Chapter 3
METHODOLOGY

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The broader goal of the research was to identity and study the lesser known weaving textile of Gujarat. This aim was answered by studying *pachhedi* textile as to how it was produced, consumed and distributed at the local level set-up. Moreover, each textile had its own form that determined its function and it inevitably possessed a visual language, like other folk textiles in India. This visual grammar of each textile based on the use of colour and arrangement of motifs spoke about the community it was designed for. The methods thus employed to achieve the above stated goals and inquiries, were planned under three phases, discussed as below;

Phase I: Formative research

- 3.1. Executing Pilot study
- 3.2. Development of research design

Phase II: Process Research: Weaving craft, production and society

- 3.3. Literature survey
- 3.4. Field survey
 - 3.4.1. Determination of sample size
 - 3.4.2. Methods of data gathering

Phase III: Summative Research

- 3.5. Analysis and Interpretation of collected data
 - 3.5.1. Methods of analysis, interpretation and data synthesis
 - 3.5.2. Methods of representation, depiction and illustration of information

Phase IV: Proposing application of textiles in contemporary product range

Phase I: Formative research:

The proposed research was aimed at identifying least promoted craft, studying it from the perspectives of its production and consumption. This comprehensive approach made the process of conceptualization and development of research paradigm cloaked in the atmosphere of mystery. The pilot, thus, in the present context aided in detecting and limiting research domains on which subsequent or actual research was based. It provided a model or a map that defined the elements required for study.

The identified weaving craft called *pachhedi* and its other forms were, thenceforth, studied in order to generate in-depth knowledge about it. The particulars in terms of its origin, genesis, process and techniques involved and raw materials used were considered to be investigated. The inquiry was also directed towards understanding consumption patterns of the *pachhedis*. Thus, an ethnographic study that deals with the exploration of single culture in totality (from the producer's and consumer's perspective) was planned that comprised of both descriptive and exploratory methodologies. The data was collected jointly from field research and desk research in order to generate cumulative intellect pertaining to the textile.

3.1. Executing pilot study:

A formative research was carried out. Basic insights were developed after execution of field survey in cooperation with literature survey on varied weaving crafts of Gujarat. Literature that spoke about each craft was studied first. And then the first hand information was gathered from the weavers by approaching them in their environment. The practicing artisans were identified by means of snowball sampling technique. The pertaining information was gathered by discussion method, interview method and observation method. An open ended interview schedule was devised prior to field visit to assess the existent status of the identified crafts.

The crafts studied were both traditional and acquired in nature. These comprised of *Lugdi/tarap* weaving, *Zari border* weaving, *Single ikat* weaving, *Tangalia* and *dhabla* weaving, brocade weaving and *Khadi* weaving. For *tarap* and *zari* border weaving, the village visited was Mandvi in Bardoli block of Surat district. Single ikat was studied at

Surendranagar and Rajkot districts for which the villages visited were Ghaghretiya, Somasar and Katiyar. Status of *Tangaliya* and *dhabla* was assessed from *dhangasia* vasahat in Surendranagar and in the villages of Godavri and Savlas in Surendranagar district. Khadi weavers were interviewed at Raska, Gomta and Mota Timbla villages of Surendranagar district and Pindval village in Valsad district. *Pachhedi* weaving was studied at Shiyani, Untadi, Gomta and Raska villages of Surendranagar district. The data was collected in July 2012, August 2012, December 2012 and in February 2013.

The factors such as the number of weavers engaged in weaving activity, poor socioeconomic status, and prevalence of skill or knowledge base that had relevance to the contemporary market were examined. Also, it was considered that what kind of interventions and studies had been executed towards the upliftment of craft. Interview schedule was formulated and the craft identified was studied at four villages namely-Shiyani, Untadi, Parnala and Pareli for forming first contact with the artisans. The interview schedule devised was pre-tested during this initial juncture of data collection.

To gather better understanding in the craft execution technique, one month certificate course was undertaken at Weaver's Service Center, Ahmedabad in weaving technique. Samples of *pachhedi* textiles were tried out under the guidance of employed weavers who belonged to the community of *pachhedi* weavers called *Vankar* from Mehsana and Ahmedabad.

3.2. Planning conceptual framework and research design

Based on the understandings of formative research, conceptual framework was formulated. A schema defining stakeholders and components under study were determined and illustrated in form of a conceptual framework which elucidates three major stakeholders- the material or an object under study itself, its producers and users. The diagram intends to explain the relative relationship between each participant in the given space and time.

The research has tried to look the position of the textile in the light of its producers, users, how the demands for the sartorial expression has continued the requirement for the textiles and by what means users feed in the economic sustenance of its producer.

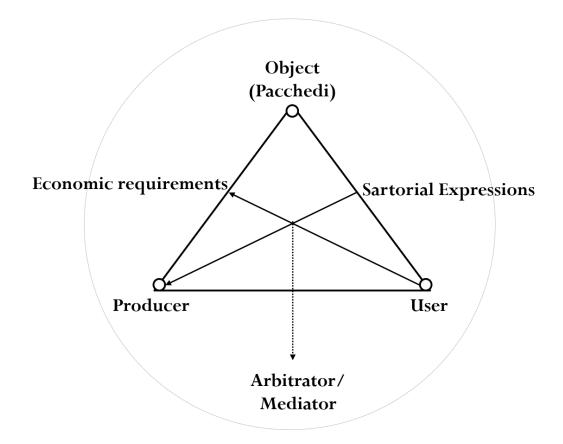


Figure 3.1: Conceptual Framework

Central to the complex relationship between stakeholders occur a mediator (trader) and what has been his role so far. The draft for procedures planned to be adopted for achieving set goals in terms of methods and tools executed and the organization of interpretive and analyzed data collected were explained in flow diagrams and charts of research design illustrated as below.

The first chart demonstrates the broader and specific domains under study. It elaborates on the phases and its necessities. The second chart informs about the methodology adopted to gather and process data further which includes methods, tools and samples under study.

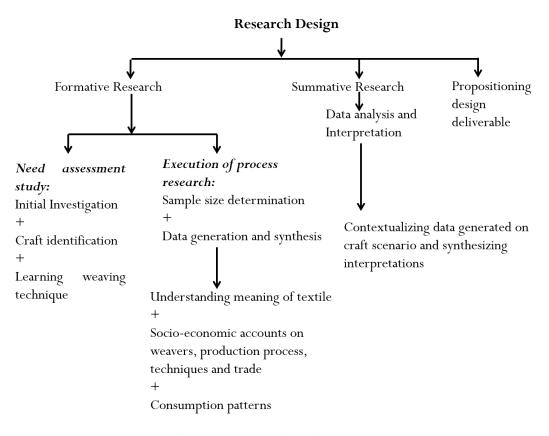


Figure 3.2.a. Research Design

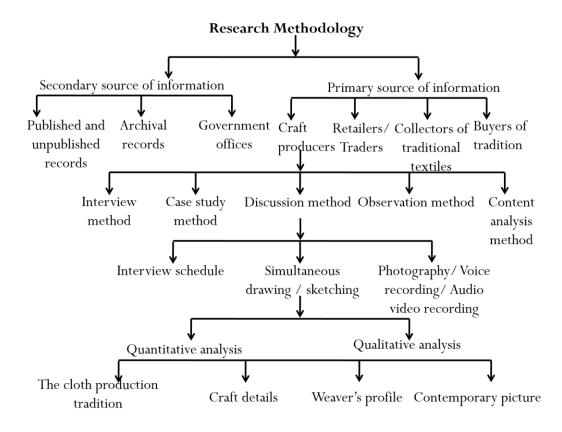


Figure 3.2.b. Research Design: Details on the methods and tools used

3.3. Literature survey:

The written data associated with the *pachhedi* textile was excavated from available literatures in order to subordinate firsthand information gathered. Very few written records existed from the accessed published and unpublished set of information that described *pachhedis*. The written records referred occurred in forms of unpublished master's dissertation, monographs, unpublished craft documents and published gazetteers and books. The published records were retrieved from wide segment of publication and research areas. An assortment of books referring to contexts such as textiles and costumes, social issues like caste discrimination, Government records and policies, population census, cultural depictions, archival records, events; etc that described *pachhedis* were studied. Also, various books published by communities in local languages available with subjects under study were reviewed, translated and analyzed.

The Libraries visited for the purpose of same were;

- Shrimati Hansa Mehta Library, The Maharaja Sayajirao University of Baroda
- Knowledge Management Center, National Institute of Design, Ahmedabad and Gandhinagar Campus
- Resource Centre, National Institute of Fashion Technology, Gandhinagar
- Oriental Library, Vadodara
- Institute of Cultural Studies, Lalbhai Dalpatbhai University

The photographs, paintings and artifacts available at Lalbhai Dalpatbhai Museum, Shreyas Folk Museum, Kala Raksha Museum and Calico Museum were referred, analyzed and re-interpreted to support synthesis of results. Obtainable literature and books accessible on Google scholar and Google books were perused and examined.

3.4. Field Survey

Both qualitative and quantitative ethnographic research methodology formed the basis of present research. For the successful accomplishment of the same multi-method approach was adopted, facilitated by descriptive and exploratory research. The methods implemented in the present research encompassed case study method, interview method, discussion method, observation method, and content analysis method. Weavers, traders, middlemen, retailers, Government officials, consumer communities

and textile collectors formed the sampling units for the present investigation. The samples were selected by means of snowball technique and purposive sampling method.

3.4.1. Determination of sample size:

Multi-sampling method was implemented to collect data.

I. Producers of textiles:

The present investigation took into account the study of *pachhedi* textile which was indigenous to the state of Gujarat and hence the state formed the sampling universe. It was by means of snow ball technique and with the aid of Government organizations such as Weaver's Service Center and District Industries Center, Ahmedabad, Surendranagar, Nadiad and Mehsana, that sampling frames and units for weavers were determined.

With the intention of collection of substantial data, a family that was engaged in weaving activity was considered as a sampling unit. Depending upon the necessity, a single family member was identified as a unit. Purposive sampling technique was implemented for data collection as the first eight villages where craft was practiced were identified from the unpublished source of information which was Shiyani, Parnala, Pareli, Untadi, Balana, Raska and Gomta (Trivedi, 2014). The lists of villages as recommended by District Industries Center are illustrated in the table;

Table 3.1.: List of villages suggested by D.I.C				
District	Blocks	Villages		
Surendranagar	Limbdi	Balgamda, Katariya, Mota timbla, Shiyani, Ghagretiya, Parali, Parnala, Bhoika, Borana, Raska		
	Chuda	Laliya, Chalada, Balada, Khandiya, Mojid Karol, Jaubala		
	Dhrangadra	Gujjarvadi, Naricharana, Devcharadi		
	Muli	Dikhsar, Gautamgarh, Limbli		
	Lakhtar	Talsana, Dedadra		

	Wadhwan	Kheradi, Munjpar parmar, Memka	
Ahmedabad	Dhanduka	Jhanjharka, Sarval, Mota Tradiya	
	Dholka	Kelia vasna, Badarkha, Kavitha, Chaloda, Nani Devki, Ranoda	
	Sanand	Chachravadi vasna	

The other villages identified popular for weaving similar textiles and its forms were Maringnal, Ninghad and Adohi in Kachchh district, Pan Khokri in Jamnagar, Jubeli village in Porbandar, Undhai village in Vadnagar block of Mehsana and Lagwada and Savlas villages in Surendranagar district. These villages were identified by means of snowball sampling technique.

Every single practicing family of the village at the time of data collection was accounted as a sampling unit. The practice of weaving as a profession was iterative in nature. There existed sizeable number of weaving families that were engaged as wage workers depending upon the requirement. A complete day was spent at the single village amongst practicing communities to entail minutest details pertaining to their lifestyle, living conditions, beliefs and craft technique. Multi-cited and multi-timed visits were paid at Shiyani, Untadi and Parnala villages of Surendrangar district.

II. Wholesalers and Retailers:

These textile goods were mass- manufactured by villages in Limbdi block on the order placed and raw materials provided by the merchants. The merchants or wholesalers distributed goods amongst regional merchants or pheriya (door-to-door seller). The merchants were also identified by inquiring about them with the local communities. Hence, snow-ball sampling technique was used. This category also includes the secretaries of the cooperative societies that dealt with the marketing of goods. The samples pooled are discussed as below:

Table 3.2.: List of wholesalers and traders			
Category	Locales	Sample size	
Wholesalers	Limbdi	1	
	Wadhwan	1	

Retailers	Limbdi	1
	Chotila	2
	Jam Khambaliya	1
	Dwarka	1
	Dhrangadra	1
	Ahmedabad	2
	Bhuj	1
	Anjar	2
	Porbandar	2
Cooperative Secretaries	Limbdi	1
	Dhanduka	1
	Bavla	1

III. Consumers of textile goods:

In order to trace the cultural meaning and functions of these textiles, communities that continue to make use of them were identified. Almost every community in Gujarat wore this cross bordered textile- *pachhedi* or *dhoti*, the most elaborate of them were used by the two pastoralist communities called Rabari and Bharwads. A cross sectional mapping was executed on scattered sects of these communities. Also, communities such as Ahir, Patel and Charan or Gadhvi possessing ornate forms of *pachhedis* with them were interviewed. The samples were purposively identified based on the presence of elder member in the family, possession of the traditional textiles and willingness of the respondents.

Table 3.3.: List of patrons of				
Community	Sect	District and Block	Village	Sample size
Rabari	Patanwadi	Ahmedabad		2
	Chuhar	Ahmedabad		2
	Vadhiyara	Ahmedabad		2
	Desi	Deesa, Banaskantha	Dhedhal	2
	Kachchhi	Bhuj, Kachchh	Bhujodi	2
	Dhebaria	Anjar, Kachchh	Tappar gam	2

	Wagadia	Bhachau, Kachchh	Gharana and	2
			Gamdev	
	Kharapati	Dasada,	Dasada	2
		Surendranagar		
	Bhopa	Moti Khavdi,	Ghaghodar	3
		Jamnagar		
	Sorathi	Putiyana, Porbandar	Rogda	2
	Panchali	Rajkot and	Bhupgad and	3
		Dhrangadra,	Dhrangadra	
		Surendranagar		
	Raika	Mount Abu,	Amthala and	4
	(Dewasi)	Sirohi and Ahmedabad	Mount Abu	
Bharwad	Jhalawadi	Dhragadhra and	Dhrangadra and	6
	(Mota bhai)	Limbdi,	Parnala	
		Surendranagar		
	Panchali (Jasdan, Rajkot and	Bhandariya and	2
	Nana bhai)	Chotila,	Thangadh	
		Surendranagar		
	Halari (Mota			1
	bhai)			
Gadhvi	Devbhumi	Baradi	Gurghat	1
	Dwarka			

IV. Collectors of traditional textiles:

Kachchh has been popular for traditional crafts, textiles and costumes. Varied secluded communities have resided in the region, preserving their tradition though in constant transition. Antique shops and collectors of traditional textiles were visited, samples were identified and evaluated. Private collectors of textiles visited were;

- Mr. A.A. Wazir- Collector of Vintage textile
- Shri Vanka Kana Rabari
- Yogin bhai
- Shri Shyamji Vishramji Vankar and family

- Mr. Alabhai Dahyabhai Kudecha
- Mr. Devjibhai Veljibhai Vankar

V. Other stakeholders:

Much of the important and related information pertaining to the culture and beliefs of communities' involved, co-operative societies and their formation and role of government in formation of cooperative societies was derived from the respondents, who directly or indirectly impacts the community and craft productions. These samples included; Dharmguru of Vankar Samaj- Dhanduka, Dharmguru of Rabari Samaj-Dwarka and Genealogist of Vankar Samaj.

3.4.2. Methods of data collection:

For the present study, Qualitative ethnographic methodology was implemented. Although, in order to meet stated goals, qualitative data was also supported with quantitative information. Given the implementation of ethnographic research, the methodology called for direct learning through physical and social involvement in the field setting.

Field visit had been an ongoing process right from pilot study to the phases when results were being derived. For formative research, field visits were paid in the year 2012 and 2013. During the year 2014 and 2015 major portion of data collection was executed. Data from the consumers was also collected in 2016 in order to corroborate collected information. Large number of traditional samples/ *pacchedi* artifacts was identified through snow-ball sampling technique. As suggested Bruce et al (1999), qualitative data was engendered by experiencing, by observing, participating in conversations and daily activities of the members under study, and recording these observations in the cultural settings. Thus, the multi method approach was employed for data collection discussed as below;

I. Case study method:

As cited by White J. and Drew S. et al (2009) in their paper, Britzman (2003) explains ethnography as genre of research that takes reader into an actual world to reveal the cultural knowledge working in a particular place and time as it is lived through the

subjectivities of its inhabitants. This particular approach has been adopted for the current research, wherein the tacit culture of communities under study has been recorded and represented in form of case narratives. Present research includes elaborative case studies of weavers in five villages in which their culture, lifestyle, living conditions, beliefs, faith, skills and other forms of demographic details were drawn, recorded, transcribed and reported. Apart from the weavers, detailed case studies of consumer communities were also built based on the field recordings.

For the collection of the relevant information intricacies, focus group interviews were conducted with the consumers of the textiles. As the Kvale S. argues that lively collective interaction may bring more spontaneous expressive and emotional views. In the case of sensitive topic as well, the group interaction may facilitate expression of viewpoints usually not accessible. In present study, as well, interviewees were comfortable in sharing personal incidents and narratives with the researchers after collating and discussing amongst themselves. Most of the time, researcher lost control over the course of the discussions and had to spend in more time to talk and discuss over the contexts of other rituals and textiles (cf. Kvale S. 2007:72).

These case narratives has been analyzed and supported with artifacts studies and available literature particulars.

II. Interview method:

Interview method was one amongst the prime methods utilized for the purpose of collection of the data in the present study. The interviews conducted were intended for gathering both factual and conceptual information (see; Kvale S.2007:70). The method was implemented for gathering information from the Weavers and their family members, consumer communities, middle men and traders, Pachhedi merchants, and from the genealogist.

The factual information included socio-economic profiles of the weavers, their demographic composites, technique of textile manufacture, nomenclatures of textiles and kinship between the stakeholders engaged. Similarly, consumer communities aided in identifying the purpose, local names and identifications of the pachhedis used in their respective regions. The similar information along with the selling and marketing of pacchedis were gathered from the traders and the middlemen. Whilst the conceptual information was gathered by probing in for the deeper meanings of the pacchedis for

the different stakeholders. The intention was to achieve conceptual clarifications on the existence of social norms, beliefs, customs and rituals networking around pachhedi as a textile and cultural commodity in the Gujarati society.

Interview in purview of the present research also served as an auxiliary method in conjugation with other methods. Narrative interviews and focus group interviews had formed the basis for the construction of case studies. And, queries generated at the time of observation method had majorly become the part of the informal interview.

III. Participant observation method:

Guest et.al describes that almost any setting which people have complex interactions with each other, with objects, or with their physical environment can be usefully examined through participant observation method. Doing participant observation means being embedded in the action and context of a social setting. It involves going where the action is — people's communities, homes, workplaces, sacred sites and be like. It needs to be conducted almost in-situ in order to observe and learn about the things people do in the normal course of their lives (c.f. Guest et al: 2013:76).

Participant observation method was employed alongside focus group interview as well as while conducting in-depth interviews. The samples or participants were observed for their verbal behavior and interactions (in terms of gender, age, religion, and profession), Appearances (that included- clothing, age, and physical appearances), Physical behavior and gestures (for their feelings towards one another, social rank and hierarchies). Observation method was also used for studying spaces in terms of the utilization of different areas in the villages, houses of the participants and their personal spaces and for the identification of important personas and their roles.

The method was again implied for congregation of important information on processes. It included understanding pachhedi production technology, kinship between various stakeholders and the styles and techniques of draping and using pachhedis.

Identification of certain local traders, their stores and communities as well as indigenous use of pachhedis was majorly conducted by observation method supported by informal interviews.

Phase III: Summative Research

3.5. Analysis and Interpretation of collected data

I. Reporting of factual data and information synthesis:

The factual data gathered was qualitatively analysed and presented in form of a table, charts, matrix, photographs, plates and diagrams. This section includes socio-economic background of the weavers' families, their demographic details, motif vocabulary of pachhedis and their production techniques. Factual data was also procured from the consumer communities in terms of oral histories describing use, function, distinctive attributes and significance of the pachhedis used by them traditionally.

II. Meaning condensation and meaning interpretation:

The meaning condensation in the present research had assisted to analyse broad and extensive interview texts by generating smaller meaning units and illuminating their main themes. The information processed included categorization and classification of pachhedi textiles, based on their nomenclature, function and dimensions. The approach was followed to develop clear categories for the purpose of defining the characteristic of each of the textile commodity described as pachhedi in Gujarat. It was also adopted to elicit the definite status of the craft and it practitioners in the contemporary times.

On contrary while defining and elucidating result and reports, it was realized not every piece of information collected necessarily be specific and organized. Therefore, an approach of phenomenology and hermeneutic methodology was adopted. The purpose was to probe in deeper meanings to the textile being an artefact as well as commodity existing in the social network. Laster S. explains that the purpose of phenomenological approach is to illuminate the specific to identify the phenomenon through how they are perceived by the actors in a situation (see. Laster S.). Thus, the approach was majorly adopted to establish context for the evolution of the textile and its evolution into the contemporary form.

III. Retrieved material and artefacts analysis:

Each of the collected and studied *pachhedi* samples from the collection of collectors was studied in terms of its dimensions, weave structure and use.

IV. Deconstructing contexts and their analysis

Methodology

By deconstructive approach meaning is understood in relation to an infinite network of

different perspectives. It involves destructing one understanding and opening it for

construction of other understandings. The focus is not on what the person who uses a

concept means, but on what the concept says and does not say. Deconstruction purports

to describe binary oppositions built against the established facts such as true/false,

real/unreal, subjective/objective. The method was used to analyse the meaning of

pachedi textile as understood by the weaver, apprentice weavers, wholesalers and the

consumers.

Phase IV: Proposing application of textiles in contemporary product range

In order to trace the application of the textiles under study, range of contemporary

designs has been proposed. The traditional forms of *Pacchedi* exhibits certain sense of

aesthetics and design sensibilities, therefore, the essence of the visual language of the

tradition has been tried to be retained. Moreover, the folk textile is coarse and weft

heavy in nature which anticipated to be more suitable for draperies. Hence, the designs

deliverables were though in the directions of home accessories. Two sets of designs

were proposed. The sets were planned in a way that each has one direct from loom

product and other requiring minimum construction deliberations. Thus, the set

comprises of two assortments:

1. Living space accents: Curtain and cushions

2. Bedroom accentuates: Bed scarf and cushions

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