



**SRI-VIPRA**

**Project Report of 2024: SVP-2420**

“Digital meets Folk:  
Impact on Folklife and Narratives”




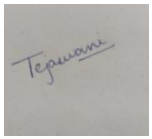

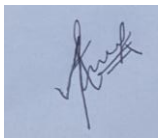
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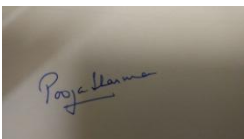
## SRIVIPRA PROJECT 2024

**Title:** Digital meets Folk: Impact on Folklife and Narratives

<b>Name of Mentor: Dr POOJA SHARMA</b> <b>Name of Department: ENGLISH DEPT</b> <b>Designation: ASST PROFF</b>	 <b>Photo</b>
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### *List of students under the SRIVIPRA Project*

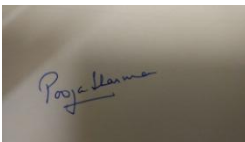
S.No	Photo	Name of the student	Roll number	Course	Signature
1		Faga Jaypalbhai Rambhai	0122133	BA Programme	
2		Tejaswani Loomba	0222035	BA (H) English	
3		Asis Kaur	0223022	BA (H) English	



**Signature of Mentor**

### **Certificate of Originality**

This is to certify that the aforementioned students from Sri Venkateswara College have participated in the summer project SVP-2420 titled “**Digital Meets Folk: Impact on Folklife and Narratives**”. The participants have carried out the research project work under my guidance and supervision from 1<sup>st</sup> July, 2024 to 30<sup>th</sup> September 2024. The work carried out is original and carried out in an online/offline/hybrid mode.

A small rectangular image showing a handwritten signature in blue ink on a light-colored background. The signature appears to be 'Poorna'.

**Signature of Mentor**

## **Acknowledgements**

We are immensely grateful to all the folk artistes who took time off their engagements to speak to young scholars and agreed to provide inputs. Gratitude is also owed to the Internal Quality Assessment Cell (IQAC) of Sri Venkateswara College, for initiating the Sri-Vipra internships and for selecting the project ‘Digital meets Folk: Impact on Folklife and Narratives’ this year. Finally, the efforts put in by young scholars Faga Jaypalbhai Rambhai, Tejaswani Loomba, and Asis Kaur were commendable. They interviewed folk artists and followed due diligence in recording, transcribing and translating the interviews and meeting the requirements for completion of this project.

Dr Pooja Sharma  
Project Mentor

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## 1. INTRODUCTION

The digital world has set off paradigmatic changes in the way people connect, interact and transact. In the academic sphere, it has led to the emergence of the new interdisciplinary field of digital humanities that has made room for use of digital methods to explore streams of humanities and arts. The digital world has created several new iterations of folkloristics – including digital vernacular and traditional folk narratives repositioned in the digital world. Folklorists have responded by taking into account both computational and qualitative studies of these.

Folk narratives are inextricably tied to idea of folk identity which in turn is linked to several factors including language, land, customs, beliefs, profession etc. In the Indian context, folk groups define themselves in terms of their culture and connection to land. However, the concept of space has changed in an increasingly globalised world with deep technological imprint. It is now clear that folk narratives not only unfold in a given space but also create such a space in the process. The meeting of digital world with folklife and practices has led to the emergence of a whole new dimension and hybrid form of human interaction and culture.

Through this project attempt was made to gauge the impact of digital world on the folk practices and performance. Young research scholars interacted with the mentor during the first two weeks to understand the scope and nature of the research. They were first familiarised with the topic, and basics like what comprises folk, who are folk artistes, what are their concerns and what are the dimensions that emerge from convergence of folk with digital technologies. During this period the young scholars also familiarised themselves with structured and structured interviews. A questionnaire was shared with them for reference to help them understand the information they were required to seek from interviewees. They were also alerted to the common errors and problems encountered during research interviews and were

guided to follow proper documentation and recording procedures. As part of the Sri-Vipra internship they were required to interview at least two folk artistes, through digital, telephonic or physical meeting.

The scholars encountered several challenges along the way; the first being reaching out to the artistes and convincing them to agree for the interview. Some of the early interviews were also not successful as the artistes with not forthcoming with answers. However the researchers managed to get past the challenges and conducted relevant interviews. All the interviews were duly recorded and the recordings have been provided as part of this report. The scholars were also required to transcribe the interviews and translate them into English for easy understanding. The translated transcripts provided in the report have been done by the scholars and whetted by the mentor. Available transcripts in source language have also been attached in the appendices.

With this exercise the scholars learnt some of the key elements of research. They learnt how to use digital technologies for research while being aware of comprises misuse and plagiarism. They also learnt exercise of due diligence and documentation in research. Besides, this they also interacted with folk artistes gaining new perspectives and understanding the challenges faced by various folk communities. It is hoped that the young scholars developed critical communication skills and analytical approach in the course of this project.

## 2. INTERVIEW OF SHILABEN AJITBHAI BHATI, EMBROIDERY ARTIST

By Faga Jaypalbhai Rambhai



<b>Name</b>	<b>Shilaben Ajitbhai Bhati, Suk Embroidery Artist</b>
<b>Village</b>	<b>Thumrasar, Bhuj Taluka</b>
<b>Age</b>	<b>38</b>
<b>Birthplace</b>	<b>Mamra Taluka</b>
<b>Date of Interview</b>	<b>14 July 2024</b>
<b>Mode of Interview</b>	<b>Telephonic</b>



Shilaben Ajitbhai Bhati is a 38-year-old Suk embroidery artist from Parkarwar community and is based in Bhuj, Gujarat. Shilaben live with her husband, in-laws and has two daughters who have studied up to 10<sup>th</sup> grade. The daughters are studying and also help with embroidery work as well as household chores. Shilaben described Suk embroidery as a vanishing art form as it was traditionally practiced by women in Parkarwar community and passed on from one generation to the next. She explained that girls learnt this artform at a young age and created embroidered pieces that would eventually be a part of their dowry. So while earlier the pieces created had more household utility value – such as pillow cases, bags, sitting cloth, etc – now they make more of dresses like saree, blouse, dupatta etc that are in demand in the market. Shilaben said she had an Instagram account that is managed by her daughter and they also receive orders through the platform. However, she said that most of her sales take place at fairs and in physical mode. She also explained that she prefers physical sales as the online sales feel uncertain and there is always the chance of customer not liking the product. She explained that while sales occur throughout the year, the proceeds are often low do not meet the expenses.

The interviewer Faga Jaypalbhai Rambhai conducted the conversation in Gujarati as he is familiar and comfortable with the language. The English translation done by the interviewer is provided below. The Gujarati transcript along with audio file has been provided in Appendix 2.

**(Interview opened with exchange of pleasantries. Interviewer proceeded to inquire about the family of the artist)**

**Q: Do your daughters go to school?**

Shilaben: Yes, one daughter is in tenth grade, and the other has studied up to the tenth grade as well, but she no longer attends school. She helps with household chores. When my husband and I go out for work, she assists my in-laws with the housework.

**Q: Do you want to continue your younger daughter's education?**

Shilaben: Yes, she wants to study further and eventually get a job, so we are supporting her education. She also helps us a lot with our work.

**Q: What types of embroidery work do you do? I don't know much about Kutch embroidery, so could you tell me a bit about it?**

Shilaben: In Kutch, there are many types of embroidery work, but what we do is Suk work, which is done by the women in our community.

**Q: Where did you learn this embroidery work?**

Shilaben: My mother taught me this embroidery work. In our community, only women do this type of work. Men don't engage in such work; they don't know how to do it. For us, this is a vanishing art form.

**Q: Besides you, how many areas in Kutch still practice this embroidery work?**

Shilaben: In the villages where our community lives, this type of embroidery is still practiced. All the women in our community know how to do Suk work. In our Parkarwar community, all the women are skilled in this form of embroidery.

**Q: At what age did you learn Suk embroidery?**

Shilaben: We were about 10-12 years old when we learned embroidery, and we've been doing this work ever since. Earlier, we used to work for a large organization and also managed the housework. When we got married, we would create all this embroidery work to take with us in our dowry. Now that we've entered the market, we've started doing more embroidery work. Earlier, we only made these items for dowries, and young girls would do the work just to take it with them as part of their dowry, not to sell and earn money.

**Q: What items did you make back then? Do you still make the same items?**

Shilaben: Back then, we used to make many different things — handkerchiefs, veils, pillowcases, choklas (square pieces of cloth for sitting), and even bags.

**Q: What items do you make now?**

Shilaben: Nowadays, we make many different items. We make blouses, sari borders, dresses, and dupattas.

**Q: How is the sales business going?**

Shilaben: Sales are going very well, especially for blouses.

**Q: How many days does it take to make one blouse?**

Shilaben: It takes about 15 days to make one blouse, but we sell it for 6,000-7,000 rupees.

**Q: How much time do you get in a day for embroidery work?**

Shilaben: I get about 5 hours a day for embroidery work, but I also have household chores, so I can't spend more time.

**Q: Do you use social media?**

Shilaben: Yes, I use Instagram and WhatsApp. I have an Instagram account under the name 'Nisha Handicrafts,' which my daughter manages.

**Q: Do you sell through Instagram?**

Shilaben: Yes, we receive online orders, and we fulfill them.

**Q: Is there an increase or decrease in the demand for Kutch embroidery, or does the work continue steadily? Does a recession occur?**

Shilaben: Our work continues without a recession.

**Q: Besides a mobile phone, do you use a laptop or any other device?**

Shilaben: No, I only use a mobile phone.

**Q: What do you use for online payments?**

Shilaben: I use Google Pay, and payments can also be made via WhatsApp.

**Q: How much education have you completed?**

Shilaben: I have studied up to the fourth grade.

**Q: How long have you been using Instagram?**

Shilaben: I've been using it for a year. I also started using WhatsApp a year ago. Work is assigned to artisans through groups.

**Q: Do you benefit from this website?**

Shilaben: Yes, we work from home during the rainy season. I sent a piece to the National Award, and it has now reached Delhi, which is a matter of pride for us.

**Q: What colours do you use in your traditional embroidery?**

Shilaben: Earlier we used red and white fabrics, and red, yellow, and green threads. But now, we use all colours according to fashion trends and customer demand.

**Q: Is the improvement in embroidery due to current fashion trends appropriate?**

Shilaben: Yes, it is appropriate as it meets the preferences and demands of people.

**Q: What designs do you embroider in the traditional style? Like mango motifs?**

Shilaben: We embroider trees, peacocks, branches, and other designs based on customer demand. Earlier, very few designs were available, but now, new designs are introduced according to fashion, and we create those.

**Q: Did people in your mother's time earn from embroidery?**

Shilaben: No, they did embroidery only for dowries and home decoration.

**Q: Have you been earning from this work since your maiden days?**

Shilaben: Yes, I used to work at the Kala Raksha organization, and my father made shoes on which I would embroider.

**Q: Do you prefer online work or offline sales?**

Shilaben: I prefer offline sales because it allows customers to see the work in person, and if they like it, they buy it. There's always uncertainty with online sales about whether the customer will like the work or not.

**Q: In Delhi's Janpath Market, do you sell traditional items like chaniya choli (traditional skirts and blouses)?**

Shilaben: We mainly sell at special handicraft locations. We don't sell much locally. We go to big institutions or colleges to teach, like in Gandhinagar or Delhi, where we participate in programs lasting two to three days.

**Q: Have you participated in online programs?**

Shilaben: No, I haven't worked in any online programs yet, but I would definitely consider it if something comes up.

**Q: How long have you been making online payments?**

Shilaben: I've been doing it for two years. Online orders are fewer; most of our sales happen at fairs or through shops.

**Q: Do you face difficulties in the embroidery business?**

Shilaben: Sometimes, it feels like the amount of effort we put in doesn't match the earnings. The income is low, and I can't handle everything alone, so I have to take my daughter's help. We don't get any assistance that would allow us to hire someone.

**Q: Do your daughters help with the work? Do they work despite going to school?**

Shilaben: Yes, they enjoy doing embroidery and work during vacations.

**Q: Will you let your daughter take up a job?**

Shilaben: Yes, if she wants to study or take up a job, I'll definitely support her.

### 3. INTERVIEW OF CHITARA OM

By Faga Jaypalbhai Rambhai



<b>Name</b>	<b>Chitara Om (son, left) and Kiranbhai (father, right)</b>
<b>Age</b>	<b>Om Bhai: 21 years</b>
<b>Birthplace &amp; Residence</b>	<b>Ahmedabad</b>
<b>Artform</b>	<b>'Mata ni Pachedi' - a folk art from central Gujarat used on many occasions like Navratri</b>
<b>Date of Interview</b>	<b>17 September 2024</b>
<b>Mode of Interview</b>	<b>Telephonic</b>

Chitara Om is a 21-year-old Ahmedabad based artist. He is the ninth generation in his family to practice the traditional ‘Mata ni Pachedi’ artform. His father Kiranbhai and his mother both are reputed artists of this form. Mata ni Pachedi he explained is a cloth form iconography of the female deity. The Pachedi is intricately made and is used during auspicious occasions. It works as a replacement for idols that may be hard to carry or easy to damage. The art is learnt by the children of the family from a young age and eventually they learn its fine points over time. Ombhai said the younger generation practitioners like him have brought in use of social media platforms. This has helped them increase sales and reach out to a larger audience. They have their own website and they also sell through online textile websites that take hefty commissions. He said that many artists found it hard to sustain through with concepts like ‘Vocal for Local’ support for artists and artforms has increased.

The interviewer Faga Jaypalbhai Rambhai conducted the conversation in Gujarati as he is familiar and comfortable with the language. The English translation done by the interviewer is provided below. The Gujarati transcript along with audio file has been provided in Appendix 2.

**Q: Om Bhai could you tell me about your family? What did your father and grandfather do? How did you get involved in the work of Mata ni Pachedi?**

**Om Bhai:** I am the ninth generation. We have been working on Mata ni Pachedi for a long time. My father and grandfather were also involved in this work. Initially, I was focused on studies, but later, when I realized that this is our generational legacy, I developed an interest and got involved too. My father also helped my grandfather with the work, and eventually, he developed an interest as well. He thought that this incredible work should be continued. There are art galleries and people come from far away to see it. Seeing all of this gives us motivation, and we feel like we should also make a name for ourselves. My father has even received a National Award for his work. He has conducted over 2000 workshops.

**Q: Who else is there in your family?**

**Om Bhai:** My mother, my younger brother, and my father. That’s our family.

**Q: Is your mother also involved in this work?**

**Om Bhai:** Yes, she has also received a State Award. My younger brother is still studying. In our family, we don’t force anyone into this work. We let people get involved according to their interest. We start

learning the work in our childhood by doing tasks like filling in colours. We recognize the goddess's motherly form and learn the side characters. We first sketch the characters on paper and then draw them on fabric. We learn their forms through practice, and with time, we become more skilled.

**Q: How much education have you completed?**

Om Bhai: I have studied up to 12th grade.

**Q: In which stream - science or arts?**

Om Bhai: I was in commerce.

**Q: Could you give me some information about the folk art of Mata ni Pachedi?**

Om Bhai: Yes, Mata ni Pachedi is a cloth placed behind the idol of the goddess during worship. The tradition started about 700-800 years ago. During the Mughal Empire, temples were attacked, and idols were broken. In Hindu culture, it is believed that a broken idol cannot be worshipped as it is considered defiled and is disposed of. Since they couldn't move entire temples or idols to safer places during attacks, our ancestors came up with the idea of making the goddess's form on cloth, so she could be saved during such times. Carrying the pachedi allowed them to take the goddess with them, and wherever they stayed, they would open the cloth and worship her. Over time, the use of Mata ni Pachedi expanded. For example, in earlier times, people from lower-castes were not allowed to enter temples, so they kept the pachedi at home and worshipped the goddess there. Nowadays, people believe that if the goddess fulfills their wishes, they will offer her a pachedi. In this way, the use of Mata ni Pachedi grew. When a special month of worship, known as 'Chatar,' is held in villages for a month, the pachedi is also used then.

**Q: At what age did you start learning or getting involved in this work?**

Om Bhai: We start learning when we are around 8 or 9 years old. The more we practice, the better we become at the art.

**Q: When is the demand for Mata ni Pachedi highest?**

Om Bhai: The demand is highest during Chaitra and Navratri, but there is always some demand.

**Q: Are the designs the same now as they were in your father's time?**

Om Bhai: The pachedis used to be full-sized and done entirely by hand. They were 2, 3, or 4-5 meters long, and mostly used in villages. My grandfather worked on bringing this art form into textiles, where



the artwork was done by hand at the top. Since then, the art form has been recognized in the textile industry, with two branches—(1) for village use, and (2) hand-drawn for art galleries and museums.

**Q: Has there been any change in how it is used in textiles?**

Om Bhai: In the past, only red and black colors were used, but over time, we started using all kinds of colors.

**Q: Do you use social media platforms like Instagram, Facebook, WhatsApp, or other websites?**

Om Bhai: Yes, we sell our products through textile websites, though they take a commission of about 15-25%. We also have our own social media accounts, including Facebook, where people can contact us directly.

**Q: When did you start using Instagram?**

Om Bhai: When Instagram came out around 2016 or 2018, one of our clients suggested that this app could help us expand our business, so we started using it from then.

**Q: Do you use payment platforms like Google Pay?**

Om Bhai: Yes, I use Google Pay, and when tourists from abroad come, they use credit cards or ATMs, which we also accept.

**Q: Who handles the social media-related work — your father or you?**

Om Bhai: My father is more expert in the traditional work, while we are more knowledgeable about social media, so we handle that.

**Q: How did your experience with social media go?**

Om Bhai: It has been very beneficial. In earlier times, everything was promoted by word of mouth, and people had to seek us out. Now, people contact us online and come to buy from us.

**Q: Do you think social media or digital platforms have affected your work in any way? Have there been issues like customers receiving different colors than expected because of online selling?**

Om Bhai: We develop the art based on demand. For example, if someone doesn't want the goddess's work, we create Ganapati, Krishna, or tree designs. But the essence of Mata ni Pachedi is in telling the whole story of the goddess through the design. Each pachedi can last for 200-300 years, and the future

generations of the families who own them will also know that this was their goddess. However, many people copy our artwork online, drawing it on paper even though they aren't real artists.

**Q: Have you faced any challenges; for example, folk artists not getting paid fairly for their work and being forced to quit?**

Om Bhai: Many artists have left this work. However, with the 'Vocal for Local' concept, art is being supported. If our work is good, people will support us, even if it's just two or three clients. But those who don't master the craft do face difficulties. Some family members are not fully informed or skilled in coloring or history, and they struggle. But master artists don't face these issues.

**Q: You mentioned that your father has conducted over 2000 workshops. Where were they held?**

Om Bhai: He has conducted workshops almost in every design institute, and in every major place where there is a design institute.

**Q: Are Mata ni Pachedis displayed in museums as well?**

Om Bhai: Yes, they are displayed in national and local museums as well.

Jaypal: Thank you.

#### 4. INTERVIEW OF KHOKHAN NANDI

By Tejaswani Loomba



<b>Name</b>	<b>Khokhan Nandi</b>
<b>Profession</b>	<b>Jamdani Weaver &amp; Seller</b>
<b>Age</b>	<b>56</b>
<b>Place</b>	<b>Barupara Village, Dist Burdawan, West Bengal</b>
<b>Date of Interview</b>	<b>14 July 2024</b>
<b>Mode of Interview</b>	<b>Physical Meeting at Dilli Haat, Delhi</b>

Khokan Nandi is a 56-year-old Jamdani weaver from Burdwan district of West Bengal. The interviewer met him at Dilli Haat where he had set up a temporary stall. He said he had started showcasing his work on social media but felt sales had gone down because competitors lifted his designs and sold imitations. He also said that that the biggest challenge for handlooms is powerlooms. He rued that online markets were filled with powerloom products that were cheaper and buyers cannot differentiate between handloom Jamdani work and powerloom. He expressed fear of online platforms and digital payment systems as he had been defrauded once.

The interviewer Tejaswani Loomba conducted the conversation in Hindi. The English translation done by her has been provided below. The transcript in Hindi along with the audio file is provided in appendix 2.

*(Interview began with the interviewer taking basic details from the interviewee, she then proceeded to the following questions)*

**Q: How long have you been in Delhi?**

I am going to set up a stall in Delhi Haat market for 15 days and after that I will leave.

**Q: Do you come to Delhi frequently?**

Yes, quite frequently

**Q: Is your business only in Bengal? Could you tell me something about it?**

Yes, it is in Bengal only. These are Jamdani sarees.

This Jamdani saree is made on handloom, it is completely handmade and it is famous in Bengal. Earlier our family used to live in Bangladesh, at that time India and Bangladesh were not separated, after independence we came to Bengal. This saree is made in cotton, silk but you can make it in any thread.

**Q: How many years have you been in this business?**

I have been here since childhood... since the age of 12.

**Q: Is this your family business?**

No, it is not a family business, my elder brother started it. It has been a long time now.

**Q: So from where did you learn about this art?**

Whatever I have learnt, I have learnt it myself, at home.

**Q: Do you use digital platforms like YouTube, Facebook, Instagram, Twitter, etc., do you have any channel on these platforms?**

Yes, we started it during the lockdown but instead of making any profit, we incurred more losses.

**Q: Why is that so?**

Like today we uploaded a new design photo and people copied it within a week. So we incurred a loss and so we left it.

**Q: How much time were you on the online platform and where did you try to sell the products?**

I tried to sell it all over India but now I have given up and will not do it online anymore. Our business has gone down. This Jamdani saree is completely handmade on handloom but now most of the things are being made on powerloom. When people see the pictures online they don't know the difference and the things made on powerloom are sold cheaper so people order cheap stuff online whereas that thing is nothing compared to the real Jamdani saree. There is a huge difference. The things that are being sold online are being sold for 700-800 rupees and then when people come to buy from us they think that I am charging a higher rate. But what is being shown online is of powerloom and what I am selling is of handloom. All the sarees you are seeing are made on handloom, its rate is different, purity is different, it takes more time. People don't know this difference online. They sell powerloom by calling it Jamdani.

**Q: Do the people you know who are in the business of Jamdani sarees like to sell online?**

Some people like it and some don't. A person producing good product will not like to sell online.

**Q: If you are told that you can sell your sarees abroad through online platforms, will you like to come online again?**

Our goods already go abroad through offline medium. It goes to America, Canada, Mauritius, Fiji, etc., it already goes there.

**Q: So if it does not go through online platforms, then how does it go now?**

There is a middle man who links us with the customers.

**Q: So this middle man must be taking some money from you, if I tell you that there is no middle man and you can sell directly to customers online then what will you say?**

Online we do not have guarantee that how much goods will be sold but the middle man gives us the order, we make that many sarees and those sarees are sold. Online we do not know how much goods to make and how many will be sold. If there are middle men then it will be good for us, whoever invests the money, in online we have to make the goods and we will have to invest, 1000 people will see it and only one will buy it, there is no profit for us. If the middle man gives us the order and goes away then there is no loss for us.

**Q: So you do not sell through WhatsApp now?**

I used to do it earlier, but then people do not order and take it, so I sell offline only. I get cheated once and do not make the same mistake again.

**Q: How long have you been in this business?**

About 20-30 years.

**Q: You have been in this business for such a long time, what challenges have you faced that have shaken your business long ago?**

Powerloom. It seems cheap to people. Earlier we had more than 2000 artisans who now work in powerloom. People do not have much information; they do not know the difference between selling powerloom and handloom. The government has invested so much through Delhi Haat that is why people come here. If you search on the network, you will find Jamdani sarees for up to Rs. 600, but that is fraud because they are sold by telling lies to the customer. This is our loss.

**Q: Do you want the government to do something that promotes folk artists?**

The government does a lot, the policies of the government are good but the benefits of those policies do not reach the weavers. Someone else eats them up before the weavers. The government should conduct a survey to see who is working in which village, make a list of them, ask them about their problems and help them directly and the middlemen who eat up the money and do not let it come down should be removed. This way the weavers will be able to stand on their own feet. The system of the government is good but the money they are pouring should come directly to the weavers. You can see that we have

received the National Award in 2007. This is our photo too. I have also received an award from Draupadi Murmu ji recently. This is our photo. That is why we stand with the weavers.

Tejaswini: Thank you for taking out time to answer all my questions.





## 5. INTERVIEW OF SAROJ KUMAR JHA, MADHUBANI ARTIST

by Tejaswani Loomba



<b>Name</b>	<b>Saroj Kumar Jha</b>
<b>Age</b>	<b>38</b>
<b>Place</b>	<b>Madhubani, Bihar</b>
<b>Artform</b>	<b>Madhubani</b>
<b>Date of Interview</b>	<b>12 July 2024</b>
<b>Mode</b>	<b>Physical Meeting at Dilli Haat, Delhi</b>



Saroj Kumar is a 38-year-old Madhubani artist from Madhubani, Bihar. He is a third generation artist and he learnt the art in the family. He has an instagram page where he displays his latest work. He felt that social media had helped him reach out to a larger audience. He also uses whatsapp and other digital tools for payments and for connecting with prospective buyers. He said that online platforms like Amazon also had a lot of fake art selling as Madhubani and buyers should be cautious of it. He said that while platforms like Instagram did help him expand his circle of patrons, physical sales were more secure and provided better display and selection.

The interviewer Tejaswani Loomba conducted the conversation in Hindi. The English translation done by her has been provided below. The transcript in Hindi along with the audio file is provided in appendix 2.

**Q: Hello, Saroj Kumarji. Please tell us a little about yourself?**

My name is Saroj Kumar. I am from Bihar. My village is in Madhubani Jheel of Bihar. This Madhubani art is traditional for us, which was started by my grandmother, from whom our parents learnt and then we learnt from our parents. Now we are making these paintings for three generations.

**Q: Would you like to tell us something about Madhubani painting?**

It is believed that this painting originated in Mithila, which is considered to be the home of Sita Mata. It is believed that King Janak got this painting done when Sita Mata was married.

**Q: How long have you been in this business?**

Yes, we cannot call it business, for about 100 years.

**Q: Why do you show some hesitation in calling it your business?**

We are artists, we showcase our art, so we do not call it business.

**Q: Do you have a channel on digital platforms like YouTube, Facebook, Instagram, Twitter, etc.?**

Yes, of course, we use these online platforms to showcase our art.

**Q: Can you tell me which platforms you use?**

We apply on the online website of the Ministry of Textiles and through them we have set up our shop here in Delhi Haat, for which we pay online, some 10,000 rupees for 15 days, so that people can see our art here and we get benefited.

**Q: I have heard that you can come to Delhi Haat only once in 6 months, so other than this where do you show your art?**

Apart from this, a lot of tourists come to our village, the same work is done in every house, people who like art come to our village, our art gets sold from there as well. We also get events from the government all over India.

**Q: Apart from this, do you have any online website? Any channel on any social media site?**

There is no website as we don't have the knowledge of it, online we bought a Madhubani painting from Amazon, like a 22\*30 painting whose price starts from Rs.2000 and we have paintings for Rs.50,000 also but they are selling it online for Rs.1200 and when we placed the order we came to know that it was fake and a printout, not original.

**Q: Do you use WhatsApp?**

Whoever buys a painting from us, we give him our WhatsApp number so that he can order again from us.

**Q: Do you use YouTube, Facebook or Instagram?**

I use Instagram, whose name is Sak Jha 93, where I upload pictures of paintings and if someone places an order, I take it.

**Q: So do you think selling online is more profitable or selling offline?**

I feel that online I cannot show all my stuff and offline customers can see and test the paintings themselves and then buy them.

**Q: Since when have you been using Instagram?**

It hasn't been long, it's only been 1-2 years.

**Q: Have you benefited from Instagram?**

Yes, I have benefited a little because I am from a village and my work is painting and because of Instagram I am able to showcase my art.

**Q: Nowadays a lot of new jobs have come up, one of them is the job of a social media manager in which someone else handles your Instagram page for you, so if you get such an opportunity where you focus only on your art and someone else displays your art for you, would you like to do it?**

Yes, absolutely.

**Q: Do you sell your paintings outside India? If yes, then how?**

Yes, there is no middleman, we sell directly to the customers.

**Q: Yes, as you said that this is your family profession, so according to you, is there any such problem which was there 10-15 years ago and is not there today or which is there today but was not a problem?**

Social media has helped, earlier there was no network in the villages and we were not able to send photos to the customers but today there is Instagram too which has been of some help.

**Q: Do you think people are still influenced by folk art and folk artists or not?**

Yes, they are and more than before because this is an art and the government also supports it. Earlier people knew about Madhubani painting only in Bihar but today it has become known all over the world. Digital platforms also play a big role in this.

**Q: You said that the government also supports this, can you tell me how?**

The government provides loans to start-ups, the government spends crores of rupees to organize events where we can exhibit our art. This is a huge contribution.

## 6. INTERVIEW OF POOJA SAPERA AND GORDHAN NATH

By Asis Kaur



<b>Name</b>	<b>Pooja Sapera &amp; Gordhan Nath</b>
<b>Artform</b>	<b>Kalbeliya Folk Dancer</b>
<b>Place</b>	<b>Jodhpur, Rajasthan</b>
<b>Age</b>	<b>24 years</b>
<b>Date of Interview</b>	<b>14 July 2024</b>
<b>Mode of Interview</b>	<b>Digital</b>

Pooja Sapera is a 24-year-old Kalbeliya dancer. The art has been passed down in her family through generations where snake worship and livelihoods associated with snakes were practiced for centuries. Among the community members catching snakes, extracting snake venom, and playing the wind instrument 'been' was practiced. The community that traditionally coexisted with snakes suffered a setback with the passing of PETA Act that barred keeping animals in captivity. The Kalbeliya then turned to related artforms like singing and dancing that were practiced by women indoors. Sapera dancers have become very popular internationally through social media that has helped them garner viewership and patrons. Pooja and her brother Gordhan Nath explained that Sapera artistes still had to a long way to go in terms of social media. They said that due to poor education and training very few were able to actually operate social media platforms. They both agreed that digital platforms had gone a long way in reviving the livelihood of the sapera community.

The interview of Pooja Sapera was conducted by Asis Kaur in Hindi. The link to audio audio of the interview has been provided in the appendices section. The English translation of the interview beow has been done by the interviewer.

**Q: What is your full name? I saw that you go by Pooja Sapera, and I noticed that the dance form you perform is also called 'Sapera.' Did you take this name from there, or is it your family name?**

**Pooja:** No, it's not a family name. It's the name of our dance. Our dance is called Kalbeliya dance, which is also known as Sapera dance. So, because of that, all the girls who are Kalbeliya dancers use 'Sapera' after their names to identify themselves with the dance.

**Q: Oh, so what's your family name?**

**Pooja:** It's Pooja Pawar.

**Q: Alright. So, were you born in Rajasthan?**

**Pooja:** Jodhpur, Rajasthan.

**Q: So, are you still based there? Do you perform from there?**

**Pooja:** Yes.

**Q: Has this dance form been passed down in your family, or did you discover it on your own?**

**Pooja:** Yes, this dance has been inherited by us, passed down from generation to generation. In the past, our ancestors didn't have homes; they were very poor and would move from place to place. They used to catch snakes, play the Been (a traditional musical instrument), and perform while handling snakes. They also extracted snake venom.

**Q:** Oh, I see.

**Pooja:** Yes, so they continued doing this. Later, when catching snakes was banned, they thought of dressing up the girls in black dresses, similar to the traditional attire, and performing with the Been.

**Q: So, you perform with the Been?**

**Pooja:** Yes, our traditional Kalbeliya dance has always been performed with the Been and the Dafli. But now, some changes have been made.

**Q: At what age did you decide to pursue this? I mean, you could have chosen other professions, so what made you think that you wanted to do this?**

**Pooja:** Actually, in our house, like my grandmother, my aunts, and my mother have all been doing this from the beginning. This dance form has been passed down from generation to generation. They were not very educated and this was our main occupation. So, when I was 13 years old, I started learning it by watching my sister, my aunts, and others perform. I learned it by observing them.

**Q: So you learned it from your family and not from any formal training?**

**Pooja:** No, no, no.

**Q: Okay. What do you think is the current demand for Kalbeliya dance? You mentioned that it has changed from its traditional form. Do you think it's a good thing that it has evolved, or is it getting away from its traditional essence?**

**Pooja:** Yes, earlier our Kalbeliya costume used to be very simple, and the makeup was also very simple. We had very few instruments, like the Been, the Manjeera, and the Dafli. These three instruments were used for our Kalbeliya dance. Then, gradually, the Kalbeliya dress also changed, new designs came in,

and all the girls started following that. The musical instruments also changed; now, harmonium and dholak have been added. So, all the girls started following that, and they liked it in the new style.

**Q: So, which digital tools do you use? I saw that you are on Instagram. Do you use anything else, like YouTube?**

**Pooja:** I use Instagram, YouTube, and Facebook.

**Q: Does this help you reach people? Do you think it's been beneficial?**

**Pooja:** Yes, our dance is going viral, reaching people, even abroad. We're getting good programs because of this, and we're getting the opportunity to go to good places. We're getting programs out of India. Last month, I performed in Paris, and next month, I'm going to the USA.

**Interviewer:** Wow, congratulations.

**Pooja:** Thank you.

Social media has been very beneficial for our dance.

**Q: So, when did you start using social media? I mean, after COVID, everything moved to social media. Did you start before COVID or after?**

**Pooja:** Actually, no, I think I started using it after COVID. Before COVID, I didn't even have a mobile phone. In 2019, I went to France for the first time, and after coming back, I started using a mobile phone. In our family, it wasn't allowed to have a mobile phone, but as our work increased, it became necessary.

**Q: Yes, now it's impossible to manage without it.**

**Pooja:** Absolutely.

**Q: So, did someone tell you about social media, or did you figure it out yourself and decide to post videos there?**

**Pooja:** No, I figured it out myself. I actually had a big interest in making videos on social media, posting dance videos, reels, and everything.

**Q: Yes, nowadays, everything goes viral through reels, and people can reach a wider audience.**

**Pooja:** Yes, yes.

**Q:** So, has your experience on social media been positive so far?

**Pooja:** Yes, for example, I got the opportunity to go to the USA because of social media.

**Q:** How? Did someone see you on social media and invite you?

**Pooja:** Yes, yes. There's a girl named Katrina in the USA; she also learned our Kalbeliya dance. She has been doing it for 15 years. She saw my account and profile, and she invited me to the USA.

**Q:** Oh, wow.

**Pooja:** Yes, social media has been very beneficial for promoting our culture. My aunts, who have been dancing for 30-35 years, have many students from abroad, like the USA and France, everywhere. Their students also teach and promote Kalbeliya dance there.

Gradually, I am also becoming like them. I am getting students, doing programs out of India, and reaching their level. That's how it works here; girls learn by watching their family members, like their aunts, sisters, or mothers. We don't need much effort because this dance is in our blood; it comes naturally. There's not much need to learn it formally. Our girls learn at home and perform directly on stage.

**Q:** So it's a family talent passed down through generations?

**Pooja:** Yes, yes. And because of catching snakes, it was named Sapera dance, Kalbeliya Sapera dance. Our ancestors used to catch snakes, extract venom, and make kohl for the eyes from the snake's skin. They used to sell it.

**Q:** You mean from the venom?

**Pooja:** No, from the skin.

**Q:** Oh, okay.

**Pooja:** They used to do many things, which I don't know much about. I'm just telling you what I've heard.



**Q: I see. So, don't you think that while social media has its benefits, there's also a risk that someone might take your videos and claim credit, saying you're their student or posting your videos on another page without giving you credit? Do you worry about that?**

**Pooja:** Yes, it happens sometimes, like when we go somewhere for a program, if we go with someone who invited us or is taking us as a mediator, they take all the credit, saying they taught us everything. So, all the credit goes to them. But now, gradually, everyone is doing their own work and looking out for themselves.

**Q: Oh, I see.**

**Pooja:** Yes, it has happened to me a lot because earlier, I used to work with my aunt or go to programs with someone. But now, I am trying to do my own work.

**Q: That's great. Do you think social media is helping preserve your tradition? Because the next generation might or might not take up this profession. By posting it on social media, people are becoming aware of it, so in a way, it's being preserved?**

**Pooja:** Yes, it's being preserved. There are many girls, both in India and abroad, who are adopting and learning this culture because of social media. Our culture is spreading widely.

**Q: Okay. Has your YouTube channel helped you? Does it generate any income from posting videos?**

**Pooja:** Yes, many girls earn from it, but I started focusing on social media recently. So, the more we post, the better it will be.

**Q: Yes, it can come with time?**

**Pooja:** Yes, my Instagram is doing well now. I'm getting good views from there.

**Q: Is there any challenge or benefit you want to share about digital technology or anything related to it?**

**Pooja:** (Asks about the motive of the research and calls her brother- Gordhan Nath to join)

**Q: So, have you collaborated with other artists through social media? If yes, can you share your experience? Like, if there are other Kalbeliya dance artists on Instagram, have you made videos with them?**

**Pooja:** Yes, many.

**A: Okay, what was your experience? Did you get more views after making videos with them?**

**Pooja:** Yes, it happens, definitely.

**A: So, was it a good experience?**

**Pooja:** Yes, absolutely.

**A: What about your audience? How were they before you were on social media, and how are they now? Has there been a change? Are there new people watching your videos?**

**Pooja:** Yes, there has been a huge change. Many more people are watching and supporting us now.

**A: So, different kinds of people from various places are watching your content now. Was it the same before, or has this increased after social media?**

**Pooja:** It used to happen before, but it's much more now because of social media.

**A: Okay, your audience has increased, right?**

**Pooja:** Yes, absolutely.

**A: Do you make separate videos specifically for your social media audience, or do you upload videos of your live performances?**

**Pooja:** We upload live performances as well as videos made on Rajasthani songs.

**A: Okay, so you also make separate videos.**

**Pooja:** Yes, we do.

**A: Do you think that if you make more reels and reach out to more people, you could become even more famous? You mentioned that you don't post much on YouTube, so do you think posting more could increase your fame?**

**Pooja:** Yes, it could.

**A: And as you said, there have been changes in instruments and costumes over time. Do you think the next generation will experience even more changes? Because everything is becoming more social media-focused.**

**Pooja:** It shouldn't change too much. What we have now is perfect. If it changes too much, our dance form will completely change.

**A: So, you think the future will be very social media-focused. How do you think the next generation will handle this dance form?**

**Pooja:** (Asks her brother to respond)

**Gordhan:** Ma'am, the most important thing is that when Kalbeliya started in 1975, the PETA Act was implemented in India. The government stated that no animal could be harmed for entertainment or earnings, and no animal could be kept in captivity. But our work was not like that. We worship Naagdev ji and are devotees of Lord Mahadev. Our guru was one of the nine students in Lord Shankar's gurukul, his name was Sri Kanisk Nath ji. Our ancestors have been worshipping this for seven generations. But the mentality of people at that time was that we caught snakes, kept them in captivity without feeding them, and wandered around for entertainment and money.

After the PETA Act was implemented, people started ignoring the Sapera community. Wherever we went, people told us to leave the snake and find other work to earn money through hard work. Keeping an animal in captivity for livelihood was considered wrong. After this, when there was no earning, the girls of our community did not use to perform the professional Kalbeliya dance you see on stage today, back then. When this activity stopped and people stopped accepting it, we had to evolve with time. As time changes, you have to adapt, or you fall behind.

Our Kalbeliya gurus thought about how to take this to the public. The women in our homes used to sing during weddings and festivals, we have a rich music collection, which is a part of our heritage but not widely heard. This is also something that is vanishing. With time, as music got less attention, the girls in our community started dancing. The Kalbeliya dancers wear black dresses, which are handmade and

natural. The flexibility and speed in their dance, even without going to the gym, come from practicing since childhood.

The difference between performances 10-15 years ago and now is significant, thanks to social media. Kalbeliya has been around for the past 40-50 years, but the impact of social media has been profound. It is crucial to use social media effectively, but the biggest hurdle is lack of education in our community. About 95% of our people are uneducated. The international artists and dancers you see today are mostly not even high school graduates. The girls study up to 8th or 7th standard. Not being educated means we can't handle social media properly.

Instagram, Facebook, YouTube all need content. Today, people are earning through social media without doing much, but we have talent and tradition that we can share with the world. Only 2-3% of our girls use social media. Understanding how to upload photos, videos, what content to create, and how to make it interesting is essential. When we attend shows, we need to know how to create a hype, how to make it interesting for people so they watch the videos we upload. Knowing how to handle social media properly is crucial.

Social media has undoubtedly been profitable, making people aware and allowing us to connect online without traveling. The most important thing is to know what you are uploading and showing to people, whether it reaches them correctly or not.

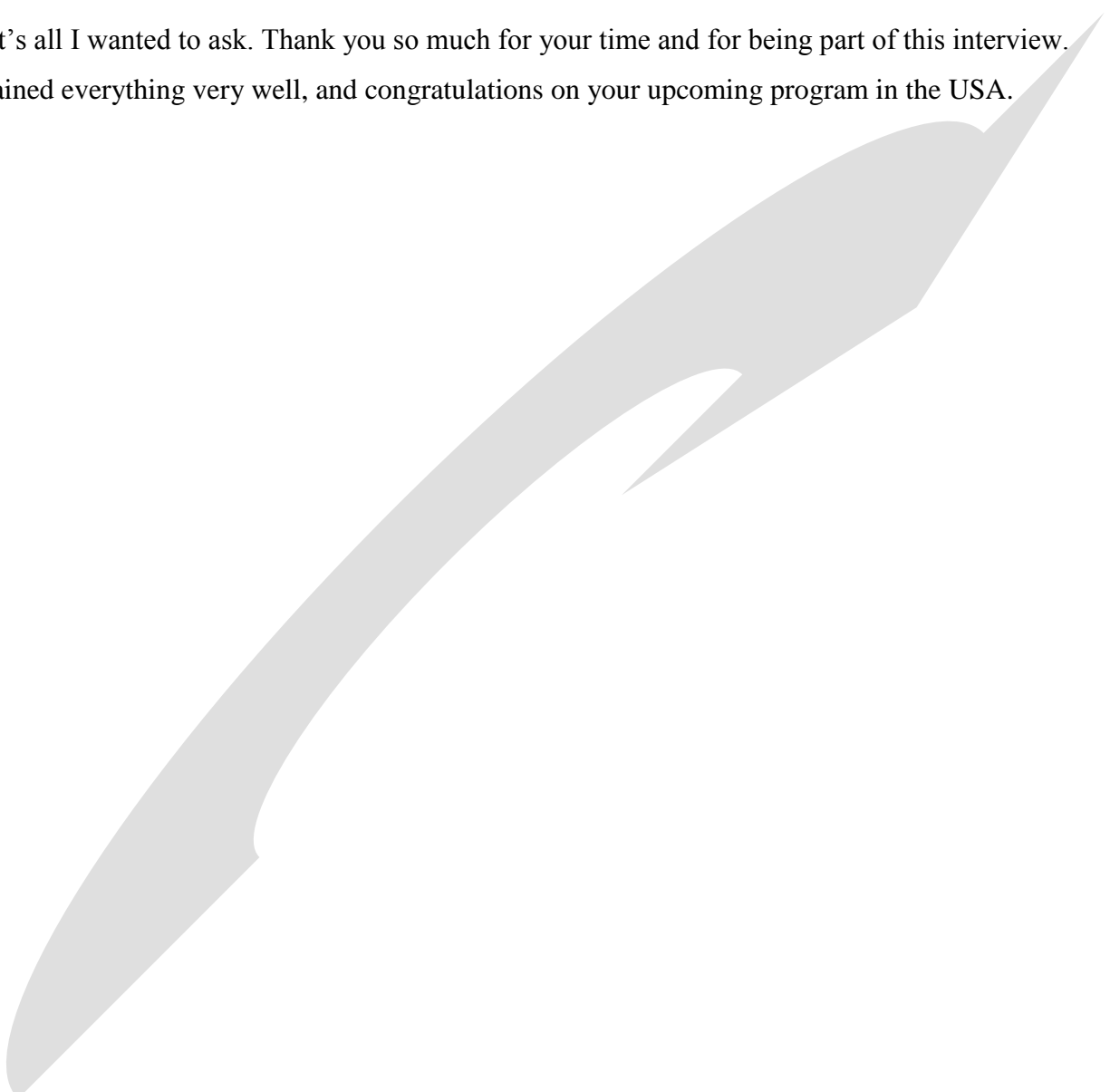
**Q: So, isn't it true that if someone watches your video and tries to learn the dance but is not from your community, and they don't learn it correctly, and they upload their version online, it differs from your original dance form. How do you view this situation? Because it's happening through social media, how do you address this? Do you think it shouldn't happen, or how do you understand it?**

**Gordhan:** Ma'am, the thing is, you can mention in your video that you are learning this dance from this person and you are in the learning process. Whenever you are learning something, you can't match it 100%. There's always some difference, some error. No matter how much you practice, the originality doesn't come through. Today, there are so many foreigners and Indians who have learned our dance; they are organizing programs and festivals in the name of our Kalbeliya dance abroad, but the originality of our girls who perform the dance will never be matched. If you see a difference, clearly mention it so people understand that you are learning and it can't be a perfect match. A small difference is not an issue, but the dance should not be completely different.

**Q:** Right, so, like every coin has two sides, you also feel that social media has its advantages and disadvantages.

**Gordhan:** Yes, absolutely.

**Asis:** That's all I wanted to ask. Thank you so much for your time and for being part of this interview. You explained everything very well, and congratulations on your upcoming program in the USA.



## 7. INTERVIEW OF KALYAN JOSHI

By Asis Kaur



<b>Name</b>	<b>Kalyan Joshi</b>
<b>Age</b>	<b>55 years</b>
<b>Place</b>	<b>Bhilwara, Rajasthan</b>
<b>Artform</b>	<b>Phad painting</b>
<b>Date of Interview</b>	<b>6 October 2024</b>
<b>Mode of Interview</b>	<b>Digital</b>

Kalyan Joshi is 55-year-old folk artist from Rajasthan who makes Phad paintings. He learnt the art from his father who was also a reknown Phad painter and brought many innovations to the artform. Kalyan's children too are now following in his footsteps. Kalyan uses Instagram and is now considering opening a channel on YouTube as well. His experience with digital technologies has been largely positive and he felt it went a long way in helping him reach a larger audience.

The interview of was conducted by Asis Kaur in Hindi. The link to audio audio of the interview has been provided in the appendices section. The English translation of the interview below has been done by the interviewer.

**Q: (greet and talks about the purpose of the interview) Could you please tell your full name once?**

**Kalyan:** Yes, my name is Kalyan Joshi. I am from Bhilwara, Rajasthan.

**Q: Where did you get the knowledge of Phad painting, at what age, and from whom?**

**Kalyan:** I've been doing this work since childhood with my father. When I was around 8 years old, I used to sit with him and work. By working with him over the years, I've gained some experience, and now I am continuing this work. I've also received a national award from the Government of India for Phad painting, and I've worked on many new stories and subjects within this art.

**Q: So did you decide from childhood that you wanted to take this up professionally?**

**Kalyan:** Yes, yes, I had decided from childhood. Actually, I didn't plan it; it all just happened naturally.

**Interviewer:** Oh, I see.

**Kalyan:** Yes, it just happened. I used to study and go to school while doing painting alongside. Then, when I was preparing for my 10th-grade exams, I got the opportunity to go to Baroda with my father. There was a month-long workshop on Phad painting at the Baroda School of Fine Arts, MS University, and my father took me and my brother along. During that one month, I learned a lot. I missed my exams that year, and it made me realize the respect and recognition this art brings. I saw the admiration for my father and how well-known artists of that time – Gulam Mohammed Sheikh, K.G. Subramanyan, who was the dean of MS University, and Jyoti Bhatt – all these great artists from Gujarat and other places

would come to meet my father. I felt this is a great path, and I should continue it. That year, I missed my 10th exam, but I worked on painting full-time. The next year, I passed my 10th, then 11th, and went on to study at Baroda School of Fine Arts. There, people like Jyoti Bhatt sir and other professors guided me, saying, "You have art in your family, and the work you're doing is unique. If you pursue modern art, it will create a mix, and no one will remain to carry forward this tradition." They advised me to continue the traditional art that has been passed down through generations. They told me, "If you want to innovate, you can introduce new stories within this art form." Since then, I've started working on new stories and subjects apart from the folk tales of Phad painting. I've also worked on current issues, religious stories, and various social themes like water conservation, labor issues, Mahatma Gandhi NREGA, pollution, and water harvesting.

**Q: You also worked on COVID-related themes, right? I saw it on your feed.**

**Kalyan:** Yes, I worked on COVID-related themes as well. I've also done work related to sports and various other issues. Whatever themes people have brought to me, I've created paintings on those. This has given me a unique identity within this art form.

**Q: So, was Phad painting always about telling different stories, or have you added a contemporary touch to it?**

**Kalyan:** Look, in Phad painting, traditionally, folk tales were depicted — stories of Pabuji, Ramdevji, Devnarayanji, the deities. Paintings and stories were created based on these deities. My father made several developments in this art form by adding historical stories. After that, following in my father's footsteps and going even beyond, I have worked on new stories.

**Q: Do you think the upcoming generation can bring changes to this art form?**

**Kalyan:** Absolutely, they can. See, my daughter is working in this field now, and my son is also working with me. I progressed by watching my father. He was an example for me. By observing him, I took this work into my own hands and started working on it, and I found success in it. People began to know me, and I gained a unique identity. Now, my children are seeing this work while being with me, so they will continue it as well.

**Q: So, what do you think is the current demand for Phad painting?**



**Kalyan:** The current demand is very good. People now prefer to decorate their homes with stories that resonate with them. For example, I get many orders where people want Phad paintings for their anniversaries. These paintings depict their life events – when they met, where they traveled, how their family grew, and the struggles they faced in life. Listening to these stories and working on them has also given me an opportunity.

**Q: Your Instagram feed is quite active. When did you first start on social media? When did you realize that social media could help make your art famous?**

**Kalyan:** We started using social media during COVID.

**Q: During COVID?**

**Kalyan:** Yes, because during COVID, it was an important source of communication. During that time, I began showcasing my art on social media in a better way. People were at home and had time, so I came up with the idea of sending them drawings, which they could color in and create paintings from. I used to upload the drawings on Instagram, share them via WhatsApp, and even on Facebook. People would either print them or copy them to color and then send them back to me. This helped build my recognition, and through social media, I was able to reach many people.

**Q: So, are you only on Instagram, or do you also use other platforms like YouTube? Because YouTube can generate income as well.**

**Kalyan:** Right now, I'm only on Instagram, but my kids are telling me that we should start uploading videos on YouTube as well—like while working on a painting or making colors. We've already begun sharing such videos and stories on YouTube, and slowly it will become another strong platform for us. As for WhatsApp, I always send information to everyone. Whenever there's a traditional festival like Teej, Navratri, Holi, Diwali, or Dussehra, I create a painting based on that subject and send it to people. I have a broadcast list with about 2,500 people, and I send them all updates and wishes through this platform. It helps build recognition, and people get to see new artwork.

**Q: Absolutely. Do you feel that by posting on YouTube and Instagram, the upcoming generation learns about this art, especially since it's a traditional Rajasthani form? Do you think people outside of Rajasthan can also learn about it through social media?**

**Kalyan:** Yes, yes! It reaches people outside as well, and we even conduct online classes for them. People get attracted to this art and want to create something similar for their homes. They see a subject in one of our paintings that they like, and then we prepare for it. We conduct a 10-day or one-week online class, usually for two hours, on alternate days. Students from all over the world—USA, Europe, Japan—join the classes. These classes are held either early in the morning or late at night to accommodate different time zones.

**Q: Got it. Do you think your audience has changed since you started using social media? How was your audience before, and how has it evolved after coming online?**

**Kalyan:** You're absolutely right. After joining social media, I've been able to connect with a much larger audience. Before, we used to go to Delhi for exhibitions, or Mumbai, to meet people in person. But now, through social media, we can meet with people daily, just like we are talking now. Based on their requirements and the size of the painting, we send them photos. If they like it, they make the purchase, and we receive an online transfer. Social media has become a very important medium for promoting our art and expanding our work.

**Q: So, do you think that if you start making even more polished reels—since everything is happening through reels nowadays—you could become even more famous?**

**Kalyan:** No, it definitely happens that people watch reels, but they are just looking for time pass. In my opinion, the real essence of a painting can only be understood when you zoom in on the photo. Because our work is intricate, and those minute details never show up as well in a reel as they do in a still photo. That's why I think genuine buyers come only after looking at the photo.

**Q: Absolutely right.**

**Kalyan:** You can get followers from reels, but the real buyers come through photos. Yes, people can be impressed by your work through reels, but genuine interest and decision come only after seeing photos.

**Q: Have you ever collaborated with any other artist on social media? If yes, could you share your experience?**

**Kalyan:** Yes, collaborations happen like when 4-5 artists showcase their work in an exhibition. The photos or reels we make at that time become our collaboration. Each other's followers see the other's work, so this gives exposure, and people look at the work with a fresh perspective.

**Q: So, do you think overall your experience with social media has been positive?**

**Kalyan::** Absolutely, it's been really good.

**Q: Has it ever happened that you posted a photo of a painting that you worked really hard on, and someone posted that photo on their page without giving you credit?**

**Kalyan:** Yes, yes, that happens quite a lot.

**Q: So, do you think this is one downside of social media?**

**Kalyan:** There is a downside, but look, we have been working for a long time. The people who have been associated with me for a long time know that I'm the one who originally does this work, and they've seen me working for years. It takes time to build that kind of recognition, and that recognition really helps. Now, someone might copy and paste a photo here and there, and maybe some people will get confused, but those who truly know me won't get confused.

**Q: Absolutely right. So, what do you think about the upcoming generation? Do you think they will be able to make this art famous and preserve it in the future?**

**Kalyan:** Definitely, definitely. They've actually got a good medium in social media. They can share their work and techniques. Now, like we've shared material on YouTube, my son and daughter are also working with me. They are also making full use of it. In fact, they manage most of it now. I still work too, but they handle a lot, and my son manages the "Chitrashala" page most of the time.

**Q: Is there any challenge you feel? You've mentioned the advantages, but what are the downsides of social media?**

**Kalyan:** The downside could be that the work we post is sometimes copied by new, upcoming artists, and they sell it at half the price we charge. But as far as I'm concerned, social media is helping create new artists, in a way. If someone follows and copies our work, that means they are getting employment

through this platform. We will move forward—we are experienced artists; we know what to do next. But someone who only copies will eventually have to figure out what comes next. We'll study, learn, and continue creating new subjects. The one who copies will just keep copying. So, yes, it's a downside, but I wouldn't emphasize it much because, in the end, everyone gets what they deserve.

**Q: Absolutely. I also wanted to ask, do you think social media has opened up new avenues for employment in traditional art forms like Phad painting?**

**Kalyan:** Yes, because of social media, new people are getting work. As I told you, when an artist becomes famous, with a good reputation and excellent work, they can demand a certain price, and they'll get it. New artists, who create by observing and replicating others' work, may not have the same finesse, but they still get business. People who can't afford an expensive painting can buy something at half the price. Everyone enjoys owning art, but some invest more, and some less, so even new artists can find work this way.

**Q: Has it ever happened that since you have many followers on Instagram, people assume that because of your high follower count, your prices will be higher?**

**Kalyan:** No, no, we don't charge excessively. We only charge for the effort we put in. But when we work on a new subject, it requires study, time, creating a storyboard, writing topics, building a narrative, and then deciding the color combinations. The price is higher for the first edition. Once we've made it once, we can recreate it for half the price. The first special painting has a different value. Later, when we're more familiar with the process, we can recreate it quickly. So, we charge based on that.

**Q: Yes, I understand how much hard work goes into it. At my school, our art teacher and some classmates worked on Phad painting, and they even took their paintings to an exhibition in Jaipur. They worked on it for a long time. That's why when I saw your profile, I thought, I have to interview him because I've seen this art being made before my own eyes.**

**Kalyan:** Oh, I see. We have an exhibition in Delhi from November 8th at Janpath. You can see all the traditional forms live there.

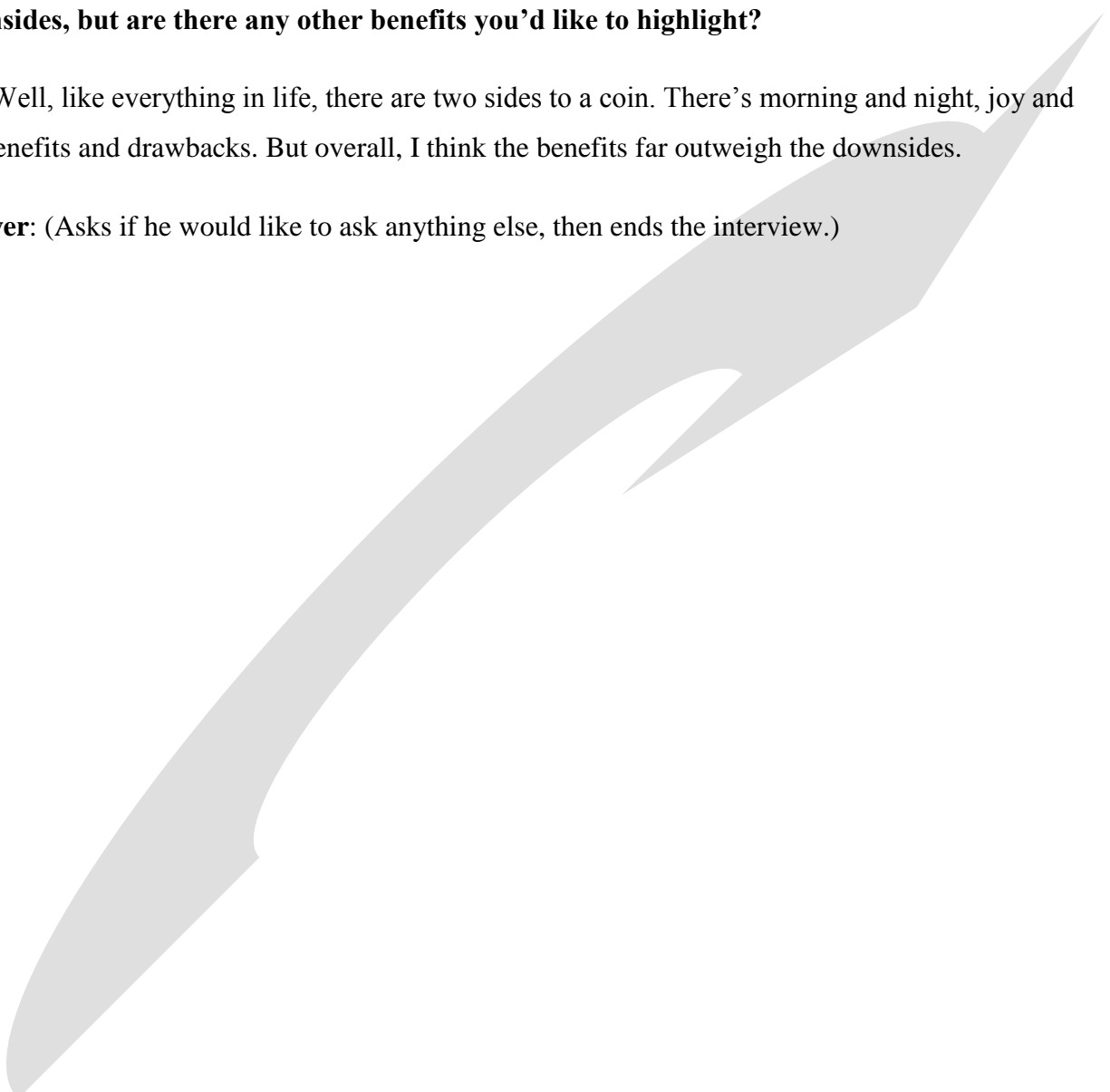
**Q: Absolutely. Lastly, I wanted to ask—when you post content on social media, do you create content specifically for your digital audience, or do you only post what you are already working on?**

**Kalyan:** No, we post what we are working on. Sometimes, if we feel like we haven't posted in a while, we might share a reel of us mixing colors or drawing something. But mostly, we just post what we're currently working on.

**Q:** Would you like to share any other benefits or drawbacks of social media? You've mentioned a few downsides, but are there any other benefits you'd like to highlight?

**Kalyan:** Well, like everything in life, there are two sides to a coin. There's morning and night, joy and sorrow, benefits and drawbacks. But overall, I think the benefits far outweigh the downsides.

**Interviewer:** (Asks if he would like to ask anything else, then ends the interview.)



## 8. CONCLUSION

The interviews reveal several concerns of folk artists with regard to digital technologies. While they seemed interested in learning the use of social media and exploring its reach and benefits they hesitated due to lack of knowledge and expertise. They also felt uncertain with regard to digital sales and were dissuaded by the possibility of fraud. While all of them agreed that social media platforms helped them reach a larger audience, some of them were concerned that their ideas and designs were copied to create imitations and this caused them losses. All of them agreed that government had been doing a lot to support folk artists they felt that more education and consumer support would go a long way in sustaining their dying arts. The scope and timing of this project did not allow for a more detailed exploration of the subject. A larger survey set would help arrive at a range of problems encountered by folk artists and point to the exact support that could be provided for them to reap the full benefits of digital technologies.

The young scholars who collected data and interviewed the artists shared their learnings:

**Faga Jaypalbhai Rambhai:** Initially, when I chose this project I felt confused about the "Digital Meets Folk" project but over time I gained valuable insights. I learned the importance of effectively collecting primary data through interviews. My first two attempts were challenging, as I struggled to connect with folk artists. However, my third interview with Shilaben was a breakthrough; our conversation about how folk artists can thrive in today's world was truly inspiring. The fourth interview was with Kiranbhai, who is my age, and works alongside his father managing their folk art business through social media, offered further insights. Throughout this project, I developed essential skills such as conducting digital interviews, effective communication, transcription, and translation. Additionally, I discovered innovative solutions for preserving folk art and supporting artists in the modern landscape through digital media.

**Asis Kaur:** During this project, I had the unique opportunity to explore the impact of digital technologies on traditional folk art forms by interviewing two renowned artists—Pooja Sapera, a Kalbeliya dancer, and Kalyan Joshi, a Phad artist. These conversations revealed how technology is both a challenge and a tool for preservation. Both shared how social media has expanded their audience, allowing them to reach people far beyond their traditional boundaries. Pooja emphasized the significant benefits, though she

acknowledged that the lack of digital literacy hinders full utilization. Kalyan, on the other hand, discussed how social media has boosted his art's visibility, enabled online transactions, and increased demand. However, he noted the downside of young artists copying his work and selling it at lower prices. This experience gave me a new perspective on how social media is transforming the lives of traditional artists. I learned that digital platforms can break geographical barriers, giving artists a global stage. Additionally, the importance of digital education stood out. Many artists, though eager to use these platforms, still lack the skills to fully leverage them for growth and engagement. Overall, my experience highlighted how crucial digital technologies are in not only expanding the reach of traditional art forms but also in preserving them for future generations.

**Tejaswani Loomba:** Conducting interviews to assess the impact of the digital world on folk artists was both insightful and eye-opening. Speaking with these artists, I learned how technology has brought both opportunities and challenges. Many expressed excitement about the accessibility the internet offers, allowing their work to reach a global audience without traditional barriers. Social media platforms have become an essential tool for promoting their art, and some have even found new sources of income through digital marketplaces. However, I also noticed concerns about authenticity and the preservation of traditional practices. Some artists feared that the digital realm might dilute the essence of their art, with trends and algorithms often dictating creative choices. The balance between maintaining their cultural heritage and adapting to new technological demands was a recurring theme throughout the interviews. Overall, these conversations deepened my understanding of the intersection between folk traditions and the digital world, highlighting both the potential for growth and the importance of preserving artistic identity.

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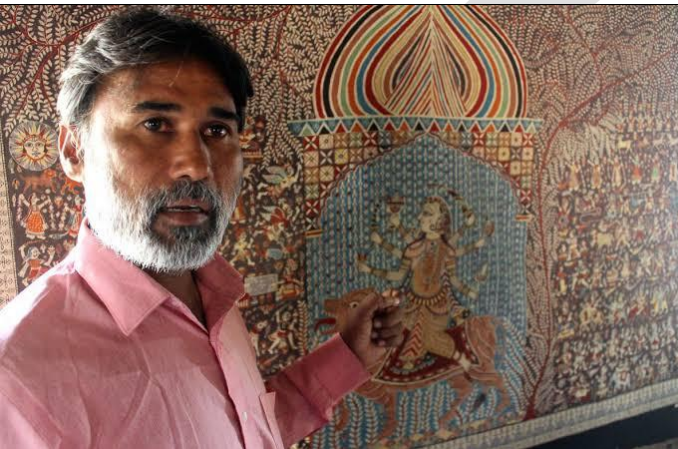
**9. APPENDIX I**  
**PHOTO GALLERY**

	<p><b>Embroidery artist</b> <b>Sheelaben in her stall</b> (Photo sourced by Faga Jaypalbhai Rambhai)</p>
	<p><b>Suk Embroidery by</b> <b>Sheelaben</b>  (Photo sourced by Faga Jaypalbhai Rambhai)</p>



**Sheelaben teaching  
other artists**

(Photo sourced by Faga  
Jaypalbhai Rambhai)



**Mata Ni Pachedi  
made by Kiranbhai**

(Photo sourced by Faga  
Jaypalbhai Rambhai)



**A complete Mata Ni  
Pachedi piece**

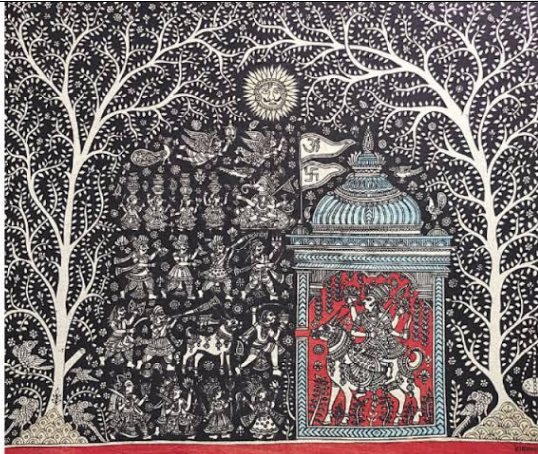
(Photo sourced by Faga  
Jaypalbhai Rambhai)





**Folk goddess Visal Mata featured in Mata Ni Pachedi work**

(Photo sourced by Faga Jaypalbhai Rambhai)





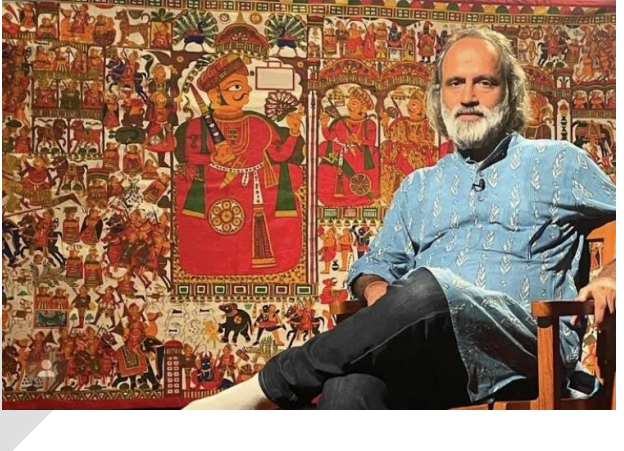
**A complete Mata Ni Pachedi piece**

(Photo sourced by Faga Jaypalbhai Rambhai)



**Madhubani paintings at Saroj Kumar Jha's Stall**

(Photo sourced by Tejaswani Loomba)

	<p><b>Jamdani sarees at Khokhan Nandi's Stall</b></p> <p>(Photo sourced by Tejaswani Loomba)</p>
	<p><b>Pooja Sapera performing Kalbeliya dance</b></p> <p>(Photo sourced by Asis Kaur)</p>
	<p><b>Phad Artist Kalyan Joshi</b></p> <p>(Photo sourced by Asis Kaur)</p>





**Phad Artist Kalyan Joshi**

(Photo sourced by Asis Kaur)

## APPENDIX II

## INTERVIEW AUDIO RECORD

SI No	AUDIO FILES	DRIVE LOCATION
1.	Shilaben interview by Jaypal	<a href="https://drive.google.com/file/d/1rbQcVCC8VCZmlwoP6NcQSQ7CxugToCgX/view?usp=drive_link">https://drive.google.com/file/d/1rbQcVCC8VCZmlwoP6NcQSQ7CxugToCgX/view?usp=drive_link</a>
2.	Ombhai Interview by Jaypal	<a href="https://drive.google.com/file/d/1fb69pa7c04QxT53n3C6Fn9ZMwv0Yu6DU/view?usp=drive_link">https://drive.google.com/file/d/1fb69pa7c04QxT53n3C6Fn9ZMwv0Yu6DU/view?usp=drive_link</a>
3.	Khokan Nandi Interview by Tejaswini	<a href="https://drive.google.com/file/d/1DDvNg0_wkf3jLkYm0cf96sSJcsIKY82m/view?usp=drive_link">https://drive.google.com/file/d/1DDvNg0_wkf3jLkYm0cf96sSJcsIKY82m/view?usp=drive_link</a>
4.	Saroj Kumar Interview by Tejaswini	<a href="https://drive.google.com/file/d/1qj56lfqrPMgar2qZWuBl6kmIxGWCbXNu/view?usp=drive_link">https://drive.google.com/file/d/1qj56lfqrPMgar2qZWuBl6kmIxGWCbXNu/view?usp=drive_link</a>
5.	Pooja Sapera Interview by Asis	<a href="https://drive.google.com/file/d/1mv9yCdG6VjJvSCCdDpBfe1m6nBR-NK9V/view?usp=drive_link">https://drive.google.com/file/d/1mv9yCdG6VjJvSCCdDpBfe1m6nBR-NK9V/view?usp=drive_link</a>
6.	Kalyan Joshi Interview by Asis	<a href="https://drive.google.com/file/d/1myAY6LIdAY85juhGarwHRkLCIQvm3FiE/view?usp=drive_link">https://drive.google.com/file/d/1myAY6LIdAY85juhGarwHRkLCIQvm3FiE/view?usp=drive_link</a>

## APPENDIX III

## TRANSCRIPTS IN SOURCE LANGUAGE

## 1. INTERVIEW OF SHILABEN IN GUJARATI

નામ - શીલાબેન અજીતભાઈ ભાટી

ગામ - ભુજ તાલુકો, ઠમરાસર

ઉંમર - 38

જન્મસ્થાન - મ્મરા તાલુકો

2 છોકરીઓ, 2 સાસુ સસરા અને તેમના પતિ

1 દીકરી 10 મુ ભણે છે. બીજી પણ દસમું ભણે છે.

જયપાલ: તમારે દિકરિઓ ભણે છે ?

શીલાબેન: હાં, એક દીકરી દસમું ભણે છે અને બીજી દીકરી પણ દસ સુધી ભણેલી છે, હવે એ નિશાળે નથી જાતી, ઘર ના કામ માં મદદ કરે છે. જ્યારે હુ અને મારા પતી કામ થી બહાર જઇયે ત્યારે તે મારા સાસુ સસરા ની ઘરકામ માં મદદ કરે છે.

જયપાલ: તમારી બીજી દીકરી ને તમે આગળ ભણાવવા માંગો છો ?

શીલાબેન: હા એ આગળ ભણવા માંગે છે અને આગળ કઈક નોકરી લેવા માંગે છે તો અમે તેને ભણાવીએ છીએ, અને તે પણ અમારા કામ માં ખુબ મદદ કરે છે.

જયપાલ: ક્યાં ક્યાં પ્રકાર નું ભરત કામ તમે કરો છો, મને કચ્છ ના ભરત કામ વિશે વધારે ખબર નથી, તો તમે થોડીક વાત કરશો ?

શીલાબેન: કચ્છ માં તો છે એમ તો ઘણા પ્રકાર નું ભરત કામ પણ, જે અમારું છે ને એ સુક ભરત કામ છે, જે અમારા બેહનો કરે છે.

જયપાલ: તમે આ ભરત કામ ક્યાંથી શીખ્યા ?

શીલાબેન: આ ભરત કામ મારા બા યે શીખવાડ્યું હતું, અમારા સમાજ માં માત્ર મહિલાઓ જ આ ભરત કામ કરે છે, પુરુષો તો આ પ્રકાર નું કોઈ પણ કામ કરતા નથી. પુરુષો ને આ કામ ના આવડે. અમારે તો આ લુપ્ત કલા છે.

જયપાલ: તમારા સિવાય કચ્છ માં કેટલા વિસ્તાર માં આ ભરત કામ થઈ રહ્યું છે ?



શીલાબેન: જે ગામ અમારા સમાજ માં આવે છે ને એમાં આ પ્રકાર નું ભરત કામ થાય છે. એમાં અમારા સમાજ ના બધા જ બેહનો ને આ પ્રકાર નું ભરત કામ આવડે છે.

અમારા જે પારકારવાર સમાજ કેવાય ને એના બધા જ બેહનો ને આ સુક ભરત આવડે છે.

જયપાલ: કઈ ઉમરે તમે સુક ભરત શીખ્યા હતા ?

શીલાબેન: અમે 10-12 વર્ષ ના હતા ત્યાર થી જ ભરત કામ શીખ્યા હતા અને ત્યાર થી જ અમારું આ કામ શરૂ છે, પેલા તો અમે જે મોટી સંસ્થા માં કામ કરતા હતા, ઘર નું પણ કરતા હતા. અમારે જ્યારે લગન થાઇ ને ત્યારે આ બધું ભરત કામ કરતા અને લાઈ જતા કરિયાવર માં, હવે તો માર્કેટ માં આવી ગયા છીએ, પછી તો વધારે પડતું ભરત કામ કરવા નું શરૂ કર્યું. પેલા તો ખાલી આ બધું કામ કરિયાવર પૂરતું હતું, અને દીકરિ નાને થી આ કામ કરતી ખાલી કરિયાવર માં લાઇ જવા માટે, વેચી ને પૈસા તો નતા કમાતા.

જયપાલ: જ્યારે પેલા બનાવતા ત્યારે શુ શુ બનાવતા હતા ? હવે એ જ વસ્તુ બનાવો છો ?

શીલાબેન: પેલા તો અમે બોવ બધી વસ્તુ બનાવતા થા, રૂમાલ બનાવતા હતા, વેલ બનાવતા હતા, તકિયા બનાવતા હતા, ચાકલા પણ બનાવતા હતા, અને બેગ પણ બનાવતા હતા પેલા તો અમે.

જયપાલ: અત્યારે કઈ કઈ વસ્તુ ઓ તમે બનાવો છો ?

શીલાબેન: અત્યારે તો અમારિ પાસે ઘણી બધી વસ્તુઓ છે બનાવવા માટે, અમે blouse પણ બનાવીએ છીએ, અને સાડી ની બોર્ડર પણ બનાવીએ, ડ્રેસ પણ બનાવીએ છીએ, ઓઢણી પણ બનાવીએ છીએ.

જયપાલ: વેચાણ કેવુ ચાલે ?

શીલાબેન: વેચાણ પણ બોવ જ સાડું ચાલે છે, અને બ્લાઉસ નું વેચાણ પણ સાડું છે.

જયપાલ: કેટલા દિવસ લાગે એક બ્લાઉઝ બનાવવા માં ?

શીલાબેન: એક બ્લાઉઝ બનાવવા માટે 15 દિવસ જેટલો ટાઈમ લાગે પણ અમે એને 6-7 હજાર માં વેચીએ.

જયપાલ : ભરતકામ માટે દિવસ માં કેટલો સમય મળે છે?

શીલાબેન: દિવસમાં 5 ક્લાક જેટલો સમય મળે છે પછી ઘરકામ પણ હોય એટલે વધુ સમય ના મળે.

જયપાલ:તમે સોશિયલ મીડિયા નો ઉપયોગ કરો છો ?

શીલાબેન : હા , ઈન્સ્ટાગ્રામ અને વોટસએપ વાપરું છું. ઈન્સ્ટાગ્રામ માં 'નિશા હેંડીક્રાફ્ટ ' કરીને મારી આઈડી છે.મારી દીકરી ચલાવે છે એ.

જયપાલ: ઈન્સ્ટાગ્રામ દ્વારા તમે વેચાણ કરો છો ?

શીલાબેન : હા, ઓનલાઇન ઓર્ડર આવે છે,અમે તેમને આપીએ છીએ.

જયપાલ:તમારે ત્યાં કચ્છી ભરતકામ ની ડિમાન્ડ વધે - ઘટે કે ,કામ ચાલુ જ રહે છે ? મંદી આવે છે ?

શીલાબેન : અમારે કામ તો ચાલ્યા જ કરે છે . મંદી નથી આવતી.

જયપાલ: મોબાઇલ સિવાય લેપટોપ કે એવું કોઈ બીજું ઉપકરણ વાપરો છો ?

શીલાબેન : ના ,ફક્ત મોબાઇલ જ વાપરું છું.

જયપાલ: તમે ઓનાઇન પેમેન્ટ માટે શું વાપરો છો ?

શીલાબેન : ગૂગલ પે વાપરું છું અને વોટસએપ પર પણ પે થાય છે.

વોસએપના પણ

જયપાલ: તમે કેટલું ભણ્યા છો ?

શીલાબેન : હું ચાર ધોરણ ભણી છું .

જયપાલ: ઈન્સ્ટાગ્રામ નો કેટલાં સમય થી ઉપયોગ કરો છો?

શીલાબેન : એક વર્ષ થી જ વાપરું છું. વોટસએપ પણ એક વર્ષ થી વરું છું .ગ્રુપ દ્વારા કારીગર ને કામ સોંપાય છે.

જયપાલ : તમારે આ વેબસાઇટ દ્વારા ફાયદો થાય છે ?

શીલાબેન : હા, અમે વરસાદી સિજન માં ઘરે કામ કરીએ છીએ .મારું એક પીસ નેશનલ એવોર્ડ માં મોકલ્યું છે જે હાલ દિલ્હી સુધી પહોંચ્યું છે .જે અમારા માટે ગર્વ ની વાત છે.

જયપાલ: તમારા આ વારસાગત ભરતકામ માં કપડાં અને દોરા કે જે ભરવા માટે ઉપયોગી છે એ ક્યાં રંગ ના વાપરો છો ?

શીલાબેન: કાપડ તો લાલ અને સફેદ વાપરતા અને દોરા લાલ , પીળાં અને લીલા વાપરતા હતા .પણ હવે તો ફેશન પ્રમાણે બધા રંગ ના દોરા વાપરીએ છીએ. જેવી માંગ હોય ગ્રાહક ની એ પ્રમાણે બનાવી આપીએ .

જયપાલ : શું અત્યાર ની ફેશન ને લીધે જે ભરતકામ માં સુધારો આવ્યો છે, એ યોગ્ય છે ?

શીલાબેન : હા , જે લોકો ને ગમે છે જેની માંગ છે એ યોગ્ય જ છે .

જયપાલ : સુક ભરત માં કઈ કઈ ડિઝાઇન ભરો છો ? જેમકે : કેરી.

શીલાબેન : અમે તો ઝાડ, મોર, ડાળી અને જે લોકો ની માંગ હોઈ e ભરી આપીએ છીએ.પેલા સાવ ઓછી ડિઝાઇન આવતી હતી હવે ફેશન પ્રમાણે નવું નવું આવી ગયું છે .એ બનાવી આપીએ છીએ.

જયપાલ : તમરા મમ્મી ના સમયે એ લોકો ભરતકામ માંથી કમાતા કે ?

શીલાબેન: ના, એ તો ફક્ત કરિયાવર માટે અને ઘર સજાવટ માટે ભરતકામ કરતા.

જયપાલ : તમે પિયર હતા ત્યારથી જ આ કામ માંથી કમાઓ છો ?

શીલાબેન : હા , પેલા ત્યાં કલારક્ષા સંસ્થા માં કામ કરતી હતી, મારા પપ્પા ચપ્પલ બનાવતા તે ચપ્પલ પર હું ભરત ભરતી .

જયપાલ : તમને ઓનલાઇન કામ ગમે કે ઓફલાઇન વેચવું ?

શીલાબેન : ઓફલાઇન માં વધારે વેચાણ કરવું ગમે છે . ઓનલાઇન પર સામેવાળા ને કામ ગમશે કે નઈ ? એ પ્રશ્ન થાય છે . ખુદ રૂબરૂ ગ્રાહક ને ગમે એ ખરીદે તો વધારે ગમે છે.

જયપાલ : દિલ્હી ની જનપદ માર્કેટ માં જે ચણીયા ચોલી જેવી વસ્તુ વેચાય છે ત્યાં તમે લોકો જ માલ મોકલો છો કે તમારા માંથી કોઈક આવે છે ?

શીલાબેન : અમે તો હેંડીક્રાફ્ટ ની સ્પેશિયલ જગ્યાએ જ વેચીએ છીએ. લોકલ જગ્યા એ બોવ વેચતા નથી. મોટી મોટી સંસ્થા કે કોલેજ માં બાળકો ને શીખવવા જઈએ છીએ .જેમકે - ગાંધીનર, દિલ્હી માં ગાય હતા. ત્યાં બે - ત્રણ દિવસ ના પ્રોગ્રામ હોય છે , ત્યાં જઈએ છીએ.

જયપાલ : ઓનલાઇન પ્રોગ્રામ માં જોડાયા છો ?

શીલાબેન : ના કામ કર્યું નથી , ઓનલાઇન પ્રોગ્રામ માં કાંઈક મળશે તો કામ જરૂર કરશું .

જયપાલ : ઓનલાઇન પેમેન્ટ કેટલાં ટાઈમ થી કરો છો ?

શીલાબેન : બે વર્ષ થી કરું છું . ઓનલાઇન કામ ઓછું આવે છે , વધારે તો મેળા માં દુકાન માં વેચાય છે.

જયપાલ : તમને ભરતકામ ના ધંધા માં મુશ્કેલી પડે છે ?

શીલાબેન : ક્યારેક ક્યારેક એમ થાય છે કે જેટલી મહેનત કરીએ છીએ એટલું મળતું નથી .ઓછી કમાણી થાય છે . અને હું એકલી બધી રીતે પહોંચી શકતી નથી જેથી મારી દીકરી ની મદદ લેવી પડે છે . અમને કોઈ એવી સહાય મળતી નથી કે જેનાથી કોઈને મદદ માટે રાખી શકાય .

જયપાલ : તમારી દીકરીઓ કામ કરાવે છે ? નિશાળે જાય છતાં કામ કરે છે ?

શીલાબેન : હા , એને ભરતકામ કરવું ગમે છે , એ વેકેશન માં જ કામ કરે છે.

જયપાલ : તમારી દીકરી ને નોકરી લેવરવશો ?

શીલાબેન : હા , એને ભણવું હોય નોકરી લેવી હોય તો ચોક્કસ લેવરાવિશ જ.

## 2. INTERVIEW OF OMBHAI IN GUJARATI

નામ- ચિ તારા. ઓમ કિ રણભાઈ

ઉમર - 21

માતા ની પછેડી સાથેજોડાયેલા છે.

જયપાલ : તમારું પૃ. પૃ. નામ જણાવશો?

ઓમભાઈ: મારું નામ ચિ તારા.ઓમ કિ રણભાઈ છે.

જયપાલ: તમારી ઉંમર શું છે?

ઓમભાઈ: હું 21 વર્ષ નો છું.

જયપાલ:તમારું જન્મ સ્થળ કયું છે ?

ઓમભાઈ: મારું જન્મ સ્થળ અમદાવાદ છે.

જયપાલ :હાલમાંતમેક્યાંરહો છો?

ઓમભાઈ : અમેહાલમાંઅમદાવાદ જ રહીએ છીએ.

જયપાલ: તમારા પરિ વાર વિ શેજણાવશો? તમારાંપપ્પા,દાદા શું કામ કરતા? તમે માટેની પછેડી ના કામ માંકેવી રીતે જોડાયા ?

ઓમભાઈ : હું પોતે નવમી પહે િ છું. માતાની પછેડી નું કાર્ય ઘણા લાભ ા સમયથી કરીએ છીએ.પપ્પા ,દાદા બધા

જ કામ કરતા હતા.પહેલા તો હુંભણવામાંહતો .પરંતુપછી જ્યારે મનેજાણ થઈ કેઆ અમારો પેઢી પ્રમાણે વારસો છેત્યાર થી મનેપણ આ ફિ લ્ડ માંરસ જાગ્યો નેહુંપણ જોડાયો.મારા પપ્પા પણ આવી રીતેજ મારા દાદા નેકામ માંમદદ કરાવતા હતા.અનેતેમનેપણ રસ જાગ્યો નેતેમનેથયુંકેતેઓ એ આટલુસરસ કામ કરવુંજોઈએ.આઈ ગેલેરી પણ હોય છે.લોકો દૂરદૂર થી જોવા આવેછે.આ બધુંજોઈ નેઅમનેપ્રોસાહન મળે છે અનેએમ થાય છેકેઆપણેપણ નામ કમાવિ યે.મારા પપ્પા નેપણ કામ દરમિ યાન નેશનલ એવોર્ડ મળેલ છે. તેમણે૨૦૦૦ થી વધારે વર્કશોપ કનન્ડક કરાયા છે.

જયપાલ: બીજા તમારા પરિ વાર માંકોણ કોણ છે?

ઓમભાઈ :મારા મમ્મી ,મારો એક નાનો ભાઈ,મારા પપ્પા આટલા છીએ.

જયપાલ: મમ્મી પણ આ કામ માંજોડાયેલ છે?

ઓમભાઈ : હા ,તેમનેપણ સ્ટેટ એવોર્ડ મળેલ છે.અનેમારો નાનો ભાઈ છેએ ભણેછે. આ કામમાંઅમેકોઈને ફોર્સ નથી કરતા.જેઓ એમનેરસ હોય એ પ્રમાણેકામ કરીએ છીએ.કામની શરૂઆત અમારી બાળપણ થી જ થાય છે.પેલા કલર ફિ લીંગ કરવાનુંથાય છે. જેમકેબધી માતાઓ હોય ઓળખીએ છીએ.

માતાની સવારી થી એમનેઓળખીએ છીએ.અનેસાઈડ ના કેરેક્ટર શીખીએ છીએ. કેરેક્ટર નેઅમેપેપર પર દોરીએ છીએ.અનેપછી કાપડ પર દોરીએ છીએ.તેમના આકારો અમેશીખી જઈએ છીએ.જેમ જેમ પ્રેક્ટિ સ કરીએ છીએ એમ વધારેઆવડી જાય છે.

જયપાલ: તમેકેટલુંભણેલા છો ?

ઓમભાઈ : હું બાર (૧૨) સધુ િ જ ભણેલે ો છુ.ં

જયપાલ : કઈ ફેકલ્ટી સાયન્સ કેઆર્ટસ?

ઓમભાઈ : કોમર્સ હતુંમારે.

જયપાલ: તમેમાએ મનેમાતાની પછેડી ની જે લોકકળા છેએના વિ શેમાહિ તી આપશો ?

ઓમભાઈ : હા, માતાની પછેડી એટલે માતા ( દેવી) ની મર્તિ ની પાછળ એક પછેડીઓઢાડ વામાંઆવે છે અને તમે ની પજાુ અર્ચ ના કરવામાંઆવે છે.આપછેડી ની શરૂઆત ૭૦૦-૮૦૦ વર્ષ પહેલે ાં થઈ હતી.

મધુ લસામ્રાજ્યના સમય માં મદિં ર પરઆક્રમણ કરવામાંઆવ્યું હત.ુંં મર્તિ ને પણ સાથોસાથ તોડી નાખતા હતા.આપણી હિ ન્દુ સસં કૃતિ માંએવુંમનાય છે કે તોડેલી મર્તિ ને પજાૂ ય નહિ કેમકે એ ખડિં ત થઈ ગઈ છે.અને તમે નું વિ સર્જન કરી નાખે છે.આવા સમયેઆક્રમણ થાય તોઆપણેઆખુંમદિં ર કે મર્તિ ને બીજી સરુ ક્ષિ ત જગ્યાએ લઈ જઈ શકતા નથી . એટલેઅમારા લોકો એ એવુંવિ ચાર્યુ કેજો કાપડ માંદેવી નેબનાવીનેરાખીએ તો આક્રમણ વખતેતેમનેબચાવી શકાય. પછેડી નેસાથેલઈ જવાથી માતા( દેવી ) સાથેઆવી શકે. જ્યાંતેઓ રોકાય ત્યાં તઓ પછેડી ખોલીને તમે ની પજાુ કરતા હતા.જેમ જેમ સમય જતો રહ્યો તમે તમે નવા નવા ઉપયોગ.આવતા ગયા. જેમકે પલે ા નીચી કાસ્ટ ના માણસો ને મદિં ર માં જવા દેતા નહી.ત્યારે તે લોકો માતાની પછેડી ઘરે રાખીને તમે ની પજાુ અર્ચ ના કરતા. અને અત્યારે લોકો એવુંમાને છે કે જો માતા તમે ની ઈચ્છા પરૂ િ કરશેતો તેપછેડી માતાનેઅર્પણ કરશે.આવી રીતેમાતાની પછેડી નો ઉપયોગ વધ્યો.ગામડામાંજ્યારે એક મહિ ના માટે માતાની પજાૂ થાય છે જેને અમે 'ચાતર ' કહીએ છીએ.ત્યારે એક પવિ ત્ર મહિ ના માં માતાની પજાૂ થાય છે.ત્યારે પણ આ પછેડી નો ઉપયોગ થાય છે.

જયપાલ : તમેકેટલા વર્ષની ઉંમરેઆ કામ શીખ્યા કેશરૂ કર્યુ ?

ઓમભાઈ : અમેબધા ૮-૯ વર્ષના હોઈએ ત્યારથી જ શીખીએ છીએ.જેટલી પ્રેક્ટિ સ કરીએ એટલુંઅમેઆઈમાં માસ્ટર બની શકીએ.

જયપાલ : તમારેઆ માતાની પછેડી ની ડિ માન્ડ ક્યારે વધારે હોય છે?

ઓમભાઈ : માતાની પછેડી ની વધુડિ માન્ડ ચૈત્ર અનેનવરાત્રિ માંવધારે જોવા મળે છે.પણ ડિ માન્ડ રહેજ છે.

જયપાલ : પહેલા જે ડિ ઝાઇન હતી તમારા પપ્પા ના સમય માંએવી જ છેકે?

ઓમભાઈ : પહેલા જે પછેડી થતી હતી એ કુલ સાઇજ માંહતી અનેહાથવર્ક થી થતી હતી.અનેએ ૨ મીટર , ૩ મીટર .૪-૫ મીટર લાબં ી પછેડી થતી હતી.એ ખાલી ગામડાઓમાં જ હતી. મારા દાદાએઆર્ટફોમને ટેકસટાઇલમાં લાવવાનું કામ કર્યું.જેમાથં ી પોતાનુંઆર્ટ ટોપ હન્ે ૬ થી ડ્રો કરતા હતા. ત્યારથીઆઆર્ટને ટેકસટાઇલ માંઓળખ મળી,ત્યારથી બેભાગ padya-

(૧) જે ગામડા માં વપરાય તે અને બીજુ(ંર) જે હન્ે ૬થી થાય છે.જેઆર્ટગેલરે ી મ્યુઝિયમ માં લગાવવામાંઆવે છે

જયપાલ : ટેકસટાઇલ માંપણ વપરાય છેતો તેમાંપણ બદલાવ આવ્યો છે?

ઓમભાઈ : પેલાના ટાઈમ માંલાલ અનેકાળો બેરંગની j હતી.અનેહવેસમય જતાંદરેક રંગ વાપરે છે.

જયપાલ : જે હાલના સોશિ યલ મીડિ યાના ઉપકરણો છે .જેમકે ઇંસ્ટાગ્રામ, ફેસબુક , વોટસએપ કે અન્ય વેબસાઇટ્સ નો તમેઉપયોગ કરો છો ?

ઓમભાઈ :આમાં જે ટેકસટાઇલ ની વબે સાઇટ્સ હોય છે જેમાંઅમે સલિ ંગ કરીએ છીએ .જેમાંઅમકુ કમિ શન હોય છે.૧૫-૨૫ % જેટલું કમિ શન હોય. એમાંઅમે મફ ીએ છીએ. અમારા ખુદ ના સોશિ યલ મીડિ યા અકાઉન્ટ પણ રાખીએ છીએ.ફેસબુક પણ છે. તને ાથી કોઈનેઆર્ટિ સ્ટ નો કોન્ટેક્ટ થઇ શકે.

જયપાલ : ઇંસ્ટાગ્રામ તમેક્યારથી શરૂ કર્યું?

ઓમભાઈ : જ્યારે નવુંનવુંઇંસ્ટાગ્રામ ૨૦૧૬ કે ૨૦૧૮ માંઆવ્યુંત્યારે અમારા કલાયન્ટેઅમનેકીધુંકેઆ રીતની એક એપ છેજેના થકી તમેતમારો વ્યાપાર સરળ બની શકે. બસ ત્યારથી જ ઇંસ્ટાગ્રામ વાપરીએ છીએ.

જયપાલ :ઓનલાઇન માં તમે ગૂ લ પે જેવું કંઇક વાપરો છો કે?

ઓમભાઈ : હા, ગૂ લ પે વાપરું છું , તથા બહારથી જે પ્રવાસીઓઆવે તે કેડિ ટ કાર્ડ એટીએમ લાવે તો એ પણ બધુંવાપરીએ છીએ.

જયપાલ: સોશિ યલ મીડિ યાનુંજે પણ કામકાજ છે એ તમે જ સાભં ળો છો k તમારા પપ્પા પણ ?

ઓમભાઈ : અમારા પપ્પાનેઈ બધા કામ માંવધુએક્સપર્ટ છેજ્યારે અમેલોકો આ સોશિ યલ મીડિ યામાં એક્સપર્ટ છીએ.અમનેઆજની પઢે ી ની માહિ તી વધારે હોય છે .તો બધુંઅમે જ સાભં ળીએ છીએ.

જયપાલ : તમેપ્રયાસ કર્યો સોશિ યલ મીડિ યા નો કેવુંલાગ્યું?

ઓમભાઈ : હા એનો બોવ ફાયદો પણ મળ્યો છે. પેલાના સમયમાંએવુંહતુંકેબધુંમોઢેથી બોલીનેપ્રચાર કરતા હતા. કોઈઓળખતું હોય તો શોધી નેઆવતા હતા. પરંતુ હવેઓનલાઇન સપં કં કરીને ખરીદવાઆવે છે

જયપાલ : તમનેએવુંલાગેછેકેસોશિ યલ મીડિ યા કેડિ જિ ટલ મીડિ યા ના કારણેતમારા કામમાંકોઈ અસર થઈ હોય? જેમકે ગ્રાહક નેજે કલર જોતો હોય એના કરતાંઅલગ કલર આવી જાય ઓનલાઇન ના કારણે? એવું તમારં ે ક્યારેય થયું કે ?

ઓમભાઈ : અમે લોકો ની ડિ માન્ડ મજુ બઆર્ટ ડેવલપ કરીએ છીએ. જેમકે કોઈને માતાનુંવર્ક નથી જોતુંતો ગણપતિ , વક્ષ , કુષ્ણ બનાવીઆપીએ છીએ. પણ મળૂ તો માતાની પછેડી નો કોન્સપ્ે ટ તો એ છે કે માતાની

પછેડી જ્યારે બને ત્યારે તને િ સાઇડ માતાની નીઆખી સ્ટોરી વર્ણન કરીએ છીએ.આરીતે માતં ાની પછેડી પજાૂ ય છે એમ જાણ થાય.

હરેક પછેડી ૨૦૦-૩૦૦ વર્ષ ટકે છે. જે લોકો પછેડી લય જાય છ તેલોકો ની આવનારી પેઢી ને પણ ખબર પડે છે કે આઅમારી માતા હતી . બાકીઓનલાઇન માંઆઆઈ વર્ક ની કોપી ઘણા કરે છે.ખદુ જ પપે ર પર બનાવવા લાગેએઅને આર્ટિ સ્ટ નથી છતાંબધુંકામ કરે છે.

જયપાલ :કોઈ યલે ન્ે જ તમે ફેસ કરી રહ્યા છો ? જેમકે ફોકઆર્ટિ સ્ટ ને તને ા કામ મજુ બ પસૈ ા ના મળે તો તે કામ

છોડી દેવા મજબૂર થઈ જાય છે. એવુંથાય છે તમારે?

ઓમભાઈ : ઘણા પહેલા a

Sara આર્ટિ સ્ટ હતા જેણેઆ છોડી દીધુંએઅત્યારે લોકલ ફોર વોકલ કોન્સેપ્ટ છેજેના થકી આઈ નેસપોર્ટ કરે છે.જો અમારું કામ સારું હશે તો અમને લોકો સપોર્ટ કરશે જ.ભલે બે - ત્રણ ગ્રાહક જ હોય પણ સપોર્ટ કરે છે.જે સારું કામ કરે છે એને મશુ ક્રેલી નઈઆવે .પરંતુ જેનેઆવર્ક બરાબર કરતા નથીઆવડતુંએને સમસ્યા તો થાય જ છે. અમારા કુટુંબી લોકો છે અમકુ કે જે ને પડું િ માહિ તી નથી બસ કામ j કરે છે કે જેને કલર , ઇતિ હાસ ની પડું િ જાણ નથી. ઇ બધાને સમસ્યાઆવે છે બાકી જે માસ્ટરઆર્ટિ સ્ટ છે તને ે સમસ્યા નથી.

જયપાલ : તમેકીધુંહતુંકેતમારા પપ્પા એ ૨૦૦૦ થી વધારે વર્કશોપ લીધા છેતો લિ ફટ માંકર્યા હશે?

ઓમભાઈ : હા,ઓલમોસ્ટ જેટલી ભી ડિ ઝાઇન છે એમાં વર્કશોપ કન્ડકટ કર્યા છે.જે પણ ડિ ઝાઇન ની ઇન્સ્ટીટ્યુટ આવેલી છેએમાંકરેલા છે.

જયપાલ : મ્યુઝિ યમ માં પણ માતાની પછેડી રાખવામાંઆવી છે ?

ઓમભાઈ : નશે નલ મ્યુઝિ યમ અને લોકલ મ્યુઝિ યમ માં પણ માતાની પછેડી રાખવામાંઆવી છે.

જયપાલ : થેંક્યું.---

### 3. INTERVIEW OF KHOKHAN NANDI IN HINDI

પ્ર: आप दिल्ली में कितने टाइम से रहें रहे हो?

उ: १५ दिन के लिए दिल्ली हाट मार्किट में स्टाल लगाया है उसके बाद चले जाएंगे।

પ્ર: आप दिल्ली आते रहते हो?

उ: हाँ आते जाता रहता हूँ

પ્ર: वैसे आपका कारोबार बंगाल का ही है?

उ: हाँ बंगाल का ही है

प्र: आप अपने कारोबार के बारे में बताना चाहेंगे? अभी आप मूझे इन साडी के बारे में बता रहे थे

उ: ये जामदानी साडी है , ये साडी हैंडलूम पर बनती है, पूरा हाथ का काम होता है और ये बंगाल का फेमस होता है । पहले हमारा फॅमिली बांग्लादेश में रहते थीं, तब इंडिया और बांग्लादेश अलग नहीं हुआ था , आज़ादी के बाद हम बंगाल में आय। ये साडी कॉटन, सिल्क में बनता ह लेकिन आप इसे किसी भी धागे में बना सकते हो।

प्र: आप कितने सालो से इस कारोबार में है ?

उ: में बचपन से ही हु। १२ साल की उम्र से।

प्र: ये आपका खानदानी कारोबार है ?

उ: नहीं खानदानी नहीं है , मेरे बड़े भाई ने शुरू करा था। बहुत टाइम हो गया अब तोह।

प्र: तो इस कला के बारे में अपने कहा से सीखा? अपने भाई से या कही ओर से?

उ: जी घर में ही सीखा है

प्र: डिजिटल प्लेटफॉर्म्स ह जैसे - यूट्यूब, फेसबुक, इंस्टाग्राम , ट्विटर , - क्या आपका इन प्लेटफॉर्म्स पर कोई चैनल ह?

उ: हाँ लोकडाउन के टाइम में शुरू किया था लेकिन उसमें फयदा नहीं नुकसान ज़ायदा हो गया हमारा।

प्र: ऐसा क्यों?

उ: जैसे आज हमने नया डिज़ाइन के फोटो डाली और वो लोगो ने एक हफ्ते के अंदर कॉपी कर्ली। तोह हमारा नुकसान होगया इसलिए हमने छोड़ दिए।

प्र: आप कितने टाइम ऑनलाइन प्लेटफार्म पर रहे थे और अपने कहाबेचने की कोशिश करि थी?

उ: आल ओवर इंडिया बचने के कोशिश थी लेकिन अब हमने छोड़ दिया ह और अब नहीं करेंगे ऑनलाइन।

प्र: अब इसके बारे में विस्तार में बता सकते है?

उ: हमारा बिज़नेस डाउन हो गया है । ये जामदानी साडी पूरा हाथ से बनता है हैंडलूम पर लेकिन अब चीज़ पॉवरलूम में बन रही है । जब लोग ऑनलाइन पिक्चर में देखते है उन्हें डिफरेंस पता नहीं चलता और पॉवरलूम में बानी हुयी चीज़े सस्ती बिकती है इसलिए लोग ऑनलाइन सस्ता माल मगवा लेते है जबकि वो चीज़ असली जामदानी साडी के मुकाबले कुछ भी नहीं। जमीन आस्मां का फरक है । ऑनलाइन जो चीज़े भीक रही है वो ७०० - ८०० रुपया में भीक रही है और फिर लोग जब हमसे खरीदने आते है तोह उनको लगता है की में ज़यादा रेट ले रहा हु। लेकिन वो ऑनलाइन जो दिख रहा है वो पोवीलूम का ह और में जो बैच रहा हु वो हैंडलूम का है । ये आप जितनी भी साडी देख रहे हो ये हैंडलूम में बानी है, इसका रेट अलग होता है, प्यूरिटी होती है, टाइम ज़यादा लगता है । ऑनलाइन में लोगो को पता नहीं चल पता ये फरक। जामदानी बोलकर पॉवरलूम सेल्ल करते है



प्र: जो लोग आपकी पहचान में हैं और जामदानी साडी के कारोबार में ह, वे ऑनलाइन बेचना पसंद करते हैं?

उ: कुछ लोग पसंद करते हैं और कुछ नहीं। जो अच्छी चीज़ बनाता है वो ऑनलाइन बेचना पसंद नहीं करेगा।

प्र: अगर आपको बताया जाये की आप अपनी साडी को ऑनलाइन प्लेटफॉर्म से विदेश भी बेच सकते ह तोह आप ऑनलाइन आना फिरसे पसंद करेंगे?

उ: हमरा ऑफलाइन माध्यम से विदेश में आलरेडी सामान जाता है अमेरिका , कनाडा , मॉरिशस , फिजी , अदि सब जगह जाता है, पहले से ही जाता है ।

प्र: ऑनलाइन प्लेटफार्म से नहीं जाता तोह कैसे जाता है अभी ?

उ: एक मिडिल आदमी है जो हमे कस्टमर्स से लिंक करवाता है

प्र: तो ये मिडिल आदमी में कुछ पैसा आपका लेता होगा, अगर मिडिल आदमी हो ही नहीं और आप ऑनलाइन डायरेक्टली कस्टमर्स को बेच सकते है तोह आप क्या कहेंगे?

उ: ऑनलाइन हमे गॅरंटी नहीं है की कितना सामान बिकेगा लेकिन मिडिल आदमी हमे आर्डर देता , हम उतनी साडी बनाते है और वो साडी बिकती है । ऑनलाइन हमे नहीं पता कितना सामान बनाना ह और कितने बिकेगा।

मिडिल आदमी रहेंगे तोह हमारे लिए सही रहेंगे, जो पैसे इन्वेस्ट करेगा , ऑनलाइन में हमे ही सामान बनाना ह और हमे ही इन्वेस्ट करना पड़ेगा , १००० लोग देखेंगे और कोई एक खरीदेगा , उसमें हमारा फायदा नहीं। मिडिल आदमी हमे आर्डर देके जाएगा तोह उसमें हमारा कोई लोस्स नहीं ह।

प्र: तो अभी ऑफलाइन के थ्रू भी नहीं बेचते ?

उ: पहले करता था , लेकिन फिर लोग आर्डर करके लेते नहीं ह तोह ऑफलाइन ही बेचता हु। एक बार धोका खखर फिरसे नहीं करता गलती।

प्र: आप कितने टाइम से ह इस कारोबार में?

उ: २० - ३० साल से।

प्र: आप इस कारोबार में इतने लम्बे टाइम से हैं तो अपने किन चुनौतियों का सामना करा है?

उ: पॉवरलूम । वह लोगो को सस्ता पैसे दीखता ह। पहले हमारे पास २००० से ज़यादा कारीगर थे जो अब पॉवरलूम में काम करते ह। लोगो को ज़यादा जानकारी नहीं ह , पोवेलूम और हैण्डलूम के बेच के फरक नहीं पता लोगो को , दिल्ली हाट के थ्रू, सर्कार के इतना इन्वेस्ट करा ह यहाँ इसलिए लोग आते ह यहाँ। आप नेटवर्क पर सर्च करिये आपको जामदानी साडी ६०० तक का मिल जाएगा लेकिन वो धोका ह क्युकी कस्टमर को झूठ बोलकर बेचा जाता ह। ये हमारा नुकसान है।

प्र: आप चाहते हैं सरकार ऐसा कुछ करे जिसे फोक आर्टिस्ट को बढ़ावा मिले?

उ: सरकार बहुत कुछ करता है , सरकार का पॉलिसीस सही होता ह लेकिन उन पॉलिसीस के फायदे वीवर तक नहीं पाउच पते । वीवर से पहले ही कोई और उन्हें खा लेता ह। सरकार को सर्वे करवाना चाहिए की कौन से विलेज में कौन काम कर रहा ह , उनका लिस्ट बनाना चाहिए , उनसे उनकी प्रोब्लेम्स पूछे और डायरेक्टली उनकी हेल्प करनी चाहिए और बीच के लोग जो पैसे खा जाता ह और निचे नहीं आने देते उनको हटा देना चाहिए। इस वीवर अपने पैर पर खड़े हो पाएंगे। सर्कार का सिस्टम ठीक ह लेकिन जो वो पैसा दाल रहे ह वो डायरेक्ट वीवर के पास आना चाहिए। आप देख सकते ह हमे नेशनल अवार्ड मिला ह २००७ में। ये हमारा फोटो भी ह। अभी मूझे द्रौपदी मर्मर जी से भी अवार्ड मिला ह। ये हमारा फोटो ह। इसलिए हम वीवर के सहित में खड़े रहते ह। आपका धन्याद , आपने मेरे सरे प्रशनो का उत्तर समय निकल कर दिए।

#### 4. INTERVIEW OF SAROJ KUMAR IN HINDI

प्र: सरोज कुमार जी आप अपने बारे में बताइए?

उ: मेरा नाम सरोज कुमार है । में बिहार से हूं। बिहार के मधुबनी झीला में मेरा गाँव है। ये मधुबनी आर्ट पारम्परिक है हम लोगो के लिए, जिसकी शुरुआद मेरी दादी ने करी थी , जिनसे हमारे माता पिता जी सीखे और फिर माता पिता जी से हम लोग सीखे। अब हम ३ जनरेशन ये पेंटिंग बनाती है ।

प्र: आपकी उम्र क्या है?

उ: मेरी उम्र ३८ है।

प्र: मधुबनी पेंटिंग के बारे में कुछ बताइए?

उ: ऐसा मन जाता है की मिथिला जो सीता माता का घर मन जाता है ये पेंटिंग वहा से उभर आयी है । ऐसा मन जाता है जब सीता माता का विवाह हुआ था तब राजा जनक ने ये चित्र बनवाई थी।

प्र: आप इस कारोबार में कबसे है?

उ: जी हम इससे कारोबार नहीं बोल सकते , करीबन १०० साल से।

प्र: अपने कारोबार बोलने में थोड़ी आपत्ती दिखाए , ऐसा क्यों?

उ: हम लोग कलाकार है, हम अपनी कला का प्रदर्शन करते है , इसलिए हम इससे कारोबार नहीं बोलते।

प्र: डिजिटल प्लेटफॉर्म्स जैसे - यूट्यूब, फेसबुक, इंस्टाग्राम , ट्विटर , अदि - क्या आपका इन प्लेटफॉर्म्स पर कोई चैनल है ?

उ: जी जी बिलकुल उसे करते हम ये ऑनलाइन प्लेटफॉर्म्स अपनी कला का प्रदर्शन करने के लिए।

प्र: आप इसके बारे में बता सकते हैं की आप कौन कौन से प्लेटफार्म का उसे करते है?

उ: हम मिनिस्ट्री ऑफ़ एक्सटर्नल अफ़ैयर्स की ऑनलाइन वेबसाइट पर जाकर अप्लाई करते और उनके द्वारा ही हमारी शॉप यहाँ दिल्ली हाट में लगी है जिसकी पेमेंट भी हम ऑनलाइन ही देते है , कुछ १०,००० रुपये १५ दिन के लिए जिससे हमारी कला यहाँ लोगो को दिखती है और हमर बेनिफिट होता है ।

प्र: मेने सुना है आप दिल्ली हाट में ६ मोनथस में एक बार ही आ सकते है , तोह इसके इलावा आप कहा पर अपनी कला दिखते है?

उ: इसके इलावा हमारे गाँव में भी काफी टूरिस्ट आते है, घर घर में यही काम होता है , जो लोग कला को पसंद करते है वो आते ह हमारे गाँव तोह वह से भी बिक जाता है । आल ओवर इंडिया में भी हमको इवेंट मिलता रहता है गवर्नमेंट की तरफ से।

प्र: जी ये तो आपने गवर्नमेंट के बारे में बताया लेकिन इसके इलावा आपकी कोई ऑनलाइन वेबसाइट है ? कोई सोशल मीडिया साइट पर चैनल ?

उ: कोई वेबसाइट तो नहीं है क्योंकि हमें उसकी नॉलेज नहीं है , ऑनलाइन हमने अमेज़न से एक मधुबनी पेंटिंग खरीदी थी , जैसे २२\*३० की पेंटिंग है जिसकी शुरुआद २००० से होती है और हमारे पास ५०,००० की भी पेंटिंग है लेकिन ऑनलाइन १२०० की बेच रहे है और जब हमने आर्डर करा तोह पता चला की ये नकली है और प्रिंटाउट है, असली नहीं।

प्र: जी आप व्हाट्सअप का प्रयोग करते हैं?

उ: जी हमसे जो भी पेंटिंग लेकर जाता है उसे हम अपना व्हाट्सअप नंबर देते हैं ताकि वह व्यक्ति हमसे दुबारा आर्डर कर सके।

प्र: आप यूट्यूब, फेसबुक या इंस्टाग्राम का प्रयोग करते हैं?

उ: जी इंस्टाग्राम का प्रयोग करते हैं, जिसका नाम है सक झा ९३ , जिसमें में पेंटिंग्स की फोटो डालता हु और कोई अगर आर्डर दे तो ले लेता हु।

प्र: तो आपको क्या लगता है, ऑनलाइन बेचने से ज़्यादा लाभ है या ऑफ़लाईन बेचने से ?

उ: जी ऑनलाइन मूझे ऐसा लगता ह की में अपना सरे सामन नहीं दिखा सकता और ऑफ़लाईन कस्टमर अपने आप देख और परख कर पेंटिंग्स को खरीद सकता है ।

प्र: आप इंस्टाग्राम कबसे उसे कर रहे है?

उ: ज़यादा टाइम नहीं हुआ, १-२ साल ही हुए है ।

प्र:आपको इंस्टाग्राम से कोई फायदा हुआ?

उ: जी थोड़ा फायदा तो हुआ क्योंकि हम गाँव के हैं और हमारा काम पेंटिंग बनाने का है और इंस्टाग्राम के वजह से हम अपनी कला का प्रदर्शन कर पाते हैं ।

प्र: आज कल बहुत सारी नयी जॉब्स हैं, उनमें एक है सोशल मीडिया मैनेजर की जॉब जिसमें कोई और व्यक्ति आपके लिए आपका इंस्टाग्राम पेज हैंडल करता है, तो अगर आपको ऐसा मौका मिला जहाँ आप सिर्फ अपनी कला पर फोकस करें और कोई और व्यक्ति आपकी कला प्रदर्शित करे तो आप ऐसा करना पसंद करेंगे?

उ: जी बिलकुल

प्र: आप इंडिया से बहार अपनी पेंटिंग्स को बेचते हैं ? अगर हाँ तो कैसे ?

उ: जी हमारा कोई मिडिल मैन नहीं है , हम डायरेक्टली कस्टमर्स को बेचते हैं ।

प्र: जैसा अपने बोला की आपका ये खानदानी पेशा है तो आपके अकॉर्डिंग ऐसी कोई समस्या जो १०-१५ साल पहले थी और आज नहीं है या फिर जो आज है लेकिन पहले नहीं थी ?

उ: सोशल मीडिया ने हेल्प तोह करि है, पहले गाँव में नेटवर्क नहीं होते थे हम कस्टमर्स को फोटो नहीं भेज पते थे लेकिन आज इंस्टाग्राम भी है जिससे थोड़ा फायदा तोह हुआ है ।

प्र: आपको क्या लगता है की लोग अभी भी फोक आर्ट और फोक आर्टिस्ट से प्रभावित होते हैं या नहीं ?

उ: जी जी बिलकुल होते हैं और पहले से ज़्यादा ही होते हैं क्यूकी ये कला है और गवर्नमेंट भी इससे सपोर्ट करती है । पहले लोग मधुबनी पेंटिंग के बारे में सिर्फ बिहार में जानते थे लेकिन आज तो पूरे वर्ल्ड में इसकी पहचान बन गयी है । इसमें डिजिटल प्लेटफॉर्म का भी बहुत बड़ा हाथ है ।

प्र: आपने बोला सरकार भी इसी सपोर्ट करती है तो आप बता सकते हैं कैसे?

उ: फोक आर्टिस्ट को सरकार लोन प्रोवाइड करती है, सरकार करोड़ रुपए खर्च करके कोई इवेंट ऑर्गनाइज करती है जहाँ हम अपनी कला का प्रदर्शन कर सकते हैं । ये बहुत बड़ा योगदान है ।

## APPENDIX IV INSTRUCTIONS AND INDICATIVE QUESTIONS

### Impact of Digital technologies on Folk life and Narratives

1. Are digital technologies helpful?
2. Do they change the shape and form of folk narratives?
3. Folkartists and digital media presence
4. Employment & Preservation

#### **Research questions**

- \* What digital tools and resources do folk artists in India use?
- \* How do folk arts participants perceive their engagement with digital materials?
- \* What are the effects of digital tools and resources on the folk arts in India?

#### **Interview**

*Instructions: Interview audio to be recorded, practice a few times on your device*

*Ask the artist for their photo, preferably when engaged in their art, if meeting face-to-face click a few pictures*

*Take notes as well to back up the recording*

*After the interview, you have to transcribe and translate it*

Materials to be submitted: Transcribed & Translated interviews, audio files, photos

Minimum two interviews, 15-20 minutes each

Translator /mediator

#### Indicative Questions:

1. Name
2. Age
3. Place of Birth / current location
4. Family Information
5. Occupation
6. Form of Folk art
7. How did they receive knowledge of folk art (at what age, from whom, when did they decide to do it professionally)
8. Current demand for their folk art (has it changed, how, have they brought in some new innovation to their practice)
9. **Use of digital tools** (phone /computer/ internet/ social media / whatsapp in anyway, for production/marketing/selling / payment portals etc)
10. If they use digital tools then
  - a. what do they use, when and how did they start using it
  - b. why did they start using it (easy availability or pressing demand or received help from someone)
  - c. Who helped them, how did they do it
  - d. how has the experience with digital tools been so far
11. If they do not use digital tools then
  - a. why not
  - b. do they not feel the market pressure
  - c. are other artistes around them using

12. Pros and Cons of using digital tools
  - a. Does social media bring folk artists and patrons together? Share knowledge or mislead people? (answers may not be very clear, may include both the ideas)
  - b. YouTube channel, do they have a channel? Does it help? Do they follow social media channel of other artistes? What is their view of it?
13. Any other challenges that you feel they might want to talk about, listen to them, connect it to the digital technologies and frame sub-questions on the spot

