



IDENTIFYING BOTTLENECKS AND PROPOSING BUSINESS STRATEGIES FOR MASHRU CRAFT

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Abstract: This study has been undertaken to enhance the existing documentation of Mashru weaving by identifying the existing bottlenecks that are associated with the craft practiced by the weavers in Patan, Gujarat. Due to the lack of a proper value chain system and market channels, the artisans struggle to reach their end customers. The declining incentives and the communal nature of the craft have led to a shortage of skilled labor. This study aims to address these issues and provide relevant suggestions to overcome these challenges. Primary Research is conducted by visiting the cluster. Business frame work is studied by understanding the current Business Model followed by the artisans. A road map is made by proposing a better Business Model. Furthermore, all the objectives explained in detail by proposing a strategy for each objective. The Mashru craft entails great potential which if harnessed properly can yield great results taking the Indian craft story to a higher platform.

Keywords - Mashru, Business Strategies, Craft Awareness, Branding and Marketing, Craft Revival

INTRODUCTION

Patan, a town situated on the banks of the Sabarmati River in Gujarat, is renowned for its hand-woven Patola sarees. However, a lesser-known fact is that it is one of only two cities in Gujarat where the rich heritage of Mashru weaving is preserved. Mashru weaving is an ancient tradition in India, originally traded from Arabian countries. The skilled weavers, who have learned and preserved this exquisite craft from their ancestors, may be the last generation to practice it.

Mashru fabric comes in a vibrant color palette, likely influenced by the contrasting landscapes of its origin. The barren lands of Gujarat are believed to inspire the weavers to create bright weaves that reflect their spirit. While regions like Anjar feature striped or Ikat patterns in Mashru, the striped pattern remains popular. This fabric possesses a silky appearance on the outside and a comfortable cotton feel on the inside. Its excellent drape and shimmering surface beautifully highlight the motifs imprinted on this fabric.

SIGNIFICANCE OF THE PROJECT

The artisans take great pride in their craft, as it serves as their primary source of livelihood. However, the unique art of Mashru weaving, which was once widely practiced, is now limited to only a few weaver communities in Gujarat.

Due to the lack of a proper value chain system and market channels, the artisans struggle to reach their end customers. They rely on intermediaries such as middlemen, wholesalers, and traders. Unfortunately, these intermediaries not only diminish the profit margins of the talented artisans but also restrict their exposure to changing market trends.

The declining incentives and the communal nature of the craft have led to a shortage of skilled labor. The children of the master craftsmen are opting for alternative livelihoods supported by formal education, resulting in the gradual extinction of the family tradition.

Furthermore, the use of rayon as a substitute for silk yarns, aimed at reducing costs, has compromised the authenticity of the craft. This study aims to address these issues and provide relevant suggestions to overcome these challenges.

PURPOSE OF THE STUDY

The study aims to enhance the existing documentation of Mashru weaving by identifying the existing bottlenecks that are associated with the craft practiced by the weavers in Patan, Gujarat.

1.1 LITERATURE REVIEW

India is a country of rich culture, history and traditions. The country is one of the major producers and supplier of handloom and handicraft products in the world. In recent years, the importance of handicrafts has been surged due to their cultural and financial values. The small-scale industries including handicrafts can play a major role in the development of the economy of both developed and the developing countries equally. The 90-95% of the total industrial products of the world are produced in small workshops run by less than 100 people. For instance, Japan, which is at the peak of the economic development, has considered 84% of the its industries as small and medium scale industries.

Countries such as India and China, handicrafts are as high as the mechanized products in quality and volume, and are a major source of their foreign earnings. These countries are focusing on the development of handicraft industry in order to strengthen the economy. The Indian handicrafts industry is highly labor intensive, cottage based and decentralized industry.

The industry is spread all over the country mainly in rural and urban areas. Most of the manufacturing units are located in rural and small towns, and there is huge market potential in all Indian cities and abroad. Handicraft industry is a major source of income for rural communities employing over six million artisans including a large number of women and people belonging to the weaker sections of the society. (India-Craft, 2010-2011)

The Handicraft sector is highly creative sector and produces large variety of crafts products. This industry is localized segment of the domestic and international market. In India, the handicraft industry is a major source of income for rural communities and provides ample employment opportunities to over 63.81 lakh artisans, who include a large number of women and people belonging to the weaker sections of the society. Though Indian Handicraft industry is considered a cottage industry, but it has evolved as one of the major revenue generators over the years. There has been a consistent growth of 20% over few years and the industry has evolved as one of the major contributors for export and foreign revenue generation. (India-Craft, 2010-2011). There is huge demand for the Indian Handicraft products in both national and international market.

1.2 HISTORY AND EVOLUTION OF MASHRU CRAFT

Mashru, a fabric woven in a warp-faced satin weave, features a glossy silk surface on the outside and a cotton inner layer. This innovative fabric was developed as a solution to religious laws that prohibited direct contact of silk with the skin. The term "Mashru" is derived from the Arabic word "shari'a," which signifies permission.

Mashru gradually gained popularity in India during the Islamic rule and eventually became embraced by Hindu communities in Gujarat during the 19th and 20th centuries. One of its distinctive features is the presence of vibrant repetitive striped patterns, which may incorporate motifs or geometrical designs.

While the weaving of Mashru fabric was once practiced across various regions in the Indian subcontinent, including Deccan, Lucknow, and Bengal, today it is primarily preserved in small towns of Gujarat, particularly Patan and Mandvi. The Hindu Khatri and Sheikh Muslim communities have deep associations with the tradition of Mashru weaving.

1.3 COMMUNITY AND REGIONS ASSOCIATED WITH THE CRAFT

Mashru, a term believed to have originated from the Muslim community, gained widespread popularity in various regions including Turkey, Persia, and numerous Mediterranean countries. It provided a solution for adhering to religious laws while enjoying the freedom of wearing silk garments.

The Hindu community, particularly artisans, also embraced Mashru, and it became an essential component of the dowry wardrobe for the nomadic communities of Kachchh, receiving significant attention.

Presently, the art of weaving Mashru remains preserved solely in the small towns of Gujarat, primarily Patan and Mandvi. The weaving tradition is closely associated with two communities: the Hindu Khatri and the Sheikh Muslims.

1.4 MASHRU WEAVING OF PATAN

Within a small locality in Patan, Gujarat, approximately seven families are dedicated to the art of weaving Mashru textiles. However, instead of using traditional vegetable-dyed silk, they have shifted to synthetic-dyed rayon. While rayon offers a smoother and shinier texture compared to silk, the use of chemical dyes makes it less durable, unlike natural dyes that grow richer over time.

These skilled weavers, who have inherited and continued this intricate craft from their ancestors, are likely the last generation to practice it. Currently in their 60s, they spend eight hours a day working from their homes, while their children seek better job opportunities in larger cities for stability and higher income. To obtain the necessary materials, the weavers procure their cotton yarn from Ahmedabad and Surendranagar districts, while artificial silk and pure silk yarns are sourced from Surat. For the dyeing process, they purchase various colours from different markets in Ahmedabad. Once completed, their finished products are sent to Palanpur.

1.5 RESEARCH PROBLEM

The craft of Mashru in Patan faces a significant threat from automated power looms, which produce cheap products that pose a challenge for the local artisans in terms of earning a livelihood and attracting business.

One of the key challenges faced by these artisans is the absence of a proper value chain system. Without a well-established system and market channels, the artisans struggle to directly sell their products to the end customers, often relying on middlemen or other intermediaries. Unfortunately, these middlemen not only diminish the profit margins of the talented artisans but also deprive them of exposure to evolving market trends.

Another major challenge for the Mashru craft in Patan is the declining involvement of the younger generation within artisan families. The children of master craftsmen are opting for alternative livelihoods facilitated by formal education, leading to a gradual erosion of the family tradition.

Moreover, there is a scarcity of manual labor available for production, as craftsmen are unable to meet the minimum average daily wage of Rs.350. Consequently, the intricacy of Mashru weaving, which requires skilled labor, has led to increased lead times and

higher costs. Due to the elevated cost of Mashru products, craftsmen have resorted to using rayon instead of silk, resulting in a loss of the craft's originality.

Furthermore, the current industry trends have introduced a variety of new product categories and designs, posing a threat to the craftsmen who traditionally produce limited designs in limited colors.

1.6 OBJECTIVES

- To study the historical context and explore the design development process involved in the creation of Mashru textiles in Patan.
- To identify bottlenecks and Propose an innovative business model that can revitalize the Mashru craft of Patan.
- To Investigate potential strategic partnerships, schemes, and programs aimed at expanding the market reach and fostering entrepreneurial skill development among the artisans of Mashru in Patan.

1.7 RESEARCH METHODOLOGY

1.7.1 Primary Research

The primary research had the following parameters:

- Area- Patan, Gujarat
- Population-1.34 Lakhs
- Sampling Method- Cluster Sampling
- Survey Technique- Personal Interview

Cluster Visit outline for Primary Research

During the visit to the village of Patan, the purpose was to meet Janak Bhai and his family, who are actively involved in the art of Mashru weaving. The initial interaction aimed to establish a connection with the family and engage in open conversations about their craft, livelihood, working conditions, design inspirations, and the challenges they face. Additionally, interviews were administered to a few artisans who were available to provide insights.

1.7.2 Secondary Research

Secondary research was carried out using diverse sources, including the internet, library books, government websites, prior project works and documents, traveler blogs, and articles published in handicraft publications. These mediums were utilized to gather relevant information and insights pertaining to the Mashru craft of Patan.

CHAPTER 2 (CLUSTER VISIT)

2.1 JANAK BHAI– MASTER ARTISAN OF THE MASHRU CRAFT

Janak Bhai, a master craftsman in Patan, has dedicated himself to the Mashru craft for over four decades. At 60 years old, he has been associated with this art form since the age of 16, having learned it as part of his family tradition. Currently, Janak Bhai manages a team of two workers who assist him in the craft process.

To fulfil the orders received, Janak Bhai relies on three pit looms, which serve as essential tools for weaving Mashru textiles. These looms enable him and his team to create intricate designs and complete the weaving process effectively.

2.2 ASSEMBLING THE PREREQUISITES

The main raw materials used in Mashru weaving are mill spun undyed cotton yarn and artificial silk yarn of 150 count or silk yarn. The cotton yarn is available from Ahmedabad and Surendranagar district while artificial silk and pure silk yarns are available in Surat. For dyeing the yarn, the colors are purchased from various markets in Ahmedabad.

Other tools used in the weaving process are spinning wheel, reed, heddles, shuttle, bobbins etc. All the tools are manufactured by local carpenters except for bobbins which are bought from Ahmedabad.

2.3 CREATING MASHRU

Very first step of Mashru weaving is to prepare warp yarn. The warp preparators were known as “tanivala” and the length of warp was about 63 yards. To set up a loom to manufacture 55m of Mashru fabric, an artisan takes about a month for the process. After the loom is set in a month, weaving starts.

2.3.1 Wrap preparation process: Warp threads are led from bobbins or spools spread on the floor. It passes from the glass ring and wound on a reel. Then hank is prepared from reel and taken for dyeing. Dyeing is done with chemical colors. Warp threads are needed to be tied before dyeing. For this Wrap is needed to stretch out and tied in a section with cotton yarn. This tied warp is known as chhadaand.

2.3.2 About weft: Weft thread is mostly cotton yarn of count varies from 30s to 32s which is transferred on to bobbin by winding machine for shuttle.

2.3.3 Weaving: Weaving of Mashru is completed on traditional pit loom. The treadles lie in pits, and warp threads lie across the loom. After woven fabric is collected on the cloth roller then it is cut into five-meter-long pieces. Then it is washed in cold water and is folded while it contains moisture and beaten on the back side of the fabric with a very heavy wooden hammer for about 10 minutes. This process is known as “kundi” and the person is known as “kundiwala”. This process is the type of calendaring process which makes all warp threads to be opened and spread evenly on the right side

of the fabric. This fabric is then taken for glazing. Wheat flour is applied on the fabric and again beaten and compressed it in-between very heavy two wooden pieces. The weight of these wooden pieces is around 50 to 60 kg. Now the fabric is ready for sale.

This process of production of Mashru is carried out since centuries, but there is no significant change in process. Basic small changes are there which are listed here.

- Quality of handloom is improved by using fly shuttle.
- Even the calendaring process in which heavy wooden hemisphere was used and is improved by adding mechanical support.
- In raw material warp threads are replaced by rayon instead of pure silk.

2.4 DESIGNS IN MASHRU

A century ago mainly warp ikat Mashru was there which was separated by brocaded stripes. Only one variety of Mashru known as “Khanjari” was woven in horizontal stripes.

The solid stripes with undiluted hues in pink, green, white, black are placed next to each other in high contrast. Mashru’s colours cheer up a tired soul.

With time, the designs of Mashru have become simpler. Multi-hued ikats and patterned stripes or small dots, along with solid coloured fabrics. Mashru has characteristic bright contrasting stripes in vibrant colours, instantly uplifting the spirits of a desert traveller. It seems that to make up for the lack of colour in the dry barren deserts, the makers of this fabric put every possible colour together in wonderful, lustrous compositions. (Gaatha, 2010)

2.5 PRODUCT RANGE AND PRICE

The weavers produce a very limited range of products; Mashru fabric, sarees and shawls on order. They do not develop their own designs but rely on the buyers for the same.

The weavers receive a total 3500 rupees for weaving 55 metres of fabric. This includes the profit and labour wages.

2.6 FINDINGS OF THE PRIMARY RESEARCH

Based on the primary research conducted, a closer and detailed look was taken at the socio-economic conditions. There are a very small number of artisans left in Patan who practice the craft of Mashru weaving.

2.6.1 INCOME RELATED INFORMATION

The average current monthly income of the artisans is Rs.10,000- 15,000 per month. They manage their money through bank accounts, mainly in SBI and Bank of Baroda. They currently have no other sources of income.

2.6.2 ASSETS

The artisans have their own houses which double up as their place of work. These houses are majorly inherited from their fathers. The artisans indicated no major purchases in the last few years as their income could only cover their livelihood and children’s education.

2.6.3 MEDICAL FACILITY

There are no major health hazards related to the craft of Mashru. All artisans are covered under a life insurance policy by LIC with protection granted to their family members as well.

2.6.4 TRAINING

The artisans of Patan believe themselves to be self-sufficient and do not take or need any further training in any aspect aiding the growth of the art. They do not have any knowledge of computer and internet use.

2.6.5 PRICING

The major factors in establishing the price of their products is the labour cost and intricacy of the work. They are satisfied with the current pricing trends. The major source of the raw materials is from nearby markets with no subsidy provided by the government.

2.6.6 MARKETING

The only mode of selling for these artisans is through Dealer/ Agent Networks who place the orders and sell the products in the local market. According to them, they do not face any issues in marketing. The biggest threat to the craft according to the artisans is the unwillingness of the newer generations to join the craft and lack of semi-skilled labour.

CHAPTER 3
(MASHRU: BUSINESS FRAME WORK)

CURRENT BUSINESS MODEL

3.1 VALUE CHAIN SYSTEM

It is a network of supplier, manufacturing, assembly, distribution, and logistics facilities that perform the functions of procurement of materials, transformation of these materials into intermediate and finished products, and the distribution of these products to customers. Supply chains arise in both manufacturing and service organizations.

3.2 SUPPLY CHAIN MANAGEMENT (SCM)

SCM is a systems approach to managing the entire flow of information, materials, and services from raw materials suppliers through factories and warehouses to the end customer. SCM is different from Supply Management which emphasizes only the buyer-supplier relationship. Supply chain management has emerged as the new key to productivity and competitiveness of manufacturing and service enterprises.

3.2.1 Raw material Procurement

- mill spun un dyed cotton yarn available in Ahmedabad and Surendranagar district.
- Tools Procurement – Pit loom
- Manufacturers – Patan Mashru weavers
- Buyers – Retailers and Local Vendors

3.2.2 Manufacturers

Patan is a place of Mashru silk weavers, who supply customized fabric of Mashru to the buyers. The fabric is mainly manufactured in Patan and Mandvi in Gujarat. Weavers are settled in Patan and Mandavi with their ancestors. They have been catering to markets in Madhya Pradesh and Ahmedabad.

The Weavers uses pit loom to weave the Mashru silk, these days power loom has also been introduced which is challenging for these weavers.

From almost 400 weavers who used to work in the district of Patan district some decades back, today only 7 families of weavers are left in the city, trying to preserve this craft, as well as their livelihoods.

3.2.3 Buyers

Buyers for this craft are mostly from Palanpur, the orders are generally for black chaniya choli, where these Mashru silk is used in the borders of the chaniya. Designs are provided by the buyers, manufacturers do not have their own designs or design catalogue.

3.3 INTERVENTIONS

3.3.1 KHAMIR

Khamir created a raw-material depot. The artisans were encouraged to work regularly by purchasing their entire annual stock. With a full stock of Mashru, Khamir explored new markets through exhibitions, designers and sari suppliers. In time, weavers increased the palette of colors and incorporated new designs which included fusing other crafts like leather. At present there are 15-20 Mashru weavers, and the number of weavers aligned with Khamir is steadily increasing, while recognition of the Mashru textile is on the upswing.

3.3.2 CRAFTROOTS

Tana Bana Center has played a significant role in reviving the Craft Mashru.

Mashru training program with 10 women from Patan center with an intention to revive Mashru weaving art and to provide sustainability to Patan women. They started with 10 women who were willing to learn Mashru weaving, 5 women started weaving Mashru fabric on their own at Patan center and contributing in the initiative of reviving this dyeing art of Mashru weaving.

3.3.3 NIFT

- Design development through contemporizing of the existing design vocabulary, diversify the product range
- Experiment with replacement of silk with rayon – cost reduction, lesser time
- Display of merchandise in - GSHHDC's Gurjari showroom in Ahmedabad
- Buyers meet was also suggested

3.3.4 NID in collaboration with Gramshree– REVIVAL of Mashru craft

- Experiment with different widths, weights and material
- Avenues for marketing – niche marketing
- Product innovations like shawls and stoles
- Proposals for training workshops for skill up gradation as lack of skilled artisans were identified
- The aim was to create sustainable solutions and strong market linkages

3.4 CURRENT SCENARIO

While Mashru was once woven at various centres in India, its production has declined and is now restricted to Gujarat, mainly Mandvi in Kutch, Patan in North Gujarat and Surat in South Gujarat. Today, traditional Mashru weaving is on the brink of extinction. The declining domestic and export markets have forced the weaver to change their traditional practices. To make the final products more economical and access a larger market the weavers have adopted the use of chemically dyed rayon instead of pure silk.

The use of multi-hued Ikat and patterned stripes are not seen much. It is being replaced by bright and vivid designs, along with solid coloured fabrics. The craftsmen, nowadays also incorporate Bandhani saree designs along with Ikat. The expert weavers making this fabric are probably the last generation who will continue practicing this beautiful craft. Most of the weavers are 50 years of age and their children have moved to the urban cities in search for work opportunities.

3.5 CURRENT ISSUES IN CRAFT

The main challenge artisans are going through is they are not having proper value chain system. In absence of proper value chain system and market channel artisans are not able to sell their product to final customer and they are dependent on middleman or other channel partner. The middlemen and channel partner do not only eat the profit margin of poor artisans but also do not them to have any exposure of changing market trends.

- The loss of originality due to the use of rayon in the place of silk.
- Synthetic dyes that reduces the strength of the fabric.
- Lack of market linkages and presence of traders as intermediaries.

3.6 SWOT ANALYSIS

Strength

1. Expertise in the field: Artisans working in the field are proficient in their work. They are known for their best use of tools. This job requires a lot of attention, which they are able to provide.
2. Years of experience: Artisans have been practicing the craft for more than 50 years.
3. Good market reputation: Mashru made in Patan are known for their precision in intricate designs.

Weakness

1. Lack of labour: Present generation does not want to work in their field due to low monetary benefits and the people already working in this field since years have a low life span.
2. Time consuming slow process: Mashru requires lot of patience and concentration which is time consuming.
3. Limited design: While on cluster visit to the artisans, limited designs of Mashru were witnessed.
4. Dependent on buyer's designs: Artisans depend on the buyer's designs.
5. Lack of knowledge: Artisans are unaware of the market conditions globally.
6. Generation gap: Family members of artisans do not show interest in continuing with Mashru craft.

Opportunities

1. Business and client expansion: Mashru craft can be bigger through increment in client data base.
2. Awareness programme: Various awareness campaigns can be carried out for spreading knowledge about the art of Mashru.
3. Marketing: Different and aggressive marketing techniques related to promotion and distribution can be done for making people aware about this art.
4. Online marketing: Selling and promoting the products on e-commerce platform can help make people aware about it.
5. Government and NGO tie ups: Government aids can be procured for expanding business.

Threats

1. Easy and economic substitutes: Mashru made on power loom is cost effective using the same materials and requires less production time.
2. Dependent on middle men: There is no direct link between artisans and end consumers.
3. Change in trends: Change in trends due to various factors can pose a threat to this art
4. Dying Art: Due to lack of labour and absence of interest in present generation is a threat.

3.7 INFERENCES FROM SWOT

Mashru is a unique blend of skill and aesthetics. More awareness of the craft can induce demand that can be tapped into by developing forward market linkages. More access to markets can lead to better profits which in turn can attract the younger generations and more labour. Although Mashru faces stiff competition from power loom variants, it can gain from the growing love for handloom in the market among the young and the old.

3.8 FUTURE OF MASHRU

Mashru is an old Indian fabric which was woven with blending idea in 16th century that gave classy silky texture in affordable price. Because of its royal look many designers have started their inclination towards Mashru and this in turn increases awareness about the craft among new generation. The craft entails great potential which if harnessed properly can yield great results taking the Indian craft story to a higher platform.

CHAPTER 4 (ROAD AHEAD)

POSSIBLE AVENUES OF INTERVENTION

4.1 PROPOSED BUSINESS MODEL

The presence of traders or “vyaparis” seems to be clogging the supply chain. Direct linkages with potential markets could be established that allow higher margin to the artisans.

4.1.1 Following policy recommendations is suggested:

Through the primary research various challenges that the artisans faced were identified. To locate the primary and most urgent issues the theory of constraints is applied. The theory of constraints was introduced by an Israeli physicist, Dr. Eliyahu Goldratt. The theory suggests that the performance of organization is limited by a system constraint, which is the weakest link in the system. It can assist the management in differentiating between the many parts of the process that can be fixed and the few or the one that must be fixed. Thus, it helps every manager to focus on most relevant problem.

4.1.2 Theory of constraint is applied through 5 steps:

Step 1: Identify the System Constraint (to achieving more Goal units for the organization)

Step 2: Decide how to exploit (not waste) the system

Step 3: Subordinate everything to the above decision

Step 4: Elevate the System Constraint

Step 5: If in a previous step a constraint was broken, don't let inertia become the system constraint, go back to step 1.

4.1.3 The same procedure was followed while formulating the recommending action to improve the current state of the craft.

Step 1: Identify the System Constraint (to achieving more Goal units for the organization)

The primary and secondary research revealed that the supply chain was biased towards the middle. The existence of middle men was identified as the system constraint.

Step 2: Decide how to exploit (not waste) the system

Step 3: Subordinate everything to the above decision

It was found that the lack of market access is the main the constraint. In our distribution channel, the middleman is the wholesaler or the retailer who takes away a huge chunk of the margin. Therefore, our primary motive is to create market channel other than the retailers or middlemen.

Different Market channels are creating below explained under three objectives identified earlier.

4.2 RECOMMENDATIONS AND SUGGESTIONS

Branding of Mashru silk may help capture new markets, the combination of comfort yet the look of silk as the USP of Mashru silk products (specially clothing).

4.2.1 MARKET LINKAGE PROPOSALS (COLLABORATIONS)

a) THE START UP – GET NATTY #Redefine fashion

Get Natty is a Vadodara based young startup which is dedicated to helping upcoming fashion designers showcase their creative talent.

#Redefine fashion is an initiative that realizes the importance of artisans and the craft industry in our economy. Their efforts are directed towards generating awareness as well as provide livelihood opportunities for Artisans. They have successfully collaborated over some 100 families of the Khatri community living in the villages of Ajrakhpur and Dhamada, in Kutch region of Gujarat with upcoming designers. The collection thus created was sold on their website.

b) NGO – HAPPY HANDS FOUNDATION

Happy hands partner with grassroots level enterprises, artisans, and artisan-led enterprises to revive traditional and folk art/craft. Their activities are aimed towards preservation & revival of crafts, Artisan Empowerment, Youth Leadership and Entrepreneurship in Crafts, and Cultural Exchanges.

c) MASHRU WEAVER'S ASSOCIATION

A collective association of weavers may help the weavers gain a better bargain with the retailers and wholesalers.

4.2.2 CREATING AWARENESS OF THE CRAFT

Branding- by cognitive arousal

The consumer these days has become very well informed and shops for products that they identify themselves with. By sharing the authenticity of the craft and its origin through tags and labels, we can help the craft retain its historical value through cognitive arousal.

GOVT Souvenir shops

Rani ki Vav which has been included in the UNESCO world heritage site attracts tourist from different parts of the world.

Government initiatives could be undertaken to setup souvenir shops in that area which promotes Mashru along with other local crafts. By doing this the craftsman will have an edge as they will be directly linked with the government and gain more profit margin by elimination of middleman.

Marketing

The Internet has changed the world. Our ways of doing things has shifted in past 20 years.

Now we can connect with anyone in from one corner of the world to the other. Exchange of information has paced up and more and more data is getting transferred each day.

a) Build a powerful website: The first preference should be to create a professional website which will help visitors to understand their business and craft.

b) Social media: Facebook, Twitter, LinkedIn, Instagram WhatsApp, Google+, YouTube.

Social Media has changed the landscape of business. If we plan strategically, the impact of social media on their business will be great. All these together may have positive effects on the overall business, including brand building, sales conversion, and customer engagement. Social media advertising has become the need of business to get its brand value. A company's social media presence, when done correctly, tells consumers that their brand is alive and focused on thriving communication.

c) Join online community and blogs: Every niche has communities online that we can get involved in and connect with all. Actively contribute and build a rapport with the community by continuously putting our comment, while keeping our business out.

The most important way we can market their business online is to build a blog where we can post and share content that adds an exceedingly high amount of value to their business. It also leads to creating the fuel to grow their business on the Internet. Marketing is the best way to promote their business and using the internet is a great way

4.2.3 TRAINING AND SKILL DEVELOPMENT OF THE ARTISAN IN PATAN

The Mashru weavers are not aware of the pace of the changing fashion trends and latest technology. Therefore, training workshops should be conducted for them by the different fashion institutions which facilitate them about the new design, colors and technology in their craft. For example, now they are using normal pit loom that only produced limited amount of design but if are taught working on pit loom attached with doobby, this will aid them to produce intricate designs.

Also, training should be provided for the artisans already weaving Mashru to help them in broadening their knowledge of weaving so that they would be confident to take up new challenges.

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