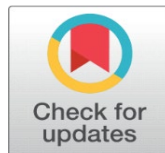


# DESIGN INTERVENTION AND BRANDING: POSITIONING BAGH PRINTING AS LIFESTYLE STATEMENTS FOR GEN-Z

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## DOI

[10.29121/shodhkosh.v6.i2.2025.6107](https://doi.org/10.29121/shodhkosh.v6.i2.2025.6107)

**Funding:** This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

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## ABSTRACT

Bagh printing, a centuries-old hand block printing tradition from Madhya Pradesh, is renowned for its intricate geometric and floral motifs, natural dyeing techniques, and cultural symbolism. Despite its heritage value and sustainable production methods, the craft faces diminishing demand due to limited product diversification, competition from mass-produced prints, and inadequate branding. This study explores the potential of design intervention and strategic branding to reposition Bagh printing for Gen-Z consumers, whose purchasing behaviour increasingly favours unique, eco-conscious, and culturally rooted products. Through literature review, artisan interviews, and consumer surveys, the research identifies opportunities for contemporary motif adaptation, expanded product lines beyond traditional garments, and incorporation of trend-led colour palettes. Branding strategies—ranging from storytelling and visual identity creation to leveraging social media and e-commerce platforms—are proposed to build a stronger market presence. The paper argues that integrating innovation with authenticity can not only attract younger audiences but also ensure the craft's economic sustainability and cultural continuity. This approach positions Bagh printing as a relevant, desirable, and globally competitive textile art form in the 21st century.

**Keywords:** Bagh Printing, Design Intervention, Craft Branding, Gen-Z and Millennials, Sustainable Textile Heritage

## 1. INTRODUCTION

Bagh printing is a traditional hand block printing technique originating from the small town of Bagh in Dhar district, Madhya Pradesh. This centuries-old craft is characterised by its intricate geometric and floral motifs, often inspired by nature, tribal art, and architectural patterns. The process uses hand-carved wooden blocks and natural dyes derived from plant and mineral sources, producing earthy tones dominated by red, black, and white. The craft holds deep cultural significance, having been passed down through generations of artisan families, and continues to serve as a visual narrative of Madhya Pradesh's rich textile heritage.

Despite its artistic value, Bagh printing faces serious challenges. The livelihood of artisans is under threat due to declining demand, competition from cheaper machine-printed fabrics, and the lack of product diversification. Younger generations, both among artisans and consumers, show reduced engagement with the craft, limiting its evolution.

In this context, Gen-Z represents a vital audience. Their purchasing habits are influenced by social media trends, global fashion exposure, and a growing preference for unique, sustainable, and ethically produced items. By aligning Bagh printing with these values through design intervention and strategic branding, there is significant potential to revitalise the craft.

The purpose of this study is to examine how contemporary design modifications, expanded product categories, and targeted branding can reposition Bagh printing as a relevant, desirable, and commercially viable craft for younger consumers, ensuring both cultural preservation and economic sustainability.

**Figure 1**



**Figure 1** Different Products of Bagh Print Widely Available in the Market

## 2. LITERATURE REVIEW

### 2.1. BAGH PRINTING: CULTURAL AND ECONOMIC SIGNIFICANCE

Bagh printing, a hand block craft native to the Bagh region in Dhar district, Madhya Pradesh, is distinguished by its geometric and floral motifs, executed using hand-carved wooden blocks and natural dyes that yield predominantly red, black, and white tones (Gaatha, n.d.). The craft embodies centuries of local cultural expression while offering sustainable textile production. However, economic investigations reveal that artisan households supporting this craft are under strain—primarily due to mass-produced textile competition, eroding raw-material sources, and insufficient diversification of product offerings (Jain & Suri, 2018).

### 2.2. DESIGN INTERVENTION IN TRADITIONAL CRAFT REVIVAL

Design intervention has emerged as a collaborative mechanism bridging artisanal tradition and contemporary market needs. Scholars emphasize the benefits of introducing modern motifs, expanding product categories (e.g., home décor, accessories), and employing digital prototyping tools—all implemented through participatory frameworks that maintain artisan ownership of creative direction (Khanna, 2020). Yet, longitudinal assessments of income enhancement and craft sustainability remain scarce.

### 2.3. BRANDING STRATEGIES FOR CRAFTS

Branding acts as a powerful force in positioning artisan crafts within competitive markets. Research highlights that storytelling, unified visual identities, and collective trademarks (such as Geographical Indications) bolster authenticity and command stronger price points (Sharma & Verma, 2023). Furthermore, alliances with e-commerce platforms and design houses amplify visibility. Despite these benefits, there are persistent challenges in converting visibility into sustained artisan income, largely owing to digital marketing capacity deficits.

### 2.4. GEN-Z AND YOUNG CONSUMER BEHAVIOR

Contemporary consumer research indicates that Gen-Z and Millennials highly value product authenticity, craft narratives, and sustainability (Rao & Kapoor, 2024). Their purchasing patterns are significantly influenced by social media exposure—especially visually driven platforms like Instagram and YouTube. Nevertheless, many studies note a

disconnect between expressed values and actual purchase decisions: convenience and price often override ideals, unless brand messaging is both trend-aligned and accessible.

### 3. RESEARCH GAP

While these domains-cultural economics, design intervention, branding, and young consumer behaviour-have each been studied, there is limited work that simultaneously integrates all four. Specifically, a comprehensive empirical investigation targeting co-created design interventions, branding strategies, and digital consumer engagement tailored to Gen-Z and other young consumers, with measurable outcomes for both artisan livelihoods and market reach, remains unexplored. This study intends to address that gap.

## 4. METHODOLOGY

### 4.1. RESEARCH DESIGN

The present study adopts a mixed-methods research design to comprehensively explore the role of design intervention and branding in revitalising Bagh printing for Gen-Z and Young consumers. A qualitative component was used to capture in-depth perspectives from artisans, designers, and brand representatives, while a quantitative component measured consumer attitudes, preferences, and purchase intentions through structured surveys. This triangulated approach enables the integration of rich narrative insights with statistically significant consumer data.

### 4.2. PRIMARY DATA COLLECTION

#### 1) Interviews- Semi-structured interviews were conducted with

- **Bagh printing artisans from** the Dhar district, representing both traditional practitioners and those involved in contemporary adaptations.
- **Textile and fashion designers** who have collaborated with artisan clusters for design innovation.
- **Retail brand managers** specialising in craft-based or sustainable products. These interviews explored perceptions of current market challenges, openness to design changes, branding possibilities, and digital marketing adoption.

#### 2) Surveys- A structured questionnaire was administered to Gen-Z and young consumers (aged 18–30) residing in urban and semi-urban areas. The survey captured data on:

- Awareness and perceptions of Bagh printing.
- Preferences in design, colour palette, and product categories.
- Sensitivity to sustainability claims and branding narratives.
- Willingness to pay for craft-based products.

### 4.3. SECONDARY DATA COLLECTION

#### 1) Secondary data sources included

- **Market reports** on Indian handicraft consumption trends and export statistics.
- **Trend analysis reports** from fashion forecasting agencies.
- **Academic literature** on craft revival, design intervention, and consumer behaviour in sustainable fashion markets. This data provided a contextual framework and helped triangulate findings from primary research.

### 4.4. SAMPLING AND DATA COLLECTION TOOLS

- **Sampling Technique:** Purposive sampling was used for artisan and designer interviews, ensuring respondents had direct involvement with Bagh printing. For the consumer survey, a combination of purposive and snowball sampling was applied to reach digitally active Gen-Z and other young consumers.

For the qualitative component, the study engaged 15 Bagh printing artisans from Dhar district, ensuring representation from both master craftsmen and younger artisans experimenting with contemporary adaptations. This number was selected based on the principle of data saturation, where additional interviews no longer yield substantially new insights. To incorporate market-facing perspectives, 5 designers and brand managers with experience in traditional textile-based product development were also interviewed.

For the quantitative component, a survey was administered to 150 consumers from the Gen-Z and other young consumers (aged 18–30), residing in urban and semi-urban areas. This sample size was deemed adequate to identify patterns in awareness, preferences, and purchase behaviour, while remaining manageable within the study's resource constraints. Respondents were selected using purposive and snowball sampling to target individuals active on digital platforms and engaged with fashion or lifestyle products. The combination of qualitative and quantitative samples provided both depth (artisans/designers) and breadth (consumer base) in the data, enabling a holistic analysis of design intervention and branding opportunities for Bagh printing.

#### 4.5. DATA COLLECTION TOOLS

Multiple tools were employed to ensure comprehensive and reliable data capture. For the qualitative strand, semi-structured interview guides were used with artisans, designers, and brand managers, allowing flexibility to probe deeper into emerging themes while maintaining consistency across respondents. The quantitative survey utilised a structured questionnaire containing both multiple-choice and Likert-scale items to measure awareness, attitudes, and purchase intentions among Gen-Z and Millennial consumers. To further refine the understanding of design preferences, focus groups were conducted with select consumer participants, facilitating interactive discussions on aesthetics, usability, and cultural relevance. Additionally, visual mood boards depicting contemporary adaptations of Bagh prints in varied colour palettes and product categories were presented to participants, enabling immediate, visual-based feedback and aiding in the validation of survey findings.

### 5. DISCUSSION

#### 5.1. TRADITIONAL PROCESS OF BAGH PRINTING AND CHALLENGES

Bagh printing is an indigenous block-printing tradition practised primarily by the Khatri community who are believed to have migrated from Sindh in present-day Punjab to the village of Bagh in Madhya Pradesh approximately four centuries ago. The craft derives its name not only from the village itself but also from the word bagh (tiger), evoking the dense forests of the region and the nearby Baghini River.

While its origins are often linked to ancient trade routes and early textile craft traditions, the process itself has been preserved through generations, with only minor modifications to suit locally available resources. The craft is distinguished by its reliance on natural dyes and hand-carved wooden blocks, each requiring precision and a deep understanding of material behaviour.

**Figure 2**



**Figure 2** Baghini River



In the 1960s, a pivotal development in the history of Bagh printing occurred when the Khatri community, led by the pioneering artisan Ismail Suleman Khatri, established themselves along the banks of the Baghini River. It was during this period that the high copper content of the river water was recognised as a key factor in intensifying and deepening the colours of the dyed textiles, marking a significant turning point in the evolution of this craft.

The production cycle begins with the careful selection of base fabrics, typically cotton or silk, which undergo thorough washing to remove starches and impurities. The cloth is then treated with a solution of myrobalan (*Terminalia chebula*) to improve dye fixation. Concurrently, artisans prepare the dye pastes: the signature red is obtained through alum as a mordant, while the black is produced from fermented iron filings combined with jaggery, thickened with tamarind seed powder to achieve the correct viscosity for printing.

Step by Step process for a clear understanding is given below:

## 5.2. PRE-PRINTING ACTIVITIES

The preparation of fabric for Bagh printing involves a series of meticulous pre-treatment processes that ensure optimal dye absorption and longevity of the printed designs.

- 1) **Khara Karna (Initial Washing):** The raw cloth, generally cotton or silk, is taken to the riverside where approximately 100 sheets (about 250 fabric cuts of 60" width) are processed at a time. The fabric is soaked in water for two hours, then beaten repeatedly on riverbank stones to remove starch and impurities. This washing is followed by thorough rinsing in clean water and sun-drying before returning the cloth to the workshop.
- 2) **Mengni Karna (Softening Treatment):** The fabric is immersed overnight in a dhaul solution comprising sanchara (rock salt), mengni (goat dung paste), and arandikatel (unrefined castor oil). The process is repeated thrice, with intermediate washing in flowing river water, to achieve softness and pliability. This step also prepares the fibres for uniform colour absorption during printing.
- 3) **Harara Treatment (Tannin Application):** The next day, the cloth is treated with a harara powder solution. This imparts a soft off-white or yellowish background and strengthens the tonal depth of the black and red dyes used later. The treatment is done in batches, with the solution refreshed after every few lots to maintain consistency.

Figure 3



Figure 3 Harara Treatment

- 4) **Preparation of Colours:** Bagh printing traditionally employs natural dyes derived from plants, minerals, and other organic sources. Four principal colours dominate the palette: red, black, khaki, and indigo.
  - **Black** is produced by fermenting iron filings with jaggery and tamarind seed powder, later thickened to a paste.
  - **Red** is obtained by combining alum with alizarin and dhavda flowers during the post-printing boiling process.
  - **Khaki** is prepared by boiling dhavdi leaves for 10–12 hours.

- **Mustard yellow** comes from boiled pomegranate skins.
- **Indigo** is derived either from traditional fermentation of indigo leaves with lime and sajji, or by dissolving indigo powder in water with alkali and reducing agents.

Each dye paste is stored in a colour tray (palya), layered with a bamboo mesh and a woollen blanket (or fine voile for delicate work), enabling even absorption of the paste onto the block surface.

### 5.3. PRINTING PROCESS

Once the fabric and colours are ready, printing is carried out entirely by hand using intricately carved wooden blocks. The block is pressed into the prepared dye paste so that the raised areas absorb colour, and then carefully stamped onto the cloth. The process requires precision in alignment (registration) to ensure pattern continuity. Typically, larger outline blocks (gad) are printed first to define the main forms, followed by finer detail blocks (rek).

**Figure 4**



**Figure 4** Printing and Drying Process

An experienced artisan can print approximately five metres of fabric in two to three hours, depending on the complexity of the pattern. After printing, the fabric is dried and left for a minimum of eight days- sometimes up to two weeks- to allow the dyes to bind fully with the fibres before the subsequent washing and finishing processes.

After printing, the fabric is left to dry naturally for over a week, allowing the colours to oxidise and deepen in tone. The final stage, known locally as vichaliya, involves washing the fabric in flowing water to remove excess dye and reveal the full vibrancy of the design. In the 1960s, a pivotal development in the history of Bagh printing occurred when the Khatri community, led by the pioneering artisan Ismail Suleman Khatri, established themselves along the banks of the Baghini River. It was during this period that the high copper content of the river water was recognised as a key factor in intensifying and deepening the colours of the dyed textiles, marking a significant turning point in the evolution of this craft.

**Table 1 Sequential Stages in the Traditional Bagh Printing Process**

Stage	Description	Materials/Tools Used	Approx. Timeframe
1) Fabric Selection and Washing	Choosing cotton or silk base fabric and washing to remove starch, dirt, and impurities.	Cotton/silk fabric, water, detergent (natural/neutral).	1-2 days
2) Pre-Treatment	Immersion in myrobalan solution to enhance dye absorption and improve mordant adherence.	Myrobalan fruit powder, water, large vats.	1 day
3) Dye Paste Preparation	Creation of natural dye mixtures: red from alum mordant; black from fermented iron with jaggery, thickened with tamarind seed powder.	Alum, iron filings, jaggery, tamarind seed powder, fermentation pots.	Several days (fermentation)
4) Block Printing	Application of dyes using hand-carved wooden blocks; borders printed first, followed by interior motifs for balanced composition.	Wooden blocks (motifs), low printing tables, dye trays.	Variable (depends on design complexity)

5) Natural Drying	Air-drying printed fabric to allow oxidation and deepening of colour.	Open drying space, sunlight.	Approx. 7–12 days
6) Final Washing (Vichaliya)	Washing in flowing water to remove excess dye and enhance brightness of print.	River or running water source, washing equipment.	1 day
7) Final Finishing	Sun drying and pressing to prepare fabric for market or tailoring.	Sunlight, pressing tools.	1–2 days

## 5.4. DESIGN

The traditional design motifs of Bagh printing include the Nandana (mango) motif, Tendu (plant) motif, Mung ki Phali (green gram pod) motif, Khirali Keri (raw mango) motif, Leheria (wave) motif, Jowaria (jowar plant) motif, and the Phool Buta (floral) motif. A distinctive feature of Bagh printing is the patterned borders, which often resemble the stone carvings found in the ancient Bagh Caves. Both draw inspiration from the climbing creeper plant, locally known as Bel. The craft offers significant flexibility for design development, allowing artisans to create a wide variety of surface patterns through different permutations and combinations of borders, buti (motif), and jaal (floral net) block arrangements.

**Figure 4**



**Figure 4** Different Motifs of Bagh Printing

## 5.5. CHALLENGES

The traditional Bagh printing craft, while celebrated for its intricate motifs and natural dye processes, presently remains heavily concentrated on a narrow range of products- chiefly sarees dress materials and dupattas. This over-reliance on a limited portfolio presents several challenges for sustaining and expanding market reach.

- 1) Market Saturation and Limited Appeal:** With sarees and dupattas dominating the product mix, the craft struggles to engage consumer segments that prefer contemporary, functional, and globally relevant textile applications. Younger buyers, in particular, may find these formats less aligned with their lifestyle, leading to reduced market penetration.
- 2) Seasonal and Occasion-Centric Usage:** Sarees and ornate dupattas are often associated with festive or formal occasions, resulting in lower purchase frequency. This seasonality restricts sales cycles and creates periods of low demand for artisans and producers.
- 3) Competition from Machine-Printed Alternatives:** Power-loom and screen-printed fabrics, often imitating Bagh designs, are available at lower costs and in more diverse product forms. This intensifies price-based competition and reduces the perceived value of authentic hand-crafted pieces among cost-sensitive buyers.
- 4) Underutilization of Design Potential:** The rich visual language of Bagh motifs has untapped potential for adaptation into a variety of lifestyle, fashion and home décor products. However, the lack of product innovation beyond sarees and dupattas limits opportunities for brand diversification and sustained artisan income.

- 5) **Low Brand Visibility:** Despite its rich heritage, Bagh printing lacks strong, identifiable branding that could differentiate authentic products from imitations. The absence of collective marketing strategies and certification marks further hinders consumer recognition and trust.
- 6) **Limited Digital Presence:** In an era where online retail and social media significantly influence buying patterns, the craft's minimal digital footprint limits its ability to reach wider audiences. Many artisans and clusters lack access to e-commerce platforms, digital marketing skills, or adequate product photography to appeal to global consumers.

## 5.6. DESIGN INTERVENTION STRATEGIES

To ensure the sustainability and market relevance of Bagh printing, strategic design interventions are essential. These interventions must balance innovation with the preservation of the craft's core identity, enabling artisans to cater to modern consumer preferences while retaining authenticity.

- 1) **Introducing Contemporary Motifs without Losing Authenticity:** While traditional Bagh motifs are deeply rooted in heritage, incorporating subtle contemporary elements-such as minimalistic geometric patterns, nature-inspired abstracts, or fusion designs-can appeal to younger consumers without diluting the craft's cultural essence.
- 2) **Expanding Product Categories:** Moving beyond sarees and dupattas, the craft can explore diversified product lines such as home décor (cushion covers, table linens, wall hangings), stationery (notebooks, bookmarks, gift wraps), Western silhouettes (dresses, jackets, tops), and accessories (scarves, bags, belts). Such diversification can open new domestic and international markets while providing year-round demand.
- 3) **Adapting Colour Palettes to Suit Gen-Z and Millennial Preferences:** While Bagh printing traditionally relies on earthy reds, blacks, and indigo hues, introducing curated seasonal colour stories-such as pastel tones, jewel shades, or monochrome variants-can broaden its aesthetic appeal. This adaptation should be approached thoughtfully to ensure it harmonizes with the natural dye process.
- 4) **Collaborations with Designers, Influencers, and Lifestyle Brands:** Strategic partnerships with contemporary fashion designers, social media influencers, and sustainable lifestyle brands can significantly enhance brand visibility. Collaborative collections can serve as limited-edition offerings, creating exclusivity and attracting trend-conscious buyers.

Designer Mumtaz Khan, based in Bhopal, has emerged as a pioneering force in rejuvenating Bagh print by blending its traditional techniques with modern fashion sensibilities. His collection Bliss-a hand-block Bagh print cotton line interwoven with zardozi embroidery featured in the "Trishul The Divine Fashion Show" gained widespread acclaim for its elegant fusion of heritage motifs and contemporary silhouettes such as gowns, embroidered jackets, and long kaftans. Further amplifying his creative reach, Khan's collection titled Prakriti Ke Rang showcased multi-coloured Bagh-print trail lehengas paired with short jackets and shirts at a fashion event in New Delhi, garnering appreciation from both audience members and fellow designers.

**Figure 5**



**Figure 5** Designer Collection of Bagh Printed Fabric



- 5) **Integration of Technology:** Leveraging digital tools such as Computer-Aided Design (CAD) for motif experimentation and 3D visualization for product mockups can streamline the design process. This approach allows artisans and designers to preview pattern placements, scale adjustments, and colour combinations before committing to the manual printing stage, reducing material wastage and improving efficiency.

## 5.7. BRANDING AND MARKET POSITIONING

For Bagh printing to thrive in competitive domestic and global markets, a deliberate branding and positioning strategy is essential. Beyond product quality, the brand must evoke an emotional connection, communicate authenticity, and appeal to the values of modern consumers.

- 1) **Craft Storytelling for Emotional Connection** Narrating the history, cultural roots, and human stories behind Bagh printing can foster a strong emotional bond with customers. Highlighting the artisan's journey, traditional dyeing techniques, and eco-friendly processes can differentiate authentic Bagh products from mass-produced imitations.
- 2) **Visual Identity Design** Developing a cohesive visual identity including a distinctive logo, thoughtfully designed packaging, and quality labels can elevate perceived value and reinforce brand recall. Packaging that reflects traditional motifs while meeting modern design aesthetics can also serve as a marketing tool.
- 3) **Leveraging Social Media Marketing** Platforms like Instagram, Pinterest, facebook can be powerful tools for showcasing Bagh printing through engaging short videos, process demonstrations, styling tips, and curated theme boards. Consistent, high-quality digital content can expand reach to younger, design-conscious audiences.
- 4) **Positioning as a Sustainable Luxury or Eco-Chic Lifestyle Brand** Emphasizing the natural dye process, handcrafting methods, and low environmental impact can position Bagh printing within the premium "sustainable luxury" or "eco-chic" segments. This aligns with the growing global demand for ethical and environmentally responsible products.
- 5) **Targeted Market Channels** Curating collections for urban boutique stores, e-commerce marketplaces, and pop-up exhibitions can enable direct engagement with niche customer segments. These channels offer opportunities for experiential marketing and storytelling-driven sales.

## 6. FINDINGS AND ANALYSIS

The study synthesised insights from primary consumer surveys, artisan interviews, and comparative assessments of traditional and contemporary market trends to evaluate the positioning of Bagh printing in the current fashion and lifestyle ecosystem.

- 1) **Consumer Survey Insights** Feedback from Gen-Z and Millennial respondents revealed a strong inclination towards craft-based products that align with modern aesthetics and functional utility. While the appreciation for authenticity and sustainability remains high, consumers indicated preferences for:
  - Minimalist motifs and versatile designs suitable for daily wear.
  - Expanded product categories beyond sarees and dupattas, including Western silhouettes, home décor, and accessories.
  - Wider colour options in line with seasonal and trend-based palettes.
  - Availability through online channels, ensuring ease of purchase and transparent pricing.
- 2) **Artisan Perspectives** Interviews with practising Bagh printers highlighted a gradual openness to design adaptation and branding initiatives, particularly among younger artisans. However, concerns were expressed regarding the preservation of traditional motifs, cost implications of experimentation, and the learning curve associated with digital marketing and e-commerce. Senior artisans often emphasised the importance of retaining heritage integrity while cautiously adopting contemporary influences.
- 3) **Gap Analysis: Traditional Production vs. Modern Consumer Expectations** The analysis revealed significant gaps between the existing production ecosystem and the demands of current markets:

- **Design Gap:** Over-reliance on conventional motifs and formats limits appeal to younger consumers seeking novelty.
- **Product Gap:** Narrow product range is insufficient to tap into lifestyle and export markets.
- **Marketing Gap:** Minimal branding and weak digital presence reduce visibility in competitive retail environments.
- **Supply Chain Gap:** Small-scale, artisan-led production cycles can face challenges in meeting larger, time-bound orders, especially for high-volume e-commerce sales

Figure 6

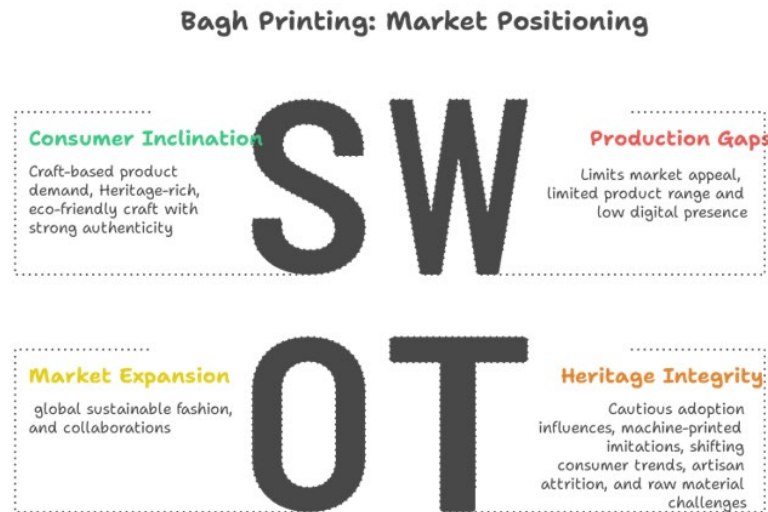


Figure 6 SWOT Analysis

## 7. RECOMMENDATIONS

### 1) Practical Steps for Artisans and Cooperatives to Integrate Design Intervention

- Conduct regular design workshops to introduce contemporary motifs while maintaining the traditional essence of Bagh printing.
- Experiment with diversified product lines—home décor, apparel for younger consumers, accessories—through small pilot batches before scaling.
- Provide training in colour experimentation, CAD tools for pattern visualisation, and simple quality control processes to improve efficiency and reduce wastage.

### 2) Branding Toolkit for Bagh Printing Clusters

- Develop a unified brand identity with logo, packaging, and labels reflecting the craft's heritage and sustainability.
- Create artisan story cards and QR-linked product tags for traceability and customer engagement.
- Standardise product photography and maintain a digital catalogue for online and offline promotion.

### 3) Partnership Opportunities with Designers, NGOs, and Online Marketplaces

- Collaborate with fashion designers and design institutes for capsule collections blending heritage and contemporary trends.
- Partner with NGOs for capacity-building, funding support, and marketing mentorship.
- Onboard curated e-commerce platforms and niche marketplaces to expand reach, supported by seasonal social media campaigns.

## 8. CONCLUSION

The study highlights that design intervention and strategic branding have significant potential to revitalise Bagh printing, enabling it to transcend its current limitations and thrive in competitive markets. By introducing contemporary motifs, diversifying product categories, and leveraging collaborations, artisans can tap into newer consumer segments without compromising the craft's authenticity. Branding initiatives from cohesive visual identities to digital storytelling can strengthen recognition, differentiate authentic products from imitations, and enhance perceived value.

Looking ahead, the craft's evolution could be accelerated through emerging technologies. AI-driven trend analysis can guide design development based on real-time consumer data, augmented reality (AR) previews can offer immersive product trials for online buyers, and NFTs could create a new dimension for digital art adaptation, enabling global appreciation and intellectual property protection for traditional motifs. These innovations, when implemented thoughtfully, can position Bagh printing as a heritage craft with a future-ready identity.

## CONFLICT OF INTERESTS

None.

## ACKNOWLEDGMENTS

None.

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