formal education and



professional experience that a ground rule for the conclusion of any agreement is to know your partner – in particular their interests and expectations.

Looking at the artisan as an actor in the textile value chain, this study seeks to provide an understanding of the interests and expectation of textile artisans based on two pillars: (i) their individual profiles and (ii) the factors that determine their relationship with their craft. This is a compulsory preliminary step for "*partnering with and supporting local craft communities to bring social and commercial enterprise together*" (WGSN, 2018).

Cultural Sustainability

The concept of cultural sustainability is developed under the [2001 UNESCO Universal Declaration on Cultural Diversity](#) which recognizes culture as the fourth dimension of sustainable development. Cultural sustainability was first defined by the World Commission on Culture and Development in 1995 (WCCD) as inter- and intra-generational access to cultural resources.

In the context of fashion and textiles, cultural sustainability means transmitting/supporting the knowledge transfer of traditional textile knowledge and traditional textile cultural expressions to future generations (Boța-Moisin, 2017).

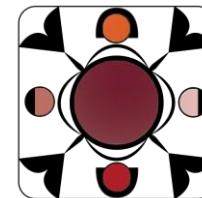
According to Pereira (2007), cultural sustainability is based on the principle that the current generation can use and adapt cultural heritage only to the extent that future generations will not be harmed in their capacity of understanding and living the multiple meanings and values of this heritage.

Textile craftsmanship is part of cultural heritage and has been an important element in building cultural identities. This is reflected in the traditional garments of different communities and indigenous people worldwide.

The term Cultural Sustainability in Fashion was coined by Boța-Moisin and its first application was introduced to Master Students in Fashion Marketing and Textile Value Chain Management at [The Swedish School of Textiles](#), Borås, in December 2018.



Boța-Moisin, M., 2019: #nowallsbutbridges . [photograph]
(Part of the global awareness Campaign #nowallsbutbridges designed by B1-AKT)



Previous actions

This field study builds upon previous awareness actions portraying the inequality traditional artisans are subjected to in relationship with fashion and apparel designers and other creative industry actors. The TEDx Talk: "[*Cultural Fashion: Transform the Fashion Industry from Villain to Hero*](#)" problematizes the paradoxical undervaluing of traditional textile knowledge and the lack of an ethical and coherent framework for promoting and protecting the rights of traditional craftspeople and enabling traditional craftsmanship (Boța-Moisin, 2017).

Whilst the needs and struggles of fashion businesses today are clearly expressed and understood, professional reports on the state of fashion at large appear annually and the industry strives to be a leader in innovation and sustainability, we cannot say the same about the state of the artisans.

Not only is there not enough transparency in understanding their activity, struggles and concerns, but often times the work of artisans is plagiarized by the fashion industry and their creative work is not rightfully valued.

Aiming to bridge the gap between the fashion and product design industry and traditional creative communities this field study takes a concrete step into the universe of the traditional textile artisan.

Traditional design, encountered on traditional cultural expressions or expressions of folklore (national costumes, traditional clothing and accessories, pottery, tapestry, embroidery), has been a constant source of inspiration for the fashion and product design industry. In recent times cultural appropriation has emerged as a type of cultural offense (Boța-Moisin, 2016). The possibility of misappropriation of the specificities of particular cultures is vastly increased in a world in which we have 24-hour connectivity, communications and the widespread travel and

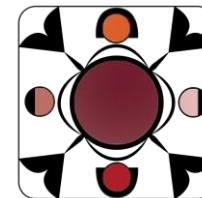
movement of persons", says Francis Gurry, Director General of the World Intellectual Property Organization (WIPO).

Ethnic identity design has been defined by Boța-Moisin as the creative process of integrating tradition in contemporary society (at all design levels) (2016). The difference between traditional design and identity design is that **traditional design** is specific to a particular ethnic group, community or nation (i.e. Romanian design, Peruvian design, Norwegian design, Scandinavian design, Japanese design, Asian design etc.) and stems from local craftsmanship.

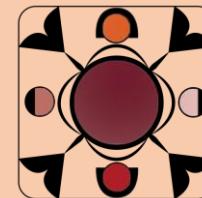
While there is an obvious link between the agents creating identity design (i.e. fashion designers, product designers) and agents performing traditional design (i.e. artisans and craftspeople), in reality there is a major gap between artisans and designers. Despite the differences (i.e. there is no regulated market for commerce with authentic traditional products, there is no established industry for craftsmanship, artisans do not benefit of the intellectual property protection mechanisms the fashion and product designers benefit of, etc.) both artisans and designers compete on the same market when it comes to products of **identity design** (Boța-Moisin, 2016).

ONE VOICE
FOR CRAFT

FUSS



AIMS OF THE FIELD STUDY



Boğa-Moisin, M., 2019:
Beauty in Kutch. [photograph]
(Part of the #onevoiceforcraft Campaign)

The aim of the fieldwork was to hear the voice of contemporary textile craftspeople from Kutch, Gujarat, India and based on their input and ethnographic observation to understand their profiles and map their different relationships with textile craft and traditional textile knowledge.

Fieldwork was conducted from 1st April 2019 to 29 May 2019 following ethnographic methodology.

In a series of qualitative interviews the artisans share their dreams and life-stories, elements that constitute subjective differentiators in sketching the artisan profiles.

The content and profiling method used for this study are intended to be a tool for textile and fashion professionals, students, researchers and entrepreneurs in initiating, designing, managing and sustaining collaborations with artisans and craft communities.

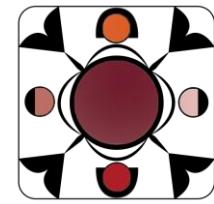
Acknowledging that the non-monetary values of crafts is not fully understood or represented in economic analysis (Kotipalli, 2019) this study comes to support Klamer's (2017) call for action in applying the value-based approach to craft economy.

In the rest of the world, the power of storytelling as a marketing tool has been capitalized upon and translated quantitatively into pricing and consequently margins (Khaire, 2015), studies like this will help achieve the same in artisan-designer collaborations.

In planning sourcing strategies textile and fashion companies should be informed on cultural phenomena and personal information on the co-contractor.

It is important to understand what Chatterjee (2019) states about craft, namely that few human activities can match the potential and inclusive goals of craft: "combating poverty, growth that is sustained and inclusive, full and productive employment that translates as decent work for all, gender equity, industrialization that fosters innovation, employment that reduces inequalities, sustainable communities that are safe and resilient, responsible patterns of consumption and production to protect the planet and those who live on it, action to combat climate change, and opportunities for global partnership."

The practical interest of this study is not only supported by academic research but is also seconded by practical initiatives such as The Craft Catapult – India's first craft start-ups accelerator working on technology facilitated disruptive solutions in the craft value-chain and Design meets Craft – a Berlin based initiative that connects designers and artisans around the world on the first fair and transparent co-creation platform.



This study is also of practical interest for organizations in and outside the textile and fashion sector that work for the protection and promotion of traditional knowledge and craft. National agencies, possibly independent of national government, should be easily accessible to crafts making communities or groups (Ballyn, 2019) and for that they need to understand the profiles of the right-holders (i.e. textile artisans as right-holders) and to bridge the communication divide by designing actions in a manner and language that reaches their audience.

Why Kutch, Gujarat, India?



Map of Kutch. [open source, edited by Diana Codrean].

Crossing disciplines

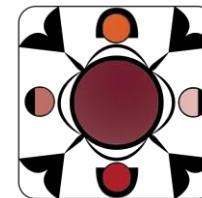
This study has a cross disciplinary contribution to the fields of cultural economics and craft, supplier relationship management and capacity building in textile value chains and prefigures a body of research on the status of artisans as right-holders and the implications thereof in textile value chain management.

The setting for this study is not the result of hazard. One of India's most prolific and diverse sources of traditional textile knowledge, research focusing specifically on artisans in Gujarat dates back to 1999 when Parthasarathy takes an interest in observing the challenges of what he calls "petty producers" belonging to artisan communities in Gujarat.

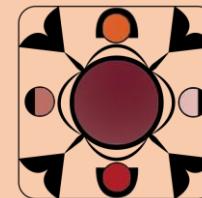
While Parthasarathy determines the profile of the artisans based on socio-economic indicators such as land ownership and possession of assets in relation to family size, leaving out any subjective determinants relevant in the value-based approach to the cultural economic analysis of crafts (Kotipalli, 2019), this study expressly introduces subjective determinants in Theme Block 3 of the Questionnaires addressed to the textile artisan respondents (i.e. *Personality and character determinants*).



Boța-Moisin, M., 2019:
Bell-making in Kutch. [photograph]
(Part of the #onevoiceforcraft Campaign)



PROFILING STRATEGY



Perspective



Boța-Moisin, M., 2019:
Kuldip and his son in Bhuj, Kutch. [photograph]
(Part of the #onevoiceforcraft Campaign)

In her 2007 problematization of the status of craftspeople in India, Tyabji criticizes her contemporaries' perception of craftspeople as picturesque exhibits of *[our]* the past, rather than dynamic entrepreneurs of *[our]* the present and future.

The economic value craftspeople generate in India has been a topic of interest for decades. Recent research still refers to India as the "workshop of the world" (Ballyn, 2019). Whilst the economic value of craft might be instrumental to guarantee the survival of the sector, the risk of oversimplifying craft and reducing artisans to simple factors of production is tangible and underlined in contemporary research (Baicu et al. 2018).

Supporting Klamer's value-based approach to craft economy (2017) the perspective of this field study is centered on the non-economic value of craft and its relevance for contemporary textile and fashion value chain management.

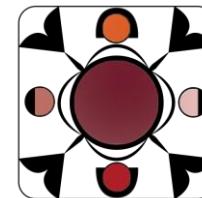
According to Klamer (2019) the value-based approach encourages "consumers" to look beyond

the transaction in which they buy craft products from the "producers," as one would do in a typical economic account, and consider the context in which a craft comes about. For that a closer look at the Universe of the artisan is imperative, to understand the artisan as an individual not as a number in a statistic and grasp the relationship of the artisan with the craft.

Research shows that artisans can be seen as individuals who identify with their work and it is consequently important to consider the work-product attachment in artisan production (Ranganathan, 2015). This attachment stems from the handmade qualities of craft, which, as Wood (2010) concludes, suggest a deeper engagement between the maker and his or her product, a relationship in which the artisan has a personal history and is materially aware of the processes and techniques of production. Klamer (2019) suggests that recognition of craftsmanship as a practice by way of which craftspeople realize something important to them as opposed to simply reducing them to manual laborers who create products for the market, will increase the economic value of craft and sustain a culture of craftsmanship with a distinct respect for the unique human capacity to make, to create.

Klamer further suggests that [craftspeople] "will understand that the value of their practice increases when more people understand what they are doing and are able to appreciate the qualities of what they are doing. That is why they need to tell their stories, share with others what making quality products involves, so that people develop a distinctive taste." This field study was designed to respond to this call for action.

Applying a holistic value-based approach to craft implies taking into account that craft is considered to be part of intangible cultural heritage and requires a legal framework for protection and promotion (Mignosa, 2019). Crafts are to be preserved and transmitted to future generations and by protecting cultural heritage there is likely to be continuity in employment (Ballyn, 2019). National policies focusing on the transmission of skills, the recognition of living treasures, *i.e., custodians of craft skills and knowledge*, and cultural intellectual property rights protection



mechanisms are in place in certain countries, including India, but the legal language they deploy can be complex for crafts producers to understand. (Ballyn, 2019). It is therefore relevant for textile value chain management to get familiarized with the legal concepts specific to the crafts sector (i.e. *traditional cultural expressions, traditional knowledge, and intangible cultural heritage*) for the perspective of integrating traditional textile craftsmanship in contemporary fashion and textile production.

Interview Questions

Supporting the working definition given to the term "*Profile*", as indicated in the *Terminology and Definitions* section of this document, the purpose of the questions in the ethnographic interviews was to reveal relevant data for artisan profiling.

Data related to their socio-economic status, the role and meaning of craft in their lives, and data suggestive of their personality and character traits was considered relevant.

All 11 interview questions are indicative of either socio-economic or personality determinants portraying significant features of individuals who identify as textile artisans in Kutch, Gujarat, India and their relationship with their craft. The aim is to understand who these individuals are on a personal level, beyond statistics and business parameters.



Bořa-Moisin, M., 2019:
Cross-generational knowledge exchange at the Handloom Design Center Bhujodi. [photograph]
(Part of the #onevoiceforcraft Campaign)

Theme Blocks

The 11 interview questions are divided in three theme blocks as indicated in the table below.

All theme blocks combined respond to the Research Question: **WHO** are the textile artisans and **WHAT** is their relationship with their craft?

THEME BLOCK 1 - CRAFT RELATIONSHIP DETERMINANTS:

1. How did you learn to do this specific activity/craft?
2. Do you conceive/come up with the design yourself?
3. What are you thinking about when you exercise your craft?
4. What does your craft mean to you? To your family?
5. Do you enjoy what you do?

THEME BLOCK 2 - STATUS DETERMINANTS (INCOME AND REPUTATION):

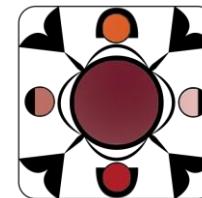
6. What distribution channels are available to you (how do you sell?)
7. What nationalities do your customers have?
8. What do you consider to be a fair payment for your input?

THEME BLOCK 3 - PERSONALITY AND CHARACTER DETERMINANTS:

9. What is your biggest dream?
10. If you could choose anything else in the world to do, what would it be?
11. What is your life advice for me?

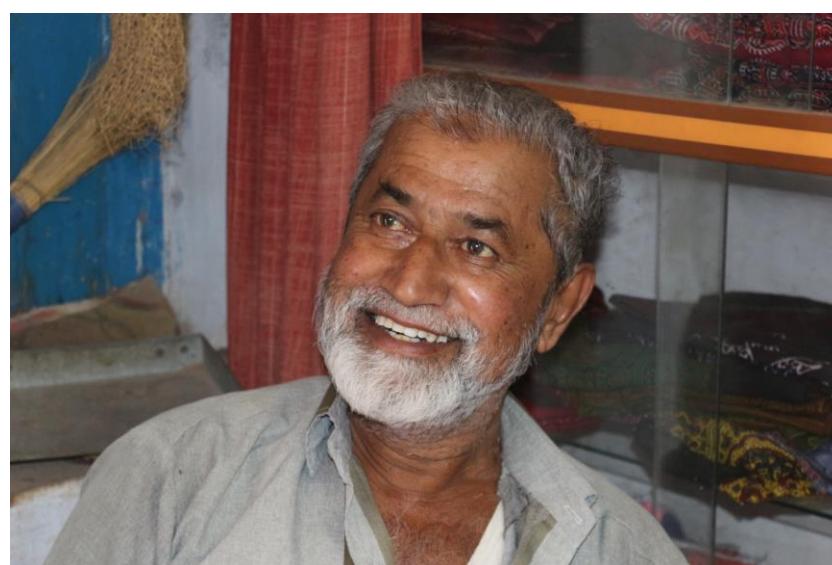
Indicators

To facilitate understanding of who the textile artisans are and what defines their relationship with their craft, and make sense of the primary data collected, (LeCompte and Schensul, 1999) the information relevant to each theme block was coded based on the indicators illustrated in the following table :



| THEME BLOCK 1 | THEME BLOCK 2 | THEME BLOCK 3 |
|--|--|--------------------------------|
| Modality of knowledge acquisition | International exposure | Sector of alternative to craft |
| Autonomy in design and product development | National exposure | Nature of personal dream |
| Craft performance | Single distribution channel (DC) or 1-2 DC | Nature of life advice |
| Meaning of craft | >2 DC | |
| Craft as vocation | Satisfaction with remuneration | |
| Craft as livelihood | Method of calculating fair remuneration | |

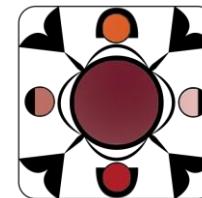
For the purpose of this field study report the base assumption is that the relationship of the artisan with the craft is determined by a cumulus of indicators. Despite being allocated to a certain theme block some indicators are relevant for multiple theme blocks. For instance, the results of the fieldwork showed that for many of the respondents the relationship with their craft is in itself a determinant of who they are as individuals (such correlations will be further detailed in the *Main Findings* section).



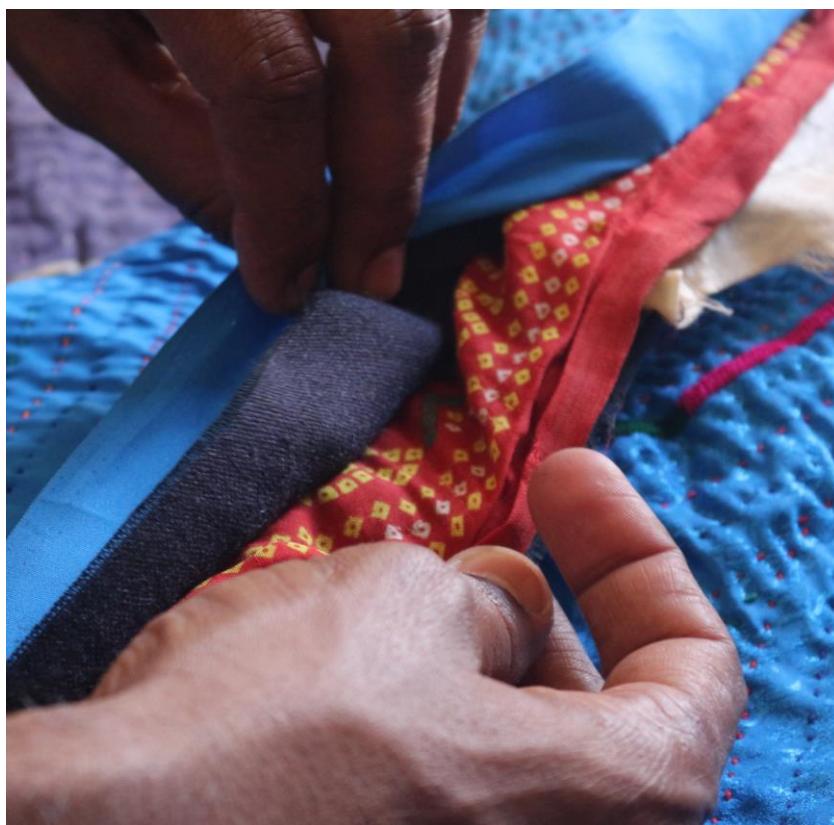
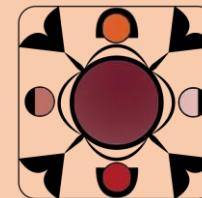
Boța-Moisin, M., 2019:
Up and Middle – The Khatri in Khavda. Bottom – Jabbar Khatri, Bhuj.
[photograph] (Part of the #onevoiceforcraft Campaign)

Boța-Moisin, M., 2019:
Carpet-making in Kutch via United Artisans of Kutch. [photograph]
(Part of the #onevoiceforcraft Campaign)





MAIN FINDINGS



Boța-Moisin, M., 2019:
Quilting by Devalben Rabari. Luxury craftsmanship. [photograph]
(Part of the #onevoiceforcraft Campaign)

The presentation of the findings is structured around the 14 indicators I used in coding the collected data. These indicators are:

Modality of knowledge acquisition, Autonomy in design and product development, Craft performance, The meaning of craft, Craft as vocation, Craft as livelihood, National exposure, International exposure, Distribution channels, Satisfaction with remuneration, Method of calculating fair remuneration, Sector of alternative to craft, Nature of personal dream, Nature of life advice.

As a general observation, except for two instances – the interview with Dr. Ismail Mohammed Khatri and Jabbar Khatri, the interviews were conducted in the presence of at least one other family member (in one case also neighbours and other community members joined) and respondents were either seconded or responded jointly with one family member (i.e. *wife in two cases, daughter/son/father in three cases, two other brothers in one case*).

Modality of Knowledge Aquisition

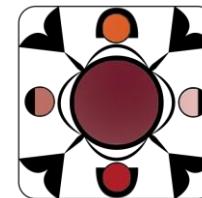
The data suggests that hereditary transmission of knowledge is the predominant modality of knowledge and skill acquisition. With the exception of one respondent who revived the craft after a five generation gap, *"Me and my brother started learning from other friends and family, because in our family this craft stopped 5 generations back. So me and my brother revived the craft in our family."* (JK), all respondents learned their craft from their parents or/and grandparents:

"From my father and my uncle." (BK), *"From my father."* (HM), *"I learned from Nani – my mother's mother."* (DR), *"I learned from my father and grandfather who were also Mashru weavers."* (RPD).

In hereditary systems the skill transfer process starts at a young age. With two exceptions, textile artisans got acquainted with the tools, materials and techniques when they were between eight and thirteen years old. The exceptions are embroidery and the case of choice of craft for revival where ages increase to 16-18.

In one circumstance the respondent recounts his father's words about acquiring the craft knowledge from birth:

"When you were born, the first piece of cloth you wore was woven by me, and your mother did the threading – that's how you learned to weave. You were born with this"



This metaphor is relevant in determining the relationship of this particular artisan with the craft. The same respondent talks about *learning by playing* as a modality of knowledge acquisition.

Autonomy in design and product development

"As a kid, when you start understanding your surroundings, playing with the bobbins, this is how you learn it. I don't know exactly when it starts but it's from the beginning. We learned it before we learned to understand things better. It started as play. Learning by playing." (VC)

The understanding of the term "design" is different from one respondent to the other and this is rooted in the nature of the processes involved in the four different crafts subjected to this study.

Based on fieldwork observations, I could identify instances of learning by playing in six out of the eight investigated cases.

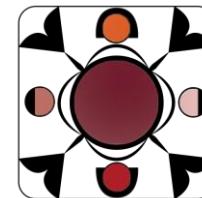
For Ajrakh block-printing design starts from block carving and follows through the sequence of application of blocks, single or double sided patterns, and colour combination. In the case of Bhandani and tie-dye the design is both a matter of fabric twisting and tying and of sequence of dyeing processes. For weaving design starts with the choice of yarn, setting of the loom, technique used and colour combination, whilst for embroidery it is a mix of pattern drawing/imagining, materials and technique.



"The answer can be very short or very lengthy. Design is not just about the patterns. We have to design everything, the thickness, yarn count, the length, colour, the motifs. That's why it is more complex for us – we have to think about so many aspects."(CV) - Weaver

Boṭa-Moisin, M., 2019:
From grandfather to nephew. Khatri in Khavda. [photograph]
(Part of the #onevoiceforcraft Campaign)





Asked if they come up with the designs themselves all respondents credited the community (i.e. inherited designs from previous generations, traditional designs): *"The original designs are from my grandfather.[...] In Pakistan there's a place called Mirpur Khas. That place inspired the original designs. The new blocks are our designs"* (IK); *"I am experimenting with traditional designs. We use the same symbols but change the colour combinations, the stripes, the borders."*(HM); *"When we talk about designing, first thing is tradition."*(CV).

Only one respondent claimed there is no novelty input in his work: *"I only do the traditional designs. The traditional way. It is a limitation of the loom."* (RPD), whilst the majority expressed they make their own designs (i.e. *in addition to the traditional designs*), showed evidence (see photographs below) and indicated sources of inspiration: *"[...] in 1996 I went to Saudi Arabia, to Mecca and Medina, making Hajj, and I was looking at that door [door of the Ka'bah] and I was thinking that I can do that door in my Ajrakh. So I made this myself [shows picture on phone of a work done]. Then I made a second design. A star. One of my design I am calling [Sophari]."*(AJK)

The degree of freedom in design, time availability and interest to develop such designs is highly dependent on the distribution channels available to the respondents and the limitations set by co-contractors, middlemen, NGOs (see *Distribution Channels and Craft as livelihood below*) For example Devalben, the only female respondent, says: *"It is all my wish. I decide what I want to embroider. I would never ask anyone. I just follow my heart."*

¹ In the Sindh Province, the historical birthplace of Ajrakh.

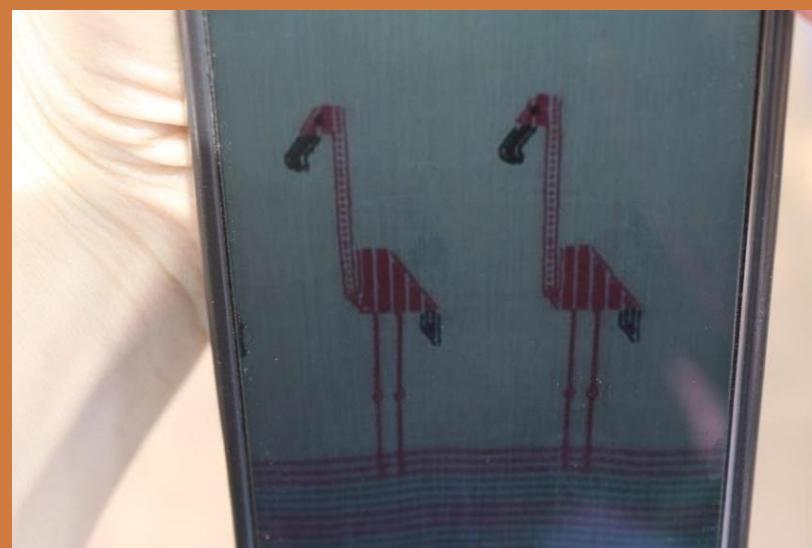
² Ka'bah, Kaaba, is, according to Wikipedia, a building at the center of Islam's most important mosque, Great Mosque of Mecca, Saudi Arabia. It is the most sacred site in Islam. <https://www.islamiclandmarks.com/makkah-haram-sharief/door-of-kabah>

[here Devalben took my interview paper and my pen and started drawing a pattern on the paper, demonstrating how she comes up with the design]

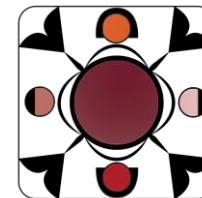


She continued to explain that she cannot decide on the design when she works for the local NGO.

"But when you work for the NGO you must follow the sample piece. You must follow the sample, the colors, otherwise it won't work." (DR)



"I do some experiments with new designs – I put a flamingo in the weave, a scooter. First someone commissioned an owl and a Rabari Shephard and then I thought of making some new designs myself. That's how I made the flamingos and the scooter. I made them on the loom directly – without a paper or instructions. I make the calculations in my head and count on the loom. As you go with the weaving you supplement the weft." (H.M).



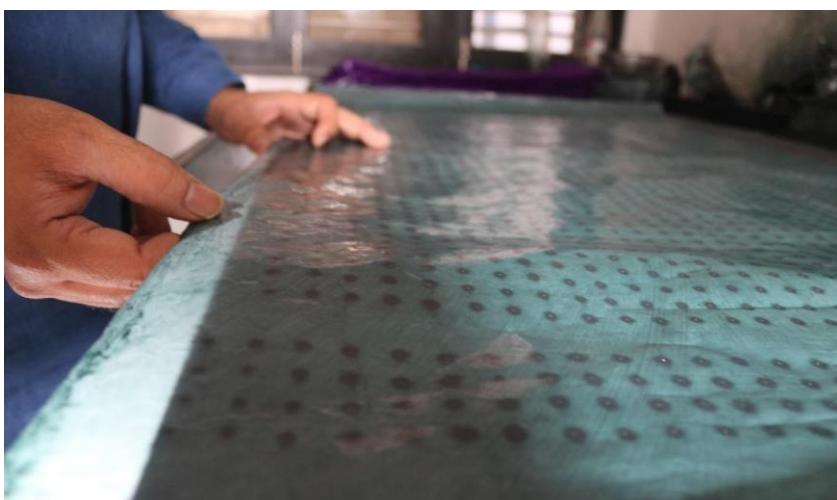
For the respondents who are part of United Artisans of Kutch experimenting with new designs is one of the founding principles of this grass-root movement of artisan self-empowerment and cross-craft collaborations. During participant observations a piece developed by United Artisans of Kutch members was examined: handwoven by Haresh Hemraj Manodhiya and block-printed by the Khatri in Khavda.



On top of tradition, we used to sit together the brothers with our father and we discuss what else can we put on top of our tradition - concepts and ideas.

Now we learned about theme-based design. Nowadays we no longer sit together with our father to consult on designs. We decide among ourselves. My brothers and my nephews.”(CV)

Jabbar Khatri explains a his method innovations:



Craft performance

Most respondents show full engagement in the craft performance. Ajrakh block-printers underline the full focus on the process. All three respondents emphasized the need for intense focus on the sequence of blocks and the handling of the fabric depending on the stage of the printing.

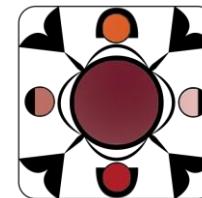
One respondent mentioned that the only thing of concern is to finish when working for the local NGO. The same respondent distinguished between the craft performance a matter of necessity for supplementing family income to ensure livelihood and craft made for pleasure where there is freedom in design choices (*see Craft as choice or necessity* below).

For two of the three weavers interviewed, craft performance was associated with artistic stimulation: this resulted from one of the respondent's declaration and in the case of the second respondent (DV) the act of singing while weaving was witnessed during participant observation.

“Mostly listen to music. We do not work without music. Some other people who are singing these devotional religious songs were tying it [an instrument Gunguru] on the loom so the bells make music.” (HM)



Gunguru



The meaning of *craft*

Craft as inheritance was the meaning attributed by the majority of respondents,

thus confirming the persistence of hereditary transmission of craft knowledge (Parthasarathy, 1999).

A difference of perception was observed amongst generations. Elderly individuals see the craft as a tradition and “God-sent gift”, whilst the younger generation (even in the relationship from father to son) are more practical in approach but do show an emotional and spiritual relationship with the craft.

“After the earthquake I tried different manual labor jobs but in the end I felt that continuing the family practice was best for me. After 18 years of practicing the craft it I feel it is also my hobby.” (BK)

“Block-printing is family tradition and a God-sent gift. It is our heritage. If we are earning a half bread, we are not running for the full bread. It’s big satisfaction. I never felt jealous of the people who were top in this business and had many opportunities.” (IK – father of BK)

From the idea of craft as inheritance derives the irrevocable commitment to craft. This is expressed by the respondents in various manners: craft as lifestyle and responsibility, craft as a determinant of self-worth.

“To us it is part of our life. We were raised by our father that as long as we can do this we shall not do anything else. We were free to study as much as we want, but not go and work for someone else. Come back to weaving.” (VK)

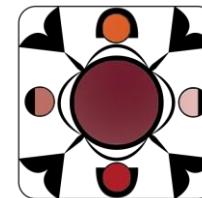
“It’s my bread and butter and it is from ancestor work [work from my ancestors].”

[It requires our sweat.] It’s completely genuine. If we work ourselves, we earn. Anything you earn out of your sweat is very important to us.” (AJK)

“As long as you can get your bread put of this you do not change it.” (IK)

It is relevant to point out that further proof has been identified for the idea of craft embedding a sense of identity for the textile artisan. For example, the surname Vankar (weaver), of most hereditary weavers in Kutch, means their identity is literally determined by their occupation (Clifford, 2018). In Kutch the Khatri are predominantly involved in printing and dyeing - Ajrakh wood block-printing, Bhandani and tie-dye. From the four Khatri respondents, two are part of the same family, brothers Dr. Ismail Mohammad Khatri and Abdul Jabbar Khatri, and focus on different aspects of the craft. Dr. Ismail Mohammad Khatri currently mostly performs revivals of traditional patterns, craft innovation and academic research, whilst his brother Abdul Jabbar is developing new designs with he calls miniature Ajrakh printing technique and experiments with Ajrakh as a luxury fabric (Edwards, 2016).

Corroborating the findings on hereditary transmission of textile craft knowledge in Kutch, Gujarat, India with the nature of this knowledge which is classified in legal international vocabulary as traditional knowledge (WIPO, 2019) and intangible cultural heritage according to the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003), the conclusion is that textile artisans are custodians and transmitters of traditional textile knowledge and cannot be reduced to simple factors of production (Baicu et al. 2018) as skilled workforces.



Craft as vocation

The data suggests that craft as vocation and craft as livelihood are not mutually exclusive determinants, on the contrary, the data collected through the ethnographic interviews and observation shows that for all respondents, without exception, craft is perceived as vocation.

The vocational character was deduced from the corroborated answers to questions 5 and 10. When asked if they enjoy what they do all but one respondent replied (convincingly) that they do, and three respondents continued by exemplifying in what way is the performance of their craft personally fulfilling and/or beneficial for the entire community.

"I very much enjoy. Because on the one hand we bring benefit to the community – we get fame, we get money – so why would I not enjoy?" (AJK)

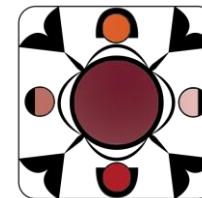
The idea of craft as necessity came up from the data in one instance. The presumption is that this is not a singular case amongst individuals with the same status and economic condition as the respondent. The craft of embroidery becomes very difficult to perform with age and causes strain to the eyes. Demanding a lot of patience and attention to detail, the younger generation feels little motivation to continue the craft practice especially in the context of the unsatisfactory economic compensation. The perception of craft as vocation is, for the majority of the respondents, linked to economic satisfaction.

Respondents have also underlined the importance of being close to their families and working from home. For five out of the eight respondents the workplace coincided with their home. The other three respondents have studios in vicinity of their homes. The perception of craft as vocation is strongly connected with the sense of satisfaction generated by being able to support the family from home, on the basis of inherited knowledge, and not being forced to leave their families in search for employment.

"If I work in any other industry even earning 25.000 Rps/month I wouldn't have the freedom to stop and spend half a day with you. There is no extra time for family or anything else because you are working for someone else. Here in the studio I am close to my family. I realized this is the best way of living. If you are working away from your family it is stressful. It depends from person to person. There are people who can live away from their family."(BK)



Boṭa-Moisin, M., 2019:
Indigo dyeing bath at SIDR Craft, Bhuj. [photograph]
(Part of the #onevoiceforcraft Campaign)



Craft as livelihood

Perception of craft as livelihood prevails. With the exception of one respondent, for all others craft is the main source of income for the entire family. Despite the fact that the one respondent does not perceive the craft as a main source of income, doing the craft work represents the only way to earn extra money. This is a vulnerable position of which the respondent is aware and dissatisfaction with the value of the remuneration is expressed (*see Satisfaction with remuneration*).

In four of the eight instances craft goes beyond livelihood and is wealth creator. For respondents with international exposure (*see International exposure* below) the money generated by/from their craft knowledge lead to opening of personal studios, scaling the business and offering employment to other textile artisans in the community, travelling abroad, investing in real estate. Four out of the eight respondents have flourishing businesses, with multiple distribution channels and national and international clientele.

“At the time we started it was just about pocket money. My father worked in the banking system. So he was not in the craft. My brother and I started this for the pocket money but then we realized this is more than that – it can be for a lifetime. Now it is more passion. It is also a pride for the community because of exposure we got is due to this craft and the craft belongs to the community so the community is part of this. There are more than 20.000 people in this community who get their livelihood from this craft here in Kutch.”(JK)

For one of the respondents, craft as vocation and determination to sustain the craft in the community exceeds regular confines. After the devastating Gujarat Earthquake of 2001, Dr. Ismail Khatri founded a new village, which he named Ajrakhpur and strongly shaped the market offer for naturally dyed Ajrakh at a global level.

“After the earthquake we moved here [Ajrakhpur]. Now about 90% of the people in Ajrakhpur and Dhamadka work with natural dyes.”(IMK)

National exposure

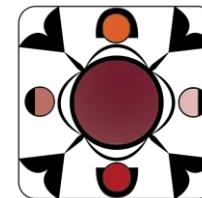
The degree of national exposure varies greatly between the respondents. For four of the respondents, national exposure translates into big orders from national clients, collaborations with Indian designers, participations in Fashion Weeks and possession of multiple national awards. These textile artisans and their joint families are placed high in the craft sector pyramid of wealth and influence.



Boṭa-Moisin, M., 2019:
Damji Vankar and his national awards. Handloom Design Center Bhujodi. [photograph]
(Part of the #onevoiceforcraft Campaign)

For the other four respondents national exposure is limited to a small number of national clients. From the eight respondents, two work primarily for a single client (*in one instance the respondent works for an NGO/social enterprise*) and other two work for multiple national clients known as middlemen.

“I work for the Master Weaver in the village but now that I have my own collection I enjoy more. It different when you work for someone and when you work for yourself. When I started weaving, some Master Weavers were giving us material and we would be given a price per piece. If we were weaving yardage we would be paid per meter. Since I receive visitors (cultural guides com – aprox. 6 years) and since I started the project with Kuldip [United Artisans of Kutch] and I receive guests (aprox. 3 years ago), I sell directly to some customers.



There are many people who go for exhibitions and they buy from us, and then they add their margin and sell at the exhibitions.”(HM)

The respondents' accounts support Ballyn's findings (2019) that many of them [middlemen] are the only source of orders for handicraft communities. They often come from a major city where they have customers. They can control crafts producers' access to markets, domestic and export, wholesale and retail. The middleman provides product ideas to be made or copied, determines quality control and delivery schedules. (Ballyn, 2019)



Boṭa-Moisin, M., 2019:
What is the value of the craft award system? [photograph]
(Part of the #onevoiceforcraft Campaign)

International exposure

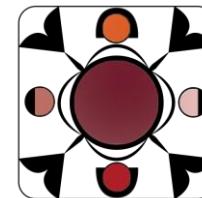
International exposure of the respondents is quantified by the amount of international orders and possibilities to travel abroad to showcase their creations. Four of the eight respondents are part of an international craft network participating in exhibitions and craft markets abroad, having long-term collaborations with customers in Canada and the United States of America predominantly, but also South Africa, Japan, Australia, France and sporadically other European countries, hosting workshops in art, fashion and design educational institutions in the United Kingdom, Canada, and the US.

According to one of the respondents, Abdul Jabbar Khatri, the demand of naturally dyed Ajrakh from outside India is helping the craft. The foreign consumers value the natural colour while *“Indian people have no knowledge. Only after a lot of time Indian people started to appreciate the value of natural dye. Now very rich people are the ones who can afford the natural dyes. Average income people cannot afford it. Back in the days it was for average people. A long time ago.”* (AJK)

The four respondents with high international exposure are also placed highest in the pyramid of wealth and influence in the national textile craft network. For example AJK is situated at the highest level of income and exposure in the Ajrakh craft sector. He participates in international conferences, exhibitions and teaches the craft in universities in Europe and Canada. Nationally he is known in the highest income level circles and is seen as an authority in the field of Ajrakh printing and natural dyeing.

Abdul Jabbar Khatri personally only works with special orders. He has employees for the regular and bulk orders (i.e. 25-28 workers work for him).

On the other end of the spectrum are the Khatri in Khavda, Bhilal and his father Indhris. Situated at the mid-level of income and exposure in the Ajrakh craft sector they have their own workshop



where they work primarily for bulk orders with little access to an international market through sporadic private orders from foreign visitors (non-permanent character).

A similar discrepancy is observed in the weaving craft sector. The Vankar brothers, working as a joint family business and with capacity to employ other weavers, are situated at the highest income and exposure level being part of state distribution schemes through the Craft Council of India and contracting directly with customers from South Africa, Canada (Ontario), Japan but not in Europe.

Haresh Hemraj Manodhiya and his wife Rasilaben are situated at the mid-level level of income and exposure in the weaving craft sector. Whilst still working primarily for a Master Weaver Haresh has a few private orders and through the United Artisans of Kutch had the opportunity to travel abroad with his own collection, in contrast to Ramji Punja Doria who is situated at the lowest income and exposure level working exclusively for an Indian middleman.

Data shows that from all respondents, Bhandani and tie-dye textile artisan Jabbar Khatri has the most variety in clientele.



Boța-Moisin, M., 2019:
Embroidery by Rabari woman. [photograph]
(Part of the #onevoiceforcraft Campaign)

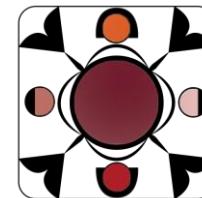
Distribution channels

For the textile artisans situated at the highest level of income and exposure in their craft sector, multiple distribution channels are available, including, in all four cases, personal showrooms at their studios. The same respondents mention national and international craft exhibitions as sale channels.

The other four respondents, situated at the lowest or mid-level of income and exposure in their craft sector, are dependent upon a main contractor (i.e. the Master Artisan, NGO, or middleman) and have limited to no access to national or international exhibitions. For three out of the eight respondents the only opportunity to reach foreign customers or present their creation abroad are the United Artisans of Kutch Initiative and visits from tourists and researchers interested in the lives and crafts of textile artisans from Kutch.



Boța-Moisin, M., 2019:
Transport innovation. [photograph]
(Part of the #onevoiceforcraft Campaign)



Satisfaction with remuneration

Respondents on the lowest level of income and exposure in their craft sector expressed dissatisfaction with the level of remuneration and awareness that the payment received is beyond the value of their work. Both indicated that the current remuneration level is at 50% below the expected remuneration value.

"Right now what I am earning half of what I think should be minimum price for what I am doing." (RPD)

Embroiderer Devalben displayed a disarming innocence when asked what the fair remuneration for her input would be. She could not answer the question. Her daughter replied on her behalf: *"I wish whatever they are paying us, they would pay double."*

The case of the respondent who is a Mashru weaver is particularly paradoxical. It is a very rare fabric. This technique is much sought after (Mashru weaving). Ideally this technique is used with silk – where silk is the warp face and weft is cotton. There are only a few places in the whole India where Mashru weave is still done.

Mashru is the most complex type of weaving possible on a handloom according to Kuldip Ghadvi, one of the Key Informants. The measuring, the warping, the setting the loom - is much more time consuming than the regular loom. Sometimes they work with 11 treadles at a time [pedals].

Women in traditional communities would wear it as blouse, as skirt, as headgear. The price for this kind of complex work is 200/300 Rps/m. The respondent makes seven to eight meters a day for which he is remunerated with 40 Rps/m of woven fabric, the raw material being provided by the middleman (1EUR is the equivalent of aprox. 78 Indian Rupees).

At the highest levels of income respondents underlined the value of the work invested in traditional textile craftsmanship and the need for this understanding to be acquired by consumers and co-contractors.

For example Dr. Ismail Mohammad Khatri brings up the importance of guaranteeing authenticity of Ajrakh block-printing and the relationship between buying capacity and the co-contractors' understanding of what they are buying:

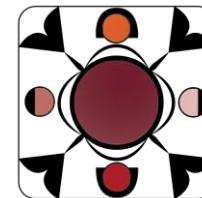
"How do we control the authenticity of the block-print? The upper-medium market and the higher market level can buy our work – hand-made authentic natural dyed Ajrakh. Medium market - some are buying some are not buying and lower market cannot buy. I think 5,6% is high market, then medium 20-25%, then the lower market and local market wants polyester and low prices.

[...]

It's important to work with exporter and designers who understand the natural dyes and the fact that the colour can differ from one batch to the other. That there will be no uniformity." (IMK)



Boța-Moisin, M., 2019:
Dr. Ismail Khatri at his studio in Ajrakhpur. [photograph]
(Part of the #onevoiceforcraft Campaign)



As a general observation, Ranganathan's (2015) study conclusion is applicable to the sample of this study. Some artisans identify with their work while others do not and that when individuals identify with their work, they care less about material rewards and work for lower wages or accept lower prices for their work, as long as they can continue performing the work they love doing (Ranganathan, 2015) Seven out of the eight respondents experience identification with their work and for three of these cases the acceptance of lower prices for their work is evident.

It's important to work with exporter and designers who understand the natural dyes and the fact that the colour can differ from one batch to the other. That there will be no uniformity."

(IMK)

Method of calculating fair remuneration

Starting with the mid-level of income and exposure in their craft textile artisans in Kutch, Gujarat, India present entrepreneurial skills. Alone or with other family members they can be compared to small entrepreneurs running home-based studios.

At this level the baseline for calculating a fair remuneration is the covering of living costs for the entire family. Profit and margins, cost of preparatory processes and the time investment for acquiring raw materials is not taken into consideration. The two respondents at this level of income and exposure are still developing their method of calculating fair remuneration to factor in these costs.

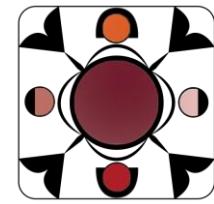
At the high levels of income and exposure the textile artisans in Kutch, Gujarat, India present entrepreneurial skills have a good understanding of profit margins, market demand, marketing tools and diversification of craft for continuous growth. All four respondents in this category have calculation formulas for price determination and confirm that they dictate the prices at which they sell their work. It is important to mention that all four respondents have between 25 and over 100 people working for them on a continuous or non-continuous basis.

"

Depends of the work. A bed cover on which I work 1-2 months I charge 4000 Canadian dollars and that people easily buy.

In general – this is an open market. My work is good so I calculated the cloth, the printing time, the color, and the 25 employees, I add my benefit and so I calculate my selling place. Starting from 400 Rps for some cotton stall to 4000 Rps (wholesale)."(AJK)

"Normally we have already set a price which we calculate per dot – basically it's based on skill level. Depends on how many dots you can make in your time. So we do pricing per piece, calculating the



price depending in the amount of work. If we take a scarf of 4000 dots, 10.000 dost or 80.000 dots. The tracing, the dyeing is the same cost. It basically varies on the number of dots.”(JK)

Contradicting Ballyn’s conclusions (2019), the data suggests that all four respondents situated at the highest level of income and exposure in their craft have developed new products and designs (or techniques) as a business development strategy or an investment and have developed skills of understanding market demand being mindful to what customers might prefer in terms of form, function and colour. Abdul Jabbar Khatri for instance explains how the internal structure textile artisans’ network is price related – offer corresponds to demand – people make screen print and chemical colour (demand for cheap colour, demand for low prices), they make natural colour but just black and red, or they make all natural dyes in a variety of colour spectrum. Basically the craft offer follows the demand, he says, and so there are artisans capable of making different types of products according to the demand they can fulfil.



Boṭa-Moisin, M., 2019:
The Vankar brothers. [photograph]
(Part of the #onevoiceforcraft Campaign)

For the respondents with developed entrepreneurial skills tasks and responsibilities are divided between family members and each contributes with their individual skill-set to the family business. In the case of the Vankar brothers for example, all four are equally involved in the family weaving business – Handloom Design

Center Bhujodi (HDC Bhujodi) - with different roles according to their areas of expertise. Damji is the lead artist, the creator. Chaman the spokesperson and marketing strategist. He also weaves. All four brothers weave and have different design language.

Transmission of their knowledge to young generations, within and outside their family, is part of their lifestyle. And the learning process flows both ways. There is no time limit in their work. Sometimes they get so caught up that they end up weaving until 1 am in the morning.

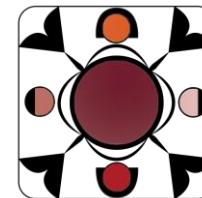
Damjibhai, how he is affectionately called, spent two years and six months weaving a piece that got him a national award.

There was no time schedule for that piece. “*It is all about what you are doing*”, Chaman, his brother, says.

The most vulnerable are the respondents at the lowest level of income and exposure in their craft who are forced to accept inferior price levels to ensure subsistence.



Boṭa-Moisin, M., 2019:
Damji Vankar and his handloom at his home studio in Bhujodi.
[photograph]
(Part of the #onevoiceforcraft Campaign)



Sector of alternative to craft

In achieving the aim of this study it proved relevant to find out what alternative to the textile craft they perform would the respondents choose as main activity if given the choice. All respondents with one exception referred to either an activity in the handicraft sector or to another activity of creative nature. The one exception is an instance where the respondent could not identify at all an alternative choice.

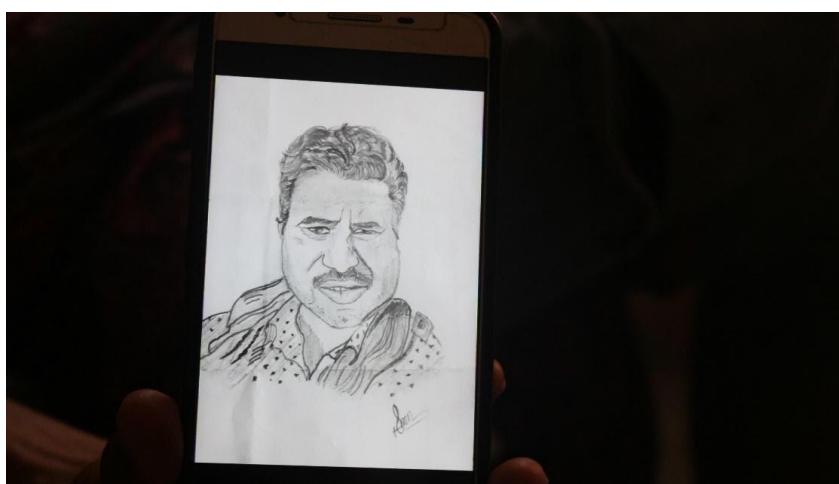
"Nothing rather than this. Even if I would be secure financially and would not have to do this to gain income for my family."(RPD)

For most respondents answering the question posed difficulties and their reactions of amusement showed they were never faced with such a choice before.

"I never had that thought of changing my work. If I had to think widely it would be something in the handicraft sector." (BK)

[A deep answer which we could not grasp properly in translation]

"Because my ability is all in my work. If Allah helps us keep in the right track with the truth that is good for us."(AJK)



Boṭa-Moisin, M., 2019:
Portrait by Hareeshbhai. [photograph]
(Part of the #onevoiceforcraft Campaign)

One respondent had an immediate alternative: painting, and he showed a series of portraits and paintings proving that he is engaged in various creative pursuits.

At the highest level of income and exposure in their craft the choice of alternative activities diversified.

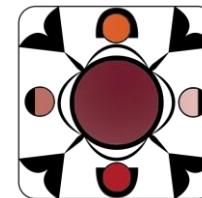
Adam, Abdul Jabbar Khatri's son who will inherit his father's business confessed his interest for management and the willingness to combine this interest with running the family business:

"I'm especially interested in management. My management is very good – I ensure that our workers are happy, the buyers are happy."(Adam)

Chaman Vankar described an activity resembling to textile curation for textile museums and educational institutions, revealing a cumulus of artistic vision and cross-disciplinary competencies:

"In Ontario, Toronto, at the Textile Museum of Canada, there was an embroidery piece and it was written Aari embroidery but in fact it was Rabari embroidery. Even the story they had presented was inaccurate. So when I noticed that error I thought if I had a lot of money I would travel the textile museums of the world and correct all these (this kind of) mistakes, say what is real in the craft. Make sure the information is accurate [about textiles in the Kutch area].

I would carry my small loom with me, travel around the world, tell everyone my stories and if I find such mistakes in museums I would correct them, sharing the correct knowledge."(CV)



Jabbar Khatri was the only respondent to identify an alternative field to textiles – interior design.

The responses prove the artistic nature of the textile artisans and are connected to the heart and spirit of each individual artisan (Kapur and Mittar, 2014). Observations of their surroundings, behaviour and reactions in different contexts come to support this finding. Whilst the artistic nature is identifiable in all respondents, the self-identification as artist is more prevalent in the highest segment of income and exposure, the respondents belonging to the lower segments being limited by circumstances and remuneration levels to identify as labourers. Payment by bulk order, per meter of woven material or pieces of embroidered designs contribute to this limitation.



Boṭa-Moisin, M., 2019:
System complexity in Ajrakh printing. Dhamadka. [photograph]
(Part of the #onevoiceforcraft Campaign)

Nature of personal dream

The nature of personal dreams (i.e. reference to “biggest dream” in the questionnaire) can be divided in three categories: (i) dreams related to family well-being, (ii) dreams with spiritual connotation and personal development and (iii) dreams related to legacy.

FAMILY WELL-BEING

“For the business I am happy with how it works. But the unmarried brothers – I want to see them married.” (BK)

“I do not understand all these questions... Right now I am just thinking of the weddings of my son and my daughter, that we finish them without difficulties.” (DR)

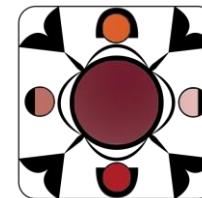
“As long as this is working this is my dream. I want to be independent, to work for myself. I wish my children to grow, finish their education, and settle down.”(RPD)

SPIRITUAL CONNOTATION

“I pray to Allah that we get good health and we stay satisfied with what we have. Not get carried away by the world.”(IK)

“To go abroad. To win an award and gain recognition. Related to work. But outside work, I want to be a devotional singer. It is a purity of life. You live the words you sing. There are senior singers who can sing all night and work all day and do not get tired. This is my biggest dream.”(HM)

Rasilaben (wife) confirms and says: *“Sometimes I stay here on my own and he goes in the villages and sings and I cannot get upset. That is how big his devotion is. It is a good pure thing to do. I support that.”*



LEGACY

“To create a studio as traditional as it used to be – with the mortar and pestle and all traditional utensils – so my grandchildren can grow up with that and learn the traditional knowledge. [to pass on the traditional knowledge]. My tradition, my 9 generation work, is a different design and you cannot see that in the market. In rainy season we do the tie and dye – it is not good weather for block printing.

This kind of traditional way of working in any field it was not beneficial only for the business itself, but it was benefitting in many different ways – physically, mentally. It was like school [a way of living, a lifestyle and life-long-learning process] – all this traditional way of working was like school, and this teaches you more about life, more about community, more about health benefits. That’s how many of these industries used to be and that’s what makes us “ancient India” – which we have lost a lot because we are now modern. If we could bring that back. There is a lot to learn from the traditional way.”(AJK)

“When you talk about dreams, there are many materialistic dreams. But I remember when as a child I went to Calico museum and I couldn’t touch any of the pieces in the museum. And that’s what I wanted most, to be able to touch the pieces. So this is what I want to do. In 2005 my father won a Guru Award. And we got a money prize. So we sat together to decide what to do with the money and we decided to do a living & learning museum. A live museum – where you can touch the pieces, where you can learn how to weave. We started collecting older pieces and we are planning to allow everyone to touch these pieces, have recordings of my father speaking.”(CV)

“I think my dream was to travel the world, which I am doing. And also to set up this craft sector at the level of art. So the young generation can get inspired and it wouldn’t die.”(JK)

Nature of life advice

The nature of life advice given by the respondents is relevant in establishing their profiles as indicator of the artisans’ character and personality.

In the context of commercial relationships with textile artisans as co-contractors a question like this was possibly never asked before but it is relevant for the artisan profiling method deployed in this study.

Depending on the dynamic formed between the respondents and the researcher the life advice given could be divided in three categories: (i) related to moral integrity, (ii) related to empowerment and self-confidence and (iii) related to how the researcher can support the respondents.

MORAL INTEGRITY

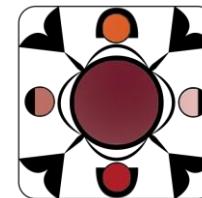
“Focus on what you do and do not be jealous of what someone else does. Do not look to the left or right.” (HM)

Rasilaben (wife): *“In your profession always seek for honesty. The truth.”*

“Be satisfied with whatever you have.” (RPD)

EMPOWERMENT AND SELF-CONFIDENCE

“Be truthful to your work – whatever you do. Keep your strength and do not lose faith. Whatever you are doing, just stick to that. It will be really difficult, it will take you here and there [ups and downs], people might not agree. Don’t lose your heart, just be strong, put your faith and your honesty in it, and you will see how God is making things happen for you. All Prophets (i.e. Mohammed, the Prophet), even the God Rama, they all had to face hardship and difficulties. There will always be challenges.



Even those people faced challenges whom we call "God" now. He was kicked out of Mecca and had to go to Medina. That's why we do the Hajj. Even then he was not angry" (AK)

"I think the life advice for all, I believe – the keyword for your success is – when you work hard and when you work with honesty.

It is not about monetary success or exposure. It is about what makes you happy – when you are hardworking and work with honesty." (JK)

SUPPORT

"The intention you have to support the artisans with your background - I wish you to succeed. Stay on your path and with your intention!" (AJK)

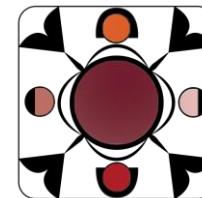
"The dream I shared with you...help us to fulfil the dream!" (CV)



Boṭa-Moisin, M., 2019:
Streets of Kutch. [photograph]
(Part of the #onevoiceforcraft Campaign)



Boṭa-Moisin, M., 2019:
Up: Streets of Kutch, part II. [photograph]
Bottom: Haresh and his wife Rasilaben at their home in Bhujodi.
(Part of the #onevoiceforcraft Campaign)

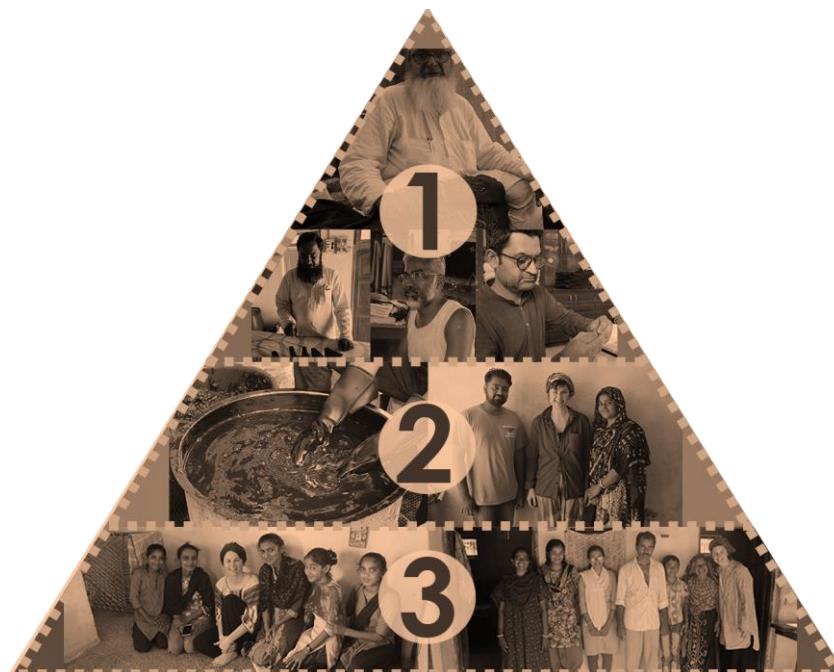


Conclusion

Corroborating the findings relative to the three Theme Blocks it appears that hereditary transmission of knowledge is predominant for textile artisans in Kutch, Gujarat, India and practice of the craft is inherited from father to son. There is a strong link between tradition and identity in the Weavers and Block-printers communities. The findings related to Theme Block 1 confirm the conclusion reached by Wood (2010) that 'crafts are not simply a particular way of making objects, but are inextricably bound up with the structures, values, history and identity of the communities in which they are practiced' and that Indian handicrafts are part of a generation to generation learning, passed down through inheritance and the transfer of tacit knowledge (Wood,2010).

All textile artisans have creative capacities and are custodians and transmitters of traditional knowledge. Self-identification as artists or skilled workforces is correlated with the level of income and exposure at which they are placed in pyramid of influence at craft level.

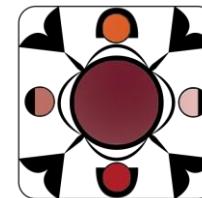
The findings reveal a pyramid of influence within each craft sector determined by income level and exposure. The placement of the respondents in this pyramid ranges from (i) the ground level (*lowest level of income and exposure where the textile artisan is predominantly controlled by an employer or middleman*), to (ii) mid-level (*where textile artisans are self-employed and have some kind of international exposure*) and (iii) highest level of influence and exposure (*where textile artisans have autonomy of design and product development, capacity to employ people, international exposure, own showrooms, more than two distribution channels*).



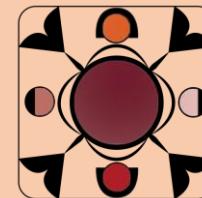
For the people who are working on the lowest and mid-levels of the pyramid the costs are higher, the lower in the pyramid they are. Their entrepreneurial skills decrease the lower in the pyramid they are so that costing is not done at face value. For example the does not take in consideration the loom setting costs, warping, women labour, time consumption of acquiring materials etc.

The findings related to Theme Block 2 show that international exposure of ground and mid-level respondents would create quantifiable positive social impact and improve their lives considerably whilst also eliminating costs imposed by middlemen. This is a sphere worth exploring by textile and fashion professionals and entrepreneurs. The findings support Woods's observations from nine years ago (2010) that many artisans have not been able to reach the export market and that at ground and mid-level in the pyramid they lack marketing expertise and distribution methods. Little link to European markets is observed at all levels while interest for these markets has been expressed by all respondents.

The findings related to Theme Block 3 show a direct relation between the level of international and the visionary nature and concreteness of the respondents biggest dreams.



THE STRATEGIC IMPACT OF THE STUDY



For traditional artisan communities

This field study focuses on the artisan as rightholder, an element of novelty for artisan communities in general. The artisans engaged in this study were surprised to find out of a lawyer dedicated to representing their interests and advocate for a legal framework that recognises the value of craft and a position of equality in contractual negotiations. This study takes a small step towards eliminating a persisting problem: the lack of dedicated legal support for craftspeople and artisan communities and accessibility to information on how to exercise their legal rights and ensure protection against unethical economic exploitation.

For educational institutions

The textile and fashion industries are subject to a paradigm shift. The sustainability meta-trend shifts the focus from competition to collaboration. Fashion and design students need to get familiarized with cultural sustainability concepts. This field study is an academic resource introducing the Profiling Strategy tool as an educational tool for forming the new generations of designers and textile industry professionals as conscious and culturally aware individuals, equipped for initiating, developing and maintaining sustainable collaborations and engaging in co-creation processes with artisan communities.

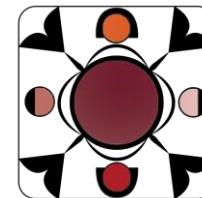
For the survival of intangible cultural heritage

This field study contributes to strengthening efforts to protect and safeguard the world's cultural and natural heritage by facilitating the understanding of traditional craft knowledge as intangible cultural heritage and introducing the relevant terminology in a language that is accessible to fashion and textile industry professionals and students. The field study exemplifies the complex cultural implications associated with the performance of textile crafts for certain artisan communities or individual artisans.



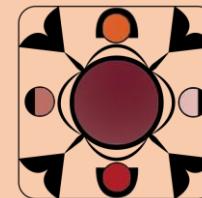
Boța-Moisin, M., 2019:
1st Level of the pyramid. Women embroidering. [photograph]
(Part of the #onevoiceforcraft Campaign)





CULTURAL
INTELLECTUAL
PROPERTY
RIGHTS
INITIATIVE

SUSTAINABILITY



Contribution to the 2030 Sustainability Goals

The contribution of this field study Report to the 2030 SDGs is assessed below based on the Global Reporting Initiative (GRI) and United Nations Global Compact (UNGC) "Business Reporting on the SDGs" Analysis (2017). A non-exhaustive list of targets and actions that this field study directly or indirectly promotes, is extracted from the GRI & UNGC 2017 Analysis.

SUSTAINABLE DEVELOPMENT GOAL 1: END POVERTY IN ALL ITS FORMS EVERYWHERE



<https://sustainabledevelopment.un.org/partnerships/>

Target 1.2 By 2030, reduce at least by half the proportion of men, women and children of all ages living in poverty in all its dimensions according to national definitions.

Including economically disadvantaged and marginalized/underrepresented persons in their value chain as producers and entrepreneurs. Paying fair prices to all suppliers, particularly micro, small and medium enterprises (hereafter:.

MSMEs) and smallholders, for their products and services, taking into account the poverty lines. Undertaking responsible investing, impact investing, community investing and social impact investing.

Target 1.4 By 2030, ensure that all men and women, in particular the poor and the vulnerable, have equal rights to economic resources, as well as access to basic services, ownership and control over land and other forms of property, inheritance, natural resources, appropriate new technology and financial services, including microfinance

Recognizing the unique and important role of indigenous peoples in the global community and committing to obtaining (and maintaining) the free, prior and informed consent (FPIC23) of indigenous peoples throughout the lifecycle of projects affecting them through holding effective and meaningful consultations in good faith.

Applying the principles of consultation, engagement and participation for investments that use the resources of other communities.

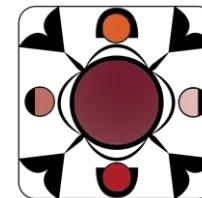
Encouraging economic inclusion through policies and practices regarding selecting suppliers and procurement. Contributing to higher economic engagement of marginalized/underrepresented groups through working respectfully with suppliers owned by women, or other vulnerable groups and MSMEs.

Undertaking initiatives to empower vulnerable, marginalized/underrepresented social groups, including women, to become business owners and to equip them with skills and capacity for entrepreneurship.

Fostering awareness and leadership on human rights within the organization and translating this into positive actions throughout the supply chain.

SUSTAINABLE DEVELOPMENT GOAL 4: ENSURE INCLUSIVE AND EQUITABLE QUALITY EDUCATION AND PROMOTE LIFELONG LEARNING OPPORTUNITIES FOR ALL

Target 4.7 By 2030, ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including,



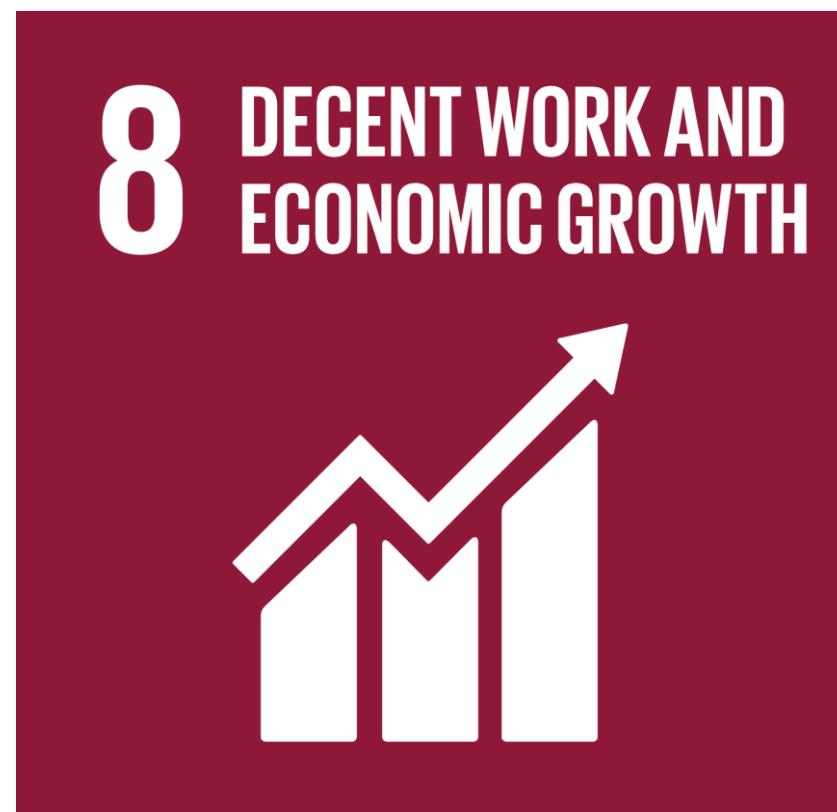
among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development



<https://sustainabledevelopment.un.org/partnerships/>

SUSTAINABLE DEVELOPMENT GOAL 8: PROMOTE SUSTAINED, INCLUSIVE AND SUSTAINABLE ECONOMIC GROWTH, FULL AND PRODUCTIVE EMPLOYMENT AND DECENT WORK FOR ALL

Target 8.9 By 2030, devise and implement policies to promote sustainable tourism that creates jobs and promotes local culture and products

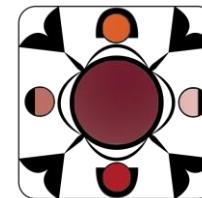


<https://sustainabledevelopment.un.org/partnerships/>

SUSTAINABLE DEVELOPMENT GOAL 9: BUILD RESILIENT INFRASTRUCTURE, PROMOTE INCLUSIVE AND SUSTAINABLE INDUSTRIALIZATION AND FOSTER INNOVATION



<https://sustainabledevelopment.un.org/partnerships/>



Target 9.3 Increase the access of small-scale industrial and other enterprises, in particular in developing countries, to financial services, including affordable credit, and their integration into value chains and markets

SUSTAINABLE DEVELOPMENT GOAL 10: REDUCE INEQUALITY WITHIN AND AMONG COUNTRIES



<https://sustainabledevelopment.un.org/partnerships/>

Target 10.1 By 2030, progressively achieve and sustain income growth of the bottom 40 per cent of the population at a rate higher than the national average

Increasing the income level of workers through employment practices and wage payments and promoting appropriate wage practices that generate income growth for low-income earners and the working poor across the supply chain and the wider working population.

Exploring ways to engage low-income populations in the value chains, e.g. be it as employees, distributors, or suppliers so as to contribute to their income growth.

Target 10.2 By 2030, empower and promote the social, economic and political inclusion of all,

irrespective of age, sex, disability, race, ethnicity, origin, religion or economic or other status

Respecting internationally recognized human rights principles, standards and frameworks, including the rights of indigenous peoples, women, national or ethnic, religious and linguistic minorities, children, persons with disabilities, and migrant workers and their families considering the collective rights of groups, elimination of discrimination and protection of vulnerable groups.

SUSTAINABLE DEVELOPMENT GOAL 11: MAKE CITIES AND HUMAN SETTLEMENTS INCLUSIVE, SAFE, RESILIENT AND SUSTAINABLE



<https://sustainabledevelopment.un.org/partnerships/>

Target 11.4 Strengthen efforts to protect and safeguard the world's cultural and natural heritage

Being aware of the own impact on cultural and natural heritage and of the responsibility to protect it.

Enhancing cultural and natural heritage respecting local culture, values and languages.

SUSTAINABLE DEVELOPMENT GOAL 12: ENSURE SUSTAINABLE CONSUMPTION AND PRODUCTION PATTERNS



<https://sustainabledevelopment.un.org/partnerships/>

Target 12.8 By 2030, ensure that people everywhere have the relevant information and awareness for sustainable development and lifestyles in harmony with nature



<https://sustainabledevelopment.un.org/partnerships/>

The Innovative Character of the Field Study

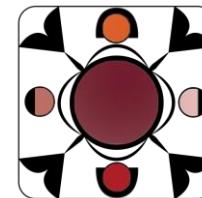
The innovative character of this Field Study stems from the cross-disciplinary approach and the exclusive focus on the artisan as right-holder. The cultural perspective merges with a legal perspective and a business perspective so that the artisan is not reduced to a pion in the textile supply chain but viewed as an agent of cultural sustainability.

The field study proposes a Profiling Tool consisting of 11 questions which if answered by the artisans will provide relevant information on their relationship with their craft. The aim is to understand who these individuals are on a personal level, beyond statistics and business parameters. The field study challenges the dominant attitude in the textile industry which reduces craftspeople to workforce, and applies a simple due-diligence rule used in the legal profession for any contractual relationship: contractual partner investigation.

This field study Report demonstrates the amount of relevant information revealed through the application of the artisan Profiling Strategy and proposes the use of this tool as a minimum due-diligence requirement when engaging in a relationship (contractual or non-contractual) with artisans.



Boṭa-Moisin, M., 2019:
United Artisans of Kutch carpet weaver team member, at home.
[photograph]
(Part of the #onevoiceforcraft Campaign)



Knowledge dissemination and cultural sustainability enabling

Concomitantly with the fieldwork, four knowledge dissemination and cultural sustainability enabling events were organised in New Delhi and Ahmedabad under the theme **Cultural Sustainability in India**.

The first of these was a **Master Class on Cultural Sustainability and Cultural IP Rights for Artisans** in India hosted by Monica Boža-Moisin at the [National Institute of Design in Ahmedabad](#) on April 4th. A cohort of 40 students attended.

In partnership with the Sustainable Style Speak Initiative, Monica Boža-Moisin participated in two events at The British Council in New Delhi, on April 28th. A workshop for designers, business owners, and students on **Cultural entrepreneurship: Building shared fashion business models with artisans** and a **Master Class on Cultural Sustainability in India** followed by a Panel discussion. Monica was joined on the panel by Alka Upadhyay, Additional Secretary, Department of Rural Development, Government of India, Asha Scaria, founder of [Swara](#) Voice of Women - a young fashion brand co-creating with artisans in Dungarpur, Rajasthan, and Sonica Sarna who runs [Sonica Sarna Design](#) an initiative engaging with vulnerable artisan communities.

On April 29th Monica held a second talk at the [National Institute of Fashion Technology in New Delhi](#) on **Cultural Intellectual Property Rights in fashion and Textile Craft Knowledge as a Global Sustainable Competitive Advantage for India**.

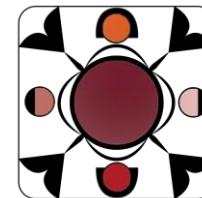
As a result of the research work conducted and the information disseminated through the #ONEVOICEFORCRAFT awareness campaign three new members joined The Cultural IP Rights Initiative during the field study: [Asif Shaikh](#), [Handloom Design Center Bhujodi](#) and [United Artisans of Kutch](#).





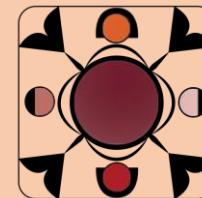
BRITISH
COUNCIL

SCIENCE
POLICY
CONCLAVE



CULTURAL
INTELLECTUAL
PROPERTY
RIGHTS
INITIATIVE

THE #ONEVOICEFORCRAFT CAMPAIGN



#ONEVOICEFORCRAFT is an ongoing awareness campaign launched by the Cultural IP Rights Initiative on October 27th 2018. The research process for this field study research was documented on a step-by-step basis through photographs, video material and written text and publicly communicated through social media, on [The Cultural Intellectual Property Rights Initiative Blog](#) and on [Medium](#) as part of the #ONEVOICEFORCRAFT Campaign.

The Campaign runs under the following call for action:

"If the entire community of cultural fashion lovers, advocates for identity designs, craft and rights of artisans, indigenous peoples and traditional communities, storytellers, people with an interest in and respect for traditional knowledge, would all join forces, have one voice, act as one family, we could move mountains.

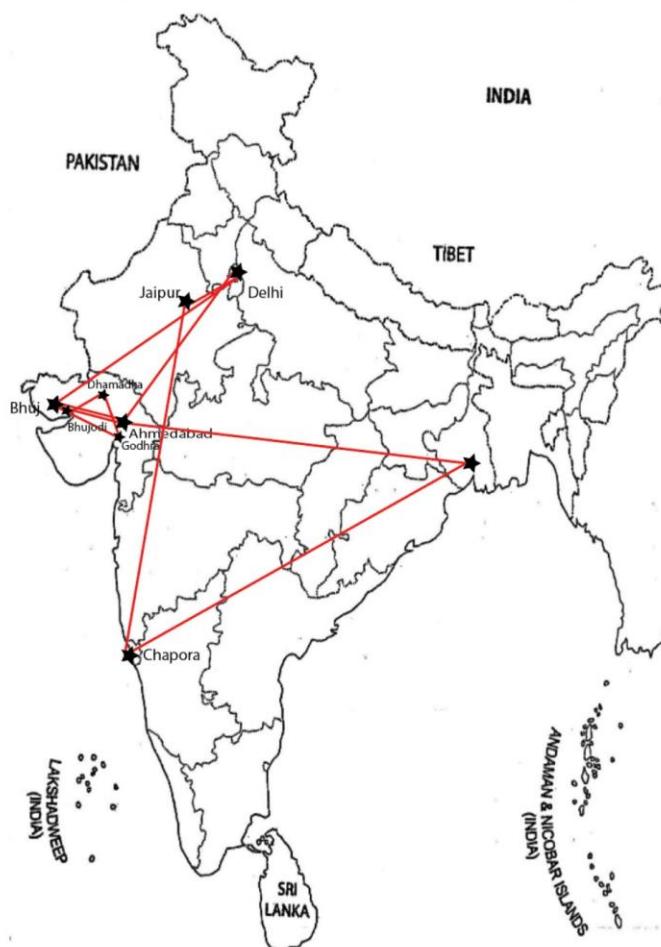
That's how powerful we are. TOGETHER.

#ONEVOICEFORCRAFT,,

With the 1st Chapter dedicated to India, #ONEVOICEFORCRAFT aims to cover various territories of the world and connect craft stakeholders and supporters of a sustainable craft community worldwide.

one voice, for craft .

CULTURAL INTELLECTUAL PROPERTY RIGHTS INITIATIVE



DAY 1: APRIL 1, 2019

MET WITH LAVANYA GARG AND ARUNA CHAWLA FOR THE FIRST TIME IN DELHI TO TURN OUR DREAMS INTO A REALITY

DAY 6: APRIL 6, 2019

SPENT THE DAY WITH THE FAMILY OF AJARAKH BLOCK PRINTERS IN KHAVDA, INDIA.

DAY 3: APRIL 3, 2019

SPENT THE DAY WITH MASTER EMBROIDERER AND DESIGNER ASIF SHAIKH IN AHMEDABAD, INDIA

DAY 8: APRIL 8, 2019

VISITED HARESH AND HIS WIFE RASILABEN IN BHUJODI, KUTCH. THEY COME FROM A FAMILY WITH A HERITAGE OF WEAVING.

DAY 13: APRIL 13, 2019

KULDIP SHARED WITH ME HIS VISION OF CULTURAL SUSTAINABILITY: NURTURING AND TRANSMITTING TRADITIONAL KNOWLEDGE AS A LIFESTYLE, BUILDING COMMUNITY AND FOSTERING SOCIAL COHESION. VISITING KUTCH, INDIA

DAY 15: APRIL 15, 2019

DROVE CLOSE TO THE ARABIAN SEA, TO GODHRA TO MEET RAMJI, ONE OF THE FEW PEOPLE WHO STILL PRACTICE AND MASTER THE CRAFT OF HANDLOOM MASHRU WEAVING

DAY 20: APRIL 20, 2019

BOARDING A BUS TO DELHI, LEAVING BHUJ AFTER 15 DAYS OF KULDIP'S KNOWLEDGE AND GUIDANCE

DAY 4: APRIL 4, 2019

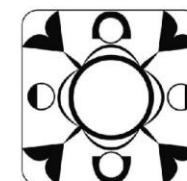
GOT THE OPPORTUNITY TO SEE 'A CONFLUENCE OF BIRDS' COLLECTION BY ASIF SHAIKH

DAY 11: APRIL 11, 2019

VISITED ABDUL JABBAR KHATRI AND HIS SON ADAM AT THEIR STUDIO IN DHAMADKA. THEIR CRAFT IS THE PRODUCTION OF NATURAL DYES

DAY 13: APRIL 13, 2019

PETITION AND LETTER REGARDING MAXMARA CULTURAL DESIGN PLAGIARISM OF THE OMA COMMUNITY'S DESIGN



DAY 17: APRIL 17, 2019

MET DR. ISMAIL KHATRI WHO IS ONE OF THE FOUNDING FATHERS OF THE VILLAGE AJRAKHPUR. TODAY HE DEDICATES HIS ENERGY TO THE REVIVAL OF AJRAKH SYMBOLISM AND SEMIOTICS.

DAY 23: APRIL 23, 2019

CRAFT ZINE HAS REACHED NEW DELHI "CULTURAL RIGHTS RULE.OK?" ARTICLE BY MONICA MOISIN

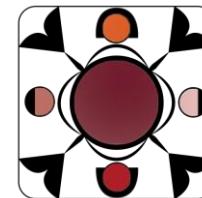
Designed by Holly Brugman for the Cultural Intellectual Property Rights Initiative



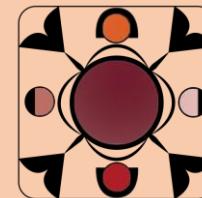
• Fragment
 • Kutch
 • 19th Century
 beginning
 • From the
 collection of
 A. A. Wazir

• કાચ-પંજી
 • કુચનો શરૂ
 • ૧૯મી સદી (શરૂઆત)
 • એ.એ.સી.એ.એ.
 સંગ્રહમાંથી

• Hand-Fans
 • Northern Kutch
 • 19th Mid-Century
 • From the
 collection of



DESIGN FOR SOCIAL INNOVATION



Replicability for CO-DESIGN and CO-CREATION with artisans

According to Cheryl Heller, design for social innovation begins with the invisible dynamics and forces that drive human behavior. The experience of conducting this field study and applying the Profiling Strategy as a tool for learning information about the artisans, which goes beyond the economics of business relationships, demonstrated that when learning personal and culturally meaningful information on the co-contractor, the relationship has a solid basis, essential for creative processes like co-design and any form of co-creation.

It is therefore recommended to utilise the artisan Profiling Strategy as a preliminary step in developing collaboration frameworks with artisans and artisan communities.

The knowledge acquired from this process will be a solid basis for applying the principles of consultation, engagement and participation for fostering collaborations with artisan communities.

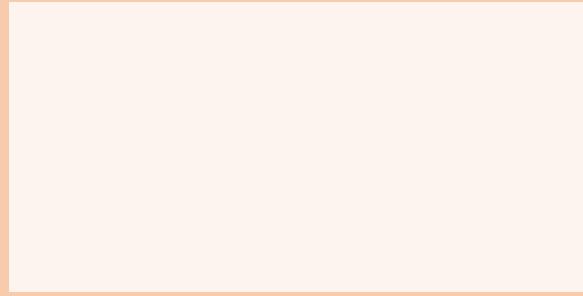
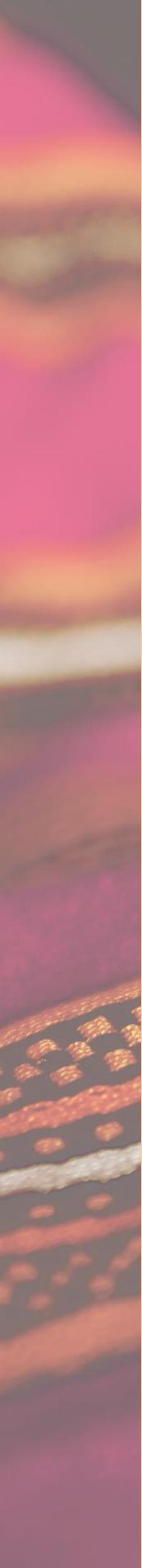
Replicability for capacity building for artisans

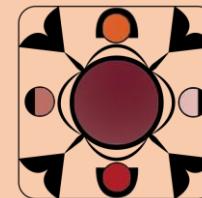
The same is applicable for initiatives that empower vulnerable, marginalized/ underrepresented social groups, including women, to become business owners and to equip them with skills and capacity for entrepreneurship.

Use of the artisan Profiling Strategy for supplier research

From an industry perspective, the Profiling Strategy is especially relevant for supplier research as textile and fashion companies lack the resources and tools to ethically and sustainably manage and develop long-term relationships with artisans and craftspeople as suppliers. Understanding the artisan profiles will contribute to higher economic engagement of artisan communities in contemporary textile supply chains, in a culturally ethical and mindful manner.







CULTURAL
INTELLECTUAL
PROPERTY
RIGHTS
INITIATIVE

PRESS COVERAGE:

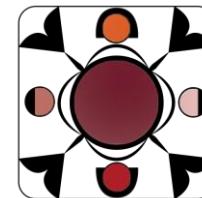
Fibre2Fashion.com -
[Artisans deserve more credit](#)

aboutsuss.com -
[SUSSout 04: Cultural Sustainability 28th April 2019](#)

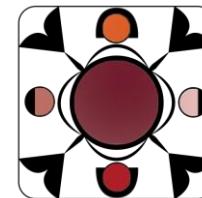
One Young World Summit - London, 2019 -
[Poverty Alleviation Plenary Session](#)

REFERENCES:

1. ANGLIA RUSKIN UNIVERSITY, 2019. *Harvard System*. [online] Available at: <<https://library.aru.ac.uk/referencing/harvard.htm>> [Accessed 5 September 2019].
2. ANTHEA-PANELLA, S., and Moisin, M., 2019. Traditional cultural expressions of the world: Japan #onevoiceforcraft - What are the laws for cultural fashion? *Cultural Intellectual Property Rights Initiative blog*, [blog] 4 September. Available at: <<https://www.culturalintellectualproperty.com/post/traditional-cultural-expressions-of-the-world-japan-onevoiceforcraft>>. [Accessed 11 September 2019].
3. BAICU, R., Klamer, A., and Mignosa, A., 2018. *International Symposium Values of Craft: Craft as Intangible Heritage*, Rotterdam, 1–2 March 2018—Final Report.
4. BALLYN, J., 2019. A Cultural Economic Analysis of Crafts: A View from the Workshop of the World. A. Mignosa and P. Kotipalli (eds.), *A Cultural Economic Analysis of Craft*. Cham, Palgrave Macmillan. DOI: https://doi.org/10.1007/978-3-030-02164-1_15.
5. BOTA-MOISIN, 2016. *Research Proposal for Stanford Law School - SPILS Program 2016: Cultural intellectual property- Bridging the gap between the fashion and product design industry and traditional creative communities. From competition to collaboration*. [online] Available at: <https://www.academia.edu/34830430/Research_Proposal_for_Stanford_Law_School_-_SPILS_Program_2016_Cultural_intellectual_property-Bridging_the_gap_between_the_fashion_and_product_design_industry_and_traditional_creative_communities_From_competition_to_collaboration>. [Accessed 13 September 2019].
6. BRYMAN, A., and Bell, E., 2015. *Business Research Methods*. 4th ed. New York: Oxford University Press.
7. BRULOTTE, R.L., and Montoya, M. J. R., 2019. Defining Craft: Hermeneutics and Economy. A. Mignosa and P. Kotipalli (eds.), *A Cultural Economic Analysis of Craft*. Cham, Palgrave Macmillan. DOI: https://doi.org/10.1007/978-3-030-02164-1_2.
8. CAMBRIDGE UNIVERSITY PRESS, 2019. *Cambridge Dictionary* [online] Available at: <<https://dictionary.cambridge.org/dictionary/english/craft>>. [Accessed 13 September 2019].
9. CHATTERJEE, A., 2019. The Invisible Giant: Economics of Artisanal Activity in India. A. Mignosa and P. Kotipalli (eds.), *A Cultural Economic Analysis of Craft*. Cham, Palgrave Macmillan. DOI: https://doi.org/10.1007/978-3-030-02164-1_16.
10. CHUN, G.S., (n.d.). What is Craftsmanship? *The Craftsmanship*

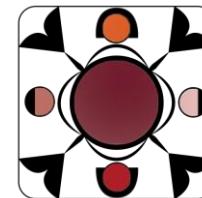


- Initiative*, [blog] (n.d.). Available at: <<https://craftsmanship.net/blog/what-is-craftsmanship/>>. [Accessed 13 September 2019].
11. CLIFFORD, R., 2018. *Challenging hierarchies, enhancing capabilities: Innovations in design and business education for handloom weavers in India*. Ph. D. Nottingham Trent University.
 12. CULTURAL INTELLECTUAL PROPERTY RIGHTS INITIATIVE, 2019. *#OneVoiceforCraft Chapter 1 - India*. [online] Available at: <<https://www.culturalintellectualproperty.com/chapter-1-india>> [Accessed 14 September 2019].
 13. EDELKOORT, L., 2003. Crafts: A matter of scale and pace. *Trend Tablet* [online] Available at: <<http://www.trendtablet.com/29499-crafts-a-matter-of-scale-and-pace/>> [Accessed 14 September 2019].
 14. EDWARDS, E.M., 2016. Ajrakh: From Caste Dress to Catwalk, *Textile History Journal*, [e-journal] Volume 47, 2016 - Issue 2, pp. 146-170. DOI: <https://doi-org.lib.costello.pub.hb.se/10.1080/00404969.2016.1211436>.
 15. GOLDSMITH, D., 2018. *Women Weave Daily: "Artisan Fashion" as "Slow and Sustainable Fashion"*. Ph. D. The Swedish School of Textiles University of Borås.
 16. GRI and UNGC, 2017, *Business Reporting on the SDGs Analysis*, [online] Available at: <<https://www.unglobalcompact.org/library/5361>> [Accessed 15 January 2020].
 17. KAPUR, H. and Mittar, S., 2014. Design Intervention & Craft Revival. *International Journal of Scientific and Research Publications*, Volume 4, Issue 10, October 2014, [online], Available at: <<http://www.ijsrp.org/research-paper-1014.php?rp=P343300>>. [Accessed 11 September 2019].
 18. KHAIRE, M., 2015. *Is India's handicraft industry in crisis?* The Lakshmi Mittal and Family South Asia Institute Harvard University. [online] Available at: <<https://mittalsouthasiainstitute.harvard.edu/2015/12/bridging-paradigms-for-livelihood-regeneration-handcrafted-aesthetic-goods-and-markets/>> [Accessed 10 September 2019].
 19. KLAMER, A. 2017. *Doing the Right Thing: A Value Based Economy*. London: Ubiquity Press. DOI: <https://doi.org/10.5334/bbb>.
 20. KLAMER, A., 2019. The Importance of Craft Culture. A. Mignosa and P. Kotipalli (eds.), *A Cultural Economic Analysis of Craft*. Cham, Palgrave Macmillan. DOI: https://doi.org/10.1007/978-3-030-02164-1_18.
 21. KOTIPALLI, P., 2019. Making Sense of Craft Using Cultural Economics. A. Mignosa and P. Kotipalli (eds.), *A Cultural Economic Analysis of Craft*. Cham, Palgrave Macmillan. DOI: https://doi.org/10.1007/978-3-030-02164-1_4.
 22. LeCOMPTE, M., and Schensul, J.J., 1999. *Designing & Conducting Ethnographic Research*. London. Atlamira Press. 6653
 23. MIGNOSA, A., 2019. Policies for Crafts: Rationale and Tools. A. Mignosa and P. Kotipalli (eds.), *A Cultural Economic Analysis of Craft*. Cham, Palgrave Macmillan. DOI: https://doi.org/10.1007/978-3-030-02164-1_5.
 24. MIGNOSA, A. and Kotipalli, P. eds. 2019, *A Cultural Economic Analysis of Craft*. [e-book] Cham, Palgrave McMillan. Available through: Springer Link. DOI: <https://doi.org/10.1007/978-3-030-02164-1>.
 25. MUNRO, K. and O'Kane, C., 2017. Autonomy and Creativity in the Artisan Economy and the New Spirit of Capitalism, *Review of Radical Political Economics*, December 2017, [e-journal] Vol.49(4), pp.582-590. DOI: <https://doi.org/10.1177/0486613417720775>.
 26. OXFORD UNIVERSITY PRESS, 2019. *Lexico* [online] Available at: <https://www.lexico.com/en?search_filter=dictionary>. [Accessed 13 September 2019].
 27. PARTHASARATHY, R., 1999. Tradition and Change: Artisan Producers in Gujarat. *The Journal of Entrepreneurship*, [online] DOI: <https://doi.org/10.1177/097135579900800103>.
 28. PRET, T. and Coganl, A., 2019. Artisan entrepreneurship: a systematic literature review and research agenda. *International Journal of Entrepreneurial Behaviour & Research* [online] Volume 25 Issue 4, pp. 592-614. DOI: <https://doi.org/10.1108/IJEBR-03-2018-0178>.

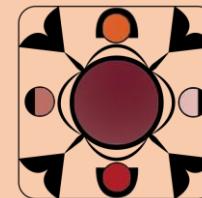


29. RANGANATHAN, A., 2018. The Artisan and His Audience: Identification with Work and Price Setting in a Handicraft Cluster in Southern India. *Administrative Science Quarterly*, [e-journal] Volume 63, Issue 3, pp. 637-668. DOI: <https://doi.org/10.1177/0001839217725782>.
30. SETHI, R., 2019. The Building of Craft Policy in India. A. Mignosa and P. Kotipalli (eds.), *A Cultural Economic Analysis of Craft*. Cham, Palgrave Macmillan. DOI: https://doi.org/10.1007/978-3-030-02164-1_9.
31. TYABJI, L., 2007. The Problem, *India Seminar* [online] Available at: < https://www.india-seminar.com/2007/570/570_problem.htm >. [Accessed 11 September 2019].
32. WOOD, S., 2011. Sustaining crafts and livelihoods: handmade in India. *Craft + Design Enquiry* Canberra, [e-journal] Vol. 3, (2011): 1-16. [online] Available at: <http://costello.pub.hb.se/login?url=https://search-proquest-com.lib.costello.pub.hb.se/docview/885237756?accountid=9670>.
33. WORLD INTELLECTUAL PROPERTY ORGANIZATION, 2019. *Key terms related to intellectual property and genetic resources, traditional knowledge and traditional cultural expressions*. [online] Available at: < <https://www.wipo.int/tk/en/resources/glossary.html> > [Accessed 11 September 2019].
34. WORLD'S GLOBAL STYLE NETWORK, 2018. *Big Ideas A/W 19/20*. London: WGSN.





ANNEXES



Terminology and definitions

Much of the terminology and vocabulary associated with the topic of this field study is susceptible of multiple understandings and interpretations. Aware that the interpretation of many of these terms is dependent on changing political, socio-economic contexts and ideals (Clifford, 2018), for the sake of coherence and uniformity it was found relevant to elaborate a list of terminology and definitions adopted throughout this report.

The list below has been curated following a literature review and considering the overarching definitional guidelines of the World Intellectual Property Rights Organization in the field of promotion and protection traditional cultural expressions, expressions of folklore and traditional knowledge.

Artisan: Used interchangeably with the term *craftsperson*, the term *artisan* refers to a person who does skill work with their hands (Cambridge Dictionary, 2019).

Artisan Entrepreneurs: The term refers to "*individuals who produce and sell products or services which possess a distinct artistic value resulting from a high degree of manual input.*" (Pret and Cogan, 2019).

Artist: The term refers to someone who "someone who creates things with great skill and imagination" (Cambridge Dictionary, 2019).

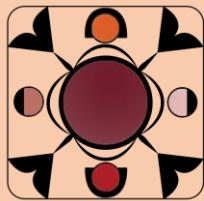
Craft: at this date the online Cambridge Dictionary (2019) defines craft as "*skill and experience, especially in relation to making objects; a job or activity that needs skill and experience, or something produced using skill and experience*". During the 6th General Assembly of the World Crafts Council (WCC), craft was referred to as any "form of production that requires skill or skilled work," a consistent phrasing used until today.

Two features of those identified by Brulotte and Montoya (2019) in *Defining Craft: Hermeneutics and Economy* are imperative in defining craft in Indian context: it "*has a strong relationship to the past and is a visible marker of ancestral knowledge*" and "*is a vehicle for social mobility among vulnerable populations and a source of empowerment*".

As such, for the purpose of this field study report craft is defined as: a human creative process that requires skilled technique, has a strong relationship to the past englobing ancestral knowledge and is a source of empowerment and self-sustainability for its custodians, the artisans.

Craftsmanship: (*as lifestyle*). According to Chun (n.d.) craftsmanship is about fully engaging the heads, hands, and hearts in the labors. In defining craftsmanship Chun refers to adhering to a set of values and principles that produce objects that are not only functional and beautiful but also make for a sustainable lifestyle.

Custodian: The term refers to a person with responsibility for protecting or taking care of something or keeping something in good condition (Cambridge Dictionary, 2019). In the context of this field study report the term is used as a determinant of the relationship between the textile artisans and the traditional knowledge englobed in the goods created by them: the artisan as custodian of traditional knowledge.



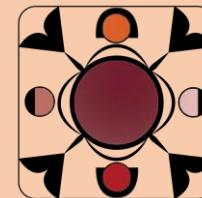
Intangible cultural heritage: The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003) defines the term as “the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. Intangible cultural heritage is manifested *inter alia* in traditional craftsmanship (UNESCO, 2003).

Profile: For the purpose of this field study report the term is defined as a set of data portraying significant features of individuals who identify as textile artisans in Kutch, Gujarat, India. The data consists of socio-economical determinants (i.e. Theme Blocks 1 and 2 of the Questionnaire detailed in the Section: Theme Blocks below) and personality and character determinants (i.e. Theme Block 3 of the Questionnaire detailed in the Section: Theme Blocks below).

Traditional cultural expressions: In the language of the World Intellectual Property Organization the term refers to tangible and intangible forms in which traditional knowledge and cultures are expressed, communicated or manifested. Examples include traditional music, dance, games, performances, narratives, mythology, rituals, customs, names and symbols, designs and architectural forms, handicrafts, and other arts. The Saree, the Aari or Rabari embroideries, the Ajrakh block-printing are traditional cultural expressions. Due to their association with textiles (the Saree is a textile, the different embroideries and the Ajrakh block-printing are created on textile surfaces) the term used in this field study report is traditional textile cultural expressions.

Traditional knowledge: For the purpose of this field study report the term is used in a strict sense and refers to knowledge as such, in particular the knowledge resulting from intellectual activity in a traditional context, and includes know-how, practices, skills, and innovations. According to the World Intellectual Property Organization traditional knowledge can be found in a wide variety of contexts, including: agricultural knowledge; scientific knowledge; technical knowledge; ecological knowledge; medicinal knowledge, including related medicines and remedies; and biodiversity-related knowledge, etc. In the context of this field study report the term determines traditional knowledge associated with textile production in Kutch, Gujarat, India.

Vocation: The term refers to a strong feeling of suitability for a particular career or occupation. (Lexico, 2019).



Methodology and Study Design

Profiles of textile artisans in Kutch, Gujarat, India is a qualitative research that deploys ethnographic research methods.

| | |
|--|---|
| Topic: Profiles of textile artisans in Kutch, Gujarat, India | Research question: Who are the artisans and what is their relationship with their craft? |
| Method: Qualitative ethnographic research – qualitative ethnographic in-depth interviews and participant observation; | Empirical data: Artisans – as primary data collection source; |

According to LeCompte and Schensul (1999, p. 21) ethnography, quite literally, means “writing about groups of people”. The choice for ethnography was determined by the main scope of the field study: to identify socio-economic, personality and character determinants of a group of textile artisans in Kutch, Gujarat, India which reveal important information on the artisans as individuals and their relationship with their craft.

The population was defined by two criteria: (i) Indian artisans, performing a (ii) textile related craft, and was bound geographically (iii) textile artisans from Kutch, Gujarat.

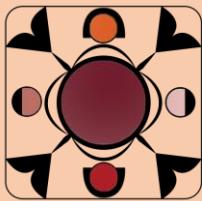
The sampling of respondents (i.e. *the 8 artisans interviewed*) was purposive, a combination of snowball sampling and opportunistic sampling (Bryman and Bell, 2015).

Data was collected through a combination of methods: participant observation and ethnographic interview (LeCompte and Schensul, 1999).

KEY INFORMANTS- as part of the development of the data collection plan, two months prior to the beginning of the data collection process contact was initiated with two gatekeepers, Kuldip Gadhvi and Asif Shaikh, who have become key informants in the course of the subsequent fieldwork (hereinafter referred to as “the **Key Informants**”) (Bryman and Bell, 2015).

The connection with the Key Informants was established through the Cultural Intellectual Property Rights Initiative Network, a global platform that supports the recognition of cultural IP rights for craftsmen and women who are the custodians and transmitters of traditional garments, traditional designs and traditional manufacturing techniques (The Cultural Intellectual Property Rights Initiative, 2018).

Kuldip Gadhvi is a cultural guide based in Bhuj, Kutch, Gujarat. He specializes in textile tours and responsible tourism with a focus on cultural sustainability in the Kutch region. As a spin-off of his lucrative project Kutch Adventures India, Kuldip founded a grassroots project that unites artisans from various craft communities in Kutch – weavers, printers, dyers, embroiderers, bell-makers – under a community empowering entity named United Artisans of Kutch



Profiles of textile artisans in Kutch, Gujarat, India is a qualitative research that deploys ethnographic research methods.

According to LeCompte and Schensul (1999, p. 21) ethnography, quite literally, means “writing about groups of people”. The choice for ethnography was determined by the main scope of the field study: to identify socio-economic, personality and character determinants of a group of textile artisans in Kutch, Gujarat, India which reveal important information on the artisans as individuals and their relationship with their craft.

The population was defined by two criteria: (i) Indian artisans, performing a (ii) textile related craft, and was bound geographically (iii) textile artisans from Kutch, Gujarat.

The sampling of respondents (i.e. *the 8 artisans interviewed*) was purposive, a combination of snowball sampling and opportunistic sampling (Bryman and Bell, 2015).

Data was collected through a combination of methods: participant observation and ethnographic interview (LeCompte and Schensul, 1999).

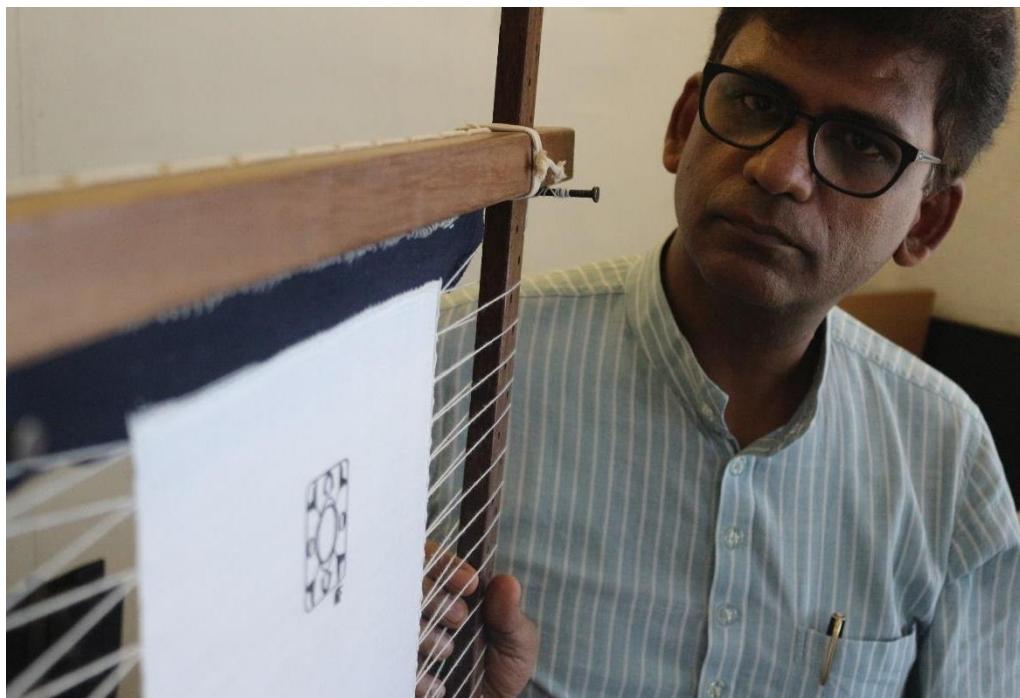
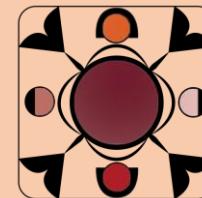
Kuldip cumulated the roles of cultural guide and translator throughout the entire primary data collection process and accompanied the researcher in seven out of the eight interviews evidenced in this field study report. Two of the eight respondents are members of the United Artisans of Kutch Network.



Boça-Moisin, M., 2019:

Kuldip Ghadvi. [photograph] (Part of the #onevoiceforcraft Campaign)

Asif Shaikh is a reputed luxury embroidery artisan-designer based in Ahmedabad, Gujarat. He has over 26 years of experience with experimenting and reinventing textiles and embroideries and is a member of the Cultural Intellectual Property Rights Initiative as cultural sustainability enabler and textile luxury craftsmanship ambassador. He has worked in collaboration with two of the eight respondents in developing lines of couture garments for the *Walking Hand-in-Hand* fashion show, an initiative of the Ahmedabad based Craft Design Society Art Foundation.



Boṭa-Moisin, M., 2019:
Asif Shaikh. [photograph] (Part of the #onevoiceforcraft Campaign)

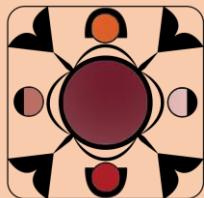
SNOWBALL SAMPLING - After the initial contact with the Key Informants relationships were established with the eight respondents, textile artisans based in Kutch, Gujarat, India. From the pool of recommended contacts indicated by the Key Informants (i.e. potential respondents) the selection of the respondents was made based on two cumulative criteria: (i) craft diversity in the sample (a maximum of three representatives of the same craft) and (ii) placement in the pyramid of influence in the local artisan network (artisans with little influence and reputation who work for a master artisan or a single entrepreneur, artisans of high local influence with national and international reputation for the mastery of their craft).

The represented crafts are: handloom weaving (three respondents), *Ajrakh* wood block-printing (three respondents), *Bandhani* and *tie-dye* textile printing (one respondent) and *Rabari* embroidery (one respondent).

DATA COLLECTION PROCESS - Primary data collection began with ethnographic fieldwork. Participant and non-participant observation and in-depth ethnographic interviewing was conducted between 1 April 2019 and 29 May 2019 following an *ad-hoc* determined timeline based on the availability of the respondents and taking into consideration religious/spiritual holidays and working hours. All interviews were conducted on site, at the artisans' place of work, which in five out of eight instances coincided with the artisan's home.

Each field work interview day started with a preparatory meeting with my cultural guide and translator, Kuldip Ghadvi, which included (i) a briefing on the craft community the artisan belonged to (*i.e. the Khattris, the Rabaris, the Vankars, etc.*), (ii) details of personal history and (iii) historical facts related especially to a major environmental catastrophe that affected the Kutch region in 2001, the 2001 Gujarat earthquake, also known as the Bhuj earthquake, which had a significant impact in the lives of all eight respondents and in the case of the Khatri brothers originally from Dhamadka (Dr. Ismail Mohammed Khatri and Abdul Jabbar Khatri) the aftermath of the earthquake marked the foundation of a new village dedicated to the *Ajrakh* wood block-printing craft: *Ajrakhpur*.

All interviews were preceded by participant observation. Before beginning the in-depth ethnographic interview the respondent, in seven of the eight instances supported by family



members, performed a detailed introduction of the processes involved in the craft, the tools used, manufacturing techniques. The entire presentation was recorded and detail photographs were taken. In two instances the introduction was followed by testing of the acquired knowledge and putting it into practice. (*see photographs below: Ajrakh wood block-printing with Bhilal Khatri and Tie-Dye preparations with Jabbar Khatri*)

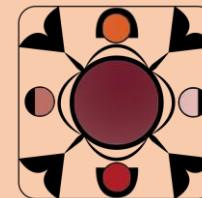
The in-depth ethnographic interviews, with one exception, were conducted in the native language of the respondent and translated on-spot by Kuldip Ghadvi as interpreter. The interviews were recorded in their entirety. The transcription of the relevant sections of the interviews was done manually. With a duration ranging from 52 minutes to 2 hours and 24 minutes transcription required 12 working-days and it generated nearly 40 pages of written interview (*Available upon request*).



CODING THE DATA - In coding of the data, passages of text were associated with one or more items such as hereditary transmission of skill, exercise of creative direction in design and product, degree of autonomy and creativity, access to market, national or international presence, nature of personal dreams, craft as vocation or craft as necessity, etc. However, engaging in multiple levels of analysis was necessary (Le Compte and Schensul, 1999). During the 60 days spent in the field the need to focus on the actual profiling of the artisans became apparent - artisans with different personal stories, different degrees of access to opportunities, different levels of income, different dreams - all part of the same culture and with access to the same heritage in textile knowledge. As such, the focus of this field study report is limited to profiling.

Confirming Le Compte and Schensul's observation (1999, p.149), getting into the field and meeting the individuals under study raised questions that were not anticipated when the project was originally designed and lead to collection of data beyond the scope of this field study report (Cultural Intellectual Property Rights Initiative, 2019). The amount of data collected corroborated with the focus on artisan profiling lead to a selection of 11 questions (out of the 30 questions discussed in each interview) considered most relevant considered in determining the *Profiles of textile artisans in Kutch, Gujarat, India* (*see Section: Interview Questions and their relevance in relationship with the Research Question*).

SOURCES OF THE DATA - Fieldnotes from participant and non-participant observation, the interviews with the artisans, notes and recordings of the briefing meetings and spontaneous discussions with the Key Informants constitute sources of data for this field study report (Le Compte and Schensul, 1999).



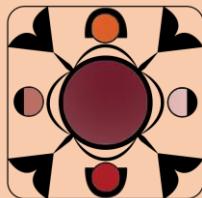
RESEARCHER-RESPONDENT RELATIONSHIP - The researcher was perceived as guest and expert by the respondents. In seven out of the eight instances the researcher spent a working day with the respondents and their families, observing behavior, listening to conversations, engaging in the various craft processes, asking questions beyond the interview topics, eating together with the respondents, playing with the family children etc. (Bryman and Bell, 2015). In four of the eight instances the in-depth interviews were followed by additional meetings with the respondents for further observation and discussion.



Boça-Moisin, M., 2019:

Left: Monica with Abdul Jabbar Khatri and his son Adam. Right: Monica at Devalben Rabari's house. [photograph] (Part of the #onevoiceforcraft Campaign)

ETHICAL CONSIDERATION - All interviews have been recorded with the explicit consent of the respondents. Photographs of individuals and processes were taken with consent and the use thereof for research and marketing purposes was also explicitly consented by the respondents. Off-the-record information was not transcribed and is not included in the data analysis.



Model of profiling assesment

| NAME: Khatri Bhilal and Father Khatri Indhris - (members of United Artisans of Kutch) | | |
|--|--|---|
| CRAFT: Ajrakh (Block printing) – 7th Generation (on regular basis, main source of income) Hereditary transmission of knowledge; craft as vocation and livelihood cumulated; craft as choice; experiments with new designs; | | |
| REGION: Kutch area, Gujarat | | |
| VILLAGE: Khavda | | |
| mid-level of income and exposure | | |
| THEME BLOCK 1 | THEME BLOCK 2 | THEME BLOCK 3 |
| Modality of knowledge acquisition HEREDITARY | International exposure LIMITED and SPORADIC | Sector of alternative to craft HANDICRAFT SECTOR |
| Autonomy in design and product development LIMITED AUTONOMY but EXPERIMENTS WITH DESIGN | National exposure BULK ORDERS | Nature of personal dream FAMILY WELL-BEING |
| Craft performance FOCUS ON THE PROCESS | Single distribution channel (DC) or 1-2 DC YES | Nature of life advice EMPOWERMENT AND SELF-CONFIDENCE |
| Meaning of craft FAMILY INHERITANCE | >2 DC EMERGENT WITH United Artisans of Kutch | |
| Craft as vocation YES, BY CHOICE | Satisfaction with remuneration TARGET: BUILDING FINANCIAL CAPACITY FOR NATURAL DYES | |
| Craft as livelihood MAIN SOURCE OF INCOME | Method of calculating fair remuneration YES. PRIMITIVE – BASED ON INCOME NECESSARY TO SUPPORT ALL 4 WORKING BROTHERS – 300 Rps/ Day* | |

*minimum wage for unskilled workers for the Gujarat State in 2019 are above 300 Rps/day





PROFILES OF TEXTILE ARTISANS IN KUTCH, GUJARAT, INDIA

POWERED BY THE CULTURAL
INTELLECTUAL PROPERTY RIGHTS
INITIATIVE

The **CULTURAL INTELLECTUAL PROPERTY RIGHTS INITIATIVE** is designed to be a worldwide movement supporting the recognition of cultural IP rights[®] for craftsmen and women who are the custodians and transmitters of traditional garments, traditional designs and traditional manufacturing techniques.

This initiative was born from the need to eliminate culturally appropriative behavior in the fashion industry and aims to act as mediator between the interests of fashion businesses and those of artisans and traditional creative communities.

The **Cultural IP Rights Initiative** supports cultural sustainability and fashion as a form of education and promotion of cultural heritage and traditional cultural expressions.