

A STUDY ON YOUTH AWARENESS TOWARDS THE TEXTILE BASED HANDICRAFTS PRODUCTS

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ABSTRACT

Textile handicrafts are the part of Indian legacy since a long time. At present, the textile based handicrafts are being ignored by the Indian youths while there is a huge demand of Indian handicraft in foreign countries. The people of foreign countries are willing to pay more prices for Indian handicrafts. These handicrafts items are not only the source of sustainable livelihood for local poor artisans and revenue generation for the country but also the reason of the pride of our country. The main aim of this study was to assess the awareness level of youth adult consumers towards the textile handicrafts products so that proper intervention could be taken for its revival according to the generated data. For data collection survey method was used. Questionnaire was the tool for data collection. Govind Ballabh Pant University of Agriculture and Technology, Pantnagar was selected. Total 60 female students of masters were taken as respondents. Random sampling was used for this purpose. After analysing the data it was found that majority of respondents were somewhat aware about the general characteristics and importance of handicrafts but the awareness related to labelling and branding is very low hence there is need to create a proper awareness tool regarding awareness of textile handicraft products. Awareness among youth will increase the demand of these textile handicrafts which further leads to create livelihood for poor rural artisans of these handicrafts.

KEYWORDS: Textiles, Handicrafts, Survey Method, Random Sampling

1. INTRODUCTION

Handicrafts are simply considered as a craft made by hand but these are much more than this. According to definition, given by UNESCO (United Nations Educational, Scientific and Cultural Organization) –UNCAD (United Nations Conference on Trade and Development)/WTO (1997), handicrafts are the artisanal products in which the direct manual contribution of the artisan remains the most substantial component of the finished product. This definition also defines the distinctive features of handicrafts such as utilitarian, aesthetics, creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic (1). Handicrafts represent the Indian heritage and are the obvious part of Indian legacy. Handicrafts are categorised into several categories but this paper mainly deals with the textile based handicrafts. Textile based handicrafts can be categorised into hand embroidered, hand painted, hand printed and handloom woven. There are specific textile handicrafts of different Indian states for example Patola saree (handloom woven) of Gujarat, Chamba rumal (hand embroidered) of Himachal Pradesh, Kalamkari (hand painted) craft of Andhra Pradesh, Sanganer and Bagru (hand block printed) print of Rajasthan and so on. All these textile handicrafts from different regions

depict the different colours of Indian culture and also define the unity in the diversity of India. Handicrafts items cover all the dimensions i.e socio-economic and environmental of sustainable development. The production and use of these handicrafts items will not only pave a way for sustainable development but also helps to maintain a unique identity of India in this particular field. According to Ministry of Textiles, Government of India, total 68.86 Lakh Indians are being employed by handicrafts sector, which specially covers the weaker section of the society (i.e. women and lower castes) (2). The socio economic importance of handicrafts were also emphasise at UNESCO Intersectoral Programme with the theme "Poverty Eradication, Especially Extreme Poverty". In this programme a policy paper with the title "Handicrafts and Employment Generation for the Poorest Youth and Women" were published which emphasised that handicrafts sector create jobs at a minimal cost and does not disturb the cultural and social balance. According to that policy paper handicrafts sector is an essential source of income at the time of drought and famine while serve as a basis for additional income in time of regular agriculture activity. This paper of UNESCO also emphasised that in developing countries, the contribution made to the economy and the export market a solution to both rural and urban unemployment (especially youth and women) is the main contribution of this handicrafts sector (3). Textile Handicrafts products are also ecofriendly as compare to other machine made products. Several initiatives have been taken by the government of India to revive the glory of textile handicrafts back. Several governmental schemes like Baba Saheb Hastshilp Vikas Yojana, Design and Technology Up-gradation, Marketing Support and Services, Research and development, Human and Resource Development, Handicrafts Artisans Comprehensive, Welfare Scheme, Infrastructure and Technology Development scheme has been implementing since a long time to remove the bottle necks from handicrafts sector (4). Besides these schemes several initiatives are also being taken by the government of India. Handloom brand is the recent initiative of government of India to assure quality of handloom products and to differentiate the handloom products from power loom products Indian handloom brand ensures the zero defect, zero effect which emphasis on the quality production with less burden on environment (5). It is being used as a tag line but still more efforts are required to make it actually possible in a large scale. For marketing of handicrafts products the fair and *haat* such as Surajkund Mela, International trade fair of India and Dilli Haat, has been organising to sale the textile handicrafts products at one place. There are several governmental stores Mrignayni of Madhya Pradesh, Dastkar of Andhra Pradesh, Indrayani of Maharashtra, himadri of Uttarakhand, Biswa Bangla of West Bengal, Garvi gurjari of Gujarat, Utkalika and Boyanika of Odisha and Banka Silk of Bihar etc, which are promoting and selling the textile handicrafts products. Not only the government but the private sector is also taking initiative for reviving the handicrafts sector. There are number of online and offline private stores like Fab India, Jaypore, Indian handloom, Shatika, Chanderiyaan etc, which are giving full attention towards this sector. With the governmental and private efforts, designers are also working in this area by adaptation of old designs in a new way, which could be compatible with the present life style of the consumers. Different types of techniques like fusion, adaptation from the traditional designs and diversification of designs has been adapting since a long time but at present the more attention are being given to these techniques. With their new collections and brands like Grass root label of Anita Dongre, Regal thread collection of Manish Malhotra and Varanasi weaves, collection of Ritu Kumar Samyukta etc are giving a new age to the Indian textile handicrafts.

As it is quite clear from the above text that by realising the importance of these textile handicrafts products, Indian government, private sector and Indian designers are working for the revival of this sector but these efforts could be successful only when there will be enough awareness about the handicrafts products among consumers because ultimate aim of all efforts for this sector is not only to provide the livelihood to the people of our country and to generate revenue

but also to maintain the Indian legacy. For creating awareness it is necessary to know on which parameters there is need to create awareness hence this study was done to assess the parameter on the basis of which, the awareness tool can be created.

2. MATERIAL AND METHODS

The survey was done to find out the awareness of female youth students towards the handicraft products. The study was conducted at G. B. Pant University of Agriculture and Technology, Pantnagar, Uttarakhand. The locale was selected purposively due to easy availability and accessibility of respondent to the investigator. The stratified simple random sampling was used to select the respondents. Random number table was used to draw sample. Postgraduate female students of the university were selected as respondent for the present study.

Table 2.1: Representative Samples of Respondents

S.NO.	Colleges	Number of Female Students
1	College of Agriculture	20
2	College of Home Science	20
3	College of Technology	20
	Total	60

The 3 colleges viz. college of agriculture, college of home Science, college of technology constituted the 3 different strata for the study. The post graduate female students of master level were taken. It is clear from table 2.1 that 20 female students were selected from each college. For data collection survey method was used. The tool used for data collection was questionnaire. The questionnaire was suitably modified with the help of expert advice and finalised to make them more effective to collect the desired information. The respondents were contacted personally. Interview schedule was used as instrument for collecting data. The awareness schedule included questions for demographic information and the awareness level of the consumer regarding the textile handicrafts. Demographic questions were designed to collect background information of the respondents. The awareness questions were planned with answer is yes and no. The benefit of using yes and no questionnaire is that there is less confusion for the respondent in selecting the answer. Questionnaire was divided into different parts according to objectives of the study. The part -I of the questionnaire dealt with the general information of the respondent like name, age, gender, educational qualification and department of studies. The part- II sought information regarding the awareness about the handicrafts. This part was divided into sub categories like general awareness, importance, types, retailing (label, brand, designers collection) about textile handicrafts.

3. RESULTS AND DISCUSSIONS

3.1. Awareness of Respondent for the Textile Handicrafts

This section reveals the findings about the awareness of the respondents for the textile handicrafts.

3.1.1 Awareness towards the General Concept of the Textile Handicrafts

The data related to general awareness of the respondents towards the textile handicrafts is given in table no. 3.1. Table 3.1 reveals that 95 percent female youths were aware about the fact that handicrafts are items made by hand and with the use of simple tools followed by the 86.67 percent respondents who knew that the handicrafts are generally artistic and traditional in nature. Lowest awareness (46.67 percent) was judged for the fact that the textile handicraft items include all hand painted fabric.

Table 3.1: Distribution of Respondents on the Basis of their General Awareness about the Textile Handicrafts

S. No.	Awareness Statement	f	%
1.	Handicrafts are items made by hand and with the use of simple tools	57	95
2.	Handicrafts are generally artistic and/or traditional in nature	52	86.67
3.	Textile handicraft is generally made up of natural fibers	46	76.67
4.	Textile handicraft items include all hand spun and hand woven fabric	34	56.67
5.	Textile handicraft items include all hand painted fabric	28	46.67
6.	Textile handicraft items includes all hand embroidered product	37	61.67
7.	Different regions of India have a range of specific handicraft products	46	76.67
8.	Handloom and Khadi fabrics come under the Indian textile handicraft	47	78.33
9.	Khadi fabric is a type of handloom fabric	29	48.33
10.	Khadi is different from other handloom fabrics	41	68.33
11.	Handloom fabric (other than khadi) is a made up of machine spun yarn and woven on handloom	30	50
12.	Khadi is a made up of hand spun yarn and woven on handloom	43	71.67
13.	Khadi can be wear in any season due to its unique quality i.e. cool in summer and warm in winter.	40	66.67

f= frequency, %= Percentage, N=60

3.1.2 Awareness Regarding the Importance of Textile Handicrafts

The data related to the awareness about the importance of textile is given on the table 3.2. It is clear for the table 3.2 that the 86.67 percent the female youths consider the possession and use of handicrafts products as a feeling of pride of nation followed by 83.33 percent respondents who considered that the use of handicraft will economically strengthen the local artisan. Only 26.67 percent respondents considered that the textile based handicraft items are essentially a product for niche market only.

Table 3.2: Respondent's Awareness Regarding the Importance of Textile Handicraft

S. No.	Awareness Statements	f	%
1.	Possession and use of handicraft products with the feeling of pride of nation	52	86.67
2.	Textile based handicraft items represents Indian heritage	49	81.67
3.	Textile based handicraft products are environmental friendly as compare to other power loom fabric	48	80
4.	handloom and handcrafted items are able to generate livelihood at village level	47	78.33
5.	Textile based handicraft items are mainly consumed by rural masses	18	30
6.	Textile based handicraft items are essentially a product for niche market only	16	26.67
7.	Textile based handicraft items help in generating revenue through export	43	71.16
8.	Use of handicraft will strengthen local artisan economically	50	83.33
9.	Handicraft products are sustainable in nature. It helps in creating social and economic wealth for artisans	49	81.67

f= frequency, %= Percentage, N=60

3.1.3 Awareness Regarding the Different Types of Indian Textile Handicrafts

It is clear from the table 3.3 Majority of the female youth respondents (81.67 percent) knew that the each region of India comprises the specific type of textile handicrafts but they did not know specifically about these different types of specific handicrafts of different states. Table 3.3 envisages that the majority of respondents i.e. 66.67 percent were aware about the chikankari handicrafts of Lucknow followed by 58.33 percent of respondents who knew about the aipan craft of Uttarakhand while fewer respondents (35 percent) were aware about the sujani of Bihar.

Table 3.3: Respondent's Awareness Regarding Types of Indian Textile Handicrafts

S. No.	Awareness Statements	f	%
1.	There are specific textile handicrafts of different Indian states	49	81.67
2.	Speciality of Madhya Pradesh state include Maheswari, Chanderi sarees and Bagh printed textiles	32	53.33
3.	Patola (patan) is a famous textile craft of Gujarat based on Ikat technique	34	56.67
4.	Chamba rumal is a traditional hand embroidered textile of Himachal Pradesh	30	50
5.	Kalamkari is a hand painted textile craft of Andhra Pradesh	29	48.33
6.	Mirror work embroidery belongs to the Rajasthan and Gujarat	34	56.67
7.	Speciality of Rajasthan state include Sanganer and Bagru block printed and bandhani work textiles handicraft	32	53.33
8.	Patachitra, paintings on cloth is a famous handicraft of Odisha	25	41.67
9.	Varanasi(Uttar Pradesh) is best known for woven textiles, brocade also known as kinkab	33	55
10.	Chikankari is the famous hand embroidered textile of Uttar Pradesh	40	66.67
11.	Pichwai of Rajasthan, is an embroidered cloth hanging used as a decoration in temples and temple chariots	27	45.00
12.	Irkal saree enriched with Kasuti embroidery is the speciality of Karnataka	25	41.67
13.	Kanjeevaram silk sarees are the speciality of Tamilnadu state	34	56.67
14.	The Phulkari and Bagh are the traditional embroidered shawls of Punjab	31	51.67
15.	Jamdani is figured muslin, a famous fine hand woven cotton and Baluchar is a hand woven figured silk Saree are the speciality of West Bengal	29	48.33
16.	Kantha, hand embroidered textile handicraft, is the speciality of West Bengal	30	50
17.	Aipan, and Woollen shawls are the main craft of Uttarakhand	35	58.33
18.	Speciality of J & K state include Namdha, a handmade felt rug, Kani shawls a handwoven shawls and needle embroidered shawls	32	53.33
19.	Sujini is a traditional hand embroidered quilt is the speciality of Bihar	21	35.00
20.	Paithni is a hand woven silk sarees of Maharashtra	26	43.33

f= frequency, %= percentage, N=60

3.1.4 Awareness Regarding Labelling, Branding and Retailing of Textile Handicrafts

This part was divided in to four sections i.e. general awareness, designer's collection, governmental stores and private online stores for textile handicrafts. The data for each section is given below.

3.1.4.1 General Awareness Regarding Labelling, Branding and Retailing of Textile Handicrafts

Table 3.4 indicates about the general awareness of regarding the labelling, branding and retailing of textile handicrafts. It is evident from the table 3.4 that majority of female respondents (73.33 percent) were well aware about the fact that India handloom brand is the recent initiative of government of India to assure quality of handloom products followed by 66.67 percent respondents who knew international trade fair of India also highlights the famous handicraft products of each states of India. Only 35 percent of the respondents were aware about the fact that Indian handloom brand ensures the Zero defect, zero effect.

Table 3.4: Respondent's General Awareness Regarding Labelling, Branding and Retailing of Textile Handicrafts

S. No.	Awareness Statements	f	%
1.	India handloom brand is the recent initiative of government of India to assure quality of handloom products	44	73.33
2.	Indian handloom brand the recent initiative of government of India to differentiate the handloom products from power loom products	30	50
3.	Indian handloom brand ensures the Zero defect, zero effect. Do you know about Zero defect and zero effect	17	28.33
4.	Do you know about the handloom mark / have you seen the handloom mark	21	35

5.	Surajkund Mela is an annual event that highlights some of the finest handloom and handicraft tradition of country	37	61.67
6.	Dilli Haat is a fair that has been conceptualised with a view to provide direct marketing platform for Indian Handcrafted products	35	58.33
7.	International trade fair of India also highlights the famous handicraft products of each states of India	40	66.67
8.	Gandhi ashram is the only place from where you can buy Khadi and other handloom products	39	65.00
9.	Snapdeal signed a MOU with Uttarakhand handicraft and handloom development council, would give a major boost to sale of local products.	22	36.67

f= frequency, %= Percentage, N=60

3.1.4.2 Awareness Regarding Brand, Label and Collection of Designers

Table 3.5 envisages about the awareness regarding Brand, label and collection of designers. It is clear from the table that only 30 percent respondents were aware about the regal thread collection of Manish Malhotra. Major portion of the respondents were not aware about the different brands and collections of the designers for the textile handicrafts.

Table 3.5: Respondent's Awareness Regarding Brand, Label and Collection of Designers

S. No.	Awareness Statements	f	%
1.	Grass root label of Anita Dongre	16	26.67
2.	Gaurang label of Gaurang shah	10	16.67
3.	Priyanjoli brand of Priyanjoli	12	20
4.	Regal thread collection of Manish Malhotra	18	30
5.	Varanasi weaves collection of Ritu Kumar	16	26.67
6.	Samyukta collection of Gaurang	10	16.67

f= frequency, %= Percentage, N=60

3.1.4.3 Awareness Regarding Government's Online Store Offering Textile Handicrafts

It is obvious from table 3.6 that some of the respondents (31.67 percent) were aware about the himadri of Uttarakhand and Garvi Gurjari of Gujarat while very few (18.33 percent) knew about the Dastkar of Andhra Pradesh and Utlalika and Boyanika of Odisha.

Table 3.6: Respondent's Awareness Regarding Government Online Store Offering Textile Handicrafts

S. No.	Awareness Statements	f	%
1.	Mrignayni of Madhya Pradesh government	18	30
2.	Dastkar of Andhra Pradesh government	11	18.33
3.	Indrayani of Maharashtra government	15	25
4.	Himadri of Uttarakhand government	19	31.67
5.	Biswa Bangla of West Bengal government	16	26.67
6.	Garvi gurjari of Gujarat	19	31.67
7.	Utkalika and boyanika (with Snapdeal) of Odisha government	11	18.33
8.	Banka Silk of Bihar government	17	28.33

f= frequency, %= Percentage, N=60

3.1.4.4 Awareness Regarding Private Online Store Offering Textile Handicrafts

It can be envisaged from the data presented in the table 3.7 that majority of respondents (58.33 percent) had awareness about the Fab India store followed by the 41.67 percent respondents who knew about the Indian handloom stores. Very few respondents were aware about the online stores like Ek matra, Hand of India and Unnati silk.

Table 3.7: Respondent’s Awareness Regarding Private Online Store Offering Textile Handicraft

S. No.	Private Online Stores	f	%
1.	Fab India (offline also)	35	58.33
2.	Jaypore	15	25
3.	Indian handloom	25	41.67
4.	Shatika	13	21.67
5.	Utsav	21	35.00
6.	Ekmatra	10	16.67
7.	Chanderiyaan	17	28.33
8.	Khadionline	19	31.67
9.	Nalli(offline also)	15	25
10.	Hand of India	10	16.67
11.	Unnati silk	10	16.67
12.	Crafted in India (by Amazon)	23	38.33

f= frequency, %= Percentage, N=60

3.1.5 Overall Awareness of Respondents

The overall awareness of the respondents is shown by the Figure 1. It is clear from the figure that the majority of female youth respondents (67.95 percent and 62.17 percent) were much aware about the general characteristics and importance of the textiles handicrafts respectively. While very few respondents (36.142 percent) were aware about the labelling, branding and retailing.

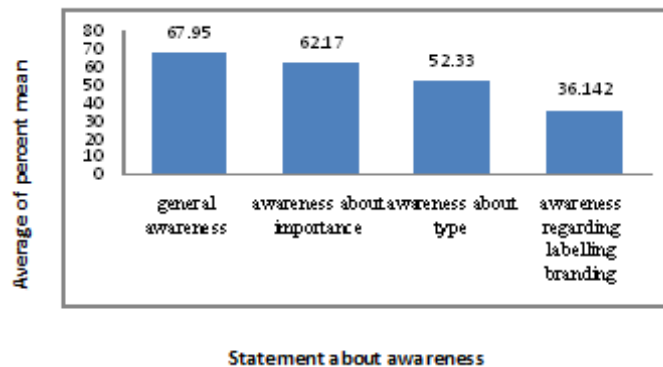


Figure 1: Overall Awareness of Respondent about the Green Fashion

3.2 Relationship between the Awareness of Respondents and Area of Specialisation

Figure 2 represents the relationship between the awareness levels of respondents with their area of specialisation. It is clear from the Figure 2 that the general awareness for the textile handicrafts products was highest among respondents having specialization in Home science (66.92 percent) followed by those who had specialisation in agricultural sciences (63.07 percent) and technology (56.07 percent). Similarly in case of awareness regarding importance for the textile handicrafts products was highest among respondents having specialization in Home science (69.44 percent) followed by those who had specialisation in agricultural sciences (56.66 percent) and technology (52.77 percent). But in case of awareness regarding different textiles handicrafts was highest among respondents having specialization in Home science (65.75 percent) followed by those who had specialisation in technology (52.5 percent) and agricultural sciences (45.5 percent). In case of Awareness regarding label branding and retailing textiles handicrafts also, it was highest among respondents having specialization in Home science (41.714 percent) followed by those who had specialisation in

technology (36.142 percent) and agricultural sciences (27.885 percent). It is apparent from table that the awareness level of respondents from home science college was high as compare to agriculture and technology the main reason for this is that the textile handicrafts related courses are being offered in the course curriculum of home science college but on statistical analysis it was found that area of specialisation does not significantly affects the awareness level.

Figure 2: Relationship between the Awareness of Respondents and the Independent Variable i.e. Area of Study (College)

Colleges Awareness Parameters	College of Agriculture (%)	College of Home Science (%)	College of Technology (%)
General awareness	63.07	66.92	56.07
Awareness regarding importance	56.66	69.44	52.77
Awareness regarding different textiles handicrafts	45.50	65.75	52.5
Awareness regarding label branding and retailing	27.88	41.71	36.14

CONCLUSIONS

India has been the exporter of crafts for ages. But at present it needs a revival. It is clear from the present study that even though the youth consumer were aware about the general characteristics and importance of textile handicrafts, but the awareness about the particular retailing stores of textile handicrafts were not enough. This lack of awareness is becoming a bottle neck in retailing and marketing of textile handicrafts sector. There is need to create awareness tool which can sensitise the consumer to purchase the textile handicrafts. This will be helpful to create demand of textile handicrafts products in the market, which will surely help to generate a sustainable livelihood for number of people who are dependent on this sector.

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