CHAPTER - 5
SUMMARY AND CONCLUSIONS

Rajasthan is the colourful belt of western India and ornamentation of gold and silver metal embroidery has earned its fame because of the versatility of creations by the artisans. Metal embroidery brings new character and dimension to any article that it graces representing opulence, power and dignity. The regional and cultural diversity of regions can be easily noticed in their unique styles through the peculiar types of threads, colours and motifs related to nature, religion and everyday life of people - representing the culture and lifestyle of their community. The metal embroidery is of following types- Zardozi, Gota work, Danke-ka-kaam, Mukke-ka-kaam and Aari tari. Gold and silver metallic threads are drawn through a series of dies to obtain a fine thread. This can either be hammered flat or used as it is. It can be wound around a silken or cotton filament core to make it thread. Fascinating motifs and designs embroidered on fabric assigns special importance to this sector. Despite strong competition from machine embroidery, the hand embroidery is still in demand to great extent which needs immediate action to sustain and further improve this traditional craft.

Metal embroidery of Rajasthan is an ancient craft, which has changed over time to reflect the prevailing social, cultural and sometimes even the political mood of the times. Heritage craft such as Danke-ka-kaam and Mukke-ka-kaam is less explored hence efforts were undertaken to sustain and preserve this cultural heritage of art by documenting the craft and by blending modern technology with traditional art so that new generations is able to locate embroidery holistically in the larger socio-historical context, in terms of motifs, community, technology, market and trade linkages. Designing of motif and pattern through computer aided designing in an environmentally sustainable and economically viable model of craft activity will help the empowerment of marginalized groups. Women’s participation in income generating activities such as embroideries is believed to increase their status and decision making. Intervention programme for women, will not only an important source of supplementary income, it also has implication for socio-economic status.
Since Rajasthan has rich cultural heritage most of which are reflected in costume and embroideries of various region of the state. It has a rich heritage of different types of metal embroideries *i.e.* Zardozi, Gota work, Danke-ka-kaam, Mukke-ka-kaam and Aari tari. It has also become necessity to document the heritage of craft of metal embroidery of Rajasthan to create more awareness about lesser known craft which will be of greater cultural significance.

The documentation of motifs are very essential and it will serve as a guide to craftsmen, as they embody the genius of indigenous talent perfectly synthesized from time to time to new cultural impacts. Documentation of different metal embroidery-Zardozi, Gota work, Danke-ka-kaam, Mukke-ka-kaam and Aari tari will be accessible to designers, artisans, academician and students. Simple yet modern designs can help rural artisans in finding new buyers and better profit margins. Metal embroideries are used exclusively to create products as per the demand but have not been used in combination of all metal embroideries. It will also create awareness of the embroidery which are at the verge of extinction such as Danke-ka-kaam and mukke-ka-kaam. Computer Aided Designing plays a vital role in facilitating the creations of new designs of metal embroidery and improving existing designs. The design directory of motifs of metal embroidery will be beneficiary to the artisans, designers and others associated in the field of Fashion and Textiles.

The study further focuses to create an opportunity for women by providing them training on knowledge and skills about embroidery techniques. They need to be empowered through skill development to enable them to improve their status in society which is possible by making them economically independent. The embroidery skill will help them to start their own work, earn money, and improve their livelihood. They can stay at home and work.

Not many studies have been undertaken related to documentation of motifs of metal embroidery, tools and techniques used in this embroidery, socio-economic conditions of the artisans, contemporisation of motifs and product development through combination of two metal embroideries and training women for skill development. Hence an attempt is made to fill the lacuna.
The main objectives of the study are:

- To document the metal embroidery motifs of Zardozi, Gota work, Danke-Ka-Kaam, Mukke-ka-Kaam and Aari Tari
- To study the socio-economic profile of the artisans of metal embroidery
- To study the raw material, tools and techniques used in metal embroidery
- To prepare design directory of stylized designs with the help of Computer Aided Designing
- To create a range of products using combinations of metal embroideries and assessing consumers acceptability
- To impart training to the women for Skill development

METHODOLOGY

The study was carried out in three phases-

The detailed plan of work is as follows:

Phase I

Documentation:

Collection of motifs: In order to document the motifs of Zardozi, Gota Work, Danke-Ka-Kaam, Mukke-ka-Kaam and Aari Tari, museum, shops and artisans were used as reliable databank. To document the motifs the investigator personally visited the museums located in Jaipur, Jodhpur, Udaipur, Bikaner, Barmer and Jaisalmer in Rajasthan. Hundred and twenty five motifs of Zardozi, Gota work, Danke-Ka-Kaam, Mukke-ka-Kaam and Aari Tari were digitally photographed from museum, artisans, books, catalogues and magazines.


Selection of sample: Approximately 50 units were selected to explore profile of artisans, the tools and techniques, working condition and health problems faced by the artisans. The artisans who have work experience of 10-15 years, and belong to
age group 25-60 years were approached for the interview. Two artisans from each unit were selected.

**Selection method:** For the conduction of the study, the data was collected by an interview schedule.

**Analysis of data:** The analysis of data was done through coding, tabulation and analysis.

**Phase II**

**Design Development**

**Selection of motifs:** Twenty five motifs of *Zardozi, Gota Work, Danke-Ka-Kaam, Mukke-ka-Kaam* and *Aari Tari* were evaluated by the panel of judges consisting of five fashion designers, five textile designers and five academicians through ranking scale. Ten motifs each of *Zardozi, Gota work, Danke-ka-Kaam, Mukke-Ka-Kaam and Aari Tari* were contemporarised through CorelDraw 13 software with two variations of each motif. Altogether hundred motifs were designed.

**Evaluation:** The developed motifs were evaluated by the panel of judges through ranking scales. The panel of judges consisted of five fashion designers, five textile designers and five academicians through field of designing.

**Ranking:** For evaluation of best one motif of each metal embroideries, five point rating scale was used.

**Weighted Mean Score (WMS):** To quantify the data regarding the assessment of designs, the weighted mean score was calculated.

**Layout and variation of designs:** The five most preferred motifs were arranged for corner design, centre design, allover and border design through CorelDraw 13. Four types of layout were developed for *Zardozi, Gota work, Danke-Ka-Kaam, Mukke-ka-Kaam* and *Aari Tari*. Twenty new layouts of designs were again evaluated by the same panel of judges.
Product Development
Out of the previously selected twenty designs, ten best designs were applied for product development through combination of two metal embroideries. Stoles were prepared through combination of two metal embroidery in each stole. Fabric selection was done by the same panel of judges. The criteria of judgement were durability, suitability of the fabric for the metal embroidery and overall appearance.

Evaluating Acceptability: The developed products were evaluated for its acceptability by panel of judges, consisting of five marketing personnel, five consumers and five fashion designers.

Ranking: For evaluation of stole, ranking scale was used. Each stole were rated on its suitability through a five point rating scale.

Acceptability Index
To assess the percentage acceptability of the product an acceptability index was used. The formula was as follows-

$$\text{Acceptability Index} = \frac{\text{Maximum accepting frequency of design} \times 100}{\text{Total Scores}}$$

Phase III
Training
Locale of the study: A short term training of three months was given by the researcher to 25 women belonging to age group of 18-25 years at the slums of Vidhyadhar Nagar, Jaipur. The locale was purposively selected. The training was given from 1st May- 30th July, 2013 for approximately two and half hour every alternate day.

To study the effectiveness of training, the pre and post evaluation of the research design were conducted. The gain in knowledge determines the impact of training, a well structured questionnaire containing different questions was formulated to assess the knowledge. Each correct answer was given one mark and zero for wrong so that score of each respondent was calculated. The knowledge score of each respondent were tested before training. The same pre-test schedule was administered to the
respondent to study impact analysis after giving the intensive training programme. The difference between pre and post test was taken to find the gain in knowledge.

A pre-test was done for assessing the ability of the women to know the knowledge of embroidery. The test had total of thirty questions. According to the gain in knowledge in pre and post test, the women were categorised into three categories:

- Low Level (0-10)
- Medium Level (11-20)
- High Level (21-30)

A mean score, standard deviation and t-test were used to analyse the data through SPSS software. After training, the women were asked to developed products using embroideries that were taught to them. In order to assess the developed products, they were evaluated by the five academicians from field of designing on three point ranking scale.

A total of twenty five products were developed by all the trainees. Following criteria was used for the evaluation of the product:

- Neatness
- Quality of workmanship
- Overall appearance

**Ranking:** Three point ranking scale was used for evaluation of products. The rank was assigned as follows: good-3, fair-2 and poor-1

According to the performance the women were categorized into three categories-

- Highly-Skilled (80-95)
- Semi-Skilled (66-79)
- Less-Skilled (50-65)

**Keeping the objectives in mind the major findings of the study are as follows:**

**Documentation of Motifs**

1. The documented Zardozi motifs revealed that in ancient time the major source of inspiration was nature and objects used in routine life of the artisans for the embroideries such as flora–fauna. The motifs mainly used are floral and peacock. The traditional motifs of Gota work used in earlier times were floral
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and trellised pattern. Floral design occupies an important place in this art. Varieties of small flowers were arranged horizontally, vertically or diagonally in form of buta or buties which were commonly used. The most popular motifs peacock, paan and paisley. The motifs of Danke-ka-kaam were inspired by nature, like the sun and moon, peacock, birds, floral, traditional bel with or without border lines, paisley (mango), guldasta (pot with flowering plant) and pan shaped. The popular motifs of Mukke-ka-kaam are geometrical shapes i.e. circles, square, stars, hexagon, octagon, diamonds, rectangle and triangles and zigzag patterns. The documented motifs of Aari Tari shows that among the floral motifs embroidered, jasmine, flowering stems, lotus, paisley and pan motifs were most popular. Guldasta, cluster of floral sprays were used either in the corner or border of the articles. Animals, birds and insects figures created with detailed delicacy bring out the animated spirit of the depicted forms. The intricate motifs of parrot and peacock can be seen with this style of embroidery.

Socio-economic profile of artisans

2. For data collection regarding the tools and techniques, 10 units were approached but unfortunately there were only five working units left for Danke-ka-kaam. This craft is at the verge of extinction even the younger generation is also not interested in this art.

3. The finding indicates that the maximum number (41.05% & 38.95%) of the artisans belong to the age group of 26-35 years and 36-45 years. Whereas artisans in age group of 46-55 years and more than 56 years are few (10.52% & 9.47%).

4. The findings revealed that metal embroidery is mainly done by male artisans (65.27%) than the female counterpart (34.73%). Whereas Mukke-ka-kaam is dominated by female artisans and Zardozi and Danke-ka-kaam by male artisans. Gota work and Aari Tari is done by both male and female artisans.

5. The finding reveals that majority of artisans (57.89%) have studied till middle level, followed by primary level (37.89%), secondary level (2.11%) and remaining (2.11%) were illiterate.

6. Maximum monthly income (42.10%) incurred by the artisan is in income bracket of ₹1000-4000/-, followed by 23.15% in income bracket of ₹4001-7000/-, 18.94% earned between ₹7001-10,000/-, whereas 8.42% earned between
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₹10,001-14,000/and few (7.36%) earned above ₹14,001/-. Thus, it can be stated that although hand embroidery is time consuming and very demanding but the consequent earning is very meagre not sufficient according to skill of art.

7. Maximum number of artisans (47.37%) work for 10-12 hours per day, followed by 23.16% artisans who engage themselves for 7-9 hours and 4-6 hours respectively, and the remaining 6.31% of them work for 13-15 hours per day.

8. For Mukke-ka-kaam, all the artisans work on contract basis, they work only when they get orders from middlemen.

9. Maximum number of artisans (46.12%) work on monthly wages, followed by artisans on contractual basis (41.05%), few own the shop (8.42%) and rest work on daily wages (4.21%).

10. The findings revealed that 54.74% of artisans engaged in embroidery complained about the strain in eyes due to intricate work and focus on a particular area for a long time. Approximately 48% of the artisan reported that back pain is the major problem in embroidering because of the prolonged working hours, 45.26% of artisans complained about stiffness in neck, 40% of the artisans complained of muscle spasm because while working they sit without any back support.

11. All the artisans have learnt the craft of Danke-ka-kaam from their parents. The art has been passed from generation to generation as a legacy but very few skilled artisans of this craft are left.

12. All the respondents of Mukke-ka-kaam have learnt the art from their parents because this craft is basically done by women and the girls and they start learning this art at very young age.

13. Approximately 71% of the artisans have learnt the craft of metal embroidery from their parents, they have not undergone any special training to learn this craft and all the skills have been acquired from their parents. Approximately 19% respondents have taken formal training at workshops followed by 8.42%, who have learnt the craft from master craftsmen remaining 2.11% have imbibed the art from their relatives.

14. The finding of working environment of the artisans reveals that the majority of the artisans (54.47%) were satisfied with ventilation provided to them followed by adequate light (49.47%) and seating arrangements (48.42%).
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15. For *Danke-ka-kaam*, maximum number (66.67%) of artisans reported that they do not want younger generation to learn this craft whereas 33.33% wanted their children to carry this craft forward. For *Zardozi, Gota work, Mukke-ka-kaam* and *Aari tari*, majority of the artisans wanted their children to learn the craft. Approximately 63% of the artisans wanted their that younger generation learn the art and take it as profession but 36.84% of the artisans do not want their next generation pursue the same work they want their children to be educated and look for other jobs which are more paying.

16. For *Danke-ka-kaam*, all of the unit owners got the order of the product from the customer. Whereas for *Mukke-ka-kaam*, all of the unit owners got the order of the product from wholesaler / middlemen.

17. The findings revealed that 66.67% of the unit owners got order through middlemen, 26.67% through direct customers and remaining 6.66% through shopkeeper. The result indicates that the units are mainly dependent on the middlemen for the supply of work.

18. For *Danke-ka-kaam*, no outsourcing of the design is done as the artisans use their creativity to design the orders received. They have their own catalogue of design.

19. Result indicates that maximum number of unit owners (55.56%) sourced the design from their own unit, 22.22% through contractor, 13.33% from the retailer and remaining 8.89% through professional designers. The result states that the maximum unit owners uses the same design for years without much modification in designing for the product.

20. The findings related to profit of the unit owners revealed that majority (80%) of unit earned profit between 10-15%, followed by 15.56% who earned the profit of 15-20% and the remaining (4.4%) earned the profit between 20-25%.

21. Approximately 56% of the units complained about shortage of labours were the major problem, for 51.11% cost was major factor followed by 46.67% reported about the quality of workmanship, 44.44% feel that competition in the market due to machine embroidery and 37.78% complained about inability of artisans to create innovative and stylized designs.
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Raw materials, tools and techniques used in embroidery

22. Zardozi:
Embroidery that uses gold and silver wire, zari, is known as Zardozi. Earlier Zardozi was done with pure silver wires coated with real gold. But due to commercialisation silver and gold wires have now been replaced with synthetic threads, but the art remains the same. Zardozi work is practiced by both Hindu and Muslim Community. The different metal wires used in Zardozi are badla, kasav, sitara, mukaish, tilla, salma, dabka, kora, nakshi chakri and gijai. It is usually done on silk, cotton, velvet, satin, crepe, georgette, polyester and viscose. Stitches that are used in Zardozi are laid-stitch, backstitch, running stitch, satin stitch and couching. Raised effect is given in Zardozi by padding in soft thick cotton thread and cardboard or bukram. Cotton and silk thread are used for stitching the zari. Needle and Ari is used for doing embroidery.

23. Gota work:
Gota is a narrow ribbon with badla sheets forming the warp and silk or cotton thread as the weft woven in a satin weave. In pure gota, silver and gold metals are used. But in routine, the base metal is copper, coated by silver etc. Now the copper has been replaced by polyester film which is metalized and coated as per requirement. This craft is practised by both Hindu and Muslim community. The various gota are sikhiya gota, chaumasa, panchmasa, athmasa, lappa, thappa, gokhru, lehru gota, bijbel, bijiya, chiru, kiran, chatai, crimped gota and chip gota. Sometime gota is cut according the design. The fabric used are georgette, chiffon, velvet, satin, crepe, net, chiffon, silk fabric, polyester and viscose fabrics. Hemming is done to attach the gota on the fabric. The additional stitches are generally used are stem stitch and couching. The embroidery is done with needle and ari.

24. Danke-ka-kaam
Danke is a small square plate, which varies in size but is not bigger than 1.5 cm. Real gold and silver danka is procured from the manufacturer but the plastic danka is bought from the local market which is now more prevalent. This craft is usually practised by Bohra Community. The danka work is done mainly on satin, georgette, silk, velvet, net, and chiffon fabric. Couching is the main stitch used in danke-ka–kaam. The additional stitches are chain stitch, satin stitch, stem
stitch and running stitch. The Dori embroidery is compulsory done at the edges of danka with Kasab. The embroidery is done with a needle and ari. Danka is tucked on to the fabric surface by using a cotton thread.

25. Mukke-ka-kaam:
The couching of gold and silver metal thread is known as Mukke-ka-kaam. Mukka is the local name for metallic thread wound around the core of cotton fibre. Mukke-ka-kaam is basically done by the women of Sindhi muslims and Meghwal community in Barmer and Jaisalmer. They are involved in this craft not only for domestic use but it is also main source of income. Mukke-ka-kaam is usually done on bright coloured cotton fabrics. The couching of the mukka is done with needle of size 06 & 07. Black wool is used to outline the design. Bright cotton anchor thread is also used for filling design. The main stitches that are used are couching and loop couching (marori). Additional stitches are chain stitch, double chain stitch, herringbone, outline stitches and satin stitch. Mirror is used to ornament and was embroidered with buttonhole stitch.

26. Aari Tari:
Aari Tari is an old embroidery much patronized by the royal families of India. Aari Tari embroidery was done primarily by the Mochi (cobbler) community with an outstanding craftsmanship, exuding beauty for the beholder. The fabric used in Aari tari is georgette, velvet, satin, chiffon, crepe, net, polyester and viscose. Zari or metallic threads and cotton threads are commonly used for Aari work. Sitara, sequins, beads or semi precious stones are used for embellishments. The most eminent aspect of this embroidery technique is the quality of depth being created in each form, which is sometimes adorned with tiny mirrors. Ari is used for the embroidery. Small chain stitches are commonly used in Aari embroidery both for outline as well as to fill the motif.

**Design Development**

27. Twenty five motifs each of Zardozi, Gota work, Danke-ka-Kaam, Mukke-ka-Kaam and Aari Tari, were documented from museums and artisans to get first hand and indepth knowledge of traditional motifs. These motifs were evaluated by panel of judges for selection of ten best motifs for each metal embroidery for stylisation with two variations.
28. The ten selected motif for each metal embroidery for stylization with two variations are as follows:

For **Zardozi** the selected motifs are ZM 2, ZM 3, ZM 9, ZM 10, ZM 11, ZM 13, ZM 14, ZM 16, ZM 23 and ZM 24.


For **Danke-ka-kaam** the result showed that top ten motifs are DM 2, DM 3, DM 8, DM 9, DM 10, DM 11, DM 15, DM 16, DM 23, and DM 24.

Among the twenty five motifs of **Mukke-ka-kaam**, the result revealed that motif MM 1, MM 2, MM 5, MM 6, MM 7, MM 8, MM 13, MM 15, MM 21 & MM 22 were selected for designing.

For **Aari tari**, the selected motifs were AM 1, AM 3, AM 6, AM 7, AM 14, AM 15, AM 17, AM 19, AM 22 and AM 25.

29. The hundred stylized motifs are evaluated by panel of judges on five point rating scale for the selection of five most stylized motifs. The results revealed that **Zardozi** motif ZM 16 D1 got the highest WMS of 4.8, whereas for **Gota work** GM 15 D1 got the highest WMS of 4.73. For **Danke-ka-kaam & Aari Tari**, highest WMS was obtained by DM 23D1 and AM 1 D2 of 4.53 respectively. For **Mukke-ka-kaam**, MM 22 D1 got the highest WMS of 4.66. The motifs developed were innovative and creative. These selected motifs are used for different types of layout i.e. corner, centre, allover and border designs through Corel draw for placement on stoles. Four design layout of each kind of metal embroidery were developed. A total of twenty new designs were developed and evaluated by the panel of fifteen judges.

**Product Development**

30. Among twenty layouts of design, top ten selected layouts were centre motifs of **Aari tari** (AM 1 D1 Ce5) and border motif of **Gota work** (GM 15 D1 Bo2) with WMS of 4.86, followed by score of 4.80 to the centre motif of **Zardozi** (ZM 16 D1 Ce1) and corner motif of **Danke-ka-kaam** (DM 23 D1 Co3) respectively. Border layout of **Danke-ka-kaam** (DM 23 D1 Bo3) and **Mukke-ka-kaam** (MM 22 D1 Ce4) got the WMS score of 4.66, corner motif of **Mukke-ka-kaam** (MM 22 D1 Co4) got WMS of 4.60, followed by the centre motif of **Danke-ka-kaam**
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(DM 23 D1 Ce3) and allover design of *Aari tari* (AM 1 D2 Al 5) with WMS of 4.40 respectively. Border design of *Zardozi* (ZM 16 D1 Bo1) got the WMS score of 4.33 WMS. These designs were applied on stoles with combination of two metal embroidery.

31. Stole S2 (*Zardozi and Gota Work*) got highest score of 527 out of 600. In comparison to the other stoles the scores were high in quality of workmanship, acceptability of concept, overall appearance and cost of the product. Further it was found that Stole S6, S10, S8, S7, S1, S4, S3, S4 & S9 were next in ranking.

32. Stole S2 (*Zardozi and Gota Work*) got the highest score for placement of motifs. Stole S2 and S6 got the highest score for suitability of the designs for the end uses. Stole S6 got the highest score for combination of metal embroidery of *Gota work and mukke ka kaam*, which was found to be very appealing to the panel.

Training

33. A short term training of three months was given to 25 youth belonging to age group of 18-25 years at the slums of Vidhyadhar Nagar, Jaipur. The training was given from 1st May- 30th July 2013 for approximately two and half hour on every alternate day. The outcome of the training related to gain in knowledge revealed that there was a difference between mean score of pre and post test in the level of knowledge of the trainees who had undergone training on embroidery. The mean score before the training was 7.20 and after the training the score was 19.60. There was increase of 12.40 in mean knowledge score after the training. It is clearly indicated that calculated value of ‘t’ 14.89 for gain in knowledge was highly significant at .01 level of significance. This signifies that the trainees had acquired high level of knowledge about the technique of embroidery.

34. The findings related to skill development reflected that the training has effectively helped in the capacity building and skill development. Further it can be seen that 32% of the trainees were categorized into highly skilled in developing the articles, whereas 52% of the trainees were categorized into semi skilled and rest 16% were less skilled in terms of neatness, quality of workmanship and overall appearance.
CONCLUSION
From the present study it is concluded that the Zardozi, Gota work and Aari tari is practised both by men and women. Danke-ka-kaam is practised only men by whereas Mukke-Ka-Kaam only by female. At the time of data collection, it was found that there are only five units left for Danke-Ka-Kaam and it is on verge extinction. Pure work of Zari and Gota work has been replaced by imitation work. The study also focuses on the conditions of artisans. It was found that majority of artisans earn minimal wages, inspite of working more than 10-15 hours per day. This industry is mostly dominated by the middlemen and profit is gained mainly by shopkeepers. No major changes have been observed in the motifs of Aaritari, Mukke-ka-kaam and Danke-ka-kaam whereas motifs of Zardozi and Gota have been modified. The motifs which were contemporized through CAD for the creation of design directory can be accessible to artisans, designers, students for creativity and can be successfully incorporated in the field of Textile and Fashion. Combination of metal embroidery will give new life to the already popular mode of designing. It will help in promoting the lesser known metal embroidery such as Danke-ka-kaam and Mukke-ka-kaam because these are at the verge of extinction. The technical skill provided to women will improve their existing knowledge, skill and enhanced the capabilities to improve competency. This industry need immediate attention by state government to improve social economic status as well as measure such as financial assistance, provision of raw material at reasonable prices and training should be organized for the artisans.

IMPLICATION OF THE STUDY
1. The study will assist future researchers and designers to understand craft.
2. The research will serve as a guideline of experimentation on the metal embroidery of Rajasthan for upcoming designers, students and fashion innovators.
3. The documentation of the embroidery will be helpful for the coming generation as it throws light on the aesthetic sense and intricacy, which are an integral part of the craft. It would help to know raw material, tools and techniques used in embroidery.
RECOMMENDATIONS OF THE STUDY

1. A similar study can be conducted to explore and develop designs being inspired from other traditional embroideries of India.

2. The traditional work can be useful as self employment projects by using them in making different apparel through boutique and retailer and also a good boost to creativity.

3. There is necessity to publicise and make awareness about the metal embroidery of Rajasthan through advertisements, exhibitions, displays and trade fairs, to showcase the variegated form of embroideries that exist in our heritage.