

Role of Craft and Technology in Interior-Architecture

Prof. Ar. Smriti Saraswat

Department of Architecture and Planning

Indian Institute of Technology, Roorkee

Lecture – 26

Overview of the Craft Sector Today

Namaste! Hello everyone, Welcome again to my NPTEL course Role of Craft and Technology in Interior-Architecture. Today, we will be discussing module 26 and it focuses on the overview of the craft sector in India. And we are going to discuss lot of statistics and lot of policies and like you know the usual lectures that we see which have lot of visuals, today they would be a little bit more on the text side, but it is very important that we understand those figures and the concerns.

And therefore, I would request everyone to be very patient with that that is statistical data that we see. So, will be discussing about the craft sector specially in the context of India, and we will begin by understanding what this sector means and what it constitutes?

(Refer Slide Time: 01:15)



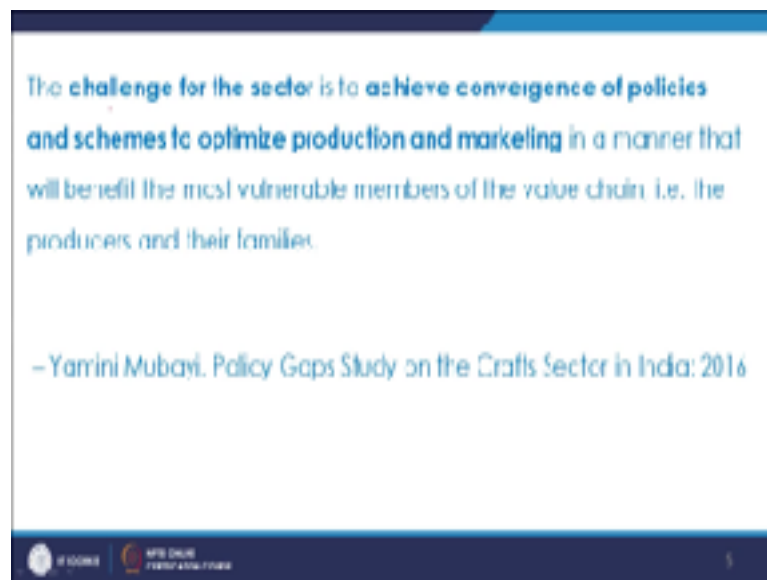
"The sector may be best defined as pertaining to items made either totally or partially by hand, significant for their utility and/or decorative value. That is very important to go word by word that is why I am reading and highlighting, because until and unless we understand what craft sector means and what all constitutes it we will not be able to understand further. 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 it is core, while drawing upon programmes and schemes of Rural Development, Skills Development, MSME, Tourism, Culture, Commerce, Labour and Industry.

So, there are lot of other things which you know are included in this sector and not just what we take as decorative craft or hobby craft or just the handloom or the handicraft, but their statutory bodies involved and there are lot of schemes that are made and there are lot of aspects that are covered in this sector. It also includes NGOs, social enterprises, and market organisations and has vertical and horizontal linkages with international markets also, development and funding agencies, displaying a vibrant and dynamic sector responding to multiple trends and processes through a variety of media".

So, it is a huge gamut of things there are lot of stakeholders involved, there are lot of layers, and there are lot of linkages horizontally and vertically, there is a clear value

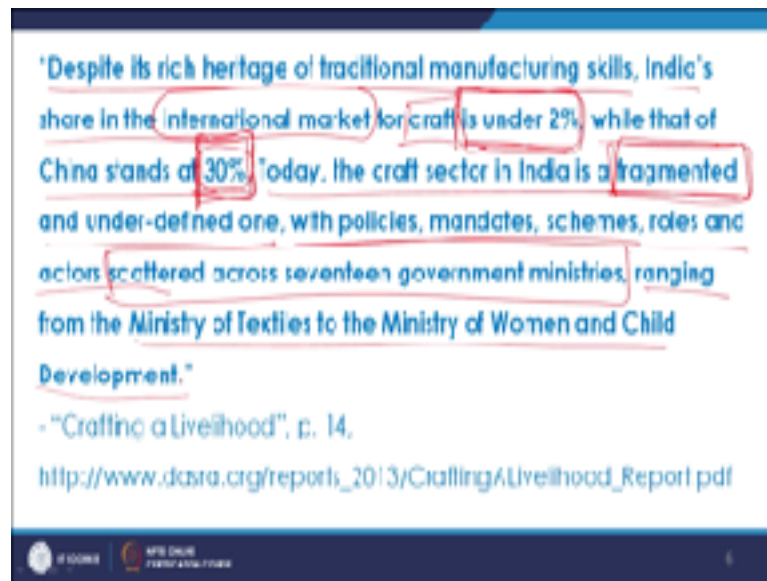
chain you know there are different people involved, starting from the maker to the market, the end user, the consumer. So, there are different people involved and because there are so, many peoples there are, so, many stakeholders and there is a sort of a complexity involved, that is where you know the policies and the schemes which come up probably they do not really end up being, so beneficiary as they are conceived to be. So, let us see what is the overview of the sector and what are the challenges and problems and what are the different kinds of data that we see in the Indian context.

(Refer Slide Time: 04:02)



So, the challenge for the sector, it is mainly to achieve convergence of policies and schemes to optimise production and marketing that is one problem what we see today specially in this sector, that you know achieving convergence of policies is a problem and creating an ecosystem is a problem, how all the stakeholders in the value chain are linked and benefits are transferred to each other that is not happening because of certain implementation level problem, certain awareness level problems and so on.

(Refer Slide Time: 04:36)



Now, again like I told there will be lot of statistics involved and let us just try to understand. So, here I would like to just tell something important, despite it is rich heritage of traditional manufacturing skills, India's share in the international market for craft is under 2 percent, while that of China stands at 30 percent, now look at the difference. And, India basically is a country which was known for it is skill and handmade and you know the craft sector, and today our stake in the international market is so less and while China is really a huge share holder.

Today, the craft sector in India is a fragmented and under defined one. So, the problem of non-convergence of policies and the fragmented nature of the sector is something that really is a problem and an area of concern and something which really need to be addressed. With policies, mandates, schemes, roles and actors scattered across 17 government ministries, ranging from Ministry of Textiles to the Ministry of women and Child Development.

So, we have 17 ministries and all these policies and schemes are just you know fragmented and they have this huge range from ministry of textile to ministry of women and child development, and somewhere a sort of way has to be worked out that this discord is done away with.

(Refer Slide Time: 06:19)



Now, ministry of textile it forms the core of the ecosystem for crafts in India. And the other related ministries include ministry of micro small and medium enterprises which are called as MSMES, implementing schemes for enterprise development, Ministry of Skill Development working via organisations like the National Skills Development Corporation which promote entrepreneurial training a much needed requirement of the craft sector. So, then the ministry of textile works with related ministries and other departments and their different kinds of schemes which are formulated.

The make in India campaign of the department of industrial policy and promotion have the potential to absorb craft in its mandate for scaling up investment and marketing for Indian products. So, other than the already existing ministries and schemes we also have these make in India campaign and there are different campaigns which highlights and enhance the power of handmade in India and the skill importance of skill and capacity building. So, all of these things hand in hand are contributing to the upgradation and betterment of the craft sector, but there are certain issues at the implementation level or at the execution level that have to be really worked out.

(Refer Slide Time: 07:50)



Now, we discuss in one of the modules about the creative and cultural industries you know which has been developed by European Union and they have been adopted by the UK government as the creative economy. So, again if we scan these international schemes or the models then this one model now we see is also being followed in India and its coming up and people are trying to understand the craft skills in terms of the generation of economy, boosting of economy, and in terms of their industrial value.

So, thats another parallel thing which is happening in the craft sector today since we are talking about the overview and this is something which is very recent and which is also contributing in some way to enhance the value of craft in terms of the commercial aspect and not just the utilitarian value which is attached to it.

(Refer Slide Time: 08:47)

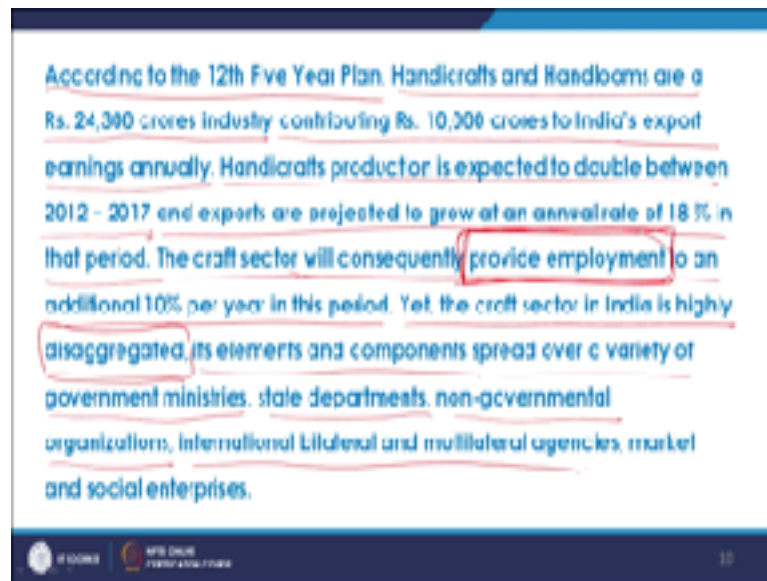


Then the other relevant international models which are applicable to the craft sector are the Japanese model of one village one product and then the government of Thailand which focuses on “One Tambon One Product” which is the similar one like Japanese.

So, these kinds of models are also being studied and we are trying to you know apply the understanding from the international best studies to our contexts and scenario. And some where they have really proved to be you know beneficial and some where they have not because the context of India is very different from the international market and the international, also the communities which practice that particular craft skill because you know there are layers of culture, and there are layers of empirical knowledge, and belief systems, and how a certain craft is practiced.

So, in India there are different challenges and abroad there are different challenges, but definitely these best studies when they are studied and some sort of understanding is gained from them and one sees their success then it is being also applied in India and we are getting some you know nice direction out of it.

(Refer Slide Time: 09:57)



Now, we will talk about the 12th 5 year plan because we are talking about the craft sector. 12th 5 year plan has been very important in terms of you know the concerns for the craft sector in India. According to the 12th 5 year plan, handicrafts and handlooms are a rupees 24,300 crores industry, contributing rupees 10,000 crores to India's export earnings annually.

Handicrafts production is expected to double between, 2012-2017 and now we have already entered 2018 and exports are projected to grow at an annual rate of 18 percent in that period. The craft sector will consequently provide employment, now this is important because crafts in India has not been seen as a livelihood or employment opportunity and mostly as a utilitarian or ritualistic practice. So, this sector will consequently provide employment to an additional 10 percent per year in this period which is quite significant and much better from the previous records.

Yet the craft sector in India is highly disaggregated, its elements and components spread over a variety of government ministries, state departments, non-government organisations, international bilateral and multilateral agencies, market and social enterprises.

So, again every time we you know see there is a sort of discussion on how the different ministries are operating at different levels, different schemes have been proposed and then there is a sort of a fragmented approach which is somewhere creating a lot of problem and the best results are not yet in front of us.

(Refer Slide Time: 11:54)



Now, the weaving and craft sector have a huge potential in terms of human and natural capital to create decent and dignified jobs. So, specifically weaving and of course craft sector overall, when we talk in India in terms of you know Indian context, there is a huge potential to create decent and dignified jobs with the up gradation of skills and an effective and functional partnership between industry, policy makers and training institutions.

Now, this kind of partnership is very important and when we are talking about the overview of this sector today this partnership is already flourishing this is happening so its a good sign, but yeah it has to be up scaled, they have to be more partnerships more collaborations.

(Refer Slide Time: 12:54)



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

So, this decrease by 30 percent is quite alarming and lot of the artisans and craft persons are leaving their family craft practice and because in search of livelihood they do other jobs and they don't carry their traditional family, craft practice and lot of the craft forms are also languishing few of them are in danger and so the data is very alarming and one has to do something about it.

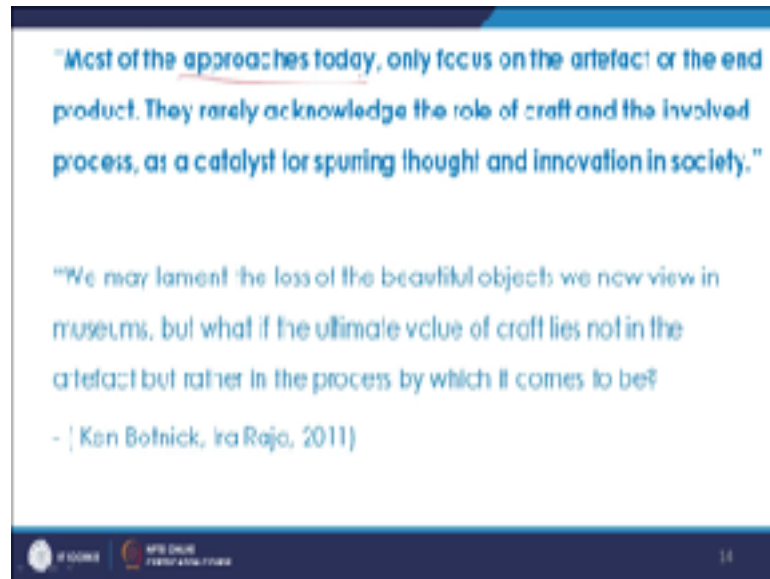
(Refer Slide Time: 13:50)



“Livelihood development and the provision of social security and services are urgently required to meet the needs for survival of large sections of the country’s population. So, livelihood development is one concern that we see as common in these 3-4 slides which we are discussing about the craft sector today. This is a gap that can be addressed by crafts, which have an established skill and manufacturing base across the country”.

So, this kind of a gap has to be addressed and the craft sector, the decline that it is facing it has to be really tackled very sensitively and in terms of livelihood generation, and it has to be done in such a way that at least the most immediate action goes to the languishing crafts and they could be saved.

(Refer Slide Time: 14:47)



So, there is also discussion somewhere about the approaches today. So, there is a critical observation that “Most of the approaches today, only focus on the artefact or the end product. They rarely acknowledge the role of craft and the involved process, as a catalyst for spurring thought and innovation in society.

So, sometimes just to boost of the craft sector we tend to just look at the end product and which just give some intervention for the product, and we just try to you know just cater to the market need and in terms of the end product that is required, but there is a rare acknowledgement which is given to the process involved. And this process involved has to be understood by the people who have been tacitly involved in doing it since a very long time, and where this wisdom is you know transfer from one generation to another generation.

So, if the focus is only on the end product and the process is somehow not understood or missed and that is not really soaked in, then one would not know what kind of continuity will the craft practice have once the process is lost, or not understood, or not given enough importance.

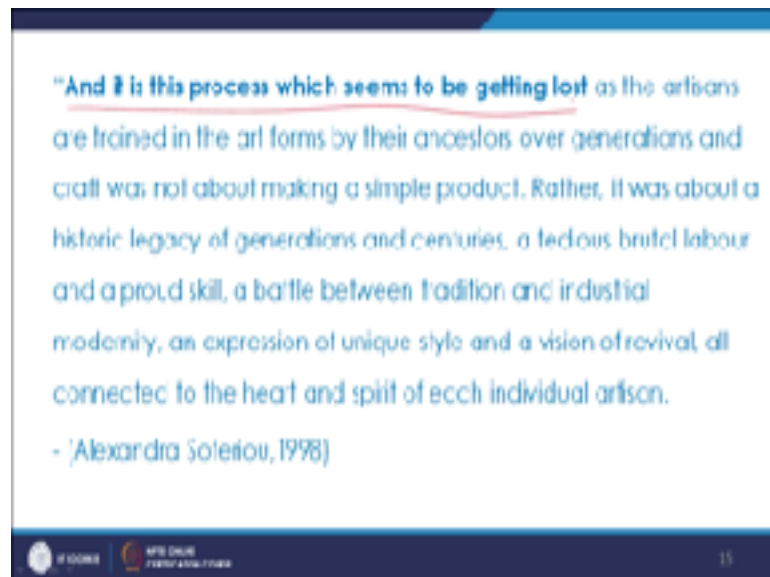
So, again there are different models that we see for the betterment or the development of the craft sector, there are lot of interventions that have been proposed which we will see

in the subsequent modules, but what needs to be understood is that there has to be a sort of an ecosystem and holistically the things have to be worked out. We cannot just look at the end product and give some 10 solutions to it, and then just upscale it, and get the market going, and you know the livelihood will not be generated just by that.

We also have to understand what these craft persons are strong with and what they could do on their own without completely relying on an outside you know intervention.

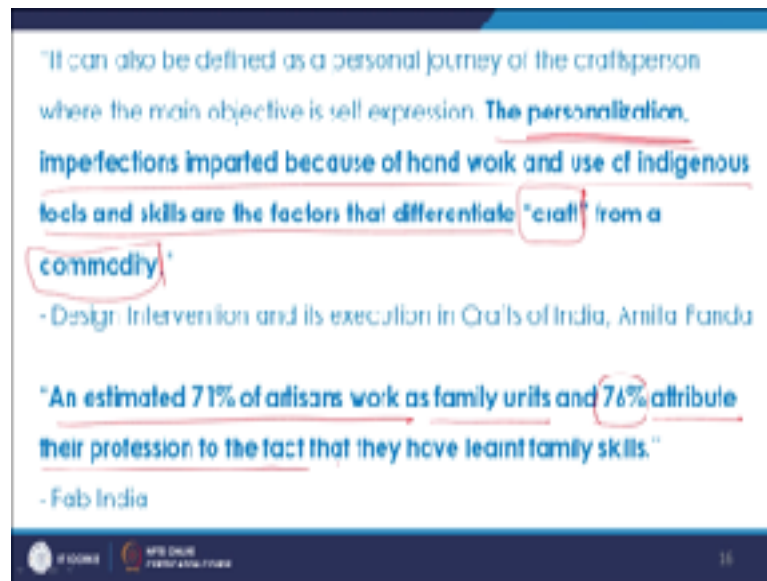
So, that balance has to be worked out.

(Refer Slide Time: 17:10)



And, it is this process, because we were talking about the process "And it is this process which seems to be getting lost and it needs to be understood and safeguarded. Now, because we are talking about the Indian context and it is very famous for the personalization and the customization of the crafts that is carried.

(Refer Slide Time: 17:25)



So, the personalization imperfections imparted because of hand work and use of indigenous tools and skills are the factors that differentiate “craft” from a commodity.”

So, if we have to really do some work for the craft sector we have to understand its soul, we cannot just continue to look at it as a commodity and to come up with an end product for a market, it has to be understood as a way of life, as a soul, as the way a practice is followed in a community.

And, once these sensitive discussions happen and then this empathy is established I am sure with the coming together of different people from different backgrounds, you know there is definitely a way forward and lot of people are actually doing it, it just needs to spread more quickly and in you know more clusters. And estimated 71 percent of artisans work as family units, and 76 percent attribute their profession to the fact that they have learnt family skills.

So, family empirical knowledge, transfer through generations, processes involved, these are very important, they are the soul of the craft sector and they have to be really understood.

(Refer Slide Time: 18:53)

Current Issues	Institutional and Policy Support	Gap Analysis	Policy and Program Interventions	Risk Assessment
Infrastructure - Space - Marketing spaces	Ministry of Textiles Schemes 1. AIFPUS 2. AIFTY 3. DFTS 4. SFTS 5. Handloom Tak Scheme	- Scattered activities require convergence with other actors for maximum impact - Activities from production to marketing challenges: access, market infrastructure and space - Absence of marketing - Lack of data about craft sector - Programme uncertainties - Inadequate for sector health etc.	- Production system can be integrated to downstream with SME/MSME/FCI - Showcasing spaces: retailer and consumer are large and small and craft entrepreneur - Private sector involvement for necessary to PFTS network, services - Professional management in SFTS Private body - Encourage the holding sector for management agencies	- Number of SFTS - Number of retailer and consumer - Quality standards should be improved - Access to components should be available to prevent the most vulnerable producers

Craft Sector Gap Analysis Table

Source: Yamini Mubayi, Policy Study on the Craft Sector in India 2016

Now, these are some glimpses of you know gap analysis table within the craft sector, its very elaborate, the next 4-5 slides are going to have it. And, I am not going to discuss everything in lot of detail and perhaps we are also going to talk about the gaps, issues and challenges in the subsequent modules. But I am just going to give an overview, you know when we see this gap analysis table and we try to understand the craft sector.

We see how you know there is there is an existence of different schemes that we see. So, here if we talk about ministry of textile schemes, there are different kinds of schemes already in place we see them, but then what are the gaps and problems that are faced while implementing them, what makes them a success or failure so there is this entire mapping through this table and it helps us understand what are the different ground problems, you know what are the problems at the ground level?

So, there are, if we talk about the sector or the issue we will see the infrastructure, say work spaces, or you know showcasing spaces, then we will see the ministry of textile schemes and how these schemes are supposed to be integrated or implemented within that particular sector that we see here through that infrastructure which has been identified.

The certain gaps and problems that exist. For example here, if I see lack of data about craft forms that itself is a big problem. And, we as an academic institute can really do our job, can contribute in our way by you know documenting and creating a repository and thats what we have been doing here through different projects, but this is like one of the gaps so there is paucity of data on the craft forms itself. Then there is a sort of lack of awareness at different places in different programs in different colleges may be there is not enough discussion on the craft forms or this sector, that you know needs to be integrated in the curriculum. There are different institutes like NID and you know CEPT and IICD and many other now even IIT also has certain modules, IIT Roorkee, but yeah it needs to be discussed more and there has to be a need to create more awareness. Also see the artisan faces, production and marketing challenges alone needs infrastructure and spaces.

So, we always talk about creating laboratories and you know different kind of infrastructure, and when we talk about the craft persons we would give them some raw materials or we would help with the intervention in the end product or the marketing, but sometimes it is also important to understand you know what is the space in which they sit? Can we improve that, can we give them some kind of infrastructure, and again lots of people are working on that, and I am just discussing because I find it very important and I would myself like to contribute in that way.

So, understand this partial configuration of where the artisans or the craft persons work and how to improve their conditions, working conditions, their work spaces, their workshops. So, thats another thing and then we also see that while these problems exist, there is also presence of some new actors and then there are some innovation that are happening, which have been you know working to give some solutions.

So, production spaces can be enhanced by dovetailing with these different kinds of schemes that exist, and showcasing spaces heritage and tourism sites integrated heritage and craft tourism complexes. So, some innovations are happening some new characters, new actors are there, some new stories are in place, so it is happening. Also there are indicators you know through which we are able to understand, what is the result? What is the progress? Who all are the end beneficiaries? How much work is happening? And you




know what is the number of these integrated craft tourism complexes, because if they are talking about this plan over here, then what is the exact number that actually got built or which actually got initiated and then this table also talks about some risks and assumptions.

So, this is a total mapping to understand you know how the craft sector works and how starting from this particular schemes? What kind of problems are faced? And then what kind of innovations can be identified? And then finally, what is the output and the number of beneficiaries or the end results. So, there are different discussion on different infrastructure and different schemes in the subsequent slides, we are not going to discuss it in detail, but let us just flip through and see it.

(Refer Slide Time: 24:03)

Scheme/Issues	Institutions and Policies at present	Gaps and Problems	Innovation and New Action (includes ongoing scheme)	Indicators	Risks/Assumptions
Credit and Working Capital	Ministry of MSME Schemes MSME scheme Ministry of Textiles Schemes 1. ARTY - support money support 2. CHODS - support money support in Rs 4000 per artisan	<ul style="list-style-type: none"> Dissemination of working capital for domestic needs No much participation by credit services offered by scheduled banks Access continues to remain unbalanced and money lenders Lack of financial literacy amongst artisans 	<ul style="list-style-type: none"> * Groups people under Third Development scheme/eligible to extend credit MSMEs and SMEs should be encouraged to give loans Access credit loans Artisan cluster funding via private investment private equity * PE or market funding for social enterprise Revamp MSME and MSMEs artisans producers 	<ul style="list-style-type: none"> Number of artisan beneficiaries * Number of social enterprises Amount of handloom fabric produced by school 	<ul style="list-style-type: none"> Credit fund should be used for production, not loaned for domestic usage Conditions there for credit systems = a lot of money production "Will it come be distinct of employees" Existence of product chain for production
	1. STPS - assistance for micro enterprises 4. HPS scheme 3. Artisan Triflex Scheme - credit guarantee scheme		<ul style="list-style-type: none"> Enable TGI on artisans (existing - around 20% for self-handloom) Enabling legislation for self-employment (i.e. handloom for school students) Create Graduate Fund columns of MSME 	<ul style="list-style-type: none"> Number of PE loans funding social enterprises 	<ul style="list-style-type: none"> Artisan high? Investment will be used

Craft Sector Gap Analysis Table
Source: Yamini Mubayi, Policy Gaps Study on the Craft Sector in India 2016

So, this is another one the ministry of MSME schemes, the different kinds of schemes that we see here and against the gaps and problems. And of course, with innovations and the number of artisan beneficiaries as indicators. So, we see over here, this is continued. Some assumptions and risk that are important to be taken into account, while either revisiting these schemes or taking them forward in another face or to learn from the mistakes that have happened. So, all that. So, such analysis definitely helps.

(Refer Slide Time: 24:43)

Interventive	Institutions and Policies at present	Gaps and Problems	Innovations and New Actions (includes ongoing actions)	Indicators	Risks/Assumptions
Entrepreneurship development scheme	<ul style="list-style-type: none"> Entrepreneurship development scheme Source of capital Integrated skills development scheme 	<ul style="list-style-type: none"> Lack of opportunities to scale up (SME) Lack of entrepreneurial skills, business management skills, management skills/management skills Lack of marketing level and business management for entrepreneurial development Lack of exposure to markets, technology, design Lack of innovation and technological strength 	<ul style="list-style-type: none"> * Create possibilities for author group to enter Private Equity and venture capital, equity funding * Expand the role of design thinking * Agencies to support products group, social enterprise group, etc. * Review To support the next entrepreneurs * Promoting design value chain should include financial, business, marketing, management * * Training for skills development to be carried through VED * * Best in private sector to involve small enterprise * * Debt and Equity support channel for products group management (from IEDB and NAFED) * * Service business cluster in promoting business plan for social enterprises in student groups * * Encourage IEDB through Bankable Terms 	<ul style="list-style-type: none"> Number of small enterprise Number of groups created via skills development programmes Entrepreneurship QVA 	<ul style="list-style-type: none"> Failure of production chain as component the cultural capital cost of various products are production

And, also try to make us understand which are the important sectors and what kind of schemes are already in place. So, entrepreneurship development scheme is another very important one and government is really doing a great job in coming up with lot of entrepreneurship schemes and lot of entrepreneurial training, but there are certain gaps which can be addressed through different innovations, and different contributors, and people, and then some indicators are also a sort of motivation to carry forward, and then also we try to eradicate the risk.

(Refer Slide Time: 25:21)

Interventive	Institutions and Policies at present	Gaps and Problems	Innovations and New Actions (includes ongoing actions)	Indicators	Risks/Assumptions
Design and Technology Uppskolan	<ul style="list-style-type: none"> Ministry of Textiles Industries 1. QVTA 2. APTV 3. NPT 4. SITP (the environmental sector like efficient business) Specialized design resources like VED, IED, DCD, NPT Design knowledge and 	<ul style="list-style-type: none"> Designers lack access to services, strong presence of institutions Product groups are not/seasonally work, and tend to be seasonal evolution Knowledge gaps - products Knowledge gaps to market Design technology: cross-border important for access to international markets Traditional designs are not documented, losing track of innovation Lack of technical education 	<ul style="list-style-type: none"> Design design leads should be set up and placed in the public domain Active design should be awarded by design to access, i.e. Bankable Terms * Design resources like VED, NPT, DCD should come together platform between institutions and designers Technical education like IED should cross-border/technology updates a participation with services in student projects * Design action interface can 	<ul style="list-style-type: none"> Number of design inputs in the production chain Number of services working with designers Number of new products created via design development inputs 	<ul style="list-style-type: none"> Designers inputs should not present down to institutional designs
Technological upskilling		<ul style="list-style-type: none"> Old for design Producers and technological input to enhance production 	<ul style="list-style-type: none"> Be enhanced through training and marketing inputs i.e. Craftsmen Cross industry for skills production can be enhanced via Economy can be developed with 	<ul style="list-style-type: none"> Impact of design development on export 	

so this analysis is quite useful. Some more schemes and discussion on that we are not discussing in detail, like this one, I would like to, this is interesting. So, this craft mark, when we talk about the innovations, green standards for craft production can be enforced via Ecomark-can be dovetailed with craft mark. So, this is again an interesting innovation, some more. ok.

(Refer Slide Time: 25:43)



Now, we will also discuss briefly the overview of the performing arts industry in India, because India is again known for it. The performing arts industry in India reached INR 236 billion in 2012 and is expected to witness a rate growth rate of 2.5 percent over 2012 to 2018 to reach INR 275 billion in 2018.

So, we see this growth rate over here, this is again a very important industry in our craft sector. And, when we see these kinds of figures, there is hope that you know the schemes are in place, the work is happening and the growth rate is increasing.

(Refer Slide Time: 26:29)



Several new initiatives have also been undertaken by the government of India for promotion of the textiles industry including handicraft. So, these initiatives are in place and lot of schemes are coming up.

So, that that way definitely government is very supportive and it understands the sector and somewhere the governance related issues or implementation related issues, they can be definitely addressed and taken care of and results would be much better than.

(Refer Slide Time: 26:56)

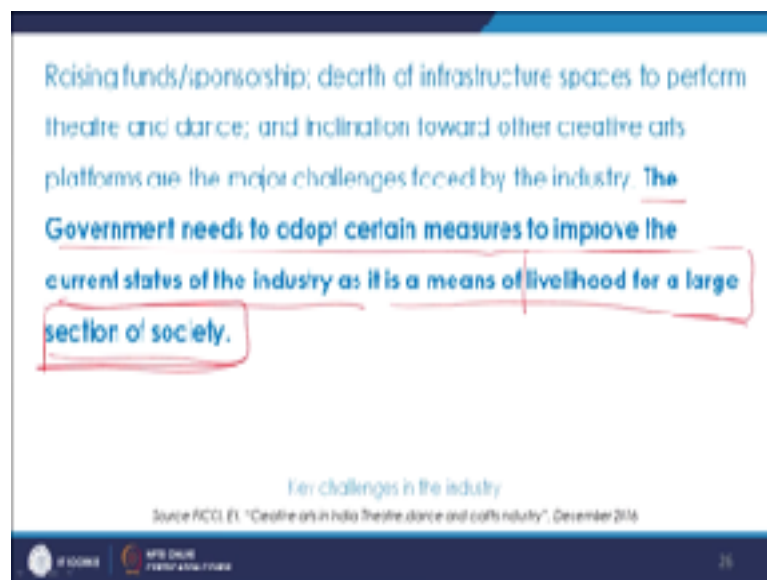


So, the increasing national and international exposure across theatre, dance and craft industries; upgradation of new technology and settings; rising global demand; and emergence of varied performances being experimented as sources for performance are providing opportunities for the industry to capitalise on.

Development of creative clusters within smart cities will again provide additional opportunity that the industry can leverage. So, again here there is a discussion on the commercial aspect or the economy generation or the employment generation from the craft sector and the creation and emergence of creative and cultural industries how can these industries also contribute in a GDP of a nation.

So, aligning the craft with the smart cities, all that is already happening and there are lot of initiatives in the craft sector today that are being experimented and the results somewhere we are seeing, the result somewhere the validation needs time. So, we again as individual contributors can do our bit in this sector and try to also come up with innovations.

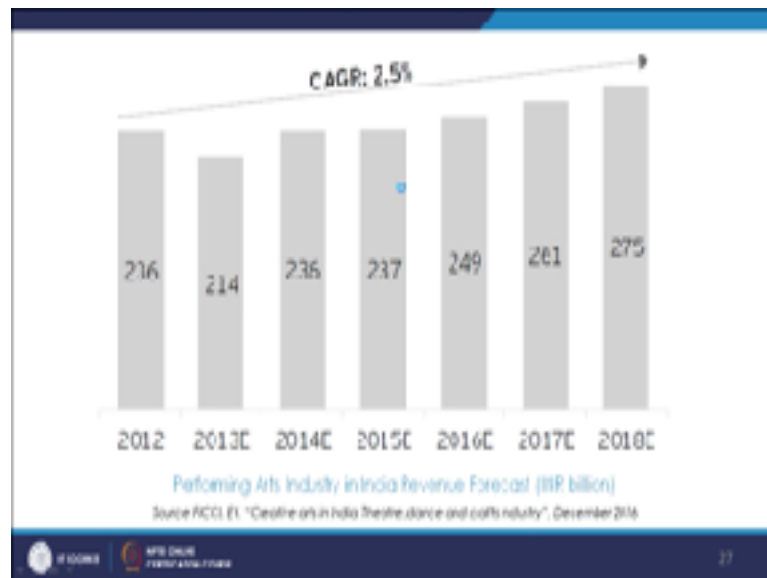
(Refer Slide Time: 28:16)



The government needs to adopt certain measures to improve the current status of the industry as it is a means of livelihood for a large section of society. So, while there are a lot of initiatives been taken since the livelihood of a large population is in question, there

is more that needs to be done and those measures have to be discussed and planned and implemented.

(Refer Slide Time: 28:45)



Some quick visuals we were talking about the performing arts and how the revenue is generated and we see from 2012, 236 billion to 275 billion and then there is this increase over here.

(Refer Slide Time: 28:59)



Again here the performing art support activities also we see arise from 2012 to 2018.

(Refer Slide Time: 29:07)



The export of Indian handicrafts again we see from 2009-10, 2015-16 from 67.8 to 214.6 INR billion rise that we see over here.

(Refer Slide Time: 29:21)

Export Items	2015-16 April - September Out/INR billion	2016-17 April - September Out/INR billion	% Increase in %
Art material handicrafts	15.90	25.52	23.52
Woodware	15.16	21.87	14.13
Hand printed textiles & scarves	14.24	16.81	13.1
Embroidered & crocheted goods	14.30	16.54	15.67
Stamps and art works	0.03	0.83	8.52
Carved art goods	0.62	0.56	-9.40
Enamel products	10.74	11.32	2.62
Wool handicrafts	11.41	17.97	20.38
Total	109.89	129.99	18.28

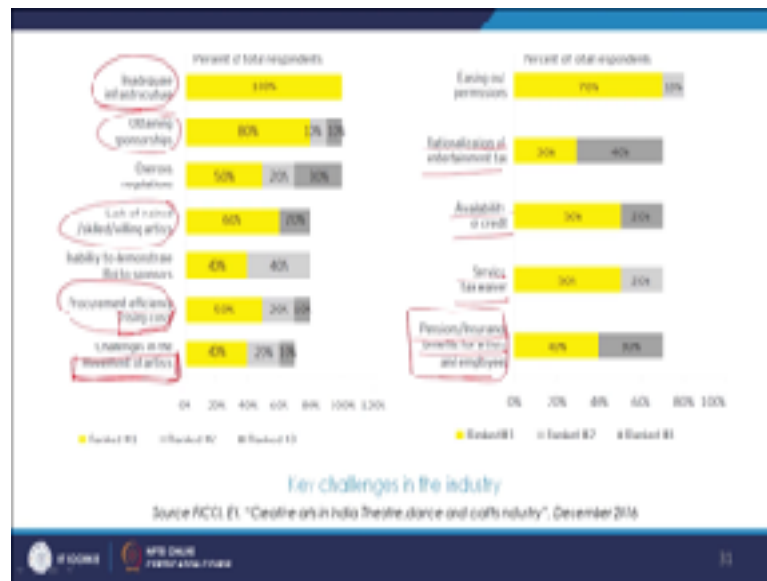
*Figure may slightly vary due to rounding off

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

Source: ACCI, EY "Creative art in India: Theatre, dance and crafts industry", December 2016

We also see you know the export figure of handicrafts. And, we see the different export items and for 2015-16 16-17 we see the increase in percentage. And there is a significant increase over here from 109.89 to 129.99 this is the figure.

(Refer Slide Time: 29:43)



Now, a key challenges in the industry that we see, despite all the schemes in place all the discussions happening and everything happening there are lot of challenges, which need to be addressed, but identifying them is just the beginning and it is also important.

So, inadequate infrastructure there are still inadequacy in terms of the infrastructure provision, obtaining sponsorships, lack of train skilled willing artists, procurement efficiency, the rising costs, challenges in the movement of artist this is another thing. Rationalisation of entertainment tax there are lot of tax that are taxes which are coming up, which are not in the favour of you know the small scale clusters of the craft person so, someway has to be you know planed and so, that they could be really protected against all those taxes and there could be ways in which there could be subsidy of charges to them and things like that, availability of credit is another problem, service tax waiver is a challenge, pensions insurance benefits for artists and employees.

So, there are lot of challenges in the industry, but I am sure the government is already identifying these and there is a list and a table here. So, there is an identification in place and there are schemes and policies that are coming up and we should be all hopeful things are happening and as individuals we should contribute to our best what we could do.

(Refer Slide Time: 31:33)

(Refer Slide Time: 31:35)

- Affoldy, Sandra (ed.), **"Nec off-Modernity and the Craft"**, The Press of the Nova Scotia College of Art and Design, NSCAD University, 2007
- Bennett, Richard **"Craftman"**, Penguin books Ltd., England, 2006
- Bridg, Howard, **"A Theory of Craft: Function and aesthetic Expression"**, The University of North Carolina Press, USA, 2007
- Bhat, Kiran, Shah, Reena and Agarwal, Renuka, **"Space Making Craft Vol. 1: Aayishi Wall Paintings: of Sleekhowat"**, School of Interior Design Research Cell, 2006
- Bhatia, Jay and Mahesh Sany, **"Space Making Craft Vol. 2: Maya: Ways of Measuring Yennacur: Textiles of Himalayan Artisan"**, School of Interior Design Research Cell, 2006
- Bhatia, Jay, **"Naqsh: The art of wood carving at traditional houses of Gujarat, focus on Ornamentation"**, School of Interior Design Research Cell, 2004
- Bolt, H. Porter, **"Cambridge introduction to Narrative"**, Jm. Press, Cambridge U.K., 2002
- Brune, Guiliana, **"Atlas of English Journeys in Art, architecture and film"**, London, New York, 2002
- Chakras, Hemant, **"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
- Cobley, Paul **"Narrative"**, Routledge, London, 2001
- Collins, Peter, **"Cramping Ideals in Modern Architecture (1750-1900)"**, Faber and Faber London, 1943, pp. 117-117
- Datta, Jyoti, **"The Craft traditions of India"**, Lustre Press Pvt. Ltd., New Delhi, 1990
- Dundas, Douglas and Mowat, Charles W. **"Chambers for a Money Palace"**, the MIT Press, Cambridge, Massachusetts, London, England, 1994
- Gehlot, Lata and Vaghasia, Jagrindraja, **"Communication through the Ages - An Indian Perspective"**, Aryan Books International, New Delhi in association with Media Centre for Research and Development, Gujrat, 2004

(Refer Slide Time: 31:37)

- Chhiber Nisslam, **"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., **"Inhabited Architecture Now"**, Jacques King Publishers, 2007
- Jaitli, Jaya, **"The Craft Tradition of India"**, Lotus Press Pvt.Ltd, New Delhi, 1990
- Jaitli Jaya, **"Crafts All over India"**, Nyaya Books N.Delhi, 2012
- Khanna R., **"Material and Technology – An inventory of selected materials and technologies for building construction"**, Project report to CDRI, Development Alternatives Group, New Delhi, 2011
- Kishore, Laksh and Vagavee Kishorewala jai, **"Communication through the Ages – An Indian Perspective"**, Ayon Books International, New Delhi in association with Media Centre for Research and Development, Gurgaon, 2009
- Kaniya, Yatin, **"Concepts of Space Making in Traditional Indian Architecture"**, Nagin Publications, Ahmedabad, 2005
- Kaniya, Yatin, **"Elements of Space Making"**, Nagin Pub Pvt.Ltd., Ahmedabad, 2007
- Karmar, V.S., **"Wood Carvings of Gujarat"**, Pub. Division, Ministry of Information and Broadcasting, Govt. of India, 2001, New Delhi
- Patel, Simin, Chauhan, Muktaghoshji and others, **"Stone Buildings of Gujarat"**, School of Interior Design in collaboration with Gujarat Mineral Research & Development Society, 2010
- Ranjan, Aditi and Ranjan, N.P. [Eds] **"Crafts of India Handmade in India"**, Council of Handicraft Development Corporation (COHANDIC), New Delhi, Development Commission (Handicrafts), New Delhi, Ministry of Arts and Design (MID), Ahmedabad and Nagin Publishing, Ahmedabad, 2005
- Sarai, D.N. **"Indian Crafts – Development and Potential"**, Vikas Publishing House Pvt. Ltd., New Delhi, 1982
- Taylor, Clare, **"Incorporating Institutionalisation"**, Performing Arts Journal, no. 3 (2), 1991, 90-104.
- Wivedi, R.K. **"Wood Carvings of Gujarat"**, Census of India 1961, Volume V, Gujarat Part VII – A(2)

(Refer Slide Time: 31:39)

Borries, A. Berries, St. Bourries, K. "Yathaytha Spariyud", Motilal Banarsidass Publising, 1996, pp. 1-19 https://books.google.co.in/books?id=C2eth7r1G4C&pg=PA2&pg=PA2&q=+h+dic,+unlike+in+Europe,+not+principle+definition+made+between+fine+art+and+practical+craft,+&source=bl&ots=7q1gk1vYG-Df&sig=vgwXpXt3dRdF7uKtUc_X2=0J3M+&e=+XL+in+QJm+PMMnuu+QLYbD6A&oeq=OC80Q+AAH+ynonepage&oeq=inf52ndic52C52Zunike52In52Europe52C52In52principle52definition52ois52bread52between52Zfine52start52and52practical52craft52+false, accessed through Google, Jan 14, 16/01

Campbell, Jeffrey Y. [ed.], "Lac-lunery and the Lacquerware Industry", Chapter 3, Case Study 2, in "Women's Role in Ontario Pottery-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 1191, <http://www.fao.org/docrep/x3859e/x3859e04.htm>, 15Dec 15, 17:45, searched through Google

Campeau, M. "Timber Drying Methods – Passing through history into the future" in Moris, Tom and others [ed.], "Proceedings of the Seventeenth International AFRO Wood Drying Conference – Recent Advances in the Field of Wood Drying ", Dalsjöfjärden, Sweden, Jan 18-22, 2010, <http://www.ju.se/jetlibrary/3/1.889.pdf>, approved52C52proceedings.pdf#page=11, searched through Google, 15Dec 12 15:00

Chaffin, K. "A Theory of Craft Function and Aesthetic Expression", The University of North Carolina Press 2013

Shodhganga Unknown, "Taghreeh classification of Flow Art - Gurbaree and Krishna paths of India" Journal Shodhganga, Chapter2, Volume 8, retrieved fromshodhganga.inflibnet.ac.in/bitstream/10601/4604/6/chapter202.pdf, 10th Aug 15, 17:40 hours, through search engine Google

Thank you.