

# **Role of Craft & Technology in Interior-Architecture**

**Prof. Ar. Smriti Saraswat**

**Department of Architecture & Planning**

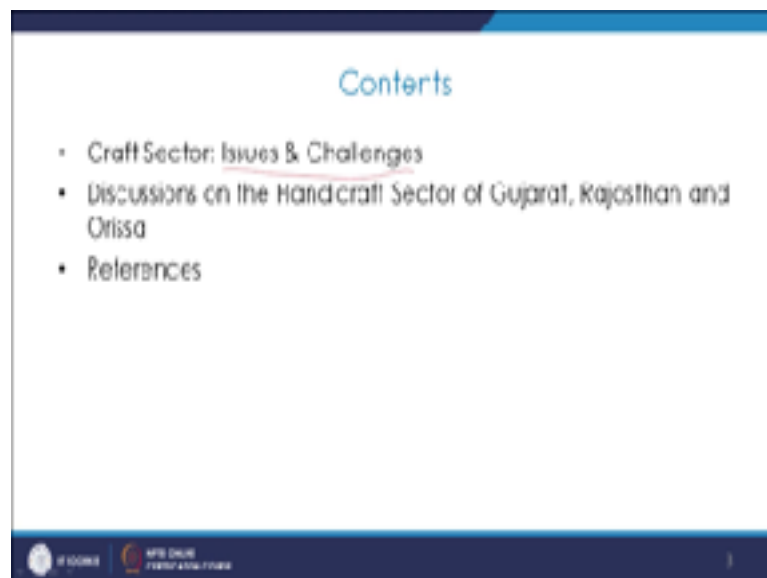
**Indian Institute of Technology, Roorkee**

## **Lecture – 27**

### **Craft Sector: Issues & Challenges**

Namaste! Hello everyone, welcome again to the NPTEL course role of craft and technology in interior architecture. Today we are going to discuss module number 27 which talks about the craft sector and the key challenges and issues that it faces specifically in India.

(Refer Slide Time: 00:43)

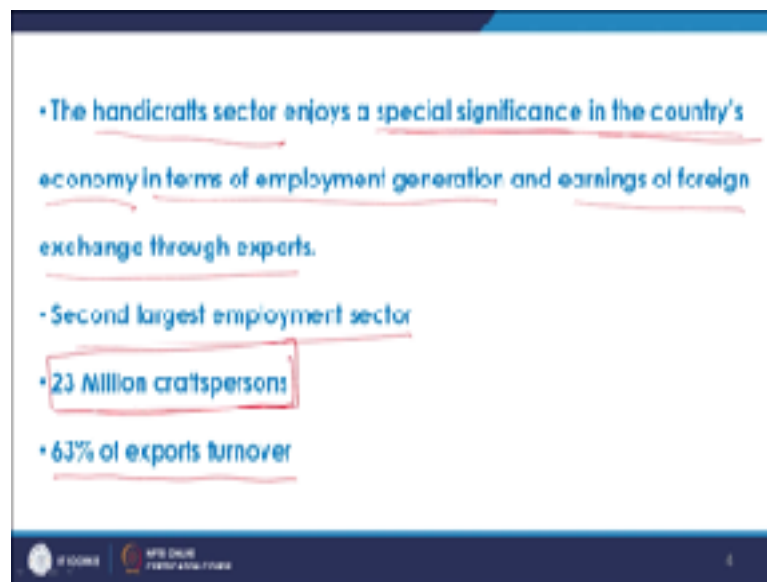


So, we are going to talk about the issues and challenges that this particular sector faces. And we will also have some discussions on the handicraft sector specially of Gujarat, Rajasthan and Orissa. And then we will try to understand and see what are the common issues or what are the specific issues that are particular in these regions that faced by the

artisans in this sector. And of course, we will see references which are beneficial for all of us for further studies.

So specifically talking about handicraft sector because it really contributes to a very large population of artisans and craftspersons and it is one of the most prominent craft sector that India has nurtured. So, we will talk about lot of cases from this sector and we will also see certain information related to the building craft and few other discussions we will have as we go subsequently through the other slides.

(Refer Slide Time: 01:46)



So, the handicraft sector it enjoys a special significance, like I was mentioning in our country India, and it is very specifically significant also in terms of countries economy, in terms of employment generation and earnings of foreign exchange through exports. It is the second largest employment sector and there are almost 23 million craftspersons who constitute this huge sector and it also provide 63 percent of exports turnover.

So, it is a very significant sector and since the number of craftspersons is huge and the country itself is huge, there are regional variations, there are diversities. Therefore there are lot of issues and challenges even if we have lot of policy making, even if there is also intervention at the level of education and in terms of awareness, still there are lot of

issues and challenges faced because of the huge number associated to it and of course there are several other reasons that we will just discuss.

(Refer Slide Time: 02:52)

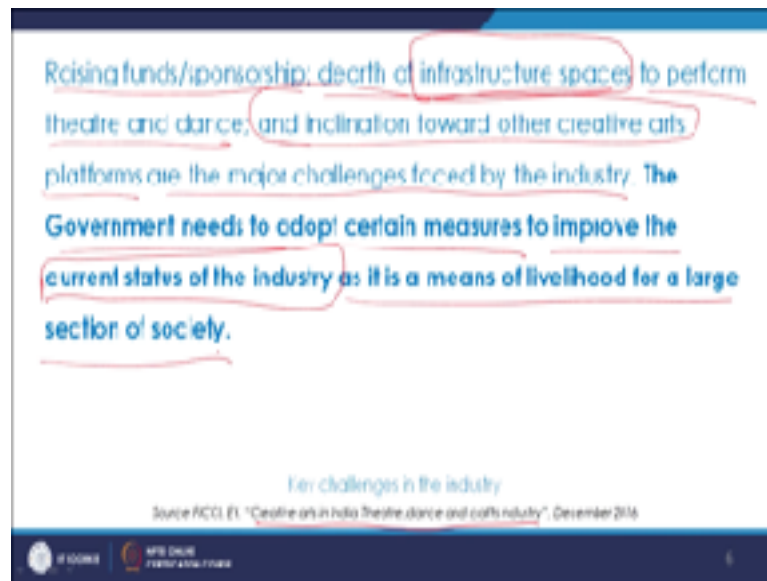


So, we had this slide in the previous lecture also, but it is important so I have kept it. So, despite it is rich heritage of traditional and manufacturing skills, India's share in the international market for craft is under 2 percent and specially comparing it with China that is 30 percent. Today the craft sector in India is a fragmented and under defined one.

So, we came across this word last time and because of this fragmented nature and also the informality associated with this sector again there are lot of issues and challenges that the artisans and the craftspersons face and also the policy makers with policies, mandates, schemes, roles and actors scattered across 17 government ministries, ranging from the code ministry, that is the ministry of textiles to the ministry of women and child development.

So, that itself is also a very challenging part that the entire craft sector is fragmented and divided under 17 ministries. So, sometimes to converge policies and create an ecosystem becomes very challenging.

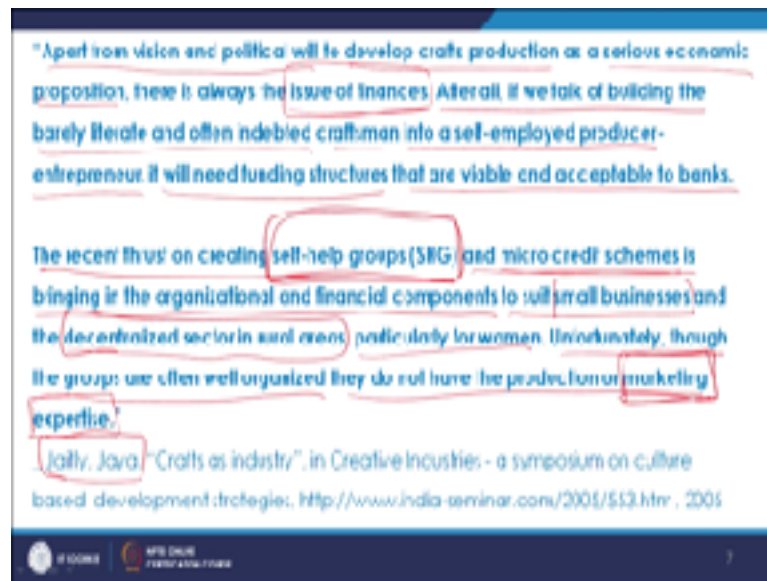
(Refer Slide Time: 04:11)



Now there are some more issues that we will see and this has been stated by creative arts in India, theatre dance and crafts industry. And they say raising funds, sponsorship, dearth of infrastructure spaces to perform theatre and dance and inclination toward other creative arts. And related platforms are the major challenges faced by the industry. 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, again there is a huge dearth of you know funding and scholarships need to be raised infrastructure needs to be developed and particularly here it is being talked in terms of the theatre and dance, the performing arts, which are again soul you know soul of India's culture and our performing arts also famous, and there is so much potential, but then because of these issues and challenges there is a serious concern and that needs to be addressed.

(Refer Slide Time: 05:26)

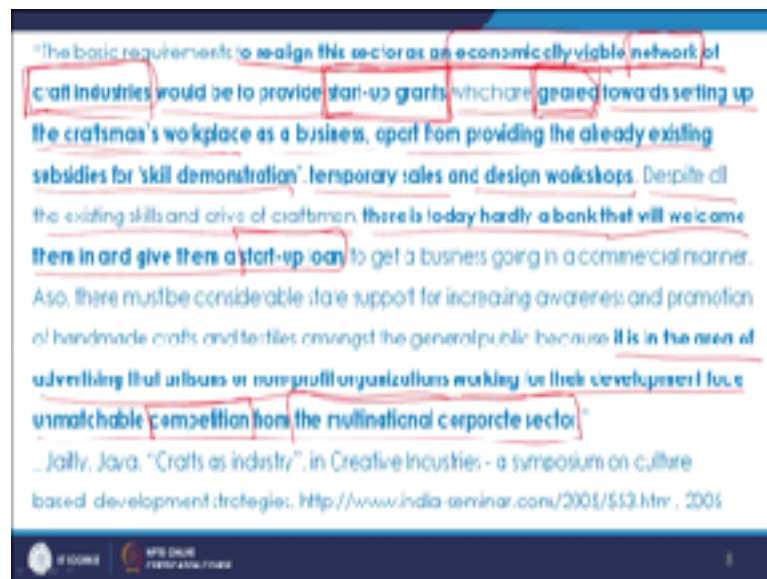


Then Jaya Jaitly Ji, who has been very actively working in the craft sector, she also has done lot of analysis and we will be seeing what are the issues and challenges that have been put forth by her. So, apart from vision and political will to develop crafts production as a serious economic preposition, there is also the issue of finances. So, in continuation to what we were discussing in the previous slide again the issue of finances is a major concern. 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.

So, we are looking at this model which you know gives the power, or it empowers the craftsperson to you know transform his being and, the associated workspace and the workshop where he works into more like an entrepreneurial enterprise, to come up with some economic model of livelihood. It is also very important that to put on stake initially there is some funding and it is very difficult to procure that. The recent thrust on creating self-help groups and microcredit schemes is bringing the organisational and financial components to suit small businesses and the decentralised sector in rural areas, particularly for women. Unfortunately, though the groups are often well organised they do not have the production or marketing expertise.

Now, this is another bottleneck even though there are certain schemes and place even though you know there is the creation of self-help groups and microcredit schemes are available, but the problem is that marketing enterprise those kind of skills and that kind of a special method of work that is still not very popular amongst the craftspersons and that itself is a sort of a scale or training that needs to be enhanced.

(Refer Slide Time: 08:00)



Now, the basic requirements to realign this sector as an economically viable network of craft industries. So, I am talking about economically viable network here and then we are seeing craft in terms of industries. So, to realign this sector as an economically viable network of craft industries would be to provide startup grants. So, this is another highlight, which are generated sorry, which are geared towards setting up the craftsman's workplace as a business apart from providing the already existing subsidies for skill demonstration, temporary sales and design workshops.

So, there is also a discussion on developing the workspaces of the craftspersons you know again I keep going back to DICRC because they do a lot of work in this sector and I have already worked with them.

So, they recently they did this project where they map this spatial configuration of the workspace of craftspersons of a particular community and they tried to suggest

improvements because it is very important to have a conducive work environment to have a good output. So, again that's also a concern. Setting up the craftsman's workplace as a business and provide them adequate infrastructure. Despite all the existing skills and drive of craftsman there is today hardly a bank that will welcome them and give them a start-up loan.

So, again there has to be an understanding and the policies have to be made, where the banks provide loan to these craftspersons and allow them you know this kind of support and that is again a key issue and challenge that these kind of start-up loans are still not available to the craftspersons, and there is also a very prominent need, that this channel is created and they could afford that funding procure that funding. It is in the area of advertising that artisans or nonprofit organisations working for their development face unmatchable competition from the multinational corporate sector.

So, there is a competition also in place from the multinational corporate sectors, and because the craftspersons they are not equipped in the area of advertising, in the area of publicity, in the area of marketing they suffer huge losses. So, that is again a challenge.

(Refer Slide Time: 10:42)



This overview slide we saw on the previous lecture but again to put you know into perspective what are the broad issues and challenges and the areas of concern that this

sector faces I am just going to reiterate it. So, we see here lot of reasons which have been stated, which you know are a matter of concern and which are the challenges which this sector faces today.

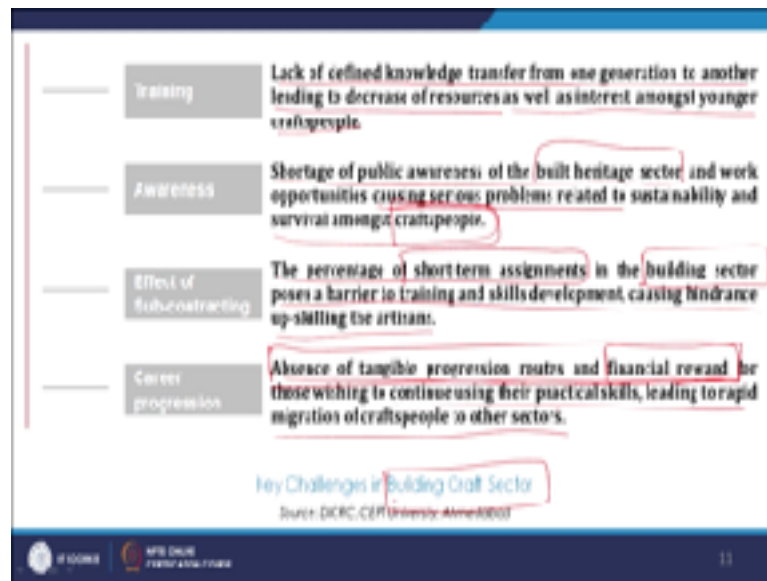
So, there is inadequate infrastructure, this is in lined with the discussion that we were having already over the previous slides. Sponsorships and raising funds again we see that, when there are lot of regulations that come into picture, there is lack of trained, skilled, willing artist in ability to demonstrate to the sponsors, what is your USP or a potential for which you must gets sponsorship. So, that kind of an ability to present and you know deal with the sponsers is also important.

Procurement efficiency, rising costs, challenges in the movement of artist sometimes it becomes very difficult like we have lot of organisations that provide training, which have the training centres, but sometimes what happens that the training centres are situated very far off from the villages where the artisans come from.

So, its very interesting if you know there could be more like the field training centres rather than a centralised training centre where all the craftspersons and the artisans have to move and come out for the training. So, that kind of initiative is the welcome step, then sometimes permissions take a lot of time and then there are lot of taxes which are you know being imposed, then availability of credit that is also it is not available all the time. Pensions, insurance benefits for artists and employees that also has to be reason. So, all these key issues and challenges are really being faced by the craft sector specially in India.



(Refer Slide Time: 12:59)



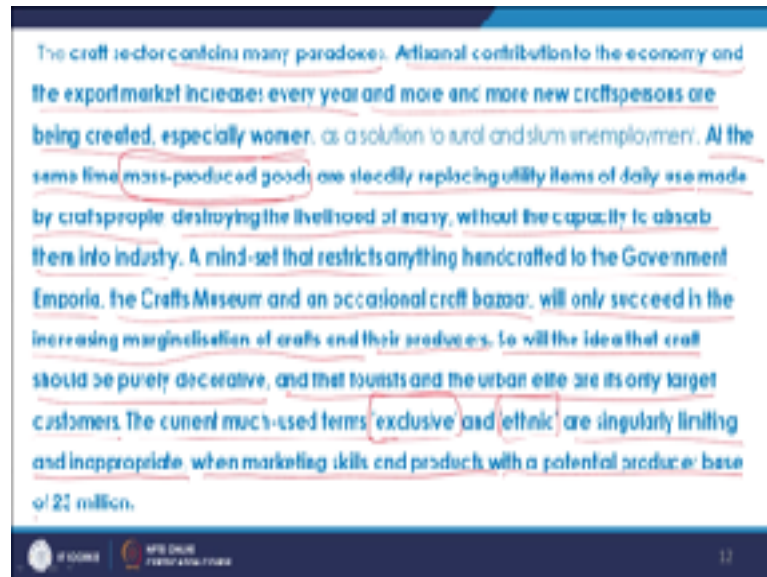
So now talking about the key challenges in the building craft sector, I am again going back to the DICRC model and what are the highlights that they have pointed out. So, the lack of defined knowledge transfer from one generation to another leading to decrease of resources as well as interest amongst younger craftspeople. So, that is one key challenge and issue. Then in terms of awareness, there is shortage of public awareness of the built heritage sector, and work opportunities causing serious problems related to sustainability and survival amongst craftspeople.

So, this is another key challenge. Then the percentage of short term assignments in the building sector poses the barrier to training and skills development, causing hindrance, upskilling the artisans. So, the short term assignments in the building sector again they pose lot of barriers. Absence of tangible progression routes and financial rewards.

So, we are talking about the absence of these 2. For those wishing to continue using their practical skills leading to rapid migration of crafts people to other sectors. Because there is not enough financial reward, there is not enough employment, there is not enough work, this leads to migration and also migrating to different sectors of work you know, migrating from your owned craft background and doing some other kinds of jobs that is another major issue and concern and it is a challenge in the craft sector you know how to prevent these languishing crafts and how to really prevent this migration and have the

craftspersons work on their original ideas and then this sector being nurtured the way it was initially in the times of Mahatma Gandhi. So, those all concerns are like very paramount and they need serious attention.

(Refer Slide Time: 15:07)



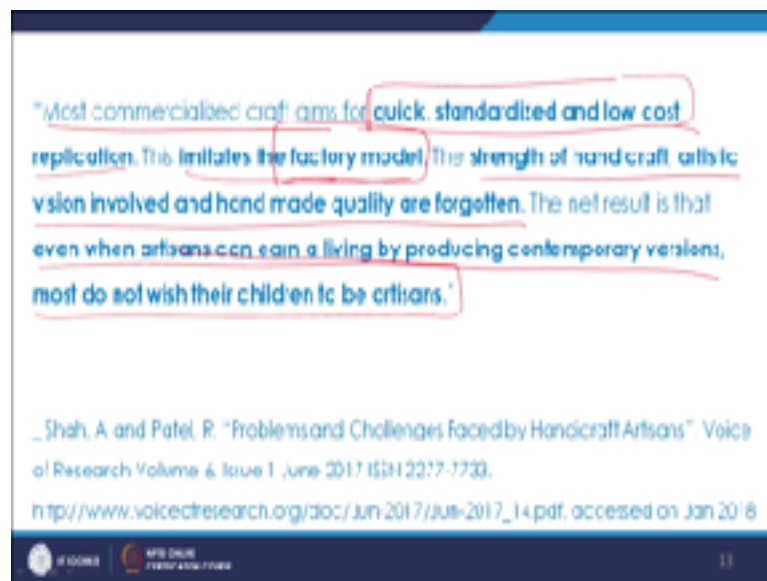
Now, the craft sector contains many paradoxes. Artisanal contribution to the economy and the export market increases every year and more and more new craftspersons are being created, especially women. At the same time mass produced goods, are steadily replacing utility items of daily use made by crafts people, destroying the livelihood of many, without the capacity to absorb them into industry.

A mindset that restricts anything handcrafted to the government emporia the crafts museum and an occasional craft bazaar, will only succeed in the increasing marginalisation of crafts and their producers. So, what is happening is craft rather than being looked as a popular activity is now getting more and more reduced to an elitist activity and just putting craft on display in some craft emporia and craft bazaars and few you know stores and showrooms, it will not serve the purpose. So, it has to really reach the roots, the ground level and it has to really empower the craftspersons who work on ground in their villages with their indigenous knowledge.

So, that kind of a policy making is required and this is again a serious challenge that needs to be addressed. So, will the idea that craft should be purely decorative and that tourists and the urban elite are it is it is only target customers. The current much used terms; exclusive and ethnic, are singularly limiting and inappropriate when marketing skills and products with a potential producer base of 23 million.

So, we are only limiting craft when we just sell craft in the name of you know ethnicity and exclusivity and something which is exquisite and something which is not really affordable as a day to day object for the common masses. So, all these concerns they really you know are quite important, quite serious and crucial so, when the policymakers, they make policy and the researchers and academicians like us, talk about you know creating awareness through education and pedagogy and through research work. All these concerns have to be kept at the back of the mind and accordingly some steps have to be taken.

(Refer Slide Time: 17:55)

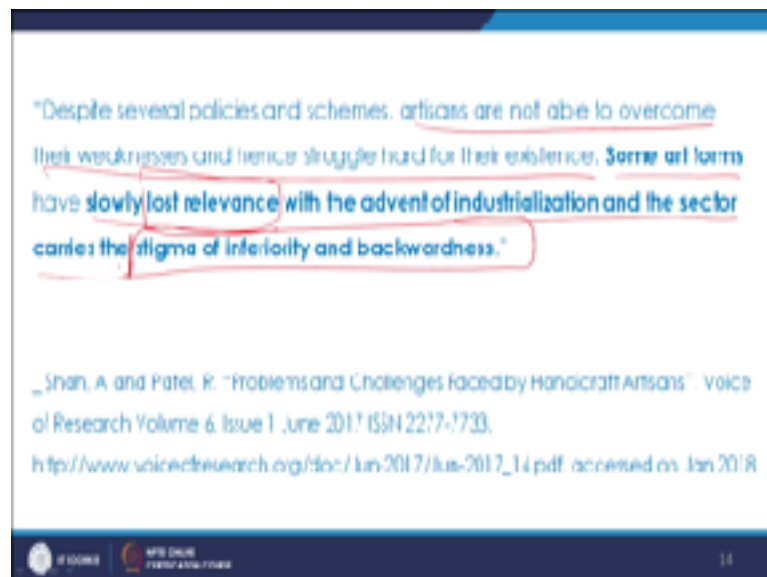


Now, another key challenge could be most commercialise craft aims for quick standardised and low cost replication. And this imitates the factory model. So, when we talk about anything quick standardised and low cost it is mostly you know about mass production about the factory model.

The strength of hand craft artistic vision involved and handmade quality are forgotten. Even when artisans can earn a living by producing contemporary versions, most do not wish their children to be artisans, this is another concern. So, the customisation is getting lost and because of the quick results the factory model is adopted and sometime some artisans are doing well-off, they get returns, but they do not want their children to continue.

Because of all these issues and challenges that the sector faces and that is a serious loss. Because crafts knowledge and skills they get transfer from one generation to another. And when the generations, the next generations stop you know taking those activities as professional, then there is a serious loss of knowledge base and then the knowledge transfer and again that is concern, how to really hold those craftspersons and you know not put them in a situation that they have to migrate and they have to look for other work opportunities and they see their main occupations, they see they are main source of earning, the craft practice as something which is temporary or secondary that is what we have to really look into.

(Refer Slide Time: 19:46)



Now, despite several policies and schemes the artisans are not able to overcome their weaknesses and hence struggle hard for their existence. Some art forms have slowly lost

relevance, with the advent of industrialisation and the sector carries the stigma of inferiority and backwardness.

This is another problem not being able to compete with the sophisticated, finished products that you know are there in the market and seeing our craft products which are very customise and which are so to say, unfinished seeing them as inferior and backward and that is another issue and which is to be really overcome by awareness by celebrating the craft skills, by celebrating the unfinished, the raw, the crude, the original craft products and the practices. So, all that is really required.

Now, this is one case where researchers have discussed the handicraft industry of Gujarat and they have tried to really you know put forth lot of issues and challenges through statistics they have discussed, and the respondents are the craftspersons and the artisans themselves and there are lot of questions that were asked to them and that is how the results have come. And I found this study very significant for the lecture that we are having. So, that is why will discuss this case.

(Refer Slide Time: 21:24)

**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%

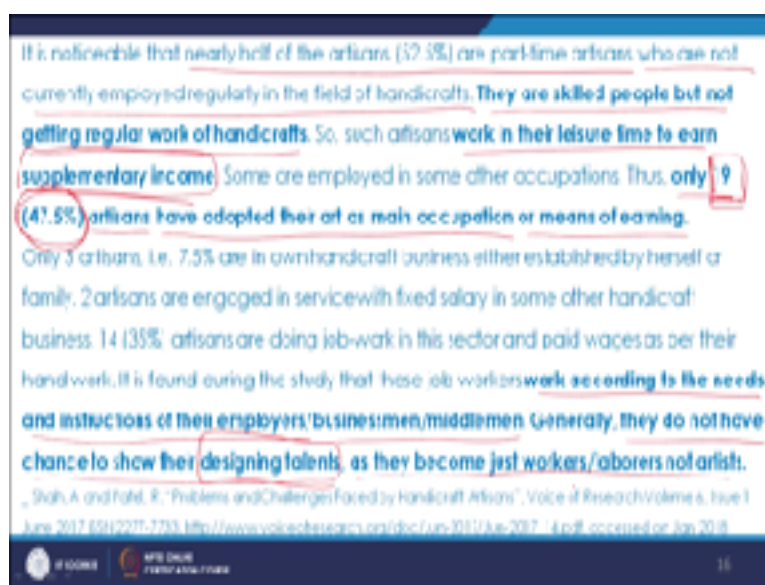
Key Issues and Challenges Faced by Craftsmen of Gujarat  
\_ Shah, A and Patel, E. "Problems and Challenges Faced by Handicraft Artisans", Voice of Research Volume 6/Issue  
1 June 2017 ISSN 2277-7723, [http://www.voiceofresearch.org/DOI/10.21777/VOR\\_11.pdf](http://www.voiceofresearch.org/DOI/10.21777/VOR_11.pdf), accessed on 10/06/2019

15

So, the different kinds of handicraft activities own business, service with fixed salary, job work and part time artisans. So, when we are talking about the handicraft sector and in Gujarat there are also possibilities that all these craftspersons and artisans are not you

know perennially and permanently working in that sector, but there are different kinds of forms of these handicraft activities. And this is the kind of percentage that we see and what is alarming is this number. So, more than half of the artisans are part time artisans. Thats a serious issue.

(Refer Slide Time: 22:08).



So, it is noticeable that nearly half of the artisans are part time artisans who are not currently employed regularly in the field of handicrafts. They are skilled people, but not getting regular work, they work in their leisure time to earn supplementary income. Only 19 artisans which is 47.5 percent of the total respondents have adapted their art as main occupation, all means of earning and this number is quite less. Also they work according to the needs and instructions of their employers/businessman/middlemen. Generally, they do not have chance to show their designing talents, as they become just workers or labourers and they do not enjoy the status of being called an artisan or a craftsperson, who puts his or her soul in the piece of art and craft form that they produce. So, again this is very disheartening that the huge number of the craftspersons are working as you know part time artisans. And they cannot even you know call the product made by them or the craft design made by them, as their own and the middleman really exploits them. So, again lot of issues and challenges here.

(Refer Slide Time: 23:38)

**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, K. "Problems and Challenges Faced by Handicraft Artisans", Voice of Research Volume 6, Issue 1, June 2017 ISSN 2277-7723, [http://www.voiceofresearch.org/doc/jin-2017/jun2017\\_11.pdf](http://www.voiceofresearch.org/doc/jin-2017/jun2017_11.pdf), accessed on Jan 2018

WORLD AFRICAN DEVELOPMENT FORUM

17

Now, again this table talks about reasons to join the handicraft. Of course, lot of people do it because it is a family tradition and there are other reasons as well which are stated here. So, finding it easy, less initial investment, utilisation of their free time, government help government would help them and they could do some activity in this sector that is another reason why people come to this sector and join it and work in it. And few people like I said have no option they only know this work and they would like to continue with it. And these are the percentages that we see here. And again if we can see here this is just the 5 percent when we talk about government help being at their disposal. This is also very alarming and it needs to really change.

(Refer Slide Time: 24:35)



So, it has been found that majority of the artisans, 65 percent. They have joined this handicraft activity to utilise free time such activity can be helpful to women therefore, to utilise their leisure time in some creative and productive work which will also enhance their family income. So, this sector has a huge potential specially for women, if they could utilise their time, and you know we involved in the handicraft sector it will also enhance their family income and give them some support. Only 5 percent respondents have been inspired to come in this field by the government efforts and help and thus the reach of government initiatives seems weak and must be focused more.

So, there are lot of initiatives that government takes, but sometimes they do not reach to the craftspersons to the artisans they do not reach the ground level they just a get reduced to you know papers of policy making and lot of blog writing, but sometimes they do not reach the main beneficiary, and that is again a gap and that is also a challenge.



(Refer Slide Time: 25:54)

**Table 5 : Weaknesses of Handicraft artisans**

No.	Weaknesses	Frequency	Percentage	Priority
1.	Lack in modern managerial skills	11	31.0%	6
2.	Problems due to overeducation	3	8.3%	3
3.	Scarcity of working capital financial problems	11	31.0%	4
4.	Less information about Market and Marketing	20	55.6%	5
5.	Lack in information about government and rural facilities	12	33.3%	1
6.	Lack in knowledge about latest designs / current market demands	27	72.2%	2
7.	Do not have access to use advanced machines and equipment	30	83.3%	3
8.	Lack in response of demand	14	38.9%	7
9.	No institutional support	3	8.3%	3

**Key Issue 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 2275-7733, [http://www.voiceofresearch.org/doc/jan-2017/jun-2017\\_31.pdf](http://www.voiceofresearch.org/doc/jan-2017/jun-2017_31.pdf), accessed on Jan 2018

Another one that we see here continuing the same research in Gujarat, weaknesses of handicraft artisans.

So, here again there are some problems and issues and challenges that have been listed down: Lack of modern managerial skills, less education, scarcity of working capital, financial problems, less information about marketing, lack of information again about the government; schemes, policies, facilities. Also the credit facilities specially. Lack of knowledge about the latest designs, current market demands, changing trends lot of them do not know how to use advanced machines and equipment's and face the competition from the other sectors and the other multinationals and how the market is driven.

Lack of organised identity, like we have been talking about it the craft sector is like very informal and fragmented and sometimes they really face problems due to a lack of organised identity. No information about exports and these have all come from the respondents. So, again we see here in terms of percentage. And this one, 87.5 percent have told that they do not have information about government facilities and schemes.

(Refer Slide Time: 27:29)



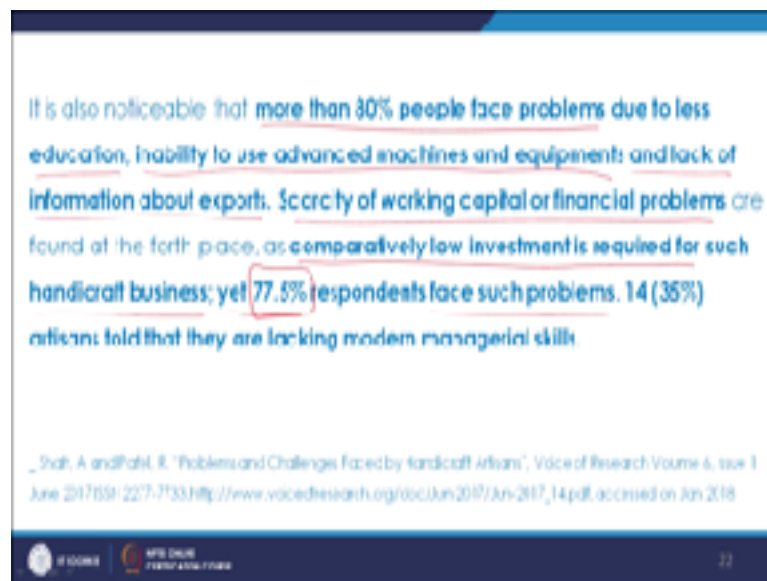
So, despite various governmental and non-governmental efforts to develop handicraft industry and protect the interest of artisans. The artisans still have to face many problems, 87.5 percent of respondents do not have proper information about government programs, schemes or credit facilities. Lack of information about governmental aid, credit facilities is at the first place and a major challenge and a key issue. It indicates that government must focus on awareness programs in this regards.

(Refer Slide Time: 28:08)



Another hindrance is lack of organized identity. So, there is no unity in fixing prices deciding the quality standards and there is competition among artisans it themselves. And this ultimately leads to lower profit margin, inferior quality and price wars. So, that is also one key issue. There must be organised identity to protect interest of artisans ensuring transparency and cooperation in administration. So, this is again one suggestion.

(Refer Slide Time: 28:47)



Further it is noticeable more than 80 percent people face problems due to less education. Inability to use advanced machines and equipment's and lack of information about exports. Scarcity of working capital or financial problems are another concerns as comparatively low investment is required for such handicraft business yet 77.5 percent respondents face such problems. So, the initial cost or the initial investment is quite low, but still lot of artisans and craftspersons are not able to do even that. 35 percent artisans told that they are lacking modern managerial skills like it was discussed in one of the previous slides also. So, this is one key challenge and issue and which lot of researches you know have highlight as a common concern.

(Refer Slide Time: 29:46)

**Table 4 Challenges faced by Handicraft artisans**

No.	Challenges	Frequency	Percentage	Priority
1.	Decreasing demand due to change in the taste and interest of people	32	80.0%	3
2.	Handicraft losing its original form due to changes in lifestyle and culture	27	67.5%	3
3.	Competition with latest machine made products of large industries	28	70.0%	2
4.	Problem of quality and durability due to handicraft	33	82.5%	4
5.	Gain is less as compared to hard work	38	95.0%	1
6.	Middleman does more profit	35	87.5%	3
7.	New generation is not interested in handicrafts	30	75.0%	6
8.	Lack of infrastructural facilities	33	82.5%	4
9.	Improper implementation of government schemes/initiatives	28	70.0%	2
10.	Irregularity in employment	33	82.5%	4

**Key Issue and Challenges the Case of Handicraft Industry of Gujarat**

„Shah, A and Patel, P. "Problems and Challenges Faced by Handicraft Artisans", Voice of Research Volume 6 Issue 1 June 2017 ISSN 2275-7733. [http://www.voiceofresearch.org/doc/jan-2017/jun-2017\\_31.pdf](http://www.voiceofresearch.org/doc/jan-2017/jun-2017_31.pdf), accessed on Jan 2018

Seeing here the challenges faced by the handicraft artisans. So, decreasing demand due to change in the taste and interest of people. So, market is changing, the trend is changing, peoples taste is changing. Losing it is original form competition with latest machine, problems of quality and durability and middle man earns huge profit and there is lot of exploitation of the craftspersons and artisans.

New generation is not interested in handicrafts, lack of infrastructure, improper implementation of government schemes or lack of awareness about them. And irregularity in employment is one major concern, its a key issue because there is no sustainable livelihood associated to this sector lot of craftspersons migrate and they change their jobs their looking forward to not continuing their family tradition. And again the percentage here that we see is quite alarming in terms of many of these aspects. Gain is less as compared to the hard work, 97.5 percent of respondent say that.

(Refer Slide Time: 31:02)



Artisans feel that it is a laborious work not having social status, as gain is very less as compared to the time and energy that they invest. This competition with latest machine made products of large industries and there is improper implementation of lot of schemes that are suggested by government. Competition from latest machine made products produced on large scale in big industries are cheap, and their identical and fast to be produced. So, they are mass produced, they are sold cheaper and they require less time to you know get manufactured and therefore the handmade products face lot of competition from these machine made products.

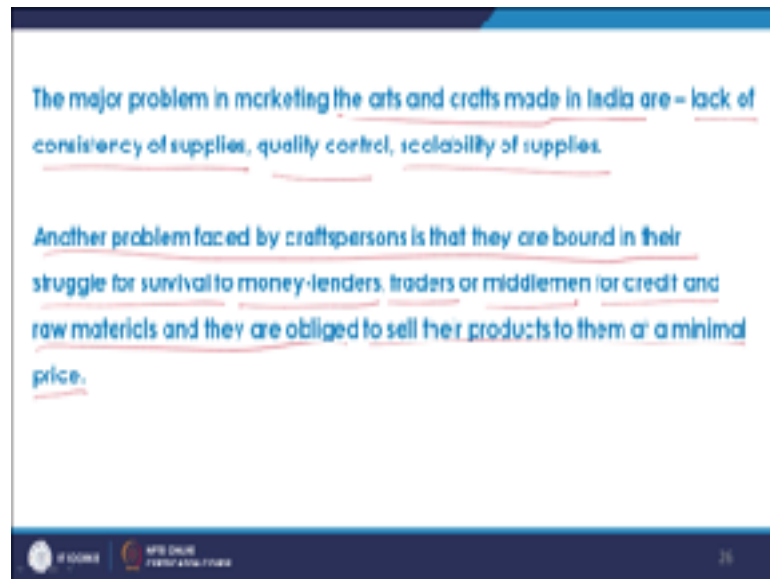
Improper implementation of government schemes and programmes through such programs, though such programs seem attractive at planning and policy level but they fail to get implemented that is again one major issue.

(Refer Slide Time: 32:00)



Now, there is also a concern about middle men and 87.5 percent respondents felt that middlemen earn huge profits and not the artisans or the craftspersons. Artisans do not possess knowledge about markets, selling techniques, advertising, modern means of promotion and publicity, though they are very efficient artists they have mastery in production, but not in marketing. They have to rely on traders, wholesalers or businessman who exploit them because they are scattered, unorganised, ignorant and helpless and this is very challenging how does one really address to this challenge and make policies which prevent this exploitation and the end beneficiary, the craftspersons they get their due.

(Refer Slide Time: 33:02)



The major problem in marketing the arts and crafts made in India are - lack of consistency of supplies, quality control, scalability of supplies.

So, marketing of arts and crafts products is again a concern and it is very challenging specially for the craftspersons who knows how to make them, but not how to market them. Another problem faced by craftspersons is that they are bound in their struggle for survival to money lenders, traders or middlemen for credit and raw materials and their obliged to sell their products to them at a minimal price. So, they are already indebted and they have lent money and they have to really return it to the money lenders and they have to take care of their family needs and they need money and they have to really sell their products on a very minimum price. So, that is again a concern.

(Refer Slide Time: 34:02)



82.5 percent artisans they opined that lack of infrastructural facilities hindered the growth of such sector and the same number of respondents also said that they have to face complaints from the customers about quality and durability of handcrafted products. Demand of their products is decreasing due to change in the taste and interest of people. Market demands innovations and modifications today. So, market needs that kind of innovation and modification and one who does that survives and one who doesn't is really at the suffering end. So, when we see lot of these different researches they point out this common issues and challenges.



(Refer Slide Time: 34:47)



Also, like we have been discussing the new generation is not interested in handicraft due to lack of recognition and monetary value, lot of energy and time being invested, but the gains are very less. So, again that is one key challenge.

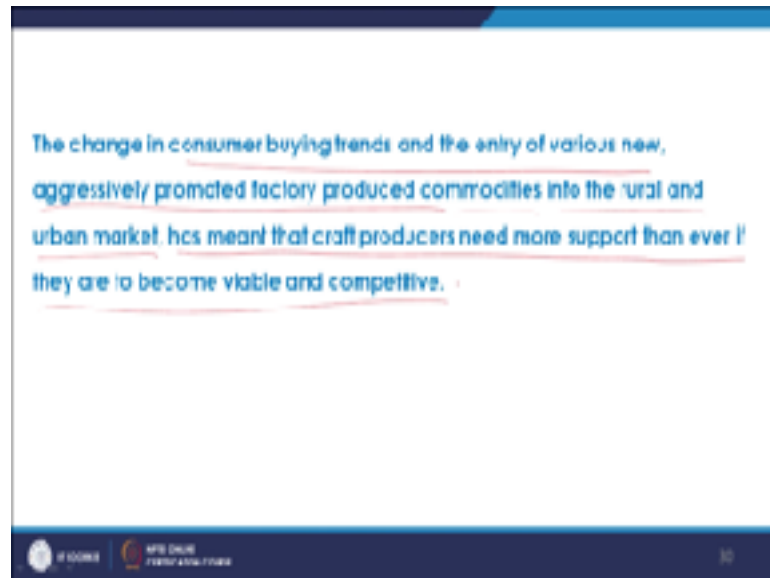
(Refer Slide Time: 35:04)



Also we discussed like handicrafts are losing their original form due to changes in lifestyle and culture and utilitarian products have become decorative products only. So,

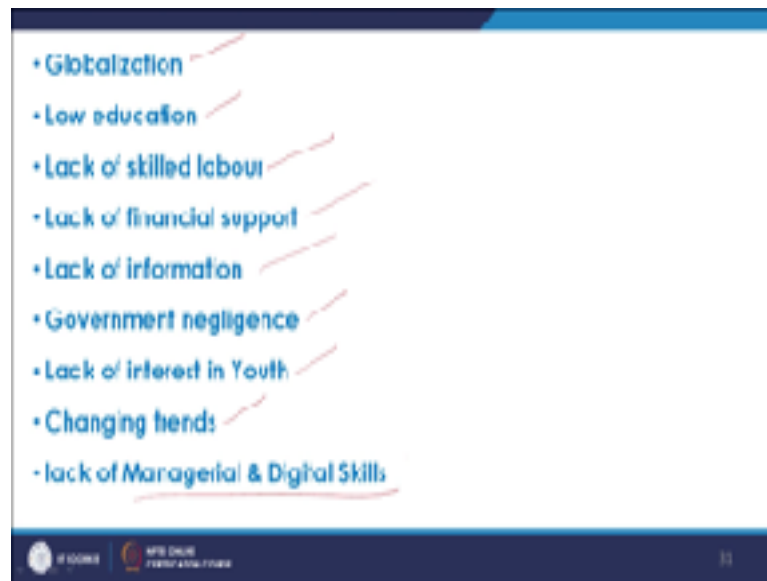
some artisans have started using cheap and inferior material and they are making compromises with quality of products. So, that is not a good sign.

(Refer Slide Time: 35:25)



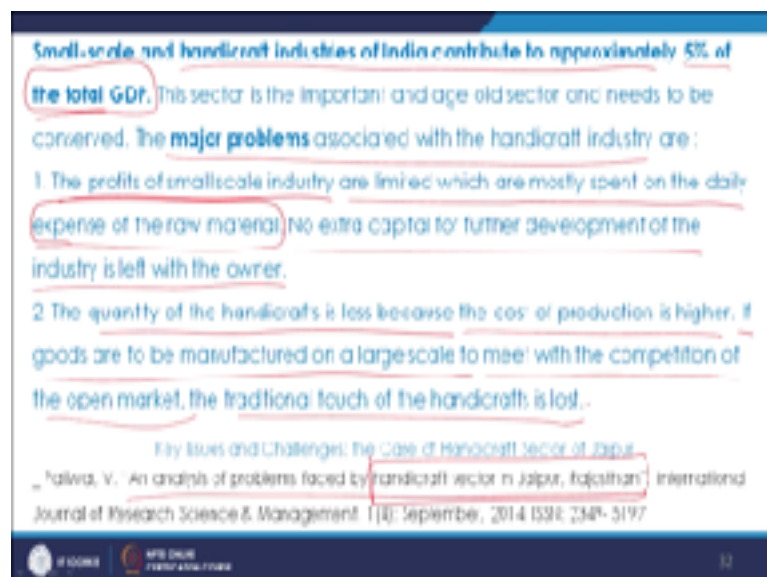
The change in consumer buying trends and the entry of various new, aggressively promoted factory produced commodities into the rural and urban market, has meant that craft producers need more support than ever if they are to become viable and competitive. So, there is lot of competition that is being faced you know with these factory produced trendy in demand products and because of that the handmade craft products suffer a lot.

(Refer Slide Time: 35:57)



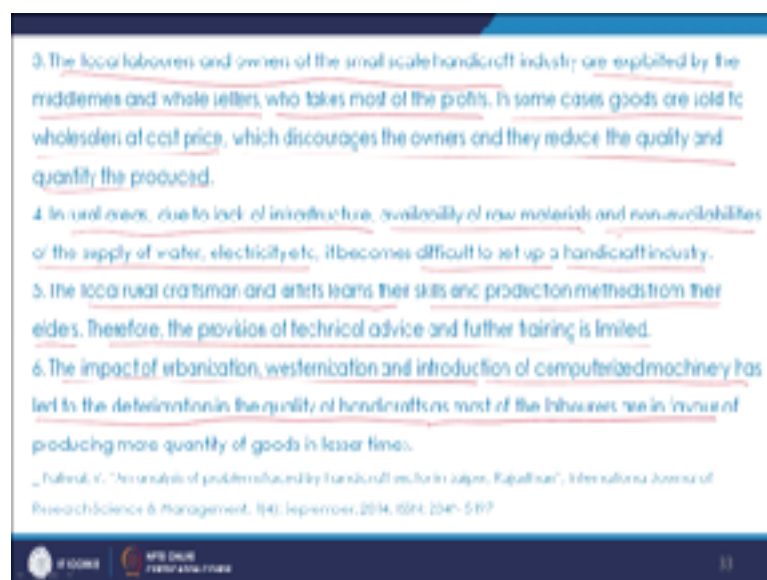
So, we have been discussing lot of key issues and challenges few of them are listed here but then it is a very small list not exhaustive and we can keep on adding. So, globalisation and competition from different multinational industries and corporates, low education, lack of skilled labour, lack of financial support, lack of information, government negligence, also the lack of awareness about the government schemes and policies that do not reach at the ground, lack of interest in youth changing trends, lack of managerial and digital skills, they are just few.

(Refer Slide Time: 36:39)



So, small scale and handicraft industries of India they contribute approximately 5 percent of the total GDP of the nation. But there are major problems which are associated to this industry few of them are enlisted here according to another research. And this is done for the handicraft sector in Jaipur, Rajasthan and the major issues and challenges that they have pointed out is are; the profits of small scale industry are limited which are mostly spent on the daily expense of raw material. No extra capital for further development of the industry is left with the owner. The quantity of the handicrafts is less because the cost of production is higher. If goods are to be manufactured on a large scale to meet with the competition of the open market the traditional touch of the handicrafts is lost. So, this is again a very key issue.

(Refer Slide Time: 37:43)



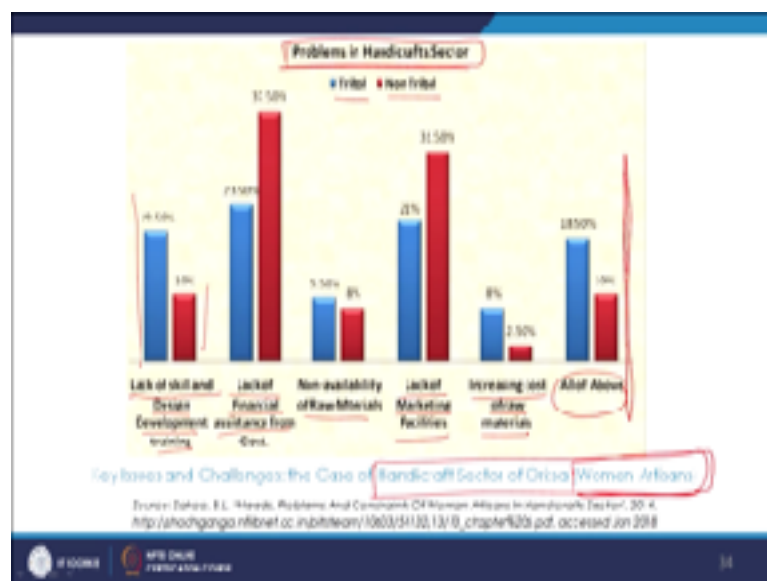
Continuing the local labourers and owners of the small scale handicraft industry are exploited by the middleman and whole sellers, who take most of the profits. In some cases goods are sold to wholesalers at cost price which discourages the owners and they reduce the quality and quantity which is produced. In rural areas due to lack of infrastructure, availability of raw materials and non-availability of supply of water, electricity etcetera, it becomes difficult to setup a handicraft industry. Again like what we were discussing the lack of infrastructure, the lack of upgradation of their working spaces, the basic needs are not given to them, the water electricity. So, this creates lot of

problem in you know effectively producing the good amount of products and good quality products.

Local rural craftsman and artists learn their skills and production methods from their elders. Therefore, the provision of technical advice and further training is limited. Impact of urbanisation, westernisation and introduction of computerised machinery has led to the deterioration in the quality of handicrafts. Now this is a very major concern and a challenge that the policy makers face you know how to really stop this deterioration, how to really stand as the product which is very high in quality, which is exquisite and which is known for its handmade value. So, that again is one key challenge and issue.

And this last one that we are going to discuss, it talks about the handicraft sector of Orissa and specifically focuses on the women artisans. And this research in the survey it includes data for both the tribal and the non-tribal women.

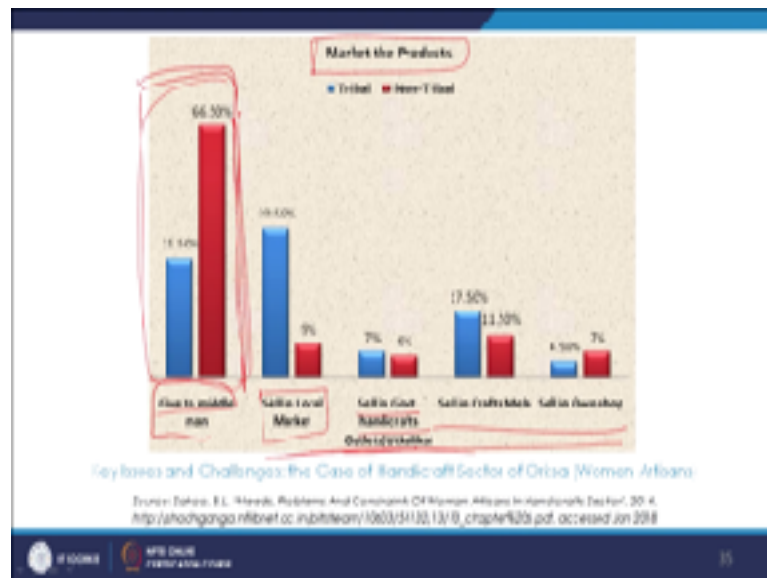
(Refer Slide Time: 39:30)



And we see like here also the problems in handicraft sector that have been pointed out. Lack of skill and design development training and we see the numbers for both tribal and the non-tribal, lack of financial assistance from government again the non-availability of raw materials, lack of the marketing facilities, or lack of the knowledge about the market

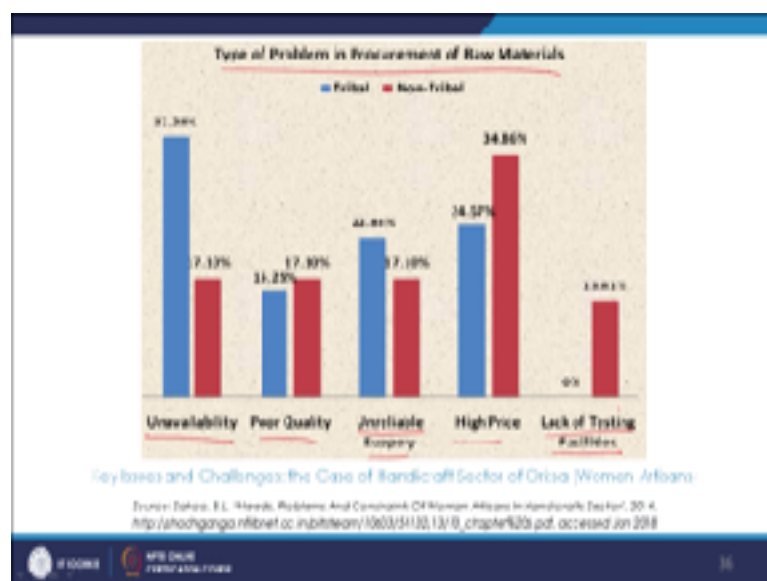
demand and trends. Increasing cost of raw materials and then all the above. So, we see this kind of percentile over here.

(Refer Slide Time: 40:17)



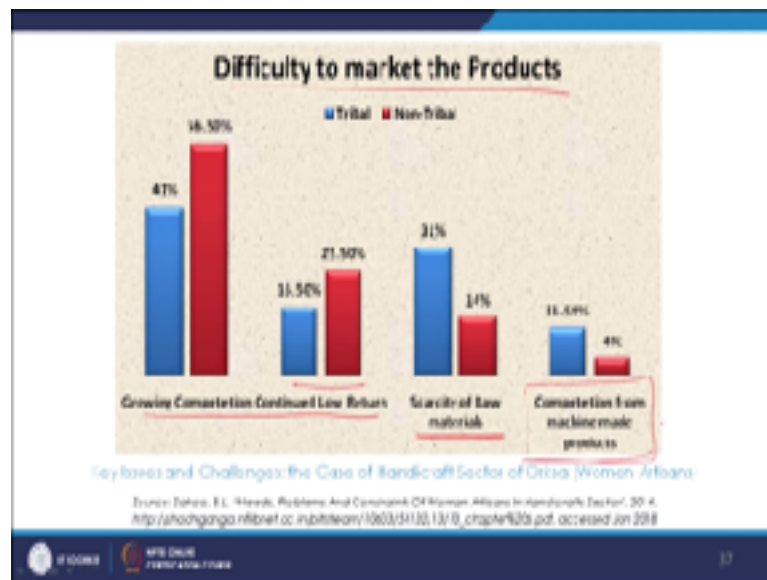
Then about marketing the products; giving it to the middleman, we see this huge number here, sell it in the local market, sell in government handicrafts. So, all of these numbers that we see here, they are very less compared to this where the middleman exploits the artisans and the craftspersons and specially here in the case of women artisans.

(Refer Slide Time: 40:41)



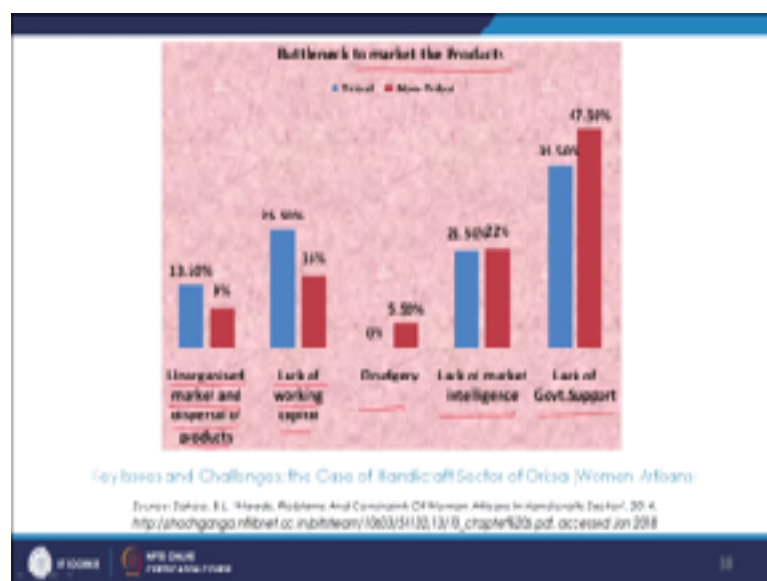
Types of problems while procuring the raw materials; unavailability, poor quality, unreliable supply, high price and lack of testing facilities. So, these are another issues and challenges.

(Refer Slide Time: 40:55)



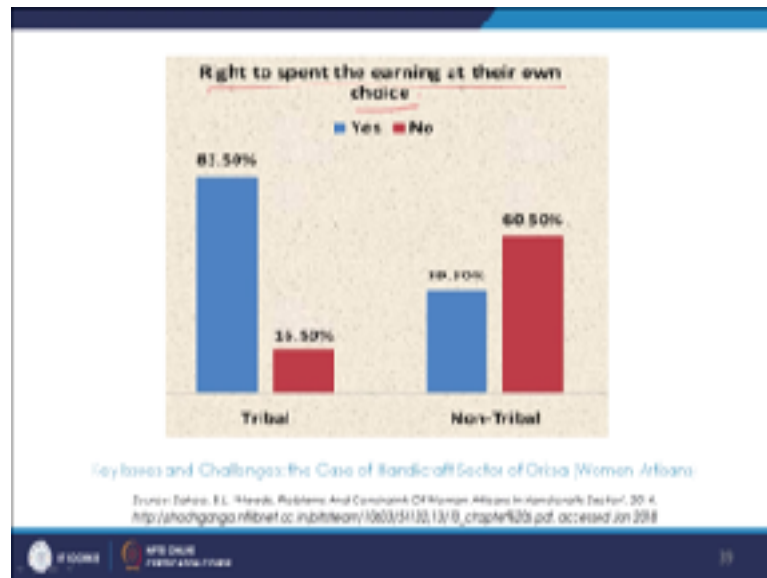
Difficulty to market the products; growing competition, low returns, scarcity of raw materials and competitions from the competition, from the machine made products. All these are challenges.

(Refer Slide Time: 41:11)



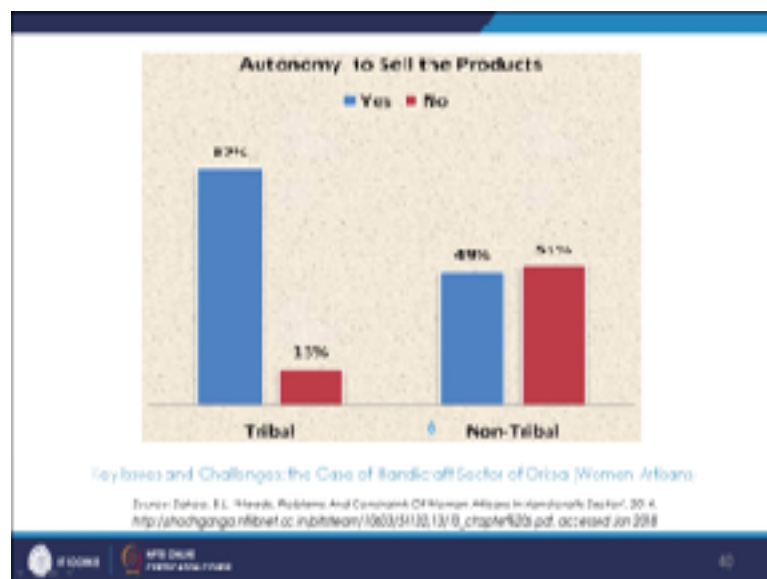
The bottleneck to market the products now. So, unorganised market and dispersal of products. So, there is no organised identity. Lack of working capital, there is drudgery, there is lack of market intelligence and there is lack of government support as told by the respondents.

(Refer Slide Time: 41:30)



Right to spend the earning as per their own choices. So, even that we see, how many of them have the right to you know spend their earning as per their own choice.

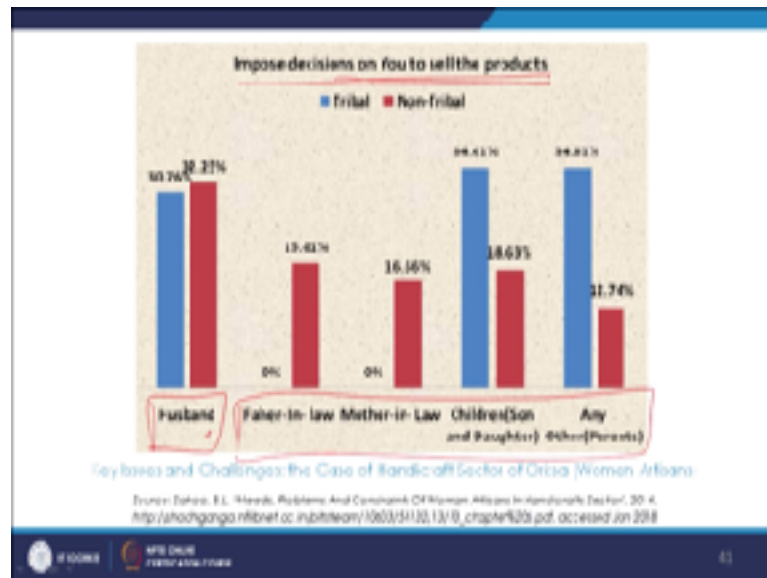
(Refer Slide Time: 41:47)





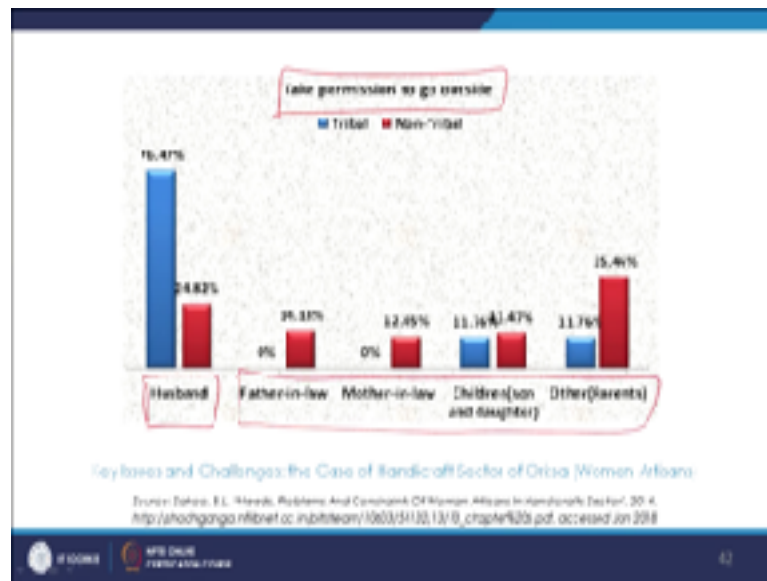
Autonomy to sell the products, and this is yes and this is no. So, where the autonomy is not given to sell own products and there is an imposition who sells the products, how much return do they get, they cannot even sell the products made by them as per their own choice. So, even those kinds of issues and challenges are present in our context.

(Refer Slide Time: 42:15)



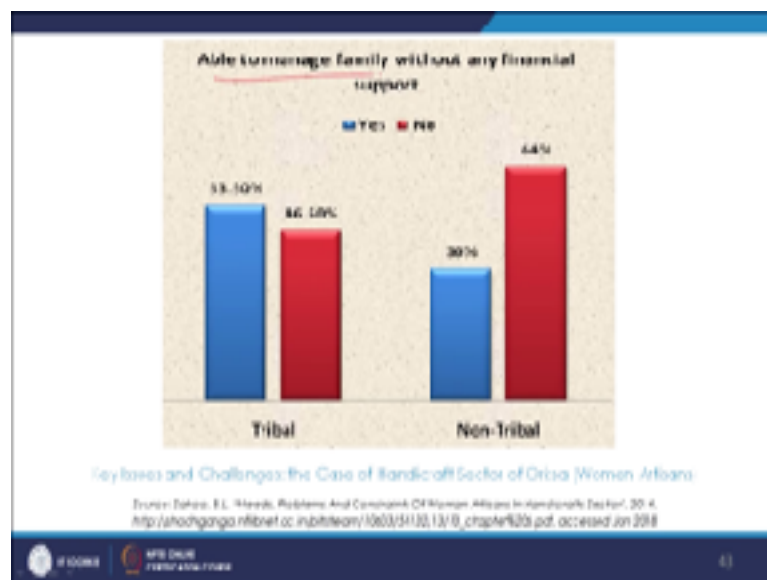
Decisions being imposed who sells the products to whom. So, there are different people in the family who would impose and specially husband they would impose you know decisions how the products have to be sold, whether to be sold or not, whom to be sold. So, woman specifically face all these problems as well.

(Refer Slide Time: 42:36)



Also you know take permission to go outside. If a women is skilled and has the ability and potential, but because of the social fabric and constraints if she is not allowed to go out how is she supposed to work. So, even that kind of data is available here that we see.

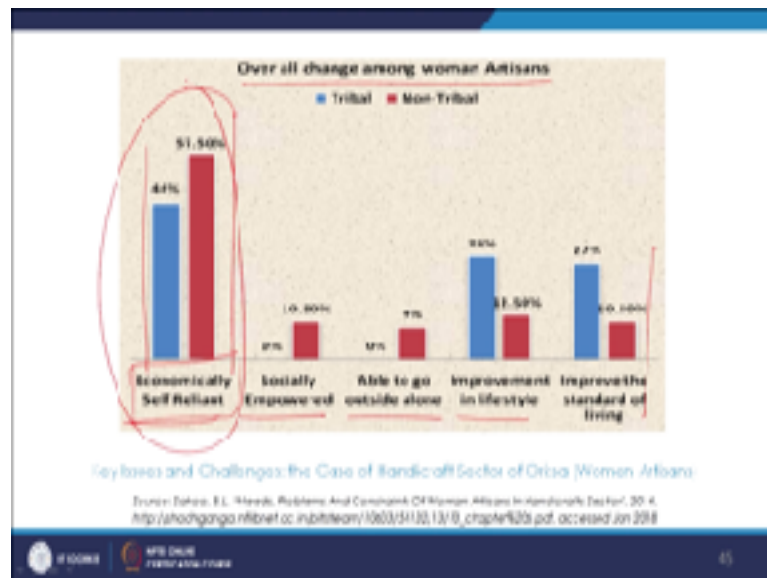
(Refer Slide Time: 42:58)



Able to manage family without any financial support. So, that kind of data is also available because you know the livelihood, family income, employment, they really need that kind of a security and only after that they can think about utilising this craft sector as

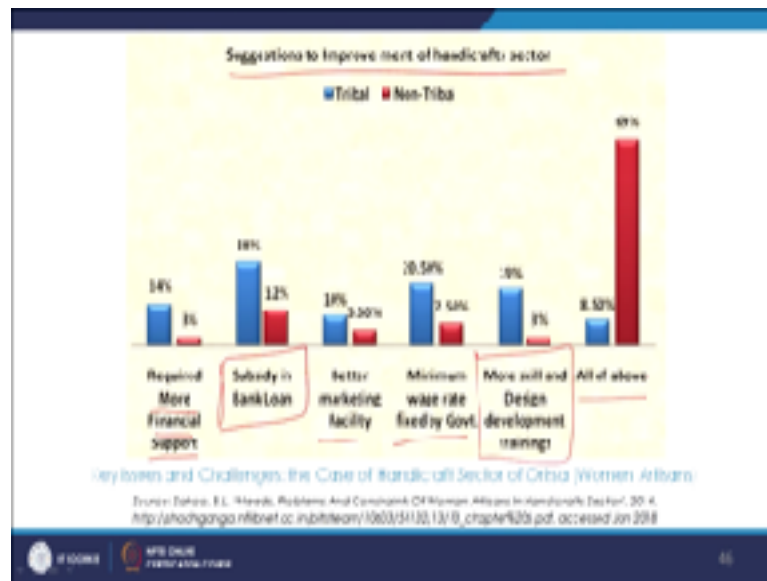
they are main mode of earning, until and unless they have the security they would not get into this business or into this craft sector into this industry

(Refer Slide Time: 43:31)



now we are talking about craft in terms of industry and probably this is not so important. The overall change among women artisans. So, economically self-reliant, the number is quite good, socially empowered able to go outside alone, improvement in lifestyle. So, at least they are now economically getting self-reliant. Now somewhere there are contradictions we saw in the previous slides that most of them are not allowed to spend their earnings as per their choice or not even allowed to sell the products, but whatever that number be still when they get to work they are still economically self-reliant and they still have some empowerment.

(Refer Slide Time: 44:12)



Suggestions to improve handicraft sector: more financial support, subsidy in the bank loan, better marketing facility, minimum wage rate fixed by the government, more skill and design development trainings, and all of the above of course.

(Refer Slide Time: 44:31)

During focused group discussion, a group of women artisan from Linakahi village of Pipili block expressed their feelings. There were 12 members participated in the discussion. The members were married and belong to joint families. They expressed that they are here only for making of handicrafts and the rest of the things including marketing and taking profit are being done by the middle man. They also expressed that they are not even allowed to sell their products in the market by their own choices. Their husbands and male members of the family not allowed them to sell their products at their choices. They also expressed that their in-laws family members are also saying the same. So it is found that cultural boundaries are the main reasons and the second is the male dominating society. Due to the patriarchal society the women are lagging behind to achieve their actual status.

Source: Dahan, B.L. (2008). Problems And Concerns Of Women Artisans In Handicrafts Sector, 2014. [http://shodhganga.inflibnet.ac.in/bitstream/10603/51103/1/8\\_chapter%20a.pdf](http://shodhganga.inflibnet.ac.in/bitstream/10603/51103/1/8_chapter%20a.pdf), accessed Jan 2018

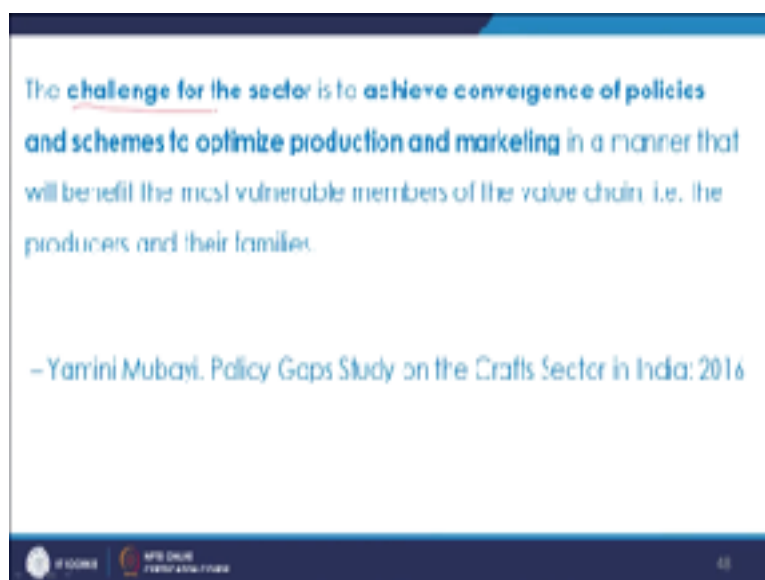
And taking this research forward just one more small last discussion.

This is about a focus group discussion where 12 women participated from a village in Orissa and they expressed, they are here only for making of handicrafts and the rest of

the things including marketing and taking profits are being done by the middle man. They also expressed that they are not even allowed to sell their products in the market by their own choices, their husbands and male members of the family they do not allow them to sell their products at their choices, at times they do not even allow them to go out.

So, the cultural boundaries are also one of the major reasons you know and the male domination, the patriarchal society, this again is a problem and it is not just the lack of awareness towards government policies or government neglect or different reasons that have been you know highlighted so far. So, due to the patriarchal society the women are lagging behind to achieve their actual status. This is particularly about the women artisans that also specifically in Orissa, but in general also this is found in the entire country because of the cultural background and the social fabric that we have. So, these kind of problems are also faced. And the major challenge you know seeing all the discussions that we had so far.

(Refer Slide Time: 46:06)



The challenge for the sector is to achieve convergence of policies and schemes to optimise production and marketing because the sector is so unorganised, so informal. And so fragmented in all the policies, which are lie under the huge umbrella of you know 17 ministries it is very difficult to consolidate them, converge them and create an

ecosystem. So, that is a very, very huge challenge, despite was all that you know issues and challenges that we have been discussing this is again a very major concern and this has to be really kept in mind while making policies.

So, now we will see the policies and reforms in the next lecture continuing from the challenges and issues that we discussed today. Now we will see some references.

(Refer Slide Time: 46:52)



- Shah, A and Patel, E. "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\\_4.pdf](http://www.voiceofresearch.org/doc/Jun-2017/Jun-2017_4.pdf), accessed on Jun 2018
- Prasad, V. "An analysis of problems faced by handicraft artisans in India: Bangalore", International Journal of Research Science & Management, 7(4), September, 2014, ISSN: 2349-5197
- Government of India. "Annual Report of Ministry of Textiles" (2012-13)
- Government of India. "Annual Report of Ministry of Textiles" (2013-14)
- Anand, Shashi Kumar. "Socio-economic Aspect of Artisans in India in 20th Century" International Journal of Humanities and Religion, ISSN 2319-5630, 2014
- Jacob, Shreya. "Indian Handicrafts: Growing or Depleting?", Journal of Business and Management (ISSN: 2319-5630), e-ISSN: 2270-4079, p-ISSN: 2319-7669 PP 07-13, 2014
- Das, Pabi & Iyer, Ambika. "An Insight into the traditional Rendhej Craft of Sikkar City of Rajasthan". Indian Journal of traditional Knowledge, Vol. 11 (4), October 2012, pp. 733-737
- Kari, V.A., & Pandya, B.A. "Rural artisans and Modernization", Illustrated Book Publishers, Jaipur, ISBN 81 8540310-7, 1994
- Kera, Indira Kumar. "Indian Handicrafts in Globalization Times: An Analysis Of Global-Local Dynamics", Interdisciplinary Description of Complex Systems 8(2): 119-137, 2012
- Kesh, Naureen & Roy, Brithankar. "Handmade in India: Traditional Craft Skills in a Changing World", Retrieved from <http://www.researchgate.net>, Jan 2018
- Planning Commission. "A Report of the Working Committee On Handloom and Handicraft Constituted for the Twelfth Five Year Plan (2012-2017)", VSI Division, Government of India, 2012

Specifically, what we discussed today, so they are references related to that. The handicraft sector, the social economic aspect of artisans in India, Indian handicrafts growing or depleting. Some more references we see here. So, all these reference material they discuss, the policy issues, the challenges, the problems faced, some more references.

(Refer Slide Time: 47:25)

- Chhiber, Neelam, "Stone Craft of India", vol.1 & vol.2, Craft Council of India, Chennai, with assistance from Department of Culture and Development Commissioner, Handicrafts, Govt. of India, 2002
- Hudson, J., "Indo-European Art", Lawrence King Publishers, 2007
- Jais, Jaya, "The Craft Tradition of India", Lotus Press Pvt.Ltd, New Delhi, 1990
- Jais, Jaya, "Crafts of India", Nyaya Books, New Delhi, 2012
- Sharma P., "Material and Technology - An inventory of selected materials and technologies for building construction", Project report to CDRI, Development Alternatives Group, New Delhi, 2011
- Verma, Laxman and Vajpayee, Raghendra (ed) "Communication through the Ages - An Indian Perspective", Anjan Books International, New Delhi in association with Media Centre for Research and Development, Gurgaon, 2009
- Pandya, Rishi, "Concept of Space Making in Traditional Indian Architecture", Nagin Pub.Pvt.Ltd., Ahmedabad, 2005
- Pandya Rishi, "Elements of Space Making", Nagin Pub.Pvt.Ltd., Ahmedabad, 2007
- Parmer, V.S. "Wood Carvings of Gujarat", Pub. Division, Ministry of Information and Broadcasting, Govt. of India, 2001, New Delhi
- Patel, Himshi, Chaitan, Mukhopadhyay and others, "Stone Buildings of Gujarat", School of Interior Design in collaboration with Gujarat Mineral Research & Development Society, 2010
- Rajan, Adil and Rajan, N.P. (Ed) "Crafts of India: Handmade in India", Council of Handicraft Development Corporation (COHDCO), New Delhi, Development Commissioner (Handicrafts), New Delhi, National Institute of Design (NID), Ahmedabad and Mapin Publishing, Ahmedabad, 2005
- Sait, D.N. "Indian Craft - Development and Potential", Vikas Publishing House Pvt. Ltd., New Delhi, 1982
- Taylor, Diana, "Rethinking Transcultural", Performing Arts Journal, Inc. 13 (3), 1991, 99-104.
- Tivedi, R.K. "Wood Carvings of Gujarat", Census of India 1961, Volume V, Gujarat Part VII - A 121

(Refer Slide Time: 47:27)

- Waford, Sandra (ed.), "Neo-craft: Modernity and the Crafts", The Press of the Nova Scotia College of Art and Design, NSCAD University 2007
- Bennett, Richard "Balletman", Penguin books Ltd., England 2000
- Ruff, Howard, "A Theory of Craft: Function and Aesthetic Expression", The University of North Carolina Press, USA, 2007
- Patel, Girish Shah, Renu and Agarwal Renu, "Space Making Craft Vol. 1: Anyika Wall Painting: of Shikharshi", School of Interior Design Research Cell 2006
- Thakkar, Jay and Mahesh Shah, "Space Making Craft Vol. 2: Maya: Way of Measuring Time over Millennia of Unmarked Time", School of Interior Design Research Cell, 2008
- Thakkar, Jay, "Naag: The art of wood carving of traditional houses of Gujarat, focus on Ornamentation", School of Interior Design Research Cell, 2004
- Abbott, H.Parker, "Cambridge Introduction to Narrative", Jm. Press, Cambridge U.K., 2002
- Rana, Gulrang, "Atlas of Emotion: Journeys in Art, Architecture and Film", London, New York, 2002
- Chhiber, Neelam, "Stone Craft of India", vol.1 & vol.2, Craft 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, 1945, pp 117-117
- Jais, Jaya, "The Craft Tradition of India", Lotus Press Pvt.Ltd, New Delhi, 1990
- Jacobson, Norman and Morris, Charles W. "Chamberlain for a Memory Palace", The MIT Press, Cambridge, Massachusetts, London, England 1994
- Verma, Laxman and Vajpayee, Raghendra (ed), "Communication through the Ages - An Indian Perspective", Anjan Books International, New Delhi in association with Media Centre for Research and Development, Gurgaon, 2009

(Refer Slide Time: 47:29)



Thank you.