



A Social Audit Report
On
KalaRaksha Vidhyalaya

Prepared By



SACH Consultancy

Acknowledgement

The report was prepared by SACH Consultancy for KalaRaksha Trust to perform social audit for KalaRaksha Vidhyalaya on 2nd May, 2016. The report has been prepared in absence of KalaRaksha representative ensuring complete transparency and unbiased responses of respondents. The social audit has been done keeping in mind only one perspective which is the impact of KRV on the life of fellows who have graduated out of the program from different batch starting from 2005 to 2016. The report has been created for KalaRaksha Trust to understand the impact KRV initiative has made in personal and professional life of traditional life of artisans. The report has been prepared over a long period of time and ensures proper contextualizing of artisans community followed by detailed survey of 45 graduate artisans. We would like to present our gratitude to KalaRaksha Trust for accepting findings and incorporating them in their future endeavour. We would also like to thank 45 graduate artisans who took out time from their hectic schedule to help us in understanding the role of KRV in their life.

The report is prepared by: **SACH (Social Auditors for CSR Houses) Consultancy**

Avi Jain

Chirag Khattar

Sunayana Biswas

Vidhi Sanghvi

Ojaswini Bakshi

Ankit Aggarwal

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Executive Summary

Established in 1993, Kala Raksha Trust has worked effortlessly towards preservation of traditional arts and crafts in Kutch, Gujarat. Marching with their vision of creating artisans part time traditional handicraft into an economic parlance, Kala Raksha provided support to these artisans irrespective of community, caste and gender. To provide design education to these artisans they opened Kala Raksha Vidhyalaya in 2005 in Tundavand which was one of its kind initiatives that stepped in India. We at SACH Consultancy did a social audit of KRV from artisan's perspective to get an insight into the social impact KRV made in the lives of these artisans. We did a small field visit as a part of literature review and contextualize our audit. We took help of social outcome matrix which is developed by SACH consultancy at Venture Studio Labs for performing social audit for NGOs in India. After our audit we came across some interesting findings.

We found that the artisans feel more educated about the work that they are employed in. They feel more confident about their work and design. These artisans have the access to market and they also have the knowledge about which segment of market to cater and which is the target market for their product.

Introduction to KR and KRV

KalaRaksha is a grassroots social enterprise, founded on artisans' initiative in 1993 in Kutch, Gujarat. It is a registered Society and Trust whose mission is to preserve and present the traditional craftwork of ethnic communities belonging to Kutch. Comprising of artisans, community members, and experts in the fields of art, design and museums, KalaRaksha currently works with thousand artisans from fifteen villages to produce some of the most exquisite hand-embroidered and patch-worked textile products.

Honouree of the 2001 International Responsible Tourism Showcase, Kala Raksha Centre is located in Sumrasar Sheikh, twenty five kilometres north of Bhuj. Here, the Museum, Production unit, Shop and Guesthouse inhabit structures that adapt traditional architecture to contemporary function. A model for community development, the Centre is locally managed and intends to have a positive and progressive impact craft sector of the region.

Kala Raksha Vidhyalaya, a Design School for Traditional Artisans, is a project undertaken by Kala Raksha Trust to promote education of traditional artisans. The Vidhyalaya is along term solution to ensure sustainability of craft as livelihood. It aims to empower artisans from around the region of Kutch, which is prone to the drought, earthquake and cyclone

The first institute of its kind, Kala Raksha Vidhyalaya is an educational institution with a direct marketing link, open to working traditional artisans of Kutch, estimated at 50,000. While the Vidyalaya begun with the advice and support of design professionals, today, it is driven by artisans themselves. The Vidyalaya's environment, curriculum and pedagogy are and customized as per the artisans' needs and their vast existing body of traditional knowledge. They are taught in the local language, and arranged to accommodate cultural and livelihood schedules. Visiting faculties are provided with detailed understanding of existing traditions, ensuring that participants acquire knowledge and skills that can be directly applied to traditional art to enable innovation appropriate to contemporary markets.

The Vidyalaya's goal is to promote respect, social status and capacity as well as promote increased returns. The effectiveness of the education provided is tested in regular market meets with the commercial sector. The Vidyalaya aims to honour and strengthen the creative, conceptual aspects of traditions, in addition to utilizing skills, in order to enable artisans to target new markets directly.

Since its inception, Kala Raksha has dovetailed the collection and preservation of traditional art work. The Trust maintains a Resource Center and Museum in Sumrasar village where the artisans have access to it alongside the responsibility of maintaining it. The Kala Raksha Museum successfully proves the mutual benefits of involving communities in presenting and utilizing their own cultures.

Kala Raksha was formed to promote income generation as its first priority among the artisan constituency. Kala Raksha facilitates the transformation of traditional arts into contemporary products. Kala Raksha also focuses on involving women artisans in the design, pricing and marketing of their own products. Art is an initiative and artisan participation have been the pillars of Kala Raksha's work from its initial stages and it is in such ways the Trust encourages artisans to foster the spirit of innovation and creativity into their work.

Activities at KRV

Since the objective of KalaRaksha Vidyalaya is to revitalise traditional arts, make artisans adapt to new clientele and hence make them capable of addressing their own issues, a particular curriculum is introduced in order to aid the artisans in the above mentioned areas. The following activities are arranged for the traditional artisans.

(SESSION 1: 18 Days)

1A. COLOR/ SOURCING FROM HERITAGE AND NATURE

This course examines aesthetic criteria.

OBJECTIVES :

Skills:

1. Design related Literacy
2. Critical judgment
3. Critical thinking skills
4. Ability to apply existing knowledge to new problems
5. Ability to access the information needed to complete each task
6. Observation
7. Presentation

Concepts:

1. Define Unique Selling Point of their own crafts in the context of similar work done locally, nationally
2. Color interaction
3. Use of Nature as inspiration
4. Emotional context of colour

Attitudes:

1. Build awareness of and pride in their own culture and tradition, and in their existing knowledge- their strengths
2. Understand the links between different traditions
3. Understand the impact of all their actions on their community:
 - a. Sustainability
 - b. Responsible design
4. Build confidence in learning to learn
5. Build intellectual curiosity

Exposure:

1. Group work
2. Learn from colleagues
3. Competition and critique

1B.BASIC DESIGN/ SOURCING FROM HERITAGE AND NATURE

This course examines aesthetic criteria.

OBJECTIVES:

Skills:

1. Design related Literacy
2. Critical judgment
3. Critical thinking skills
4. Ability to apply existing knowledge to new problems
5. Ability to access the information needed to complete each task
6. Observation
7. Presentation

Concepts:

1. Define Unique Selling Point of their own crafts in the context of similar work done locally, nationally
2. Basic design principles, such as contrast, balance, texture, emphasis, etc.
3. Use of Nature as inspiration.

Attitudes:

1. Build awareness of and pride in their own culture and tradition, and in their existing knowledge- their strengths
2. Understand the connections among different traditions
3. Understand the impact of all their actions on their community
 - a. Sustainability
 - b. Responsible design
4. Build confidence in learning to learn
5. Build intellectual curiosity

Exposure:

1. Group work
2. Learn from colleagues
3. Competition and critique

Research Methodology:

To conduct this research, SACH consultancy started with Case study. Sach selected 4 KRV graduates and prepared case study on each of them. Basic questionnaire for case study was prepared on the basis of “Social Outcome Metrics” by SACH Consultancy. On the basis of case study, final questionnaire was prepared which included qualitative and quantitative questions. Sample size of 45 graduates included different artisan from different caste, age group and work they do.

Literature Review

As a part of literature review and also to contextualize the research, the team planned to carry out case study analysis of four fellow graduates representing varied batches and age groups. Case Studies are as follows:

1. Anas Khatri

Anas Khatri, a twenty five year old Tie and Dye artisan, graduated from

KalarakshaVidyalaya in 2016. Hailing from a family where his father had won the National Award for Tie and Dye, Anas seeks to continue the legacy with a modern approach. Anas sought



diversification and customization of the traditional Tie and Dye artform and thereby, joined KalarakshaVidyalaya to achieve the same.

The coursework offered by Kalaraksha sought Anas to reside in the institute for two weeks, followed by month long application based assignments, which he could complete from home as he had to balance between this work and his day time job. Kalaraksha provided Anas the opportunity to showcase his designs at a fashion show organized in Nation Institute of Design, wherein he met three students whom he mentored for a fortnight in learning Tie and dye, Shibori, Clap print. In turn, he was exposed to some important techniques of sketching, software and coloring from the students. Anas has informally passed on his learning to his wife and sister, who help him in his artistic venture.

Today, Anas acknowledges Kalaraksha Vidhyalaya in helping him increase sales and innovation, alongside sharpening the much needed skills of communication needed to achieve

success in business. It has changed his view point in searching for designs. Anas is now ready to give back to Kalaraksha by teaching his expertise at Vidhyalaya, a place which taught him to be innovative and creative in a way that he once dreamt to be.

2. Babraben Bhanani

Sixty two year old Babraben Bhanani belongs to the artisan community of Meghvals, wherein they specialize in the traditional works of Souf, Khareek and Ner. While these handicrafts are generally passed on from one generation to other in most of the communities of Kutch, Babraben stands the belief that Kalaraksha has given a different direction to Traditional Handicraft. With the establishment of Kalaraksha, Babraben believes that there have been major changes regarding the attitudes towards work and the work itself by adding to their already existing indigenous knowledge-base.



Most of the Meghval embroideries were traditionally not sketched out. Instead, the ladies started with embroidery as their initial steps for leisurely activities. However, now, due to the interventions held by Kalaraksha Vidyalaya, the indigenous artisans have discovered the value of their art in the outside world. Babraben adds that in many ways, Kalaraksha Vidyalaya has reduced physical boundaries for them as they now have the opportunity to interact with professionals from around the globe and learn to work as equals. Such grand exposure has made artisans like Babraben more confident in terms of communication and further understanding the modern market preferences.

The course offered by Kalaraksha Vidyalaya is customized, keeping in mind the needs and preferences of the local artisans. While Babraben resided in the Vidyalaya for a fortnight to receive theoretical knowledge about designs and their intricacies, she completed her following application based assignment during her one month stay at home. This stay prevented her from having to travel from the remote village of Tundwa to access the centre frequently. The course pushed her to undertake creative approaches on generic themes by incorporating modern market preferences alongside the traditional slants. Originality was the key as the coursework encouraged the artisans to innovate rather than replicate. Babraben interestingly was involved in applique work in the Vidyalaya instead of the traditional Souf and Khareek works.

Today, Babraben aids her daughter-in-law with colour combinations and textures in souf work and is keen on taking up the teaching as a profession as she is passionate about her work and would like people to learn more about Kalaraksha and what it has to offer to the world of traditional artisans.

3. Miraben Bhanani

Miraben Bhanani is a 52 year old artisan who holds Suf and Patch work as her core competency. Hailing from Sumsar Village, Kutch, she graduated from Kalaraksha Vidyalaya in 2011. Traditionally belonging to the Meghval community, her family occupation is farming and providing education about cultural works.

Despite being a part of the village where children are not encouraged to study, Miraben believes in education and has dreams to educate her daughters and to break the glass ceiling. Not losing her lineage roots, she passed on her traditional artisan knowledge to her children from a very young age. Today, her son works at Kalaraksha Museum. Not restricting her aspiration just to her children, she wanted her designs to be visible globally and Kalaraksha Vidyalaya supported her in bringing this dream to life.



Over the yearlong customized design course offered by Kalaraksha Vidyalaya, Miraben worked on patchwork. She stated the reason for the switch as declining quality of vision among elderly women, which significantly hinders their quality of Suf work. The course pushed Miraben to create her own original artwork samples in place of the samples they were provided with to replicate from earlier. Not being restricted to just designing, the course also exposed her to the essentials of business and communication methods, thereby providing a sense of holistic growth.

This multi-faceted course offered by Kalaraksha Vidyalaya helped garner a sense of confidence among artisans similar to Miraben. With the aim of bringing about wholesome development, Kalaraksha Vidyalaya provides a business platform from where the artisans showcase their creations to the world. As a secure means of livelihood, graduates of KRV receive orders from the market and supplies from KRM. The project duration and salaries of the artisans depend upon their quantity and quality of work with the workers having an active voice in setting the margin for their products.

While local competition continues to be strong, Miraben wages on with her erectable practical and theoretical knowledge, extending beyond just designs and colour combinations. Today, she holds her loyalty towards Kalaraksha Vidyalaya as she believes the institution has the potential to change the economy by stabilizing the threshold for the workers.

4. Maheshwari Ramji Hirabhai

Hailing from a small Ningal village, a traditional weaver Ramji Maheshwari came to Sumrasar village in Kutch. He always had a passion to be traditional weaver like his father. Hardly knowing about the concept of design and equipped with traditional designs, Ramji used to make a lot of local shawls for the women of their community. However, he always believed in exploring new endeavours and promoted traditional weaving all over Kutch.

Ramji visited Kala Raksha in 2007 and met Judy Frahter to whom he presented his work but could not bring Judy to confidence for his work. The reason was not his design but the material of cloth that became a hindrance to his dream of becoming a well-defined traditional weaver and designer. His journey began when Judy offered him a fellowship at Kala Raksha Vidhyalaya,



popularly known as KRV. Ramji used to visit KRV mela to see the way the artisans used to learn at school and transformation that they went through during their fellowship.

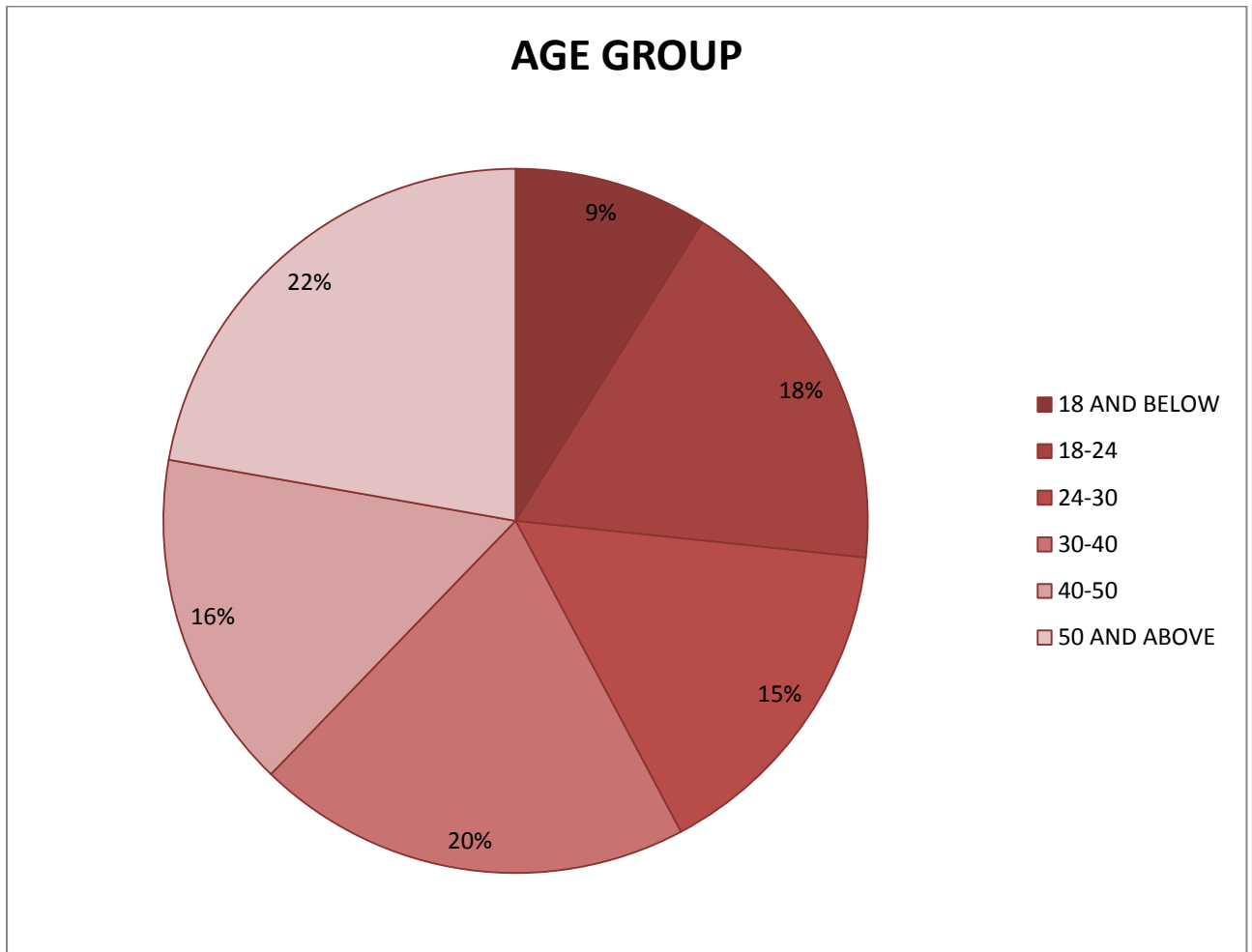
As described by him, KRV was the turning point of his life. Ramji came across a process of learning which took him through understanding importance of colours to finding patterns and conceptualizing the same to finishing and presentation. The pedagogy was highly effective and new to him, adding continuously to his knowledge and art of traditional weaving. He was supposed to learn for a fortnight at the institute and then work back at his place for another 15 days. This learning process went on for an year which ended with a KRV Mela, where all the fellows of different batches represented the kind of work they did in one year during their fellowship. Exposure to learning from faculties from institutes like NID, Srishti and Kutch University added to a change Ramji observed in his professional as well as personal life. His life took turns in making of a new innovative and creative weaver of Maheshwari family. What he found most helpful and insightful in terms of their profession was studying and understanding market and presentation. Ramji went to different trips to Ahmedabad and conducted research in shops, local street market and malls to understand his customer and need of the market. They were also taught to create and work on their own brand and that is where Tana Bana, a brand by Ramji Bhai came into existence.

KRV has not only been influential but also critical in moulding and creating more professional and artistic weaver who not only possessed knowledge of their products but also the market where they will be channelizing their masterpiece.

Data Analysis

Q: AGE:

Interpretation: It was necessary to find out the range of age groups present amongst the graduates of KRV because it gives us an understanding of whether the course was directed to a particular age group or was all encompassing.



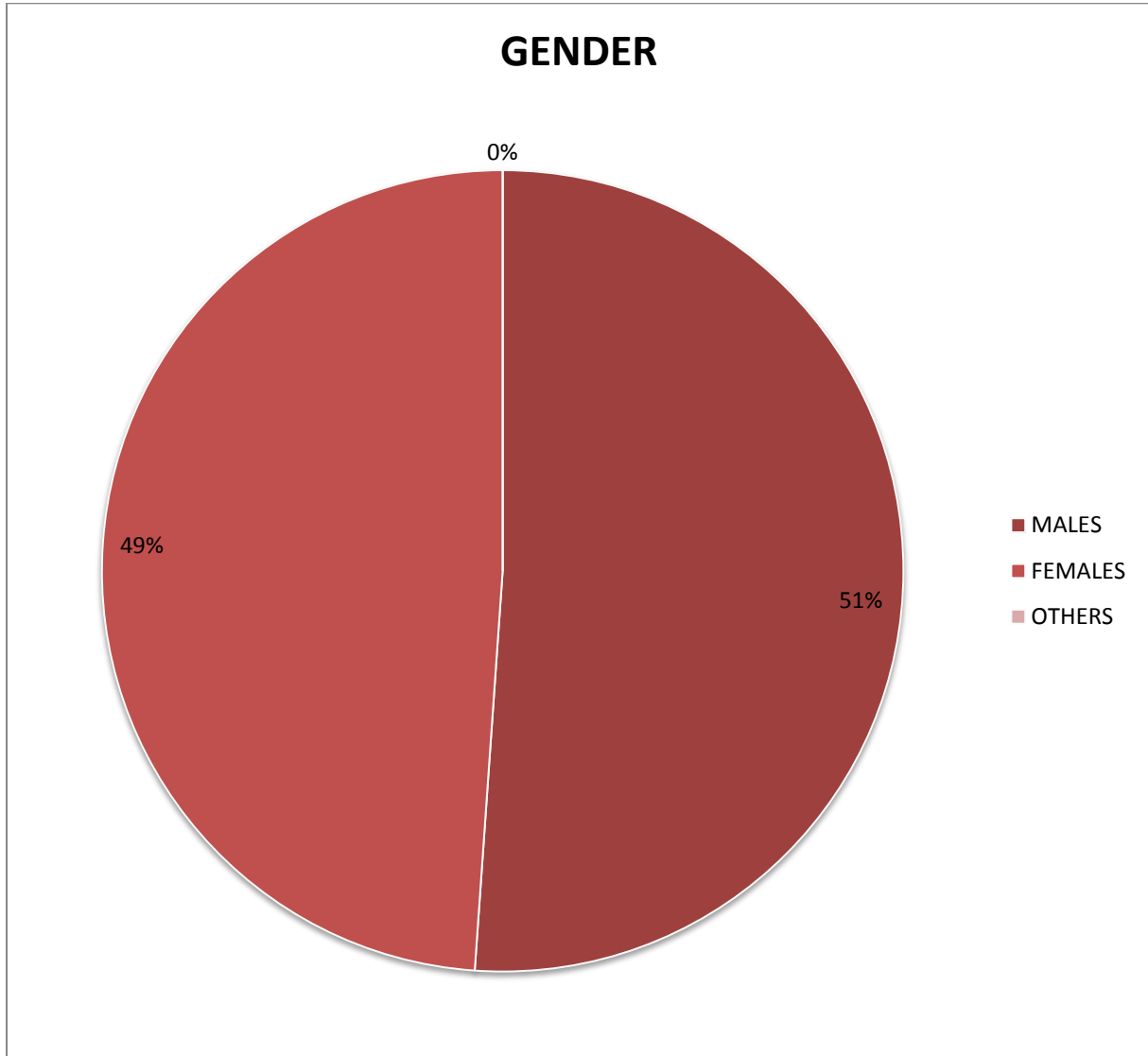
Analysis:

The graph shows that 9% of population belonged to age category of 18 and below. 18% consists of 18-24. 15% consists of 24-30. 20% consists of 30-40. 16% consists of 40-50. 22% consists of 50 and above.

The above graph depicts the KRV graduates come from all the age groups. The graph also shows that the KRV graduates were diverse in terms in age groups that are taken into consideration.

Q: GENDER

Interpretation: Gender was taken into consideration to examine if both men and women were willing to be a part of this course and if there was a particular problem catering to one gender group.

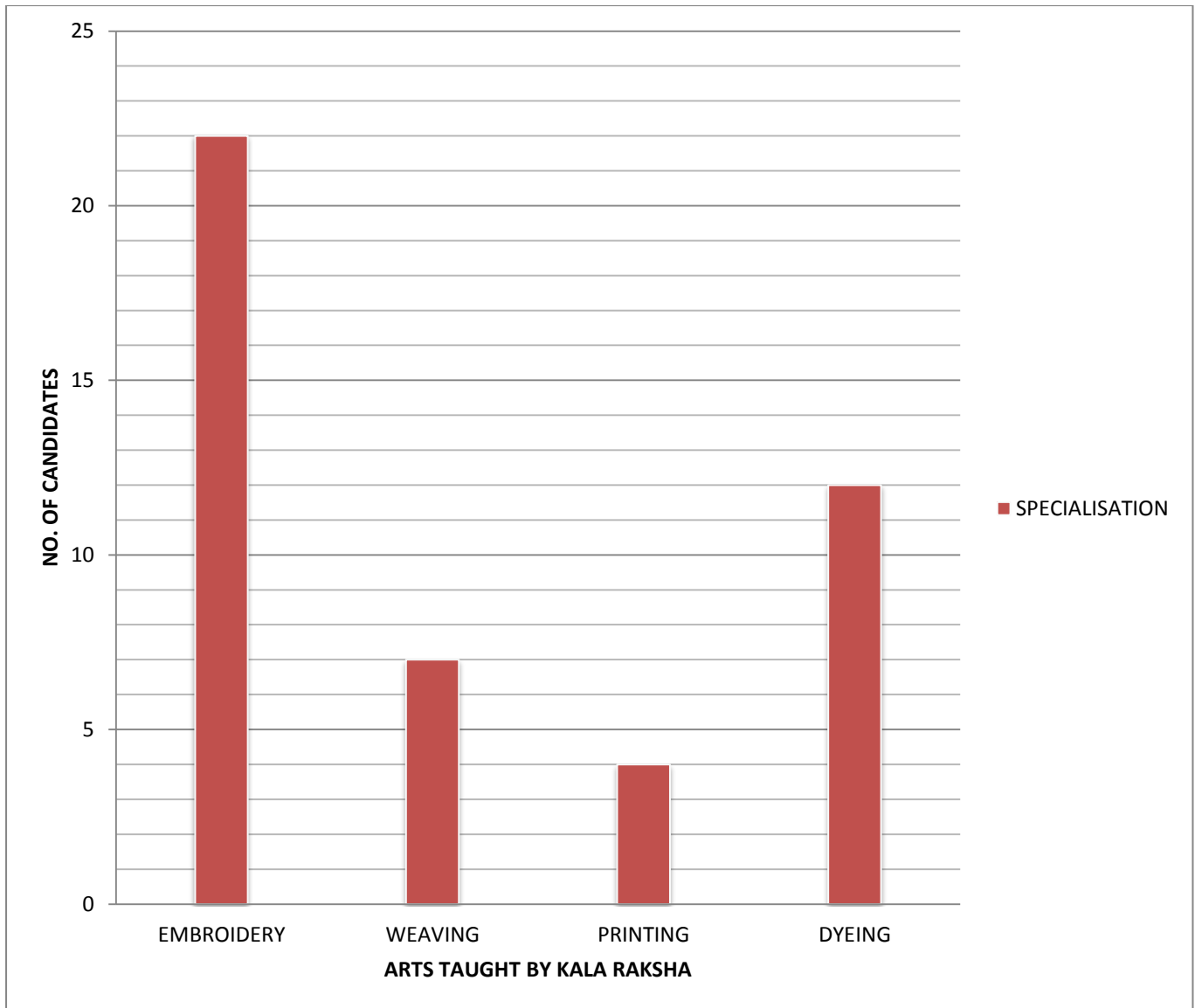


Analysis: 51% of the sample space is men while 49% are women.

Since handicrafts in this area are mostly indigenous occupation, certain crafts are traditionally practiced only by men and some only by women. However, it was seen that there is almost equal participation from both genders.

Q: SPECIALISATION

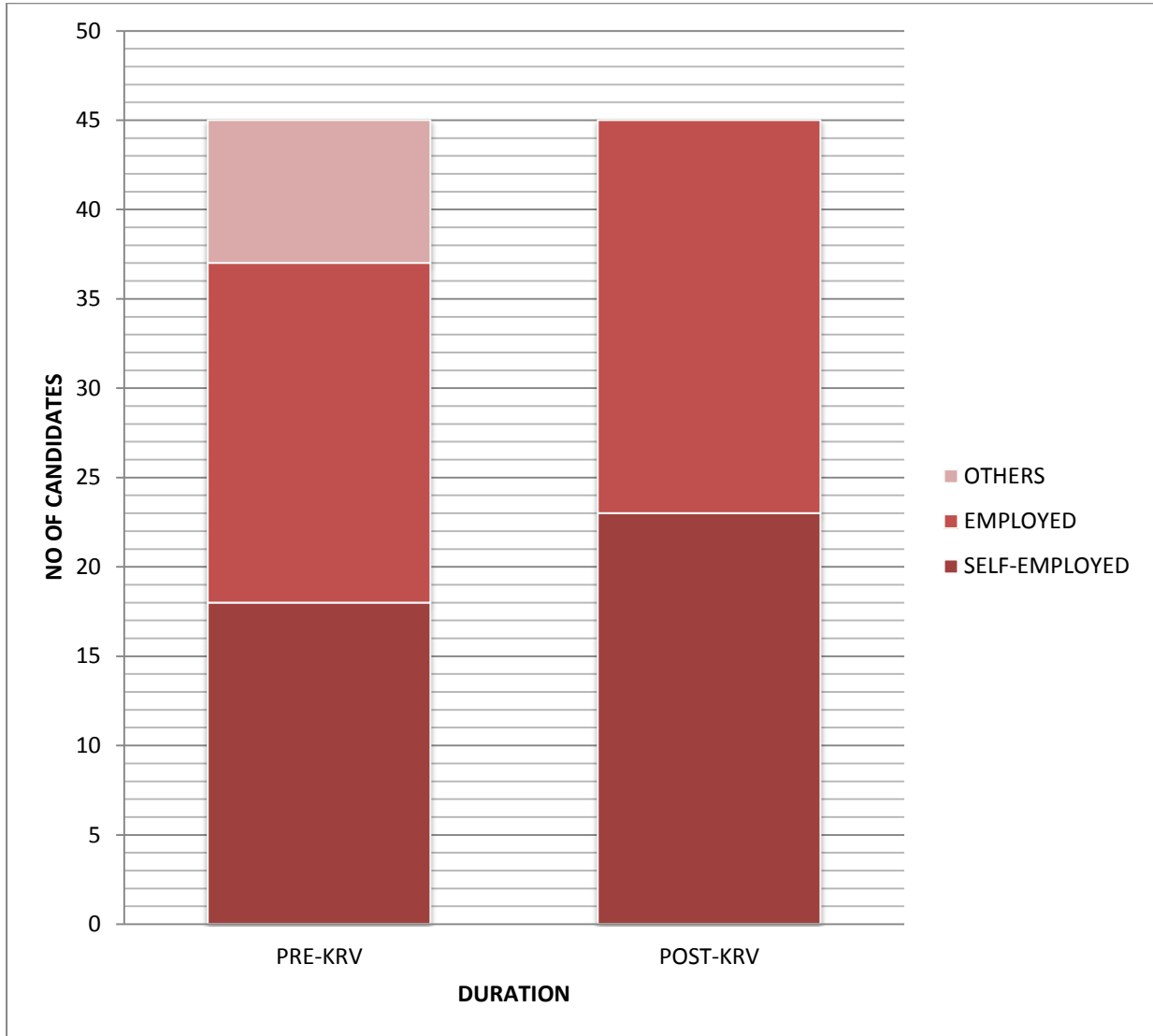
Interpretation: Since there are various kinds of crafts practiced within a particular village, researchers wanted to investigate if vidhyalaya catered to the needs of one kind of art or adopted a more of Holistic approach, involving all kinds of arts.



Analysis: Embroidery is solely done by women while on the other hand printing is solely done by men. In weaving and dyeing sector, men are the primary producers but there is specific division of labor within families hence indicating that women aid men in production of handicrafts

Q: NATURE OF OCCUPATION

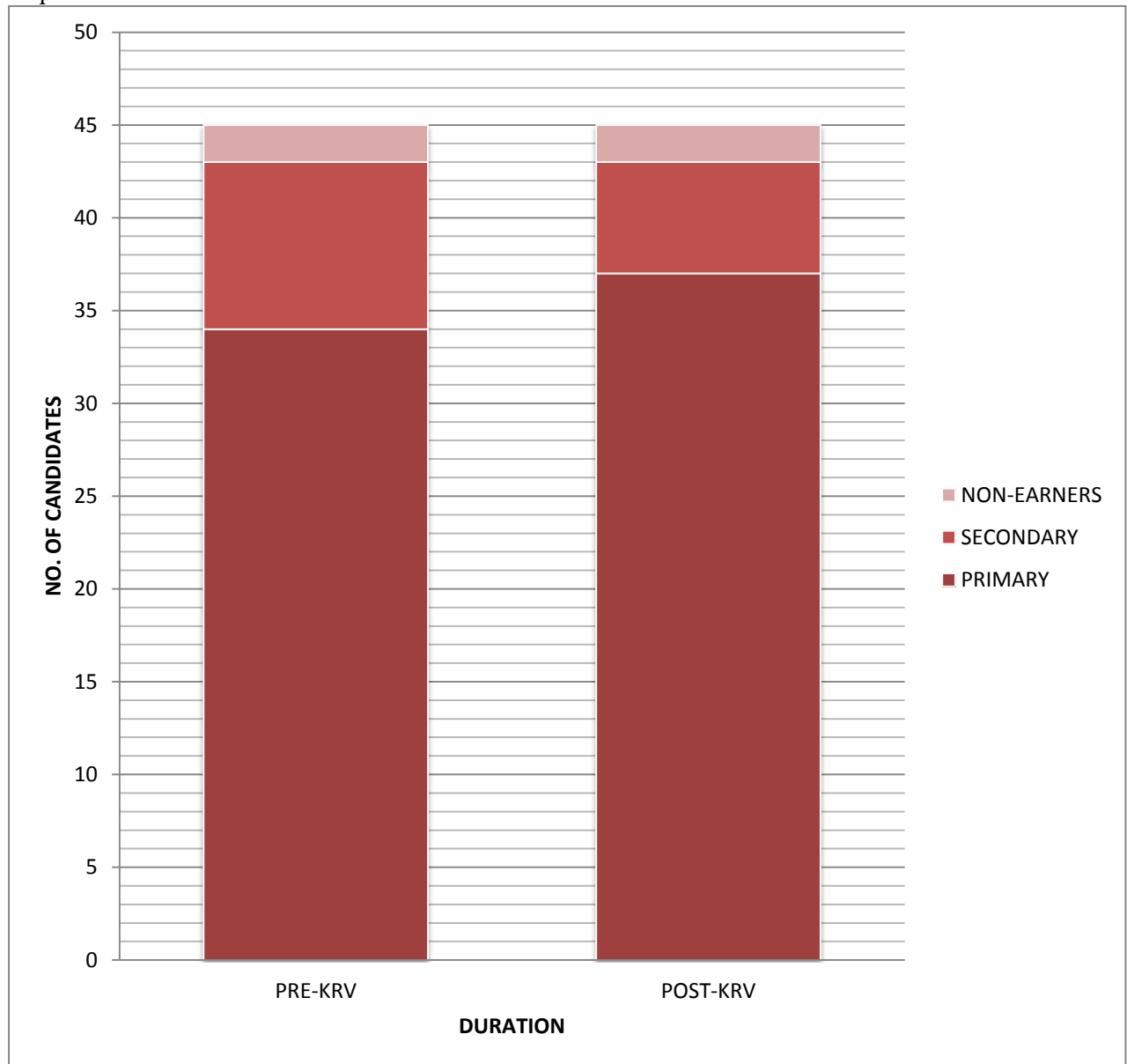
Interpretation: Nature of Occupation was taken into consideration so as to see the distribution of occupation before KRV and is the indigenous artisans are continuing their practices after graduating from the vidhyalaya?



Analysis: On questioning we observed that lots of artisans worked for KR even before they enrolled for the course at vidhyalaya. Also, researchers wanted to find out of people still did their indigenous occupations or migrated to other work for wage. It was noticed that post Vidyalaya, most of them were either employed by organizations that promoted Handicrafts or were self- employed, running family businesses.

Q: SOURCE OF INCOME (HANDICRAFTS):

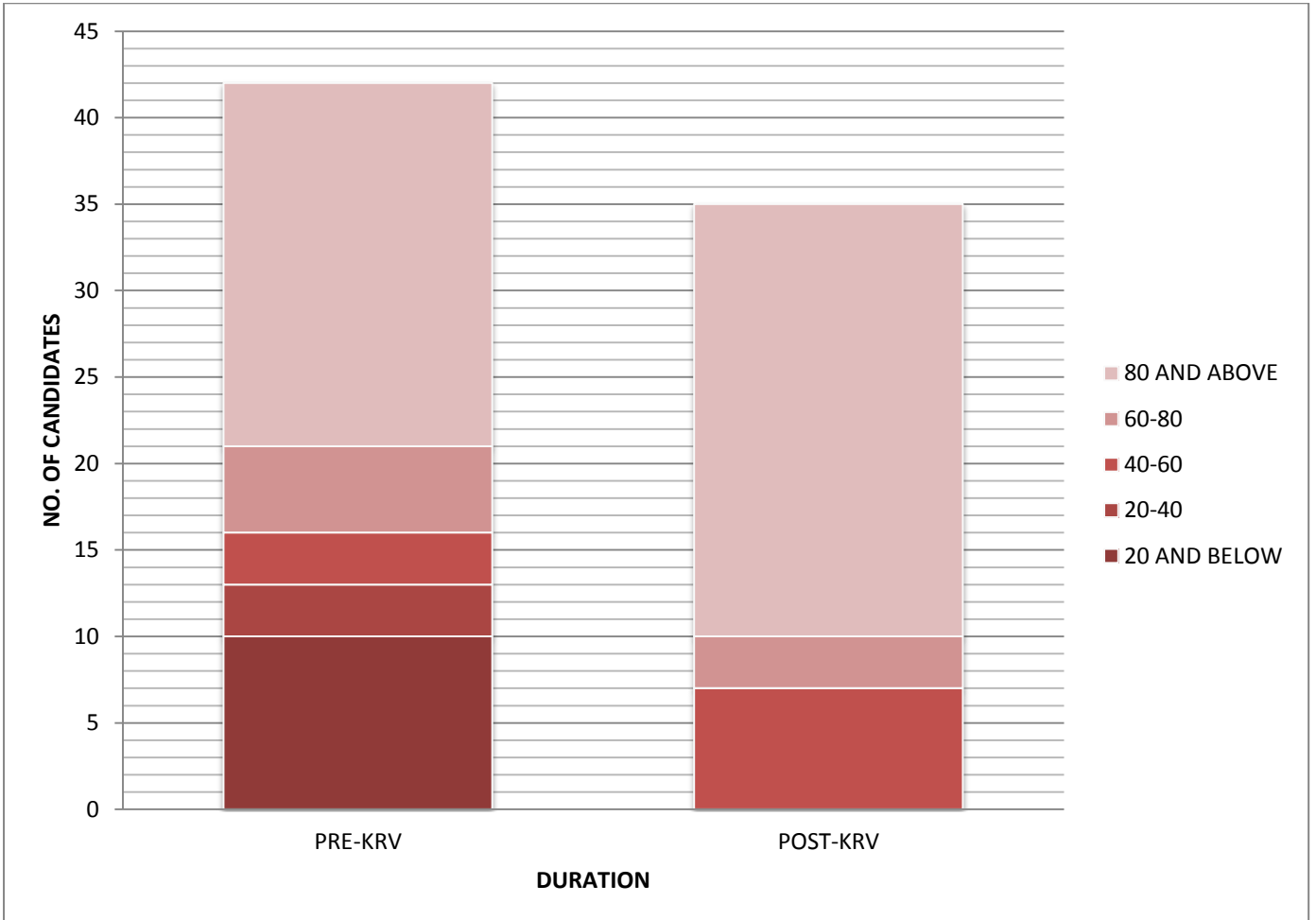
Interpretation: It was important to determine if maximum money generated in the families were due to Handicrafts or if other activities along with Handicraft fetched them the money required for them to run their household.



Analysis: It was observed that before KRV, for 34% of the sample space, Handicrafts was the primary source of Income. There is only a slight increase in this number post KRV course by 2%. There were also a category of non-earners who were young students, who hadn't yet been working or producing their crafts for the market.

Q: HOW MUCH PORTION OF TOTAL INCOME DOES HANDICRAFT FETCH YOU? (IN %)

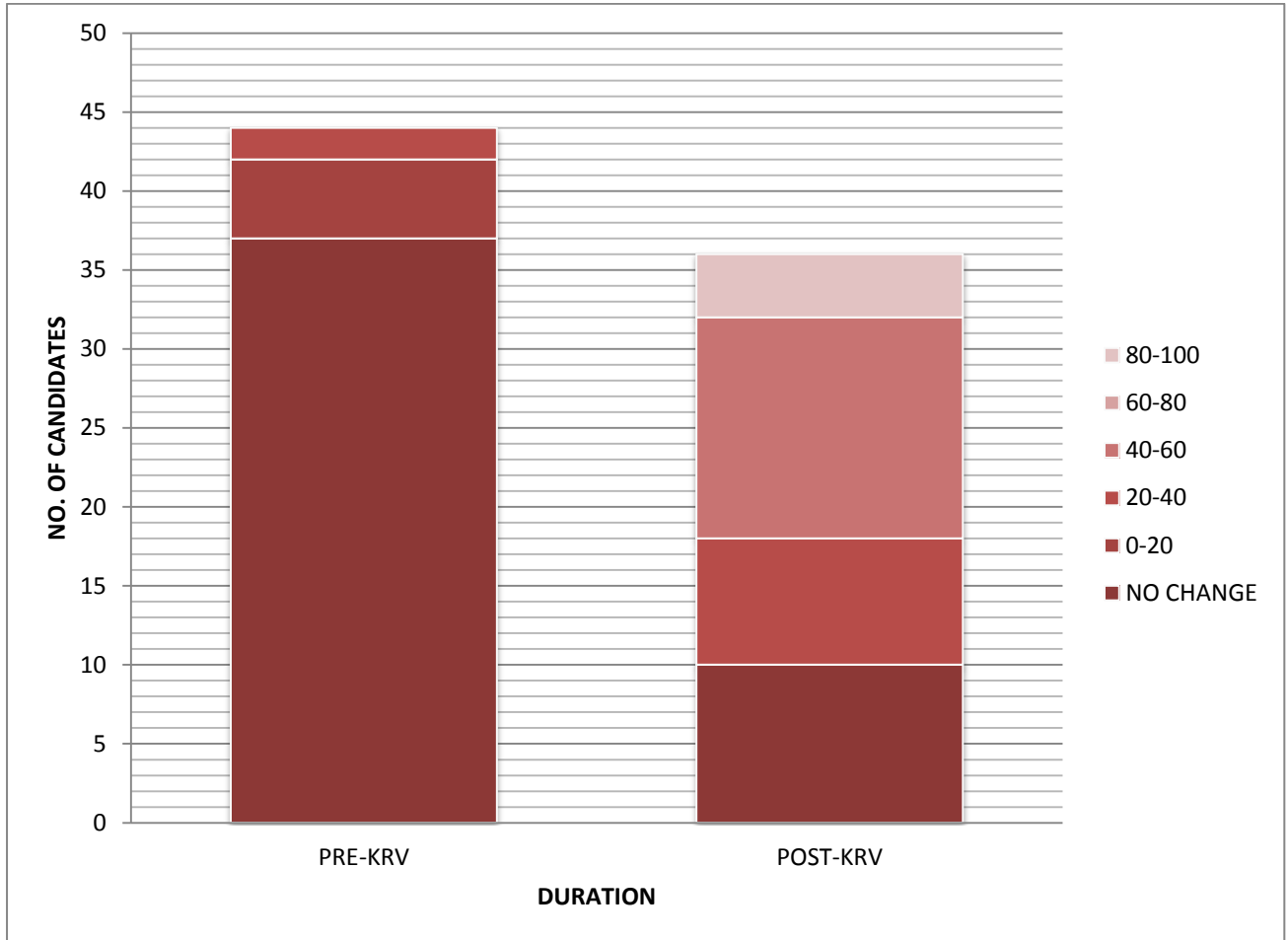
Interpretation: In continuation to the previous question, the researchers also wanted to know, how much income in percentage handicrafts fetched them as compared to their total income.



Analysis: After researching we noticed a huge drift in the 80% and above sector which shows that after graduating from the vidhyalaya the income of indigenous artisans have increased. There are artisans who were earning 20 and below and after KRV they are into 80 and above cluster.

Q: WHAT IS THE DIFFERENCE OF INCOME BETWEEN YOU AND OTHER ARTISANS OF THE SAME FIELD? (INC/DEC IN %)

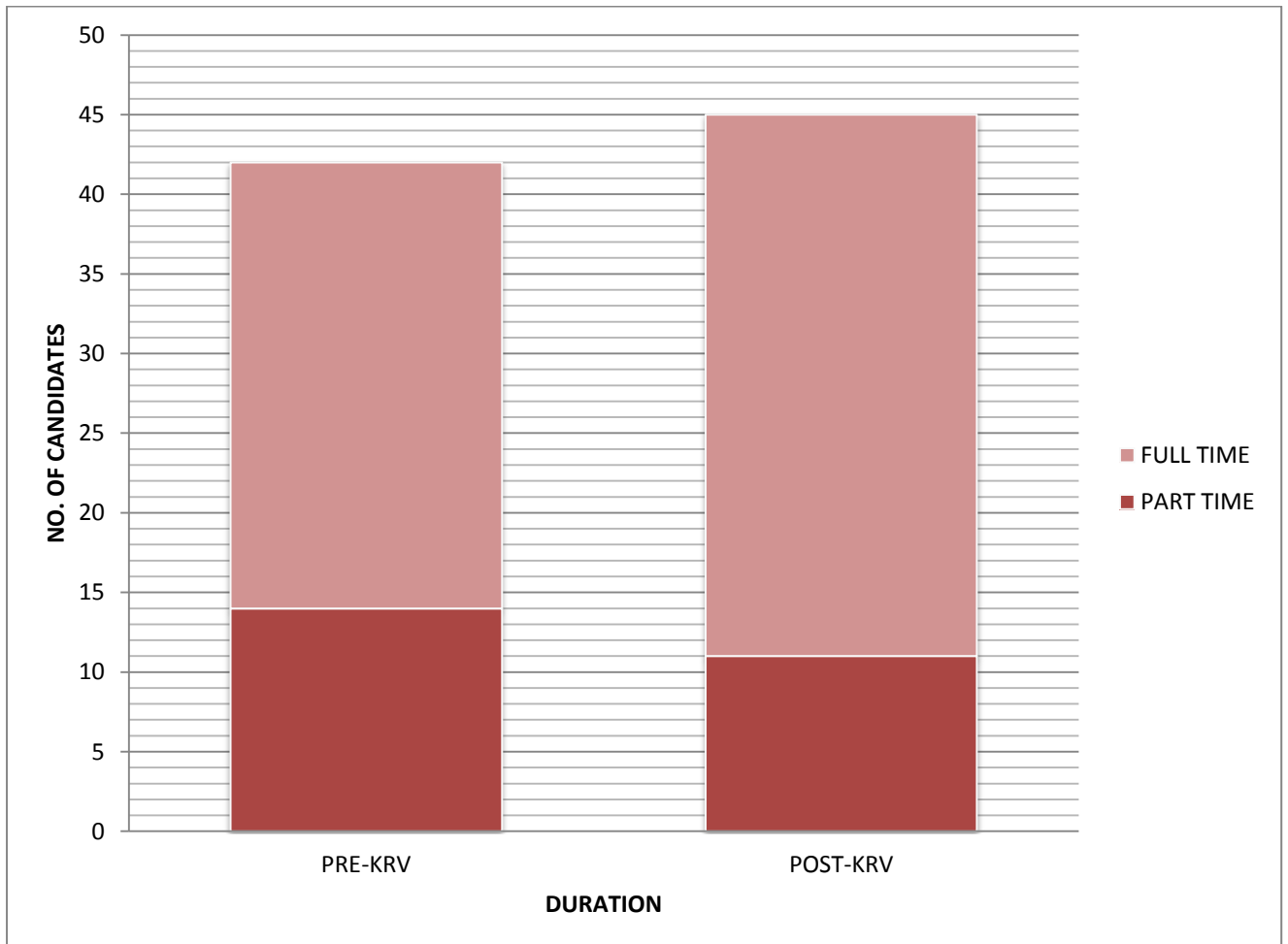
Interpretation: The difference of income was taken into consideration so as to see the difference between the income of the artisans who were not a part of vidhyalaya and who graduated from vidhyalaya.



Analysis: It is observed that before KRV 78% of sample space earned the same amount of money by practicing handicraft. The rest varied because of cleanliness and precise work and also the consumers vary. But after the vidhyalaya the income increased by 20-40% and in following clusters which showed that after graduating from vidhyalaya they have gained knowledge in their respective art.

Q: WHAT KIND OF JOB IS HANDICRAFT?

Interpretation: The reason of taking job as part time and full time into consideration so as to examine the no. of workers that chose art as their full time work and their primary source of income and to see how many of them were actually into full time business before KRV.



Analysis: It was found that there is an increase in full time cluster which implies that after joining vidhyalaya most of the artisans considered and are practicing art and handicraft as their full time job and it act as their primary source of income.

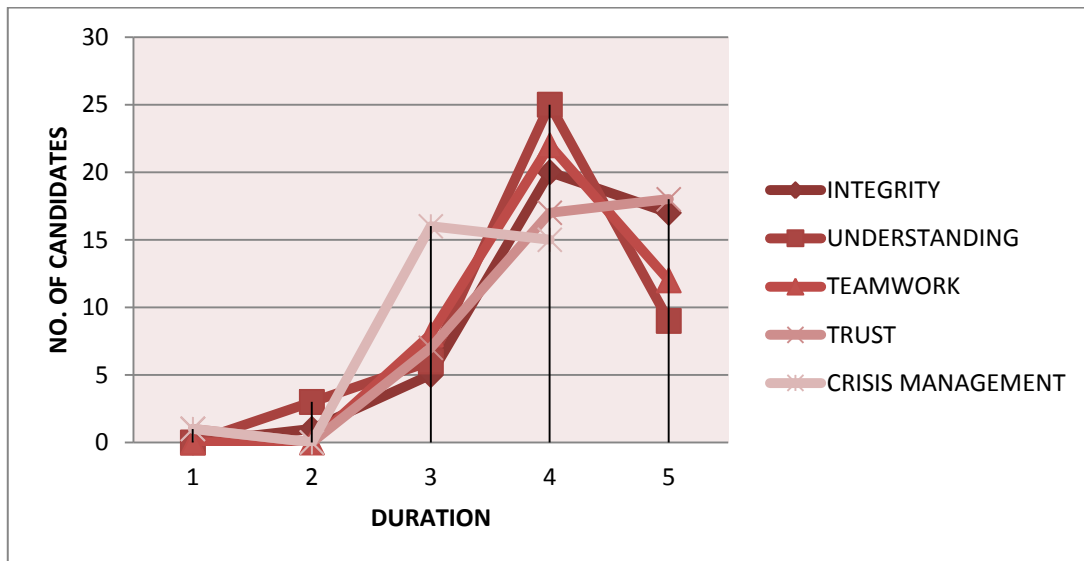
SECTION III: SOCIAL STATUS (INDIVIDUAL AND COMMUNITY)

For scale (1 to 5)

- 1: extremely negative
- 2: negative
- 3: neutral
- 4: positive
- 5: extremely positive

Q: RELATIONSHIP WITH COWORKERS:

Interpretation: The reason why relationship with coworkers is taken into consideration because it was necessary to find out the bond that they hold on the basis of integrity, understanding, teamwork, trust and crisis management. And generally this craft is practised in a group so it was also necessary to see the kind of relation that they hold.



Analysis: integrity is moral soundness. Moral soundness amongst the coworkers working together. More than 50% of sample space resulted that the morally and the respect between them is positive.

Understanding is an inclination to support to any statement or to the idea of any coworker. The frequent response is positive from the sample space.

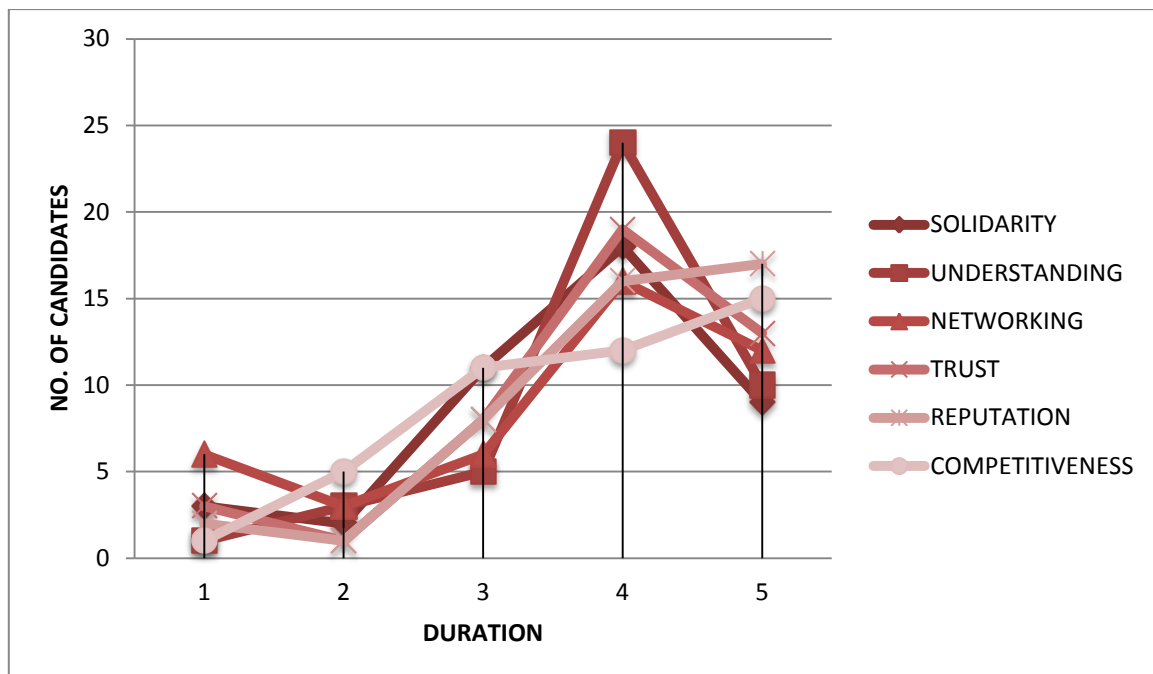
Teamwork is the cooperative work done effectively and the high end of this curve is at 4 which show that it was positive.

Trust is to have confidence or faith on the coworker. The results were extremely positive. The artisans stated that because they have trust on their coworker that is the reason they are working together.

Crisis management is the process by which an artisan deals with a major event that threatens to harm the product. It was found that the results were neutral. They were neither even positive nor negative.

Q: RELATIONSHIP WITH ARTISANS COMMUNITY:

Interpretation: Since there are several different handicrafts in Kutch and communities dedicated to one kind of craft. It was necessary to see the following factors: solidarity, understanding, networking, trust, reputation, competitiveness within these communities.



Analysis: Solidarity refers to unity or agreement of feeling and action. It was seen Solidarity amongst Artisans was quite high with 42% people rating 4.

Understanding between Artisan and his/her community is high with 56% rating it at 4.

Networking refers to connectivity within the Artisan and his/her community. Networking amongst Artisans was rated at 1 by 13% of the sample space, however 33% said that the Networking within them was quite positive with 33% rating it at 4.

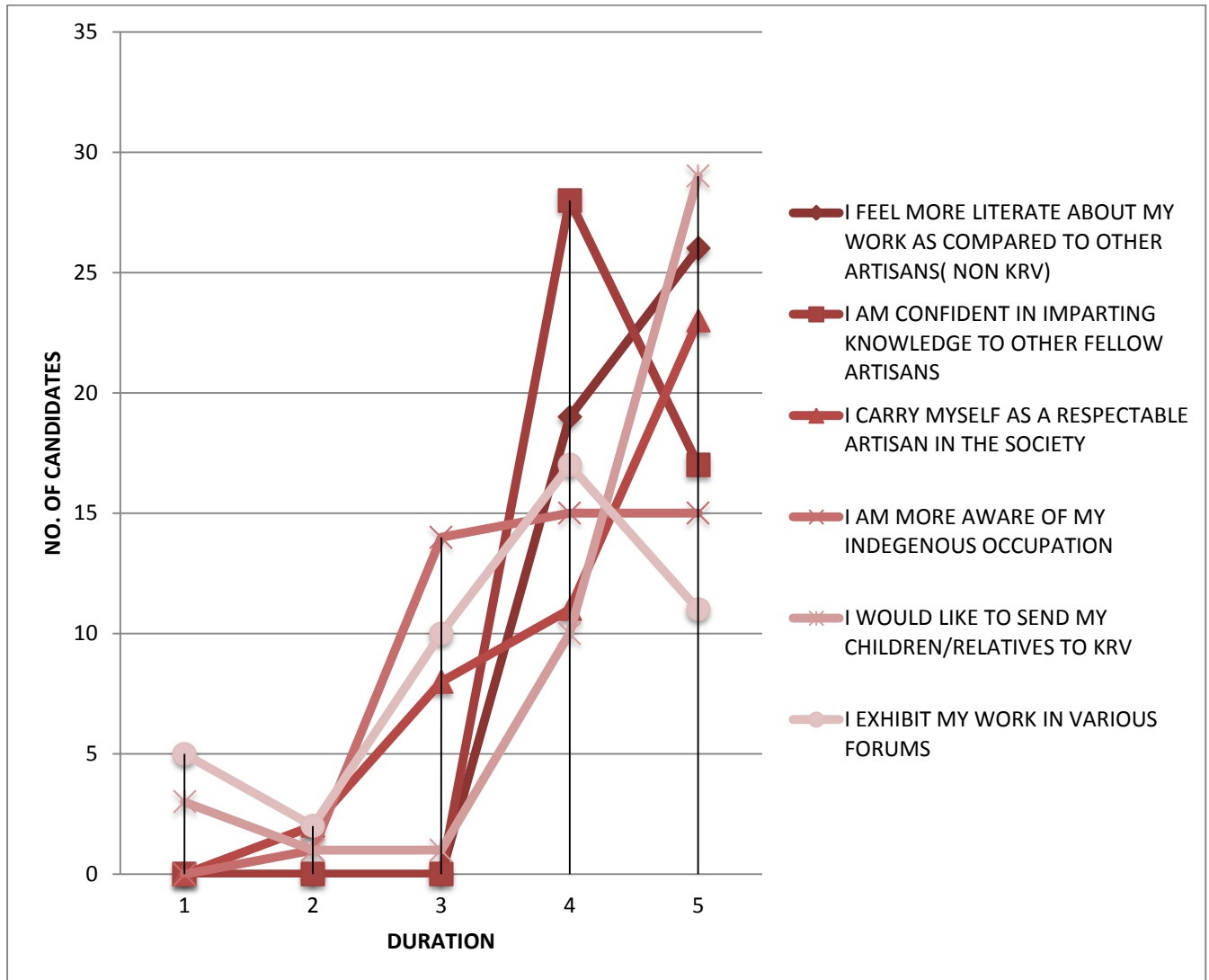
Trust refers to the confidence and faith that one has on their own community. 42% of the sample space rated Trust factor positively at 4 while 28% rated it very positive at 5.

Reputation is defined as state of being held in high esteem or honour. 33% of the Artisans rated Reputation within their communities quite positively at 4. Only 3% rated it very negatively at 1.

Competitiveness refers to the willingness to compete. Competitiveness amongst Artisans is rated at 5 by 33% of the sample space, indicating that it was extremely positive.

Q: HOLISTIC SOCIAL DEVELOPMENT:

Interpretation: A Holistic Social approach means that the researchers are interested in engaging and developing the whole sample space. The need of holistic social approach in this is that researchers wanted to target all the things after vidhyalaya and wanted to see the following things.



Analysis:63% strongly agree that they are more literate about their craft as compared to other artisans who have not gone to the Vidhyalaya.

68% of the sample space, agree that they are more confident about imparting knowledge to other fellow artisans.

52% of the people strongly agree that they carry themselves as respectable artisans in the society.

There is not much difference in statistics for the next statement as most of the people were aware of their handicrafts before they went to the Vidhyalaya. This is because all the handicrafts made in this region are indigenous occupations, that are traditionally passed within communities.

65% of the sample space has a very positive attitude regarding sending their children to KR Vidhyalaya.

38% of people agree that they exhibit their work in various other forums.

SECTION IV: KALA RAKSHA VIDHYALAYA

For scale (1 to 5)

1: strongly disagree

2: disagree

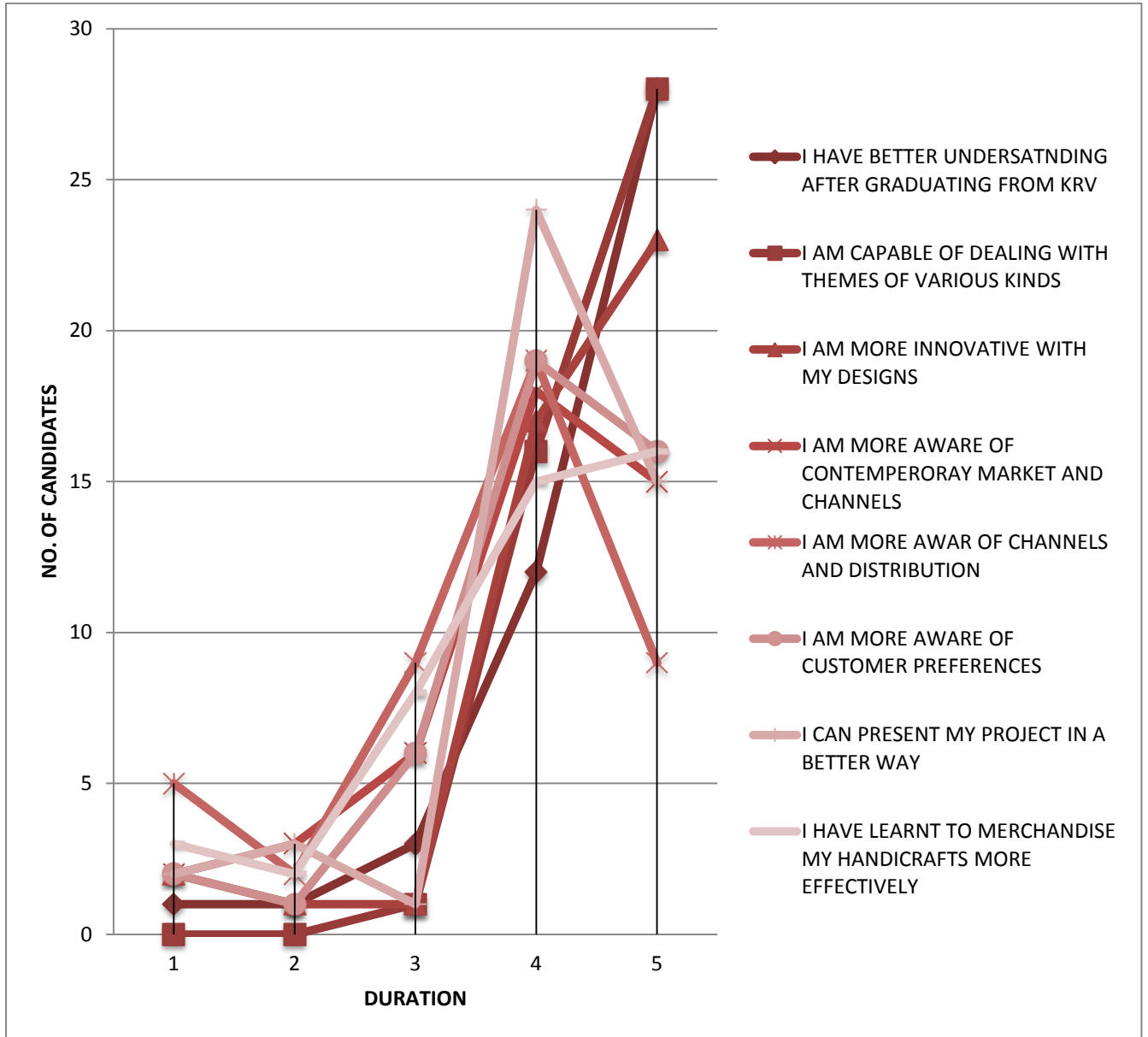
3: neutral

4: agree

5: strongly agree

Q: HOLISTIC SOCIAL DEVELOPMENT

Interpretation: On previous enquiries we came across various aspects related to color and design that the vidhyalaya covered in their courses. As a result of this we came up with a series of statements that would tell us about the attitude of artisans regarding the course and the knowledge imparted.



Analysis: 65% of total sample space strongly agreed that they have the better understanding after graduating from KRV. And they also strongly agreed on the fact that if any different theme is given to them they will be able to work effectively on that theme.

49% of total sample space strongly agreed that they bring out innovations in their designs.

40% of total sample space agreed on the fact that they have the knowledge about the contemporary market and are more aware of customer preferences. These 40% are majority of men.

65% of sample space agreed on the fact that they have achieved the presentation skills

Conclusion:

The audit concluded that all the artisans who are either employed by some or other ways or employed by working and practising handicrafts have attained the indigenous knowledge after graduating from vidhyalaya. They see themselves as a respectable artisan in the society and can built their own designs and work on various kinds of themes. The majority of artisans believed that if they work with full enthusiasm money will never leave them. They believed in work not in money.

The integrity, trust, understanding amongst their co-workers have sky rocketed due to KRV's sessions which puzzled out understanding colours, identifying and research market trends, analysing customers, communication, presentation, and more.

The artisans (majority of men) have also understood about the markets and have to knowledge of target audience and to which segment of the market they are catering with their crafts.

However majority women artisans on one side benefitted from the course and on other side could not independently march towards market with their brands. The major focus of KRV in future would be to ensure that women artisans should be given more importance and also ensured a support to reach out to not only local but global market.

Annexure

QUESTIONNAIRE FOR KR VIDYALAYA GRADUATES

This question is the purpose of understanding the level of penetration of KALA RAKSHA in the lives of artisans which have undertaken the KRV course. The data of the questionnaire will be confidential in nature. Access to this information will be restricted to the authorities of SACH CONSULTANCY and KALA RAKSHA.

Section I: Basic Information

Name: _____

Age : 18 and below

18-24

24-30

30-40

40-50

50 and above

Gender: Male

Female

Other

Batch of KRV: _____

Specialisation: _____

Section II: Economy related

<u>Pre-KRV</u>	<u>Post-KRV</u>
Nature of Occupation: Self-employed Employed Others, please specify	Nature of Occupation: Self-employed Employed Others, please specify
Source of Income(Handicrafts): Primary Secondary	Source of Income(Handicrafts): Primary Secondary
How much portion of total income does handicraft fetch you? % 20 and Below 20-40 40-60 60-80 80 and above	How much portion of total income does handicraft fetch you? % 20 and Below 20-40 40-60 60-80 80 and above
What is difference of income between and other artisans of same field? Increase/Decrease %	What is difference of income between and other artisans of same field? Increase/Decrease %

No Change 0-20 20-40 40-60 60-80 80-100	No Change 0-20 20-40 40-60 60-80 80-100
What kind of job was Handicraft? Part time Full Time	What kind of job was Handicraft? Part time Full Time

Section III: Social Status (Individual and Community)

For Scale (1 to 5): 1: very negative, 2: negative, 3: neutral, 4: positive, 5: very positive

- Rate the following factors from 1 to 5 (Relationship with co-worker):
 - Integrity: 1 2 3 4 5
 - Understanding: 1 2 3 4 5
 - Teamwork: 1 2 3 4 5
 - Trust: 1 2 3 4 5
 - Crisis Management 1 2 3 4 5
- Rate the following factors from 1 to 5 (Relationship with artisan’s community):
 - Solidarity: 1 2 3 4 5
 - Understanding: 1 2 3 4 5
 - Networking: 1 2 3 4 5
 - Trust: 1 2 3 4 5
 - Reputation 1 2 3 4 5
 - Credibility 1 2 3 4 5

For Scale (1 to 5): 1: Strongly disagree, 2: disagree, 3: neutral, 4: agree, 5: Strongly agree

- Rate the following statements from (1 to5):(Holistic Social Development)
 - I feel more literate about my work as compared to other artisans(non KRV) 1 2 3 4 5
 - I am confident to impart knowledge to other fellow artisans 1 2 3 4 5
 - I carry myself as a respectable artisans in a society 1 2 3 4 5
 - I am more aware of my indigenous occupation 1 2 3 4 5
 - I would like to send my children/ relatives to KRV 1 2 3 4 5
 - I exhibit my work more often in various forums 1 2 3 4 5

Section IV (Kala Raksha Vidhyalaya)

For Scale (1 to 5): 1: Strongly disagree, 2: disagree, 3: neutral, 4: agree, 5: Strongly agree

- Rate the following statements from (1 to5):(Holistic Social Development)

- I have better understanding of colours after graduating from KRV 1 2 3 4 5
- I am capable of dealing with themes of various kinds 1 2 3 4 5
- I am more innovative with my designs 1 2 3 4 5
- I am more aware of contemporary market and channels 1 2 3 4 5
- I am more aware of channels of distribution 1 2 3 4 5
- I am more aware of customers preferences 1 2 3 4 5
- I can present my product in a better way 1 2 3 4 5
- I have learnt to merchandise my handicraft more effectively 1 2 3 4 5

Information of Sample:

Name:	Age:	Gender	Batch of KRV	Specialisation
ChandreshSuji	24-30	Male	2009	Weaving
NamoriVankar (997875134)	40-50	Male	2009	Weaving-Shawl, Stall
ShantilalVankar	18-24	Male	2009	Weaving
PrakashNaranSigu	18-24	Male	2008	Weaving
AqibKhatri (9724841417)	24-30	Male	2010	Block Print
JivabenLata	50 and above	Female	2009	Rabadiembroidary
KanchanGohil (8238019437)	18 and below	Female	2012	SufEmbroid.
KhimjiShyamjiVankar	40-50	Male	2005	Weaving
MauliShankarlalMakwana	18 and below	Female	2016	Suf work
NanabhaiHirabhai	50 and above	Female	2013	Patchwork
Khalid Amin Khatri	18-24	Male	2009	Block Printing
BabrabenBhanani	50 and above	Female	2010	Applique, Patchwork
RamjibhaiMaheshwari	40-50	Male	2008	Weaving
ParmabenRabadi	50 and above	Female	2009	Rabadi embroidery
Irfan Anwar Khatri	30-40	Male	2006	Printing (Ajrah)
VarshaMurujjiGohil	18 and below	Female	2015	Suf embroidery
JethilalPremjiVankar	30-40	Male	2010	Weaving
Namabehn/ Lasubehn	50 and above	Female	2005	Rabadi embroidery
AnasKhatri	24-30	Male	2015	Tie and dye - Block Printing
TaranumKhatri	18-24	Female	2016	Tie and Dye
GovindMeghjiVankar	18-24	Male	2010	Weaving
HansrajDevjiSiju	24-30	Male	2011	Weaving
BhagwatibenBhati	40-50	Female	2010	Suf
NiteshVankar	24-30	Male	2010	Weaving
Ramesh VeerjiVankar	24-30	Male	2008	Weaving
LakhubehnRabadi	50 and above	Female	2013	Rabadi embroidery
NanubenBhanani	50 and above	Female	2008	Patchwork, Suf, Applique
ChampabenMoga	50 and	Female	2009	Suf Embroidery

	above			
Jivaben	40-50	Female	2009	Rabadi Embroidery
NeelamBijlani	18-24	Female	2009	Suf Embroidery
Shaquel Ahmed	30-40	Male	2009	Batik and Block Printing
Dinesh Vankar	30-40	Male	2007	Weaving
Sauliman Umar FarrukhKhatri	40-50	Male	2009	Tie and Dye
JamilaGohil	18 and below	Female	2015	Suf, Kharak Embroidery
KholTu	30-40	Male	2008	Dyeing
Ahmed LehaiKhatri	24-30	Male	2009	Printing and Dyeing
Khatri Mohammad Abdullah	30-40	Male	2006	Block Printing
Lansubehn Mohan Rabadi	30-40	Female	2013	Rabadi Embroidery
Lachuben	50 and above	Female	2006	Rabari Embroidery
KetubenRanaRabadi	50 and above	Female	2005	Rabadi Embroidery
Khatri Abdul Rauf	30-40	Male	2009	Block Print
DamayantiBijlani	18-24	Female	2008	Suf Embroidery
LuckybenVankar	30-40	Female	2008	Rabadi embroidery
MirabeHNBhanani	40-50	Female	2007	PatchWork
MongibenRabari	18-24	Female	2010	Rabadi Embroidery