Conclusion

The study that was conducted and is been discussed so far shows the analysis of the two surveys conducted for two different subdivisions of the textile industry i.e. Banarasi Saree (belonging to the handloom section of the industry) and Chikankari (belonging to the handicraft section of the industry) each. The first survey amongst them was conducted to find out the challenges faced by both the textile forms separately. The second one was to find the most feasible actions that can be taken to overcome the generated challenges in both the textile forms. The results of the two surveys are expressed in the form of two separate case studies for each textile form as the analysis of first survey and factor generation and ranking method used to analyze the data of the second survey.

The conclusion is divided into four parts the first three parts of the conclusion will deal with the generated challenges gap between the present and expected marketing mix usage and SWOT analysis as per the study for both the textile forms separately. The fourth part of the study deals with a generalized set of challenges that the Indian Traditional Textile Industry is facing today. Derived by studying the commonality of the challenges fond for the two textile forms referred in the study.
Banarasi Textiles

Industry Specific Marketing Challenges of Banarasi Textile Industry

The biggest marketing challenge that the Banarasi textile industry is facing is because of the adverse marketing conditions for silk sarees causing product obsolescence because of several reasons. The lifestyle of the people is changing in which heavy sarees like Banarasi don’t fit in. Ladies have started working in offices and in formal environment, whereas Banarasi Sarees belongs to party wear category of apparels.

Another most important challenge arises from the very basic step of Banarasi Sarees’ life-stages, i.e. the unorganized structure of the industry and high cost of manufacturing a finished authentic Banarasi Saree. Banarasi is a costly item and its cost is rising day by day due to several reasons discussed in the study. This is the biggest limitation for the Banarasi Sarees today.

Other Challenges include

1. High duty on raw material and price fluctuation problem:

The Banarasi Saree Industry is an industry whose basic ingredient is silk and zari. The quantity of requirement of these two things increases with the demand in the industry. These core ingredients cannot be substituted by any other fiber as then the authenticity of the saree will be in question. Amongst the two ingredients silk thread forms the base and the zari is used for the ornamentation of the saree.

The duty on the raw silk imported from China was around 30% in 2011[AGENCIESFeb 9, 201] which was extended to year 2014 with a hike of 5% -15% [PTIMar 19, 2013]. This duty on the imported silk is one of the major causes of high cost of the product. According to the weavers the silk produced in China is of better quality and hence is essential for making good quality products. This duty may seem unnecessary and burdening to handloom weavers but it’s the need of sericulture industry of India. Hence cannot be removed by Government and has to be borne like a necessary evil by the industry.

Another limitation is the low quality and low quantity of production of raw material in India. The Indian sericulture industry is producing inferior quality of silk than that of China’s. This limitation is the cause of Indian weaver’s dependence on the imported raw silk.
The next problem of fluctuation is caused because the imported silk is connected to the international rates. Therefore any change in international rates affects the prices of raw imported silk in India as well. Because of this fluctuation of prices of raw materials the prices of the finished product is to be adjusted according to the raw material price. The possible ups and downs are incorporated in the prices so that the losses can be hedged. This also increases the pressure of negotiations at every level of value addition in the value chain of the Industry.

High price of product makes it a niche item and not a mass product as what it is sold as. Another factor that has played its part in this issue is the weakening of traditional norms of society. Now the masses are not strictly bind to the norm of wearing a Banarasi Saree in traditional ceremonies. Therefore they can easily avoid this expenditure over another more important expenditure.

2. **Low production volume due to lengthy process of production:**

The genuine Banarasi Saree is woven on a Handloom by a weaver which takes at least 8 days to weave a saree. This time duration keeps on increasing with the type of saree and quality of work done on the saree. This restricts the maximum number of sarees produced on one handloom machine to maximum 3-4 per month. This is a very small number in comparison to the figure of 6 sarees produced on one powerloom in one day (which is the biggest competitor of Banarasi Sarees today) if used to its maximum capacity.

This account was showing the duration of time that goes in the weaving process of a Saree. Before weaving also a lot of time is spent as the raw silk is prepared to make it into weave-able threads which involve processing of raw silk, preparation of the spinning machine, spinning of raw silk into threads and finally preparation of yarns. Finally the threads are dyed into different colors as per the requirement and then the weaving starts. Even after the weaving is done some saree types require cutting of extra thread and other finishing activities.

All this accounts to a lot of time to manufacture one saree because of this the quantity of production of the industry is very low as compared to its competitor’s. This causes low visibility of the product when it shares the shelf space with its competitors i.e. the powerloom products.
3. **Skilled craftsmen migration from the industry:**

Learning the skill of weaving is a time taking process and requires apprenticeship training method to learn it with perfection. The traditional way of training it to the new generation of weavers was by training them since childhood and using their skills in helping the elders during the weaving was done. This process got stopped with time because of the changing life style. According to which kids’ education is a source of better life. Banning of child labor also acted as a stimulus for this change.

The resultant new generation of weaver family hence is more educated and ambitious. This is one of the major factors because of which skilled craftsmen are decreasing and fleeing to other occupations.

Other thing that acted in this change was the bad condition of the weavers. The level of exploitation that the weavers have suffered for a long time also played its part. The option of power loom industry established in the area gave the weavers an alternate, easy to learn and work and more rewarding source of employment to the new weavers. Therefore today highly skilled weaver is getting reduced and many of them are migrating to other options of employment than their ancestral profession of weaving.

4. **Lengthy and difficult Training Period:**

Training period is lengthy and involves apprenticeship training methods. As discussed before initially the training used to be given to the kid from a very young age. They were used in the process of weaving along which they used to learn the skill automatically. Therefore no extra time and extra training was required but this is not the case today.

Today child labor is banned and so the children don’t get training at their younger stage. Hence they need to devote extra time and efforts to learn the art and this causes disinterest, lack of skills and aversion from the family business. This is also causing problem in weaving process because the work that was used to be done by kids now require 2 or more trained experts make one unit. While using handloom a weaver’s every body part is used. In addition to it as the cloth is woven it needs to be embroidered along which requires two more individual to do this work. Before one adult and two children were used to do the work for weaving one saree. Though on morality grounds this was a good change but in the eyes of weaver families and business persons related to the art this was a big setback.
5. Alternative earning available:

Today many sources of employment are available for the weavers. Including all the regular sources of employment the two most commonly used and easily acceptable are employment in powerloom sector and MNREGA scheme of government. MNREGA gives an easy alternative of earning, therefore, reducing the working hours of skilled labors.

6. Cheap Duplicate and alternative products:

The market is filled with duplicate products and substitute products. They are drastically cheaper than the original work and are an exact copy of the original work. They copy the look and feel of the products and give all the visual benefits of the original product. They either use original raw material or use art silk and low quality zari to replicate the effect. These products may last long or wear off in few washes but still gives the price sensitive low income segment a feeling of value for money.

These products are made on powerloom which has an output that is many times more than the handloom products (where handloom produces one saree in eight days powerloom produces six sarees in one day). This gives powerloom products time money and labour advantage over handloom products. But this is just half of the storey. The handloom products still have many advantages over powerloom products like they are skin friendly, comfortable, durable and still many designs are unique and have not been copied by powerlooms. The sad part is that only few people give importance to genuine products rest being price sensitive purposely ignores the best parts of an art.

7. Traditional and repetitive designs:

Designs are repetitive and traditional. People want a change in designs. It’s not that they want digital prints but the same ethnic designs but with a modern presentation style.

Traditionally the Banarasi Sarees are said to be very heavy in weight and very decorative meant for traditional and important occasions. With the change in life style, needs of the customers have changed and fashion industry has also grown a lot. Today the new generation of buyers want a lighter version of Banarasi Saree with a new look. This is actually going on in the industry there are some manufacturers who regularly buy new designs and color forecast. The weight of the saree has also been reduced but all these are not communicated to the buyer. The buyer is still clinging to the old image of the Banarasi Sarees. Hence prefers not to buy them or buy a low cost similar looking saree instead.
The government has started an institute in Banaras for the weavers were professional training is provided to the weavers. At this institute research on new designs is also done and new cards are made of these designs for sale at low cost to the weavers. The institute also provides information gathered from the fashion forecasts of the world fashion on new styles designs and color combinations. Weavers can use this information and improve their productivity and quality. Still most of weavers are either unaware of the institute or are not interested in investing their time and money in such activities which they feel are wasteful.

8. Difficult differentiation point:

Power-loom products are difficult to differentiate from the handloom products for a layman as they have adapted the whole look of the Banarasi Sarees. They have mastered in imitating the patterns and motifs of the art using modern machines. The only difference lies in the tani and bani directions of which a layman is not aware of.

9. Middlemen’s existence:

The weavers have existed since many centuries but with time some got mastered in their art and started getting more orders than others. To complete these orders they started delegating them to other weavers under them. This way master weavers were evolved. The gaddedars or the wholesalers were also evolved from either these master weavers who stopped weaving and entered selling these products.

Subsequently a system was developed were the weavers lost the direct contact with the customers. The weavers were supposed to sell their products to either the master weaver or to a gaddedar. Today middlemen and master weavers have created a wide gap between workers and customers. This gap is both physical and materialistic. The whole chain through which this product reaches the customer has a share in the profit and the least share is of the weaver’s who is actually producing the product.

10. Futile Government efforts:

Government of India after getting the freedom was fully devoted to develop and promote the cottage industry of India. But the efforts that it took to achieve this aim were full of confusion and flaws. This was also because India is a vast country and has many industries belonging to cottage sector. The government efforts to help one proved to be disastrous for the other inter linked industry. As a result many government efforts have
backfired, example, co-operatives, MNREGA, etc. On top of this corruption and favoritism not successful for the industry.

11. Lack of Technology up gradation and infrastructural problems:

Many technological and infrastructural problems exist in the industry. The core elements of the product restrict the usage of machine while weaving a saree. Still there are several other peripheral processes involved in weaving that can be automated which is not been done. For example dying is one area were still automation is needed and dying plants are also missing from the infrastructural head.

The other infrastructural problems include lack of good handlooms, healthy environment of work and electricity etc. The government has announced a subsidy on the electricity rates in the area were the production is concentrated but the duration till which the electricity comes is an issue there.

12. Lack of R&D:

The aim of starting co-operative society or MNREGA scheme or putting a duty on imported raw silk was not wrong but they were not properly planned. The linkages between the industries were not studied properly before applying these schemes. Hence has worsened the condition.

Research on new yarns and fabric variation is not being done and if done the process of awareness about such development is very slow. As a result the information is not able to reach the actual user of this information (the weaver).

The weavers also have an attitude problem. They feel that they are in this business since centuries therefore are the best judge of fashion and have the finest knowledge of skills. They don’t feel a need of changing anything. This problem also stops their personal as well as professional growth and hence as a result the industry suffers.

13. Ill practices:

The time has also given way to some ill practices in the system. The retailers generally have a practice of buying and ordering products on credit basis. According to this system they can pay the wholesalers after some time or when the purchase is done depending on the terms of sale. Another ill practice that exits in the industry is that of return of unsold goods. According to this system the retailers can return the items after some time duration if they are unable to sell them.
This way in both the case the ultimate loss is borne by the wholesaler or the weaver in some cases. The manufacturer has a fixed amount of money that he can reinvest in the business after subtracting the profits. Hence because practices like credit selling and return of unsold goods this money gets blocked. Therefore the manufacturer is forced to involve in cost cutting and using inferior goods.

14. Complex export procedures:

Export process is hectic, lengthy and complicated and needs relaxation and promotion. The wholesalers want a workshop on the export procedures and more fairs to develop contacts with foreign clients. The advancement in this area is very slow and the information flow is faulty as the information of any such affair doesn’t reach the wholesalers or gaddedars. Only the people who are favorite to the government officials in charge get the information. All these problems create a trench in the way of internationalization. This giving advantage to the non trade related exporters to exploit this area of growth.

15. Unavailability of Bunker Market:

There is no organized bunker market till today in the area where one can buy the entire raw material etc required in the trade at one place. The bunkars and wholesalers have to cover a lot of distance around the town to buy the inputs for the saree weaving process and preparation. Due to this lack of facility the prices quoted by the service providers are not questioned by any one.

Another market structure that used to exist in Banaras was the Satti system which no more practiced. It was a practice of setting a market in the early hours of the day were weavers used to bring their manufactured products and many wholesalers used to bid for them. This way the weaver used get higher prices for their products and hence used to benefit by the system. With the development of the putting out system and for getting more number of products the wholesalers lured the weavers by giving them advance payments and raw material to ensure that they sell their products to them. Slowly this was converted to a source of exploitation because of weaver dependence on wholesalers. As a result the weavers got bounded by loaning practices from wholesalers. This marked the end of strong independent weavers and practice of Satti Bazar.
16. No grading or pricing system exists.

Today is the age of organized sector and the customers are mentally conditioned to get similar products on a fixed price and get a sale on the left over stock. In the Banarasi Saree industry this is not the case and can never be. This is because the industry is unorganized and most importantly it is a skill based industry which is difficult to be rated and priced industry wide on set of rules.

This aggravates the basic characteristics of the Indian customers of being price sensitive and suspicious when it comes to spending money. This is one of the biggest problem to be tackled. This can be done either by right positioning or right pricing which ever suits the target customer’s psyche.

17. Wages are kept very low to control the high cost of finished products.

The sale of the craft has decreased since few years. According to the wholesalers the problems are changing lifestyle of target customers and increasing cost of the product and overall increased cost of living. The first matter was out of their control so they started reducing the weaver’s payment to control the second, i.e. increasing cost. This was done to make the product at purchasable rates. This trend was the most logical step that every wholesaler deduced hence this trend was followed throughout the industry.

This created new problems like the bad condition of the weavers and weaver exploitation. The ill practices like low quality raw material usage and reduction in reed counts to reduce the consumption of raw material etc. also came into existence. All these problems are tolling up today and are creating new issues like weaver migration and low quality product reducing the confidence of customers in the art.

This chain effect is the result of a wrong initial remedial step that was taken up by the wholesalers of reducing the wages of the weavers and lowering the prices of the finished products.

18. New designs and graphs are not made available to the majority weavers.

As discussed earlier the new designs and graphs are being developed in the industry. One of the government institute is also involved in such research and development efforts. It has also kept the results open to be bought by the weavers at lowest cost possible. All this information exists and still is not reaching the end users of this information.
The reasons are many but the biggest reason is the attitude of the weavers they feel that they are the master of their work because this art of weaving is been taught to them by their ancestors. They feel they don’t need any improvement or any new updates on designs and colors.

19. GI Status:

The art has got the GI status but it has not been utilized fully for the benefit of the art. The status has been molded by the manufacturers of powerloom industry for their benefit. According to them any Saree made in Varanasi region can use the designs and patterns of the Banarasi Sarees. Furthermore it can be sold under the brand name of Banarasi Sarees. Therefore the status that was obtained to protect the rights of the art is actually used as a scapegoat to exploit it.
Gap Between the Expected Mix and Present Marketing Mix Usage

According to the information that is derived from interviewing industry players and is provided in the case we can conclude the following Gaps present in the way of the art:-

- Product: As mentioned earlier the product seems to be either at the core product or the basic product level minus branding efforts. Where as it should have been at least at augmented level and working towards getting a potential products prototype. This was possible by using the research and development activities that are underutilized in the industry. Branding can be the first step to start with the upgradation process of the product.

Product Levels: Core – Basic – Expected – Augmented – Potential

- Price: The pricing of the genuine Silk Banarasi Sari that we are talking about here has very less scope at present according to its present state and demand. This is because the wholesalers are unaware of the pricing techniques that they can use. The substitute products are also similar to the extent that it’s difficult to differentiate leaves less leverage for the players to experiment with the pricing. Therefore presently used pricing method is cost plus profit margins. Having said that the scope for pricing is bright in the future if the art is positioned and managed effectively.

If we consider the basic four pricing strategies we can place Banarasi Sari in the economy pricing. Whereas the art deserves to be in the premium pricing strategy slot. This is because only this strategy can support the products high quality and proposed image of the art.
Place: As mentioned in the case two types of distribution chains are functional in the industry concerned. That is one in which the traditional wholesaler retailer are involved and the other in forms of emporiums. Here both the channels networks have their own flaws.

Starting with the traditional channel of distribution the channel followed is:

Weaver – Wholesaler/Manufacturer – Retailer – Customer

Here in normal circumstances the weaver and the manufacture should be at same level but in the system followed in the concerned industry they both are treated separately. This is because of the unorganized structure of the industry were most of the work is done by single weavers at their home on their old outdated handlooms. Therefore the basic requirement of this system is to upgrade and integrate the process of designing, development and production and bringing them under one roof. Furthermore removal of the intermediaries and find a way to reach the relevant customer base directly either through fairs or internet can be incorporated.

Required present canal distribution structure: Manufacturer – Customer

Another way by which the distribution can be made cost effective and trust worthy is by directly reaching the interested customer or making the art available to them if they want to explore it and buy it. This can be done by removing the unwanted corrupted chain of middlemen and retailer networks. Alternatively by working closely with either the trust worthy dedicated to the cause retailers or by skipping the retailers. The unconventional means like fairs and internet platforms can be used to achieve the purpose. Which are still not been used effectively by the industry.

The second chain of channel followed is through emporiums:

Emporiums/societies – Customers
Or
Weavers – Government Emporiums – Customers

Here the private emporiums keep all kinds quality and price bands of product that are available in the market under the name of Banarasi Sari, be it silk, cotton or mixed etc. The government emporium on the other hand keeps all kinds of handicraft and ethnic items made in India. Therefore this distribution channel is ineffective and insufficient for the Banarasi Sarees. Exclusive outlets are required for this art if possible and if not a section should be fully given to showcase this rich art of India.
Required chain of channel can be:

Weaver – Exclusive Genuine Product Emporiums - Customers

- Promotion: According to the data available negligible is done for promoting Banarasi Sari. Almost none of the promotion mix elements are used substantially by this industry to help it create its unique image, spread awareness, create a brand image or create demand for this art. According to present state of usage of the promotion ‘P’ the Gap is too wide between the present state to that what is required by the industry. A lot can be done in this area and with a streamlined and strategically planned usage of the promotion mix a lot can be achieved to help this industry thrive again.

The present state can be described by using perceptual mapping technique:-
SWOT analysis of the Banarasi Saree Textile Industry

<table>
<thead>
<tr>
<th>Strength</th>
<th>Weakness</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Developed Brand Name</td>
<td>• Old and irrelevant brand image</td>
</tr>
<tr>
<td>• GI status</td>
<td>• Irrelevant positioning and pricing method used</td>
</tr>
<tr>
<td>• Uniqueness of art</td>
<td>• Lack of designer and fashion inputs</td>
</tr>
<tr>
<td>• Genuineness</td>
<td>• Non utilization of the GI status</td>
</tr>
<tr>
<td>• Traditional and ethnic art form</td>
<td>• Non existence of a genuineness mark</td>
</tr>
<tr>
<td>• Fully developed distribution chain</td>
<td>• Bad condition of handlooms</td>
</tr>
<tr>
<td>• A segment of loyal customers</td>
<td>• Adverse working conditions of workers</td>
</tr>
<tr>
<td>• Availability of skilled weavers</td>
<td>• Weaver exploitation</td>
</tr>
<tr>
<td>• Basic infrastructure</td>
<td>• Lack of control over the retailers</td>
</tr>
<tr>
<td>• Celebrity and top designer’s affiliation</td>
<td>• Lack of peripheral activities’ automation</td>
</tr>
<tr>
<td>• Designing institute exists</td>
<td>• Infrastructure can be improved</td>
</tr>
<tr>
<td>• Government subsidies and other schemes</td>
<td>• Genuineness and uniqueness can be used as aUSP</td>
</tr>
<tr>
<td>• International customer exists</td>
<td>• Designer inputs can be incorporated</td>
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<td></td>
<td>• Product improvement has a lot of scope</td>
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<tr>
<td></td>
<td>• Fashion industry inputs and color forecasts can be incorporated</td>
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<td>• Brand perception is bad</td>
</tr>
<tr>
<td></td>
<td>• The designing may kill the essence of the art</td>
</tr>
</tbody>
</table>

Opportunities

• MP Modi’s interest
• Segment that appreciates genuineness of product and wants to buy it
• Online media for promotion and sales is not explored
• More internationalization possible
• The parts of production cycle can be made automated.
• Indian sericulture industry can be improved
• Element of custom made products can be explored
• Infrastructure can be improved
• Genuineness and uniqueness can be used as aUSP
• Designer inputs can be incorporated
• Product improvement has a lot of scope
• Fashion industry inputs and color forecasts can be incorporated
• New brand positioning, target segment and band image can be developed
• Promotion has lot of scope

Threats

• Weaver migration to other occupations
• Powerloom products consuming the market share.
• New technologies can develop to copy exactly the patterns not been copied till now
• Extinction of the art
• Increase international prices of silk
• Brand personality is old and traditional
• Brand perception is bad
• The designing may kill the essence of the art
**Chikankari Textile**

**Industry Specific Marketing Challenges of Chikankari Textile Industry**

**Market conditions and Trade related problems**

1. **The process is too lengthy and scattered:**

   The process of production of Chikankari product is too lengthy and is scattered throughout the Lucknow district and other authorized craft centers around Lucknow.

   The production cycle involves eight to nine steps including purchase of raw material, dying, cutting, design decision, printing of designs, setting of color combinations, embroidery, washing, stitching and Pico, finishing touches. Each step requires a different set of artisans to be performed whose establishment or place of working is in a remote place away from the work area of the previous set of artisans. On top of this the embroidery work is done by number of individuals on one piece of batch depending on the perfection, importance and skill required to used in a particular patch of embroidery.

   For the embroidery part the products are distributed to the artisans of villages on individual basis in sets of one to the number of pieces an artisan agrees to work on. All this requires intense distribution and collection of products at every point of exchange in the production process.

   All this make the process a lot unorganized and geographically scattered throughout the region. Hence this requires lot of time and efforts to get a batch of finished Chikankari products.

2. **Automation of peripheral activities:**

   The core elements of a genuine Chikankari product are hand embroidered cloth in the stitches that are mentioned in the Chikankari embroidery. Rest of the parts of the process used in production of Chikankari products are not essentially be done through the process followed till now.

   All these peripheral activities have a scope to be converted into automatic or machine preformed activities. This way the time and effort lost in these activities can be saved. This will even check the involvement of the middlemen in the industry. But till now nothing has been done for the automation and upgradation of processes.
There is a government established washing plant facility in the center of Lucknow (but away from the area of production) were one can avail the services of the facility at low prices for utilizing it in the step of washing. However the sources have revealed that no one uses that facility. The problem is that the middlemen and their channels are all set in the production areas. They don’t let any change to be made in the setting. They have their personal relations with the manufacturers and provide door step collection and delivery of the manufactured products.

3. **Middlemen:**

Middlemen work as a link between the manufacturers, wholesalers and workers at every stage of the production cycle. They are responsible for both distribution and collection of value added product at each stage and distribution of money to the artisans in return to their services.

They are in position to decide how much they want to distribute and how much they want to keep for themselves. Hence they get a margin at every stage of production cycle they use their network for. This reduces the actual payment that the artisans must receive for their services.

Having said that there is another angle to this arrangement. The artisans in the industry work from home and consider the Chikankari work as a part time work to earn money. Hence they don’t want to walk the distance to reach a center or get work for them. Both the manufacturers cum wholesalers and the artisan is satisfied in this arrangement and don’t want a change in the system.

4. **GI status**

Geographical Indication is the new tool that the Indian traditional crafts and knowledge has got to protect themselves. They can use it against any duplicity or dilution of the brand in any sense. GI status certifies the geographical origin of knowledge and restricts it from being replicated or taken advantage of elsewhere.

GI is available to the craft and was acquired by the craft after lot of struggle and efforts of both government and private associations attached to the craft. But after acquiring it its advantages like using it as a USP for sales or increasing awareness, banning of Chikankari work in rest of the India except the authorized areas etc. are not tapped and utilized by the trade as well as UP government equally. Mr. Har Prasad Agrawal expressed “I had led this campaign but the state of the industry has not improved as expected.
5. **Sells as a gift item or cheap alternative to wear:**

The positioning of Chikankari is of a low cost substitute for branded products. This positioning is related to the initial stages of the craft when the craft used to offer the lowest cost cotton saree available at that time. Today the time has changed a lot the cotton prices have been raised to many folds since then. The embroidery today is being done on other cloth types as well which are even costlier than cotton. The time has also aggravated the cost of living of the artisans and hence increasing the cost of their services they render to the craft. This way everything around the craft has change except for its positioning.

Based on its positioning the local people are in habit of buying low cost Chikankari Products. Even the tourists that come to visit the city prefers buying low cost items as they aim to further pass on these items as gifts to others. This makes Chikankari’s largest customer base to be price sensitive and belonging to the lower levels of the customer pyramid.

The costlier and designer lot is purchased by fewer people in comparison to the masses which buy low cost products. The once who want to buy the costlier items are not able to find good stuff easily. This leaves a gap between in the desires of the potential good Chikankari customers and the product quality that is provided.

6. **Designer pieces are very less and hard to find:**

As discussed earlier the designer and fashion oriented Chikankari pieces are hard to find. The once which are in abundance are regular, similar looking and mostly traditional in nature. Only inputs considered to be adapted in the craft are of the fashions that have stayed for long in the industry and are expected to stay for a long duration of time. All these inputs are restricted to ethnic and Indian wears and western wears are not yet touched by the industry. This shows the low creativity, risk taking ability and innovation in the markets.

The reasons given for this kind of attitude are that the fashion industry changes very frequently and the product’s production time is minimum of three to four months. Therefore till the time a particular fashion input is incorporated that input goes out of fashion leaving behind unsold stock and losses. Ada is one of the few shops that keep designer Chikankari products. In the words of Mr. Bal Krishna Rastogi, “majority of customers want traditional suit lengths and we cater to majorities, this is not a boutique it’s a shop here all kinds of customers come but we do keep the full product line and all
the range of products available in the market; for example now a days kurties are in fashion so we have a range of kurties as well”.

7. **Markets are filled with duplicate:**

Another most important problem that the craft is facing today is of duplicate and similar looking products. They are liquefying the brand image of Chikankari. They are automated, machine made, less time taking and cheaper in cost than Chikankari. Therefore they fits perfectly well with the present positioning of the product and takes advantage of changed conditions of the craft and its customer’s price sensitive nature.

These duplicate products mainly belong to the Arri work and Haccoba work. Both of them come under the category of cottage industry. Hence they are supported and protected by the government of India. They use the same distribution channel as that of the Chikankari and have copied the look and feel of the craft. They use these similarities to take advantage of the gap created at both the levels in the Chikankari industry.

The first gap they take advantage of is the increasing cost of the Chikankari products and the old positioning which does not support the product any more. Hence the gap between people expectation of price and the offered price is targeted by low cost duplicate products. The other gap is in the high priced Chikankari pieces which are fashion oriented and hard to find. This advantage they exploit by coming up with new modern designs and looks with machine made embroidery.

The distribution channel members (specially the retailers) also have started preferring to sell and push the machine made variants of the craft. As they have the capacity to give larger margins and variety to the customers. Also their production cycle is very small and the limitation on the number of finished goods is not there. The designs can any time be replicated on any number of pieces required.

All this has converted these duplicate products into a big challenge for the craft. This challenge needs to be controlled as soon as possible before it takes the face of a bigger problem difficult to be rectified.

8. **Commission agents:**

Commission agents are present all over the market. This increases the cost of the product and causes difficulties for small retailers and upcoming wholesalers. The agents can be rickshaw pullers, auto drivers and full-fledged commission agents. They refer the commission giving shops to the tourists and other customers looking for the products. It
was told that these agents and shop network works under the protection of local underworld head of the area. Hence even police and government and local bodies are not able to do anything. This practice is negative both for the business and customers hence needs an immediate action against it.

9. **Karigars work for both, their own as well as other manufacturer’s businesses:**

Today the Karigars are not just individuals but also work as many small united bodies and develop their own set of products. This development has taken place because of the efforts of NGO’s and center development program of the government. The award winning Karigars are selected every year and are given an option to develop their own center. These centers work for training new artisans for the craft and also have the option of aid in form of land and money to do so. These centers also work as mediators and manufacturers. Both individuals and centers manufacture their own set of products for sales and also take work from professional manufacturers and mediators. Therefore the workers’ work time gets divided and biased.

This way the quality of work and process time both gets affected. This practice is unprofessional and should be controlled.

10. **No proper training:**

The training is given through centers that the award winning artisans run. They for the sake of showing results conduct some classes, otherwise they work merely as a distribution and collection center for the Chikankari work.

The centers are least interested in teaching the art. The teaching part is done by mutual efforts of artisans and their family members who have been in this occupation before. Therefore only a fraction of embroidery knowledge is transferred to most of the artisans working in the industry. However the knowledge of difficult stitches and rare techniques is not transferred to the general artisans.

Because of this improper training method only the expert artisan’s children get proper training. This figure of properly trained artisans is very small. It is further reducing day by day due to lack of interest and diversification into other fields like center owner, manufacturer, etc.

Another problem that is coming up because of the lack of proper training is the improper knowledge management. This has caused many designs and stitches to get extinct along the time frame. Today the work that is on the verge of extinction is the jali work (the
work that forms a net like formation in the vacant areas enclosed in an embroidered motif or design).

11. Many hands involved:

As discussed before the not only at embroidery level but also at every stage of production many hands are involved. This is because each step is performed by different kind of worker belonging to a completely different profession.

This process takes a lot of time and management for distributing and recollecting the product to and from the artisans respectively at every stage. Many problems arise due to this but the two obvious ones are as discussed below.

The first problem that arises is that many product pieces get lost in the process and many get stolen during the process. The costs of these are added to the final cost of the left over products. The middlemen become a necessity because of this lengthy production cycle. Quality control and problem addressal and monitoring become impossible as the information sent to the final worker passes though several levels of mediators and noises.

Another major problem that arises due to this process is when one cloth is embroidered by several hands. Anyone who is free at the homes of the artisans can continue doing the work. This way the quality gets compromised the same piece of cloth may display different levels of skill. This is also done purposely many a times because different artisans are expert in different types of stitches and many stitches and designs needs completion of one type of stitch to start the other like the currently endangered jali work.

12. Production time:

Again as discussed earlier the production time of one unit of the Chikankari product to get manufactured is three to four months. It is a long duration in an industry where every 15 days the fashion changes. This one of the reasons that curbs the risk taking abilities, innovation and spirit of experimentation with the product by the manufacturers involved in the trade.

This long time duration is also a setback for the export of the products because export orders are time bound and quantity bound. If the unit produced comes out with more number of defective pieces that expected another three months will be required to complete the order.
This lengthy production time is also a cause of blocked money of the manufacturers which they can invest in new projects and orders. Over all this production time act as a bottle neck for the industry’s growth and slows down the overall industry functions.

13. Price of raw material keep on fluctuating:

Consumable raw material in this industry consists of cloth on which embroidery is done and threads by which the embroidery is done. These two raw materials form the most important and major part of the total number of raw materials used in the process. The cloth and thread industry prices are based on their raw material price. This price is subjected to seasonality, amount of rain, quantity and quality of produce and international priced indexes in some cases.

All this dependence of the price of raw material makes it very prone to fluctuations. Because of it price fixation and standardization becomes difficult in the industry. The effect of this fluctuation in prices also gets aggravated because of the industry’s long production process accounting to three to four months of production time.

14. Standardization and categorization:

The target customers of the industry are price sensitive and suspicious by nature. Their nature has given way to duplicates and ill practice like bargaining in the industry. This problem can be solved by standardization and categorization of the products of the industry. By doing this the target customer’s confidence in the pricing mechanism will increase and their suspicions of paying more price for a less cost product will get rest.

Having said that, the possibility of doing so is very low. This is because the industry is highly skill intensive and as discussed many hands are involved in the production of single unit. Here an element of mood and interest is worth mentioning. According to it a mater artisan will charge as per his reputation and rates but may or may not deliver the same level of expertise. This is because his skills depend on his mood and interest in the work at a particular time.

All this makes standardization and categorization rule difficult to be listed and administered. Hence even though ideally both standardization and categorization needs to be done and will turn out beneficial but it is difficult to be implemented. Therefore because of the lack of standardization and categorization of the work is not present so the wages and pricing is left on the mercy of bargaining power of the entities involved.
15. Copying of design and stealing of the pieces is a common:

Copying of designs and stealing of pieces is a common practice in the industry because of which the sunk cost increases. This in turn increases the cost of rest of the pieces in the lot. Whereas the stolen piece is sold at a very low price to another manufacturer who can either replicate the design with no extra designing cost or sell the piece at a low price. In both the cases the original manufacturer incurs a loss and loses interest and manufacturers stop risking their money in getting designer pieces manufactured.

This challenge has another face to the problem. On Wednesdays a market is set in the Chauk areas were craft men made pieces along with stolen pieces are sold at a very low cost which further hampers the market norms. This market gets the protection and appreciation of the government because it is a place where artisans get direct excess to sell their products.

16. International standards are not known:

The international standards are not known to the manufacturers as well as wholesalers and hence their involvement in exports is negligible. The maximum part of export is done by the exporters of Delhi and Mumbai. They buy the basic manufactured cloth embroidered in the Chikankari embroidery. Over that they do some alterations according to export standards and demands and export the product.

The actual manufacturer hesitates to enter the export business. He fears the complex export procedures which he is unaware of and the norms that are followed internationally. He also lacks international contacts and for which he requires more exposure to internationalization. According to the information present only three manufacturers have got an exporter’s license. Amongst them only one manufacturer MLK House Exporters are fully involved in the manufacturing for the export purpose and is into 100% export of products.

17. Lack of international fairs and exhibitions:

As discussed earlier the manufacturers of the Chikankari Industry are not involved in export of the products till now. However they do have interest in expanding their business in foreign lands. For this they need contacts and orders from foreign markets and also need to know their tastes and preferences.

The best way to provide this information is by providing them with a platform where they can directly meet the interested importers and interact with the foreign customers. This
can be easily achieved by conducting more number of fares and exhibitions in the foreign demand centers.

18. Government efforts:

Government are wasteful and don’t reach the one who needs it. They are complicated and people run away from them instead of being excited to get advantages out of them. Many government schemes have backfired for example MNREGA. MNREGA is one scheme that has raised the bargaining power of artisans but has spoiled the work culture of the industries belonging to the unorganized sector.
Gap Between the Expected Mix and Present Marketing Mix Usage

According to the information that is derived from the study, we can conclude the following Gaps present in the way of the craft:-

- **Product**: As revealed by the study the product is either at basic level or at the expected level (which represents just a small fraction of the industry) were it should atleast exist at augmented level. It is worth mentioning here that branding efforts are negligible in the industry. The industry ideally was expected to be at the augmented level. Furthermore be focusing on the potential products prototype by using the research and development activities that are absent in the industry. Branding can be the first step to start with the upgradation process of the product.

**Product Levels**: Core – Basic – Expected – Augmented – Potential

- **Price**: In the present circumstances the pricing of the genuine Chikankari product has very small scope. Since the current positioning of the product and presence of low cost duplicates in the market gives fewer possibilities for the craft to experiment with its pricing strategies. Moreover the wholesalers involved in the distribution of the craft are unaware of the other pricing strategies that can be used by the craft. Therefore presently used pricing method is cost plus profit margins. Having said that the scope for pricing is bright in the future if the art is positioned and managed effectively.

If we consider just the basic four pricing strategies we can presently place Chikankari in the economy pricing. Whereas the craft needs to be in the penetration pricing strategy slot as only this strategy can support the products high quality with fair costing and required image of the art.
• Place: According to the study there are two types of distribution chains that are functional in the Chikankari industry. The first one is the one with the traditional wholesaler retailer involved and the second one is through emporiums. Here both the channel networks followed in the industry have their own flaws.

Starting with the traditional channel of distribution the channel followed is:

Artisan – Wholesaler/Manufacturer – Retailer – Customer

Here in normal circumstances the artisans and the manufacture should be at same level but here they are put at different levels. This is because though most of the products are initiated by the manufacturers but some of the products are bought directly from the artisans or which they make at personal level. Therefore the basic requirement of this system is to upgrade and integrate the process. As well as add the designing and development to the production process and bringing them under one roof. Finally removal of intermediaries and finding a way to reach the relevant customer base directly, either through fairs or internet is recommended.

Required present channel distribution structure: Manufacturer – Customer

This suggested chain can solve multiple purposes like making the distribution cost effective. Removal of the unwanted middlemen and retailers who are involved in diluting the brand image of the Chikankari by selling duplicate products under its name is recommended. This can be achieved by either working closely with either the trust worthy dedicated to the cause retailers or by skipping the retailers. Using the unconventional means like fairs and internet platforms to achieve the purpose can be an effective option. Which are still not been used effectively by the industry.

The second chain of channel followed is through emporiums:

Weavers – Government Emporiums/private emporiums – Customers

Here the private emporiums keep all kinds of products available in the market both Chikankari and duplicate (arri and haccoba work). Whereas the government emporium keeps all kinds of handicraft and ethnic items made in India. Therefore this distribution channel in both the cases does not give exclusive limelight to the Chikankari products. Hence the product gets lost in the swarm of many brands displayed together. Exclusive outlets are required for this art if possible and if not a section should be fully given to
showcase this rich art of India. This way not only Chikankari but other brands displayed, will also get their due position and importance.

Required chain of channel can be:

Weaver – Exclusive Genuine Product Emporiums - Customers

- Promotion: According to the data available negligible amount of promotional efforts are made for promoting Chikankari products. All most none of the promotion mix’s elements are used in the promotion of the Chikankari. The promotional efforts needed at present are to improve the brand image of the product, communication of genuineness of product, awareness about the differentiation points between the Chikankari and duplicate products, increase the demand and brand development etc. The scope of promotion is a lot as it is not been utilized till now.

Another factor that needs to be discussed here is the present positioning and the required positioning of the craft because that will decide the direction of the promotional efforts. The present positioning is that of a low cost low quality product. Whereas with the changing conditions people needs to be prepared to the fact that the price is kept low in comparison to the quality. Hence the required positioning should be of high quality at comparatively low cost.

The present state and desired state can be described by using perceptual mapping technique:-

![Perceptual Mapping Diagram](image-url)
## SWOT Analysis of Chikankari Textile Industry

<table>
<thead>
<tr>
<th>Strength</th>
<th>Weakness</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Developed Brand Name</td>
<td>• Old and irrelevant brand image</td>
</tr>
<tr>
<td>• GI status</td>
<td>• Wrong positioning and pricing used</td>
</tr>
<tr>
<td>• Uniqueness of art</td>
<td>• Lack of designer and fashion inputs</td>
</tr>
<tr>
<td>• Genuineness</td>
<td>• Lack of utilization of GI status</td>
</tr>
<tr>
<td>• Traditional and ethnic art form</td>
<td>• Lack of genuineness mark</td>
</tr>
<tr>
<td>• Fully developed distribution chain</td>
<td>• Training and knowledge management faulty</td>
</tr>
<tr>
<td>• Availability of trained Artisans</td>
<td>• Lengthy production system with unwanted middlemen</td>
</tr>
<tr>
<td>• Basic infrastructure</td>
<td>• Many hands involved in production</td>
</tr>
<tr>
<td>• Government schemes and subsidies</td>
<td>• Information flow filled with intermediaries and noises</td>
</tr>
<tr>
<td>• Presence of a segment that like the craft and wants to pay for it</td>
<td>• Lack of supervision possibilities</td>
</tr>
<tr>
<td>• Celebrity and top designer’s affiliation</td>
<td>• Lack of quality control</td>
</tr>
<tr>
<td>• Government promoted center system</td>
<td>• Centers not efficient in their work</td>
</tr>
<tr>
<td>• Government owned washing plant</td>
<td>• Lack of control over the retailers</td>
</tr>
<tr>
<td>• International demand exists</td>
<td>• Lack of peripheral activities’ automation</td>
</tr>
<tr>
<td></td>
<td>• Extinct designs and stitches</td>
</tr>
<tr>
<td></td>
<td>• Exploitation of artisans</td>
</tr>
<tr>
<td></td>
<td>• Careless attitude of artisans</td>
</tr>
<tr>
<td></td>
<td>• Stealing and lost products in the production</td>
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<tr>
<td></td>
<td>• Credit selling and return of unsold goods</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Opportunities</th>
<th>Threats</th>
</tr>
</thead>
<tbody>
<tr>
<td>• PM Modi’s attitude towards skill based industries</td>
<td>• Development of technology to copy exact Chikankari embroidery</td>
</tr>
<tr>
<td>• Segment that want to buy genuine product</td>
<td>• Duplicate product present in the market</td>
</tr>
<tr>
<td>• Online media for promotion and sales is not explored</td>
<td>• Over innovation can spoil the actual essence of the product</td>
</tr>
<tr>
<td>• More internationalization possible</td>
<td>• Extinction of the art</td>
</tr>
<tr>
<td>• The parts of production cycle can be made automated.</td>
<td>• Extinction of jali work and other designs and stitches</td>
</tr>
<tr>
<td>• Price fluctuations can be controlled by the government.</td>
<td>• Increase prices of raw materials</td>
</tr>
<tr>
<td>• Element of custom made products can</td>
<td>• Brand personality is old and traditional</td>
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<tr>
<td></td>
<td>• Brand perception is bad</td>
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<tr>
<td>be explored</td>
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<td>-------------</td>
<td></td>
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<tr>
<td>• Infrastructure can be improved</td>
<td></td>
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<tr>
<td>• Genuineness and uniqueness can be used as a USP</td>
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<tr>
<td>• Designer inputs has a demand in the industry</td>
<td></td>
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<tr>
<td>• Product improvement has a lot of scope</td>
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<tr>
<td>• Fashion industry inputs can be incorporated</td>
<td></td>
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<tr>
<td>• New brand positioning, target segment and band image can be developed</td>
<td></td>
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<tr>
<td>• Promotion has lot of scope</td>
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Generalized challenges

On the basis of the challenges extracted from the study for both the textile forms separately we can deduce that the common challenges to both the arts. These can be listed as general challenges faced by the Traditional textile industry as a whole. Mostly the challenges faced by the two textile forms were the same or if not exactly same then similar in nature except for few of the area or trade specific once. Therefore a list of fourteen challenges was deduced as general challenges for the Indian Traditional Textile Industry as a whole.

1. Raw material cost and price fluctuation problem:

The traditional textile industry of India is very old. The time any of the textile form belonging to the industry was developed or made commercial was very different from today. Hence their cost of production and raw materials including the cost of living at that time were very low. Today the scenario has changed dramatically if compared to those times and with it the cost of production, raw material and cost of living has gone high. Even the cost of finished products has been increased but the positioning and pricing strategies followed are still the same. Because of which the industry is still struggling to justify the increasing raw material cost and adjustments of price fluctuations. The cost of products has been kept on margins since years. Every possible cost cutting method is tried to keep the cost of the products low which is now becoming a problem. As the customers are getting more price sensitive and are having alternative low cost options.

2. Lengthy, time taking and unorganized process of production:

All the industry related textile forms exists today follow the same pattern of production methods and production cycle as were followed in the past. In the past the concept organized production did not exist. Therefore the production system of these textile forms is highly unorganized and scattered throughout the area of origin. All the systems followed in the industry by different forms of textile are unique. Developed following the logic of self-sustainability in the area of origin. They are flawless in their linkages and tie-ups and are fully mixed in the cities regular workflow.

Having said that, the systems are manually driven in every aspect, with negligible automation if any. The production is divided into several smaller units. Each unit of work is to be performed by a different set of artisans at a geographically different location. This increases the time taken in the production and length of the production cycle by many folds if compared to the modern production units. The production time ranges between one month to multiple number of months depending on the textile form.
The traditional production is flow less but outdated and extremely slow. There are some elements of the process that belong to the core elements representing the genuineness of the textile form. But other not so relevant elements can be automated which is not done yet.

3. **Training and knowledge management issues:**

The most important aspect of a traditional industry is the art that makes it original in its own way and unique from any other textile product of the world. The knowledge that forms this art hence becomes extremely valuable and at the same time it is highly vulnerable. The reason behind this is because of the unorganized structure and ancestral training methods. The time has witnessed many parts of knowledge getting lost in the process of change and transfer from one generation to another. The changing life style, likes, dislikes, costs and traditions etc all play their role in the process of extinction of the valuable elements of an art.

The traditional textile industry and all the textile forms included in it follow ancestral training system. Some improvement that has been done in some of the forms formal training classes has been started by the initiatives of the government based on practical training method. These methods are not monitored and are filled with favoritism and nonprofessional attitude. There is an acute lack of planned curriculum and written account of this precious knowledge. This has accounted to extinction of many patterns and designs.

4. **Cheap Duplicate and alternative products:**

The biggest problem that the traditional textile forms are facing today is of duplicates in the market. Each textile form is been copied by one or the other modern textile forms and have been converted on machines to overcome the production related problems. The rest of the infrastructure of the traditional industry is used to replicate the effect of the original art. Hence gain both time and cost advantage over the original art.

The target customers of the traditional textiles are in a state of confusion and dissatisfaction because of non relation in positioning, brand image and pricing strategies and lack of upgradation of the product as per their changing expectations. All this has made them price sensitive. Hence they have become an easy target for the duplicate products which satisfies their unsatisfied needs at a low cost.
5. **Middlemen’s existence:**

As discussed earlier the production cycle of the traditional textiles are lengthy, highly unorganized, geographically scattered and skill/labor intensive. This creates a gap of an organized or manager whose work is to act as a link between all the chain members of the value chain of the textile form. He coordinates the pickup and distribution of the semi-finished goods at each point of contact. He is also responsible for the transportation required between these points. Mostly single middleman handles the whole process of one batch but multiple numbers of middlemen can also be functional. The flow of money in return to the services of the artisans follows the same path and medium.

Hence the middleman gets a lot of power as he has become a necessity for the manufacturers to get their work done. He also controls the payment of the artisans and the only person who can give them occupation. This middleman also gets a share of commission and has the bargained control over the sum of money to be distributed to the artisans. He is a necessary evil in the production cycle of the traditional textile industry of India.

6. **Futile Government efforts:**

Government efforts have proved to be futile throughout the time span for the traditional textile industry. Many reasons have played there part in this failure of development efforts. Some of the reasons to be listed can be insufficient research before implementation, interdependence of various industries with textile industry and benefits unable to reach the bottom of the pyramid.

7. **Lack of Technology up gradation and infrastructural problems:**

As discussed before the upgradation of technology is not as simple as it seems in the traditional textile industry because the technique used in production is an element of the finished textile product and it defines the product’s genuineness and uniqueness. There is always a risk that the automation of the process may destroy the essence of the art.

For this it is necessary to distinguish the parts of production that forms the core elements or the defining factors of an arts genuineness from the not so relevant parts of the production process. The core elements of any art should not be touched at any cost. But other parts that are not so relevant can be automated and hence a lot of production time can be saved. There is a requirement of replacement of old and worn out hand driven machines belonging to core elements with the new hand driven machines of same category is needed.
Many other infrastructural problems also exist in these industries which are location specific and textile form specific. These need to be recognized and addressed appropriately.

8. **Lack of R&D and product updation:**

The products are at a very initial level of development and needs to be upgraded to match the changing life style and choices of the present time. The old textile forms have a great potential if they can adapt to today’s needs being in the domain of their essence and features. The main reason behind the textile forms not changing as expected with time is because of the attitude of people involved in the business of that form. They don’t want to take risks of change and thing in the system because of their convenience and closed mind sets.

Having said that, this challenge is also the most sensitive to handle. This is because in the mission of making a textile form acceptable to the changing fashion one can lead to forgetting the original form and lead it to extinction. The industry needs specialized organizations to do the research and development for the arts belonging to this industry. They should be equipped with converting their developments into action (e.g. Design converted into graphs in Banarasi and blocks in Chikankari) and a network by which it can be made available to actual artisans of the trade. As this is the major problem coming for the institutes that presently exists.

9. **Ill practices:**

With time many ill practices have crept in the system on which the traditional textile forms work, both in the production end and marketing end. At the production end one of the ills is the middlemen’s existence which has been discussed separately. Other ills at this end are copying of designs, wage cutting, bargaining over payment of the finished goods, credit purchase (compelling artisans in a continuous work relation) and cost cutting methods used (which may hamper the quality of product).

The common ills that exist in the marketing system of the products are bargaining, credit selling and return of the unsold goods. These all the ill practices lead to an increase in sunk cost and hence increase in the cost of product to overcome this risk.
10. Artisan exploitation:

The artisans in the industry have been working in their respective occupations related to the industry since ages and before them it had been their ancestral business. The wages of those times were too less as compared to today’s times because the value of money has depreciated a lot. With time the wages also were increased but not in proportion with the cost of living. This continued till the MNREGA was launched which increased the bargaining power of the artisans. But still the cost of their skill and work is not paid to them in full justice. A lot of bargaining and delayed payment problems exist in the industry.

11. GI status not been utilized:

GI status is been given to most of the textile forms in the industry but very few of them have used it for their protection or promotion to the extent it can be. Many examples of products that have effectively used GI status advantage to their benefit exist in India e.g. Darjeeling Tea. The state governments where the textile forms originate from should take example of such successful implementation and usage of GI status advantage. They should try and replicate the process and its effect. The most common advantage of GI status that has been utilized till now is the reduction in replication of the art elsewhere away from the place of origin. The main thing that can be attained by using this GI advantage is the development and implementation of the mark of genuineness of textile forms.

12. Standardization and categorization:

As already discussed the ill practice of bargaining exists in the industry. This is because of the basic nature of Indian mass population which is of being price sensitive. This trait exists in the Indians since always because of the framework of society that teaches them to save and spend for getting value for money. But this is not the only reason for this problem. The other reason that triggers this trait is the lack of standardization of price and categorization of the product in quality and price bands. As a result there is a lack of achieving an almost transparent pricing system for the every traditional textile industry form.

Both these remedial actions can develop confidence of the target customers in the pricing mechanism followed by the industry. They will increase their perceived value for money which is adverse in today’s scenario. Having said that one should not forget that the industry is an extremely skill intensive industry and many hands are involved in manufacturing of one unit. Categorizing such a skill based industry is not easy and many
levels of rules and parameters will be required to develop a scale of categorization. Even if this task is somehow completed the implementation of such a vivid scale will not be accurately possible for every product. Hence this challenge is difficult to be removed and is part of the inbuilt weaknesses of the industry. Were as standardization in terms of sizes is possible and should be implemented.

13. International standards and procedures are not known:

The industry players are not versed with the international norms and procedures. The export is not done by the industry players but by the exporters of the metro cities especially Delhi and Mumbai. This is a proof of the failure of export related workshops held till now. Today the industry players are ready to take charge of the exports and internationalization of textile forms. They should be supported by the government by conducting export workshops and empowering them with the knowledge they lack.

14. Lack of international efforts:

The efforts for increasing internationalization are also very less in comparison to the growth prospects of the industry. According to the study the industry players are ready to take charge of the export of the industry and want to explore the international markets. They need contacts and a platform to interact with the foreign buyers and importers. This will give them an insight into the likes and dislikes of the foreign clients and will help them get orders. For this more international fairs and exhibitions needs to be conducted which are reportedly less in number as if now.