

Entrepreneurship & Economic Self-reliance Training Programme for Women Gotta Workers



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Abstract

India has vast reservoirs of Traditional Craftsmanship. The Traditional Crafts are passed on from one generation to another with innovation to suit the changing needs. Rajasthan is filled with vibrant colours, the sparkle of mirror, silver, precious stones, sheen of silk & vivid kaleidoscope. Women are low paid & has low status occupations, which indicates that women are marginalized in the labour force & are still confined to their houses from where they carry out their art work apart from routine domestic work & this skill is inherited. Gotta work is a type of metallic embroidery along with the technique of appliqué work which was initiated in Rajasthan. Today Gotta work has got its recognition because of the Boutique concept where Fashion is playing a very important role & lots of products are made of Gotta work. The Objective is to create awareness among masses and to promote the declining craft, benefitting of the artisans who further become Entrepreneurs. The study was carried out on 50 women of Chimanpura and Sawai Madhopur, Tools developed was a power point presentation on computer & brochure was made to provide brief knowledge of the craft for the target audience. finally creating a design & to make them Entrepreneurs & further developing marketing channels for the sale of gotta products. Products were designed & developed, such as visiting cards, potli, borders, buta, bijaya, gotta & kinari ka kaam. & further to capture the design skills in the workers.

Keywords: Gotta Work, Skill, Entrepreneur, Women, Products

Introduction

Gotta work is a special kind of embroidery using the appliqué techniques, small pieces of zari ribbon are applied onto the fabric with the edges sewn down to create elaborate patterns. Lengths of wide golden ribbons are similarly stitched on the edges of the fabric to create an effect of gold zari work. Gotta work is an embroidery of Rajasthan, which has two distinct styles-Folk and Classic. Folk style has specific motifs such as stylized animals, flowers and also geometrical the main feature of folk style is that gotta, prepared and then cut into definite shape, size, and affixed or patched to the main costume where

as in classic style, it is worked by using glossy sitaras, salmas, sequins and sometimes is used with applique work.

The handicraft has partially lost its value in an economic struggle in the new rising industrial society. It is believed that economic strength is the basis of social, political & psychological power in the society, thus the lower status of women mostly stems from their low economic status & subsequent dependence & lack of decision making power. Embroidery is the art or handicraft of decorating fabric or other material with designs stitched in strands of threads or yarn using a needle. Embroidery may incorporate other ma-

terial such as metal strips, pearls, beads, quilts and sequences. French tradition regarded an Entrepreneur as a person translating a profitable idea into a productive activity, Adam Smith described Entrepreneurs as a person who only provides capital without taking active part in the leading role in enterprise and acts as provider of funds only & Karl Marx regarded Entrepreneur as a social parasite. According to A.H. Cole "Entrepreneurship is the purposeful activity of an individual or a group of associated individuals, undertaken to initiate, maintain profit by production or distribution of economic goods and services.

The patience, determination and confident nature required to create these designs, sensitized the participants towards the time taking process of handicrafts. Traditionally and culturally woman of Rajasthan have been practising the art of gotta work for generations. The training empowers women by strengthening their economic capacity and supports a mission to revive the art. The hand will give the women the flexibility to work from home, conveniently earn and simultaneously take care of the daily household work and family members. It involves capital investment for the decentralised group of women. Marginally educated society that is involved in traditional art has profound interest in customs & rituals.

In today's technological world, standard of living is going higher and higher and people's expectation from their efforts is on the rise. Hence, more and more women desire to use their leisure time more productively. There is also the desire to take up some economical pursuit, for a feeling of fulfilment, which comes from being able to overcome daily problems and discover a stronger oneself. Prestige, power and specially security are important for women when they decide to do some remunerative work. The type of ventures chosen by them not only depends on their attitude, area of interest and relevant know-how, but also on the support system available to them. This necessitates the fact that they organise their work and household responsibilities judiciously to avoid conflicts. There is a dynamic interplay of

family, cultural, personal and labour market conditions, which affects a woman in unique ways in her decision to remain a fulltime home maker or to combine home maker and economic ruler. Motivations to work is sometimes promoted, by the tediousness and monotony of house work, the loneliness of the house wife, the need for personal fulfillment, sometimes their need to use their talents, skills, gifts and training.

The products attract both national and international market and in turn increasing capacity of a woman. Moderately educated women and homemaker can be easily used and converted into social entrepreneurs through vocational programmes. The workshop is held to upgrade their skills in design development. They are given guidance and training on drafting designs and sourcing of raw material and understanding hand work. Entrepreneur is an economic man who tries to maximize his profits by innovations. An innovation involves problem solving and the entrepreneur gets satisfaction from using his capacities in attacking problems.

Purpose of the Study

- i. To create awareness among masses and to promote the declining craft, for the benefit of the craft and craft men by teaching.
- ii. To make the entrepreneurs.

Methodology

Locale of study: study was carried out in Chimanpura and Sawai Madhopur in Rajasthan which is well connected by road to Jaipur.

Selection of sample: Total of 100 women were selected, 50 of Chimanpura and 50 Sawai Madhopur who were interested in learning the Gotta craft & further wanting to become entrepreneurs.

Development of tool: Initially a survey was done to have an overview about the craft scenario & then a ppt on computer was prepared & brochure was made to provide brief knowledge of the craft for the target audience. A kit was made which contained needle, thread, dori, kinari, gotta, bijaya thread cutter, fabric, tracing paper, thick chart paper, adhesive, embellishments etc. The training was imparted to the women & products

was developed such as visiting cards, potli, borders, buta, bijaya, gotta & kinari ka kaam were designed and developed to capture the design skills in the workers.

Data collection: Primary data was collected by the survey technique & secondary data will be collected which is available in published literature, surveys interviews and records. Controlled observation uses a standard procedure by observing participants in the equipmental work.

Results and Discussions

Analysis of data: The focus was on detailed analysis of the aspect of the craft and its production . Providing the women the know how and technological capabilities and to enhance their entrepreneurial skills & help in marketing were needed. Photographs taken of the real life situation were helpful in providing authenticity to the training provided & products developed.

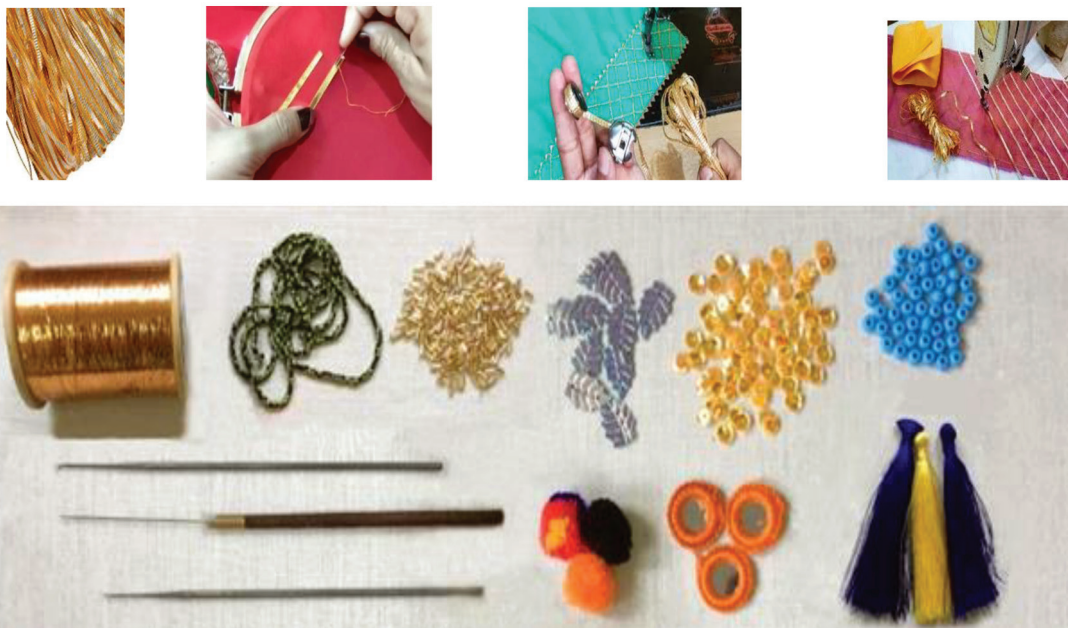


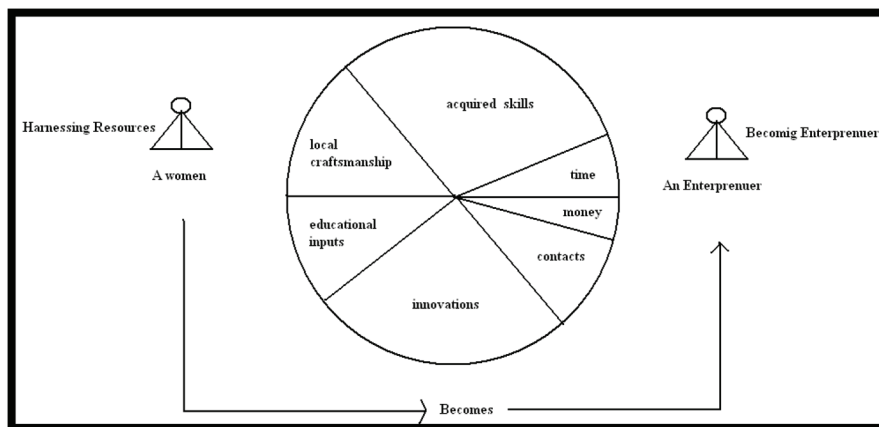
Fig. 1: Shows us how the art is taught to the women in some steps



Fig. 2: Shows us the women in the training programme



Fig. 3: Depicts how a women becomes an entrepreneur



The researcher completed the work by roaming in the near by villages & streets of Chimanpura and Sawai Madhopur where people even today prefer to wear traditional gotta inspite of advancement & modernization. Gotta has a royal entity with it. Problems faced by workers are lack of infrastructural facilities as so poor lighting & ventilation as a result in eye problems, infection & skin allergies ,posture related problems such as back pain, spondilitis , stiff neck & slip disc, irregular work load, low wages, lack of job security ,lack of incentives, lack of funds / credits & future incentives , lack of confidence / poor know how, no formal training, no bank facilities, no much work has been done so less of innovations are there, hence forth less products & designs are developed, indifference of Government in facili-

tating and supporting marketing , difficulties in procure raw material from the market, religious & social taboos, excessive male dominance in decision making & exploitation of women workers by Entrepreneurs due to lack of technical knowledge and training.

Skilled workers are getting high salaries as compared to trained workers. The training and knowledge provided to the workers helped them in solving their production and quality related problems. With time would uplift their lives resulting in future growth of the industry. The position of women in any society is a true index of its cultural and spiritual level. Pandit Nehru rightly observed "To awaken the people, it is women who must be awakened. Once she is on

the move, the family moves, the village moves and the nation moves. India is among the largest nations of the world accounting for more than 15% of the world's population of which 50% is contributed by women (NIESBUD, 1997). The co-existence of traditions in modernity is a balance found in the true Indian culture. This is an upcoming phenomenon in the present, Indian society, where at many fronts women's occupational status has emerged in close association with home and family.

Of late, a few organisations have been set up especially in the NGO sector to provide support and assistance to women entrepreneurs and bring about attitudinal changes in them. These include organizations such as Indian Council of Women Entrepreneurs, Association of Women Entrepreneurs, karnataka (AWAKE) and Self Employed Women's Association, (SEWA). Organised efforts have provided the much needed attitudinal and skill training, industrial sheds and marketing awareness.

One of the major areas in which the Government of India has taken the initiative of supplementing the the work of the NGO's is the creation of a forum of Women Entrepreneurs to interact at the National level. The first National Convention of Women Entrepreneurs was held in New Delhi in Nov'81. Simplification of loan procedures, counselling services, centralized marketing agencies and special training programs were on the agenda. Around the same time, the 2nd International Conference of Women Entrepreneurs was organised in Delhi under the name of the world assembly of Small and Medium Entreprises.

The changing trends of Gotta work

The craft gotta work has come a long way since it had established its roots in Rajasthan about 100 years ago. It has grown and nourished in the hands of the innovative women of the town. These women have made use of the native skill in craft making and simultaneously introduced changes in designs and various product applications with time.

When women initially tried their hands and stitching skills on the craft, it was meant for personal satisfaction and use. It was learnt like any other embroidery but as the interest in its making and designing grew, more articles of the craft were being produced within the homes. They were often gifted to friends and relatives. The gifts were appreciated by the various people involved in travelling to a no. of other homes, towns and places who settled all over. Thus from being the craft made for personal use, became a symbol of love and memory associated with relationships and people. As it reached more hands and new places, the demand for its products increased. Since these products are handcrafted they were not available in the open.

Akhtar Begum was the one who gave a commercial touch to this craft in Rajasthan, she called few girls of her Mohallah, taught them the craft and made products where she organized exhibitions in small residential areas. Even the products were taken to few relatives homes residing in the neighbouring areas. The girls were paid nominal charges who worked for pleasure and in addition enabled them to earn a small pocket money. The mothers and families of these girls did not object to their working since they were learning a craft skill and were within the homes. Soon many other women in the town who knew about the craft and its making started the trade of "Gotta Work" in an informal manner.

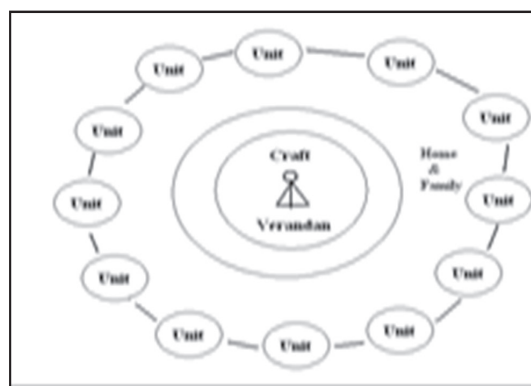


Fig. 4: Network of Units in Gotta Work

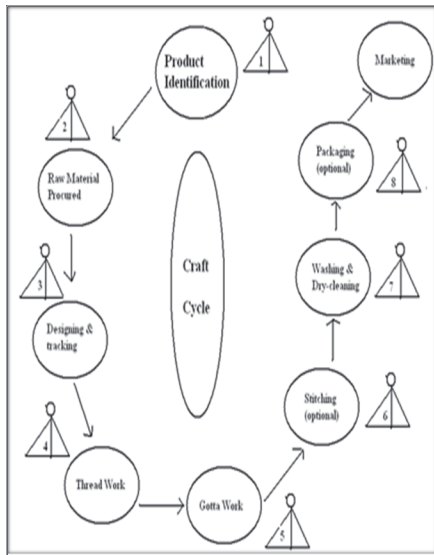


Fig. 5: Brochure of the Gotta Craft Cycle

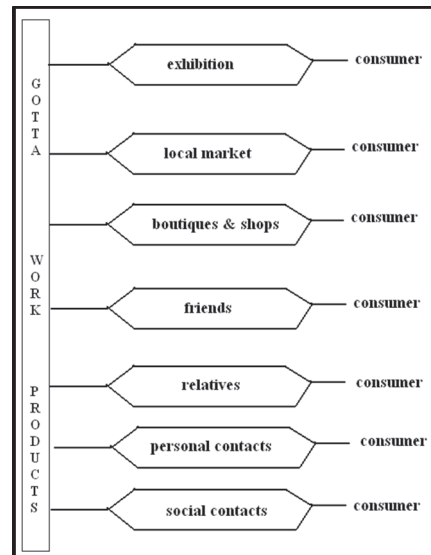


Fig. 6: The Marketing Channels for the Sale of Gotta Products

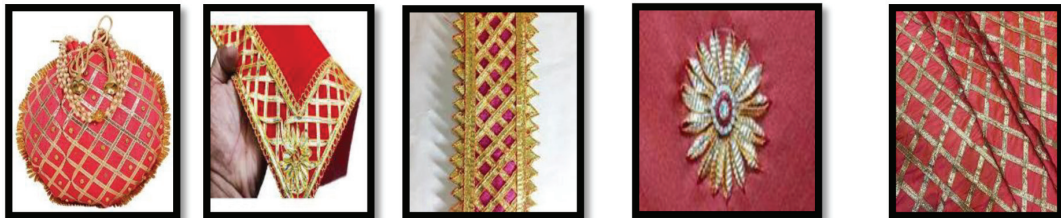


Fig. 7: Gotta Products



Fig. 8: Gotta Products

Conclusion

There is a revival of the craft and an tremendous increase in demand from the domestic and for-

oreign market, and art was developed to teach the art of gotta work to the women and to attract them towards the art. Designers like Abu Jani &

Sandeep Khosla have been adding real value to Indian fashion by reviving the almost dying styles of garment embellishments. The craft working units included a women sitting in the verahah of her home with the crafts in her hands, the working units were linked to each other through craft links in an informal manner but had independent status. The managerial practices include planning, organizing, controlling and evaluating.

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