

Role of Craft and Technology in Interior-Architecture

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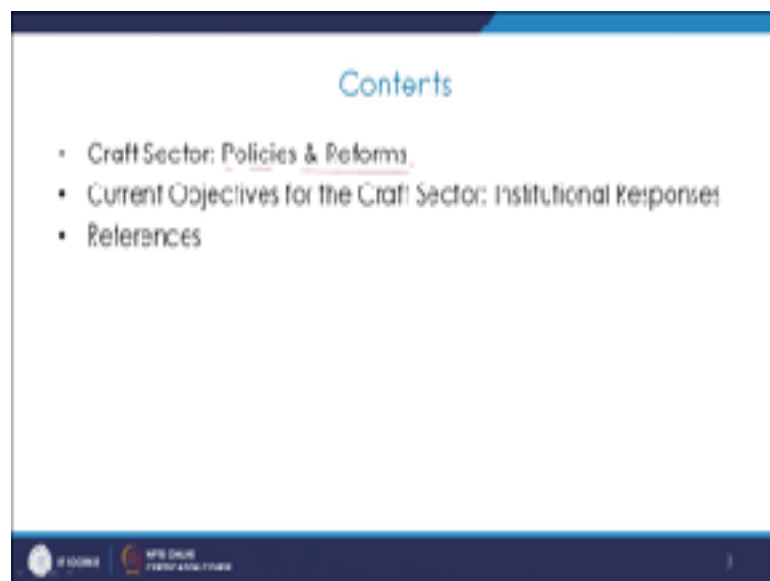
Indian Institute of Technology, Roorkee

Lecture - 28

Craft Sector: Policies & Reforms

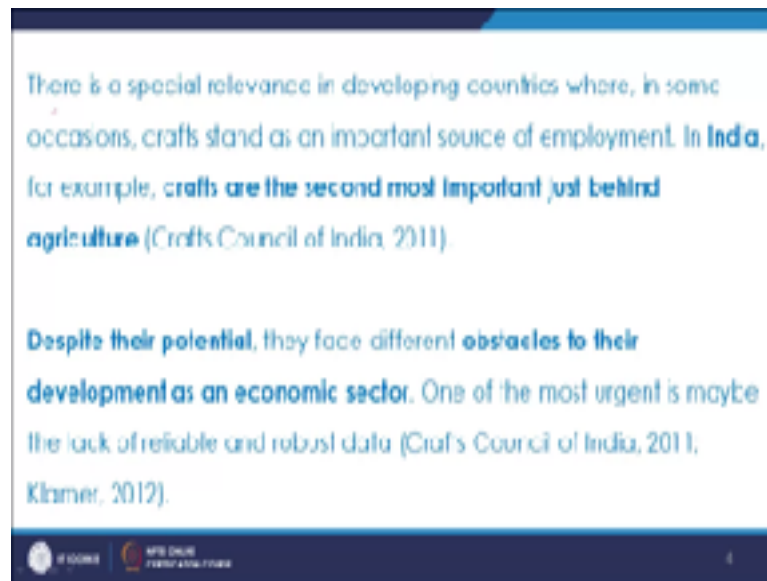
Namaste! Hello everyone, welcome to the NPTEL course Role of Craft and Technology in Interior Architecture. Today we are going to talk about module number 28, which discusses the policies and reforms in the Craft Sector, specifically in the context of India.

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So, we will discuss Policies and Reforms and, will also have a look very briefly on the current objectives for the craft sector: institutional responses, and then we will see the references. So, before we really start with the policies and the reforms like we have already discussed the overview of the craft sector and the key issues and challenges, but a small discussion you know proceeding to the policy is it is required.

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So, there is a special relevance in developing countries where, in some occasions, craft stand as an important source of employment. In India crafts are the second most important just behind agriculture. And is important to state because it would help us establish the importance of this sector and why policies and reforms are really required at a very crucial and urgent level and why craft has been considered also as a priority sector, you know for different government schemes, and for the different policy making guidelines and the reforms that are coming up, this sector has been considered as a priority sector. Because it involves a lot of artisans and craftspersons and it generates employment for lot of people.

Despite their potential; so we are just talking about the potential how big this sector is, and how it has potential of employment generation. But despite their potential there are lot of obstacles you know to their development, where they could be seen as an economic as a set of economic activities, which could generate lot of finances, GDP and which can really develop and progress and empower the artisans and the crafts person's communities. So, there are lots of schemes and there is huge potential, but somewhere the end beneficiary is not getting the benefit and that is what we have to see, what kinds of policies and reforms are already there and what suggestions come up, what more could be done.

Also another important thing is that, there is a lack of reliable and robust data that is also one major issue because of which sometimes the policies you know they don't get made the way we should be made and the policy makers face lot of trouble as in what kind of policy should come up because there is a paucity of data related to the sector.

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The lack of data which we were just talking about is only a reflection of other underlying problems. The lack of a clear definition of the concept of craft itself is also a challenge which the policymakers you know go through. So, there is no clear definition of the concept of craft and in a very initial few modules we also learnt about different perspectives on art, craft and how different people define it in different ways.

So that, and as well as the concept of craftsmen. The concept of craftsmen also is not clear who is an artisan, who is a craftsman and how do we really define them, what is the concept and policymakers face lot of problems because they don't really know whom they are defining these policies for, who are the end beneficiaries and what is the concept of the you know artisan and the craft person.

So, that kind of challenge is there, and it affects the measurement of the phenomena. This definitely affects in a significant way the work of the public policy. Public policy designers that by not having a clear and precised definition run the risk of creating

distortions, because they do not have these clear definitions there are distortions that are bound to happen, which externalities may become more onerous than the benefits it might create.

So, sometimes the policies do not work in the benefit and the gap between you know understanding the end beneficiary and the policies that get made. So, that gap is huge and sometimes the policies do not really work in their favour.

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Although the crafts can be an important source of employment, they have little economic impact in absolute terms. So, policymakers whenever they have to make policies and whenever they have to think of reforms, one major concern that they face is that how to really talk about craft, craft forms, art forms in terms of economics.

What is the framework that can be adopted and how the policies can be put in place. So, that is one challenge. Informality highlights as another of the many obstacles to the development of the craft activity as an economic sector, and we discussed it in the previous module at length. Crafts are outside the statistical system and national accounting and hence limited significantly the analysis of its impact inside the economy as a whole. Because, they are outside statistical system and sometimes the national

accounting, it becomes difficult to analyse or describe this sector as economic and to come up with policies which are relevant.

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The handicraft sector consisting of the producer, wholesaler, retailer, technicians including designers and most importantly the policymaker because we are talking about the policies and reforms; must begin to look at itself as an industry of the non industrialised. Now this is important and this has been discussed by Jaya Jaitley Ji again and she is suggesting how craft could be looked as industry of the non industrialised and prepare to gear itself up for enormous challenge that lies ahead. Industrialisation has conventionally meant the dominance of machine over man and of capital over labour. Crafts in contrast can be termed an industry where the machine does not dominate and it is very decentralised structure prevents the exploitation by a capitalist.

So, that is how Jaya Jaitley Ji sees craft as in terms of an industry where the machine does not dominate and still the most important is the craft person or the creator. And its very decentralised structure prevents the exploitation by a capitalist and when we start seeing craft in these terms, this is when the relevant policies would come up and the end beneficiary would be the craftsman and there would still be the value of the handmade.

So, its very important that while making the policies and the reforms. This perspective is kept in mind and which is also being taken into account already through different schemes and policies which are coming up, its just that we also have to see how they reach at the ground level and they go to the end beneficiary and not the middlemen.

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Crafts by their very nature are not mass produced, they are known for the customisation. So, any policy and reform that celebrates that customisation, highlights the potential and empowers the craft person to make the customised products without fearing the competition from the multinationals and the market demands that would be very crucial and helpful. Crafts can be termed as a decentralised creative industry, where the human mind and hand is more important than the small machines and tools they may use.

Here the machine is the instrument of the maker, owned by the maker or by the community and to that extent crafts is free of domination and exploitation. Definitely some interventions are required some upgradation in the tools and technical knowhow is required, but so long as the creator or the craft person can handle that technical knowhow can really work with those power tools and tools and small machines on their own without requiring any help from the outside without any external support and so, long as the product is still customise it only helps them achieve certain things which were not otherwise possible.

So, this is what Jaya Jaitley Ji has been talking for a very long time and considering craft as a world of industry without industrialisation, in a very traditional sense. So, talking about the soul of the craft and still seeing it as an economic sector, but not taking away from its original essence is what she processes and preachers, and then that's how lot of reforms have come from her side as well.

"If Indian crafts production and the 'small businesses' approach can merge to be a part of an organic whole and viewed as an economically viable livelihood option, a network of such enterprises can create turnovers equivalent to medium and even large scale industries in numbers far greater than those demonstrated in England and Wales. If an industrialized and developed nation like Britain, [along with Wales], with its mere 32,000 crafts makers can surpass the earnings of its organized industries of motorcycle or sports goods manufacture, the sky can be the limit if India supports craft development."

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

If Indian crafts production and the 'small businesses' approach can merge to be a part of an organic whole and viewed as an economically viable livelihood option, a network of such enterprises can create turnovers equivalent to medium and even large scale industries this is what she further says. So, there is a suggestion for a network of enterprises, where small businesses and craft production merge they come together and then create turnovers equivalent to medium and even large scale industries. Then she further states if an industrialised and developed nation like Britain, (along with Wales),

with its mere 32000 crafts people's crafts makers can surpass the earnings of its organised industries of motorcycle or sports good manufacture, sky is definitely a limit for India and Indian craft.

So, these kinds of comparisons and discussion sometimes help put things in perspective and highlight the potential that the Indian craft person and the craft sector has, which really needs to be nourished and needs to be empowered and strengthened with the relevant and appropriate policy making.

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Crafts have an important role within what is referred to an international circles as the creative industries sector and we discussed about the creative and cultural industries. So, that way craft as an important role, when we talk about the international circles and when we talk about the concept of creative and cultural industries. Architecture would be one of the high end categories and surely Bollywood's film industry is another.

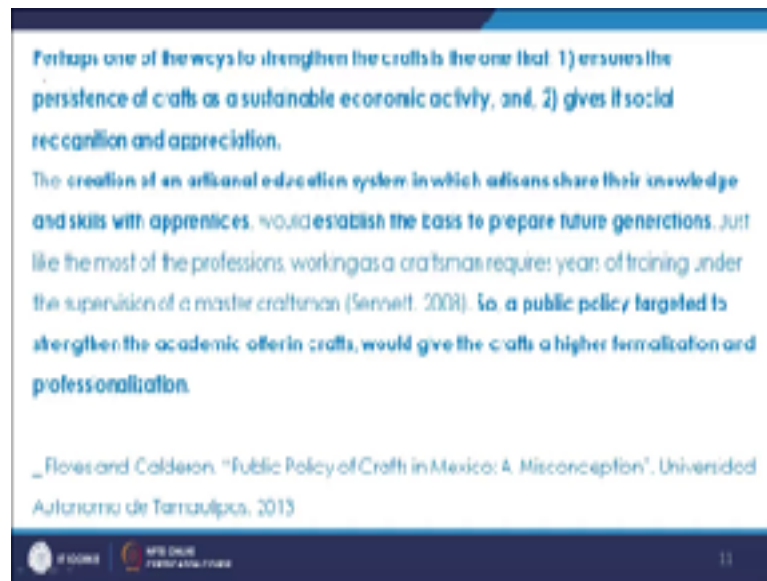
So, we are talking about role of craft and technology in interior architecture, we have been discussing about building crafts, we have been talking how architecture craft and art all of these come under this large umbrella of creative and cultural industries and how there is a huge potential also to marry them and to integrate the craft persons and artisans into the milieu of space making, to also come up with policies which encourage this

thought and this concept and of course this is happening already at individual and some organisational levels.

But if it is up scaled further, this is again another opportunity in a direction where you know the craft could be seen as building craft in the construction industry and there could be lot of livelihood and employment that could be generated, and thats what again is being discussed here by the esteemed researcher. While community wise production of crafts in their traditional form of expression may lack in creativity of a fresh kind, today many crafts people who are being encouraged to think out of the box either for economic reasons or even purely as an academic exercise are less hesitant and have the self confidence to match their talents with their counterparts from 'developed' industrialised and now post-industrial, societies.

So, there are some craft persons who think out of the box and the product is still customised and handmade, but there is a sense of innovation, there is the symphony of tradition and contemporary expression, there is an urge to learn more about new materials and how to integrate their craft skills and the making process with those materials. So, these kinds of explorations are definitely being encouraged and they are producing good results and giving a good market to the craft person who also has this capability of being an entrepreneur trying these innovative ideas, and still not succumbing to the machine and the machine made mass produced products.

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so that is one crux which is to be kept in mind. Again because we are talking about the policies and reforms and suggestions and initiatives, one of the ways to strengthen the crafts could be ensure the persistence of craft as sustainable economic activity and another one give it social recognition and appreciation.

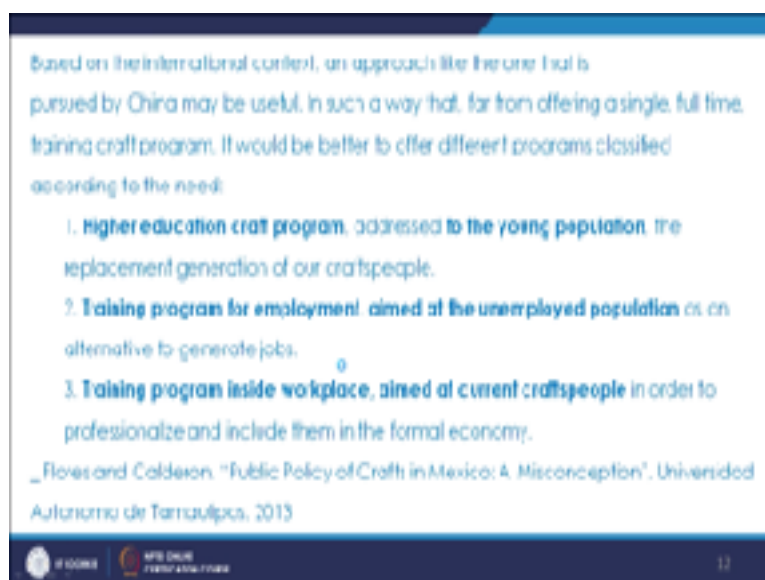
So, if there is social recognition and appreciation, why wouldn't somebody want to do you know the craft practice like everybody says that engineering is a reputable discipline and my kids would become doctor after the grow up, there has to be some sort of importance and recognition given to the craft sector and the handmade skills as well. One should feel proud that this is also a sector through which one contributes to nations economy also gives an identity.

And there is a future there is a good future, there is good scope, there are lot of avenues of work which are associated with this sector and education is one sector through which this kind of awareness can be promoted and its already happening and the fact that we are doing a course like this which is which has been recognised by MHRD is itself a testimony to what I am saying and these kinds of initiatives are definitely going to you know help us connect to each other and gain awareness about the craft sector and thats potential and what kind of work and research is possible and what kind of economy generation is possible with this.

The creation of an artisanal education system in which artisan share their knowledge and skills with apprentices, would establish the basis to prepare future generations and this is very interesting and this again we are talking about education; how education is a tool to really create this kind of a network and education system and the kind of knowledge transfer. So, a public policy targeted to strengthen the academic offer in crafts would give the crafts a higher formalisation and professionalisation.

This is an interesting policy reform and the model that has been suggested, where the strengthening of academic offer in crafts is the crux and which has been given importance.

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Now, based on the international context, also an approach like the one that China follows could be very useful and some researchers have discussed about it and what they tell is that, China follows this 3 step model: so, there is higher education craft program which addresses the young population the replacement generation of our craftspeople. Then there is a training program for employment aimed at the unemployed population as an alternative to generate jobs. And finally, training program inside workplace aimed at current craft persons in order to professionalize and include them in the formal economy.

So, this is one sort of model that other countries are also following and you know they are taking from the learning then they are trying to adopt it for their craft sector. And in terms of you know economic understanding of the sector and in terms of strengthening it, and in terms of giving livelihood to the craft persons and the artisans community.

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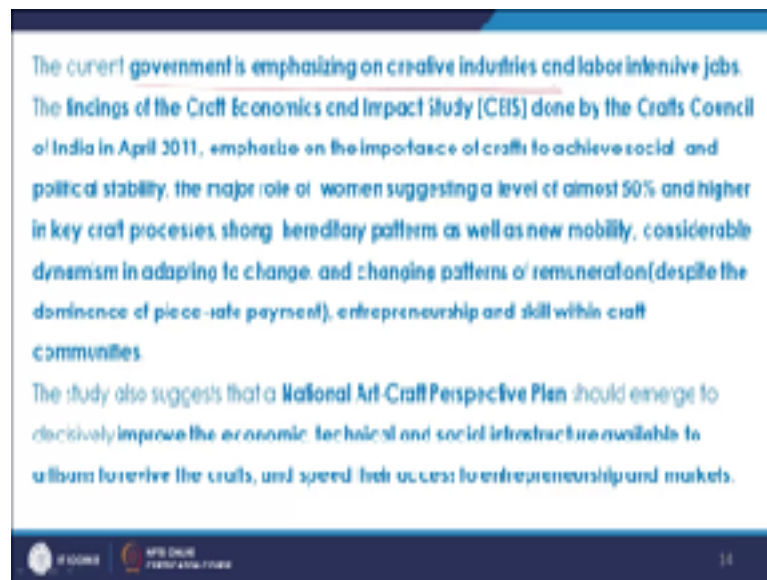


Now, talking about the case of Vietnam in a small country like Vietnam, it is the trade department that promotes the entrepreneurial interests of traditional artisans. While other departments simply ensure that raw materials, fuel and easily accessible marketing systems are provided without fuss and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

Now, this is again a very simple policy decision, where the craft person does not have to really run here and there to procure raw material and fight the mafia and the middleman and this really encourages the craft persons in Vietnam to concentrate on their production, on their making, on their creativity and not on all these activities which create lot of troubles for craft persons in India. So, policy reforms and policy making, they have to be really aligned with these kinds of discussions and you know decisions.

So, that the craft persons, they are beneficial, they are benefited by the policy in the true sense and they do not have to go through lot of hassles, and their major concentration is on their work and productivity and not fighting you know the middle man and not succumbing to the exploitation and the problems that have been posed at every step.

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The current government is emphasising on creative industries and labour intensive jobs. You were talking about the creative industries and the current government is emphasising on that. The findings of the craft economics and impact study done by the crafts council of India, emphasise on the importance of crafts to achieve social and political stability, the major role of women suggesting a level of almost 50 percent and higher in key craft processes. So, the involvement of women is being emphasised and policies are coming up which empower women to be a part of craft sector and to do lot of work and contribute to the nation, strong hereditary patterns as well as new mobility, considerable dynamism in adapting to change, and changing patterns of remuneration, entrepreneurship and skill within craft communities.

So, all these have been really highlighted by the current government and all the policies that are coming up and its a very welcome change and definitely it is showing some results and we can only hope for the better.

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Now, according to the national design policy, which is given by the press information Bureau, it was made in 2007. It, there is a vision involved you know with this policy and there are lot of suggestions that have been given. So, to prepare a platform for creative design development, design promotion and partnerships across many sectors, states and regions for integrating design with traditional and technological resources. So, there is lot of trans-disciplinary interaction and lot of design development by networking which is been suggested here, to create a sort of a platform where different people from different disciplines could converge and give their ideas and suggestions, and the designer meets the artisans and people work together.

And of course, there are problems with this also designer meets artisans there are some issues related to exploitation, but they can definitely be solved and lot of people are working with the artisans, lot of designers are working with the artisans in very empathetic and very so to say for their own learning they are working with them and they really do a lot of interaction and in the process they give the credit to the craft person.

So, there are both good and bad examples and let us see focus on the good ones. So, as a result it will generate better employment opportunities and improve the standards of

living of the craft persons and the artisans. So, this is one thing that is suggested by this policy.

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Creation of original Indian designs in products and services, drawing upon India's rich art and craft traditions and cultural heritage this is another and it will ensure that the innovation is embedded in the ethos of the community, and it is more about value addition rather than snatching away the essence of these art craft cultural forms. And this is what we were discussing few slides back that, it has to really celebrate what comes from the hand that comes from the hand maker, the person who really works on it, the owner, the creator and the craft product seen is in its pure original form.

And it also talks about the identity of a craft traditions and it also really celebrates the artisan communities and the craft people's communities without snatching away the credit from them. Making India a major hub for exports and outsourcing of designs and creative process, this is another suggestion. Enhancing the overall tangible and intangible quality, parameters of products and services through design and what is important here is incremental innovation, so incremental innovations leading to social change.

So, the policy suggest that you know there is a possibility to go for incremental innovations by enhancing the tangible and intangible quality parameters of products and

services and it will also lead to social change. Because if we go for radical innovations and change things overnight then it is very difficult that they are comprehended in a opposite manner by the community involved and by the people who are going to benefit by it. So, in small steps if we go by you know innovations which are small and which talk about the small changes that have a huge impact on the outcome, they are really the crux of the policy making decisions right now.

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The creation of awareness among manufacturers and service providers particularly SMEs and cottage industries about the competitive advantage of original designs this is very important. So, this policy celebrates the originality of the designs and the creator, and the handmade and this USP has to be explained and thats how it will gain momentum.

Sustaining and strengthening India's traditional knowledge, skills and capabilities while being sensitive to global heritage. This is an important part of the national design policy. Manufacture of innovative products and contemporarisation of traditional crafts for broad spectrum of uses and niche markets and still not taking it away from the craft person or the maker, and not succumbing to the machine is the crux of the policy and it is working well.

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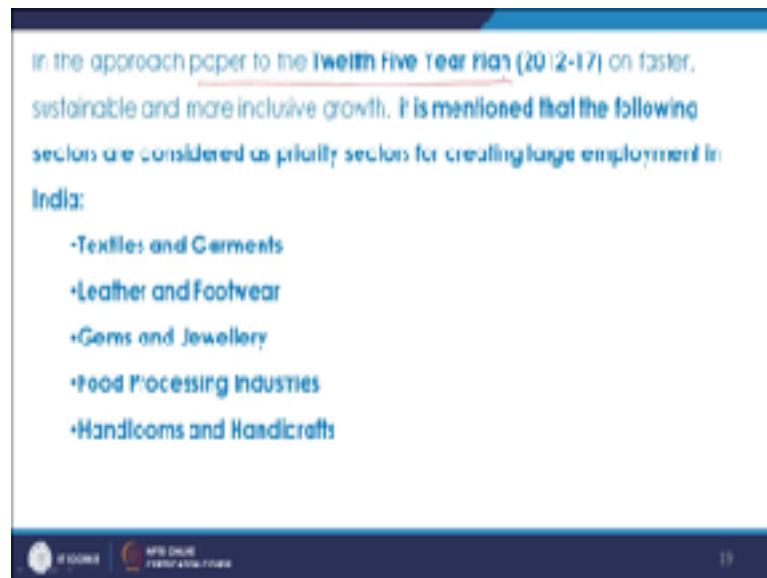


Government is also taking up policies which discuss the importance of integrating art and craft skills in built forms, and this is of special interest to me because I always keep talking about the building crafts and integration of art and craft forms within the milieu of space making, and government is now recognising this potential and they are trying to come up with lot of schemes and policies which allow this kind of convergence and knowledge sharing and integration. These policies once framed will set up certain percentage of artisans and craftspeople, to be employed in every project related to built forms.

Such laws are already enforced in several other countries specially Europe, such policy initiatives will encourage the engagement of arts and crafts at varied levels and create several arenas of engagement for the artisans and craftspeople. This is a new avenue and the creative and cultural industries model is already talking about this kind of an experimentation or exploration and there are lot of policies which have been made in countries outside India and slowly India is also recognising this potential and lot of individuals and organisations they already work with this model. They do employ lot of craft persons and artisans in their projects, and they do lot of work sometimes with the working drawings most of the times without the working drawings just by their own

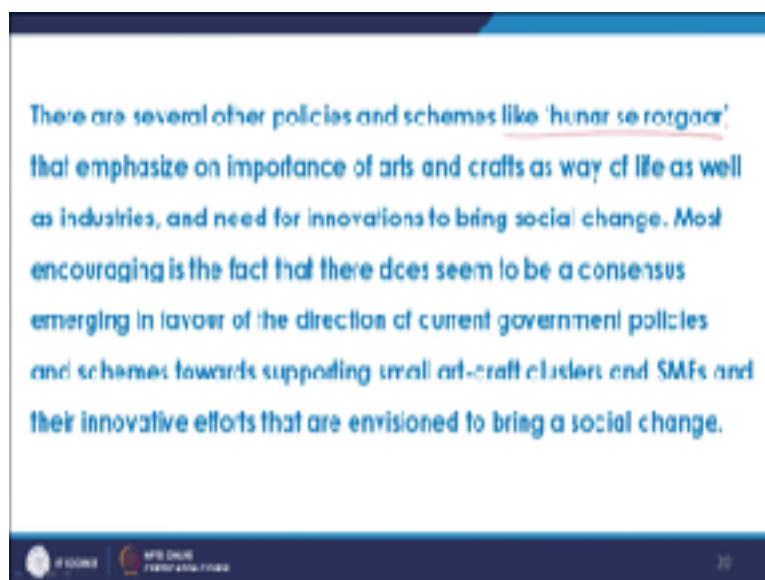
creativity and one of my very favourites is Abhikram Architects, they do lot of work with the artisan craft person communities

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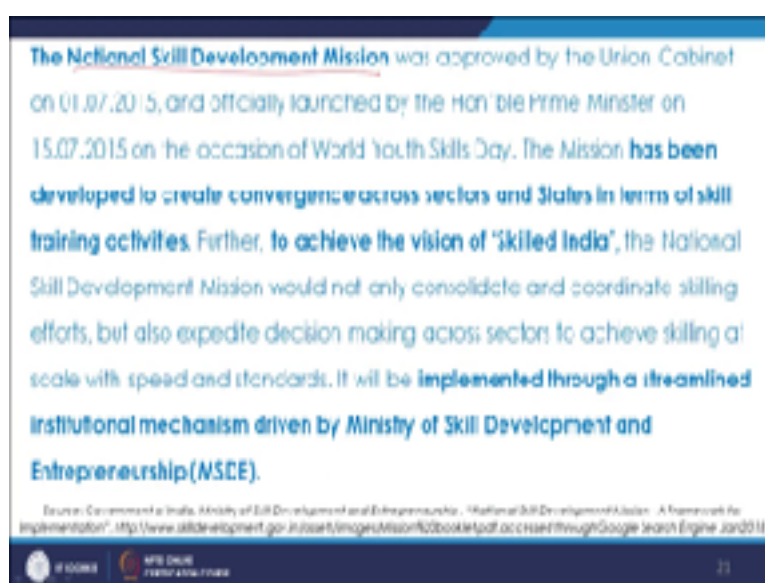
Also in the approach paper to the twelfth five year plan, it is mentioned that the following sectors are considered as priority sectors for creating large employment in India. And we see the mention of textiles and garments, leather and footwear, gems and jewellery, food processing industries and of course handlooms and handicrafts, we have been discussing this sector, and how important it is in terms of employment generation and the large number of artisan craft person community that it involves.

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

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So, that welcome change is already happening. I will talk about very briefly the national skill development mission because we are talking about the policies and reforms related to the skill development, related to the empowerment of the craft sector and we have had recently the emergence of ministry of skill development and entrepreneurship and we all know how important the national skill development mission has been and it has been working for the rights of the artisans and the craft persons.

So, this is an important mission which has been formulated, which has been created and it is aligned with the policies and reforms in the craft sector. The mission has been developed to create convergence across sectors and states in terms of skill training activities. Further to achieve the vision of skilled India, this is important this is a vision that this mission follows, the national skill development mission would not only consolidate and coordinate skilling efforts, but also expedite decision making across sectors to achieve skilling at scale with speed and standards.

It will be implemented through a streamline institutional mechanism driven by ministry of skill development and entrepreneurship. So, we already have this ministry and lot of schemes and policies and reforms are being made in this sector especially the craft sector.

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Key institutional mechanisms for achieving the objectives of the Mission have been divided into three tiers, which will consist of a Governing Council for policy guidance at apex level, a Steering Committee and a Mission Directorate (along with an Executive Committee) as the executive arm of the Mission. Mission Directorate will be supported by three other institutions: National Skill Development Agency (NSDA), National Skill Development Corporation (NSDC), and Directorate General of Training (DGT) - all of which will have horizontal linkages with Mission Directorate to facilitate smooth functioning of the national institutional mechanism. Seven sub-missions have been proposed initially to act as building blocks for achieving overall objectives of the Mission. They are:

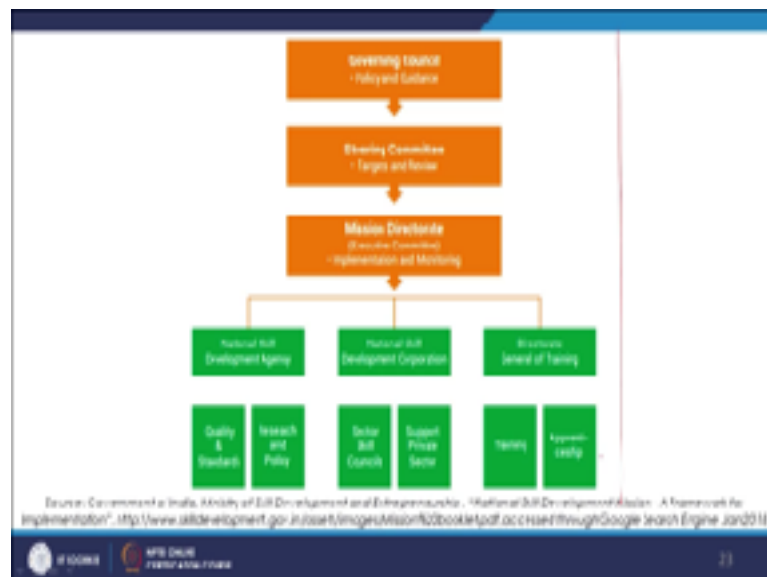
- (i) Institutional Training, (ii) Infrastructure, (iii) Convergence, (iv) Trainers, (v) Overseas Employment, (vi) Sustainable Livelihoods, (vii) Leveraging Public Infrastructure.

At the bottom of the slide, there are logos for NSDC and NSDA, and a page number 22.

Now, the key institutional mechanism for achieving the objectives of this mission, they are divided into three tiers. The governing council for policy guidance which is at the apex level, a steering committee and a mission directorate (along with an executive committee) as the execute arm of the mission. Mission directorate will be supported by three other institutions: National Skill Development Agency, National Skill Development Corporation and Directorate General of Training.

And there are also 7 sub missions which, have been highlighted in this mission, they focus on institutional training, infrastructure, convergence because we have been talking about the lack of convergence and lack of ecosystem when we talk about different policies which are in place, trainers, overseas employment, sustainable livelihoods we used this word few slides back and we talk about the craft sector at the craft person sustainable livelihood is what the craft persons and artisans are looking forward to. Leveraging public infrastructure thats also very important because there is a lack of infrastructure which is the key issue and challenge that were discussed in the previous module.

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So, this is what we discussed right now, there is a governing council, a steering committee, mission directorate and then we have further three more arms to the mission directorate and these are the kinds of activities that they look after. So, The Directorate

General of Training specifically takes care of the training and the apprenticeship part, The National Skill Development Corporation, they take care of the supporting the private sector and then research policy, quality and standards, this is taken care by the National Skill Development Agency.

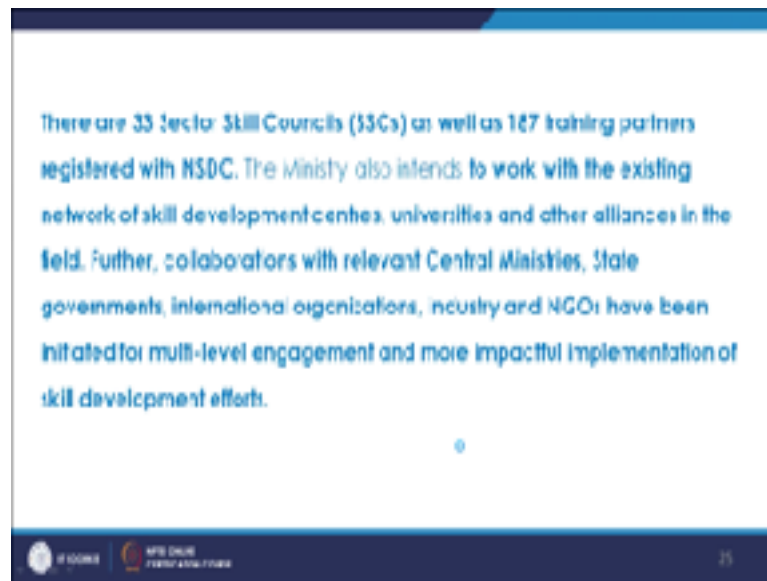
So, it is a well defined mission and it has lot of stakeholders and role players and it has been very elaborately and patiently put into paper so that the craft sector could benefit in the policies and the schemes and the reforms could actually empower the craft persons and the end beneficiaries get something out of it.

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Again this is the mission and the hierarchy.

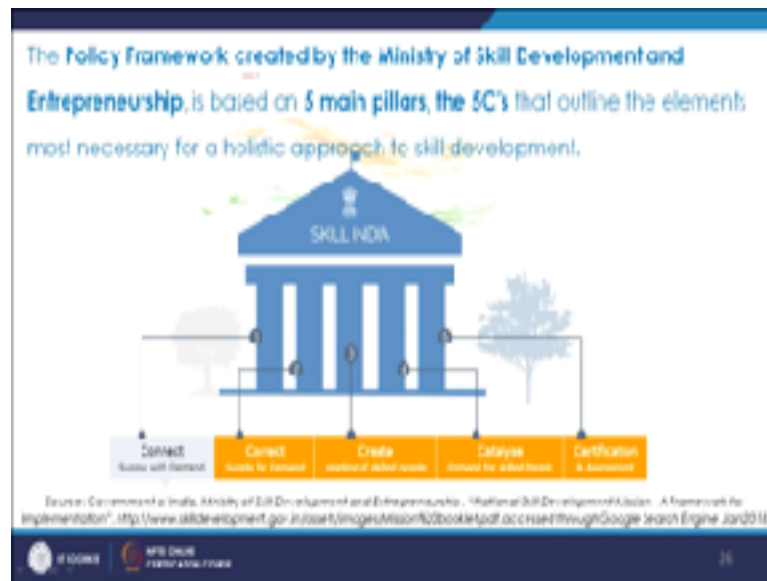
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There are also 33 sector skill councils as well as 187 training partners registered with NSDC. Ministry also intense to work with the existing network of skill development centres, universities and other alliances in the field. Further collaborations with relevant central ministries, state governments, international organisations industry and NGOs have been initiated for multilevel engagement and more impactful implementation of skill development efforts.

So, there is already a lot of effort being made to take care of this sector its growing demands, to take care of the key issues and challenges that have been put forth and to come up with policies and reforms that could benefit all the stakeholders.

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The policy framework created by the ministry of skill development and entrepreneurship is based on 5 main pillars and they focus on the 5C's: Connect, Supply with demand, correct supply for demand, create pipeline of skilled people, catalyse demand for skilled people and certification and assessment and on these 5 pillars the mission works.

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The export promotion scheme for handicrafts, this is another scheme so, we are talking about different schemes which have been really you know formulated and developed,

then there are schemes for product development which focus on the following. Workshop and training program in packaging and in export. Training of artists, master craft persons and designers, workshops seminars in India as well as abroad, selection of designers, artist for development of prototypes for exports and invitation to foreign designers.

There are more schemes which are from the office of Development Commissioner Handicrafts, Ministry of Textiles. And other than that there are furthermore schemes and policies which might, you might be knowing and if you are not then, you could just see these and then the more research to find more about them.

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This Babasaheb Ambedkar hast Hastship Vikas Yojana, there's Bima Yojana for handicrafts artisans, credit guarantee scheme, comprehensive handicrafts cluster development scheme, schemes of the handicrafts and handlooms export corporation of India and schemes of the all India handicrafts board. So, there are many schemes, since we saw that there are 17 ministries across which the different schemes and policies related to craft sector you know they just span across them. So, there are different schemes and I have just put few of them and the list is not exhaustive and there are lot of references towards the end and one could just see them and research more in depth details about these policies and schemes.

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Now, we were talking also about creative industries. So, creative industries have come to be newly represented as a significant and rapidly growing set of industries, and it is an important sector which has gained policy attention. And it has gained attention in India as well. So, policymakers are talking about the creative industries, the cultural industries and lot of policies are coming up also you know focusing on these industries.

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Whether producing traditional or more contemporary work, the craft sector is now a significant sector in its own right with annual turnover, here we talking about Scotland, in Scotland of approximately pound 150 million and in England and Wales again a huge number three times of the previous one, and makes an important contribution to other areas of government policy also including regional development tourism and social policy.

So, we see how this sector is also influencing the policy making for the different other related connected sectors, and how in England and Wales and Scotland we see this huge turnover that is being produced and thats how this sector is very important it has potential and it really can contribute and is contributing to the economy of a nation and therefore there is lot of attention which is now being given to the policy making and reforms and the emergence of lot of schemes that could only strengthen you know the chances of empowering the sector more, strengthening the sector more and getting good results.

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Now what is the dynamic relation between creative industries and the rest of the economy? And I found this interesting paper which talks about the four models which are the four possible answers to the question that we started with: namely, welfare,

competition, growth and innovation. Now each of these possibilities parleys into a very different policy model.

So, a welfare subsidy is required that is the one model, standard industry policy is another model, investment and growth policy and innovation policy. So, there is this four node model and which talks about these different policy making backgrounds. So, again you know for making different policy framework its very important to realise the parameters and what kind of background you know, what kind of background is which is being catered by that policy making and what kind of benefit does it provide to the sector.

Now, just briefly I will go through some institutional responses to the current objectives for the craft sector and we will see some slides which focus on these response is coming from CEPT University and the centre that I always talk about DICRC.

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So, they have talked about the roles of policies and here they talk in terms of four important parameters like what we saw on the previous slide, there were four major models that were being talked about and they were catering to the four major parameters in question.

So, there are talking about upgrading the social position and further this could be achieved you know by valuing the building of crafts people in society and by bringing crafts back to education in schools and universities. They also suggest that the role of policies is to inculcate heritage preservation; by research documentation, preservation and disseminating the craft knowledge and generating awareness among society for the traditional crafts and they are specifically talking in terms of building crafts, which we have discussed a lot. Also another role generate innovation and development, foster economic sustenance

So, they have come up with this you know identification of parameters and also suggestions and the kind of important roles that the policy making should adopt and then accordingly the policy framework should emerge.

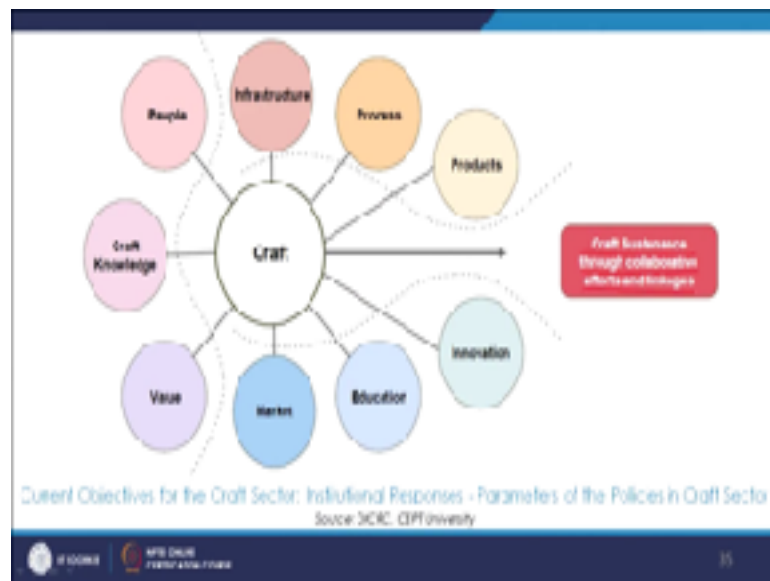
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And they talk about key factors and suggestions for considerations; so policy formation to begin with, when policy awareness, policy implementation and also policy assessment. So, lot of policy formation happens at the government and non government level. The policy awareness needs to be really worked out because lot of artisans and crafts persons and also the people who are not from this background, but are interested in this sector or some there are stakeholders, sometimes even they are not aware of these policies. Then of course, the policy implementation, what exists on paper how does it

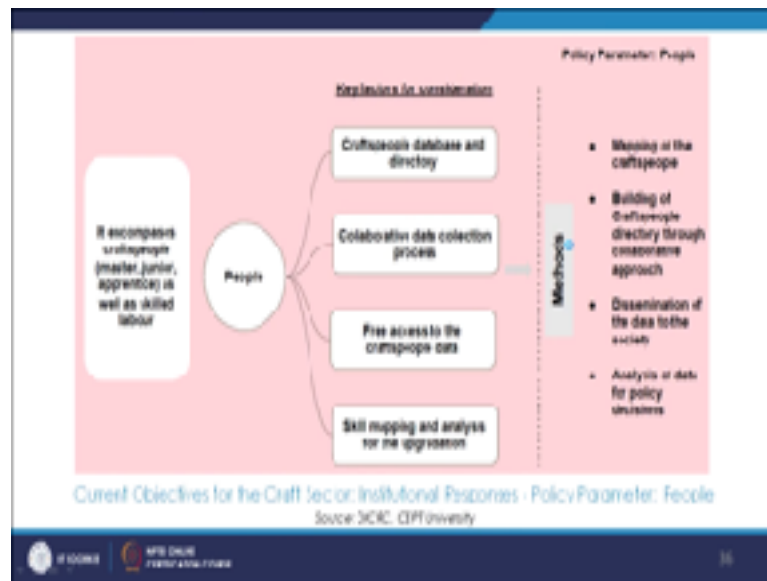
reach on the ground level and then of course, this is very important how does one assess the policy. You know how much does it really work and what is the assessment. So, these four steps are very important when we talk about policy making and reforms and the execution of schemes. We also talk about craft sustenance through collaborative efforts and linkages.

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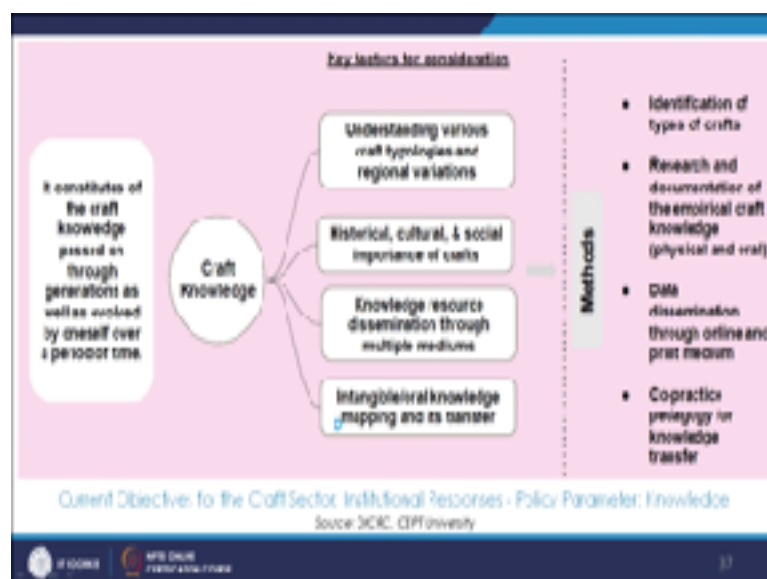
So, the parameters of the policies that DICRC suggesting, in that one of the important the crucial thing that they focus on is the craft sustenance through collaborative efforts and you know linkages and network creation, and so if crafts is here at the core, it has this active linkages and all the stakeholders are connected and the strong network is formed which allows the sustenance.

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DICRC talks about other key factors for consideration and the policy parameter here in focus are the people. So, when we talk about people, craftspeople, database and directory. So, who are these people? Until and unless there is a directory of the craftspeople and there are ways to connect to them, to know about them, to access them, how is one going to get benefit, collaborative data collection process, free access to the crafts people data and skill mapping analysis for the upgradation. So, this is one thing that they have suggested.

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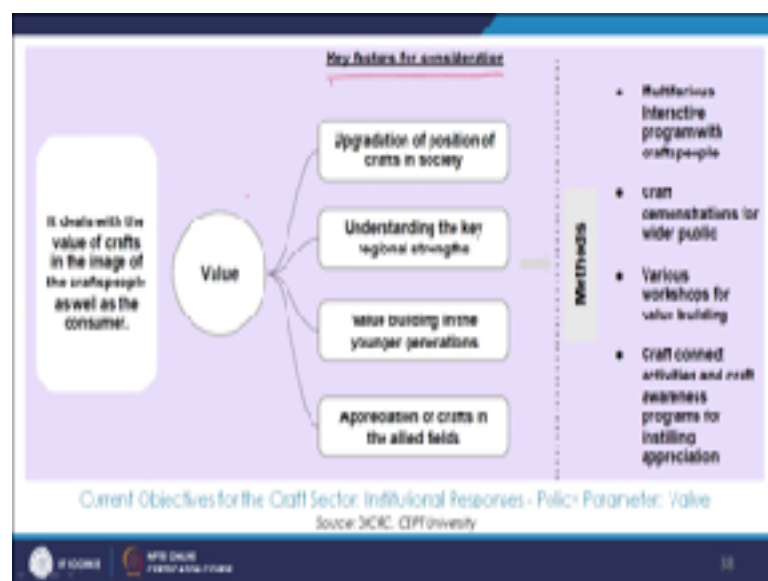


Now, talking further about the key factors for consideration and taking craft knowledge as the key parameter, its very important to understand various craft typologies and regional variations. Historical cultural and social importance of crafts, knowledge resource dissemination through multiple mediums, and intangible oral knowledge mapping and its transfer, and they have been doing all these works and few projects I was myself involved earlier while I was working with the centre and it is a phenomenal output like if we get to know about these knowledge systems and there is some mapping of the typologies and variations, it is a sort of a repository and a knowledge hub.

And one gets that kind of you know important data and once the data is available the knowledge is available. There are ways to connect to the craft persons to go to those communities, work together, create a symphony of tradition and contemporary expression, work on innovations and come up with sort of models and products that could be you know really absorbed in the market and the livelihood is generated for the craftspersons and the communities involved, also recognising the researcher or the designer who is involved in the process.

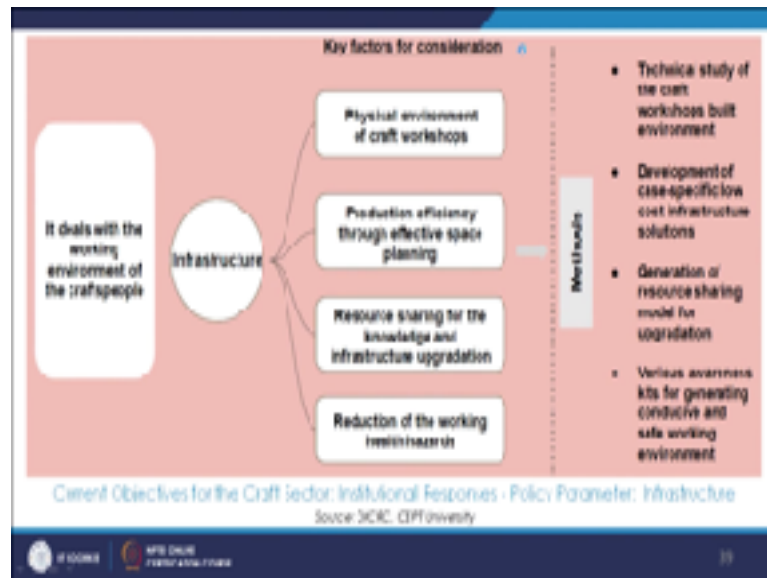
So, its like an ecosystem, its like a network with different linkages and all the stakeholders are getting benefit out of it and the output is like very profound and beneficial to everyone.

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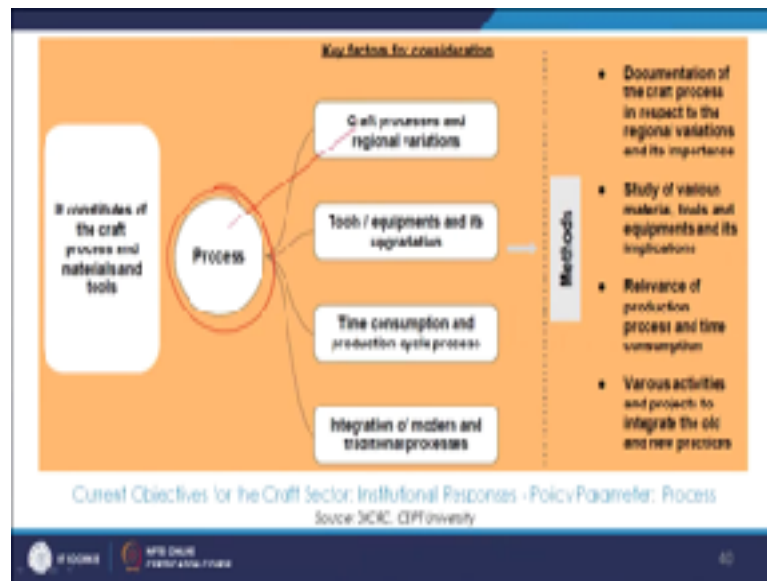
So, its a very detailed out policy framework and you know set of recommendations, so I am not going very deep into that. So, seeing another factor for consideration, they talk about the value associated to the craft and then how they really map and understand it and create repository for that.

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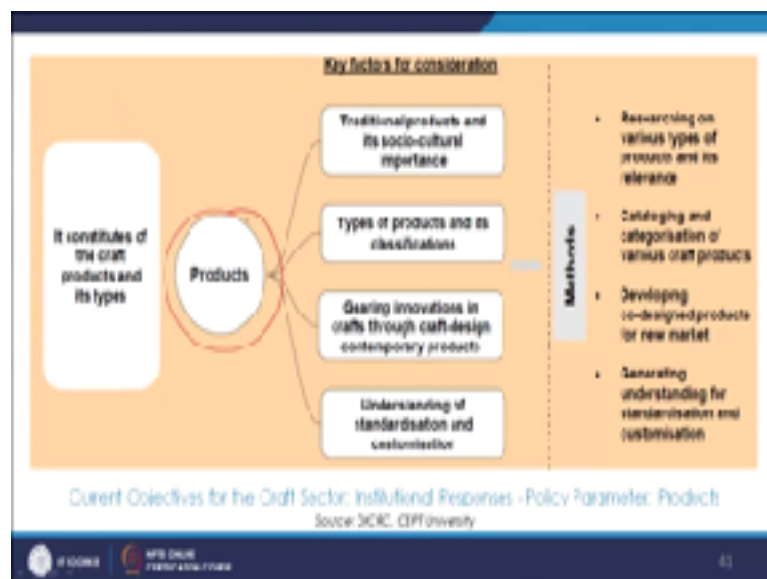
Also you know taking infrastructure at the centre, what kind of infrastructure, the kind of work spaces need to be created for the craftspeople and how the resource sharing happens and what are the different methods that have been adopted in the centre, that's again another you know framework which is being followed there.

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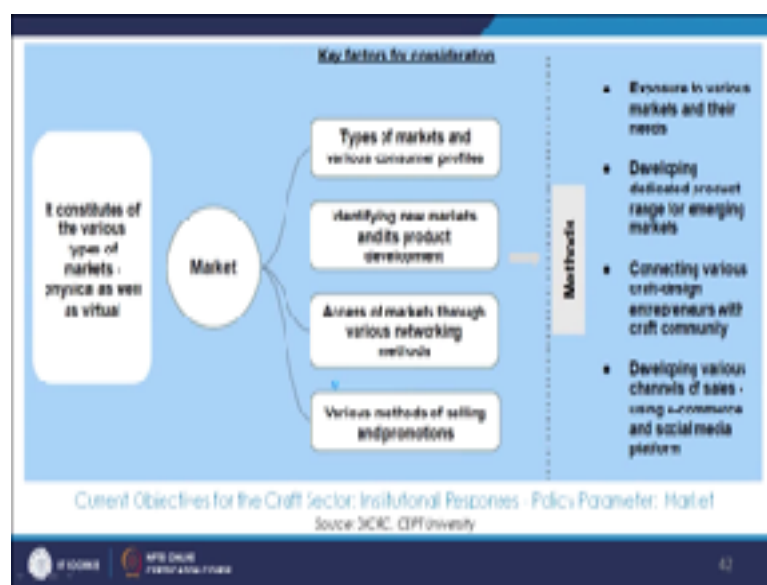
And now talking about the process, again the different kinds of processes involved, the tools which go into the making, the time consumption, who all at what stage, how much you know work happens and what is the duration and what are the different methods and tools that have been adopted for this framework and to create repositories out of it this is another slide that discusses that.

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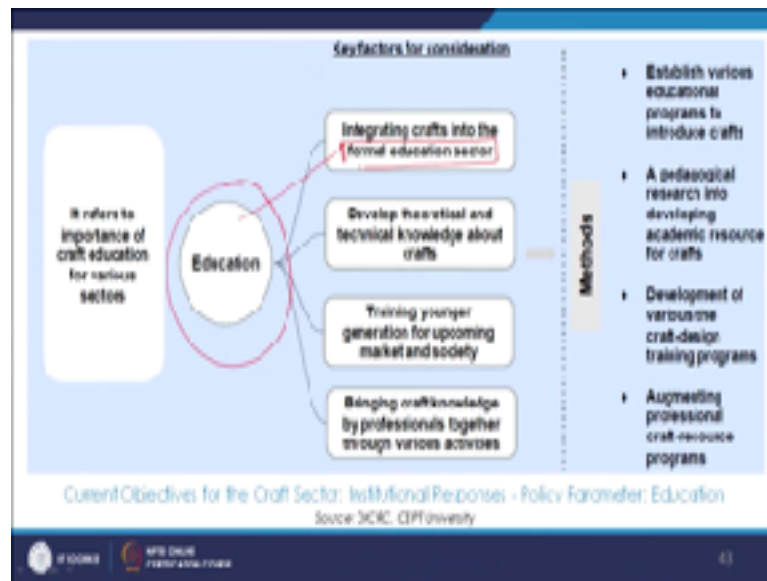
Talking about the products, traditional products their social cultural importance, talking about their cultural significance and celebrating their value in their original form and you know suggesting innovations, coming up with different kinds of new innovative methods.

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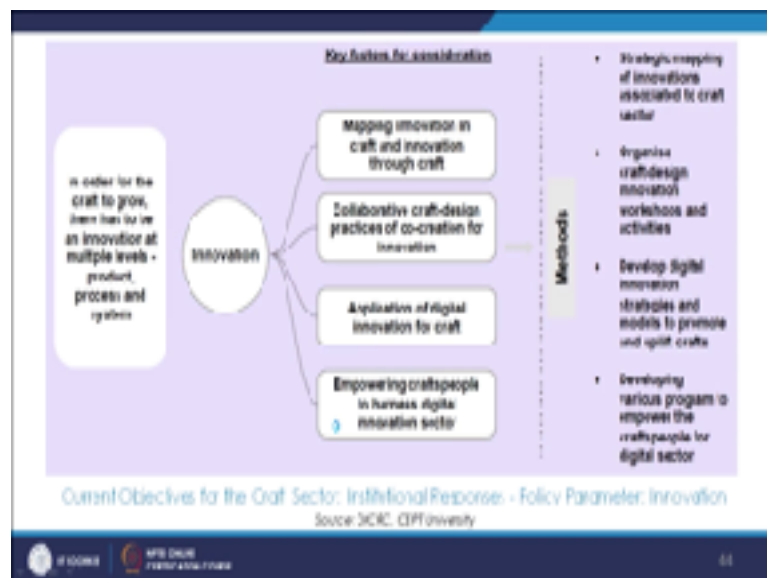
Then talking about market of course which is very important when we talk about the policy making. So, different kinds of markets, consumer profiles, product development different kinds of networks which need to be put in place for you know marketing and different methods that have been adopted in this centre, that kind of framework is being discussed here. Then of course, education as a very important tool and integrating crafts in the formal education sector.

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We discussed about it in few previous slides and theoretical and technical knowledge about crafts and different training and different you know activities being organised.

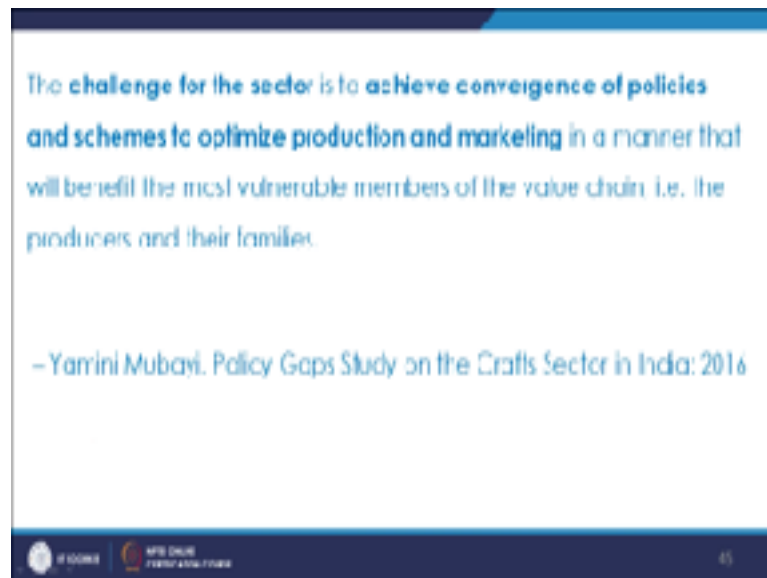
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Innovation which is required today to you know move ahead in the sector and to come up with different forms which are now contemporary and more acceptable in the market. So, mapping innovation, establishing the collaboration that generates these innovation,

different kinds of applications of digital innovation for the craft, a lot of empowerment to the craftspeople giving them a better standard of living.

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So, after discussing all these policy frameworks, the institutional reforms, cases from India and also some cases from you know international scenario, the still one of the major challenges that we see in the Indian context is again, the challenge to achieve convergence of policies and schemes to optimise production and marketing in a manner that will benefit the most vulnerable members of the value chain that is producers and their family.

So, I am repeating the slide, but it is important. So, some where you know in the previous slides we talked that now there is a welcome change and government is thinking about converging policies and creating an ecosystem and it is good that it is happening, but still because it is a very fragmented sector and lot of policies exist across the 17 ministries under which the sector falls. There is still a lot of effort which is required to you know create the convergence of these policies and to optimise them to gain benefit and to you know empower the craftspersons.

Next time we are going to talk about the gaps and let us quickly see the references now.

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So, these are specifically for this lecture, which I found very important. We talked about the case of Scotland, public policy of crafts in Mexico, some more references.

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And the other ones which are consolidated and I always put them in all the lectures.

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Thank you.