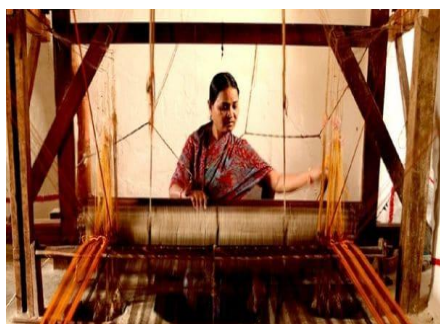


# **Government College for Women (A) Guntur, Andhra Pradesh**



## **Best Practice : “Culture Sustentation : Loom, Craft and Performing Arts”**



## **Internal Quality Assurance Cell**

# Contents:

S.No	Contents	Page No
1	Description of the Best Practice- 1 Page summary report	6
2	Details of the activities	6
3	Report on “Looms in Bloom” -- observance of ‘Handloom Day’	7
4	Report on “Walk for Weavers”- Girls Show casing handlooms	12
5	Report on “Looms in Bloom” -- observance of ‘Handloom Day’	18
6	Report on Handloom Exhibition- KSR Handlooms	22
7	Report on Internship in Indian Dyeing & Hand Block printing	25
8	Report on Handloom Walk 23-24	30
9	Report on Certificate Course in Kolatam-	40
10	Report on “Looms in Bloom” -- observance of ‘Handloom Day’	53
11	Report on Field trip to Weavers-Pedana Kalamkari	65
12	Report on Internship in Dyeing & Printing	67
13	Report on Handloom Walk 22-23	70
14	Report on Field trip to Weavers- KSR Handlooms	75
15	Report on Handloom Exhibition by Mangalagiri weavers	77
16	Report on Training in Kolatam folk dance form	82
17	Report on Training in block printing	88
18	Report on Training in Glass Painting	93
19	Report on Training in Thread Bangle making	97
20	Report on Handloom Exhibition- Bhattiprolu weavers	99
21	Report on Field trip to Hand Craft jewellery, Machilipatnam	104
22	Report on Field trip to Pedana Kalamkari craft	108
23	Report on Training in block printing	114

1. **Title of practice:** Culture Sustentation: Loom, Craft and Performing Arts

2. **Objectives:**

- Educating students and staff about cultural, economic, and environmental implications of reviving handloom products for communities.
- Raising awareness on promotion of indigenous art forms unique to our region revival and Indian Knowledge Systems.
- Opportunities for skill development beyond academic pursuits.

3. **Context:**

Cultural preservation, reflected in various types of craft such as weaving, artefacts, pottery and arts not only gives sustainable livelihood to communities but holds them emotionally to roots and identity of one's culture. This practice is responsibility of HEIs as future citizens are moulded and they would be guardians of such heritage of our culture. Practice

The staff council of college has resolved in 2021 that the college would take initiatives in adopting handloom, to get to know various weaving units that abound in Guntur district and to encourage students to know and practice art form of our region. In this direction following activities have been taken up for the last 3 years.

"Looms in Bloom" -- observance of 'Handloom Day' every Friday/ Saturday. Teaching and non-teaching staff adopted handloom for one day a week. Moreover, during significant events like Graduation Day, College Annual Day and on National festivals staff members voluntarily don handloom. In this pursuit we hosted 3 handloom exhibitions by KSR handlooms, Chirala, Mangalagiri Weavers and Bhattiprolu Weavers and helped generate approximate revenue of 4 lakhs 16 thousand and promoted local entrepreneurship.

To make students study dynamics of such entrepreneurship departments of Economics and Home Science have involved students in field trips to Pedana where Kalamkari hand paint is used on fabrics, to Chirala weavers; or training them in Indian Dyeing and Hand Block printing for 15 days in February 2023 or even in short term internships for 8 weeks in Dyeing and Printing at AP Weavers Service Centre, Vijayawada in 2023 and in Surface Enrichment Techniques in Textiles at Harika Printers Guntur in 2022. In addition, students are trained in glass and fabric painting and bangle making.

The traditional ethnic and folk-art form of Andhra Pradesh, Kolatam, is not much patronized except in temple festivals. Initially interested students are trained in this vibrant dance form for a week in 2023. Observing enthusiastic participation of students, department of Telugu offered a 3-credit certificate course in this folk-art form. The students could see aesthetics and body dynamics that would lead to physical wellness.

Recognizing role of yoga in India's cultural heritage and its global influence on well-being, NCC and NSS units organized a five-day training program and a certificate course in yoga.

4. **Evidence of success:**

- Consistent and enthusiastic participation in wearing handloom during designated events and Fridays.
- Collaboration with local artisans or handloom industries, contributing to their economic sustenance, visibility, support.
- Certification in folk art and yoga

5. **Problems encountered and resources required:**

- Balancing academic schedules
- Need for additional financial resources to arrange some art forms and to invite external cultural groups.
- Lack of educational materials on the significance of handloom traditions.



## Best Practice: Culture Sustentation: Loom, Craft and Performing Arts

### Details of Activities Taken up

Academic year	Activity taken up	Date
2024-25	“Looms in Bloom” -- observance of ‘Handloom Day’ - <b>Loom</b>	Once a Week
	Walk for Weavers- Girls Show casing handlooms- <b>Loom</b>	13-08-24
2023-24	“Looms in Bloom” -- observance of ‘Handloom Day’ - <b>Loom</b>	Once a Week
	Handloom Exhibition by KSR Handlooms -- <b>Loom</b>	10-04-2023
	Internship in Indian Dyeing & Hand Block printing- <b>Craft</b>	August 2023
	Handloom Walk--- <b>Loom</b>	10-01-2024
	Certificate Course in Kolatam- <b>Performing Art</b>	March 2024
2022-23	“Looms in Bloom” -- observance of ‘Handloom Day’ --- <b>Loom</b>	Once a Week
	Field trip to Weavers: KSR Handlooms -- <b>Loom</b>	<b>19-04-2022</b>
	Handloom Exhibition by Mangalagiri weavers -- <b>Loom</b>	04-11-2022
	Internship in printing and Dyeing-- <b>Craft</b>	November 22
	Handloom Walk- <b>Loom</b>	04-01-23
	Field trip to Weavers- KSR Handlooms	<b>17-02-2023</b>
	Training in Kolatam folk dance form- <b>Performing Art</b>	Feb’ 23
	Training in block printing -- <b>Craft</b>	Feb’ 23
	Training in Glass Painting -- <b>Craft</b>	Feb’ 23
	Training in Thread Bangle making-- <b>Craft</b>	Dec 22
2021-22	Handloom Exhibition by Bhattiprolu weavers -- <b>Loom</b>	Jan 22
	Field trips to weavers Hand Craft jewellery, Machilipatnam - <b>Craft</b>	Dec 21
	Field trips to weavers Pedana Kalamkari craft	Dec 21
2018-19	Training in block printing -- <b>Craft</b>	Aug 2018

## GOVERNMENT COLLEGE FOR WOMEN (A) GUNTUR

### Looms in Bloom- Observance of Handloom day

2023– 24

The objectives of promoting the wearing of handloom clothes are:

1. **To Provide Financial Support:** Encourage the purchase of handloom garments to provide financial support to artisans and uplift the handloom industry.
2. **To Encourage the Handloom Industry:** Foster a broader appreciation for handloom by increasing demand, thereby sustaining the industry and preserving traditional crafts.
3. **To Encourage and Motivate Faculty and Students:** Inspire faculty and students to support local artisans and wear handloom, promoting pride in cultural heritage.
4. **To Develop Integrity Among Staff and Students:** Build a sense of responsibility and integrity by encouraging ethical fashion choices, emphasizing sustainability and cultural preservation.
5. **To Organize Exhibitions for Handloom Garments:** Facilitate exhibitions to showcase handloom products, making them more accessible and motivating staff and students to purchase handloom garments.

The initiative undertaken by the Government College for Women, Guntur, to promote and support India's handloom industry is both impactful and culturally enriching. This program fosters pride in Indian heritage and reflects a conscious commitment to preserving traditional crafts. By organizing activities such as handloom exhibitions, a dedicated handloom walk, and establishing the weekly practice of wearing handloom attire among both faculty and students every Friday, the college has woven a meaningful connection between education and cultural responsibility.

The college's Staff Council,(20.10.2021) through a formal resolution, has encouraged the regular wearing of handloom clothes as a demonstration of solidarity with the artisans and agricultural workers who sustain this traditional industry. This practice aligns closely with the mission of the Women's Empowerment Cell, which seeks not only to support the economic well-being of handloom workers but also to in still in students a sense of pride in their cultural heritage. Wearing handloom garments serves as a reminder of the immense skill and labor that goes into these fabrics, fostering appreciation among students and inspiring broader societal awareness.

As educators and citizens, wearing handloom clothing conveys a powerful message about sustainability, economic empowerment, and cultural preservation. The commitment shown by the faculty members in adopting this initiative sets a meaningful example for students, emphasizing the values of responsibility, respect for heritage, and community support. This ongoing program not only revitalizes interest in

handloom crafts but also strengthens the socio-economic fabric of the community, ensuring that these traditional skills are honored and sustained for future generations.

## **OUTCOMES OF WEARING HANDLOOM GARMENTS**

### **1. Economic Support:**

- Provides sustainable livelihoods for weavers.
- Promotes fair trade practices.

### **2. Cultural Preservation:**

- Helps preserve traditional weaving techniques.
- Fosters a sense of identity and pride in local crafts.

### **3. Environmental Benefits:**

- Sustainable production with lower resource consumption.
- Biodegradable materials reduce environmental impact.

### **4. Health and Comfort:**

- Made from natural, breathable fibers that are skin-friendly.
- Reduced chemical exposure from fewer synthetic materials.

### **5. Fashion and Uniqueness:**

- Offers distinctive, unique designs and patterns.
- Versatile for various occasions and personal styles.

### **6. Social Empowerment:**

- Empowers women through skill development and employment.
- Strengthens community bonds and collaboration.

### **7. Awareness and Advocacy:**

- Promotes sustainable fashion choices.
- Raises awareness about the impact of textile production.

These outcomes collectively contribute to a more sustainable and ethical fashion ecosystem while supporting artisans and preserving cultural heritage.

The Government College for Women in Guntur is excited to announce a series of initiatives aimed at promoting and supporting the handloom industry. As part of these efforts, the college will be organizing exhibitions showcasing the rich variety of handloom fabrics and techniques.

Additionally, students will participate in a handloom walk show, where they can proudly wear and display handloom garments, celebrating the artistry and cultural heritage behind these textiles. To further encourage this initiative, students are invited to wear handloom clothing once a week, specifically on Fridays, fostering a sense of pride and appreciation for traditional craftsmanship.

These initiatives not only aim to raise awareness about the significance of handloom textiles but also seek to empower local artisans by supporting their work. By engaging in these activities, the college hopes to inspire students and the community to embrace sustainable fashion choices while honoring the skills and traditions of handloom weaving.

### CONDUCTED PROGRAMMES BY WOMEN EMPOWERMENT CELL

In the academic year 2023 -24, the handloom walk event has been organized."

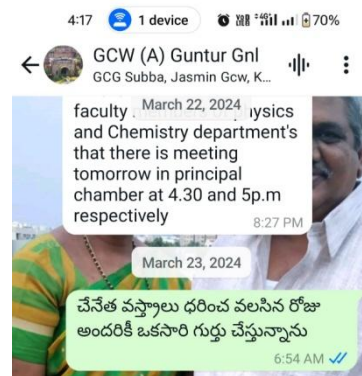
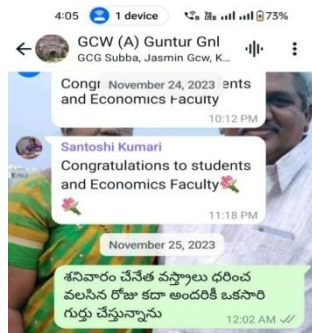
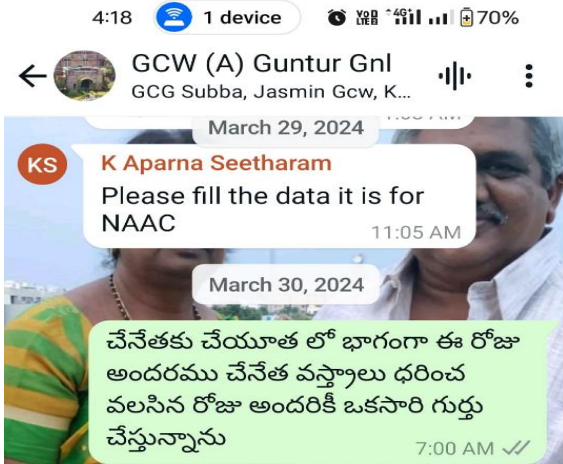
On special days, such as August 15 and January 26, wearing handlooms is mandatory.

The WEC is committed to continuing its efforts in promoting and celebrating the art of handloom weaving, paving the way for ongoing support of local artisans and the preservation of cultural heritage.





extension activities reports  
to the mail id [criterion3  
extension@gcwguntur.ac.in](mailto:criterion3_extension@gcwguntur.ac.in)  
on or before Monday



Weekly reminders in regional language about wearing handloom

**GOVERNMENT COLLEGE FOR WOMEN (A), GUNTUR**  
**THREADS OF TRADITION: WALK FOR WEAVERS – 2024**





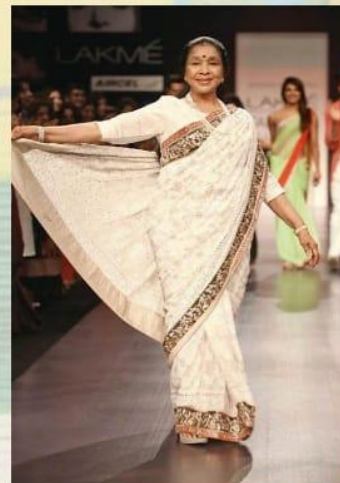
**GOVERNMENT COLLEGE FOR WOMEN (A), GUNTUR**

**WOMEN EMPOWERMENT CELL**

# ***Threads of Tradition : Walk for Weavers***

**President : Dr. V. R. Jyothsna Kumari (Principal)**

**Chief Guest : Bollapragada Sridevi**



***Venue : Assembly Hall***

***Date : 13/08/2024***

***Time : 11:00 AM***

**Government College for Women (A), Guntur**

## **Threads of Tradition: Walk for Weavers - 2024**

Date: 06-08-2024

### **CIRCULAR**

As part of our ongoing efforts to celebrate India's rich handloom tradition, the college is organizing the **Threads of Tradition: Walk for Weavers - 2024** under the Best Practice initiative, in honour of National Handloom Day. This year's event will be held on August 13th, 2024, at 11:00 AM in the Assembly Hall. The event aims to highlight the diversity of Indian handloom heritage through the active participation of students, who are encouraged to wear handloom attire representing different states.

Students who wish to participate are requested to register their names with Dr. P. Vijayalakshmi, Lecturer in Telugu, no later than August 11th, 2024. Let's come together to honour our handloom traditions, showcasing the beauty and craftsmanship that make this heritage so special. Your involvement will contribute significantly to the success of this event, and we look forward to a vibrant display of cultural pride.

**Convener**

**Principal**

Women Empowerment Cell

**Threads of Tradition: Walk for Weavers - 2024 Report**



**Date:** 13-08-2024

**Time:** 11:00 AM

**Venue:** Assembly Hall

**Organized by:** Women Empowerment Cell

**Aims and Objectives:**

**Threads of Tradition: Walk for Weavers - 2024** was held to mark National Handloom Day and to celebrate India's handloom heritage. The event aimed to inspire students and faculty to take pride in traditional handloom clothing. The key objectives were:

- To show the beauty and variety of Indian handlooms.
- To encourage students to wear handloom clothes and feel proud of this heritage.
- To spread awareness about the different handloom traditions in India.
- To recognize and reward students for creatively wearing traditional handloom outfits.

**Description:**

The event was inaugurated by **Dr. V.R. Jyotsna Kumari, Principal**, and honored by the presence of **Smt. Bollapragada Sridevi, Member of the National Institute of Naturopathy and Founder of Nidhivanam**, as the chief guest. Nineteen students from various departments participated, dressed in vibrant handloom sarees and traditional attire representing different regions of India. This presentation effectively showcased the rich diversity and heritage of Indian handloom craftsmanship.

In her address, **Dr. Jyotsna Kumari** emphasized the significance of safeguarding the handloom sector, underlining its pivotal role in shaping India's cultural identity. She extended her congratulations to the participants for their commendable efforts in promoting handloom traditions and expressed her appreciation to the Women Empowerment Cell for organizing the event.

The chief guest, Smt. Bollapragada Sridevi, spoke about the challenges currently faced by the handloom industry and emphasized the importance of supporting local weavers. She remarked, "Our handloom industry has gone through difficult times, but events like this bring much-needed attention to the dedication of our weavers and their role in preserving India's cultural heritage." Special guests were presented with handloom garments as a token of appreciation for their support of this traditional art form. The event was judged by **Dr. V. Bhavani**, HoD, Department of Telugu, **Dr. M. Naga Prasanna**, Department of Zoology, and Dr. T. Anita Susan, Department of Zoology. The active participation of faculty members and students played a significant role in ensuring the overall success of the event.

**Prize Winners:**

1. **First Prize:** Kum. Priyanka, III BSc (DS)
2. **Second Prize:** B. Durga Devi, II BA (SHT)
3. **Third Prize:** G. Madhavi, I BSc (M.S.Cs)

The event was coordinated by **Dr. P. Vijayalakshmi**, with support from **Dr. V. Bhavani**, **Dr. K. Lakshmi Prameela**, and **Dr. P. Anuradha**.

**Outcomes:**

**Threads of Tradition: Walk for Weavers - 2024** achieved its goals by:

- Increasing appreciation for handloom fabrics among students and staff.
- Providing a platform for students to showcase the cultural diversity of India.
- Raising awareness about the importance of supporting local weavers and artisans.

**Conclusion:**

The event was a great success, providing an opportunity for students and staff to celebrate India's handloom heritage. It emphasized the importance of preserving this cultural tradition and supporting the weavers who sustain it. Through active participation, the event highlighted the value of India's handloom industry and its continued relevance for future generations.

**List of Participants:**

Sl. No.	Name of the Participant	Group and Class
1	K.Priyanka	III BSC Datascience
2	SK.Karishma	II BA FE
3	K.Kavya	III Bsc Data Science
4	M.Sailaja	II BA Spl Telugu
5	P.Fathima	III Bsc Data Science
6	K.Leelavathi	III Bsc Computer Science
7	D.Jyothi	II BA Spl English
8	M.Reshma	III Bcom AT
9	V.Swetha	III BA PEP
10	K.Jyothi	III BA PEP
11	R.Sravani	II Bcom CA
12	G.Madhavi	III Bsc MSCS
13	A.Soumya	IIIBcom Banking
14	P.Thirupathamma	II Bsc Physics
15	D.Sravani	IIIBsc DS
16	S.Pallavi	III BA CE
17	T.Elleswari	III BZC
18	B.Gayathri	III SHT
19	M.Madhubala	II CA



Smt. B. Sridevi, Member of the National Institute of Naturopathy and Founder of Nidhivanam, served as the Chief Guest and highlighted the economic and cultural value of handloom crafts, urging support for local artisans and their timeless work.



Prize distribution



Students Ramp Walk





Group photo of the participants alongside the Principal and Chief Guest.



Felicitation for the Chief Guest by the Principal

## GOVERNMENT COLLEGE FOR WOMEN (A) GUNTUR

### “Looms in Bloom” -- observance of ‘Handloom Day’

2022 – 23

The objectives of promoting the wearing of handloom clothes are:

1. **To Provide Financial Support:** Encourage the purchase of handloom garments to provide financial support to artisans and uplift the handloom industry.
2. **To Encourage the Handloom Industry:** Foster a broader appreciation for handloom by increasing demand, thereby sustaining the industry and preserving traditional crafts.
3. **To Encourage and Motivate Faculty and Students:** Inspire faculty and students to support local artisans and wear handloom, promoting pride in cultural heritage.
4. **To Develop Integrity Among Staff and Students:** Build a sense of responsibility and integrity by encouraging ethical fashion choices, emphasizing sustainability and cultural preservation.
5. **To Organize Exhibitions for Handloom Garments:** Facilitate exhibitions to showcase handloom products, making them more accessible and motivating staff and students to purchase handloom garments.

The initiative undertaken by the Government Degree College for Women, Guntur, to promote and support India's handloom industry is both impactful and culturally enriching. This program fosters pride in Indian heritage and reflects a conscious commitment to preserving traditional crafts. By organizing activities such as handloom exhibitions, a dedicated handloom walk, and establishing the weekly practice of wearing handloom attire among both faculty and students every Friday, the college has woven a meaningful connection between education and cultural responsibility.

The college's Staff Council,(20.10.2021) through a formal resolution, has encouraged the regular wearing of handloom clothes as a demonstration of solidarity with the artisans and agricultural workers who sustain this traditional industry. This practice aligns closely with the mission of the Women's Empowerment Cell, which seeks not only to support the economic well-being of handloom workers but also to instill in students a sense of pride in their cultural heritage. Wearing handloom garments serves as a reminder of the immense skill and labour that goes into these fabrics, fostering appreciation among students and inspiring broader societal awareness.

As educators and citizens, wearing handloom clothing conveys a powerful message about sustainability, economic empowerment, and cultural preservation. The commitment shown by the faculty members in adopting this initiative sets a meaningful example for students, emphasizing the values of responsibility,

respect for heritage, and community support. This ongoing program not only revitalizes interest in handloom crafts but also strengthens the socio-economic fabric of the community, ensuring that these traditional skills are honoured and sustained for future generations.

## **OUTCOMES OF WEARING HANDLOOM GARMENTS**

### **1. Economic Support:**

- Provides sustainable livelihoods for weavers.
- Promotes fair trade practices.

### **2. Cultural Preservation:**

- Helps preserve traditional weaving techniques.
- Fosters a sense of identity and pride in local crafts.

### **3. Environmental Benefits:**

- Sustainable production with lower resource consumption.
- Biodegradable materials reduce environmental impact.

### **4. Health and Comfort:**

- Made from natural, breathable fibers that are skin-friendly.
- Reduced chemical exposure from fewer synthetic materials.

### **5. Fashion and Uniqueness:**

- Offers distinctive, unique designs and patterns.
- Versatile for various occasions and personal styles.

### **6. Social Empowerment:**

- Empowers women through skill development and employment.
- Strengthens community bonds and collaboration.

### **7. Awareness and Advocacy:**

- Promotes sustainable fashion choices.
- Raises awareness about the impact of textile production.

These outcomes collectively contribute to a more sustainable and ethical fashion ecosystem while supporting artisans and preserving cultural heritage.

The Government College for Women in Guntur is excited to announce a series of initiatives aimed at promoting and supporting the handloom industry. As part of these efforts, the college will be organizing exhibitions showcasing the rich variety of handloom fabrics and techniques.

Additionally, students will participate in a handloom walk show, where they can proudly wear and display handloom garments, celebrating the artistry and cultural heritage behind these textiles. To further encourage this initiative, students are invited to wear handloom clothing once a week, specifically on Fridays, fostering a sense of pride and appreciation for traditional craftsmanship.



These initiatives not only aim to raise awareness about the significance of handloom textiles but also seek to empower local artisans by supporting their work. By engaging in these activities, the college hopes to inspire students and the community to embrace sustainable fashion choices while honoring the skills and traditions of handloom weaving.

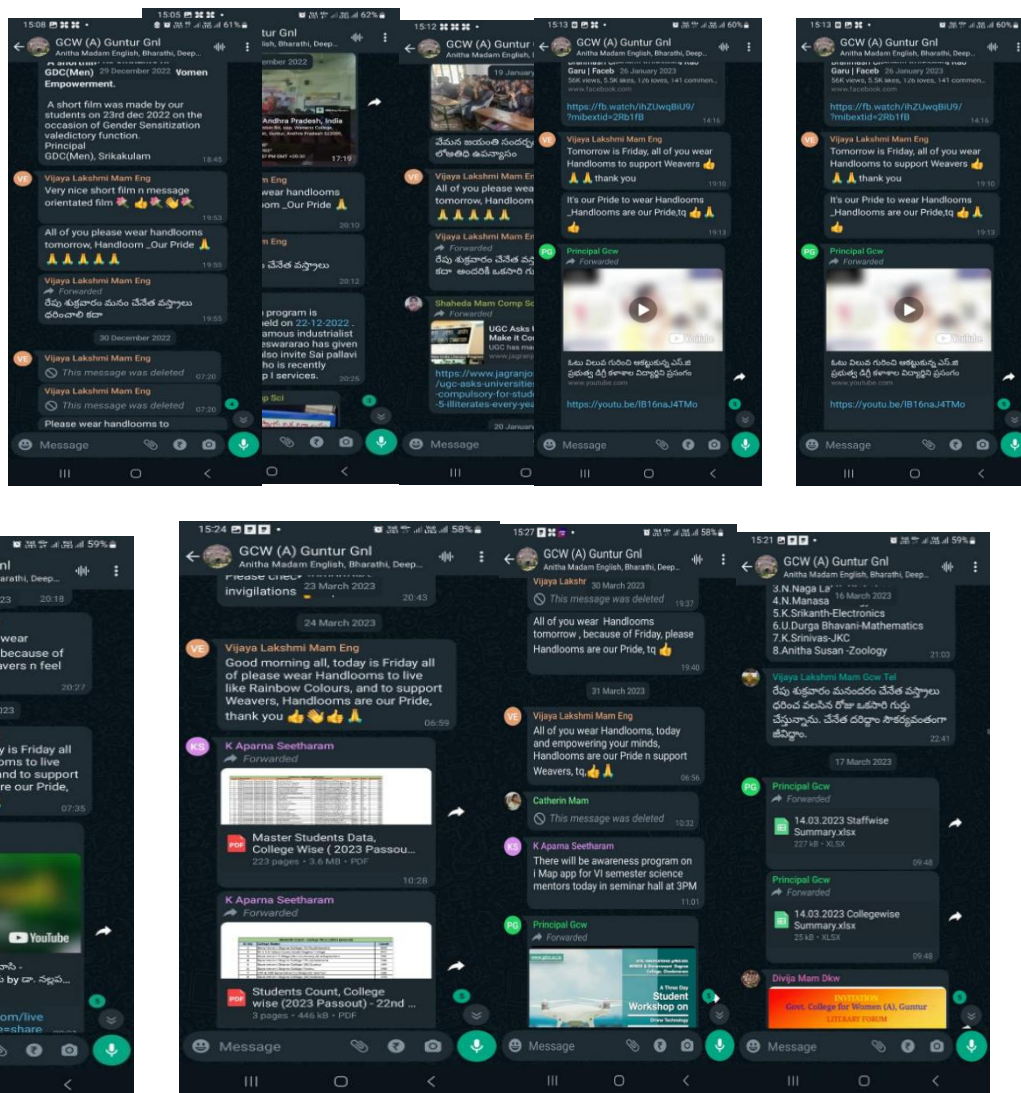
## CONDUCTED PROGRAMMES BY WOMEN EMPOWERMENT CELL

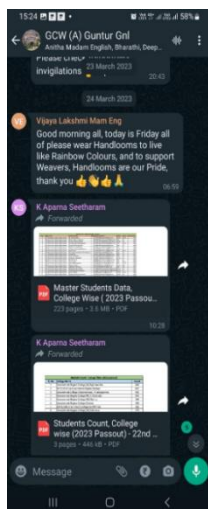
In the academic year 2022 -23, an exhibition of handloom textiles was organized at the college by the handloom weavers of Mangalagiri.

In this exhibition, purchases amounting to approximately 1,00,000 rupees were made.

On special days, such as August 15 and January 26, wearing handlooms is mandatory.

The WEC is committed to continuing its efforts in promoting and celebrating the art of handloom weaving, paving the way for ongoing support of local artisans and the preservation of cultural heritage.





Weekly reminders in college WhatsApp group requesting members to wear handloom on the select day



## **A Report on Handloom Exhibition**

**Name of the Activity:** Handloom Exhibition

**Organized by:** Women Empowerment Cell (WEC)

### **Introduction**

The Handloom Exhibition, organized on April 10, 2023, by the Women Empowerment Cell (WEC) of our college, aimed to promote the rich tradition and culture of India through its handloom industry. As one of the oldest cottage industries in the country, the handloom sector reflects the diverse craftsmanship of various regions. However, with the advent of modernization and industrialization, this industry has been losing its prominence. To combat this trend and to encourage interest in wearing handloom textiles, the WEC took the initiative to organize an exhibition and sale, thereby creating awareness and fostering appreciation for these unique products.

### **Objectives**

The primary objectives of the Handloom Exhibition were:

1. To educate students and staff about the significance of the handloom industry, its cultural heritage, and the craftsmanship involved in producing handloom textiles.
2. To provide a platform for local weavers, particularly KSR Handlooms from Chirala, to showcase and sell their products, thus sustaining their livelihoods.
3. To promote interaction between students, faculty, and local artisans, fostering a deeper appreciation for traditional crafts.
4. To motivate students and staff to incorporate handloom textiles into their wardrobes, highlighting their beauty and cultural significance.

### **Description of the Activity**

The handloom exhibition was successfully conducted on the college premises under the guidance of the Women Empowerment Cell. With participation from KSR Handlooms of Chirala, the event featured a wide range of both stitched and unstitched dress materials, including sarees, showcasing the exquisite craftsmanship of local artisans.

The exhibition attracted an impressive turnout of approximately 300 students and 160 staff members. The stalls were adorned with vibrant textiles, and the atmosphere was filled with enthusiasm as attendees explored the variety of handloom products available. The response from the college community was overwhelmingly positive, with many visitors expressing their appreciation for the craftsmanship and cultural significance of the items on display.

Sales during the exhibition reached an impressive total of Rs. 170,000, demonstrating the strong demand for handloom products within the college community. The moderate pricing and availability of ready-made tops contributed to the enthusiastic participation, especially among students.

## Outcomes

The Handloom Exhibition resulted in several significant outcomes:

1. The exhibition generated sales of Rs. 170,000, providing vital financial support to local weavers and reflecting a strong interest in handloom products among students and staff.
2. Participants gained a deeper understanding of the handloom industry's cultural significance and the craftsmanship involved in producing these textiles, fostering a sense of pride in traditional Indian crafts.
3. The event successfully facilitated interaction between students, staff, and local artisans, enhancing mutual respect and appreciation for the skills and challenges faced by weavers.
4. The positive response from the college community indicated a growing interest in incorporating handloom products into daily wear, supporting sustainable fashion choices.

## Conclusion

The Handloom Exhibition organized by the Women Empowerment Cell served as an effective platform to promote the traditional handloom industry while engaging the college community in meaningful interactions with local artisans. By creating awareness and encouraging the purchase of handloom products, the event contributed to the preservation of cultural heritage and supported the livelihoods of weavers. The enthusiastic participation and impressive sales figures demonstrate the potential for future exhibitions to further enhance appreciation for handloom textiles and foster a culture of sustainability within the college. This initiative not only highlighted the importance of traditional crafts but also paved the way for continued efforts to promote local artisans and their invaluable contributions to Indian culture.





"The college principal is starting the handloom exhibition."



"Students purchasing handloom products."

## **Report on “Art of Indian Dyeing and Hand Block printing”**

### **Introduction**

The Department of Home Science strives to nurture skills essential for human development, emphasizing growth across physical, physiological, psychological, social, and economic dimensions. To align with this mission, the B.Sc. Home Science (Clinical Nutrition and Dietetics) program aims to imbue students with knowledge and expertise in **Indian indigenous techniques ethnic art forms like dyeing and block printing** so as to cultivate entrepreneurial and employability skills.

Dyeing and block printing are traditional textile decoration techniques that embody both **artistry and cultural heritage**, these techniques are integrated into the curriculum to not only develop students' technical skills but also to encourage **entrepreneurship and foster a deeper appreciation for historical and cultural traditions**. With this perspective the “Art of Dyeing and Block printing” was offered as a certificate course to provide hands on exploration of the traditional art of tie and dye along with block printing techniques and to sensitize the students on historical significance and broaden the cultural awareness and appreciation.

Through this course the students have learn the fundamentals of fabric manipulation, colour application by dyeing and block printing, scientific principles behind the dyeing process and its method of application acquainting various dye classes such as acid dyes, basic dyes, naphthol dyes, vat dyes, natural dyes and examined its suitability to different fabrics etc.

Further this course develops their foundational understanding of textiles design principles emphasizing the integration of tie and dye with block printing to create unique and aesthetically pleasing fabrics enable them to take up this skill as a career option to get settled as an entrepreneurs. Also assist the students to take up this surface enrichment technique as an entrepreneurial activity at household/cottage level.

### **Procedure**

“**Art of Indian Dyeing and Hand Block printing**” was organized by the Dept of Home science as certificate course from 27-02-2023 to 11-03-2023 for the students of I BSc, II BSC, III BSC Home science (50), Government college for Women(A), Guntur on the basis of 1.5 hours per day for 12 days. The entire course was dealt by a resource person cum entrepreneur B.Rama, Block printer, Rajahmundry.

The students were taught on in Tying techniques, Naphthol dyes, Vat dyes and Direct dye class respectively etc. dyeing of the tied samples were made with single, two and three colors, post treatments were given for enhancing the fastness properties of dyed goods.

## Objectives

1. To make the students to understand the art and science behind the dyeing and block printing techniques and processes
2. To sensitize the historical significance and broaden the cultural awareness and appreciation
3. To foster creativity and artistic expression by encouraging students to explore diverse colour combinations, patterns and motifs in their tie and dye block printing samples preparation
4. To acquire skills and techniques used in designs, colour to create designed fabric patterns and preparation of combination of tie and dye block printing as surface embellishments on textiles.
5. To motivate the students to take up dyeing and block printing as an entrepreneurial activity

## Outcomes

1. Understood the art and science behind the dyeing and block printing techniques and processes
2. Students sensitized the historical significance and broaden the cultural awareness and appreciation.
3. Enable students to foster creativity and artistic expression in designing the textiles
4. Acquired skills and techniques of surface embellishments of fabrics.
5. Motivated the students to take up dyeing and block printing as an entrepreneurial activity.

### List of Students participated in the certificate course

S.no	Name of the Student	Class/ year	Reg number
1.	B.Sai swetha	III BSc HSc	20208003
2.	B. Sunila mercy	III BSc HSc	20408004
3.	B. Priyanka	III BSc HSc	20408005
4.	J.Sujatha	III BSc HSc	20408006
5.	J.Prathyusha	III BSc HSc	20408007
6.	K. Tejeswini	III BSc HSc	20408008
7.	K.Krupa Rani	III BSc HSc	20408010
8	K.Harshini Priya	III BSc HSc	20408011
9	K.Vijaya Varshitha	III BSc HSc	20408013
10	M.Theressa	III BSc HSc	20408014
11	Md, Ambreen Sulthana	III BSc HSc	20408015
12	P. Bhavana	III BSc HSc	20408017
13	G. Priyanka	III BSc HSc	20408018
14	Sd. Sameena	III BSc HSc	20408020
15	S. Priyanka	III BSc HSc	20408021
16	Sk. Ayesha	III BSc HSc	20408022
17	T. Tulasi Kumari	III BSc HSc	20408027
18	SD. Nahida	III BSc HSc	20408028
19	V.Bhavitha	III BSc HSc	20408029
20	Y.HadassaBlessy	III BSc HSc	20408030
21	A Praneetha	II BSc HSc	21408001
22	B Gowthami	II BSc HSc	21408002
23	D Nagalakshmi	II BSc HSc	21408003
24	I Kavya sri	II BSc HSc	21408005
25	K Archana	II BSc HSc	21408006
26	K Durga bai	II BSc HSc	21408007
27	K Susmitha	II BSc HSc	21408008

28	K Mounika	II BSc HSc	214080011
29	M Neha Chandrika	II BSc HSc	214080012
30	M Rushitha	II BSc HSc	214080013
31	M Kavya deepika	II BSc HSc	214080014
32	M Keertiswari	II BSc HSc	214080016
33	M Vijaya Lakshmi	II BSc HSc	214080017
34	N Bhavana	II BSc HSc	214080018
35	P Suvartha	II BSc HSc	214080019
36	P Aruna	II BSc HSc	214080020
37	Sk Kareema	II BSc HSc	214080023
38	Sk Nazima	II BSc HSc	214080024
39	Sk Parveen	II BSc HSc	214080022
40	Sk Shadika	II BSc HSc	214080024
41	T Vedaasree	II BSc HSc	214080025
42	V Akhila	II BSc HSc	214080026
43	D.Venkata durga	IBsc[HS]CND	22408001
44	G.Mercy	IBsc[HS]CND	22408002
45	Hepsibah.P	IBsc[HS]CND	22408004
46	J.Durga bai	IBsc[HS]CND	22408005
47	Sk. Afrin	IBsc[HS]CND	22408008
48	M.Leela jyothi	IBsc[HS]CND	22408009
49	Shaik.Naziya	IBsc[HS]CND	22408011
50	Shaik. Shafina begum	IIBsc[HS]CND	22408012
51	Shaista sheereen	IIBsc[HS]CND	22408013
52	T.Bajidbi	IIBsc[HS]CND	22408014



## Evidences



**Designing the sari for dyeing**





**Block printing Tying & Knotting of sari before dyeing**



# GOVERNMENT COLLEGE FOR WOMEN (A), GUNTUR

## HANDLOOM WALK SHOW – 2023-24

Brochure:



*Celebrating Handloom:*

# HANDLOOM WALK SHOW

## HANDLOOM DRESS COMPETITION

**SHOW OFF YOUR UNIQUE STYLE**



**2 PM, 10TH JANUARY 2024**  
**GCW(A), GUNTUR**

**CHIEF PATRON:**  
**DR.V.R.JYOTSNA KUMARI, PRINCIPAL**

**CONVENER: DR.D.DHATRI KUMARI**  
**CO-CONVENER: DR.M.NAGA PRASANNA**

**ORGANIZING COMMITTEE:**  
**DR.T.ANITA SUSAN, SMT.K.SUBBA RATHNAMMA, DR.D.ANITHA, DR.D.NAGA CHANDRIKA**

**GOVERNMENT COLLEGE FOR WOMEN (A), GUNTUR**

## Circular:

### GOVERNMENT COLLEGE FOR WOMEN (A), GUNTUR HANDLOOM WALK SHOW CIRCULAR

Date: 05.01.2024.

In celebration of the vibrant Sankranthi festival, the Committee for Handloom Walk, as part of our college's **BEST PRACTICE** initiative (Handloom Promotion), is thrilled to announce the Handloom Walk Competition scheduled. This cultural extravaganza aims to showcase the rich diversity of India's handloom heritage, and we invite all students to participate enthusiastically.

#### Event Details:

Date: 10.01.2024 (Wednesday)

Time: 2:00 pm

We encourage participants to adorn themselves in handloom apparel such as sarees, half-sarees, lehengas, chudidars, and traditional attire representing various states. This event provides a platform to exhibit the elegance and cultural significance of our nation's handloom traditions.

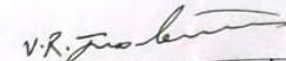
For those eager to participate, please submit your names to the respective lecturers, Dr. D. Dhatri Kumari from the Department of Telugu, and Dr. M. Naga Prasanna from the Department of Zoology, before **4:00 pm on 08.01.2024 (Monday)**.

Your active involvement in this event is crucial in making it a grand success. Let us come together to celebrate the beauty and richness of our handloom traditions.

We look forward to your enthusiastic participation!

#### Handloom Walk Committee

Dr. Dhatri Kumari  
Dr. M. Naga Prasanna  
Dr. Anita Susan  
Smt. K. Subba Ratnamma  
Dr. D. Anitha  
Dr. D. Naga Chandrika

V.R.   
Principal 5/1/24  
PRINCIPAL  
GOVT. COLLEGE FOR WOMEN (A)  
GUNTUR



## **Handloom Walk Show Report**

**Date:** 10-01-2024

**Time:** 2:00 PM

**Venue:** Lady Hope Open Theatre

### **Aims & Objectives:**

The Handloom Walk Show Committee, part of our college's best practice initiative, organized this event with the following aims:

- To promote and encourage the wearing of handloom clothes among staff members and students.
- To provide a platform to exhibit the cultural heritage and diversity of our traditions.
- To support local weavers and artisans by encouraging the purchase of handloom products directly from them.

### **Description:**

In celebration of the vibrant Sankranti festival, our college hosted the Handloom Walk Show on January 10th, 2024, at the Lady Hope Open Theatre. The event aimed to promote handloom fabrics and showcased their elegance, diversity, colours, traditions, and cultural significance.

We were honoured to have Smt. V. Vanaja, Assistant Director of Handloom and Textile for Guntur District, as the chief guest. Our esteemed principal, Dr. V.R. Jyoshna Kumari, along with enthusiastic staff members and students, participated in the Walk Show, displaying handloom attire from various states, reflecting the rich cultural heritage of our nation. A total of 20 students wore traditional handloom outfits, including sarees, half-sarees, lehengas, and churidars, while 25 staff members also proudly participated in the event.

Smt. Vanaja emphasized the importance of purchasing from APCO handlooms and directly from weavers, supporting their craft and livelihoods.

The winners of the event were:

- First Prize: O. Swarupa, III BA (SHT)
- Second Prize: Harshavardhini, III BA (CE)
- Third Prize: Sravani, II BA (CE)

Additionally, Sindhupriya, II BCom (CA), received a consolation prize for her impressive participation.

The event was judged by Academic Coordinator Dr. K. Padmaja, NAAC Additional Coordinator Dr. P. Nirmala Kumari, and Dr. T. Anitha Susan from the Department of Zoology.

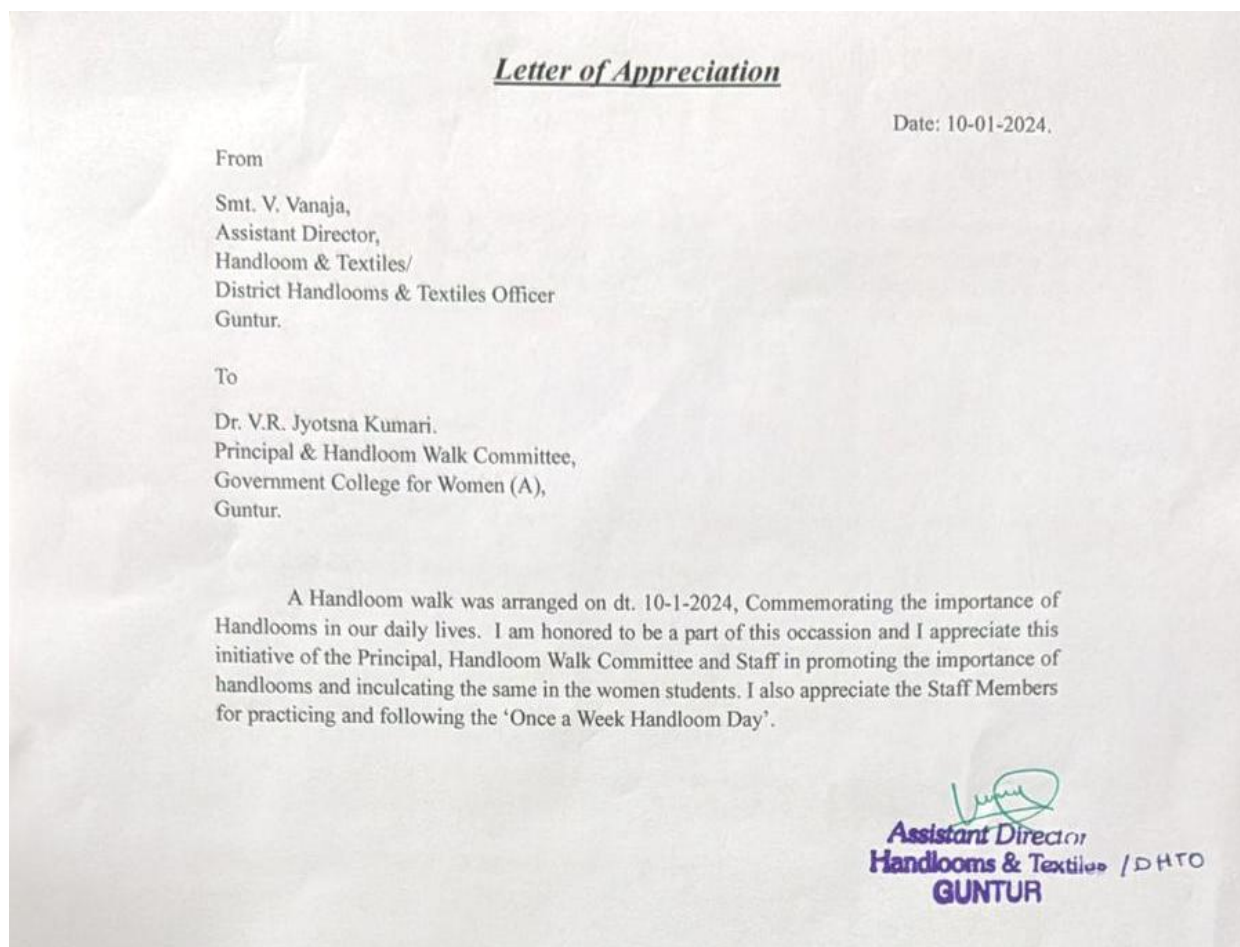
The Handloom Walk Committee, led by Convener Dr. D. Dhatri Kumari and members Dr. M. Naga Prasanna, Dr. T. Anita Susan, Smt. K. Subbarathnamma, Dr. P. Anitha, Dr. D. Naga Chandrika, and Smt. Uma Nischal, played a pivotal role in the success of the event.

### **Outcomes:**

The Handloom Walk Show successfully achieved its aims by:

- Encouraging a deeper appreciation for handloom fabrics among the college community.
- Providing a platform for students and staff to showcase the cultural diversity and heritage of different states through their attire.
- Raising awareness about the importance of supporting local weavers and artisans for their sustainability and improved livelihoods.

Overall, the event was a vibrant celebration of our nation's rich handloom traditions and successfully promoted the use of handloom fabrics within our college community.







Brochure Release









Handloom Walk Show inaugurated by the Principal, Dr. V.R. Jyotsna Kumari, Vice-Principal, Smt. P. Nirmala, and Academic Coordinator, Dr. K. Padmaja.











Principal Dr. V.R. Jyotsna Kumari with Handloom Walk Committee Members and prize winners.



Group photo of all participants and faculty.





Felicitation of the Chief Guest and the Principal.



# Govt. College for Women (AUTONOMOUS) - GUNTUR. 1942 (Estd.) College with Potential for Excellence



## Department of Telugu & Cultural Committee

### Certificate Course in Kolatam

#### Certificate Course

11-03-2024 to 30-03-2024

### Kolatam Certificate Course Report

**Venue:** Government Women's College (A), Guntur

**Dates:** 11-03-2024 to 30-03-2024 (31-03-24 Valedictory Session)

**Organized By:**

- **Cultural Committee Convener:** Dr. D. Dhatri Kumari
- **Department of Telugu Incharge:** Dr. V. Bhavani
- **Committee Members:** Dr. N. Vijayalakshmi, Dr. S. Divija Devi, Dr. P. Vijayalakshmi,

**Instructor:** Smt. K. Kalyani

#### **Introduction:**

Based on the success of the training given in the traditional art form of Kolatam in the AY 2022-23 and the interest shown by students, a comprehensive certificate course in Kolatam has been designed and offered in the academic year 2023-24.

The Kolatam Certificate Course was an initiative of the Department of Telugu and the Cultural Committee at Government Women's College (A), Guntur. The course aimed to preserve and promote the traditional art form of Kolatam among the degree students. Designed to offer a blend of theoretical knowledge and practical skills, the course provided an in-depth understanding of Kolatam, covering its history, techniques, and performance aspects. Spanning 45 hours, the course equipped students with the necessary skills to perform Kolatam with precision and expressiveness.

#### **Purpose of the Certificate Course:**

The Department of Telugu and the Cultural Committee organized this course specifically for students who are interested in preserving and promoting traditional art forms, particularly Kolatam. One of the primary goals of this course is to provide students with a comprehensive understanding of Kolatam, including its history, techniques, and cultural significance. By completing this course, students will be better equipped to perform Kolatam confidently and expressively in both academic and cultural settings.



Additionally, the course is designed to enhance their appreciation of traditional arts, ensuring they not only preserve these cultural practices but also contribute to their continued relevance in modern society

**Objectives of the Certificate Course:**

1. To provide students with a deep understanding of the history, cultural significance, and traditional techniques of Kolatam, fostering an appreciation for this ancient art form.
2. To equip students with the practical skills necessary to perform Kolatam confidently and expressively, enabling them to participate in cultural and academic events with proficiency.
3. To empower students to contribute to the preservation and promotion of Kolatam, ensuring that this traditional art form remains relevant and continues to be practiced by future generations.

**Week-wise Syllabus Allocation (Total 45 Hours)**

**Week 1: 11-03-24 to 17-03-24 (Total Hours: 16)**

1. Inauguration Session and Introduction to Kolatam: History, Cultural Significance, and Basic Steps (Step 1: Thattimettu) (1 hour)
2. Basic Kolatam Movements: Hand Gestures and Footwork (Step 2: Sarruku) (1 hour)
3. Coordination Exercises and Understanding Rhythmic Patterns in Kolatam (Step 3: Jati) (1 hour)
4. Rhythm Training: Timing and Advanced Footwork Variations (Step 4: Gopu) (1 hour)
5. Formation Techniques for Group Performances (Step 5: Mullu) (1 hour)
6. Advanced Hand Gestures and Movements (Step 6: Chittika) (1 hour)
7. Musicality and Expression in Kolatam (Step 7: Dippu) (1 hour)
8. Incorporating Music into Kolatam Performances (Step 8: Ettumettu) (1 hour)
9. Learning Traditional Kolatam Choreographies (Step 9: Samantakam) (1 hour)
10. Introduction to Costume and Props Used in Kolatam (Step 10: Veppu) (1 hour)
11. Advanced Footwork Variations and Coordination Exercises (Step 11: Lakshmi Thalam)(1 hour)
12. Practical Sessions: Rehearsals for Final Performance (1 hour)
13. Incorporating Music into Kolatam Performances (Step 12: Suddha Nrittam) (1 hour)
14. Advanced Hand Gestures and Movements (Step 13: Patakam) (1 hour)
15. Formation Techniques for Group Performances (Step 14: Alarippu) (1 hour)
16. Musicality and Expression in Kolatam (Step 15: Kudippu) (1 hour)

**Week 2: 18-03-24 to 24-03-24 (Total Hours: 15)**

17. Wrap-up and Final Evaluation, Additional Practice and Review (Step 16: Nattuvangam) (1 hour)
18. Advanced Footwork Variations and Coordination Exercises (Step 17: Thillana) (1 hour)
19. Learning Traditional Kolatam Choreographies (Step 18: Jatiswaram) (1 hour)
20. Polishing Choreography and Execution (1 hour)
21. Padam: Learning the Art of Storytelling through Dance (Step 19: Padam) (1 hour)



22. Practical Sessions: Rehearsals for Final Performance (1 hour)
23. Javalli: Expressing Emotions in Dance (Step 20: Javalli) (1 hour)
24. Thillana: Mastering the Finale (Step 21: Thillana) (1 hour)
25. Advanced Footwork Variations and Coordination Exercises  
(Step 22: Thodayamangalam) (1 hour)
26. Final Wrap-up and Course Completion (1 hour)
27. Final Wrap-up and Course Completion (1 hour)
28. Final Wrap-up and Course Completion (1 hour)
29. Final Wrap-up and Course Completion (1 hour)
30. Final Wrap-up and Course Completion (1 hour)

**Week 3: 25-03-24 to 30-03-24 (Total Hours: 14)**

31. Final Wrap-up and Course Completion (1 hour)
32. Final Wrap-up and Course Completion (1 hour)
33. Final Wrap-up and Course Completion (1 hour)
34. Final Wrap-up and Course Completion (1 hour)
35. Final Wrap-up and Course Completion (1 hour)
36. Final Wrap-up and Course Completion (1 hour)
37. Practical Session: Performance Rehearsals (Step 23: Adavu) (1 hour)
38. Practical Session: Performance Rehearsals (Step 24: Konnakol) (1 hour)
39. Practical Session: Performance Rehearsals (Step 25: Nritta) (1 hour)
40. Practical Session: Performance Rehearsals (Step 26: Hasta Mudra) (1 hour)
41. Practical Session: Final Performance Assessment (Step 27: Padam) (1 hour)
42. Practical Session: Final Performance Assessment (Step 28: Javalli) (1 hour)
43. Practical Session: Final Performance Assessment (Step 29: Thillana) (1 hour)
44. Practical Session: Additional Review and Final Practice (1 hour)
45. Last Instructional Class: Final Preparation for Performances (1 hour)

**Valedictory: 31-03-24**

46. Valedictory Session and Certification of Completion (1 hour)

**Note:** The classes will be held daily from 4:00 PM to 6:00 PM, and adjustments will be made to the schedule to accommodate students' convenience. These changes will ensure that all participants can fully engage in the course activities.

**Scheme of the Assessment:**

1. The assessment scheme shall consist of practicals and attendance.
2. A Practical Examination will be conducted at the end of the course, carrying a total of 40 marks.

3. The distribution of marks will be as follows:

- Practicals: 40 marks
- Attendance: 10 marks

**Evaluation:**

To pass the course, students must achieve a minimum of 90% in both practicals (40 marks) and attendance (10 marks), for a total of 50 marks. Students who meet this requirement will be awarded a certificate for successfully completing the course.

**Procedure:**

Introduction and Orientation: Provide an overview of course objectives, structure, and expectations.

1. Practical Sessions: Engage in hands-on training covering Kollatam movements, footwork, hand gestures, and formations.
2. Theoretical Sessions: Attend lectures and participate in discussions on Kollatam history, music theory, and choreographic principles.
3. Performance Practice: Participate in rehearsals for the final showcase, focusing on technique and expression.
4. Feedback and Evaluation: Receive individualized feedback sessions to assess progress and guide improvement.
5. Final Showcase: Present Kollatam performances, followed by feedback and celebration.

**Brief Description:**

The Kollatam Certificate Course was inaugurated on March 11, 2024, by Principal Dr. V.R. Jyotsna umari, who delivered an inspiring message highlighting the importance of preserving traditional arts like Kollatam. She encouraged students to actively engage in the course and contribute to keeping this cultural legacy alive.

The course, facilitated by Smt. K. Kalyani, followed an activity-based, student-centric approach. Students worked in pairs and small groups, engaging in practical demonstrations and interactive learning sessions. This method provided hands-on experience with Kollatam movements and choreography, enhancing students' understanding of the art form.

The curriculum covered a broad range of topics, from the history and origin of Kollatam to advanced movements. Students learned to integrate music and rhythmic patterns into group performances, with special focus on costumes and props to enhance the visual appeal.

The program was coordinated by Dr. D. Dhatri Kumari and Dr. V. Bhavani, whose leadership ensured the course's success. Committee members Dr. N. Vijayalakshmi, Dr. S. Divija Devi, and Dr. P. Vijayalakshmi contributed significantly to its smooth execution.

A total of 24 students enrolled in the course, which was organized by the Cultural Committee and the Department of Telugu. Only students with 90% attendance were allowed to participate in the final practical examination.

All students successfully completed the course and received certificates at the Valedictory Ceremony. The Kolatam Certificate Course was a great success, fostering both skill development and a deeper connection to cultural roots. The Department of Telugu and the Cultural Committee expressed their gratitude to the Principal for her support and to all participants and faculty for their contributions. The course helped strengthen students' appreciation for their cultural heritage, ensuring the continuation of this traditional art form for future generations.

**Outcomes:**

1. Participants developed proficiency in Kollatam techniques, including footwork, hand gestures, and coordination.
2. Participants gained a deeper understanding of the cultural and historical context of Kollatam and its significance within South Indian traditions.
3. Participants enhanced their creativity and collaboration skills through choreography workshops and group performances.
4. Participants had the opportunity to showcase their skills and accomplishments in a final performance, celebrating their journey in the Kollatam Certificate Course.



Model Certificate

#### Photos:



The brochure for the Kolatom Certificate Course was released by Principal Dr. V.R. Jyotsna Kumari, along with the Cultural Committee and the Department of Telugu.





Principal Dr. V.R. Jyotsna Kumari inaugurated the Kolatam Certificate Course, underscoring the importance of preserving traditional art forms.



Instructor Smt. Kalyani explained Kolatam techniques, focusing on its cultural significance and discipline.



Instructor Smt. Kalyani demonstrated the basic steps and techniques of Kolatam, focusing on the discipline required for mastery. Department of Telugu faculty members Dr. N. Vijayalakshmi, Dr. S. Divija Devi, and Dr. P. Vijayalakshmi participated in the inauguration program and delivered sessions to the students on the economic value and cultural importance of the Kolatam art form.



Practice sessions were held at the college ground and monitored by Dr. V. Bhavani and Dr. D. Dhatri Kumari.





Students paired up and practiced key steps such as Thattimettu, Sarruku, and Jati, enhancing their skills through collaborative learning.



Practice Session at Seminar Hall





Practice session at Seminar Hall









On 31-03-2024, during the Valedictory Session, certificates were distributed by  
Dr. V.R. Jyotsna Kumari, Principal.



The instructor, Smt. Kalyani, was felicitated during the ceremony for her contributions to the course and dedication to teaching Kolatam.



A group photo with the principal, committee members, and students taken after course completion, capturing the moment of achievement as certificates were distributed.

## GOVERNMENT COLLEGE FOR WOMEN (A) GUNTUR

“Looms in Bloom” -- observance of ‘Handloom Day’

2021 – 22

The objectives of promoting the wearing of handloom clothes are:

6. **To Provide Financial Support:** Encourage the purchase of handloom garments to provide financial support to artisans and uplift the handloom industry.
7. **To Encourage the Handloom Industry:** Foster a broader appreciation for handloom by increasing demand, thereby sustaining the industry and preserving traditional crafts.
8. **To Encourage and Motivate Faculty and Students:** Inspire faculty and students to support local artisans and wear handloom, promoting pride in cultural heritage.
9. **To Develop Integrity Among Staff and Students:** Build a sense of responsibility and integrity by encouraging ethical fashion choices, emphasizing sustainability and cultural preservation.
10. **To Organize Exhibitions for Handloom Garments:** Facilitate exhibitions to showcase handloom products, making them more accessible and motivating staff and students to purchase handloom garments.

The initiative undertaken by the Government Degree College for Women, Guntur, to promote and support India's handloom industry is both impactful and culturally enriching. This program fosters pride in Indian heritage and reflects a conscious commitment to preserving traditional crafts. By organizing activities such as handloom exhibitions, a dedicated handloom walk, and establishing the weekly practice of wearing handloom attire among both faculty and students every Friday, the college has woven a meaningful connection between education and cultural responsibility.

The college's Staff Council,(20.10.2021) through a formal resolution, has encouraged the regular wearing of handloom clothes as a demonstration of solidarity with the artisans and agricultural workers who sustain this traditional industry. This practice aligns closely with the mission of the Women's Empowerment Cell, which seeks not only to support the economic well-being of handloom workers but also to instill in students a sense of pride in their cultural heritage. Wearing handloom garments serves as a reminder of the immense skill and labor that goes into these fabrics, fostering appreciation among students and inspiring broader societal awareness.



As educators and citizens, wearing handloom clothing conveys a powerful message about sustainability, economic empowerment, and cultural preservation. The commitment shown by the faculty members in adopting this initiative sets a meaningful example for students, emphasizing the values of responsibility, respect for heritage, and community support. This ongoing program not only revitalizes interest in handloom crafts but also strengthens the socio-economic fabric of the community, ensuring that these traditional skills are honored and sustained for future generations.

## **OUTCOMES OF WEARING HANDLOOM GARMENTS**

### **8. Economic Support:**

- Provides sustainable livelihoods for weavers.
- Promotes fair trade practices.

### **9. Cultural Preservation:**

- Helps preserve traditional weaving techniques.
- Fosters a sense of identity and pride in local crafts.

### **10. Environmental Benefits:**

- Sustainable production with lower resource consumption.
- Biodegradable materials reduce environmental impact.

### **11. Health and Comfort:**

- Made from natural, breathable fibers that are skin-friendly.
- Reduced chemical exposure from fewer synthetic materials.

### **12. Fashion and Uniqueness:**

- Offers distinctive, unique designs and patterns.
- Versatile for various occasions and personal styles.

### **13. Social Empowerment:**

- Empowers women through skill development and employment.
- Strengthens community bonds and collaboration.

### **14. Awareness and Advocacy:**

- Promotes sustainable fashion choices.
- Raises awareness about the impact of textile production.

These outcomes collectively contribute to a more sustainable and ethical fashion ecosystem while supporting artisans and preserving cultural heritage.

The Government College for Women in Guntur is excited to announce a series of initiatives aimed at promoting and supporting the handloom industry. As part of these efforts, the college will be organizing exhibitions showcasing the rich variety of handloom fabrics and techniques.

Additionally, students will participate in a handloom walk show, where they can proudly wear and display handloom garments, celebrating the artistry and cultural heritage behind these textiles. To further encourage this initiative, students are invited to wear handloom clothing once a week, specifically on Fridays, fostering a sense of pride and appreciation for traditional craftsmanship.

These initiatives not only aim to raise awareness about the significance of handloom textiles but also seek to empower local artisans by supporting their work. By engaging in these activities, the college hopes to inspire students and the community to embrace sustainable fashion choices while honoring the skills and traditions of handloom weaving.

#### CONDUCTED PROGRAMMES BY WOMEN EMPOWERMENT CELL

In the academic year 2020-21, an exhibition of handloom textiles was organized at the college by the handloom weavers of Bhattiprolu.

In this exhibition, purchases amounting to approximately 80,000 rupees were made.

On special days, such as August 15 and January 26, wearing handlooms is mandatory.

The WEC is committed to continuing its efforts in promoting and celebrating the art of handloom weaving, paving the way for ongoing support of local artisans and the preservation of cultural heritage.

20-10-21

The Staff Council members have met under the chair of the principal Dr. V. R. Jyotsna Kumari at 3.30 p.m. in the principal's chamber.

- Agenda :
1. Re Constitution of Committees in view of the transfer of many teaching faculty members.
  2. Completion of Syllabus for Semester 2 by 25th October.
  3. Preparation of Dept. Action plans.
  4. Monitoring of student attendance.
  5. Handloom day

Resolutions :

It is resolved to reconstitute all the academic, administrative and autonomy statutory committees, as ~~at the~~ many staff members ~~have~~ are transferred to other colleges and also entered the college on transfer, in view of general transfers.

It is resolved to complete the syllabus for Semester 2 students by 25th October as the semester end exams will be starting from 1-11-2021.

It is resolved to prepare dept action plans since first year students ~~have~~ will be joining the college soon.

It is resolved to continuously monitor student attendance by marking the attendance in registers as well as in Bio metric machines.

It is resolved that all the faculty members will use OY2p app and also student attendance on mobile app.

It is resolved to inform all the students about the renewal of scholarships and ensure that all the students have renewed



themselves for the scholarship  
 It is resolved to wear handloom on every Friday to support  
 B. Srinivasan  
 20/10/21.  
 V.R. Jeyaraj  
 20/10/21  
 PRINCIPAL

### Members.

1. K. Jeyaraj 20/10/21

V.R. Jeyaraj

D. VIJAYA SRI, Dept. of Phys  
 M. Srivani Dept of History

2. S. S. S. 20/10/21

3. G. S. S. 19.10.21

4. P. S. S. 20/10/21

5. N. Ankanam 20/10/2021

6. K. Vijaya Kumar 20/10/2021

7. S. K. M. Subu - 20/10/21 Dept. of URDU

8. M. Madhane 20/10/21 Dept. of History & Tourism

9. Dr. Praveen 20/10/21 Dept. of Sanskrit

10. Dr. Ch. Bhaskar Rao History

11. Dr. N. Vijayam Statistics

12. Dr. V. Manoj Kumar Sociology

13. Dr. D. Madhusudana Rao Mathematics

14. Dr. G. Padmini Devi

Welfare & Guidance

15. P. Sriathy Commerce

16. D. Vijayasee Biochemistry

Government college for women (A)  
Guntur.

Circular

20-10-2021

As per the resolution passed in the staff council meeting held on 20-10-2021, all the teaching and non-teaching staff are informed to attend college in handlooms every Friday without any deviation.

It is mandatory for all the faculty to wear handlooms on 22nd and 29th of October in view of Friday.

P.V. Lakshmi → Dr.

Dr.

Dr.

Dr.

A. Padma

Dr. B.

Dr.

Dr. K.

Dr.

Dr.

Dr.

Dr.

V.R. →  
PRINCIPAL  
GOVT. COLLEGE FOR WOMEN (A)  
GUNTUR.

Government college for women (A) Guntur  
30-6-2022.

As per the resolution passed in the staff council meeting held on 20-10-2021 there with remind all the faculty to attend college wearing handloom on 1<sup>st</sup>, 8<sup>th</sup>, 15<sup>th</sup>, 22<sup>nd</sup>, 29<sup>th</sup> of the month of July 2022.

*V.R. Subrah*

PRINCIPAL  
GOVT. COLLEGE FOR WOMEN (A)  
GUNTUR.

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Government college for women (A) Guntur  
circular

1-12-2021

As per the resolution passed in the Staff  
Council meeting held on 20-10-2021  
there with remind all the faculty to  
attend college wearing handloom on  
3rd, 10th, 17th and 31st of this December 2021

V.R. 

PRINCIPAL  
GOVT. COLLEGE FOR WOMEN (A)  
GUNTUR.

  
  
  
Kanthu B  
a. bharani  
  
  
  
  
  
  

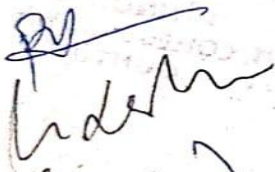

Government college for women (A) Guntur  
Circular.

1-9-2022.

As per the resolution passed in the staff  
Council meeting held on 20-10-2021 there with  
remind all the faculty to attend college  
wearing hand loome on. 2<sup>nd</sup>, 9<sup>th</sup>, 16<sup>th</sup>, 23<sup>rd</sup>, 30<sup>th</sup>  
of this September 2022.

V.R. 

PRINCIPAL  
GOVT. COLLEGE FOR WOMEN  
GUNTUR.

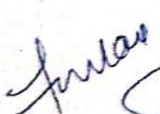


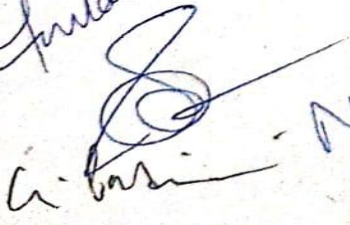





















Government College for women (A) Guntur  
2-12-2022

Circular

All the faculty members are requested to take note that it is mandatory to attend college in hand looms every Friday with out fail. The same would be posted in our college whatsapp group on Thursday as a reminder.

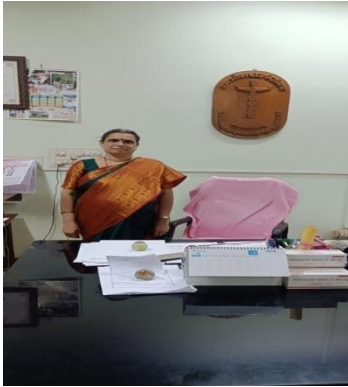
V.R. 

PRINCIPAL  
GOVT. COLLEGE FOR WOMEN (A)  
GUNTUR



A Photo Gallery of Staff both teaching and non teaching men as well as women in handloom attires from the weavers of Mangalagiri, Pedana, Pondur etc.







## DEPARTMENT OF COMMERCE

### FILED VISITS TO HANDLOOM INDUSTRY

The Department of Commerce continues to contribute to the best practices adopted by the college, demonstrating its commitment to supporting handloom weavers. As part of these efforts, the department has organized field visits to handloom industries during the academic years 2021-22 and 2022-23. These visits provided students with opportunities to interact with weavers, gaining insights into the challenges and opportunities within the handloom sector. Through these experiences, students also learned about the significance of handlooms in preserving cultural heritage and promoting sustainable livelihoods.

#### **I. Visit to Pedana on 19-04-2022**

Pedana is renowned for producing Machilipatnam Kalamkari, a traditional block-printing art form that has received Geographical Indication (GI) status. This craft involves intricate hand-block printing and vegetable dye-based colouring on cotton and silk fabrics. Pedana is a key centre for preserving this ancient art, which is integral to Andhra Pradesh's cultural identity and contributes to the local economy. It holds cultural, historical, and economic importance for its contribution **to Kalamkari art and handloom traditions**, playing a vital role in both **heritage preservation** and **rural livelihood** in Andhra Pradesh.

**Number of Students Participated: 15**

**Faculty Participated: 03**

#### **Objectives:**

- Understanding the traditional handloom weaving process.
- Gaining knowledge about the types of handloom products produced.
- Observing the use of technology in handloom production.
- Exploring the challenges faced by the handloom industry.

#### **Procedure:**

The department of commerce conducted Field visit the Handloom industry at Pedana, Krishna Dist. 15 students and 3 staff member went to the Handloom Weavers and observed the process directly. During the visit, students actively interacted with the weavers, into crucial aspects of the industry. They discussed several aspects such as production costs, packaging strategies, distribution channels, and sales mechanisms. The aim was to provide students with practical knowledge and a deeper understanding of the various components involved in the handloom business. In addition to learning about the operational aspects, participants took the opportunity to inquire about the challenges faced by the handloom industry.

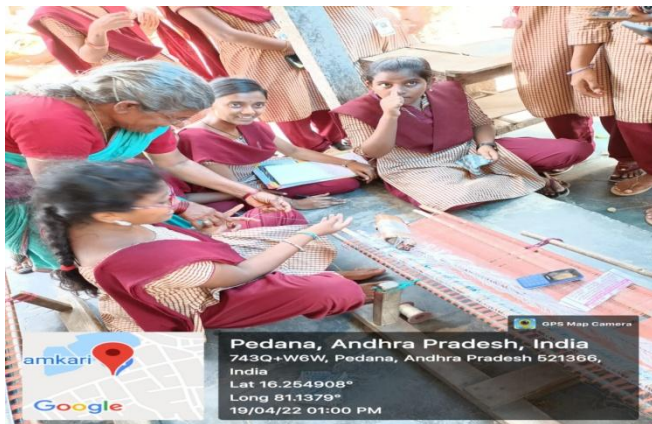


Weavers shared valuable perspectives on issues such as market competition, changing consumer preferences, and any other hurdles encountered in their daily operations.

### Outcomes:

- Students gained a deeper understanding of the traditional handloom weaving process, appreciating the skill and craftsmanship involved.
- Students had the opportunity to interact with industry experts, enabling them to seek insights and guidance for potential future endeavors in the field.
- Participants learned about the industry's efforts towards sustainability, including the use of eco-friendly dyes and environmentally conscious production practices.

### Photos:



## **Report on Short term internship Dyeing and Printing at AP Weavers Service Centre, Vijayawada**

### **Introduction**

The BSc Home Science program aims to develop managerial and entrepreneurial skills among students by addressing contemporary educational challenges, thereby enhancing both the quality of education and employability. As part of this mission, a short-term skill-based internship was organized to the students providing them with hands-on exposure to **indigenous and ethnic art forms**. This internship, conducted at AP Weavers Service Centre in Vijayawada, was specifically designed to promote traditional crafts, helping students gain **practical experience and appreciate the cultural heritage of local textile arts** while fostering creativity and entrepreneurship.

To meet this objective short term and skill internship was planned and implemented to the students of II BSc Home science (13) to AP Weavers Service Centre, Vijayawada for one month from 14-08-2023 to 14-09-2023.

The AP Weavers Service Centre, under the ministry of Handloom, Government of India was established in the year 1968 operating in the city of Vijayawada, Krishna District Andhra Pradesh, was dedicated to support the hand loom products and rendering technical advice to the students community. The qualified technical personnel in the discipline of design, dyeing, processing, weaving etc. are acted as resource persons to train the students. This institution is working under different sections such as weaving section, design section, dyeing laboratory, printing section library and documentation section.

The students have undergone intensive training for one month right from learning techniques such as selection of material, pre- treatments used for material preparation, tying techniques, method of application of dye classes and its suitability to different fabrics, printing, weaving on hand loom etc. Hands on experience were done through sample making in all the techniques.

### **Objectives**

- To promote knowledge and skills on indigenous and ethnic art forms like textiles dyeing, printing and weaving as a part of short term internship
- To understand the art and science behind the textiles surface embellishment techniques
- To impart practical skills which contribute to the preservation of the region's rich cultural heritage.

- To foster a sense of responsibility towards sustaining these valuable traditions for future generations.

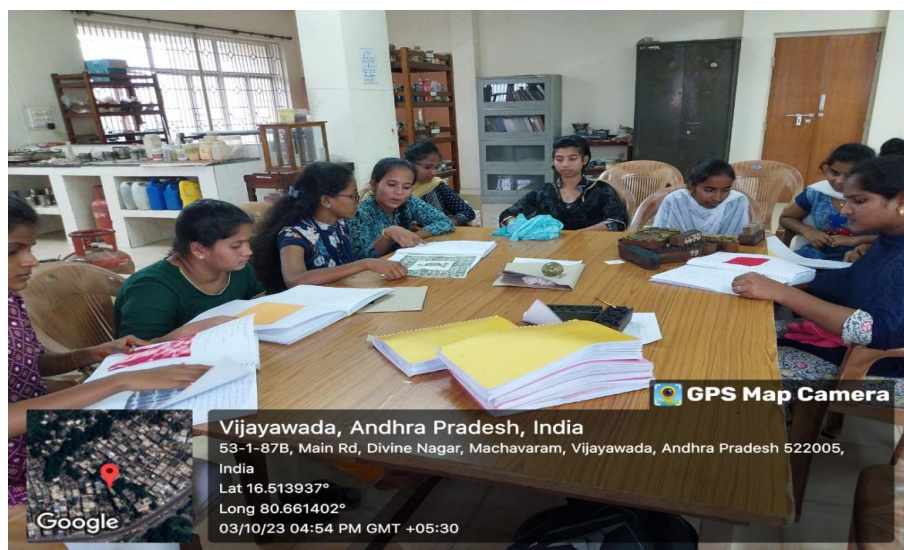
### Learning Outcomes

- Enable them to enhance their understanding of region specific indigenous crafts
- Acquired practical skills which contribute to the preservation of the region's rich cultural heritage.
- Enable students to inculcate a sense of responsibility towards sustaining these valuable traditions for future generations.

### List of students participated

S.No	Name of the student	Year
1.	B Gowthami	III B.Sc. Home science
2.	D Nagalakshmi	III B.Sc. Home science
3.	P.Aruna	III B.Sc. Home science
4.	K Archana	III B.Sc. Home science
5.	K Durga bai	III B.Sc. Home science
6.	K Mounika	III B.Sc. Home science
7.	M Neha Chandrika	III B.Sc. Home science
8.	M Rushitha	III B.Sc. Home science
9.	N Bhavana	III B.Sc. Home science
10.	P Suvartha	III B.Sc. Home science
11.	Sk Parveen	III B.Sc. Home science
12.	T Vedaasree	III B.Sc. Home science
13.	V Akhila	III B.Sc. Home science

### Evidences



AP Weavers Service Centre, Vijayawada





# GOVERNMENT COLLEGE FOR WOMEN (A), GUNTUR

## HANDLOOM WALK SHOW: 2022-23

### Brochure



### Handloom Walk Show Report

**Date:** 04-01-2023

**Time:** 10:30 AM

**Venue:** Lady Hope Open Theatre

**Organized by:** Handloom Walk Committee

#### **Aims and Objectives:**

The Handloom Walk Show 2023 aimed to celebrate India's diverse handloom heritage and promote cultural appreciation among students and faculty. It provided participants with a platform to showcase traditional handloom attire from various states, fostering pride in cultural diversity. The key objectives were:

- Highlighting the artistic and cultural richness of India's handloom traditions.
- Encouraging students to actively participate and take pride in wearing and promoting handloom attire.
- Increasing cultural awareness and appreciation within the college community.

- Recognizing and awarding participants for their creativity and representation of traditional handloom styles.

### **Description:**

The Handloom Walk Show was held under the guidance of Principal Dr. V.R. Jyotsna Kumari, with Smt. V. Jaya, former Vice-Principal of AC College, as the chief guest. The event featured 22 students from various departments, who dressed in colorful handloom sarees, lehengas, and other traditional outfits, showcasing the beauty and craftsmanship of India's rich culture.

During the event, Principal Dr. V.R. Jyotsna Kumari spoke about the importance of preserving and promoting our cultural heritage. She praised the students for their active participation. Vice Principal Smt. P. Nirmala Kumari, Academic Coordinator Dr. K. Padmaja, IQAC Coordinator Dr. D. Madhusudan Rao, along with other teaching and non-teaching staff and students, attended the event and contributed to its success with their support.

Chief guest Smt. V. Jaya appreciated the students for their colorful and diverse presentations and stressed the need to support local artisans and weavers. She highlighted the importance of events like the Handloom Walk Show in keeping India's cultural heritage alive.

Prizes were awarded to the following students for their outstanding contributions:

- First Prize: D. Devi Sri, I BSc (M.S.Cs)
- Second Prize: B. Durga Devi, I BSc (M.S.Cs)
- Third Prize: B. Keerthi, I BSc (M.S.Cs)

Dr. D. Dhatri Kumari, along with a team of faculty members including Smt. K. Subbarathnamma, Smt. D. Uma Nischal, Dr. D. Naga Chandrika, Dr. T. Anita Susan, Dr. P. Anitha, and Dr. M. Naga Prasanna, worked hard to ensure the event ran smoothly and included engaging activities throughout the day.

### **Outcomes:**

The event successfully achieved its aims by:

- Encouraging a deeper appreciation for handloom fabrics among the college community.
- Providing a platform for students and staff to showcase the cultural diversity and heritage of different states through their attire.
- Raising awareness about the importance of supporting local weavers and artisans for their sustainability and improved livelihoods.

### **Conclusion:**

The Handloom Walk Show 2023 highlighted the college's dedication to promoting heritage and tradition through educational activities. It celebrated India's rich culture while fostering a sense of unity and pride among students and attendees.



## Evidence:



Principal Dr. V.R. Jyotsna Kumari inaugurated the Handloom Walk Show 2023 and delivered the opening remarks, highlighting the significance of supporting handloom artisans and encouraging active participation in the event.

Dr. D. Dhatri Kumari, Convenor of the Handloom Walk Committee, welcomed the audience and highlighted the importance of the event in promoting handloom crafts and preserving cultural traditions.

Smt. V. Jaya, former Vice-Principal of AC College, served as the chief guest and highlighted the economic and cultural value of handloom crafts, urging everyone to support local artisans and their timeless work.



The walk Show featured photos showcasing various traditional handloom crafts, highlighting the rich heritage of handloom weaving throughout the event.

Staff and students in the audience admired the traditional saree styles and intricate handloom patterns showcased during the Handloom Walk Show.

The Chief Guest distributed prizes to the winners, recognizing their outstanding performances during the Handloom Walk Show

Chief Guest Smt. V. Jaya is felicitated at the Handloom Walk Show, joined by faculty and students dressed in vibrant handloom sarees.



Participants, Principal, Chief Guest, and committee members celebrating the success and collective efforts of the Handloom Walk Show.







Principal, Chief Guest, and faculty members marked the conclusion of the Handloom Walk Show, celebrating the collective effort and participation in the event.





## **DEPARTMENT OF COMMERCE**

### **FILED VISITS TO HANDLOOM INDUSTRY**

#### **KSR Handlooms Pvt. Ltd, Chirala, Prakasam Dist. 17-02-2023**

KSR Handlooms Pvt. Ltd Situated in Chirala, Andhra Pradesh, boasts a state-of-the-art infrastructure with in-house manufacturing units for Warping, Dyeing, Weaving, Printing, Embroidery, Garments, Finishing, and a dedicated R&D design studio. The company employs over 2000 weavers, both directly and indirectly, as an integral part of its system. At the heart of KSR Handlooms' operations lies the Hand Crafted Weaving Technology Unit, which embraces ancestral fabric weaving methods. The commitment of KSR Handlooms is to discover and integrate each of these weaving styles, notably the Kuppadam style from Chirala, to honor and understand the rich traditions of handloom weaving.

KSR Handlooms Pvt. Ltd stands at the intersection of tradition and innovation, with a firm commitment to preserving the diverse weaving styles of India. The integration of ancestral techniques with modern technologies in weaving, printing, and dyeing reflects the company's dedication to craftsmanship. KSR Handlooms continues to weave a narrative that honors tradition while embracing the advancements of the digital age in the ever-evolving textile landscape.

Number of Students Participated: 74

Faculty Participated: 04

#### **Objectives:**

- To provide the knowledge to the students to have the better understanding of the handloom and textile industry.
- To provide students with opportunities for direct interaction with professionals and experts at KSR Mills, allowing them to gain real-world perspectives on industry challenges and opportunities.
- To equip students with practical knowledge and experiences that will better prepare them for future careers in commerce-related fields, instilling a practical mindset for their professional journey.

#### **Procedure:**

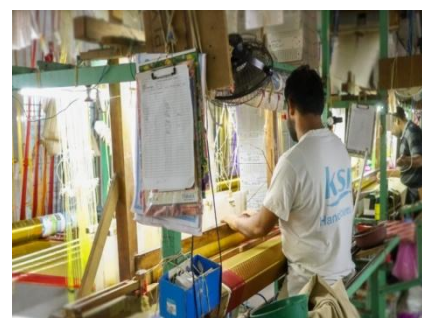
The Department of Commerce organized a field visit to KSR Mills in Chirala, aiming to provide students with practical exposure to Handloom industrial operations. During the visit, students observed manufacturing processes, supply chain dynamics, and engaged with professionals to gain real-world

insights. During the field visit, students actively engaged with the staff working at KSR Mills, gaining valuable insights into the challenges and prospects within the Handloom & Textile industry. This interaction provided students with firsthand knowledge, allowing them to better understand the dynamics and nuances of the commerce sector, thereby enhancing their overall learning experience.

### **Outcomes:**

- Gained valuable insights into the practical challenges and prospects within the Handloom & Textile industry, providing a realistic perspective beyond theoretical knowledge.
- Enriched academic knowledge by gaining hands-on experience in manufacturing processes and supply chain intricacies, equipping students with a well-rounded skill set for future commerce careers.
- Students have the opportunity to network with professionals, potentially opening doors to internships, job placements, and mentorship.

### **Photographs:**



## **Handloom Exhibition: Celebrating Tradition and Supporting Local Weavers**

### **Introduction**

The Handloom Exhibition, held on November 4, 2022, at our college premises, was a significant initiative aimed at promoting the cultural heritage of handloom textiles while supporting local artisans. This event aligned with the central government's directive encouraging the use of handloom clothing, emphasizing the importance of preserving traditional crafts. The exhibition served not only as a marketplace but also as an educational platform to foster awareness and appreciation for handloom products among staff and students.

### **Objectives**

The Handloom Exhibition was organized with the following key objectives:

1. Educate participants on the cultural significance and environmental benefits of handloom textiles.
2. Provide a platform for local artisans to showcase and sell their hand-woven products, enhancing their economic viability.
3. Motivate staff and students to incorporate handloom clothing into their regular attire, fostering appreciation for traditional crafts.
4. Cultivate a supportive community that actively promotes and values local handloom textiles.

### **Description**

The exhibition was strategically organized following the central government's directive requiring all staff to wear handloom clothing every Friday. To assist in this initiative, the college set up a vibrant exhibition featuring skilled weavers from Mangalagiri, known for their exquisite cotton and pattu sarees.

### **Inauguration**

The event was inaugurated by Dr. V.R. Jyothsna Kumari, the principal of the college, who underscored the significance of supporting local artisans and the role of handlooms in our cultural identity. Her presence added credibility and excitement to the event.

### **Exhibition Layout**

The exhibition was well-organized, with distinct sections dedicated to various types of handloom products:

- **Cotton Sarees:** Displaying colorful patterns and lightweight fabric suitable for everyday wear.
- **Pattu Sarees:** Showcasing rich, traditional designs ideal for festive occasions.
- **Accessories:** Handloom bags, stoles, and other complementary items were also available for purchase.



## **Participation and Engagement**

The exhibition attracted a total of 405 participants, including staff members and students, who engaged with the weavers, learning about the intricacies of handloom weaving. The weavers were present to share their stories and demonstrate their craft, fostering a personal connection between the artisans and the attendees.

## **Outcomes**

The outcomes of the Handloom Exhibition were overwhelmingly positive and included the following:

1. Participants reported a greater understanding of the cultural significance of handloom textiles and their environmental advantages, leading to more informed choices in clothing.
2. The exhibition facilitated direct sales for local artisans, significantly boosting their income and providing them with a platform to showcase their craftsmanship.
3. A strong commitment was observed among staff and students to incorporate handloom clothing into their wardrobes, particularly on designated days, promoting a culture of traditional wear.
4. The event fostered a sense of community among participants, encouraging ongoing support for local crafts and interest in future initiatives that celebrate handloom textiles.

## **Conclusion**

The Handloom Exhibition was a successful endeavor that achieved its objectives of raising awareness about handloom textiles and supporting local weavers. The enthusiastic participation of staff and students not only underscored a collective commitment to preserving traditional crafts but also enriched the cultural fabric of our college community. By empowering local artisans and promoting the use of handloom products, the exhibition set a positive precedent for future events that celebrate and support traditional arts. Moving forward, the college plans to organize similar initiatives, further strengthening the bond between the community and local artisans while continuing to promote the importance of handloom textiles in our daily lives.

**Principal Permission Letter**

**30.10.2022**

To,  
The Principal,  
GCW (A), Guntur.


Respected Madam,

Sub: Requesting permission for Handloom Exhibition in our college , in seminar hall-Reg.

This is to bring for your kind consideration that Women Empowerment Cell is conducting "Handloom Exhibition"-by Mangalagiri Weavers weavers in Seminar Hall on 04-11-2022 at 11A.M., all faculty members and students are invited to the Handloom Exhibition.

Please give the permission for conducting the programme.

Convener  
(Women Empowerment Cell, GCW, Guntur)

  
Principal  
**PRINCIPAL**  
GOVT. COLLEGE FOR WOMEN (A)  
GUNTUR.



"The principal is inaugurating the handloom exhibition."





Staff purchasing handloom products.

## One Week Short Term Training Programme in Kolatam

**Dates:** 08-02-2023 to 16-02-2023

**Venue:** Government College for Women (A), Guntur

**Organised by:** Cultural Committee

**No. of Students Participated:** 36

**No. of Faculty:** 2

### Introduction

The Kolatam Short Term Training Programme offers an immersive one-week experience into the traditional Indian folk dance form of Kolatam. This ancient dance, also known as Kolannalu or Kolatam, is characterized by rhythmic movements, intricate patterns, and the use of sticks (kolas) to create a captivating visual and auditory experience. Held at the Government College for Women (A) in Guntur, Andhra Pradesh, the programme aims to preserve and promote this vibrant cultural heritage, fostering a deeper appreciation and understanding of its historical and artistic significance.

### Aims & Objectives

1. **To provide basic training in Kolatam:** Enabling students to master both basic and intermediate techniques, fostering a deep understanding of this traditional dance form.
2. **To enhance cultural awareness:** Promoting appreciation and understanding of traditional Indian folk arts, and the historical and cultural context of Kolatam.
3. **To foster community and collaboration:** Encouraging teamwork and collective creativity through group practice sessions and performances.
4. **To develop essential skills:** Improving coordination, rhythm, and musicality, culminating in a final performance that showcases the skills and knowledge acquired during the programme.

### Daily Schedule (3:30 PM to 6:30 PM)

Each day, from 3:30 PM to 6:30 PM, students will engage in a structured programme designed to blend theoretical knowledge with practical experience, focusing on different aspects of Kolatam:

1. **Introduction to Kolatam:** An overview of the history and cultural significance of Kolatam.
2. **Basic Techniques:** Warm-up exercises and foundational steps, including "Kothimooku" and "Chekkadapulu."
3. **Technique Refinement:** Stick movements and rhythmic patterns to enhance precision and coordination.
4. **Group Practice:** Sessions to synchronize movements and develop teamwork.
5. **Choreography and Performance:** Preparation for the final performance, incorporating more complex sequences such as "Jada Kolatam."

**6. Cultural Discussions:** Interactive discussions on the evolution of Kolatam and its regional variations.

**Description**

The Kolatam Short Term Training Programme was inaugurated by Principal Dr. V. R. Jyotsna Kumari, marking the beginning of an enriching cultural journey at the Government College for Women (A), Guntur. The Cultural Convener, Dr. D. Dhatri Kumari, coordinated the programme, ensuring smooth execution of the daily activities. The training sessions were conducted by the esteemed instructor Smt. Kalyani, who provided comprehensive training in the basics of Kolatam.

The college campus served as the vibrant venue for the programme, fostering a conducive learning environment. The members of the faculty, particularly Dr. D. Chandrika, played a pivotal role in supporting the programme, contributing to its overall success.

Participants embarked on a journey through the rich tapestry of Kolatam, guided by experienced instructors who are passionate about preserving this traditional art form. The programme included:

- Students learned essential movements and patterns, progressing to more complex sequences.
- Instructors provided insights into the historical and cultural backdrop of Kolatam, fostering a deeper connection to the art form.
- Collaborative practice sessions helped students to form groups and synchronize their steps.

**Outcomes of the Programme**

By the end of the one-week Kolatam Short Term Training Programme, students

1. Had a solid foundation in the basic and intermediate techniques of Kolatam.
2. Develop improved coordination, rhythm, and musicality.
3. Gained a deeper understanding and appreciation of the cultural and historical significance of Kolatam.
4. Experienced the joy and camaraderie of performing as part of a group.
5. Acquired confidence to showcase their talent and skill as performing art.

This programme not only aims to teach the dance form but also to instill a lasting appreciation for the cultural heritage it represents, ensuring that the legacy of Kolatam continues to thrive for generations to come.

**List of Students**

S.No.	H.T. No.	Name of the Student	Group & Class	Year
1	20105005	B. Nagalakshmi	BA (PEP)	III
2	20105009	I. Sridevi	BA (PEP)	III
3	20105015	P. Vidya	BA (PEP)	III
4	20105017	S. Venkata Lakshmi	BA (PEP)	III
5	20105013	M. Karuna	BA (PEP)	III



6	21102003	B. Esther Rani	BA (SHT)	II
7	21102005	D. Elizabeth	BA (SHT)	II
8	21102008	G. Indrāja	BA (SHT)	II
9	21102012	K. Yamini	BA (SHT)	II
10	21102014	K. Anusha	BA (SHT)	II
11	21102017	M. Sandhya	BA (SHT)	II
12	21102019	O. Swarupa Rani	BA (SHT)	II
13	21102020	P. Anusha	BA (SHT)	II
14	21102022	P. Jyothi	BA (SHT)	II
15	21102024	R. Rajeswari Bai	BA (SHT)	II
16	21101010	Ch. Devika	BA (HEP)	II
17	21103020	V. Saidamma	BA (CE)	II
18	21103019	T. Amulya	BA (CE)	II
19	21105008	D. Mercy	BA (PEP)	II
20	21105015	K. Akhila	BA (PEP)	II
21	21105023	P. Sravani	BA (PEP)	II
22	21105029	S. Hemalatha	BA (PEP)	II
23	21105033	T. Ruthu Kumari	BA (PEP)	II
24	22202008	B. Srilatha	BCom (CA)	I
25	22202036	Md. Afroz	BCom (CA)	I
26	22202039	M. Lakshmi Priya	BCom (CA)	I
27	22202046	Sk. Guljar Begum	BCom (CA)	I
28	22202052	V. Varshitha Ram Noidu	BCom (CA)	I
29	22203001	A.V. Gayathri	BCom (Banking)	I
30	22202055	T. Mounika	BCom (CA)	I
31	22105004	J. Lakshmi Prasanna	BA (PEP)	I
32	22202009	K. Harika	BSc Data Science	I
33	22308002	B. Navya Sri	BSc Data Science	I
34	22308012	M. Sruthi	BSc Data Science	I
35	22202021	P. Jessy	BSc Data Science	I
36	22202008	Navya	BA (SHT)	I

Signature of the Convener

Signature of the Principal

## Work done Statement

### Summary

- **Total Sessions:** 7
- **Total Hours:** 21
- **Daily Time:** 3:30 PM to 6:30 PM

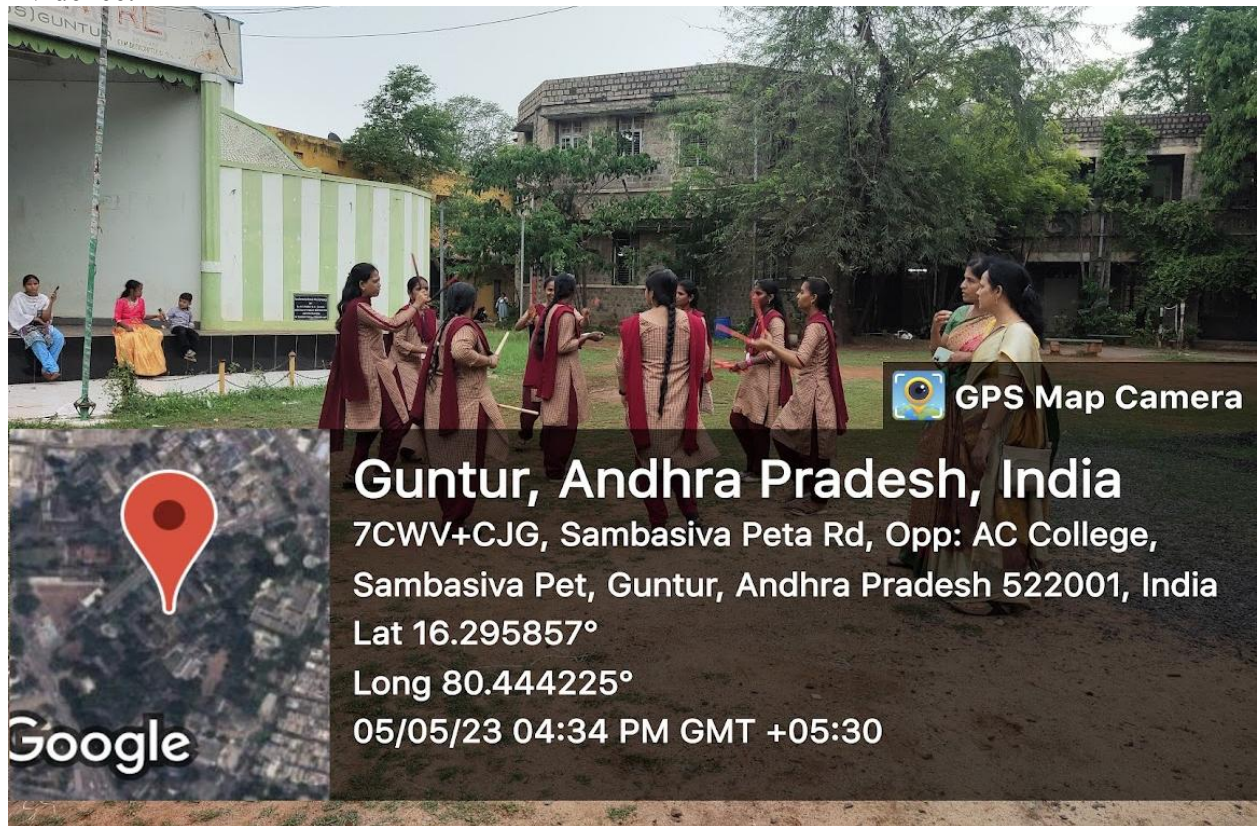
### Activities Breakdown:

1. **Introduction to Kolatam:** 3 hours
2. **Basic Techniques:** 6 hours
3. **Technique Refinement:** 6 hours
4. **Group Practice:** 6 hours

This table provides a clear and concise schedule with a total of 21 classes, ensuring a detailed hourly breakdown of each class and activity for the Kolatam Short Term Training Programme.

S.No.	Date	Time	Hour	Activity Name	Kolatam Step
1	08-02-2023	3:30-4:30PM	1	Introduction to Kolatam	-
2	08-02-2023	4:30-5:30PM	2	Introduction to Kolatam	-
3	08-02-2023	5:30-6:30PM	3	Introduction to Kolatam	Warm-up Exercises
4	09-02-2023	3:30-4:30PM	4	Basic Techniques	Warm-up Exercises
5	09-02-2023	4:30-5:30PM	5	Basic Techniques	Kothimooku
6	09-02-2023	5:30-6:30PM	6	Basic Techniques	Chekkadapulu
7	10-02-2023	3:30-4:30PM	7	Basic Techniques	Kothimooku
8	10-02-2023	4:30-5:30PM	8	Basic Techniques	Chekkadapulu
9	10-02-2023	5:30-6:30PM	9	Basic Techniques	Warm-up Exercises
10	11-02-2023	3:30-4:30PM	10	Technique Refinement	Stick Movements
11	11-02-2023	4:30-5:30PM	11	Technique Refinement	Rhythmic Patterns
12	11-02-2023	5:30-6:30PM	12	Technique Refinement	Stick Movements
13	12-02-2023	3:30-4:30PM	13	Technique Refinement	Rhythmic Patterns
14	12-02-2023	4:30-5:30PM	14	Technique Refinement	Stick Movements
15	12-02-2023	5:30-6:30PM	15	Technique Refinement	Rhythmic Patterns
16	13-02-2023	3:30-4:30PM	16	Group Practice	Synchronize Movements
17	13-02-2023	4:30-5:30PM	17	Group Practice	Develop Teamwork
18	13-02-2023	5:30-6:30PM	18	Group Practice	Synchronize Movements
19	14-02-2023	3:30-4:30PM	19	Group Practice	Develop Teamwork
20	14-02-2023	4:30-5:30PM	20	Group Practice	Synchronize Movements
21	14-02-2023	5:30-6:30PM	21	Group Practice	Develop Teamwork

Evidence:



Students practicing Kolatam, a traditional folk dance of India, showcasing their dedication to preserving cultural heritage.



Practise session began with basic Kolatam steps at infront of Lady Hope open Auditorium Kolatam practice session unfolds in front of the Lady Hope open auditorium, with dancers in vibrant attire moving rhythmically in sync, holding colorful sticks.





## **Short term Internship at Harika Printers, Guntur on Surface Enrichment Techniques in Textiles**

### **Introduction**

In tune with the mission statement of the Dept this internship cultivate self sufficiency skills among the students to become successful entrepreneur in the field of apparel and textiles. To achieve this outcome the curriculum is enriched with the provision, this short term and skill based internship aims to introduce and promote **Indian Indigenous ethnic art forms** at Harika Prints.

### **Procedure**

As a part of short term internship the Students of II BSC Home science (07) had undergone intense skill internship for 8 weeks from 25-10-2022 to 29-12-2022 at Harika Prints, Guntur. Students gained in depth knowledge of surface enrichment techniques of textiles taught in the theory and gained hands on experience on various processes and methods applied to enhance the appearance, texture and functional properties of textile surfaces at this training institute by application of **traditional Indian techniques like dyeing, printing, bathik, block printing** etc.

Students were trained on how fabric enrichment can be done by various methods like right from white plain fabric to surface enriched end product of fabric that contains various types of tie designs, patterns, printings etc., on fabric, also learned marketing skills in all these provided a great experience of entrepreneurship.

### **Objectives**

- To sensitize the students towards the Indian Indigenous ethnic art forms
- To gain first-hand experience of functioning of printing and dyeing as an enterprise.
- To examine the range of hand loom textiles like cotton, Georgette, Crepe, organdy, Chanderi silks, Kota etc. and their suitability for printing and dyeing.
- To learn about the traditional and modern techniques used in dyeing and block printing.
- To analyse the relationship between surface enrichment techniques and marketability of textile products
- To understand the art and science behind the dyeing and block printing techniques and processes

### **Outcome of the programme**

- Sensitized the students towards the Indian Indigenous ethnic art forms

- Gained an insight about functioning of Harika prints as an enterprise on first handed.
- Understood the art and science behind the dyeing and block printing techniques and processes
- Enable them to explore the design principles behind block printing and dyeing, including pattern creation, color selection, and motif placement.

**List of students participated in the Short term internship**

Sno	Name of the student	Class	Reg no	Name of the internship
1	J.Sujatha	II BSc HSc	20408006	Surface enrichment techniques at Harika Prints
2	K.Krupa Rani	II BSc HSc	20408010	
3	M. Theressa	II BSc HSc	20408014	
4	Md. Ambreen sulthana	II BSc HSc	20408015	
5	S. Priyanka	II BSc HSc	20408021	
6	T. Tulasi Kumari	II BSc HSc	20408027	
7	Sd. Nahids Fazal	II BSc HSc	20408028	

**Tie and Dye technique done on the samples by the students**







Block printing technique done on the samples







**Block printing technique done on the samples**





## **A Report on the Two-Day Workshop for students on Glass Painting & Fabric Painting**

**Activity Title:** Two-Day Workshop on Glass and Fabric Painting

**Organized by:** Women Empowerment Cell in partnership with Fevicryl India Pvt. Ltd.

**Dates:** February 2nd & 3rd, 2023

**Number of Participants:** 25 students

### **Introduction**

The Women Empowerment Cell (WEC) of the college, in collaboration with Fevicryl India Pvt. Ltd., organized a two-day workshop on Glass Painting and Fabric Painting on 2nd and 3rd February 2023. This workshop aimed to uplift and support traditional handmade art by providing hands-on training to students in these art forms. With a growing demand in the market for handcrafted artwork, this initiative sought to empower students with the skills needed to create and monetize their creations. A total of 25 students participated in the event, gaining practical knowledge of techniques used in glass and fabric painting.

### **Objectives of the Activity**

The primary objectives of the workshop were:

- To provide hands-on training in glass and fabric painting, equipping students with practical techniques to master artistic skills.
- To nurture students' abilities in traditional handmade arts, promoting cultural heritage preservation while integrating modern artistic trends for versatility.
- To empower participants with entrepreneurial skills, guiding them on how to monetize their talents and create market-ready artworks for income generation.
- To foster creativity and artistic expression through comprehensive instruction in painting techniques, such as color theory, shading, layering, and brushwork.

### **Description of the Activity**

The workshop unfolded over two days, featuring intensive practical training sessions. The event commenced with an inaugural ceremony, where the Principal, Dr. V.R. Jyotsna Kumari, addressed the participants and inaugurated the workshop at 11 a.m. on February 2nd, 2023. The sessions were led by Ms. Syamala, an expert trainer from Fevicryl India Pvt. Ltd., who provided thorough guidance and training in various painting techniques. The activities were closely monitored and supported by the Women Empowerment Cell's team, headed by Convener Dr. P. Vijaya Lakshmi, along with other members to ensure the smooth running of the workshop.

During the workshop, students explored a range of techniques and skills in both glass and fabric painting:

- Training included techniques such as applying colors on glass surfaces, using outline markers to define design boundaries, and mastering methods to achieve transparency, vibrancy, and depth.
- Participants were taught how to draw and paint on various fabrics using techniques like shading, layering, and manipulating brushstrokes to create textures and dimensions.
- The training emphasized practical skills, including mixing colors to achieve desired tones and understanding the different types of paints suitable for glass and fabric applications.

The workshop's interactive format encouraged participants to ask questions, receive personalized feedback, and experiment with different techniques. This hands-on approach facilitated a learning environment that promoted artistic freedom, resulting in the creation of unique and personal artworks by the end of the training.

### **Outcomes**

The workshop yielded significant and impactful outcomes:

1. Participants gained practical techniques in glass and fabric painting, enhancing their artistic skills and confidence in their abilities.
2. Students developed an understanding of traditional handmade arts, fostering a sense of pride in cultural heritage while exploring modern artistic trends.
3. Attendees learned how to monetize their artistic talents, gaining valuable insights into creating market-ready artworks for potential income generation.
4. The training fostered creativity and artistic expression, equipping students with knowledge of painting techniques such as color theory, shading, and brushwork.

### **Conclusion**

Overall, the two-day workshop was a resounding success in empowering participants with a valuable and versatile skill set, while simultaneously promoting traditional handmade art and supporting the participants' personal and professional growth. The program provided not just artistic knowledge, but also practical pathways for leveraging creativity into economic opportunity.





Students who are learning paintings


"Fabric paintings made by Students."



Government college for women (A) Guntur  
Women Empowerment Cell  
Glass Painting & Fabric Painting Attendance & Feedback  
02.02.2023 & 03.02.2023

S.no.	StudentName	Course	02.02.2023	03.02.2023	Student Signature	Feedback
1.	D.Sravani	SHT	✓	✓	D.Sravani	It is very full
2.	M.Haripriyanka	SHT	✓	✓	M. Haripriyanka	good
3.	B.Bhavana	HEP	✓	✓	B Bhavana	Good
4.	J.Lakshmi Prasanna	PEP	✓	✓	J. lakshmi prasanna	Good.
5.	M.Hemasree	BCOM	✓	✓	M. Hemasree	Good
6.	B.Gayathri	SHT	✓	✓	B.Gayathri	Good
7.	V.Swetha	PEP	✓	✓	v. Swetha	Good -
8.	G.Sukanya	BZC	✓	✓	G.Sukanya	Good
9.	R. Vara Lakshmi	BZC	✓	✓	R. Varalakshmi	very good.
10.	Y.Elleswari	BZC	✓	✓	Y. Elleswari	Good
11.	M.Madhu Bala	MZC	✓	✓	M. Madhu Bala	Good
12.	K.Navya	SHT	✓	✓	K. Navya	Good.

13	Sk.Shahina	BZC	✓	✓	SK.Shahina	Good
14	K.Harika	DS	✓	✓	K. Harika	v. good
15	G.Manasa	DS	✓	✓	G. manasa	Good
16	K.Lakshmi	SHT	✓	✓	k. lakshmi	good.
17	M.Sruthi	DS	✓	✓	M. sruthi	v. good
18	Ch.Nagurbai	BCOM	✓	✓	Ch Nagurbai	very nice.
19	P.Sujan	BZC	✓	✓	P-Sujan	Very Good
20	D.Meghana Lakshmi	BZC	✓	✓	D-M. Lakshmi	very good.
21	N.Kaveri Bai	BCOM	✓	✓	N. kaveri bai	very good.
22	V.Lavanya	HEP	✓	✓	v. lavanya	Good
23	V.Anjali	CLOUD	✓	✓	V. Anjali	Good
24	N.Anjali	MBC	✓	✓	N. Anjali	Good
25	G.Hepsiba	CE	✓	✓	G. Hepsiba	Good

V.R.   
PRINCIPAL  
GOVT. COLLEGE FOR WOMEN (A)  
GUNTUR



## Govt. College for Women (AUTONOMOUS) - GUNTUR. 1942 (Estd.) College with Potential for Excellence

Name of the Activity: Training in Thread Bangle Making

Organized by: Women Empowerment Cell

Date of the Activity: 12-12-2022 to 16-12-2022

Number of students who participated: 25

Name of the Trainer: Dr P. Vijaya Lakshmi, Convener, WEC

### Objective of the Activity:

- To impart hands-on training in thread bangle making as a self-employment measure
- Make the students understand the nuances of product management.

### Description of the Activity:

A skill-oriented training programme in thread bangle making was organized by the Women Empowerment Cell of the college from 12-12-2022 to 16-12-2022 for twenty-five students. Students were made to purchase the material required for this training programme. The training programme was inaugurated by Dr. V.R. Jyotsna Kumari, Principal of the college. Students were given training in doing the embellishments with mirrors, silk thread, and beads by Dr P. Vijaya Lakshmi, Convener, Women Empowerment Cell. Members of the committee assisted her in training the students.

### Outcome:

Students understood the art & craft of thread bangle making

Students understood the aspects involved in purchasing raw  
Material for product making.





Women Empowerment Cell  
Thread Bangil Making Attendance & Feedback  
12.12.2022 to 16.12.2022

S.No	Name of the Student	course	12.12.2022	13.12.2022	14.12.2022	15.12.2022	16.12.2022	Student Signature	Student Feedback
1.	B.Gayathri	SHT	✓	✓	✓	✓	✓	B. Gayathri	Good
2.	K.Naya	SHT	✓	a	✓	✓	✓	K. Naya	very good.
3.	K.Havila	SHT	✓	✓	✓	✓	✓	K. Havila	good.
4.	K.Lakshmi	SHT	✓	✓	✓	✓	✓	K. Lakshmi	Good.
5.	Sk.Prthyusha		✓	a	✓	✓	a	Sk Prthyusha	Good
6.	Y.Puspa Rani	BTBC	✓	✓	✓	✓	✓	Y. Puspa Rani	Good
7.	M. Durga Bai	FEP.	✓	✓	✓	✓	✓	M. Durga Bai	Good
8.	M.Madhulekha	MZC	✓	✓	✓	a	✓	M. Madhulekha	Good.
9.	G.Rajya Lakshmi	MZC	✓	✓	✓	✓	✓	G. Rajya Lakshmi	very Good.
10.	N.Anjali	MBC	✓	✓	✓	✓	a	N. Anjali	Good



## **A Report on Handloom Exhibition**

**Name of the Activity:** Handloom Exhibition

**Organized by:** Women Empowerment Cell (WEC)

### **Introduction**

On **January 10, 2022**, the Women Empowerment Cell (WEC) of our college took a significant step in promoting traditional crafts by organizing a Handloom Exhibition to celebrate "Handloom Day." Bhattiprolu, a town in the Guntur district, is renowned for its rich heritage of weaving exquisite cotton fabrics. This initiative aimed to create awareness about the unique qualities of handloom textiles, encourage the use of sustainable fashion, and support the livelihoods of local artisans.

The exhibition served as a platform for local weavers to showcase their artistry while allowing students and staff to engage with the handloom community directly. The event successfully attracted a diverse audience of approximately **500 participants**, fostering a sense of community spirit and appreciation for traditional crafts. By highlighting the significance of handloom textiles, the initiative aimed to instill values of sustainability and social responsibility among attendees.

### **Objectives**

The Handloom Exhibition was structured around several key objectives:

1. To educate students and staff about the importance of handloom textiles and the skills involved in making them, helping them understand their cultural value.
2. To give local weavers from Bhattiprolu a platform to showcase and sell their products, helping them sustain their livelihoods.
3. To promote interaction between students, faculty, and local artisans, fostering appreciation for traditional crafts and creating a learning environment.
4. To highlight handloom products as eco-friendly alternatives to mass-produced textiles, encouraging responsible consumer choices.
5. To motivate students interested in the textile industry by showcasing various career paths in design, marketing, and entrepreneurship related to handloom products.

### **Description of the Activity**

The Handloom Exhibition, meticulously organized by the Women Empowerment Cell, showcased a vibrant array of handloom products that celebrated the rich weaving tradition of Bhattiprolu. The event attracted enthusiastic participation from approximately 500 attendees, including students, staff, faculty, and representatives from neighboring junior and vocational colleges. A dedicated team of 138 student volunteers played a pivotal role in managing logistics and assisting visitors throughout the exhibition. Local weavers set up colorful stalls displaying a variety of handloom

products such as sarees, shirtings, and dresses, each stall adorned with beautifully crafted textiles reflecting the area's cultural heritage. The atmosphere was lively enhanced by music and cultural performances that further engaged attendees.

In addition to the exhibition, workshops were conducted where local weavers shared their skills and knowledge about the weaving process. Students had the unique opportunity to observe live demonstrations and participate in hands-on activities, allowing them to appreciate the intricacies of handloom weaving. Throughout the exhibition, attendees were encouraged to purchase handloom products directly from the weavers, providing immediate financial support to the artisans and fostering meaningful conversations about the craftsmanship behind each piece. Informational materials were distributed to raise awareness of the environmental benefits of handloom textiles, such as their reduced carbon footprint and the preservation of traditional skills, aiming to inspire attendees to make informed choices about their fashion consumption.

### **Outcomes**

The Handloom Exhibition resulted in several positive and impactful outcomes:

1. The exhibition generated Rs. 80,000 in sales, directly benefiting local weavers and demonstrating strong interest in handloom products within the college community.
2. Attendees gained a deeper understanding of the cultural significance of handloom textiles and expressed a commitment to support local weavers in the future.
3. The event fostered connections among students, staff, and local artisans, promoting appreciation for traditional crafts and encouraging shared learning experiences.
4. Participants learned about the environmental benefits of choosing handloom products over mass-produced textiles, reinforcing their commitment to sustainable fashion.
5. Students involved in organizing the event gained practical experience in event management, communication, and teamwork, while also exploring potential career paths in the textile industry through interactions with local artisans.

### **Conclusion**

The Handloom Exhibition organized by the Women Empowerment Cell was a resounding success, achieving its objectives of raising awareness, supporting local artisans, and promoting sustainable practices. The event not only showcased the rich tradition of handloom textiles from Bhattiprolu but also highlighted the importance of community engagement and responsible consumer choices. By bridging the gap between consumers and producers, the exhibition fostered a culture of empathy, appreciation, and support for traditional crafts. The WEC is committed to continuing its efforts in promoting and celebrating the art of handloom weaving, paving the way for ongoing support of local artisans and the preservation of cultural heritage.







Ocational students watching a handloom textile exhibition



"Male staff observing the handloom textile exhibition."



"Ladies staff observing the handloom textile exhibition."





# **Govt. College for Women (AUTONOMOUS) - GUNTUR. 1942 (Estd.)**

**College with Potential for Excellence**

## **SOCIO ECONOMIC PROFILE OF IMITATION JEWELLERY MANUFACTURERS IN MACHILIPATNAM**

### **1.INTRODUCTION:**

'Imitation Jewellery' is widely demanded not only in India but also various other countries of the world. Gift articles, earrings, necklace, Jumka, Bajuband, fancy belts, jada set, bangles, rings, dances, etc, offering a wide range of 'imitation jewellery' including aravanki. Particularly in India, there is a huge market for the same and they are wide

### **2.Objectives:**

1. To study the role of gold covering jewellery manufacturing industry in India.
2. To examine the possible threats to imitation jewellery units.

### **3.Methodology:**

Data has been collected primarily contacting some jewellery workers with interview type questions. Then rest of the information is collected as secondary sources like journals, articles, news reports, and Government reports.





## MACHILIPATNAM IMITATION JEWELLERY PARK:

Machilipatnam is most popular gold covering jewelry manufacturing industry hub in India .nearly 200 units are engaged in the industry. This industry giving employment to nearly 30000 artisans and other peoples. This jewelry commonly known as "chilakalapudi bangaram". this industry produce bangles, chains, neck lace, ear rings, tops, hangings, leg chains ,rings, dance sets, all types of stone items. Be it Bharatnatyam, Kuchipudi or Kathak, all has given importance to Jewellery in presenting the art.

The number of items forming the jewelry of an Indian woman is numerous, ranging from the Bangles, earrings, necklace, hairclip, belly chains, Finger rings, etc. Indian Imitation jewelry is worn by not only people of India but all over the world, it has huge attraction and demand. India is the largest exporter of jewelry from long time. There are 235 registered units in Machilipatnam and there are many unregistered units who operate their activities in the markets. However, the Manufacturing units of imitation jewellery in Machilipatnam facing certain difficulties which hinder the growth in the market. Following table present the demographic profile of the Manufacturers in Machilipatnam

### Problems identified in the industry

1. The rise of machine-made imitation jewellery from other regions and countries like China poses a significant threat. These machine-made products are often cheaper, making it difficult for traditional hand-made jewellery from Machilipatnam to compete in terms of price.
2. The industry relies heavily on skilled artisans for intricate designs. However, there is a shortage of skilled labor, as younger generations often prefer different career paths due to the perception of low wages and limited growth opportunities in the traditional craft sector.
3. The cost of raw materials, such as beads, stones, and metals, has been on the rise. This increase impacts the overall production costs, making it difficult for manufacturers to maintain profitability while keeping the products affordable for consumers.
4. The industry suffers from inadequate infrastructure, including a lack of

modern manufacturing facilities, storage, and marketing facilities. This limits the industry's ability to scale production and meet increasing demand.

5. Many artisans and manufacturers in Machilipatnam struggle with limited access to larger markets. This is partly due to the lack of effective marketing strategies, digital presence, and connections to national and international buyers.
6. Copying and counterfeiting are common problems in the imitation jewelry market. Original designs by Machilipatnam artisans are often replicated by other manufacturers, diluting the uniqueness of their products and affecting their brand value.
7. Small-scale art and businesses often face difficulties in securing loans or financing to expand their operations. This limits their capacity to invest in better equipment, training, and technology.
8. Although there are some government schemes, the industry often feels that there is insufficient support specifically targeted at the imitation jewellery sector in Machilipatnam. Better access to subsidies, export incentives, and promotional events could help in improving the industry's global reach.
9. Consumer preferences are shifting towards more contemporary styles and fast fashion. This change can reduce the demand for traditional designs, requiring art to constantly adapt their styles, which can be challenging without sufficient market research.
10. The industry sometimes faces criticism for the environment and use of certain materials and production methods. Sustainable practices are becoming more important to consumers, and the industry may need to adapt to more eco-friendly methods, which could require additional investment.

**Suggestions:**

To address the challenges facing the imitation jewelry industry in Machilipatnam, Andhra Pradesh, a multi-faceted approach is necessary. Here are some potential solutions for each of the issues highlighted by the industry units and Labour

1. Promote the heritage and unique craftsmanship of hand-made jewelry through marketing campaigns. Emphasizing the value of traditional designs, such as those that incorporate Kalamkari art, can create a niche market.

2. Develop new designs that combine traditional techniques with modern styles to appeal to a wide range of consumers. This can differentiate local products from mass-produced alternatives.
3. Partner with fashion designers, brands, and influencers to create limited-edition collections, highlighting the exclusivity and cultural significance of Machilipatnam's jewellery.
4. Better Pay and Incentives: Improve wages and provide incentives like profit-sharing or bonuses based on sales to make the industry more attractive as a career choice for young people.
5. Establish and strengthen co-operative societies to purchase raw materials in bulk, reducing costs through collective bargaining power. This can help in securing better deals and discounts from suppliers.
6. Lobby for government subsidies or tax rebates for the purchase of essential raw materials to reduce production costs.
7. Seek grants and funding from government bodies to develop modern production facilities, storage spaces, and packaging units.
8. Public-Private Partnerships (PPP): Collaborate with private companies for infrastructure development, where the private sector can bring in expertise and resources, and the public sector can offer support through land or subsidies.
9. Technology Upgradation: Invest in modern tools and equipment to improve productivity and the quality of hand-made jewelry. Government assistance in technology upgradation schemes could be sought.
10. Develop e-commerce platforms or leverage existing ones to market the jewelry globally. This includes setting up websites, social media marketing, and collaborating with online market places.
11. Branding and Story telling: Create a strong brand around the heritage of Machilipatnam jewellery, emphasizing the cultural significance of Kalamkari and the artistry involved. This can attract customers who value authentic, handcrafted products.
12. Crowd funding Platforms: Utilize crowd funding platforms to raise funds for specific projects, such as new design collections or infrastructure upgrades.
13. Engage in advocacy efforts to encourage the government to introduce schemes



specifically for the imitation jewellery industry, such as tax breaks, subsidies, or export incentives.

14. Incentives for Exporters: Create incentives for exporters of Machilipatnam jewelry to enter international markets, such as simplifying export procedures and offering rebates on export duties.
15. Eco-friendly Materials: Shift towards using eco-friendly materials in jewelry production, such as recycled metals and natural dyes, to appeal to environmentally conscious customers.
16. Sustainable Production Practices: Implement sustainable practices in the manufacturing process, such as reducing water usage and waste generation. Certifications for eco-friendly practices can enhance brand value.
17. Consumer Education: Educate consumers about the efforts made by the industry towards sustainability. Highlighting these practices can create a positive image and attract a loyal customer base.

## CONCLUSION:

All the respondents who engaged in the manufacturing imitation jewelry are male and the majority of the units belong to the age group of 40-55 years and no female were engaged in such kind of units. It is suggested that, involving female members of the family in the activities of the business or manufacturing units would help the industry to provide an opportunity to empower women entrepreneurship and increases percentage of GDP as well.

Most of the respondents completed their matriculation and their graduation and a very less percentage of the respondents are post graduates.. The major sources of raising capital are from savings, borrowed from their friends, borrowed from banks, borrowed from family members and relatives, only 5% of there spondents got grants from government, 6.25%of there spondents through government loan and 2.5% of the respondents raised capital by selling their property. Availing to such kind of benefits can reduce burden on the units. Banks should take initiative steps to generate awareness about such schemes among the manufacturers would be helpful to a great extent.

## **The Ancient Arts of Kalamkari: Problems and Prospects With Special Reference To Pedana, Andhra Pradesh**

**1. Introduction:** Kalamkari is an ancient textile printing art that finds its roots in the state of Andhra Pradesh. Kalam implies pen and Kari means art a name given by the Mughals when they discovered the art during their reign over the Deccan region. Kalamkari is the art of drawing and painting with a bamboo pen using natural dyes. There are two main styles of Kalamkari. The block printed that is practiced in the town of Machilipatnam and the hand painted style that is largely practiced in the town of Srikalahasti. Present study is to bring some insights on Kalamkari units in a small village Pedana near Machilipatnam city, Andhra Pradesh.

### **Objectives:**

1. To examine the history and growth of Kalamkari products.
2. To examine the existing potential market and possible threats to Kalamkari units.
3. To offer suggestions to policy makers and entrepreneurs.
4. To explore the rich heritage of the kalamkari tradition, analyze its cultural significance and artistic techniques and assess its relevance for future generation

**Methodology:** Data has been collected primarily contacting some kalamkari workers with interview type questions. Then rest of the information is collected as secondary sources like journals, articles, news reports, and Government reports.



**Brief History of Kalamkari:** The textile tradition in India is said to be more than 3000 years old. The Indian silks and brocades have been famous among the rich around the world but the simple Kalamkari on cotton made a wide impact and revolutionized the textile trade in India in the 18th and 19th century. Though the art of dye painting fabrics is known as an ancient tradition in India it is not certain as to when it all began but certain



evidences revealed that the origins of the art were found in since 16th century. Kalamkari gained popularity as a temple art in the south of India in the Kingdom of Vijaynagar. It flourished around Hindu temples as supplements for murals in the interiors of temples. At that time the themes were mainly religious. Minstrels would paint mythological figures on cloth and wander from place to place singing and spreading the word of God. It was a part of a popular cult and due to its vast rural base became a representative of the grass root culture of India. Simultaneously the art of textile painting and printing also existed in western India in the states of Gujarat and Rajasthan. From contemporary trade records it appears that the principal cotton painting centres in the 16th and 17th century were Burhanpur in Khandesh, Sironj in Rajputana (now M.P), Agra, Petaboli and Palakollu on the Golcondas aboard and certain towns like Kalahasti in hinterland of Madras.‘ Das (1992). The interconnection of the western and deccan styles took place only later in the early 16th century when the Mughals subjugated the Vijaynagar Kingdom. The painting tradition did not have a specific name until the Sultans of Golconda discovered the art. They gave it the name Kalamkari, kalam ‘meaning pen and \_kari‘ implying art. In the 17th century, Kalamkari saw a rise in demand from the Mughals, Persians, Dutch as well as the British. The Kalamkari fabrics of India with jewel bright colours, printed and painted in fascinating and intricate designs caught the fancy of women in England and France and became the fashion for daily wear.‘

**About Pedana Kalamkari Work:** Pedana is a small town just 13 km from Machilipatnam, the Krishna district headquarters in coastal Andhra Pradesh. This small place has carved aniche for itself with its own style—Kalamkari block printing. Over 1,200 artisan families in pedana survive on making vegetable dyes, blocks and printing of 25 distinctive Kalamkari textiles, including bedsheets, lungis, kerchiefs, curtains, Punjabi suits and sarees. Kalamkari has got rich heritage from ages by making various products in different styles. Most of the units are small and labour intensive. These units are providing employment to women and youth of pedana. Materials used in making Kalamkari : Cotton Cloth Indigo Blue Alzarin

Anar A solution of alum, tamarind and Indian madder root Pobbaku Ventilago Madraspatana Gartan (Surudu Chekka) Myrobalan Mango Bark and Pomegranate

**Problems of Kalamkari Units:** The Kalamkari art provides employment to thousands of people, not only to artisans but also designers, activists etc. But the drawback is that

the industry is quite unorganized since it is cottage based and decentralized. Kalamkari units in pedana are also no exception. They are also facing a lot of problems, which are:

1. Lack of design, innovation and technology upgradation. Highly fragmented industry.
2. Unstructured and individualized production systems
3. Lack of strong umbrella sector organizations.
4. Limited capitalization and low investment.
5. Insufficient market information on export trends opportunities and prices. Limited access to credit.
7. Limited resources for production, distribution and marketing.
8. Limited e-commerce competence among producer groups.
9. Lack of adequate infrastructure, absence of latest technology Along with these issues, some external factors are also affecting the units in pedana: Increasing threat from imitative designs

**Government and Institutional Support to Kalamkari Units** Governments have been extending their support to Kalamkari Units with respect to finance, subsidies, Exhibitions, trade shows, Export promotion activities etc. Few important schemes are: Baba Saheb Ambedkar Hastshilp Vikas Yojana

1. Marketing Support and Service Scheme Design and Technology Upgradation Scheme
2. Export Promotion Scheme
3. Research and Development Scheme
4. Training and Extension Scheme
5. Bima Yojana for Handicrafts Artisans 6 Special Handicrafts Training Projects

**Major concerns and Suggestions to Policy Makers & Kalamkari Entrepreneurs:**

**1. Marketing network of Kalamkari:** Absence of systematic marketing network has been a discouraging factor in the Kalamkari segment. The artisans must be organized by themselves

under the co-operative umbrella for marketing their products by themselves. For this more and more linkages must be developed with outside parties.

**2. Tourism-Centred crafts:** For the crafts culture to be appropriately propagated and its commercial potential duly explored, development of tourism can go in tandem with the development of crafts. There is a great deal of scope for craft-centered tourism

possibilities to be explored. Strict registration norms for ancient Kalamkari work to reduce imitated items. Design registration of Kalamkari : Design registration of Kalamkari should be done. That means whatever designs any artisan has introduced on any item should be registered. Then no one can copy it.

**3. Price uniformity in Kalamkari:** The prices of Kalamkari products are very much erratic and not uniform. There is significant difference in prices of the same item if purchase from two shops or from two places. In this situation the customer feels very much exploited and harassed. This might have very bad repercussion on the demand of the products. Pricing of the product should depend on categorization of art in each craft, skill exhibited and quality of raw materials

**4. More Research and Development in Kalamkari:** For improving the quality of the products Research and Development is a must. Many more new items and new designs can be developed with the help of Research and Development. Environmental problems need to be addressed. European nations are sensitive to toxin substance, e.g., azo dyes in textile crafts. Child labour is, no doubt, another emotive issue

**5. Role of technology :** Product innovation and improvements in design as well as manufacturing technologies occur in the formal sector of economy on a routine basis.

**6.Value Addition in Kalamkari :** The various specialized organization, like Development Commissioner (Handicrafts and textiles), may help the local units to produce various value added items which would not only help to penetrate the local market, but also help in exporting of such items to foreign countries. Window Display of Kalamkari products : In whatever possible manner, all the promotional and marketing organization, must display the local items in various airports, railway stations, bus stands, commercial centers, etc. This will help the local art to get more orders from foreign tourists, traders, marketing organization etc.

Window display is emerging as the new mantra in retail and is fast changing from a dull, uninteresting exhibition of wares to a dynamic form of advertising.

#### **Outcomes of the field trip:**

1. Students have had first-hand knowledge of the traditional Kalamkari art techniques, including natural dyeing processes, intricate hand-painting, and block printing methods used by artisans in Bandar and Machilipatnam.



2.The field trip had foster an appreciation among students for the cultural and historical significance of Kalamkari, helping them understand the rich heritage and stories that are woven into the fabric of this art form.

3.Students learned about the economic aspects of the Kalamkari industry, including the challenges faced by artisans, the role of local industries in supporting their livelihoods, and the importance of promoting traditional crafts in modern markets.

4.The trip successfully provided students with insights into potential career opportunities in the field of traditional arts, design, and handicrafts, as well as the scope for skill development in areas such as textile design and sustainable practices.

**Conclusion:** Kalamkari is such a product that when a buyer likes it, he is prepared to pay a price, which may be far in excess of the standard price of the product. The prime consideration is his liking of the product. Channel agents, such as middle men, retailer or distributor try to capitalize on such possibilities and earn significant profit almost wholly at the cost of the craftsmen. Kalamkari product may be categorized on the basis of price, export on domestic market, ease of maintenance, ease of storage, utility value or decorative value and modernity or traditional orientation.

### **Best Practice: Block Printing (2-08-2018 to 13-08-2018)**

1. **Need Addressed and the Context:** Block printing is a popular printmaking technique that originated in China more than a thousand years ago. India is one of the largest manufacturers and exporters of block printed fabric in the world. It is capable of yielding highly artistic results, some of which are unobtainable by any other method. Less cost of making design, low cost of maintenance, evergreen demand in the world wide market are the facts, made this as most desirable enterprise by many of the women also. Moreover Home science students have a course on tie & dye in final year as this course is newly introduced the students at the same time the staff need expertise on block printing techniques hence a workshop on block printing was initiated. The objective of this workshop is not only to impart skill along with that to continue this as an entrepreneurial activity. Hence the students undergone training that can help to establish a unit of block printing as an enterprise.
2. **The Practice: The objective of Home science is to impart employable and entrepreneurial skills so that they can become Succeedfull entrepreneurs.** Block printing is a fabric enrichment technique dealt as a sub topic of Tie and Dye course. Through this workshop the students will gain knowledge about Pigment colours, natural dyes fixers and adhesives used to mix colours, suitability of colours for various kinds of fabrics, method of printing by wooden blocks etc, hence, the skills acquired through this workshop helps the students to become self employed in this field.
3. **Objectives of the Practice:**
  - To impart skill in block printing techniques for promotion of entrepreneurial skills
  - To popularize block printing technique as one of the popular Indian art form
  - To Sensitize students on the traditional indegenous art forms like block printing
  - To Provide technical knowledge on block printing as one of the enterprise
4. **Evidence of Success: Initially this workshop** made the students to practice and prepare samples and the same has been planned as an entrepreneurial activity by printing on sarees. They printed 28 sarees each with different designs and sold these sarees to the staff of college and their relatives with a price of 600 Rupees. Total amount invested for this enterprise is 14,322 Rs/- and the amount gained is 16,800 Rs/-

5. Profit gained in this enterprise is 2478 Rs/- . They carried out this block printing sarees one week and encouraged the staff to wear it on Independence Day i.e., August

6. **Resources:**Sarees, dyes, lab equipment etc.

#### **Outcomes**

- Gained skill in block printing techniques for promotion of entrepreneurial skills
- Popularized block printing technique as one of the popular Indian art form
- Sensitized students on the traditional indigenous art forms like block printing
- Provided technical knowledge on block printing as one of the enterprise.

#### **List of Participants for the Workshop organized on Block printing from 2-8-18 to 7-8-18**

1.	A.Sukanya	III BSc Home Science	GDC(W), Guntur
2.	A.Manonmai	III BSc Home Science	GDC(W), Guntur
3.	Ch.Sujatha	III BSc Home Science	GDC(W), Guntur
4.	D.Sirisha	III BSc Home Science	GDC(W), Guntur
5.	G.Sandhya Rani	III BSc Home Science	GDC(W), Guntur
6.	G. Mounica	III BSc Home Science	GDC(W), Guntur
7.	J. Lavanya	III BSc Home Science	GDC(W), Guntur
8.	J. Meghana	III BSc Home Science	GDC(W), Guntur
9.	M. Martha Kumari	III BSc Home Science	GDC(W), Guntur
10.	M. Velangini	III BSc Home Science	GDC(W), Guntur
11.	N. Sri Sai Lakshmi Ananya	III BSc Home Science	GDC(W), Guntur
12.	N. Devika Rani	III BSc Home Science	GDC(W), Guntur
13.	N. Geethanjali	III BSc Home Science	GDC(W), Guntur
14.	P.Sonia	II BSc Home Science	GDC(W), Guntur
15.	Sk . Aziza	II BSc Home Science	GDC(W), Guntur
16.	SK.Shireen	II BSc Home Science	GDC(W), Guntur
17.	V. Neelima	II BSc Home Science	GDC(W), Guntur
18.	Y. Swetha vardhini	II BSc Home Science	GDC(W), Guntur
19	k.lakshmi prasanna	II BSc Home Science	GDC(W), Guntur
20	A.Sasi kala	II BSc Home Science	GDC(W), Guntur



21	D.Anjali Bai	II BSc Home Science	GDC(W), Guntur
22	Sk.Haseena	II BSc Home Science	GDC(W), Guntur
23	Sk.Naseema	II BSc Home Science	GDC(W), Guntur
24	M.Jeswin Blessy	II BSc Home Science	GDC(W), Guntur
25	B.Shanthi	II BSc Home Science	GDC(W), Guntur
26	K.Praise Jyothi	II BSc Home Science	GDC(W), Guntur
27	P.Dharani	II BSc Home Science	GDC(W), Guntur
28	A. Madhavi	II BSc Home Science	GDC(W), Guntur
29	B.Rohitha	II BSc Home Science	GDC(W), Guntur
30	L.Kavitha	II BSc Home Science	GDC(W), Guntur

## Printing on sarees

