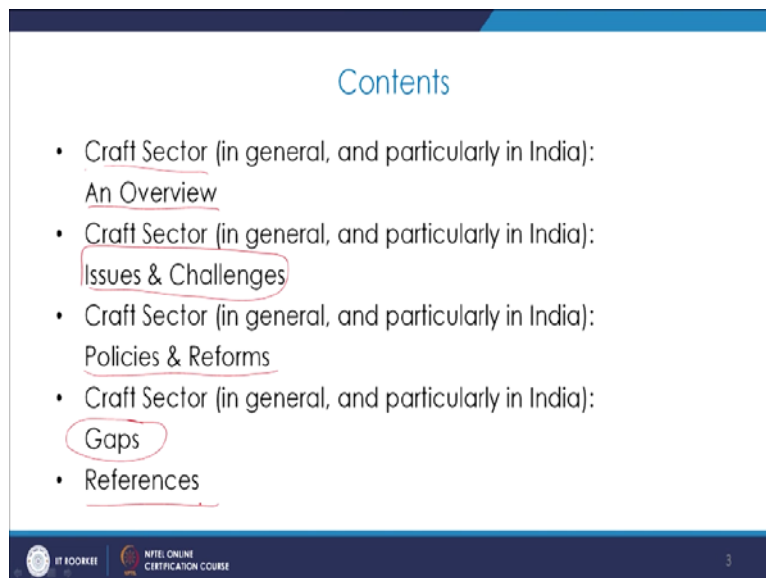


Role of Craft & Technology in Interior-Architecture
Prof. Ar. Smriti Saraswat
Department of Architecture & Planning
Indian Institute of Technology, Roorkee

Lecture - 30
Week - 06
Craft Sector: Summary & Discourse



Namastey! Hello everyone welcome to the NPTEL course Role of Craft and Technology in Interior Architecture. Today we are going to discuss module 30 which is the summary of few previous modules, and we will just try to sum up what we understood about the craft sector in India.

(Refer Slide Time: 00:42)



Contents

- Craft Sector (in general, and particularly in India):
An Overview
- Craft Sector (in general, and particularly in India):
Issues & Challenges
- Craft Sector (in general, and particularly in India):
Policies & Reforms
- Craft Sector (in general, and particularly in India):
Gaps
- References

  3

So, we will be just summing up the craft sector in terms of the overview; the issues and challenges that it faces; the policies and reforms that have been introduced; what are the gaps that have been identified; and of course, the list of references towards the end. To begin with, we tried to understand how is craft sector defined, and what is the overview of it, specifically in the context of India.

(Refer Slide Time: 01:07)



"The sector may be best defined as pertaining to items made either totally or partially by hand, significant for their utility and/or decorative value. Taking a holistic view, the operational domain of craft includes statutory bodies (ministries, state departments, boards and autonomous institutions) pertaining to Handicrafts and Handlooms as its core, while drawing upon programmes and schemes of Rural Development, Skills Development, MSME, Tourism, Culture, Commerce, Labour and Industry. It also includes NGOs, social enterprises, and market organizations and has vertical and horizontal linkages with international markets, development and funding agencies, displaying a vibrant and dynamic sector responding to multiple trends and processes through a variety of media."

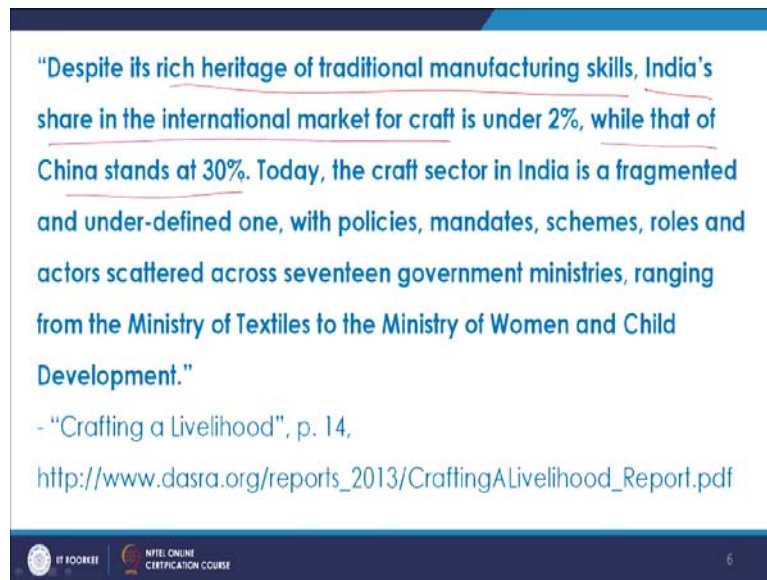
– Yamini Mubayi, Policy Gaps Study on the Crafts Sector in India; 2016

IIT Kharagpur NITEL ONLINE CERTIFICATION COURSE 5

So, we understood that this sector may be best defined as pertaining to items made either totally or partially by hand, significant for their utility and/or decorative value. And, we also tried to understand that the operational domain of the craft includes statutory bodies, ministries, state departments, boards and autonomous institutions pertaining to handicrafts and handlooms as its core, while drawing upon programmes and schemes of rural development, skills development, MSME, tourism, culture, commerce, labour and industry.

It also includes NGOs, social enterprises, and market organizations and has vertical and horizontal linkages. So, it is a gamut of things and there is a huge umbrella under which lot of these activities are organized and termed together. So, craft sector is very humongous. It involves lot of people involved in it. And therefore, it's sometimes very challenging to understand it and to come up with policies which could work in its favour. And there are lot of problems and challenges that come into picture. But, I think the government is really working quite elaborately in the direction to overcome the gaps and challenges and to make very relevant policies.

(Refer Slide Time: 02:42)



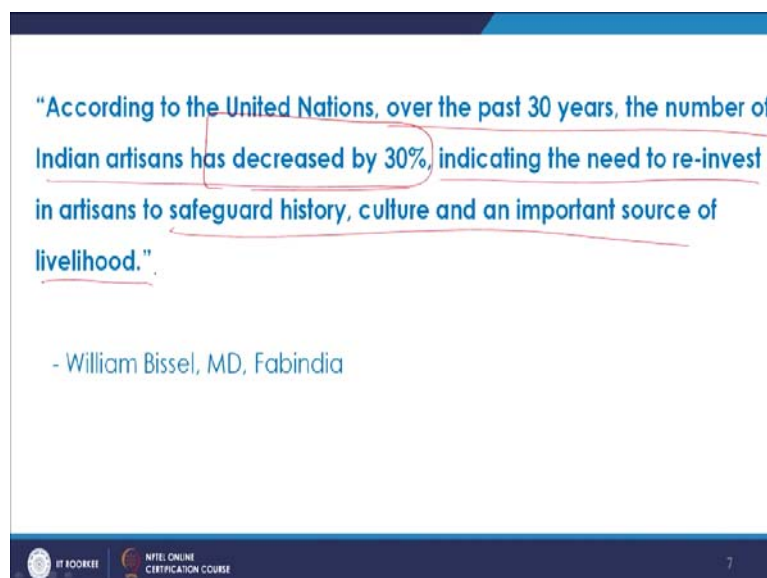
"Despite its rich heritage of traditional manufacturing skills, India's share in the international market for craft is under 2%, while that of China stands at 30%. Today, the craft sector in India is a fragmented and under-defined one, with policies, mandates, schemes, roles and actors scattered across seventeen government ministries, ranging from the Ministry of Textiles to the Ministry of Women and Child Development."

- "Crafting a Livelihood", p. 14,
http://www.dasra.org/reports_2013/CraftingALivelihood_Report.pdf

IT 100KKEE NTEL ONLINE CERTIFICATION COURSE 6

Now, despite its rich heritage of traditional manufacturing skills, we learnt that India's share in the international market for craft is under two percent, while that of china stands at thirty percent. So, we saw that despite being a potential sector and despite being, you know, also contributing to the employment in the country, our international, you know, positioning and the share is quite less, which can be really increased.

(Refer Slide Time: 03:13)



"According to the United Nations, over the past 30 years, the number of Indian artisans has decreased by 30%, indicating the need to re-invest in artisans to safeguard history, culture and an important source of livelihood."

- William Bissel, MD, Fabindia

IT 100KKEE NTEL ONLINE CERTIFICATION COURSE 7

"According to the United Nations, over the past thirty years, the number of Indian artisans has decreased by thirty percent. And we learnt about this alarming number while we were

talking about it in the previous lecture, indicating the need to reinvest in artisans; to safeguard history, culture and important source of livelihood.” So, while we are talking about the overview of the sector, we also get figures like this and they are quite alarming and disturbing, but most definitely now things are improving.

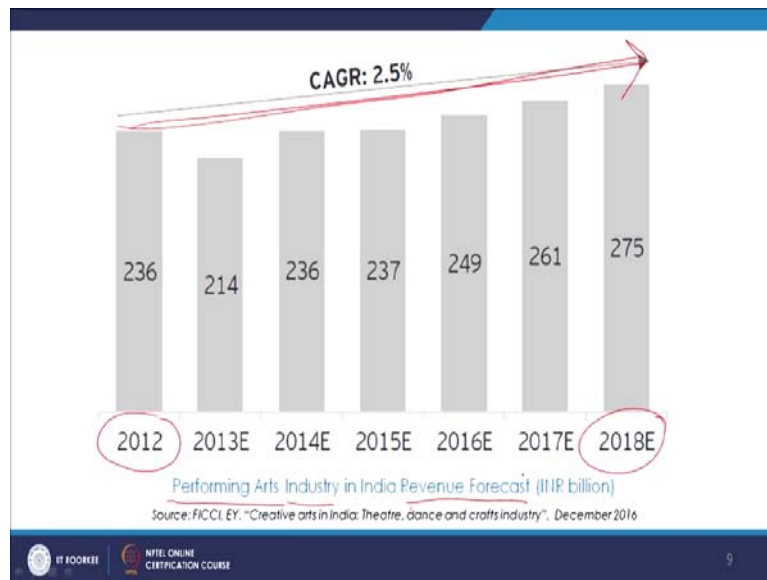
(Refer Slide Time: 03:46)



We also discussed little bit about the performing art industry and what are the opportunities that we see. And we discussed how increasing national and international exposure across theatre, dance and craft industries; upgradation of new technology and settings; rising global demand; and, emergence of varied performances being experimented as sources for performance, are providing opportunities for the industry to capitalize on.

So, we tried to understand the craft sector in terms of the opportunities which are there in terms of the different kinds of activities that fall under it. And we saw some statistical data, we saw the graphs that explained us you know some data regarding the potential of these industries and the revenue generation and how there has been an annual growth rate when we talk about the revenues being generated.

(Refer Slide Time: 04:40)



So, since we are talking about the performing arts industry. And here from 2012 to 2018 we saw this steady growth you know and how the revenue forecast was made. And there was this stable growth that was seen.

(Refer Slide Time: 05:03)



We also saw that you know the performing arts support activities are also a gamut of activities when we talk about this industry and there also we see a very steady growth and quite impressive growth actually from here to here. So, we saw these kinds of graphs and data to also understand that yes, the number of artisans is decreasing and there is an alarming data

that we come across, but then there are also improvements which are happening. And at least that the direction and the vision that the government has or the individuals and the associated organizations have that is not in a, you know, not minuscule and it is really contributing.

(Refer Slide Time: 05:44)



Some more data we saw where we saw the export of Indian handicrafts and we saw this trend rising from 2009-10 to a very huge number here in 2015-16. So, we saw these kinds of data sets also.

(Refer Slide Time: 06:01)

Export items	2015-16	2016-17	Y-o-y increase in %
	April - September (in INR billion)		
Art metal wares	19.40	25.92	33.62
Wood wares	19.16	21.87	14.13
Hand printed textiles & scarves	14.24	16.11	13.1
Embroidered & crocheted goods	14.30	16.54	15.67
Shawls as art wares	0.03	0.03	8.52
Zari & zari goods	0.62	0.56	-9.49
Imitation jewelry	10.74	11.02	2.62
Misc. Handicrafts	31.43	37.97	20.78
Total	109.89	129.99	18.28

*Figures may slightly vary due to rounding off

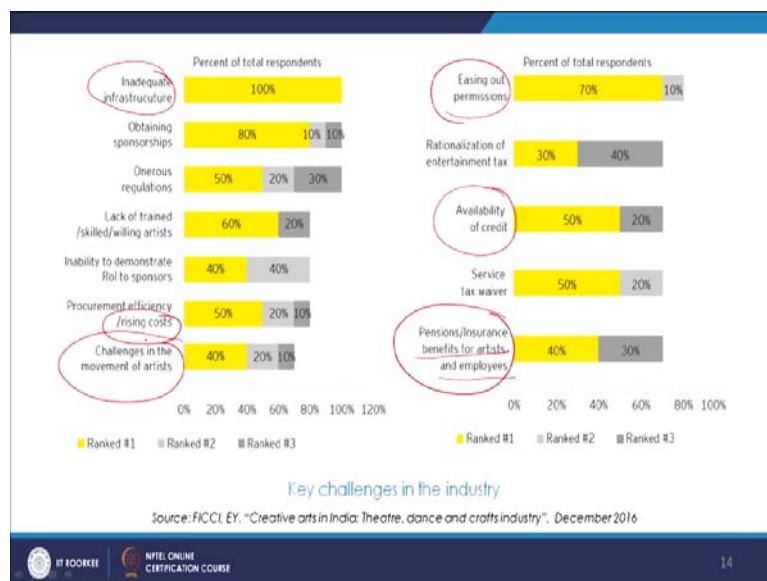
Export figure of handicrafts during the period April - September 2016-2017 compared to the corresponding period of April - September 2015-2016

Source: FICCI EY, "Creative arts in India: Theatre, dance and crafts industry", December 2016

And another data and the table that explains the export figure of handicrafts and here from 2015 - 16 to 2016 -17, we again saw the rise and in terms of percentage it is not bad 18.28 percent. So, again these are all hopes that we have in the, you know, the results that we see which make everyone going and encourages and empowers the stakeholders involved in this sector to keep working and to think about you know lot of good changes that are going to happen. Of course, having said that there are lot of gaps and problems, but they have to be addressed and lot of work is already happening.

So, because I was talking about the issues and challenges, and gaps; so, now, let us see the issues and challenges which we discussed in great detail. And here we will just, we are browsing through them and just being, just see the overview of it. So, we saw this slide couple of times and it very interestingly elaborately consolidates the key issues and challenges and we tried to understand that.

(Refer Slide Time: 07:08)



So, we talked about the inadequate infrastructure; we talked about the lack of scholarships, sponsorships; lack of awareness towards the government policies. And, we talked about lot of onerous regulations; there are sometimes services tax that get introduced. And, we also talked about the challenges from the current market demand; competition from the industries, multinational corporate; and, the mass production of finished groups vis-a-vis the production by hand.

We saw all these challenges and issues. Then, there were also issues related to permissions, also procuring of the raw material and then availability of credit, getting loans from the bank that was also one key issue and a challenge. Then, you know, some benefits for artists and employees in terms of pensions and insurance, if that could be introduced, that would give them some security and already some schemes are there they need to be strengthened. And, rising costs of the raw material again; challenges in the movement of artist - how do we go to them rather taking them out of their community and cluster. So, all these issues and challenges we have been discussing about.

(Refer Slide Time: 08:20)

"Apart from vision and political will to develop crafts production as a serious economic proposition, there is always the issue of finances. After all, if we talk of building the barely literate and often indebted craftsman into a self-employed producer-entrepreneur, it will need funding structures that are viable and acceptable to banks.

The recent thrust on creating self-help groups (SHG) and micro credit schemes is bringing in the organizational and financial components to suit small businesses and the decentralized sector in rural areas, particularly for women. Unfortunately, though the groups are often well organized they do not have the production or marketing expertise."

_ Jaitily, Jaya. "Crafts as industry", in Creative Industries - a symposium on culture based development strategies. <http://www.india-seminar.com/2005/553.htm>, 2005

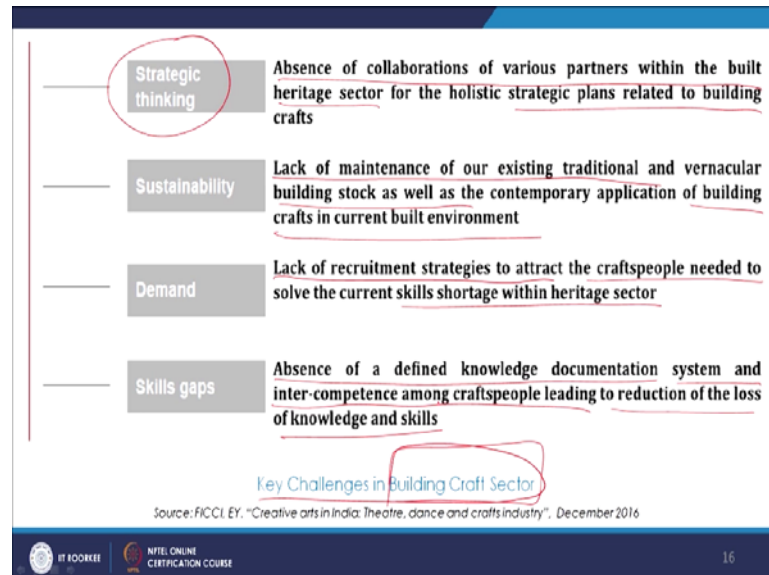
IIT KHARAGPUR NPTL ONLINE CERTIFICATION COURSE 15

And we also talked about how “apart from vision and political will to develop crafts production as a serious economic proposition, there is always issue of finances which is involved. After all, if we talk of building the barely literate and often indebted craftsman into a self employed producer-entrepreneur it will need funding structures.” So again, lot of issues related to the lack of funding structures and then “the recent thrust on creating self help groups and micro credit schemes is bringing the organizational and financial components to suit small businesses and the decentralized sector in rural areas, particularly for women. Unfortunately, though the groups are often well organized they do not have the production or marketing expertise.”

So again - the lack of production or marketing expertise that we saw in the previous consolidated table also. And we interestingly discussed about the key challenges in the

building craft sector. And we discussed the issues and challenges which have been highlighted by DICRC at CEPT University.

(Refer Slide Time: 09:33)



Talking in terms of strategic thinking, they point out that there is absence of collaborations of various partners within the built heritage sector, for the holistic strategic plans related to building crafts. There is lack of maintenance of our existing traditional and vernacular building stock as well as the contemporary application of building crafts, in current built environment. Because we have been talking about the building crafts and the role of craft and technology in interior architecture, it's very important that we also discuss about the challenges and issues specifically within the building crafts. And, there is lack of recruitment strategies to attract the craftspeople needed to solve the current skill shortage within heritage sector.

Then, there is absence of a defined knowledge documentation system and inter competence among craftspeople leading to reduction of the loss of knowledge and skills that is also key issue and challenge. Taking it further - the building craft discussion, there is also lack of defined knowledge transfer from one generation to another, leading to decrease of resources as well as interest amongst younger craftspeople that also has been identified.

(Refer Slide Time: 10:42)

Training	Lack of defined knowledge transfer from one generation to another leading to decrease of resources as well as interest amongst younger craftspeople.
Awareness	Shortage of public awareness of the built heritage sector and work opportunities causing serious problems related to sustainability and survival amongst craftspeople.
Effect of Sub-contracting	The percentage of short-term assignments in the building sector poses a barrier to training and skills development, causing hindrance up-skilling the artisans.
Career progression	Absence of tangible progression routes and financial reward for those wishing to continue using their practical skills, leading to rapid migration of craftspeople to other sectors.

Key Challenges in Building Craft Sector

Source: FICCI EY, "Creative arts in India: Theatre, dance and crafts industry", December 2016

IT 100KEE NTEL ONLINE CERTIFICATION COURSE 17

There is shortage of public awareness of the built heritage sector and work opportunities causing serious problems related to sustainability and survival amongst the craftspersons. The percentage of short term assignments in the building sector that also we discussed, it poses a huge barrier to training and skill development and then there is absence of tangible progression routes and financial rewards for those who wish to continue to work in this sector.

There are not enough returns, there is lot of investment of time and energy and then they do not gain back enough. And then, they migrate and they go to work in different sectors; they seek jobs; and they just get reduced to part time artisans, which is not a good sign. And, then we also saw some case studies from Gujarat; Rajasthan, specially Jaipur; and Orissa.

(Refer Slide Time: 11:38)

Table 1 - Form of Handicraft Activity

Form of Handicraft Activity	Frequency	Percentage
Own Business	3	7.5%
Service with Fixed Salary	2	5.0%
Job-Work	14	35.0%
Part-Time Artisans	21	52.5%
Total	40	100.0%

Key Issues and Challenges: the Case of Handicraft Industry of Gujarat

_Shah, A and Patel, R. "Problems and Challenges Faced by Handicraft Artisans", Voice of Research Volume 6, Issue 1 June 2017 ISSN 2277-7733, http://www.voiceofresearch.org/doc/Jun-2017/Jun-2017_14.pdf, accessed on Jan 2018

IT 400KKEE NITEL ONLINE CERTIFICATION COURSE 18

So, this one was from Gujarat and it was talking about different forms of handicraft activities and what we saw alarming was again what I was mentioning just now. The number of artisans which are artisans, which are part time, is so huge, it is more than half of the total number, and that they are not practicing these craft forms as their sustainable livelihood - they have to rely on different supplementary income and different other activities.

(Refer Slide Time: 12:06)

Table 3 - Reasons to join the Handicraft

Reasons to join the Handicraft	Frequency	Percentage
Easy	7	17.5%
Less Investment	4	10.0%
Utilization of Free Time	26	65.0%
Govt. Help	2	5.0%
No Option	6	15.0%

Key Issues and Challenges: the Case of Handicraft Industry of Gujarat

_Shah, A and Patel, R. "Problems and Challenges Faced by Handicraft Artisans", Voice of Research Volume 6, Issue 1 June 2017 ISSN 2277-7733, http://www.voiceofresearch.org/doc/Jun-2017/Jun-2017_14.pdf, accessed on Jan 2018

IT 400KKEE NITEL ONLINE CERTIFICATION COURSE 19

And then we also talked about the reasons, you know, why a particular artisan or a craft person or an individual joins the handicraft sector. And then, we saw here, an alarming



number that you know, there were only 5 percent of the total respondents, who came to this sector because of the government help or who were aware that the government help existed.

(Refer Slide Time: 12:30)

Table 5 - Weaknesses of Handicraft artisans

No	Weaknesses	Frequency	Percentage	Priority
1.	Lack of modern managerial skills	14	35.0%	6
2.	Problems due to less education	33	82.5%	3
3.	Scarcity of Working capital / Financial problems	31	77.5%	4
4.	Less information about Market and Marketing	29	72.5%	5
5.	Lack of information about government aid/credit facilities	35	87.5%	1
6.	Lack of knowledge about latest designs/current market demands	29	72.5%	5
7.	Do not know how to use advanced machines and equipment	33	82.5%	3
8.	Lack of organized identity	34	85.0%	2
9.	No information about exports	33	82.5%	3

Key Issues and Challenges: the Case of Handicraft Industry of Gujarat
 _Shah, A and Patel. R. "Problems and Challenges Faced by Handicraft Artisans", Voice of Research Volume 6, Issue 1 June 2017 ISSN 2277-2733, http://www.voiceofresearch.org/doc/Jun-2017/Jun-2017_14.pdf, accessed on Jan 2018



20

Then we also saw the weaknesses of the handicraft artisans and we tried to understand these issues and challenges and the problems that are faced. So, again the lack of managerial skills, there was lack of education, scarcity of capital, less knowledge about market and marketing, and then lack of information about the government aid, and lack of organized identity - they sometimes have conflicts within themselves, and this competition among the craftspersons because of which the quality standards and pricing vary.

So, all those issues! And then, they sometimes have no information about the exports. So, we tried to understand through these case studies and already existing researches what are the key challenges and issues and how could they be addressed through policy formulation.



(Refer Slide Time: 13:17)

Table 6 - Challenges faced by Handicraft artisans

No	Challenges	Frequency	Percentage	Priority
1.	Decreasing demand due to change in the taste & interest of people	32	80.0%	5
2.	Handicraft is losing its original form due to changes in lifestyle and culture.	27	67.5%	7
3.	Competition with latest machine made products of large industries	38	95.0%	2
4.	Problems of quality and durability due to handmade.	33	82.5%	4
5.	Gain is less as compared to hard work.	39	97.5%	1
6.	Middlemen earn huge profit	35	87.5%	3
7.	New generation is not interested in handicrafts	31	77.5%	6
8.	Lack of infrastructural facilities	33	82.5%	4
9.	Improper implementation of government schemes/ programmes	38	95.0%	2
10.	Irregularity in employment	33	82.5%	4

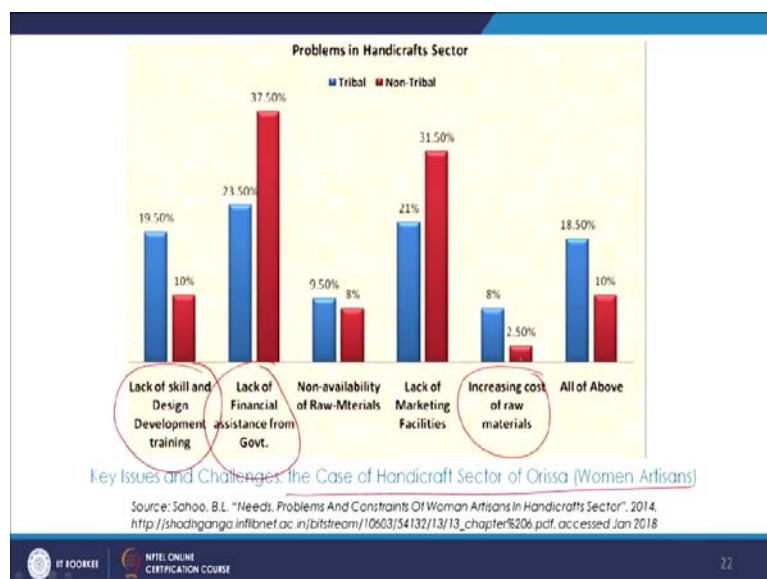
Key Issues and Challenges: The Case of Handicraft Industry of Gujarat

_Shah, A and Patel, R. "Problems and Challenges Faced by Handicraft Artisans", Voice of Research Volume 6, Issue 1 June 2017 ISSN 2277-7733. http://www.voiceofresearch.org/doc/Jun-2017/Jun-2017_14.pdf, accessed on Jan 2018



21

Further we saw the challenges faced by the handicraft artisans and we saw lot of these challenges over here. Again here - the lack of infrastructural facilities that we see, and then the changing taste and interest of people, changing market demand, and then the competition with the latest machines - so, we discussed all this in detail and we could just have a sort of a comprehensive understanding of these problems and challenges and issues that the craft sector is facing today.

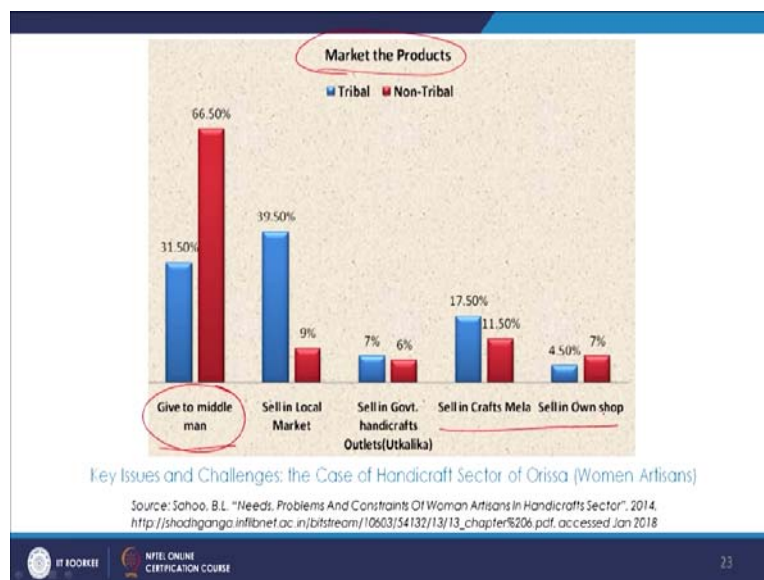
(Refer Slide Time: 13:52)



Then we saw this case study from Orissa, where it has been talked about, you know, the challenges especially the women artisans face. And, we see the lack of skill and design development training; lack of financial assistance; non availability of raw materials; and, increasing cost of raw materials - all the issues that we have been seeing so far.

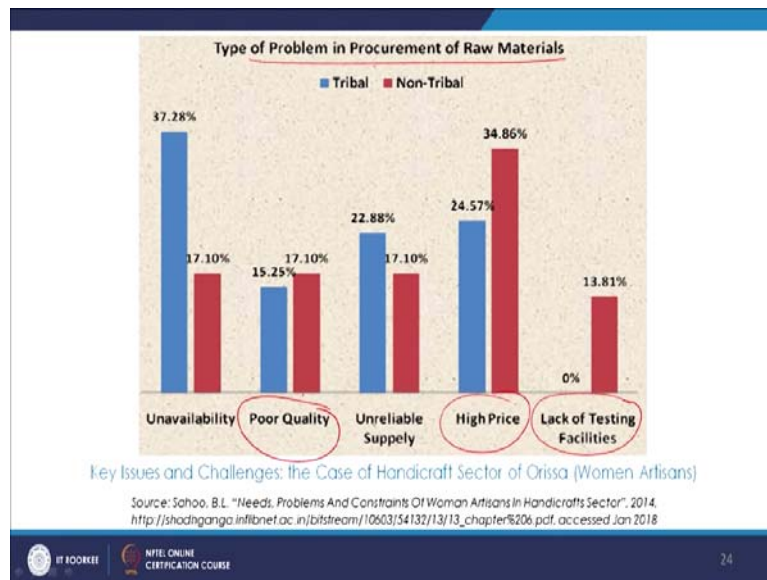
So, we see lot of commonality and we see lot of common issues and challenges, be you know, whatever be the state or the region, but more or less there are lot of common issues and challenges. And, I am sure, there could be a sort of a system that could be made to take care of these common issues and then there could also be horizontal and vertical linkages to take care of them, across different communities, you know, taking care of the regional variations and also sort of developing a network amongst the states.

(Refer Slide Time: 14:42)



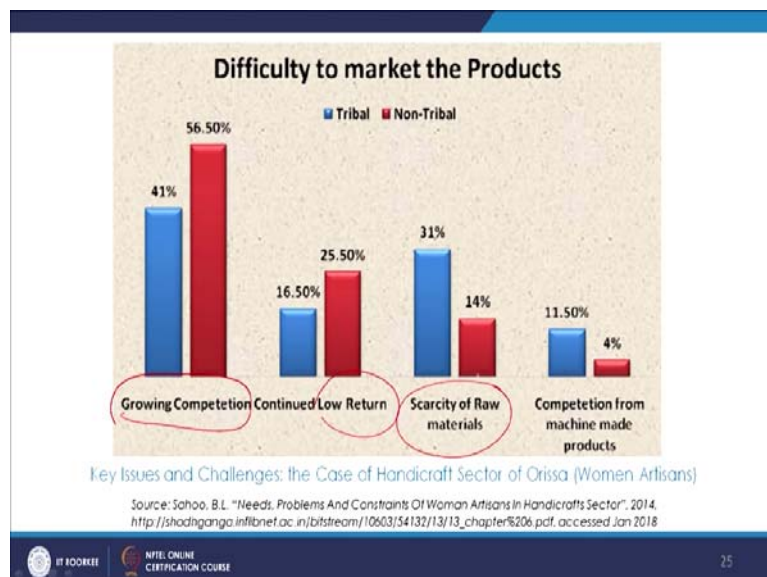
And you know, we just also saw the problems associated with the marketing of the products and how the middle man comes into picture. And then there are lot of cases of exploitation and other things. So, we saw all these issues and challenges.

(Refer Slide Time: 14:59)



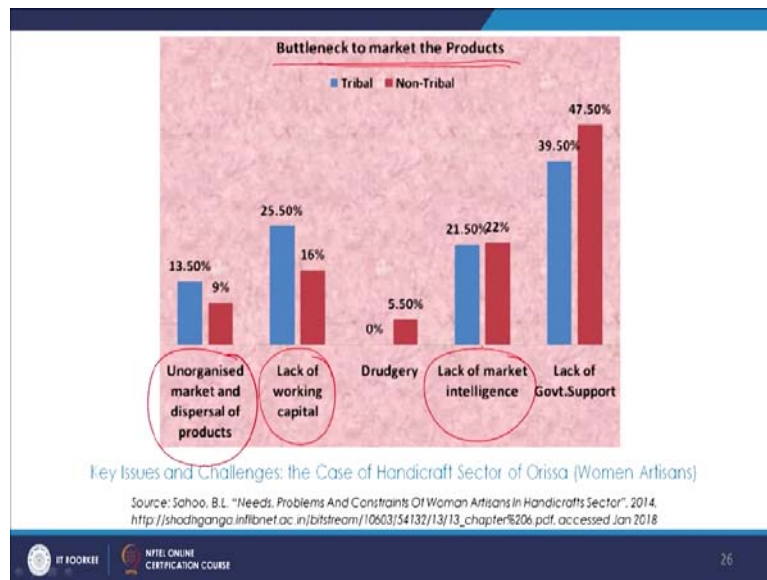
And, there were also problems in procurement of raw materials that we came across and high prices one thing, lack of testing facilities is another reason, why you know this has been faced. Sometimes the poor quality raw material is available, and because of which the product which is made is also not good, and the difficulty in marketing the products.

(Refer Slide Time: 15:18)



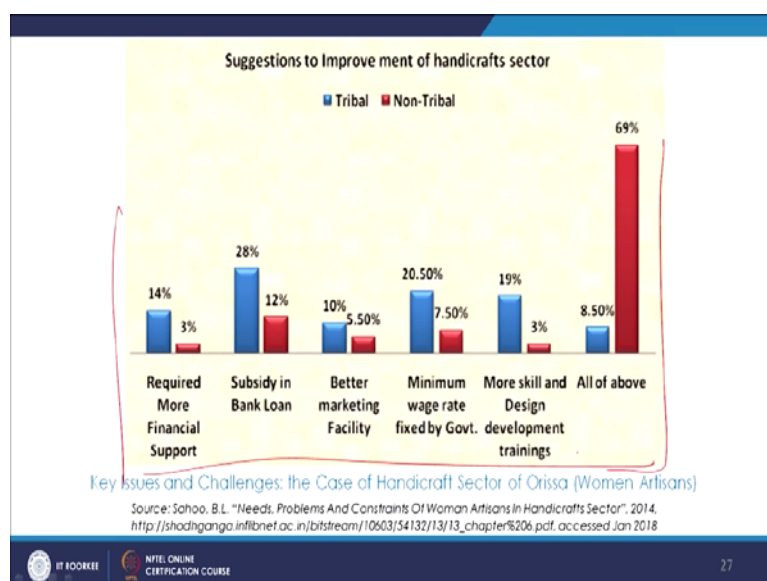
So, lot of data related to that - growing competition, low returns, again scarcity of raw materials, and there is lot of competition from the machine made products.

(Refer Slide Time: 15:31)



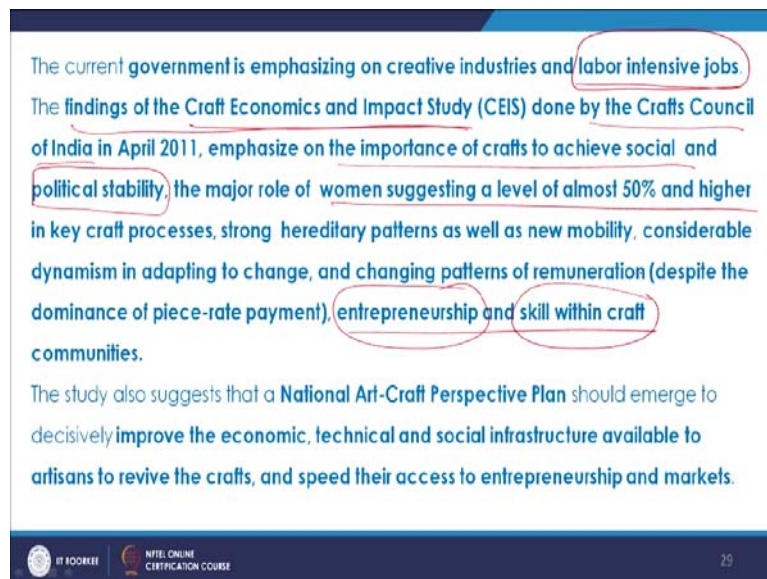
Then we discussed about the bottlenecks to market the products and again we saw lot of issues that have been highlighted by lot of organizations, individuals and researches like this that we are taking reference to. Unorganized market and dispersal of products - because of the informality of the sector that we have been discussing about that is again a challenge how to market the products; lack of working capital; there is lack of market intelligence and lack of government support as per the respondents survey, but of course, sometimes, most of the times, government's support even if it is there, it somehow does not reach to them. So, that is again an issue.

(Refer Slide Time: 16:11)



There were also suggestions to improve this sector that we discussed about and we you know saw all these kinds of case studies. So, after discussing the issues and challenges we also talked about the policies and reforms in the craft sector. And we discussed how the current government is very keen towards this model of you know establishing creative and cultural industries.

(Refer Slide Time: 16:33)



And seeing craft industry as a labor intensive job creator. The findings of the craft economic impact study done by the crafts council of India, it emphasizes on the importance of crafts to achieve social and political stability. So, we also saw the findings of the craft economics and impact study and it also suggested the increasing number of women participation. And how it is very beneficial and it contributes in the economy and the entire production cycle. We discussed about that and also the current government is very focused on creating opportunities for entrepreneurship, for training, for capacity building and lot of policies are getting aligned to these focus points and that is how the schemes are coming up and the policy frameworks are getting developed.

(Refer Slide Time: 17:31)



According to the National Design Policy given by the Press Information Bureau, Government of India in 2007, there is a vision to:

- Prepare a platform for creative design development, design promotion and partnerships across many sectors, states, and regions for integrating design with traditional and technological resources - this will give a boost to the traditional arts and crafts, and enhance the existing designs by the symphony of tradition and continuity. As a result, it will generate better employment opportunities, and improve the standards of living of the craftpersons and artisans.

IT 100KKE IITEL ONLINE CERTIFICATION COURSE 30

We also discussed the national design policy and what are the important highlights that it has put forth and one of the important things it emphasizes on is the creation of platform for creative design development, design promotion and partnerships. So, how to create the convergence, how to create a platform, that brings in people from different backgrounds and knowledge together, and then come up with sort of a production system and designs which have value addition and which also benefit the craft person as well as the designers involved.

And, it will generate, according to this policy, the better employment opportunities, and also improve the standards of living of the craftpersons, which again should be a core concern while making policies, because it is not just the increase in the numbers or the, you know, the projections, the growth rates that we have to see. Eventually, it has to give satisfaction to the community to the craft person and there should be an enhancement and improvement in the quality of standards of living by these craftpersons.

(Refer Slide Time: 18:40)

• Creation of original Indian designs in products and services drawing upon India's rich art and craft traditions and cultural heritage – this will ensure that the innovation is embedded in the ethos of the communities, and it is more about value addition rather than snatching away the essence of these art-craft-cultural forms

• Making India a major hub for exports and outsourcing of designs and creative process for achieving a design enabled innovation economy

• Enhancing the overall tangible and intangible quality parameters of products and services through design – incremental innovations leading to social change

IT 400KKEE NTEL ONLINE CERTIFICATION COURSE 31

Further, the policy also highlighted the creation of original Indian designs and valuing what is original to India, what creates its identity and how to do value addition in small steps and not just snatch away from the soul of the product which is made by the craft person; and then making India a major hub for exports and outsourcing of designs and creative processes, this is also highlighted in the policy. And, we discussed about it. Then, enhancing the overall tangible and intangible quality parameters. Again, because we have been talking about creating awareness, lot of artisans and crafts persons do not know about schemes, policies, reforms.

(Refer Slide Time: 19:19)

• Creation of awareness among manufacturers and service providers, particularly SMEs and cottage industries, about the competitive advantage of original designs – revival of arts and crafts, but maintaining the originality and purity

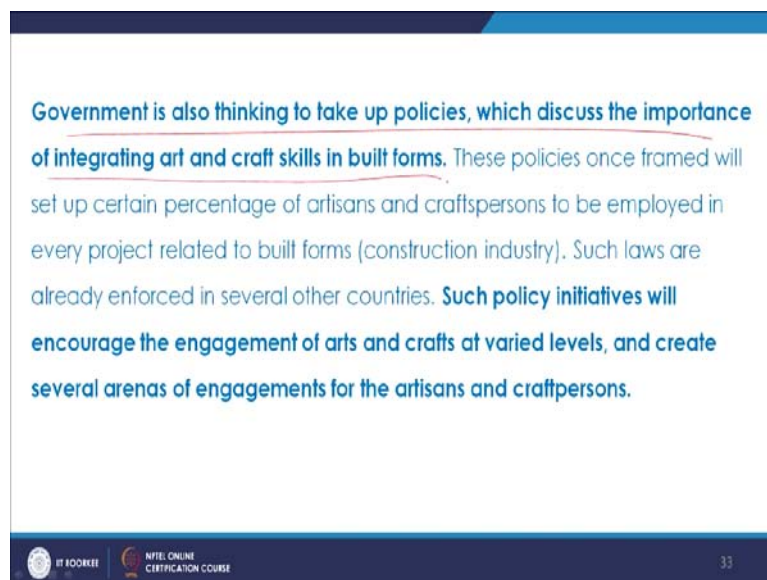
• Sustaining and strengthening India's traditional knowledge, skills and capabilities while being sensitive to global heritage - so that our shop floor workers, craftpersons and artisans could be engaged in manufacture of innovative products and contemporarisation of traditional crafts for broad spectrum of uses and niche markets.

IT 400KKEE NTEL ONLINE CERTIFICATION COURSE 32

So, creation of awareness among manufacturers and service providers, particularly SMEs and cottage industries, about the competitive advantage of original designs; so awareness about different schemes and policies and particularly here awareness about the strengths of the original Indian designs which come through customization, which come through the you know very rigorous and involved process of making a product.

Then, sustaining and strengthening India's traditional knowledge skills and capabilities while being sensitive to global heritage. So, being sensitive to the global heritage and what is the need of the hour, of course, is very much crucial and required, but also not giving away what traditionally has been practiced, and what is the bridge between the two, and how the tradition and continuity you know, they work together.

(Refer Slide Time: 20:13)



Government is also thinking to take up policies, which discuss the importance of integrating art and craft skills in built forms. These policies once framed will set up certain percentage of artisans and craftspersons to be employed in every project related to built forms (construction industry). Such laws are already enforced in several other countries. **Such policy initiatives will encourage the engagement of arts and crafts at varied levels, and create several arenas of engagements for the artisans and craftspersons.**

IIT Kharagpur NPTEL ONLINE CERTIFICATION COURSE 33

Then, we also discussed how government is thinking to take up policies which discuss the importance of integrating art and craft skills in built forms, and that is where the building craft scenario comes into picture. And we discussed how art, craft, interior-architecture now come under the creative industries umbrella. And then, how they could be really you know, worked together, to come up with policies to have an integration and linkages between these three.

(Refer Slide Time: 20:40)

In the approach paper to the Twelfth Five Year Plan (2012-17) on faster, sustainable and more inclusive growth, it is mentioned that the following sectors are considered as **priority sectors for creating large employment in India**:

- Textiles and Garments ✓
- Leather and Footwear ✓
- Gems and Jewellery ✓
- Food Processing Industries ✓
- Handlooms and Handicrafts ✓

IT 100KEE NITEL ONLINE CERTIFICATION COURSE 34

Then continuing with a discussion on policies and reforms, we also discussed about the twelfth five year plan and how the plan recognizes some priority sectors - specifically textiles and garments; leather and footwear; gems and jewellery; food processing industries; and of course, handicrafts and handlooms, because it is again a very priority sector involving lot of number of artisans and craftspersons and it generates lot of employment.

(Refer Slide Time: 21:11)

There are several other policies and schemes like '**hunar se rozgaar**' that emphasize on importance of arts and crafts as way of life as well as industries, and need for innovations to bring social change. Most encouraging is the fact that **there does seem to be a consensus emerging in favour of the direction of current government policies and schemes towards supporting small art-craft clusters and SMEs and their innovative efforts that are envisioned to bring a social change.**

IT 100KEE NITEL ONLINE CERTIFICATION COURSE 35

And we also talked about you know, some sort of consensus now being achieved in the government policies and the different schemes that it takes and there is an effort to solve this

lack of convergence. So, somewhere we have been successful, somewhere we have not been, but it is a welcome step that government is at least thinking about achieving this consensus.

(Refer Slide Time: 21:38)

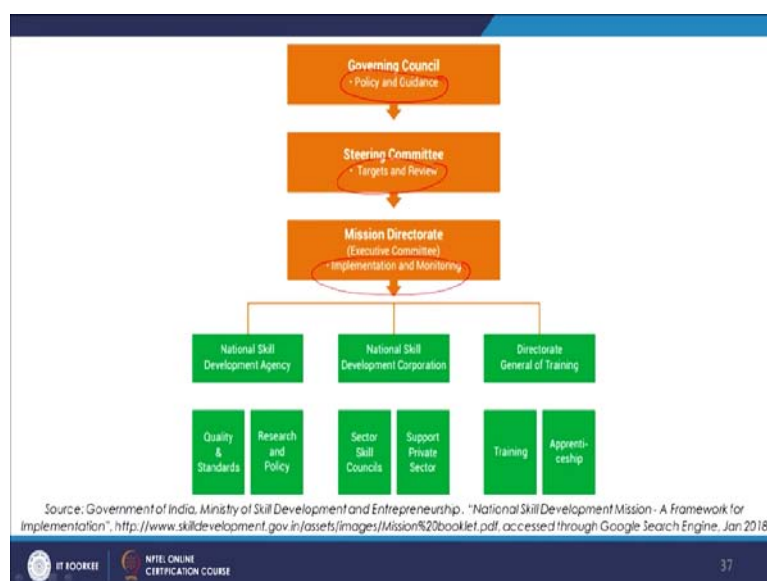
The National Skill Development Mission was approved by the Union Cabinet on 01.07.2015, and officially launched by the Hon'ble Prime Minister on 15.07.2015 on the occasion of World Youth Skills Day. The Mission **has been developed to create convergence across sectors and States in terms of skill training activities**. Further, **to achieve the vision of 'Skilled India'** the National Skill Development Mission would not only consolidate and coordinate skilling efforts, but also expedite decision making across sectors to achieve skilling at scale with speed and standards. It will be **implemented through a streamlined institutional mechanism driven by Ministry of Skill Development and Entrepreneurship (MSDE)**.

Source: Government of India, Ministry of Skill Development and Entrepreneurship. "National Skill Development Mission - A Framework for Implementation", <http://www.skilldevelopment.gov.in/assets/images/Mission%20booklet.pdf>, accessed through Google Search Engine, Jan 2018

IT IROORKEE NTEL ONLINE CERTIFICATION COURSE 36

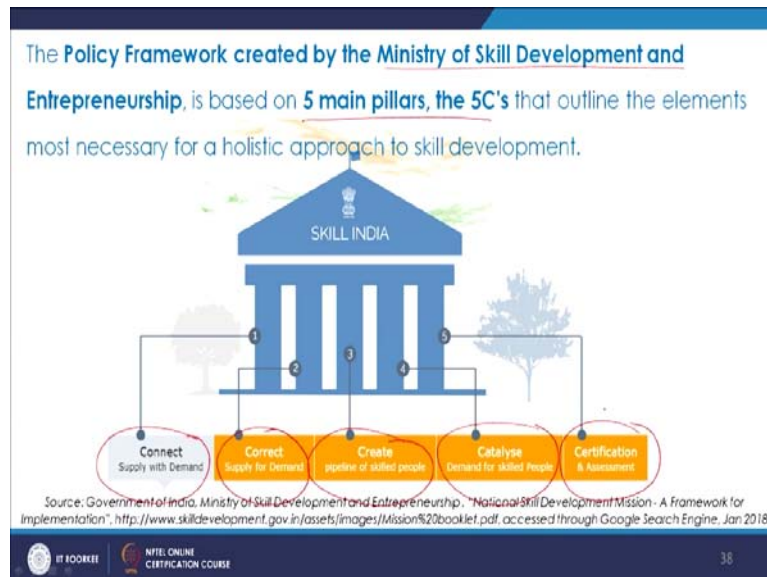
And of course, we talked about the very important national skill development mission and we talked about you know what was the purpose for which it was created and the vision of skilled India how important it is and how now there is also the formulation of ministry of skill development and entrepreneurship, which is the streamline institutional mechanism through which the national skill development mission works. We talked about it is structure.

(Refer Slide Time: 22:03)



And you know, how at different levels, what is the focus and how there is an importance to policy and guidance; targets and review; and there is also assessment and monitoring when the policies get implemented.

(Refer Slide Time: 22:14)



We also discussed about the five main pillars which the skill development mission focuses on, and it talks about - connect, correct, create, catalyze, and certification. We discussed about that and it is a very welcome step while creating policies and reforms related to the craft sector in India.

(Refer Slide Time: 22:37)

- Export Promotion Scheme for Handicrafts
 - Schemes for Product Development, focusing on the following:
 - a) Workshop and Training Programme in Packaging and in Export
 - b) Training of Artists/Master crafts persons/Designers
 - c) Workshop/seminar in India and Abroad
 - d) Selection of Designers, Artists for development of prototypes for exports and invitation to foreign Designers
 - Schemes of the Office of Development Commissioner (Handicrafts), Ministry Of Textiles, Government of India
- _ Karpagavalli, V.S. "Government Guidelines Towards Handicrafts Exports", A Journal of Nehru Arts and Science College (NASC), Vol 1 (2013) 30 - 32 , 2013
- IT IODRKEE | NFTEL ONLINE CERTIFICATION COURSE | 39

Other than that we also enlisted few more policies. So, we also discussed about the Export Promotion Scheme for Handicrafts, Schemes for Product Development, then Schemes of the Office of Development Commissioner (Handicrafts), Ministry of Textiles.

(Refer Slide Time: 22:54)

- Babasahib Ambedkar Hastshilp Vikas Yojana
- Bima Yojana for Handicrafts Artisans
- Credit Guarantee Scheme
- Comprehensive Handicrafts Cluster development Scheme - A Central Sector Scheme
- Schemes of The Handicrafts and Hand Looms Export Corporation of India
- Schemes of the All India Handicrafts Board

_ Karpagavalli, V.S. "Government Guidelines Towards Handicrafts Exports", A Journal of Nehru Arts and Science College (NASC), Vol 1 (2013) 30 - 32, 2013

IIT Kharagpur NPTEL ONLINE CERTIFICATION COURSE 40

We further talked about the Babasahib Ambedkar Hastshilp Vikas Yojana; we talked about Bima Yojana for Handicrafts Artisans; Credit Guarantee Scheme that we have come up; Comprehensive Handicrafts Cluster Development Scheme, and so many others, again like it is not an exhaustive list. We also looked upon the model that China and the country like Vietnam follows and what is their way of you know, making policies when it is about the craft sector.

(Refer Slide Time: 23:26)

Based on the international context, an approach like the one that is pursued by China may be useful. In such a way that, far from offering a single, full time, training craft program. It would be better to offer different programs classified according to the need:

1. **Higher education craft program** addressed to the **young population**, the replacement generation of our craftspeople.
2. **Training program for employment, aimed at the unemployed population** as an alternative to generate jobs.
3. **Training program inside workplace, aimed at current craftspeople** in order to professionalize and include them in the formal economy.

_ Flores and Calderon. "Public Policy of Crafts in Mexico: A Misconception". Universidad Autonoma de Tamaulipas, 2013

IT 100RKEE NTEL ONLINE CERTIFICATION COURSE 41

And how they put lot of emphasis on education in the craft sector and this education craft program which they call for the young population, then the another one training program for the unemployed population. And then there is the third one training program inside workplace aimed at the current craftspeople; and how you know as an international case the other countries are looking forward to this model of you know the three tier and then they are trying to learn and apply the understanding in their own context.

(Refer Slide Time: 24:02)

"In a small country like Vietnam, it is the Trade Department that promotes the entrepreneurial interests of traditional artisans, while other departments simply ensure that raw materials, fuel, and easily accessible marketing systems are provided without fuss and hassle. In a village of woodcarvers huge logs of wood in different varieties can be seen lying on the roadside so that craftsmen do not have to travel long distances or run from pillar to post to obtain the 'quota' of raw material needed to remain productive and without fighting the timber mafia as they often have to in India."

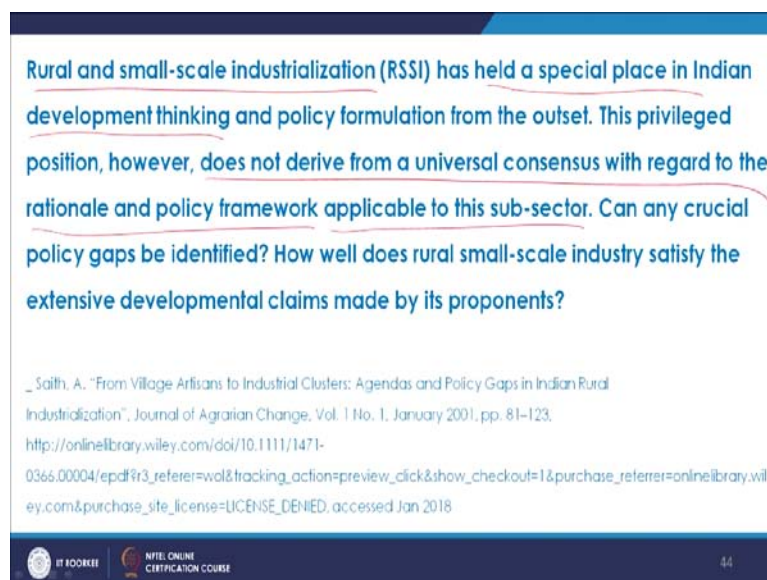
_ Jaitly, Jaya. "Crafts as industry", in Creative Industries - a symposium on culture based development strategies, <http://www.india-seminar.com/2005/553.htm>, 2005

IT 100RKEE NTEL ONLINE CERTIFICATION COURSE 42

We saw the case of Vietnam, how it is the Trade Department in Vietnam that promotes the entrepreneurial interests of traditional artisans, while other departments simply ensure that raw materials, fuel and easily accessible marketing systems are provided without fuss and hassle. So, the artisan and craft person is not running around to procure raw material and he does not go through everyday hassle you know and get exploited by the middleman and lot of different people who are involved, but it is channelized institutionally, and there are different ways how you know, it is being provided to the craftspersons, and they can then concentrate on the production and creativity.

We also saw certain gaps after discussing these policies and schemes.

(Refer Slide Time: 24:51)



Rural and small-scale industrialization (RSSI) has held a special place in Indian development thinking and policy formulation from the outset. This privileged position, however, does not derive from a universal consensus with regard to the rationale and policy framework applicable to this sub-sector. Can any crucial policy gaps be identified? How well does rural small-scale industry satisfy the extensive developmental claims made by its proponents?

_ Saith, A. "From Village Artisans to Industrial Clusters: Agendas and Policy Gaps in Indian Rural Industrialization", Journal of Agrarian Change, Vol. 1 No. 1, January 2001, pp. 81-123.
http://onlinelibrary.wiley.com/doi/10.1111/1471-0366.00004/epdf#r3_referer=wol&tracking_action=preview_click&show_checkout=1&purchase_referer=onlinelibrary.wiley.com&purchase_site_license=LICENSE_DENIED, accessed Jan 2018

IT 400KEE | NTEL ONLINE CERTIFICATION COURSE | 44

And we saw the case of rural and small scale industrialization, which has held a special place in the Indian development thinking and policy formulation, but again there are lot of gaps and then it does not derive from a universal consensus with regard to the rationale and policy framework applicable to the sub sector. So, it is an important sector, but there are lots of gaps that the researchers and the organizations, and the individuals, they have analyzed and there are problems you know, with the policies related to RSSI which need to be really understood and overcome.

(Refer Slide Time: 25:28)

India's total working age population is 480 million of which only 7%, or about 33.6 million, is in the organised sector. Of this 7%, two-thirds are employed by the government. A whopping 446 million people, or 93% of adult workers, are in the unincorporated, unorganised sector. A little over half of these are self-employed. Many are semi-literate or illiterate. The craft sector employs about 11 million people of which 43 lakhs are in the handloom sector. This 11 million is almost as large a number as those who work in the organized-private sector. It is also the second largest employer in the country after agriculture. We are talking about the lives and livelihoods of an enormous number of people, most of whom barely make ends meet. The introduction of GST has made their lives difficult.

_ Mastani, M. "The GST Regime is Damaging, Not Helping, India's Crafts Sector", The Wire, 25.09.2017. <https://thewire.in/180849/the-gst-regime-is-damaging-not-helping-indias-crafts-sector/>, accessed Jan

IT 400KKEE NITEL ONLINE CERTIFICATION COURSE 45

We also talked about working age population of India and how it is a huge number you know which is in the unorganized sector. So, how the policies really take care of this informal unorganized sector is the concern, and the craft sector employees about 11 million people, out of which 43 lakhs are in the handloom sector itself. To come up with policies for such a huge number and to really you know, take care of the challenges and problems which are related to it, is again a very humongous task. Maybe it needs a policy in place itself to make the policy for this sector.

So, we are talking about lives and livelihoods of this enormous number of people and then the policies like you know the introduction of GST comes into picture which somehow troubles all these artisans and craftspersons and then we try to understand how important it is to monitor and assess the policies which get made, because sometimes they are on paper for the betterment and empowerment of these artisans and craftspersons, but the result is opposite of what is being and vision so, that is again a gap.

(Refer Slide Time: 26:37)

The informal sector of India faces a major challenge of skill development and acquisition because 93% of the workforce is in informal/unorganised sector. At present, women are contributing only a meagre 24% whereas the GDP of India can increase by another 4.2% if women workers may get employment and contribute their full potential to Indian economy. **There are gaps in the present quality standards of formal and informal skills training imparted to females undergoing training and female workers working in informal sector. There is also a need to develop skill mapping model to reduce and bridge the gap between the existing level of training of skills and the desired level of training of skills amongst them.**

_ Rana, R and Bhargava, S. "Bridging the skills gap of women workers of informal sector in India for sustainable development", International Journal of Economic Research 14(18):453-463, 2017.
https://www.researchgate.net/publication/322491700_Bridging_the_skills_gap_of_women_workers_of_informal_sector_in_India_for_sustainable_development, accessed Jan 2018

IT 100KKEE NITEL ONLINE CERTIFICATION COURSE 46

Then there are also gaps in the present quality standards of formal and informal training and especially when we talk about women. So, that gap needs to be addressed and we also discussed the need of developing a skill mapping model which would reduce, and bridge the gap between the existing level of training of skills and the desired level of training of skills. So, this is again a gap and if a model like this is developed this could be bridged.

(Refer Slide Time: 27:06)

Poor implementation of policies can hamper rather than help in practice. There are recurring barriers relating to policy—at different stages in the cycle—from the initial stage of communication and development, through to implementation, and feedback from those on the ground about impact and new requirements.

_ Jaegersberg, G. "Policy-Related Barriers", 2017, https://www.researchgate.net/publication/318996242_Policy-Related_Barriers, accessed Jan 2018.

IT 100KKEE NITEL ONLINE CERTIFICATION COURSE 47

And we also discussed how the poor implementation of policies, is a major concern and no matter how many policies get made until and unless the implementation is done effectively the result is not going to be achieved.

So, we talked about that and then we also talked about you know recurring barriers related to policy, which we see at different stages right from the initial stage of communication and development to the final stage of implementation and execution, also getting feedbacks, and the monitoring process involved.

(Refer Slide Time: 27:41)



Problems related to the enterprising environment include critical study of development actions and employer contributions, domestic and international competition. Problems related to entrepreneurs' qualities include the need for better client-oriented products, more cooperation, accessibility and visibility, and artisans' insufficient skills as entrepreneurs.

_ Luutonen, M. "New Craft Policy in Finland", Design Journal, The 10(2):49-61, 2007.
https://www.researchgate.net/publication/250173263_New_Craft_Policy_in_Finland, accessed Jan 2018

IF 100KFI NTEL ONLINE CERTIFICATION COURSE 46

We saw the problems related to the enterprising environment, also saw the problems related to the entrepreneurship development, and what are the different kinds of gaps that we come across while talking about policies related to both of these, we discussed that briefly.

(Refer Slide Time: 27:59)

The powerloom sector, which is decentralized, is one of the most important sectors in the Indian textile industry. In view of production and employment of powerloom sector in India, it provides around employment to 60.86 lacs persons and on the other side it contributes around 58.26% to total cloth production in India.

Government of India, Ministry of Textiles is always trying to implement sound policies for the growth of powerloom sector. Sometimes, these policies do not reach the craftpersons. And, there is a need to create awareness regarding them.

_ Suryavanshi, A.G. and Kambale, A.P. "A Study on Growth of Decentralized Powerloom Sector In India", 2015.
https://www.researchgate.net/publication/310240321_A_STUDY_ON_GROWTH_OF_DECENTRALIZED_POWERLOOM_SECTOR_IN_INDIA, accessed Jan. 2018

IT 100KKEE NTEL ONLINE CERTIFICATION COURSE 49

And we also talked about the powerloom sector which is an important sector of the craft industry in India and Ministry of Textiles makes very sound policies for the powerloom sector. But somehow again, these policies are not reaching on ground, and the major gap from the formulation of the policy to the implementation is the lack of awareness of these policies, about these policies, that these policies and schemes actually exist, the artisans and the craftspersons are not aware about these. So, the dissemination also needs to be addressed and the policies should actually reach to the end beneficiary, that is how they will draw benefit out of it.

(Refer Slide Time: 28:40)

The absence of occupational health services, the numerous occupational hazards and the high number of people working in the handicraft sector have sparked this study. Descriptive, cross-sectional epidemiological studies were carried out throughout 1996 for different artisan activities: iron-work, jewellery making, rug making, tannery, "zellige", pottery, and woodworking. The study included 449 artisans and consisted of an analysis of work conditions, a medico-social questionnaire, a clinical examination and among certain artisans, a biological check-up, a respiratory check-up (thoracic x-ray and lung function testing), and a toxicological check-up.

_ Laraqui, C.H. (et.al). "Occupational hazards in the Moroccan craft sector and proposal for occupational health services", 1999.
https://www.researchgate.net/publication/12648389_Occupational_hazards_in_the_Moroccan_craft_sector_and_proposal_for_occupational_health_services, accessed Jan 2018

IT 100KKEE NTEL ONLINE CERTIFICATION COURSE 50

We had this discussion on a major concern, where we were talking about the health hazards faced by the artisans and the craftspersons and how sometimes policies do not address the occupational health services and the hazards associated while weaving or while you know, doing very minute and detailed work like you know, *zari* work.

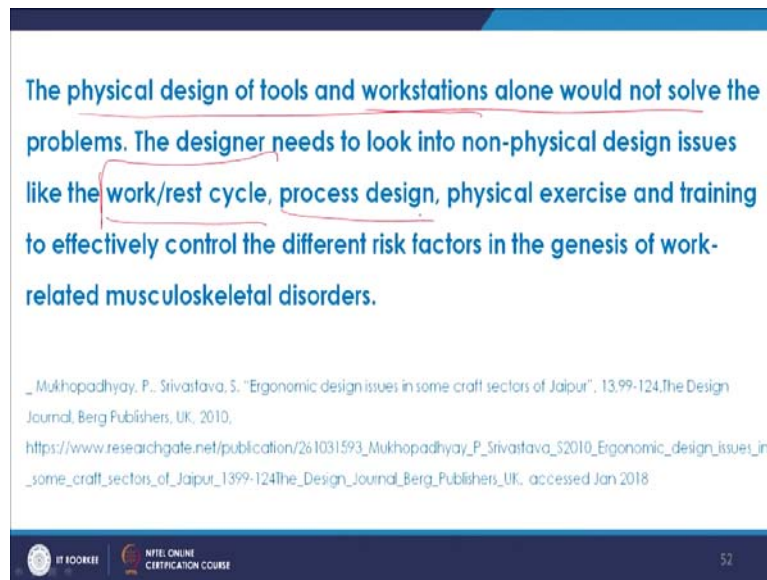
So, there are respiratory problems, there are vision related problems, and they have to be addressed because if the maker is not healthy, it would reflect on the productivity. And, if the standard of life is not good, what is the point of making all these policies and what is the point if you cannot give a healthy life to the community involved.

(Refer Slide Time: 29:30)

Sector/Issues	Institutions and Policies at present	Gaps and Problems	Innovations and New Actors (includes ongoing actions)	Indicators	Risks/Assumptions
Artisans Welfare, Occupational health and safety	Ministry of Textiles Schemes: 1. Comprehensive Welfare Scheme, AABY, RGSSBY 2. HRD 3. CHCDS NRLM - social security schemes Ministry of Labour and Employment - Insurance schemes, Housing schemes, OHS laws	<ul style="list-style-type: none"> - Lack of information and knowledge about the schemes among the potential beneficiaries - Poor implementation of schemes at the local administrative level - Lack of comprehensive database on artisans, crafts, producers groups - Lack of recognition of artisans identity - Lack of sustainable livelihoods - No estimation of Gross Value Added (GVA) - Lack of Occupational health and Safety norms and support towards improving working conditions - Lack of Environmental norms and infrastructure support 	<ul style="list-style-type: none"> - Health and Life insurance- expand number of service providers (Ministry of Labour standards) - Handicrafts Census- create database supplemented by NRLM - Issue Artisans ID cards - Convergence of infrastructure service provision - upgrade workspaces in terms of sanitation, sewerage, marketing, power supply, connectivity etc - implementing agencies - expand to include NGOs and other relevant groups - Carry out advocacy and awareness campaigns - *Craftmark- benchmark for ethical practices. - Awards to master craftsmen and other design innovation awards 	<ul style="list-style-type: none"> - Artisans insurance - number of service providers - Estimate GVA by crafts sector - Estimate number of artisans added to the workforce manually - Crafts items added to UNESCO ICH list 	<ul style="list-style-type: none"> - Enhanced production should not lead to de-skilling

And of course, we discussed about the gap analysis several times. So, I am not going to discuss now; we discussed about the entire existence of gaps and problems and how they are tried to be solved; so that we discussed.

(Refer Slide Time: 29:50)



The physical design of tools and workstations alone would not solve the problems. The designer needs to look into non-physical design issues like the work/rest cycle, process design, physical exercise and training to effectively control the different risk factors in the genesis of work-related musculoskeletal disorders.

_ Mukhopadhyay, P., Srivastava, S. "Ergonomic design issues in some craft sectors of Jaipur", 13:99-124, The Design Journal, Berg Publishers, UK, 2010.
https://www.researchgate.net/publication/261031593_Mukhopadhyay_P_Srivastava_S2010_Ergonomic_design_issues_in_some_craft_sectors_of_Jaipur_1399-124The_Design_Journal_Berg_Publishers_UK, accessed Jan 2018

IT 100KFI NTEL ONLINE CERTIFICATION COURSE 52

And we also discussed about the workstations, we also discussed about the location, you know what is the strategic location where the workplaces or the workshops of the craftsmen and artisans should be, whether within the city or outside, and how this shift is happening, where earlier historically the work stations or the workshops were situated within the city and now they are pushed out of the city for several other reasons.

And we discussed, the physical design of tools and workstations alone is not going to solve the problem, but it is also important to understand, you know, that the designer who is involved while working with the artisans and craftsmen, that designer must understand the work and rest cycle of these craftsmen; the processes involved; and the physical exercise and training. So, that the maximum result is received.

(Refer Slide Time: 30:42)

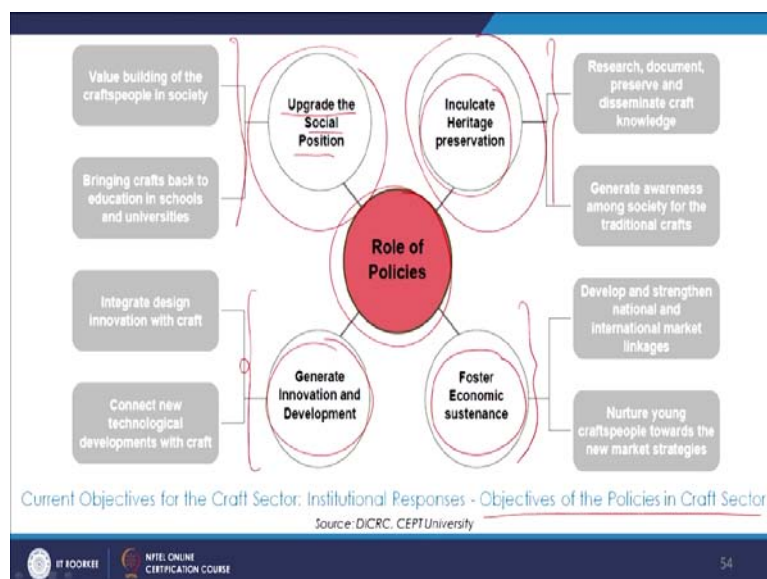
Poor work conditions and the absence of any technical protection (collective or individual) are common to all the workshops visited. Multiple risks as well as various and frequent pathologies were observed for all the artisan activities. The most common ailments are those linked to posture and musculo-skeletal problems (67.6%), oral (58.2%), ocular (46.9%), dermatological (35.7%), ear/nose/throat (35.3%), respiratory (31.1%), digestive (21.1%) and neurological (20.7%). Often the same artisan showed several simultaneous conditions linked to work. The legislative texts related to occupational health and safety are many and dispersed, and would profit by being updated and regrouped within a work code which would make them easier to consult.

_ Laraoui, C.H. (et.al.). "Occupational hazards in the Moroccan craft sector and proposal for occupational health services", 1999.
https://www.researchgate.net/publication/12648389_Occupational_hazards_in_the_Moroccan_craft_sector_and_proposal_for_occupational_health_services, accessed Jan 2018

IF 100RKEE NITEL ONLINE CERTIFICATION COURSE 53

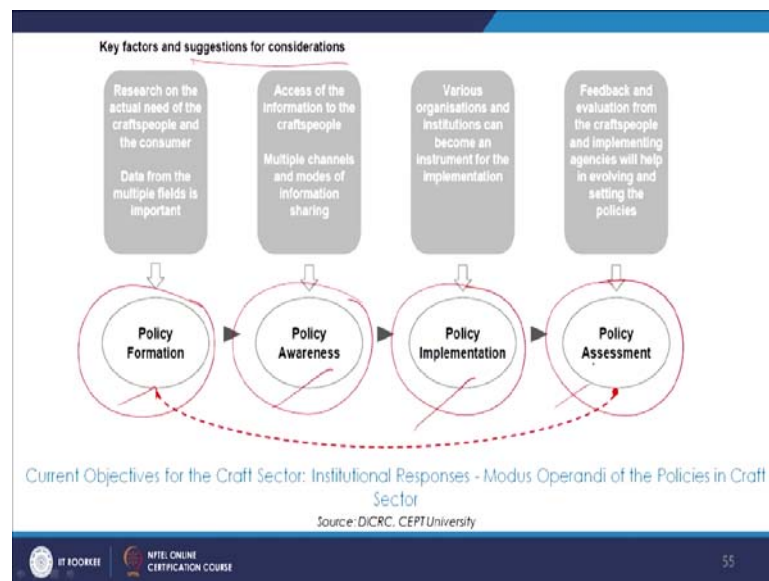
We discussed about the poor working conditions and the absence of technical protection and how these workstations and work conditions in which the artisans work they really need to be upgraded, both in terms of infrastructure and also in terms of the experiential quality. And finally, we also discussed about some institutional responses vis-a-vis the policies and the concerns related to the craft sector. So, we discussed some frameworks and the recommendations by DICRC and the model that they adapt themselves for working.

(Refer Slide Time: 31:21)



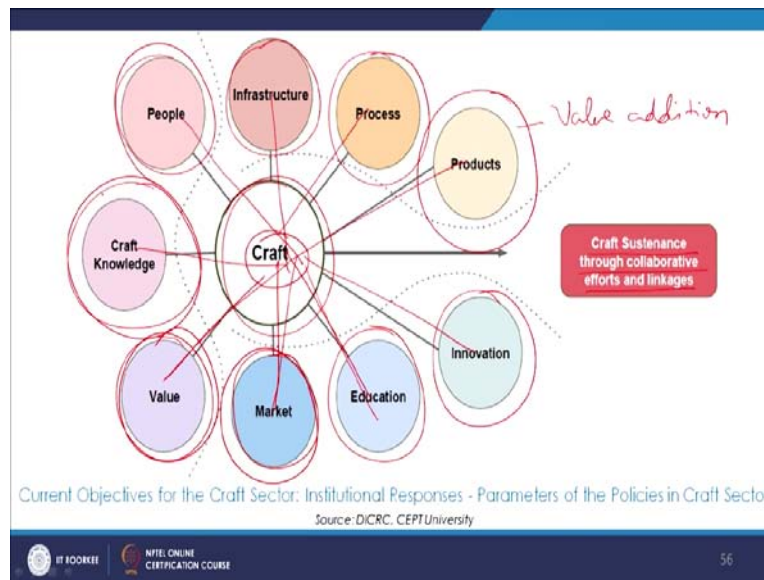
So, when we see here the role of policies. We discussed how DICRC follows these four important points here about upgrading the social position, inculcating heritage preservation, fostering economic sustenance, generation of innovation and development and how within these four important nodes what are the further activities that they do and how they try to achieve, so, objectives of the policy in the craft sector, that is what we discussed, right now I will just briefly give an overview.

(Refer Slide Time: 31:55)



And they talked about these factors and suggestions for consideration which are like the four step important process - involving the policy formation, awareness, implementation, and of course finally the assessment.

(Refer Slide Time: 32:15)



And they also suggest the craft sustenance through collaborative efforts and linkages, where craft is at the center and then there are different links, there are different collaborative efforts that happen and that is how craft could sustain and giving a sort of a policy framework and talking about certain methods of work, which give adequate infrastructure; which put people in focus, which are the craftsmen and the communities; value their process that they employ while working; also understand the value of the original designs and the products they make; and suggest value addition and incremental innovation that we talked about. So, innovation is here. How through education, there could be awareness about our traditional craft knowledge systems that we again discussed, in few previous slides in also previous lectures, and how to link the craft communities and clusters to the market; equip them with the knowledge about the marketing and managerial skills; and of course, the value associated with the word craft itself; and, craft knowledge, how it is transferred, preserved, disseminated and valued.

(Refer Slide Time: 33:35)

The Indian government, private sector and non-profits are each involved in the sector but their roles have evolved in silos with little specialization and much duplication.

_ INDIACSR News Network. "The Declining Legacy of India – Rural Artisans: Report", 2013.
<http://indiacsr.in/the-declining-legacy-of-india-rural-artisans-report/>, accessed Jan 2018

IT IIOORKEE NITEL ONLINE CERTIFICATION COURSE 57

And finally, we also talked about the lack of convergence amongst the different policies and schemes of government and how the different individuals and organizations and departments of the government who are involved in this entire craft sector, policy formulation and implementation of schemes, how they are working in different silos and then there is a lack of convergence and there is a lack of ecosystem - we talked about it.

(Refer Slide Time: 34:05)

The challenge for the sector is to achieve convergence of policies and schemes to optimize production and marketing in a manner that will benefit the most vulnerable members of the value chain, i.e. the producers and their families.

– Yamini Mubayi, Policy Gaps Study on the Crafts Sector in India; 2016

IT IIOORKEE NITEL ONLINE CERTIFICATION COURSE 58

So, again this is what I was talking about in the previous slide - the lack of convergence and lack of creation of ecosystem, and this is one major concern and this is what sums up what

we have been discussing in the previous four-five lectures. Our next module we will focus on- “Continuity and Revival: Research and Documentation Perspective.” We touched a little bit on the continuity and the tradition part, the tradition and the continuity part. So, we are going to see this in the next module and let us see some references now.

(Refer Slide Time: 34:38)

• Crafts Council, **"Making it in the 21st Century"**. Crafts Council, 2004

• Creative & Cultural Skills Industries. **"Creative Blueprint Scotland"**, The Sector Skills Agreement for the creative and cultural industries, 2004

• Scottish Arts Council. **"Crafts Strategy 2002–2007"**, Scottish Arts Council, 2002

• Flores and Calderon. **"Public Policy of Crafts in Mexico: A Misconception"**, Universidad Autonoma de Tamaulipas, 2013

• Jaitly, Jaya. **"Crafts as industry"**, in *Creative Industries - a symposium on culture based development strategies*, <http://www.india-seminar.com/2005/553.htm>, 2005

• Karpagavalli, V.S. **"Government Guidelines Towards Handicrafts Exports"**, *A Journal of Nehru Arts and Science College (NASCP)*, Vol 1 (2013) 30 - 32, 2013

• Government of India, Ministry of Skill Development and Entrepreneurship. **"National Skill Development Mission - A Framework for Implementation"**, <http://www.skilldevelopment.gov.in/assets/images/Mission%20booklet.pdf>, accessed through Google Search Engine, Jan 2018

IF A00RKEE NITEL ONLINE CERTIFICATION COURSE 61

This is the consolidated list of all the references that we have gone through in the previous four-five lectures.

(Refer Slide Time: 34:47)

• FICCI, EY. **"Creative arts in India: Theatre, dance and crafts industry"**, December 2016

• Chhiber, Neelam. **"Stone Craft of India"**, vol.1 & vol.2, Crafts Council of India, Chennai, with assistance from Department of Culture and Development Commissioner, Handicrafts, Govt. of India, 2002

• Roy, Brajdeo Prasad. **"Technique of Making Stone Images in India"**, in Sinha, C.P. **"Art, Archaeology and Cultural History of India (U.N. Roy Felicitation Volume)"**, Part I, B.R. Publishing Corporation Ltd., Delhi, 2006, p.33

• Kapoor, Subodh. **"The Indian Encyclopaedia"**, Volume 1, <http://books.google.co.in/books?id=SDh2WjvLo7gC&pg=PA6067&lpg=PA6067&dq=khandalite+stone&source=bl&ots=pqLxXC06sA&sig=IS9V-ojXZSECrlygkqwenClOQR8&hl=en&sa=X&ei=NalZT670MoHYQfkkajCDQ&ved=0CD0q6AEwAw#v=onepage&q=khandalite%20stone&f=false>, p. 6067, searched through Google, 20 Jan 2017, 22:00

• Khanna, P. **"Material and Technology – An inventory of selected materials and technologies for building construction"**, Project report to CDKN, Development Alternatives Group, New Delhi, 2011

• Mehrotra, Lakhan and Vajpayee, Raghendra (ed.) **"Communication Through The Ages – An Indian Perspective"**, Aryan Books International, New Delhi in association with Media Centre for Research and Development, Gurgaon, 2009

• Mubayi, Y. **"Policy Gaps Study on the Crafts Sector in India"**, 2016

• Patel, Nimish, Chauhan, Muktiqajsinhji and others. **"Stone Buildings of Gujarat"**, School of Interior Design in collaboration with Gujarat Mineral Research & Development Society, 2010

• Ranjan, Aditi and Ranjan, M.P. (Ed.) **"Crafts of India: Handmade in India"**, Council of Handicraft Development Corporations (COHANDS), New Delhi, Development Commissioner (Handicrafts), New Delhi, National Institute of Design (NID), Ahmedabad, and Mapin Publishing, Ahmedabad, 2005

IF A00RKEE NITEL ONLINE CERTIFICATION COURSE 62

(Refer Slide Time: 34:49)

- Unni, J. "Skill Gaps and Employability: Higher Education in India", *Journal of Development Policy and Practice*, SAGE, 2016. <http://journals.sagepub.com/doi/full/10.1177/245513315612310>, accessed Jan 2018
- Mostani, M. "The GST Regime is Damaging, Not Helping, India's Crafts Sector". *The Wire*, 25.09.2017. <https://thewire.in/180849/the-gst-regime-is-damaging-not-helping-indias-crafts-sector/>, accessed Jan 2018
- Saith, A. "From Village Artisans to Industrial Clusters: Agendas and Policy Gaps in Indian Rural Industrialization", *Journal of Agrarian Change*, Vol. 1 No. 1, January 2001, pp. 81-123. http://onlineibrary.wiley.com/doi/10.1111/1471-0366.00004/epdf?r3_referer=wol&tracking_action=preview_click&show_checkout=1&purchase_referer=onlineibrary.wiley.com&purchase_site_license=LICENSE_DENIED, accessed Jan 2018
- Rimmler, T (ed. et. al.) "How to support firm competitiveness in timber industries? Clusters as policy means in four european countries", 2011. https://www.researchgate.net/publication/292417833_How_to_support_firm_competitiveness_in_timber_industries_Clusters_as_policy_means_in_four_european_countries, accessed Jan 2018
- Mukhopadhyay, P., Srivastava, S. "Ergonomic design issues in some craft sectors of Jaipur", 13,99-124. *The Design Journal*, Berg Publishers, UK, 2010. https://www.researchgate.net/publication/261031593_Mukhopadhyay_P_Srivastava_S2010_Ergonomic_design_issues_in_some_craft_sectors_of_Jaipur_1399-124The_Design_Journal_Berg_Publishers_UK, accessed Jan 2018
- Rana, R and Bhargava, S. "Bridging the skills gap of women workers of informal sector in India for sustainable development", *International Journal of Economic Research* 14(18):453-463, 2017. https://www.researchgate.net/publication/322491700_Bridging_the_skills_gap_of_women_workers_of_informal_sector_in_India_for_sustainable_development, accessed Jan 2018

IT 400KEE NITEL ONLINE CERTIFICATION COURSE 63

(Refer Slide Time: 34:54)

- Alföldy, Sandra (ed.). "Neocraft: Modernity and the Crafts". The Press of the Nova Scotia College of Art and Design, NSCAD University, 2007
- Sennett, Richard. "Craftsman". Penguin Books Ltd., England, 2008
- Risatti, Howard. "A Theory of Craft: Function and aesthetic Expression", The University of North Carolina Press, USA, 2007
- Patel, Kireet; Shah, Reena and Agarwal, Reenal. "Space Making Craft Vol. 1 Arayish: Wall Paintings of Shekhawati", School of Interior Design Research Cell, 2006
- Thakkar, Jay and Morrison Skye. "Space Making Craft Vol. 2 Malra: Ways of Measuring Vernacular Built forms of Himachal Pradesh", School of Interior Design Research Cell, 2008
- Thakkar, Jay. "Naqsh: The art of wood carving of traditional houses of Gujarat, focus on Ornamentation", School of Interior Design Research Cell, 2004
- Abbott, H.Porter. "Cambridge Introduction to Narrative", Univ. Press, Cambridge, U.K., 2002
- Bruno, Giuliano. "Atlas of Emotion: journeys in Art, architecture and film". London, New York, 2002
- Chhiber, Neelam. "Stone Craft of India", vol.1 & vol.2. Crafts Council of India, Chennai, with assistance from Department of Culture and Development Commissioner, Handicrafts, Govt. of India, 2002
- Copley, Paul. "Narrative", Routledge, London, 2001
- Collins, Peter. "Changing Ideals in Modern Architecture (1750-1950)", Faber and Faber, London, 1965, pp 117-127
- Jaitly, Jaya. "The Craft Traditions of India". Lustre Press Pvt.Ltd, New Delhi, 1990
- Lyndon, Donlyn and Moore, Charles W. "Chambers for a Memory Palace", the MIT Press, Cambridge, Massachusetts, London, England, 1994
- Mehrotra, Lakhna and Vajpayee, Raghvendra (ed.) "Communication Through The Ages – An Indian Perspective", Aryan Books International, new Delhi in association with Media Centre for Research and Development, Gurgaon, 2009

IT 400KEE NITEL ONLINE CERTIFICATION COURSE 65

(Refer Slide Time: 34:56)

- Chhiber, Neelam. **"Stone Craft of India"**, vol.1 & vol.2, Crafts Council of India, Chennai, with assistance from Department of Culture and Development Commissioner, Handicrafts, Govt. of India, 2002
- Hudson, J. **"Interior-Architecture Now"**, Laurence King Publishers, 2007
- Jaitley, Jaya. **"The Craft Traditions of India"**, Lustre Press Pvt.Ltd. New Delhi, 1990
- Jaitley, Jaya. **"Crafts Atlas of India"**, Niyogi Books, N.Delhi, 2012
- Kharina, P. **"Material and Technology – An inventory of selected materials and technologies for building construction"**, Project report to CDKN, Development Alternatives Group, New Delhi, 2011
- Mehrotra, Lakhan and Vajpayee, Raghvendra (ed.) **"Communication Through The Ages – An Indian Perspective"**, Aryan Books International, new Delhi in association with Media Centre for Research and Development, Gurgaon, 2009
- Pandya, Yatin. **"Concepts of Space Making in Traditional Indian Architecture"**, Mapin Pub.Pvt.Ltd., Ahmedabad, 2005
- Pandya, Yatin. **"Elements of Space Making"**, Mapin Pub.Pvt.Ltd., Ahmedabad, 2007
- Parmar, V.S. **"Wood Carvings of Gujarat"**, Pub. Division, Ministry of Information and Broadcasting, Govt. of India, 2001, New Delhi
- Patel, Nimish, Chauhan, Muktirajsinhji and others. **"Stone Buildings of Gujarat"**, School of Interior Design in collaboration with Gujarat Mineral Research & Development Society, 2010
- Ranjan, Aditi and Ranjan, M.P. (Ed.) **"Crafts of India: Handmade in India"**, Council of Handicraft Development Corporations (COHANDS), New Delhi, Development Commissioner (Handicrafts), New Delhi, National Institute of Design (NID), Ahmedabad, and Mapin Publishing, Ahmedabad, 2005
- Saraf, D.N. **"Indian Crafts – Development and Potential"**, Vikas Publishing House Pvt. Ltd., New Delhi, 1982
- Taylor, Diana. "Transculturating Transculturation", *Performing Arts Journal*, Inc. 13 (2), 1991, 90-104.
- Trivedi, R.K. **"Wood Carvings of Gujarat"**, Census of India 1961", Volume V, Gujarat, Part VII – A (2)

(Refer Slide Time: 34:57)

- Boner, A; Sarma, SR; Baumer, B. **"Vāstuśāstra Upaniṣad"**, Motilal Banaridass Publishe, 1996, pp 1-29 https://books.google.co.in/books?id=O2eKhTstG4C&pg=PA2&pg=PA2&dq=In+India,+unlike+in+Europe,+no+principle+distinction+is+made+between+fine+arts+and+practical+crafts.&source=bl&ots=7qTgUKWQD&sig=VqjpWgXTSp52PuY8UE_XOr0U&hl=en&sa=X&ei=MOrUVNPIMnauQTLyYDQDA&ved=0C60Q6AEwA#v=onepage&q=in%20india%2C%20unlike%20in%20Europe%2C%20no%20principle%20distinction%20made%20between%20fine%20arts%20and%20practical%20crafts.&f=false, accessed through Google, Jan 15, 16:00
- Campbell, Jeffrey Y (ed.), **"Lac-Turnery and the Lacquerware Industry"**, Chapter 3, Case Study 2, in "Women's Role in Dynamic Forest-Based Small Scale Enterprises. Case Studies on Uppage and Lacquerware from India", FAO (Food and Agricultural Organization of the United Nations) Corporate Document Repository, Forestry Department, Rome, 1991, <http://www.fao.org/docrep/x5859e/x5859e04.htm>, 13Dec 12, 17:42, searched through Google
- Campean, M. **"Timber Drying Methods – Passing through History into the Future"** in Moren, Tom and others (ed). "Proceedings of the Eleventh International IUFRO Wood Drying Conference – Recent Advances in the Field of Wood Drying", Skelleftea, Sweden, Jan 18-22, 2010, http://www.ltu.se/polopoly_fs/1.58969!straproved%20-%20proceedings.pdf#page=11, searched through Google, 15Dec 12, 15:00
- Risatti, H. **"A Theory of Craft: Function and Aesthetic Expression"**, The University of North Carolina Press, 2013
- Author Unknown. **"Regional classification of Floor Art - Northern and Eastern parts of India"**, Journal Shodhganga, Chapter 2, Volume 8, retrieved from shodhganga.inflibnet.ac.in/bitstream/10603/4605/8/08_chapter%202.pdf, 10th Aug 15, 17:40 hours, through search engine Google

Thank you.