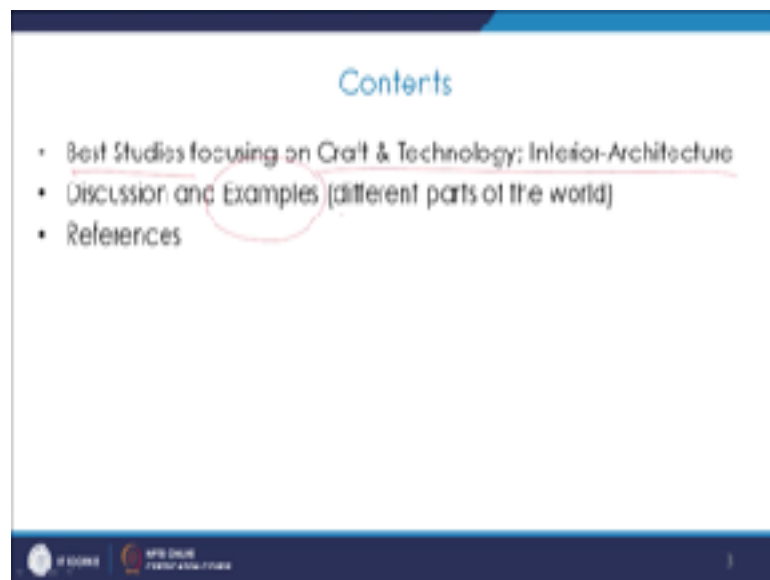


Role of Craft and Technology in Interior-Architecture
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Lecture – 16
Best Studies related to the Craft Sector

Namaste! Hello everyone, welcome back to the NPTEL course Role of Craft and Technology in Interior Architecture. Today we are going to discuss module number 16 and we will be discussing some best studies related to the Craft Sector.

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So, we will be talking about best studies which focus on craft and technology and interior architecture, and we will see some examples and they are from the different parts of the world. Basically we will try to understand the craft sector of different countries and what is the significance of this sector and what kind of craft activities and training modules do they follow and we will see of course some references for our further understanding.

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So, this is a sort of a diagram or an info graphic, that talks about Finnish creative and cultural industries. So, if we talk about the Finnish industries they focus heavily on textiles, woodworking, there is glass crafts that we see in the Finnish context. And there are lot of creative designs that they come up with you know explorations and new innovative methods also sometimes the composite material exploration and we see some resin crafts also.

And there are lot of business models and services that have been developed to take care of the craft sector, and to take care of the capital investments, to take care of the infrastructure in funding and to also market and disseminate these craft forms. So, that there is less pressure on the artisans in the crafts persons and they get enough returns and there is livelihood security for them.

So, it is known for the good craft practices, and it is a very important part of creative industry industries and Europe creative economy. So, creative industries and cultural industries that is also small focus of our subject, and the craft industry here is seen as an important source of jobs, entrepreneurship and sustainable employment; in cities, towns, villages as well as the remote rural areas.

And then there is a contribution to wider economy not just art craft sector, but to a wider economy like tourism, food, design, cultural experiences. So, it has been looked upon as an industry and how it can really contribute to the wider economy. Further ahead here we are talking about the Japanese creative and cultural industries and we see a mention of lot of different activities in art and craft forms.

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Architecture	About traditional and modern Japanese architecture
Bonsai	About the art of cultivating miniature trees
Bunraku	About traditional Japanese puppet theatre
Calligraphy	About the art of writing beautifully
Contemporary Art	A list of sites to see contemporary art
Dolls	About various types of Japanese dolls
Gardens	About Japanese gardens
Ikebana	About Japanese flower arrangement
Kabuki	About traditional Japanese Kabuki theatre
Literature	About Japanese literature
Movies	About the Japanese cinema
Tea	About traditional Japanese tea theatre
Poetry	About haiku and other Japanese poetry forms
Origami	about the art of paper folding
Tea Ceremony	about the ritual way of preparing and drinking tea
Ukiyo-e	About paintings of the floating world

Japanese Creative and Cultural Industries
Source: YVES MENETRE represented by the Course Coordinator

So, here we see architecture in the top and you know both traditional and modern Japanese architecture, I mean they are really famous in the world and what is so interesting about the modern architecture is also that they take and draw upon learnings from their traditional architecture and there is a sort of a symphony that can be seen there is so much association with nature, there is so much crafting of space in the kind of experiential quality that gets generated that lot of people look up to Japan for understanding the principles of making and to you know see through its architecture and understand the entire process that is involved. So, and we see bonsai there is calligraphy there is contemporary art, dolls making about the landscaping in gardens of course. So, many of them over here there is origami. So, we see all these different kinds of art craft interior architecture forms of course now which have been also identified as creative in cultural industries.

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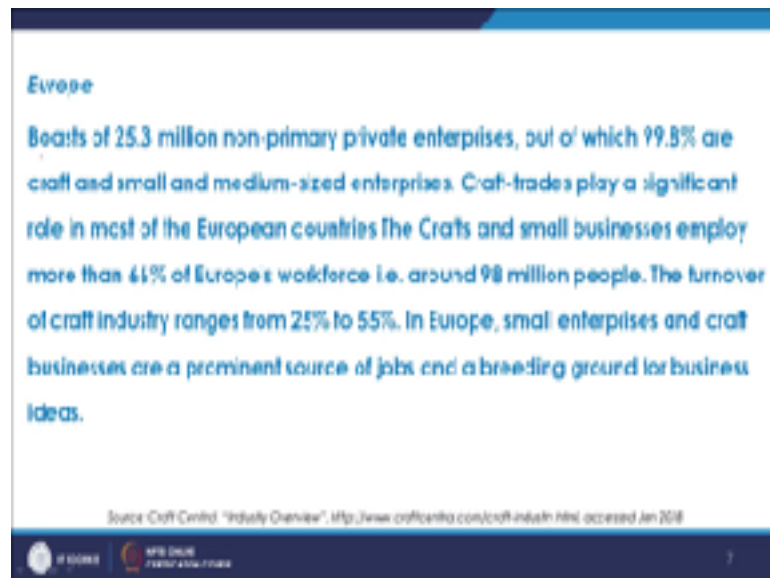
So, that what we see in Japan and talking about European creative in cultural industries, you know the largest umbrella of Europe. Again there are a very important part of the European cultural identity and they have been given a lot of significance, you know that is associated with their culture tradition identity and we see a lot of emphasis on textiles, there is metal working, lot of ceramics and glass crafts. And of course, there is this woodworking craft that we see. It is also an important part of creative industries and Europe's creative economy, all these craft forms that we see here; and again important source of jobs employment creation, contributing to the GDP and economy, wider economy and yeah European craft education.

So, what is important is that for them the craft education and training is also very important and there are lot of models you know, that they follow where within the academia and curriculum. There is lot of emphasis on enhancing and developing the skills of making to give the vocational training. And it really makes a difference because you know right at the education level; if these skills and training components are introduced.

Then of course, the professionals that come out, the students that learn from there, the vocational skills that get developed and the kind of models where the artisans and the craftspersons also you know are involved within the teaching and the curriculum system

that kind of exchange and knowledge came that is going to help everyone and the craft industry as a larger umbrella is going to flourish.

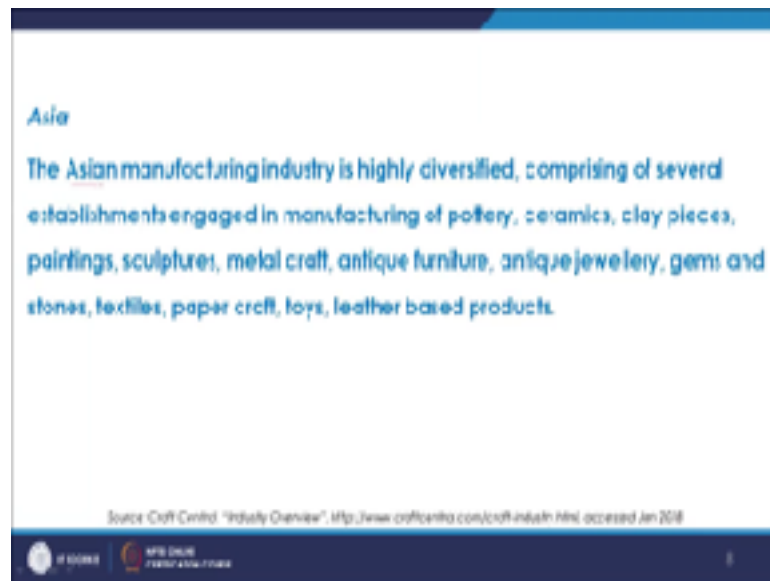
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So, it is an interesting model that other countries can look at. Talking about Europe further, it boasts of 25.3 million, non-primary private enterprises. Out of which 99.8 percent are craft and small and medium sized enterprises. So, huge number; craft traders trades play a significant role in most of the European countries. The crafts and small businesses employ more than 66 percent of Europe's work force. So, it is a very important sector for them.

The turnover of craft industry ranges from 25 percent to 55 percent and therefore they put lot of importance to the sector.

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Talking about Asia, the Asian manufacturing industry is highly diversified. Comprising of several establishments engaged in different kinds of manufacturing of pottery, ceramics, clay pieces, paintings, there are sculptures, there is metal craft, antique furniture, antique jewellery, gems and stones of course there is a mention of textiles, there are very rich textile traditions in Asia. This paper craft there are lot of toys making there are leather based products.

So, there are the different kinds of manufacturing processes, there are different kinds of products that are involved, there are different kinds of craft forms that we see when we look at Asia as a case.

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Now, talking specifically about India; so, you know right from the earliest mention of dwelling, and the Indian way of life in the *Vastu Shastra*, to the British India including varied foreign influences. The interior and furnishing developed and altered in India. So, starting from the *Vastu Shastra* our own traditional system are the signs of dwelling and architecture; and then there are lot of foreign influences that happened. So, they have been alterations there have been lot of changes that we see in the you know space making interiors as well as furnishings.

So, there has been a transition of indigenous Indian interiors to the eclectic and hybrid interiors, which were influenced by French, Portuguese, Dutch, Muslim and British invasions. And right from the Indus valley civilisation we have been seeing and reading about the traces of you know brick structures, adorned with the metal objects of copper, bronze, lead, tin and they were exquisitely handcrafted, there were so much knowledge involved about the material culture and how to incorporate that knowledge within the milieu of space making, whether it is a product or an object of daily use on its a sort of a structure or you know the kind of a built firmware one in habits.

Interior home design as a distinct concept and practice emerged in 18th century. The terms interior decoration and interior design they were introduced in India much later we have a repeat of slide here with some bold marking. So, we have already discussed this.

The highlighters are going to help understand the key takeaways from here. So, when we talk about India you know we will discuss later also elaborately. What does craft sector mean to India and what are the different perspectives and definitions?. But to understand the overview right now.

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This sector may best be defined as pertaining to items made, either totally or partially by hand; significant for the utility and or decorative value.

And the important thing to understand here is that, the operational domain of the craft sector here in India includes statutory bodies. There are different ministries, there are departments, there are boards and autonomous institutions which are you know involved in this sector. And the core ministry is the ministry of textiles and there are lot of other you know departments and the other statutory bodies that help in formulating the policies, monitoring them and seeing the activities associated with this sector.

So, while drawing upon programs and schemes of rural development, skills development, MSME, tourism, culture, commerce, labour and industry. So, here again the craft sector contributes to a wider economy like we were seen in the other cases. It also includes NGOs, social enterprises and market organisations and there are lot of vertical and horizontal linkages amongst all of them for the efficient in proper

functioning. And there is lot of emphasis on you know understanding the markets creating a network and empowering the craft persons and artisans.

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So, here what we see is some design on the silk; and India has been famous for its cottons and embroideries and silk designs. And this is a very interesting very old design on silk I have mentioned the source over here. Just putting some visual glimpses you know what does craft sector mean to India, how it has been historically significant, what kind of examples we see, and what kind of activities are involved some more examples.

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So, in the later part of the 18th century and the early 19th century Murshidabad and Vizagpatnam; they were the two prominent centres of ivory carving and furniture making that's what we see here. So, there has been a significant presence of art and craft forms, there has been lot of mention about these and lot of the literature.

Specially we see lot of British travelogues and you know inventories and diaries, we would see lot of mention of Indian art and craft forms and specially we see the you know literature that is related to the coming of Britishers and establishing the East India Company and making Kolkata is there you know trade capital. There we will see lot of literature and lot of diaries and descriptions and the travel details that would discuss all these intricate details of making material culture and the craftsmanship of India.

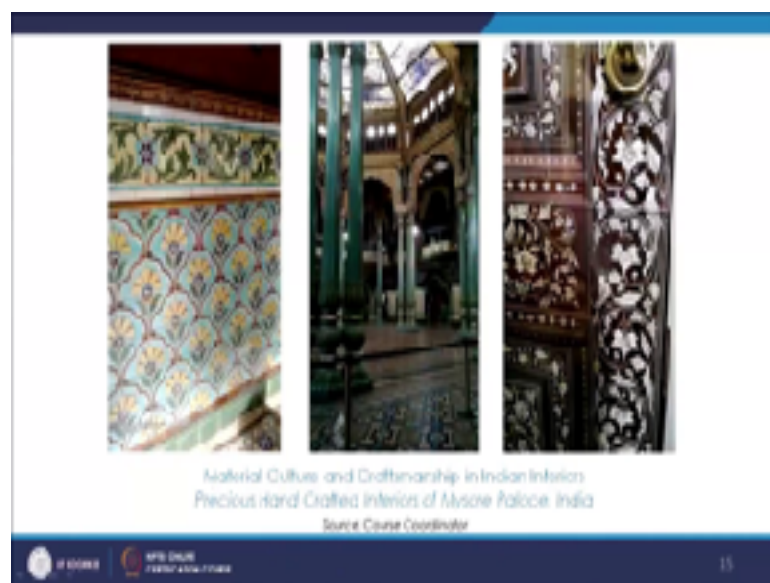
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This is again a very interesting example, where we see the interior in Impey household and this is during the British in India and we see you know some furnishings have been added the interior details are now different from what it used to be an Indian household we see this new kind of a furniture being introduced.

So, there are lot of influences, but the transition surely happens in the style of making but there are definitely lot of craft skills involved at different stages in different time periods.

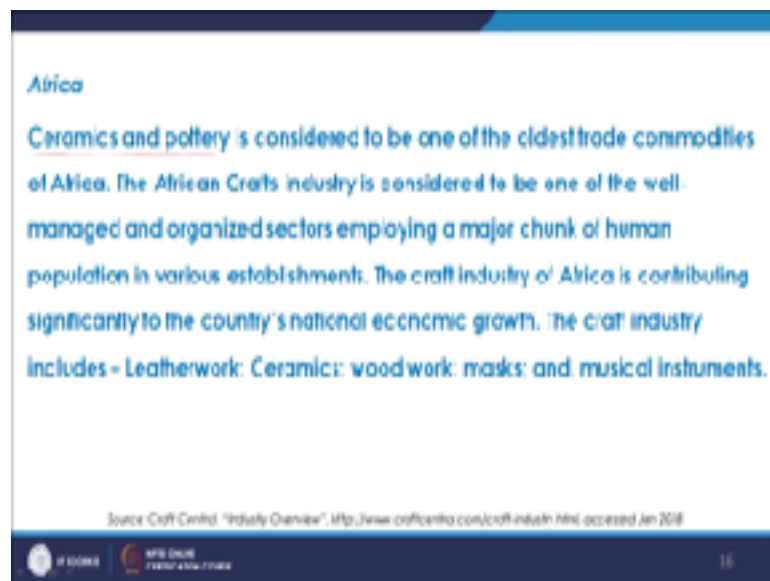
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Some more examples here we see of material culture and craftsmanship in Indian interiors and we are talking about the Mysore palace this rich ivory work on this door we see here, the stain glass in the interiors discovering over here that we see, here we see this beautiful tiles on the wall.

So, lot of rich intricate details in art and craft forms that have been associated with India.

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Talking about Africa; Ceramics and pottery is considered to be one of the oldest trade commodities of Africa. The African crafts industry is considered to be one of the well managed and organised sectors, employing a major chunk of human population in various establishments. The craft industry of Africa is contributing significantly to the country's national economic growth. And the industry includes leatherwork; ceramics; woodwork; masks; and musical instruments; we will talk about Australia & New Zealand now

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So, like I said we are trying to understand this sector in different countries of the world and we are trying to understand these best studies from all over to establish the importance of craft and specially to take it further in the domain of space making as we will see in our subsequent modules. So, again trying to understand this interrelationship between the craft, interior architecture, culture, creativity and then also trying to understand the economy is behind it. How different countries look at this sector and how they are contributing to the wider economy.

So, when we talk about Australia and New Zealand, their craft industry comprises of several cottage industries. Specialising in niche products and the key products exported by these countries they includes ceramic arts and crafts, jade jewellery, decorative hand blown glass, there is more jewellery, there is paper craft, home wares such as bed linen and place mats, there are wooden toys that we see over here and then there are games made from native timbers and natural cosmetics.

So, this is also in industry in itself and the government spends lot of funds per annum for the contemporary visual arts and crafts sector. So, what we see as common here is that, this sector has special significance and all the countries and their governments are really putting forth all their efforts to develop this as a niche sector, which contributes to the

wider economy of the nation. And also makes them stand out in the international market with a distinct identity.

So, a very fragile sector with lot of cultural connotations and lot of economic mechanisms involved. Australia's arts and cultural industry has seen an enormous growth over the past few years and there is lot of export that is seen now, and the music publishing indigenous art and decorative arts.

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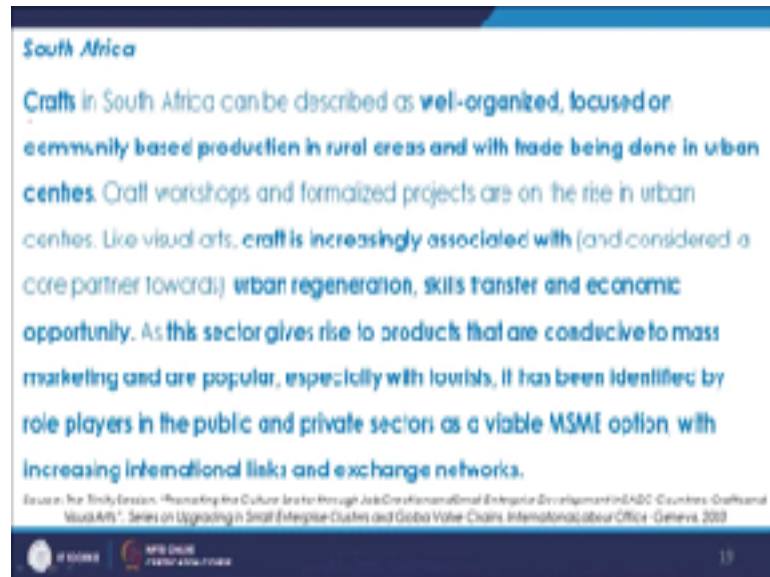


Talking about America and Canada, the American craft market is one of the largest and most important markets for craft in the world. And the craft industry of Canada is highly diversified sector, comprising of individual craft persons, studios, enterprises, media guilds, public and private galleries, retail and wholesale shows, and also industrial organisations.

So, again there is a sort of an entire establishment with so many stakeholders, there is lot of economics you know involved and there are lot of exchanges involved and the sector is growing and it is contributing to the economy. And there is lot to learn you know from the specifically from the methods how their products reach the market. When we talk about India, we always seen this kind of a gap you know from making of the object to marketing it, making of the policies to implementing it. But when we are seeing this best

case studies specially the international context, it is good to understand what are their training mechanisms, how are the linkages formed between the artisan and the market and then we can try to understand and imbibe some good principles in our context.

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South Africa now. So, crafts in South Africa can be described as well-organized, focus on community based production in rural areas and with trade being done in urban centres. So, they follow this method. Craft is increasingly associated with urban regeneration, skills transfer and economic opportunity. This sector gives rise to products that are conducive to mass marketing and are popular especially with the tourist. It has been identified by role players in the public and private sectors as a viable MSME option, with increasing international links and exchange networks.

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So, again a very significant industry. Continuing with South Africa. Crafters are trained professionals or self-taught. Usually organised into formal or informal groups and these include NGOs again MSMEs and community based workshops.

Also there is lot of research and development, which is done by the national product development centre and the national craft council. And they also produce this information handbook and information directory for crafts people which is a very significant source. There are numerous craft outlets that could be seen, there are markets and retail stores which are nationally present.

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Public sector	Private sector
Department of Arts, Culture, Science and Technology	Business and Arts South Africa
Provincial departments	Public Eye
National Arts Council	Jubilee Park Public Art Project
National museums and galleries	
National Craft Council	Creative Inner City Initiative
Arts and Culture Frug	BAT Centre

There are numerous public and private sector coordinating bodies. The South African Handbook of Arts and Culture is the most comprehensive resource book for this information but the most significant organizations are listed above.

Training: of the SADC countries, South Africa offers the widest range of training opportunities, from informal, community-based skill transfer, through to community colleges and academic tertiary education.

Source: For Trudy Eriksen, "Promoting the Culture Sector through Job Creation and Small Enterprise Development in SADC Countries: Crafts and Visual Arts". Series on Upgrading in Small Enterprise Clusters and Global Value Chains. International Labour Office - Geneva, 2010

And here again we see some public sector and private sector you know departments and enterprises that are involved with the craft industry here these are also the coordinating bodies the South African handbook of arts and culture is the most comprehensive resource book for this information. Also these coordinating bodies that we see here, they are also very important sources of information.

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Zimbabwe

Craft sector is characterized by groups producing collectively. Practitioners do this to take advantage of economic and informational infrastructures and to learn from each other. This type of voluntary, informal skills-transfer and goodwill seems to be prevalent. Crafts and visual arts in Zimbabwe are part of a larger, dynamic cultural landscape. More than 50 national arts and culture organizations exist in the areas of music, dance, drama, visual arts and film, alongside viable private galleries, craft markets and retail outlets that specialize in crafts and visual arts.

Source: For Trudy Eriksen, "Promoting the Culture Sector through Job Creation and Small Enterprise Development in SADC Countries: Crafts and Visual Arts". Series on Upgrading in Small Enterprise Clusters and Global Value Chains. International Labour Office - Geneva, 2010

Talking about Zimbabwe, craft sector is characterised by groups producing collectively. Practitioners do this to take advantage of economic and informational infrastructures.

So, their focuses the collective group production taking advantage of the common infrastructure and to learn from each other most importantly. Crafts and visual arts in Zimbabwe are part of a larger dynamic cultural landscape. More than 50 national arts and culture organisations exist in the areas of music, dance, drama, visual arts, film alongside viable private galleries craft markets, retail outlets that specialise in crafts and visual arts.

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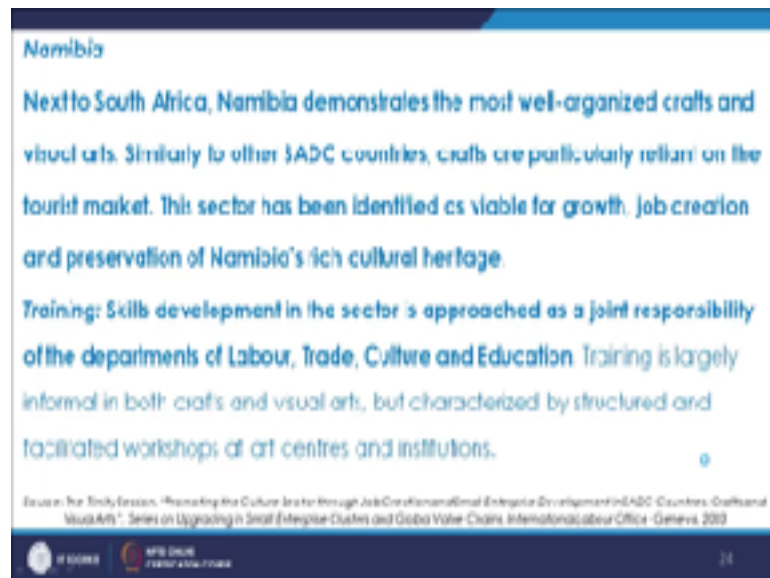


Further about Zimbabwe. Several critical institutions exist to promote preserve and manage the production in the various cultural industries in Zimbabwe.

Overall management is responsibility of the ministry of recreation sports and culture. What we seen in India is that at least 17 to 20 ministries are involved and there are different aspects and different policies which fall under all these different ministries and all of them collectively you know take care of the craft sector. Here the larger body that takes care of this industries ministry of recreation sports and culture. About training very little exists in the way of formal training in crafts and visual arts, although a degree course is offered at the University of Zimbabwe.

So, that training needs some more attention, the trading component the capacity building component.

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Talking about Namibia, it is also you know like South Africa this demonstrates the most well organised crafts and visual art sector. Similarly to other SADC countries crafts are particularly reliant on the tourist market. This sector has been identified as viable for growth, job creation and preservation of Namibia's rich cultural heritage. When we talk about training, skills development in the sector is approached as a joint responsibility of the departments of labour, trade, culture and education and the collectively contribute in enhancing the training.

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Mauritius

The wealth of natural resources in Mauritius (flowers and branches, coral and fibre) are the raw materials for much of the craft objects produced. Crafters work either alone or in informal groups. On the whole, craft objects are of an export quality but the export market is very limited (except for a market in the United Kingdom). It is estimated that every visitor spends at least US\$100 per craft piece purchased.

Source: For Trade Envoys, "Promoting the Culture Sector through Job Creation and Small Enterprise Development in AEC Countries, Craft and Visual Arts". Series on Upgrading in Small Enterprise Clusters and Global Value Chains, International Labour Office - Geneva, 2010

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25

Mauritius. The wealth of natural resources in Mauritius are the raw materials for much of the craft objects produce.

So, they have the raw materials, because its rich in all its natural resources. Craft objects are of an export quality, but the export market is very limited. So, the craftsmanship is good they have raw materials, they have resources, but the export market is quite limited.

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Mauritius

Training: Limited formal training is offered. Informal training and skills transfer occurs on an ad hoc basis, as well as through the National Handicraft Centre, where training is more structured. In the Ministry of Arts and Culture, the Arts Division deals with all artistic disciplines, while the Culture Division handles training, national cultural festivals and cultural exchange programmes at regional and international levels.

Source: For Trade Envoys, "Promoting the Culture Sector through Job Creation and Small Enterprise Development in AEC Countries, Craft and Visual Arts". Series on Upgrading in Small Enterprise Clusters and Global Value Chains, International Labour Office - Geneva, 2010

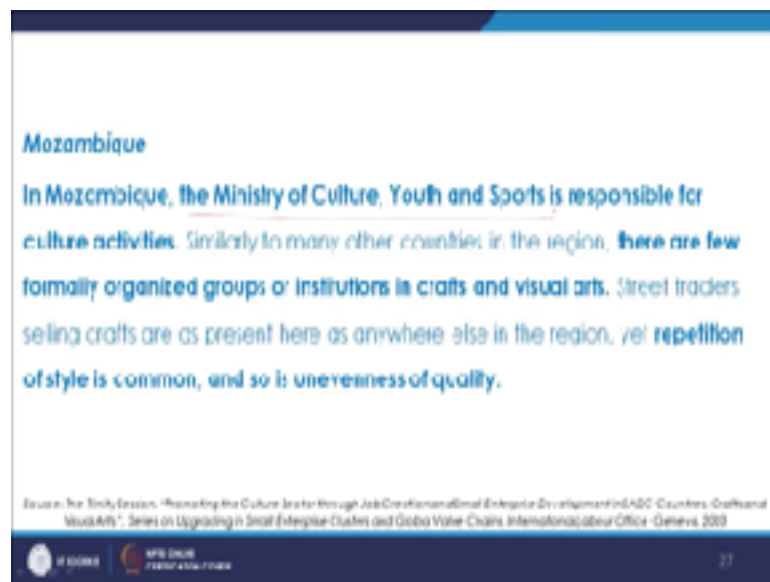
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26

About the training, limited formal training is offered. Informal training and skills transfer occurs on an ad hoc basis, as well as through the national handicraft centre, where training is more structured. In the ministry of arts and culture the arts division deals with all artistic disciplines, while the culture division handles training, national cultural festivals and cultural exchange programs at regional and international levels.

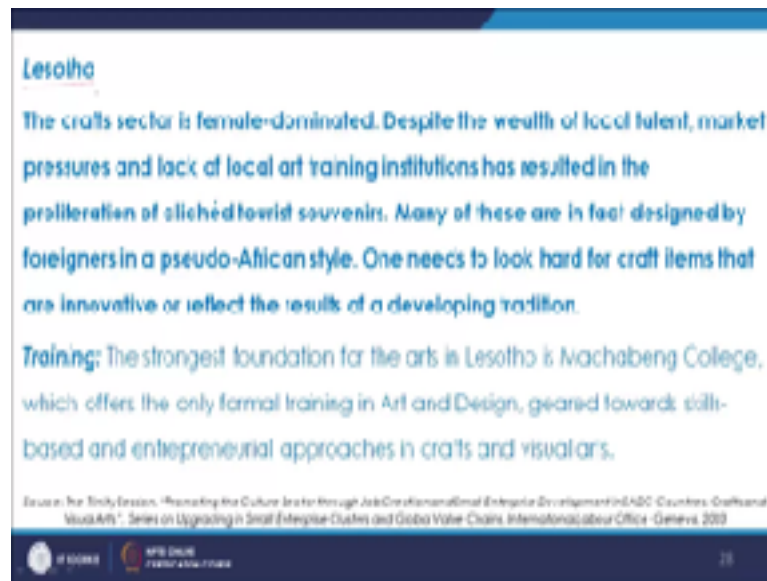
So, they have these governing bodies and they have this mechanism which takes care of the training component.

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Talking about Mozambique. The ministry of culture youth and sports is responsible for culture activities, there are few formally organised groups or institutions in crafts and visual arts and repetition of style is common and so is unevenness of quality.

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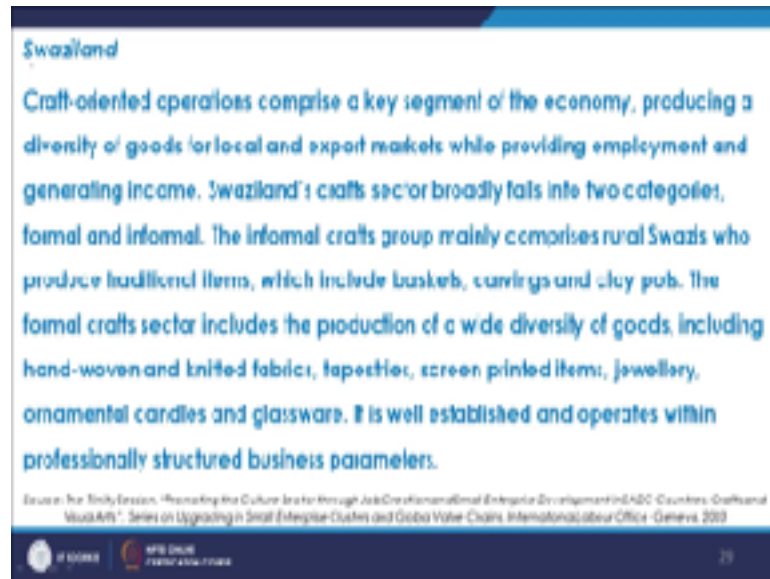


So, they have to really work on their consistency and craftsmanship.

About Lesotho. The craft sector is female dominated here. Despite the wealth of local talent, market pressures and lack of local art training institutions has resulted in the proliferation of clichéd tourist souvenirs. So, they have talent, but the market pressures and lack of local art training institutions it has resulted in a very clichéd craft industry which is more reduced to making just tourist souvenirs.

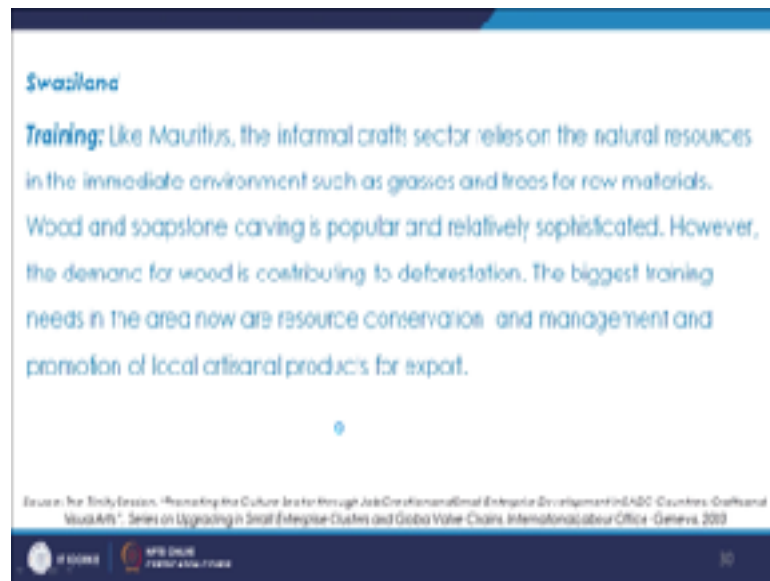
Many of these are in fact designed by foreigners in a Pseudo African style, one needs to look hard for craft items that are innovative or reflect the results of a developing tradition. In terms of training, the strongest foundation for the arts, so there are not many foundations and institutions and universities which offer the training, but there is some presence. So, the training institutions if they are established and there is more training and capacity building sector would improve here.

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Swaziland. Craft-oriented operations comprise a key segment of the economy here, producing a diversity of goods for local and export markets both while providing employment and generating income. It broadly falls into two categories here formal craft sector and informal craft sector. The informal crafts group mainly comprises rural Swazis who produce traditional items like baskets, carvings, clay pots the formal craft sector include the production of wide diversity of goods, including hand woven and knitted fabrics, knitted fabrics, tapestries screen printed items, jewellery items ornamental candles and glassware.

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For training. Like Mauritius, the informal craft sector relies on the natural resources in the immediate environment such as grasses, trees for raw materials. Wood and soapstone carving is popular and relatively sophisticated.

However, the demand for wood is contributing to deforestation and that is happening in India also. The biggest training needs in the area now are resource conservation and management and promotion of local artisanal products for export. And I think the same here we face same in India we face, you know the resource conservation related problems, management related problems, marketing related problems.

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Malawi

The definition of **arts and crafts in Malawi** is officially grouped as:

- **Grassroots** (basketry, woodcarving, and domestic implements)
Not income-generating; Objects produced for functional use
- **Entrepreneurial** (defined as passing from one hand to another)
Involves exchange of money for objects and starts at a village level but moves to centres for trade
- **Fine Arts** (painting and sculpture)
Crafts generally include everything that is not painting. This may be attributed to Malawi having no real, applied or two-dimensional arts tradition, except in some textile design (batik)

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Malawi. Their art and crafts is grouped you know into three parts. So, grassroots craft , entrepreneurial and the fine arts, and there are different activities within that.

When we talk about the grassroots they are not income generating, they are mostly utilitarian and functional crafts. The entrepreneurial here we are talking about the exchange of money and you know trade and fine arts mostly includes paintings and sculptures, and they generally include everything that is sorry the craft generally include everything that is not painting according to their classification.

Like we have been talking about the non structural crafts and we put the paintings and surface finishes under that as per the framework that we are following, but here the Malawi craft industry, the craft here it does not include the painting.

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Malawi

Despite being a small country, Malawi is rich in natural resources. Cultural Heritage is protected through different Acts of Parliament, dealing with Monuments and Relics, Museums, Arts and Crafts and Archives.

Training: indigenous knowledge systems have not been prioritised in the education syllabus. Training component needs significant attention.

Source: The ThinkEsson, "Promoting the Culture Sector through Job Creation and Small Enterprise Development in SADC Countries: Craft and Visual Arts". Series on Upgrading in Small Enterprise Clusters and Global Value Chains. International Labour Office - Geneva 2013

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Now, it is rich in natural resources and the heritage is protected through different acts of parliament, dealing with monuments and relics museums arts craft and archives. About training the indigenous knowledge systems have not been prioritised in the education syllabus and that's again a huge gap and similarly we can talk in the context of India. So, once this gap is bridged, of course this sector will really improve and there will be the empowerment of the artisans and the craft persons, also there would be better products and outcomes and there would be wider contribution to the economy.

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The United Republic of Tanzania

Good trade relationships between the United Republic of Tanzania and neighbouring countries result in duplication of craft products. It has been reported that Kenyans travel into the region and purchase large quantities of Makonde carving. These sculptures and functional objects (ashtrays, spoons, bowls) are then given a high-polish finish and are sold as Kenyan in markets in the region and to foreign tourists. This points towards an obvious problem of duplication of products throughout the SADC countries (including, for example, Batik, Makonde carving, Tinga Tinga painting). A country-specific product ends up being reproduced to become generic to the region.

Source: The ThinkEsson, "Promoting the Culture Sector through Job Creation and Small Enterprise Development in SADC Countries: Craft and Visual Arts". Series on Upgrading in Small Enterprise Clusters and Global Value Chains. International Labour Office - Geneva 2013

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Talking about the united republic of Tanzania, the major issue here is that Kenyans travel into the region and they purchase large quantities of carving, which are then you know taken to their market and sold. So, our country specific product ends up being reproduced to become generic to the region.

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So, that's the problem that United Republic of Tanzania is facing. And for their training part the cultural sector is inclusive of four directorates: arts and languages; sport development; archives; and antiquities. And they take care of the formal and community based training, but it has to further improvise.

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Angola

The crafts sector in Angola has sought to meet the demand for African art with the stylized and repetitive objects usually found in street markets and commonly known as "airport art". Mass produced in a series, these products are perceived as lacking any real link to the deeper cultural undercurrents of the Angolan people. When buying art in Angola, an export permit must be obtained from the Ministry of Culture. Angola views data collection and sharing in cultural heritage within the region as being fundamental to cultural development.

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IF 1000000 ILO Skills Partnership

There is also craft industry in Angola, and they meet the demand for African art with the stylised and repetitive objects usually found in street markets and commonly known as 'airport art'. Lacking any real link to the deeper cultural undercurrents of the Angolan people again there is a gap there is no deeper connect to their identity and culture.

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Botswana

An important aspect of Botswana cultural heritage is the history, traditional practices and material culture of the San people. Although it is reported that the local market is too small to support crafts and visual arts in Botswana, role players in these sectors are seeing the value in creating relationships between socially uplifting projects focused on specific ethnic groups or communities, and the cultural industries. There are some crafts produced, but curio shops stock up to 90 per cent of non indigenous crafts. Basketry is a burgeoning practice with good market response. The government and private sectors have identified the development of the crafts sector as a priority.

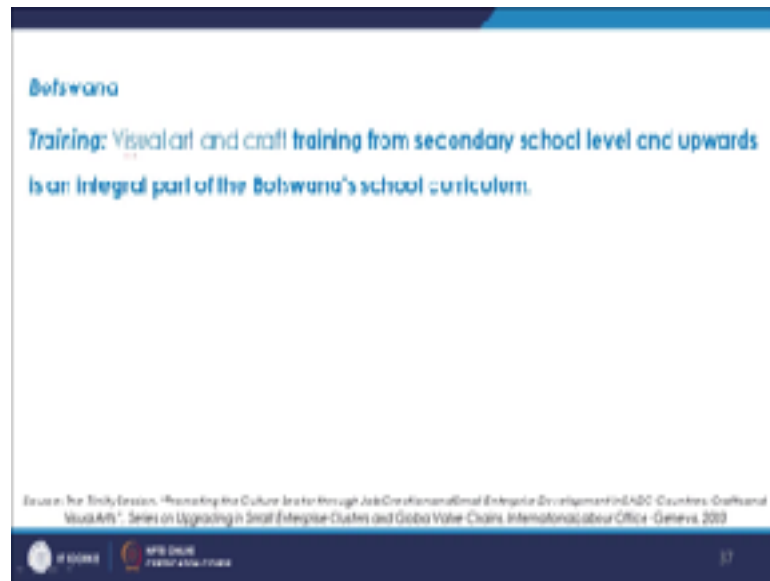
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Botswana again, an important aspect of Botswana cultural heritage is history traditional practices and material culture. The local market is too small to support crafts and visual

arts, the role players in the sectors are seeing the value in creating relationship between socially uplifting projects focused on specific ethnic groups or communities and the cultural industries. So, now, already some importance has been associated to the sector and some initiatives have been taken.

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Visual art and craft training from secondary school level and upwards is an integral part of Botswana school curriculum, that's important. So, they have training component but they have to work on their production and marketing.

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Democratic Republic of the Congo

This sector is characterized by **carved objects in wood, including masks, stools and other objects that originate from secular or ritual use.** Traditional design is **used in domestic spaces.** Local raw materials including **malachite and copper** are commonly used in craft production. **Textile tradition, especially of the Kuba people, includes products made from dyed raffia fibres.**

Training: Formal training in the arts and crafts is limited.

Source: For Trade Enclaves, "Promoting the Culture Sector through Job Creation and Small Enterprise Development in AEC Countries: Craft and Visual Arts". Series on Upgrading in Small Enterprise Clusters and Global Value Chains. International Labour Office - Geneva, 2010

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We have another case of Democratic Republic of the Congo, and here we see the carved objects in wood including masks, stools and other objects that originate from secular or ritual use. There is also a prominent textile tradition that we see, they are locally available raw materials that we see and there are also some fibres that are seen and products are made out of the woods. Formal training is very limited in this sector.

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Seychelles

The Seychelles, like Mauritius, **relies heavily on tourism to support its crafts and visual art sectors.** The craft sector is **supported by the private sector and coordinated and managed by various organizations.** The Ministry of Industry supports small local processing and manufacturing firms. A major private sector programme in support of the crafts sector had begun under the Sixth Economic Development Forum.

Source: For Trade Enclaves, "Promoting the Culture Sector through Job Creation and Small Enterprise Development in AEC Countries: Craft and Visual Arts". Series on Upgrading in Small Enterprise Clusters and Global Value Chains. International Labour Office - Geneva, 2010

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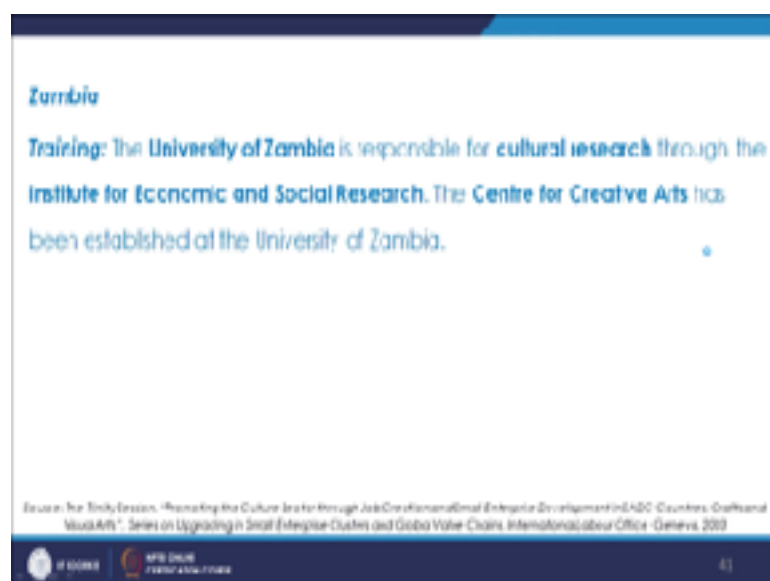
Seychelles relies heavily on tourism and supported by the private sector and coordinated and managed by varied organisations.

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Zambia is an emerging sector when we talk about the craft industry, and the ministry of community development in social services is responsible for policy development and promotion of cultural activities such as art and craft here.

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For the training they have the university of Zambia which contributes a lot in terms of training in terms of cultural research and a cultural research happens to the centre with they are the institutes, which they have in this university and there is a centre for creative arts as well.

So, there is a formal training component and probably they need to work little bit on the informal training component. So, in all the cases here that we saw we just try to understand what is the current state of the art you know, scenario of the craft sector in these countries. What are the different activities that they are involved in. What are the different ministries or governing bodies which take care of different activities policy formation and marketing within the gamut of all these art and craft activities here in these countries and we also try to understand what they lack and what kind of more improvisations could be done.

But in all the cases that we saw there is this strong presence of the value chain.

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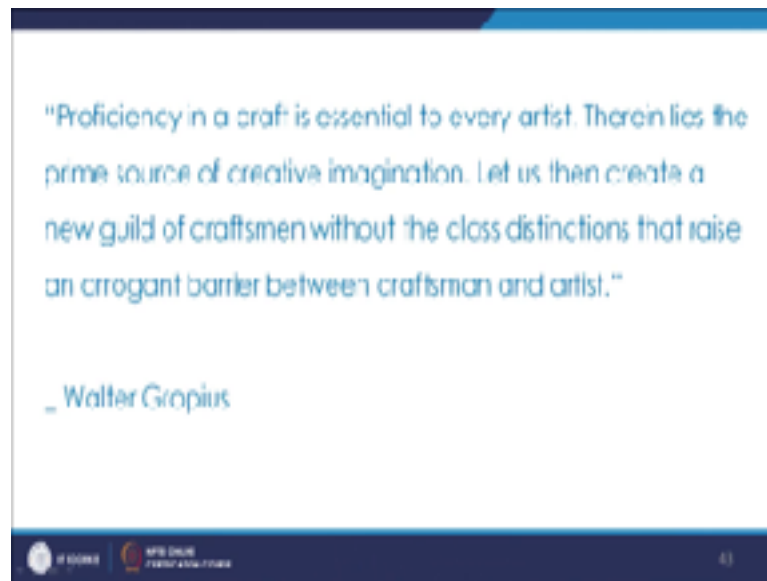
Whenever we talk about the art and craft sector in any part of the world, there is a value chain involved and when one has to really look forward to creating a significant change in improvement in the sector, it is important to understand the value chain.

So, there are starting from the start there are always beginnings in the value chain where they are there different stakeholders involved; the craft persons, the artists, collaboration there are institutions, commissions then of course the next important step is production. Where the place of production is important, whether it is done in their own workshops at home, in factories, studios. what kinds of tools are used? Have they been upgraded? What is the material culture involved? Who are the people who are involved in the production? What is the process? Then the circulation once the production is done. who all are the agents managers. and the people who are involved in circulating the produced items what are the delivery mechanism are they exhibition festivals museum, publications, pamphlets, is there e commerce involved, is there a journalism involved and then there is the audience reception; what is the critic, what is the assessment.

How is the monitoring done, who all are the visitors you know and what are the donation boxes generating and community, how it is responding, the collective groups how are they responding, what kind of seminars and conferences addressing this issue. So, to understand this value chain is very important, whatever be the study that we take which ever be the craft sector that we talk about in the entire world.

So, once you understand this value chain and the important stakeholders, it would becomes slightly clear; how to really address this sector and how to take further advantage of it and see it as an economic activity, and slowly you know in the subsequent modules we talk a bit about these policies and gaps.

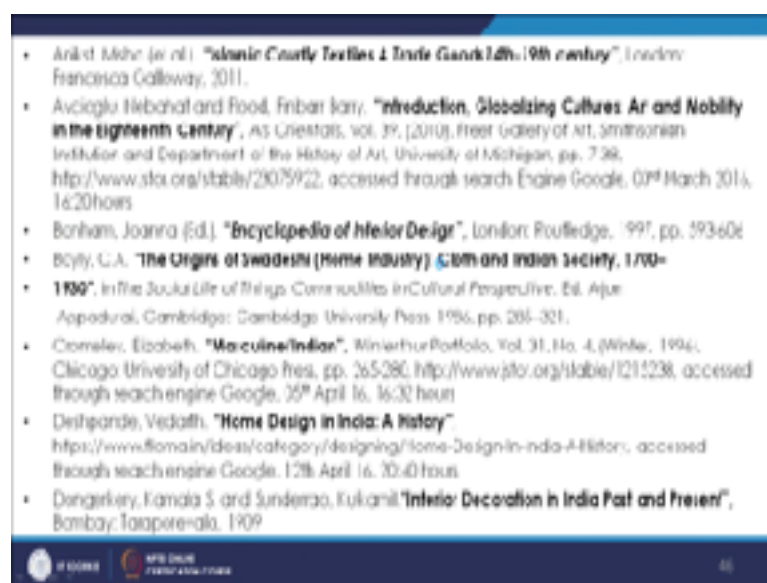
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To end I would just like to quote. "Proficiency in a craft is essential to every artist. Therein lies the prime source of creative imagination. Let us then create a new guild of craftsmen without the class distinctions that raise an arrogant barrier between craftsman and artists." In that I would like to call it a craft person which of course, includes the women as well.

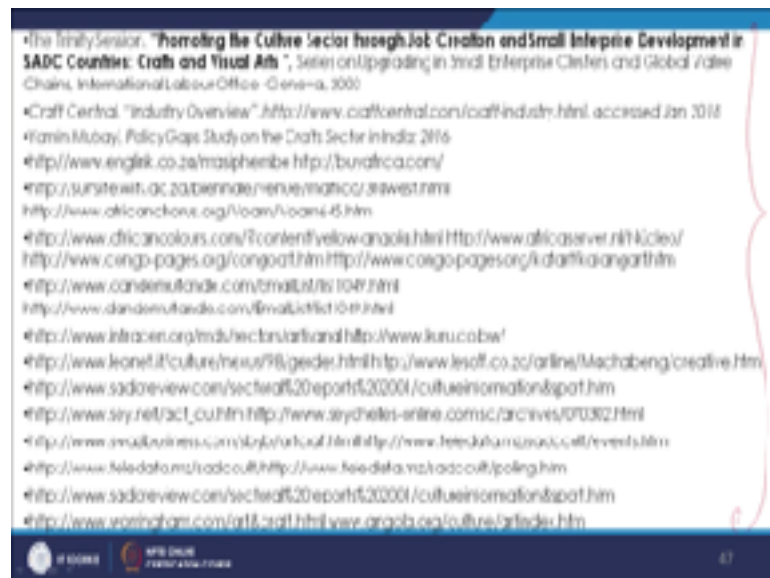
So, next we are going to see some case studies from Gujarat and some references now.

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So, the Asian craft industry that we saw some examples that we had put in, this is the specific reference and there are more that we see over here.

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These are some very important references; we were discussing about the different countries and their craft sector. So, these have been very important references for me to understand and put them collectively for you. And now the consolidated general literature that we have been covering.

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Thank you.