



**CHAHAL**  
A C A D E M Y

# Rural Crafts

**KURUKSHETRA (MAY 2023)**



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## 1

## The Potential of the Rural Craft

### Introduction:

India has a rich tradition of rural crafts passed down from generation. These crafts are a source of livelihood for many rural communities, provide opportunities for skill development and entrepreneurship, thus increasing the potential to contribute significantly to the economy.

According to the **Annual Report 2020-21 released by the Ministry of Textiles**, the exports of handicrafts from India have been flourishing in recent years. The government has taken various measures to boost the exports of handicrafts, including setting up export promotion councils, participating in international trade fairs and exhibitions, and providing financial assistance to artisans.

### One District One Product (ODOP):

The eight craft villages that have been selected under Linking Textile with Tourism initiative are as follows:

1. Raghurajpur (Odisha)
2. Tirupati (Andhra Pradesh)
3. Vadaj (Gujarat)
4. Naini (Uttar Pradesh)
5. Anegundi (Karnataka)
6. Mahabalipuram (Tamil Nadu)
7. Taj Ganj (Uttar Pradesh)
8. Amer (Rajasthan)

One District One Product (ODOP) is one such rural development program initiated by the Government to promote traditional industries and handicrafts in every district of the country.

- The program aims to create employment opportunities and enhance the income of rural artisans and entrepreneurs while also preserving traditional crafts and skills.

- By promoting local products and preserving traditional crafts and skills, the program can enhance the income and standard of living of rural communities while also contributing to the country's overall development.

### Linking rural craft with tourism:

- Rural crafts can be a significant attraction for tourists visiting India. The government can incentivise local communities to offer homestays and community tourism experiences generating income and employment opportunities.
- Rural tourism can also promote sustainable development by preserving and promoting traditional crafts and skills, supporting local agriculture and food production, and promoting eco-tourism activities.
- The government has identified **eight craft villages** nationwide under the '**Linking Textile with Tourism**' initiative to promote crafts and tourism at a single location. The aim of this initiative is to bring together the rich cultural heritage of India's traditional crafts and the growing tourism industry.

### Rural craft's importance in curbing migration:

Rural craft industries can provide employment opportunities to people in rural areas, which can help them earn a livelihood without having to migrate to urban areas in search of work.

Rural craft can also create opportunities for entrepreneurship, where people can start their craft businesses and sell their products to a broader market. For e.g.: **The Ekta Mall at the Statue of Unity** in Kevadia, Gujarat offers local artisans and craftsmen a platform to showcase and sell their products to tourists and visitors from across the country and the world.

### Ek Bharat Shrestha Bharat:

The pledge to embody the philosophy of 'Ek Bharat Shrestha Bharat' can also promote

intercultural exchange and understanding as travellers from different regions of the country explore rural India's diverse and rich cultural traditions.

To achieve this goal, all stakeholders must develop sustainable tourism practices that benefit the local communities and preserve the environment.

### Role of G20 in providing global recognition to rural craft:

- The G20 can help provide Indian handicrafts with **better access to international markets**. This could be done by reducing trade barriers, simplifying customs procedures, and promoting trade fairs and exhibitions.
- The G20 can provide **financial assistance** to these artisans in the form of loans, grants, and subsidies, which can help them invest in new technologies, expand their product range, and increase their production capacity.
- The G20 can also invest in skill development programs for Indian artisans.
- The G20 can work with the Indian government to strengthen the **country's intellectual property laws** and enforcement mechanisms, which would help protect the designs and techniques used by Indian artisans.
- Finally, the G20 can leverage its soft power to promote Indian handicrafts globally. For E.g.:

- The **Saras Aajeevika Mela** is an annual event organised by the Ministry of Rural Development, to showcase and promote rural livelihoods and products.
- The **Suraj Kund Crafts Mela** showcases the rich cultural heritage of India and provides a platform for artisans, craftspeople, and performers from all over the country to display their skills and creations.
- **Aadi Mahotsav**, the mega National Tribal Festival, celebrates the spirit of tribal culture, crafts, cuisine, commerce, and traditional art in an effort to present tribal culture on a national scale. It is a yearly project of the **Ministry of Tribal Affairs'** Tribal Cooperative Marketing Development Federation Limited (**TRIFED**).

### Other initiatives for promoting rural craft:

- The United Nations World Tourism Organization has chosen **Telangana State's Pochampally Village** as one of the top tourist destinations (UNWTO).
- Pochampally sarees are made using a unique dyeing technique, which involves tying individual yarns in a particular pattern before they are dyed.
- The Pochampally Handloom Park, which was established in 2018, is a major attraction for tourists visiting the village.

## 2

## Rural Crafts through Ritualistic and Indigenous Traditions

### Introduction:

Rural crafts in India often have a strong cultural and religious significance and are rooted in the tradition of the communities that create them. Many crafts are created for specific purposes such as religious ceremonies, household use, and agricultural practices.

### Tracing the Legacy:

- The earliest evidence of rural crafts in India dates back to the **Indus Valley Civilisation**, which flourished around 2600 BCE. Archaeological excavations have revealed evidence of pottery making, weaving, and metalworking in this ancient civilisation.
- In ancient India, cotton was one of the primary fibres used for making clothes, and spindle whorls and loom weights were used for spinning and weaving cloth.
- The Vedic period saw the importance of textiles in religious and social customs, with references to various types of fabrics and their colours mentioned in the Vedas. Dyes and embroidery also became popular during this time.
- During the **Mauryan Empire**, the production of textiles was promoted, with specialised workshops set up for weaving and dyeing fabrics. This was facilitated by a well-developed trade network that enabled the exchange of textiles with other regions.
- The **Mughal period** witnessed a flourishing of the textile industry, with the development of various textile arts such as **block printing, chikankari embroidery, and zardozi work**. Luxurious fabrics, such as silk and brocade, also became popular during this period.
  - The Mughals brought skilled craftsmen from Persia and Central Asia, who introduced new techniques and styles to India.
- Today, Indian clothing continues to be a symbol of the country's rich cultural heritage. The craftsmanship and techniques used in the production of Indian clothing are unparalleled, with intricate embroidery, block printing, and other embellishments, making each garment a unique work of art.

### Different types of Indigenous craft traditions:

#### Puppetry:

- **Tholpavakoothu and Tholu bommalata** are traditional forms of shadow puppetry that originated in South India. Both Tholpavakoothu and Tholu bommalata involve the use of leather puppets that are intricately carved and painted.
- In certain communities, the practice of puppetry is also believed to have therapeutic properties. According to this belief, the puppets are able to absorb negative energies and illnesses from the audience, and the puppeteer can then symbolically destroy these negative forces.
- Puppetry has always been an integral part of India's rich cultural heritage and traditions.
- In addition to Rajasthan, known for **Kathputli**, puppetry is also popular in other parts of the country, such as Kerala, Tamil Nadu, and Karnataka.
- Some of the earliest references to puppetry in India can be found in ancient texts, such as the **Natyashastra and the Mahabharata**.

#### Toys:

##### Kondapalli toys:

- These are believed to have originated during the **Vijayanagara Empire**.
- According to local folklore, the **Aryakshatriya community**, known for their wood-carving skills, first created Kondapalli dolls.

- The Vijayanagara kings patronised these artisans, encouraging them to make toys for children.
- During the festival of Sankranti, Kondapalli dolls are used to create a display called **Bommala Koluvu**. This traditional practice involves arranging dolls and figurines of various deities, mythological characters, and everyday life scenes in a specific order on a wooden platform.

#### Jhabua dolls:

- The art of creating Jhabua dolls plays a significant role in the livelihood of the rural people of Madhya Pradesh. These dolls are produced in various shapes & sizes and painted with a range of vibrant hues.

#### Khurja pottery:

A type of traditional pottery, Khurja pottery, derives its origin from Uttar Pradesh. The pottery items made with this craftwork are dazzling & vibrant characterised by exotic painted floral designs, soothing shades of blue & brown colour on a white background which adds to its elegance.

#### Rituals and Traditions in Art and Craft:

- Before beginning any craftwork, many communities observe certain preparatory rituals.
- The **Channapatna toy-making community** in Karnataka performs a small puja for the tools they will be using and prays to their ancestors for their blessings before starting to make toys.
- Similarly, **Kutchi artisans in Gujarat** follow the "**Gadhvi**" tradition by lighting a lamp in their workshop, singing folk songs, and praying to their patron saint for blessings and protection.
- During the Dussehra festival in Odisha, the artisans of Pipli make beautiful applique work on cloth, which is used to decorate the idols of Lord Jagannath, Balabhadra, and Subhadra.

- Metalworkers in the **Dhokra community in Chhattisgarh** fast during the process of making brass and bell metal crafts.
- Some crafts are associated with particular seasons or lunar phases. The Madhubani painters in Bihar, for example, only paint during the waxing phase of the moon, which is considered auspicious for creativity and growth.

#### Representation of Traditions through Crafts:

- The **Warli tribe of Maharashtra** creates intricate paintings on their walls and floors, which depict scenes from their daily lives, religious beliefs, and important events like weddings and harvests.
- **Ganjifa** is a traditional card game that originated in Persia and was brought to India during the Mughal era. The game involves using a set of circular cards, each with a unique design and symbolism. One of the fascinating aspects of Ganjifa is the representation of various Hindu gods and goddesses on the cards.
- Traditions are also depicted in embroidery and other forms of crafts. **Chamba Rumal** and **Sanjhi Paper cutting** are a few examples.
- **Lambani embroidery** is practised by the tribal gypsies of Karnataka. This artwork illustrates the lively, free-spirited, & enthusiastic lives of this community. Beads, shells, cowries, and low-denomination coins are used to adorn the edges of the pieces.

#### Conclusion:

Rural crafts in India continue to be an important part of the country's cultural and economic landscape. Today, many rural crafts in India face challenges such as a lack of recognition, dwindling demand, and competition from mass-produced goods. However, efforts are being made to preserve and promote these crafts, including through government initiatives, participatory movements and collaborations with designers and entrepreneurs.

## 3

## Betting Big on Bamboo

### Introduction:

Bamboo, also referred to as **green gold**, has unlimited potential and its usage to create eco-friendly products. Today, the king of the grass family is being used in new ways. From bottles and biomass pellets to tableware and toothbrushes, bamboo is proving to be a versatile product, which can be bent, split or compressed to make different kinds of products.

### Green Gold: India's Bamboo Wealth

- India's bamboo resources are the world's second-largest, with around 136 species. Forest Survey of India, 2021 estimates show that **Madhya Pradesh has the maximum bamboo-bearing area** followed by Arunachal Pradesh, Maharashtra and Odisha.
- India is exporting bamboo and bamboo products to over 154 countries.
- In India, there are more opportunities to capitalise on market potential by increasing production and establishing the right value chain environment.
- Rising awareness about the need to use sustainable and eco-friendly products, increasing investments in infrastructure development and the use of sustainable construction materials are the major growth drivers for bamboo today.
- Bamboo-based products are one of the oldest traditional cottage industries in India, with women working not only as part of the labour force in the micro and small-scale formal and informal manufacturing units but also as self-employed artisans.
- Altogether, about 8.6 million people depend on bamboo for their livelihood, mostly in rural and remote areas. Thus, bamboo can provide environmental, economic and livelihood security to rural communities.

### National Bamboo Mission: Helping Realise the Commercial Potential

- Recognising the positive impact that bamboo can have on the Indian economy, especially the rural economy, the government of India has been working through the National Bamboo Mission (NBM) for this.
- The Department of Agriculture and Farmers Welfare is implementing the **Restructured National Bamboo Mission (NBM)** since 2018-19 for the development of a complete value chain of the bamboo sector.
  - It focuses on linking growers with consumers, starting from planting material, plantation, creation of facilities for collection, aggregation, processing, marketing, micro, small & medium enterprises, skill development and brand-building initiatives in a cluster approach mode.
- The NBM is implemented through State Bamboo Missions and Bamboo Technology Support Groups.
- Till now, the restructured NBM has helped establish **416 product development and processing units** for developing the bamboo value chain.
- Product Development and Processing Units undertake the following activities:
  - Establishment of processing units for the value addition of bamboo, e.g.: cross-cutting, slicing, splitting, knots removing, etc.
  - Management of bamboo waste in primary processing units for making value-added products like pellets and activated carbon.
  - Establishment of Micro/Medium processing units such as a) Handicrafts/Cottage industry b) Furniture making c) Jewellery making d) Bamboo shoots processing e) Incense stick making f) Fabric/Fibre extraction g) Common facility centre (CFC) h) Bio Energy extraction i) Activated Carbon product j) Ethanol Gasifier, etc.

- The NBM also has the critically important component of propagation and cultivation under which **financial assistance is provided for establishing bamboo nurseries** and plantations in non-forest government as well as private farmlands.
- The NBM has identified ten commercially important bamboo species for promoting quality bamboo plantation.

### Beyond the North-East:

While the north-eastern part of the country immediately comes to our mind when we think of bamboo, several other states including Madhya Pradesh, Maharashtra, Chhattisgarh, Odisha, Karnataka, Uttarakhand, Bihar, Jharkhand, Andhra Pradesh, Telangana, Gujarat, Tamil Nadu and Kerala are also home to bamboo cultivation and processing units.

The NBM has identified three existing institutes North East Cane and Bamboo Development Council (NECBDC), Guwahati, Indian Council of Forest Research & Education (ICFRE), Dehradun and Kerala Forest Research Institute (KFRI), to impart skill development in cane and bamboo sector.

### Unique and Versatile Products Made from Bamboo

- World's first 200-metre-long bamboo crash barrier was installed on a highway connecting **Chandrapur and Yavatmal districts** in Maharashtra. Named "Bahu Balli" this crash barrier offers a perfect alternative to steel and addresses environmental concerns since the recycling value of bamboo barriers is 50-70 per cent, while that of steel barriers is 30-50 per cent.
- Bamboo is also being used to create **eco-friendly headphones**. As bamboo is naturally acoustic, it could be used to make speakers and other audio products, too.
- Bamboo is also increasingly being used to make fabric. **Bamboo-derived fibre** (usually marketed as rayon from bamboo) has the ability to absorb moisture along with natural breathability.

### Taking Bamboo Products to National and Global Markets:

- E-trading is of much importance in accessing new markets and ensuring lucrative remuneration.
- Across the value chain, stakeholders are regularly advised to use **enam.gov.in** and **gem.gov.in portals** for marketing and procurement.
- The **GeM portal** has a dedicated window for the registration of bamboo products as well as bamboo processing machines to add visibility in the electronic market space for government procurement.
- Also, more than 20 Bamboo Mandis (bamboo marketplace) have been approved for the promotion and e-trading of bamboo.
- North Eastern Handicrafts and Handlooms Development Corporation Ltd has also created its online shopping portal for the promotion of Bamboo.
- Not just the domestic market, processing units also need to look at the opportunities for marketing bamboo products globally. E.g.: **bamboo charcoal** has very limited use in the domestic market but has huge demand in the international market.

### Conclusion:

Bamboo, today, is being celebrated globally as the building material of the future because of its excellent structural properties, sure and sustainable availability, and its minimum ecological impact. Hence, a focused approach towards blending tradition, technology and sustainability can lead to manufacturing at-scale bamboo products on par with global standards.



## 4

## Jammu and Kashmir: Changing Dynamics of the Handicrafts Sector

### Introduction:

- The handicraft sector in Jammu and Kashmir has a long and rich history dating back centuries. The region has been famous for its traditional crafts, including shawl weaving, embroidery, carpets, wood carving, papier-mache, and copperware. These crafts were not just a means of livelihood for the artisans, but also a way of preserving the region's cultural heritage.
- Handmade items from Kashmir have gained appreciation from all around the world for the breathtaking designs, functional versatility, and high-quality workmanship that distinguish them.

### History of the handicrafts sector in J&K:

- **Shahi Hamdan a Persian Sufi saint** who lived in the 14th century is credited with making a substantial contribution to the development of handicrafts in Jammu and Kashmir. He travelled to Kashmir in the 14th century, bringing with him a number of skilled craftsmen from Persia.
- The craftsmen brought innovative approaches to calligraphy, wood carving, shawl weaving, carpet weaving, and metalwork, all of which were influenced by the styles of the Persians.
- During the time of the Mughal emperors, Jammu and Kashmir was significant hub for the manufacturing of shawls. They were great patrons of arts and crafts and supported the growth of the handicraft business in the region.

### Handicrafts in the Present Day:

One major factor that has impacted the handicraft and handloom industry is globalisation. With increased access to international markets, handicraft and handloom products can reach a global audience. This has led to increased demand for unique and authentic handmade products from around the world.

Another significant development in the sector has been the increasing use of technology to

promote and market traditional handicrafts. Many artisans now use online platforms to sell their products and reach a wider audience. This has helped to boost demand for traditional handicrafts and provide a new source of income for artisans.

### Changing dynamics for the textile sector in J & K:

- The government of Jammu and Kashmir introduced a holistic policy for Handicraft and Handloom sector **"Wool Processing, Handloom and Handicrafts Policy-2020"**.
- The policy aims to expand the horizons of the sector and facilitate the creation of new markets globally. It also aims at raising the standard of living for craftsmen by providing them with better wages and safeguarding the state's rich cultural history and distinct character for future generations.
- The policy envisions implementing a multifaceted approach that will involve the promotion of crafts, establishing credit links, the availability of raw materials, marketing, training, and developing infrastructure, among other things.

### Geographical Indication Tagging for the Crafts in J&K:

- The initiative of G.I certification and labelling under the Geographical Indications (G.I) Act of India was first introduced in the year 2007 to prevent the cheap machine-made-fakes from damaging the genuine Kashmir Handicraft brand.
- The initiative has marked a significant improvement in the sale and export potential of handicrafts and handloom products, particularly Pashmina Shawls and Carpets.
- The GI label has been a massive success, as it has been able to restore consumer confidence by assuring the buyer about the genuineness of the product.

- This year, 13 more crafts have been brought under certification and labelling, including 5 registered GI crafts vis-à-vis **Kashmir Sozni, Kani Shawl, Kashmir Walnut Wood Carving, Kashmir Paper Machie and Khatamband.**
- Certification and labelling are also being used for Non-GI Crafts like copperware, Willow Wicker, Silverware, Filigree, etc.

#### **Srinagar as UNESCO Creative City:**

Srinagar's inclusion in UNESCO's creative city network for arts and crafts has brought with it the opportunity to promote its traditional handicrafts on a worldwide scale.

#### **Significance of E-commerce platforms in promoting handicrafts:**

- The rise of e-commerce platforms has impacted the Handicraft Industry tremendously. Many artisans and weavers are now able to showcase their products on online marketplaces, reaching a broader customer base and increasing their sales.
- With the expansion of the internet, craftsmen can connect with more individuals by **utilising e-commerce, social media, and other digital methods.** This has allowed them to raise their revenue and extend their consumer base.
- In addition, these artisans no longer need to rely on intermediaries or go to the market to sell their wares.

- E-commerce platforms support artisans, weavers, and craftsmen by providing a marketplace to sell their products online. Many e-commerce platforms, such as Etsy, Amazon Handmade, and Handicraft Mall, are designed for artisans and craftsmen.
- These platforms also provide artisans access to analytics and customer data, which can help them better understand their customers and improve their marketing efforts.

#### **E-commerce platforms supporting the handicraft sector in J&K:**

- **Kashmir Box:** They bring the exquisite and labour-intensive work of Kashmiri craftsmen to the attention of clients who value aesthetic value and high-quality craftsmanship.
- **Kashmir Origin:** The platform is an online boutique for authentic Kashmiri handicrafts. Kashmir Origin works directly with artisans from the region, bringing their products to customers worldwide.

#### **Conclusion:**

Handicrafts have been a significant contributor to the economy of Jammu and Kashmir (J&K) for centuries. The industry has the potential to continue to play an essential role in the global economy, provided that appropriate measures are taken to support and promote it.

## 5

## Rural Crafts for Livelihood

Craft means an occupation, trade, or activity requiring manual dexterity or artistic skill. In rural areas, traditional crafts production is carried on simply for everyday practical use. Handicrafts in India are not only pleasing to the eye but have utility as well. In Indian terminology, handicrafts are referred to by many names such as, 'hastshilp', 'dastkari', 'karigari', 'hastkala' etc.

### Importance of Geographical Indicators for Handicrafts:

- **Geographical Indication (GI)** is a sign used on products that have a specific geographical origin and possess qualities or reputations that are due to that origin.
- GI tagging may encourage the preservation of biodiversity and the know-how of local natural resources. If supported well, it can induce a spirit of entrepreneurship.
- Labour intensive nature of GI offers a potent solution to boost the employment-to-population ratio in India. It may also reduce urban migration.

### Importance of crafts:

- For decades, the handloom and handicraft industry has been the backbone of India's rural economy and provides employment to a significant number of people.
- According to official estimates, India is home to 7 million artisans. However, data from unofficial sources indicate that the artisan strength is as high as 200 million.
- India's craft heritage has an inherent regional uniqueness. Villagers inherit skills of art and craft from their ancestors and continue to produce handicrafts which have demand not only in Indian markets but also in international markets.
- Crafts production can give India a competitive global advantage as the sector has the scope of becoming a billion-dollar market.

### Challenges faced by India's craftsmen:

- **Sea Change in Business Practices:** This includes unawareness to gauge the market, negligible knowledge to optimise social media to reach out to clients, the nitty-gritty of digital payment mechanisms, low penetration of technology, inaccessibility of funds and poor institutional framework.
- **Stagnant Wage Growth of Artisans:** Despite their superior skills, wages have not kept pace with the income growth experienced by other sectors, resulting in the drifting away of the younger generation from the sector.

### Interventions of Government, Corporate Sector and NGOs:

- Office of Development Commissioner (Handicrafts) under the Ministry of Textiles of India, implements various schemes for the development of artisans, like, the **National Handicraft Development Programme** and **Comprehensive Handicrafts Cluster Development Scheme**.
  - These schemes emphasise an integrated approach to the development of handicrafts in a holistic manner and aim to provide sustainable livelihood opportunities to the artisans.
- **'Shilp Guru' Awards** and **National Awards** are given by the Ministry of Textiles, to give recognition to legendary crafts persons, for their excellence in craftsmanship and valuable contribution to the Indian handicrafts and textiles sector.
- **TRIFED** a national-level apex organisation functioning under the administrative control of the Ministry of Tribal Affairs, undertakes activities for retail marketing development of tribal handicrafts and handloom products.
- **Antaran Initiative of Tata Trusts**, supports India's traditional artisans in finding new markets and customers and addresses the challenges mentioned above.

- Gamosa artisans of Assam, Venkatagiri Sarees and Kondapalli toy manufacturers of Andhra Pradesh, and Gopalpur Tussar Fabric and Ikat sarees weavers of Odisha have been beneficiaries of the Antaran initiative.
- The community, Craft and Heritage division of the **Indian National Trust for Art and Cultural Heritage (INTACH)** works with craft clusters to develop community-based enterprises.
  - It works on reviving and promoting dying skills. It assists artisan groups in finding lucrative outlets for their products and provides marketing linkages and platforms.

### Craft and Tourism:

- Tourism and crafts are interlinked. A tourist wishes to carry craft souvenirs as a memoir of their travel.
- According to the UNEP and UNTWO (2005) report on 'Making Tourism More Sustainable, A Guide for Policymakers', it is estimated that tourists spend around 40 per cent of their budget on souvenir purchases and other craft products.
- One of the key components of the craft tourism experience is to engage the tourist with the local craftspeople and the production process.
- This not only increases the consciousness of the tourist about the craftspeople and craft processes but also makes the tourist aware of the social, cultural and environmental challenges associated with the craft sector.

### Conclusion:

- The artisan economy is all-pervasive and crucial for inclusion, as it mainly comprises women and marginalised groups. It can act as a big source of livelihood after agriculture.

- In the age of digital Darwinism, online visibility (including the use of e-commerce) is critical to optimise the latent potential of the sector. NGOs are also creating an impact in the crafts sector by bridging the distance between creating products and earning a business.
- Measures such as the announcement to establish '**Unity Malls**' pan India, in Union Budget 2023, for strengthening platforms like '**Crafts villages**' are much needed.

States /U.T	Geographical Indications (Handicraft) -As per GI Act 1999
Jammu & Kashmir	Kani Shawl; Kashmir Hand Knotted Carpet, Papier Mache, Pashmina, Sozani Craft, Walnut Wood Carving, Khatamband.
Himachal Pradesh	Chamba Chappal, Rumal; Kangra Paintings; Kinnauri Shawl; Kullu Shawls; Lahauli Knitted Socks and Gloves.
Uttarakhand	Aipan; Bhotiya Danni; Ringal Craft; Tamta Product.
Uttar Pradesh	Agra Durrie; Banaras Brocades and Saree, Gulabi Meenakari Craft, Hand Block Print, Metal Repousse Craft, Wood Carving, Zardozi; Chunar Glaze Pottery; Farrukhabad Prints; Firozabad Glass; Ghazipur Wall-hanging; Gorakhpur Terracotta; Handmade Carpets of Bhadohi; Kanpur Saddlery; Khurja Pottery; Lucknow Chikan Craft, Zardozi; Mau Sarees; Mirzapur Handmade Dari, Pital Bartan; Moradabad Metal Craft; Nizamabad Black Pottery; Saharanpur Wood Craft; Varanasi Glass beads, Soft Stone Jali Work, Wooden Lacquerware and Toys.
Bihar	Applique (Khatwa) Work, Bhagalpur Silk, Manjusha Art, Madhubani Paintings, Sikki Grass Work, Sujini Embroidery Work.
North-Eastern States	Muga Silk & Gamosa -Assam; Idu Mishmi Textiles-Arunachal Pradesh; Chakshesang Shawl-Nagaland; Shaphee Lamphee, Wangkhei Phee, Moirang Phee, Pawndum, Ngotekhherh, Himaram, Tawhlohpuan, Mizo Puanchei -Manipur
West Bengal	Baluchari Saree; Bankura Panchmura Terracotta Craft; Bengal Dokra, Patachitra; Dhaniakhali Saree; Madurkathi; Nakshi Kantha; Purulia Chau Mask; Santiniketan Leather Goods; Santipore Saree; Wooden Mask of Kushmanti.
Odisha	Berhampur Patta (Phoda Kumbha) Saree and Joda; Bomkai Saree and Fabrics; Dhalapathar Parda and Fabrics; Gopalpur Tussar Fabrics; Habaspuri Saree and Fabrics; Khandua Saree; Konark Stone Carving; Kotpad Handloom Fabric; Orissa Ikat, Pattachitra; Pipili Applique Work; Sambalpur Bandha Saree and Fabrics.

States /U.T	Geographical Indications (Handicraft) -As per GI Act 1999
Jharkhand	Sohrai - Khovar Painting.
Chattisgarh	Bastar Dhokra, Iron Craft, Wooden Craft; Champa Silk Saree and Fabrics.
Telangana	Adilabad Dhokra; Cherial Paintings; Gadwal Sarees; Narayanpet Handloom Sarees; Nirmal Furniture, Paintings, Toys and Craft; Pambarthi Metal Craft; Pochampally Ikat; Siddipet Gollabhama; Silver Filigree of Karimnagar; Telia Rumal; Warangal Durries.
Andhra Pradesh	Allagadda Stone Carving; Andhra Pradesh Leather Puppetry; Bobbili Veena; Budithi Bell and Brass Metal Craft; Dharmavaram Handloom Pattu Sarres and Paavadas; Durgi Stone Carvings; Etikoppaka Toys; Kondapalli Bommalu; Machilipatnam Kalamkari; Mangalagiri Sarees; Srialahasthi Kalamkari; Udayagiri Wooden Cutlery; Uppada Jamdani Sarees; Venkatagiri Sarees.
Tamil Nadu	Arani Silk; Arumbavur Wood Carvings; Bhavani Jamakkalam; Chettinad Kottan; Coimbatore Wet Grinder; Eathomozhy Tall Coconut; Kallakurichi Wood Carving; Kancheepuram Silk; Kandangi Saree; Karuppur Kalamkari Paintings; Koval Kora Cotton Sarees; Madurai Sungudi; Mahabalipuram Stone Sculpture; Nachiarkoil Kuthuvilakku ('Nachiarkoil Lamp'); Narasinghapettai Nagaswaram; Narayanpet Handloom Sarees; Pattamadai Mat; Salem Fabric, Silk; Swamimalai Bronze Icons; Temple Jewellery of Nagercoil; Thanjavur Art Plate, Doll, Netti Works, Paintings, Veena; Thiruvananthapuram Silk Saree; Toda Embroidery.
Kerala	Chendamangalam Dhories and Set Mundu; Alleppey Coir; Aranmula Kannadi Screw Pine Craft of Kerala; Balaramapuram Sarees and Fine Cotton Fabrics; Brass Broidered Coconut Shell Craft of Kerala; Cannanore Home Furnishings; Kasara god Sarees; Kuthampully Sarees; Maddalam of Palakkad; Payyannur Pavithra Ring.
Karnataka	Bidri Crafts; Channapatna Toys and Dolls; Guledgudd Khana, Ilkal Sarees; Karnataka Bronze Ware; Kasuti Embroidery; Kinhal Toys; Kolhapuri Chappal; Molakalmuru Sarees; Mysore Rosewood Inlay, Silk, Traditional Paintings, Ganjifa Cards; Navalgund Durries; Sandur Lambani Embroidery; Udupi Sarees.
Maharashtra	Karvath Kati Sarees and Fabrics; Kolhapuri Chappal; Paithani Sarees and Fabrics; Purneri Pagadi; Solapur Terry Towel; Solapuri Chaddar; Warli Painting.
Gujarat	Agates of Cambay; Jamnagari Bandhani; Kutch Shawls, Embroidery; Patan Patola; Pethapur Printing Blocks; Pithora Paintings; Rajkot Patola; Sankheda Furniture; Surat Zari Craft; Tangaliya Shawl; Warli Painting.
Madhya Pradesh	Bagh Prints of MP; Bell Metal Ware of Datia and Tikamgarh; Chanderi Sarees; Leather Toys of Indore; Maheshwar Sarees and Fabrics.
Rajasthan	Bagru Hand Blockprint; Blue Pottery Decorative; Kathputlis of Rajasthan; Kota Doria; Molela Clay Items; Phulkari; Pokaran Pottery; Sangneri Hand Block Printing; Thewa Art Work.

## 6

## Fostering Rural Crafts through One District One Product

### Introduction:

- In the recently unveiled Foreign Trade Policy, 2023, the government of India focuses on new potential export areas, wherein dwelt on districts as an export hub to increase India's share in the world export.
- In this regard, **One District One Product (ODOP)** is a welcome initiative taken by the government of India to foster inclusive development by exploiting the export potential of the local economy. It is foreseen that the benefits of development should reach the last-mile citizen and that can be ensured by public policy interventions, which are effective and sustainable.

### One District One Product Initiative:

- The inclusive development agenda focuses on making balanced regional development to be achieved by various ways and means. Based on that principle, the central government has implemented 'One District One Product' (ODOP) in India.
- The concept of 'One District One Product' of India is basically an augmented version of a **Japanese business development concept 'One Village One Product' (OVOP)** - which aimed to promote localised products and services to improve the standard of living of the local people and for making the presence of local contribution in nation-building.
- In India, **Uttar Pradesh is the first state to implement the ODOP program** in 2018, to revive their indigenous art and crafts enterprises by providing financial and marketing support to artisans and craftsmen.
- Considering the success of the ODOP initiative in Uttar Pradesh, the central government has embarked upon the implementation of ODOP in all the states and UTs of India, as a strategic and transformational step towards realising the true potential of a district.

- ODOP envisages that **each district must export a product and develop it as a brand** with its own identity. This scheme includes both agricultural and non-agricultural products, including food grains, foodstuffs, handicrafts and handlooms and other essentials.
- The ODOP scheme has been merged with the **'Districts as Export Hub' (DEH) initiative** of the Directorate General of Foreign Trade (DGFT), Department of Commerce.
- Under the DEH aegis (a) the State Export Promotion Committee (SEPC) and (b) District Export Promotion Committee (DEPC) have been constituted in all the states/UTs.
- In this process, **1068 products are identified from 765 districts under the ODOP** flagship program to boost the vocal for local initiatives. The functioning of export hubs is being done by adopting a bottom-up approach; comprising local resources and involving youngsters.

### ODOP Initiative and Rural Crafts:

- The ODOP initiative covers agricultural products, textiles, and other handicrafts and it was found that this initiative has a tremendous positive impact on art and crafts and the crafts in particular.
- India produces the most exquisite handicrafts that grabbed the attention of the whole world. Each region has a unique form of craft, which depicts and represents the rich heritage of Indian culture and history.
- ODOP initiative is aimed to give a big push to traditional and indigenous industries of each district, in line with their competencies and productivities. In this context, the **major goals of ODOP are:**
  - To promote and produce indigenous art and crafts.
  - To preserve traditional knowledge.
  - To support artisans and craftsmen.

- To support the livelihood and employability of rural/local communities.
- To boost exports through vocal for local,
- To attain balanced regional development.

### The major art and crafts encouraged under the ODOP scheme include:

- Rogan arts, Folk paintings, Warli art, Lace art, Kathputli paintings, Chitrakar paintings, Phad paintings, Mithila paintings, Fabric paintings, Tanjore paintings, Sujani, Sanjhi art and Pattachitra.
- Embroidered and Crocheted goods, Zari work, Rugs and Durries, Costume and Puppet, Textile (Handloom), Textile (Hand Embroidery), Tie and Dye, Paper machie, Dry flower and Metal images (Folk) etc.
- Carpet and Floor coverings, Woodwares, Cane and Bamboo crafts, Conch-Shell crafts, Horn and Bone crafts, Stone cravings, Stone Inlays, Terracotta, Wood carvings etc are also encouraged.

### ODOP Prospects and Benefits:

#### • Local/Rural/Community

**Development:** The initiative will provide in situ employment and livelihood, a better standard of living, a decline in rural-urban migration, empowering rural women & self-help groups; Local, grass-root development and sustainable local income.

- **Promoting and Preserving Art, Craft and Culture:** ODOP scheme will help in culture-based development, the revival of aboriginal art and crafts, the Preservation of local art and crafts and fostering of traditional knowledge.

- **Skills and Training:** The scheme also focuses on Skilling, reskilling, and training, which will lead to Skill enhancement and development and promote localised entrepreneurship & innovation.

- **Nation-building:** ONOP can further help in the promotion of tourism, local-to-global approach, export promotion and source of foreign exchange earnings. It has the potential to contribute towards inclusive growth, reduction of inequality and poverty; Growth of the MSME sector and contribution to the Aatma Nirbhar Bharat.

### Challenges:

- Despite many positive outcomes, artisans and craftsmen are facing many challenges over the years, such as poor institutional arrangements, lack of adequate funds and inaccessible funds.
- Artisans also face challenges emanating from ineffective backward and forward linkages for marketing, low adoption of technology, lack of marketing skills, including marketing intelligence, etc.

### Way forward:

- The ODOP scheme has significantly boosted the confidence of artisans and craftsmen, and rural entrepreneurs; and their holistic approach towards life, self-reliance, and socio-economic empowerment.
- The scheme is further strengthened by the launching of ODOP Bazar in the government e-Marketplace.
- This initiative will certainly correct the skewed development towards urban and will foster all-inclusive and balanced regional development by empowering the rural economy and addressing unemployment, poverty, income inequality, and rural-urban migration issues.
- Aatmanirbhar Bharat - self-reliance is the new currency which not only focuses on how to contribute the best for self (India) but to others (world) as a part of '**Vasudhaiva Kutumbhagam**' which is aptly reflected in the ODOP initiative.

## 7

## Traditional Bell-metal industry of Assam

Sarthebari, a small town in Assam, is the centre of the centuries-old traditional bell-metal craft industry. Close to 1500 persons are engaged in about 300 units in and around Sarthebari, where they exclusively produce various articles in this bell-metal industry.

### Tracing the history:

- The earliest available recorded historical evidence says that **Kumar Bhaskarvarman**, a very prominent seventh-century king of ancient Kamarupa (as western Assam was then known) had sent a set of cottage industry products from his country to Harshavardhan, the emperor of Kannauj, and those included some 'kansa-patra' - utensils for serving and drinking water.
- Around the same time, when the famous Chinese traveller Hiuen Tsang visited Kamarupa during his tour of India, Kumar Bhaskarvarman had given him a set of 'bhor-taal' (large temple cymbals) made of metal.

### Raw material:

- Bell-metal is an alloy comprising copper and tin. Since Assam does not produce either of them hence, bell metal is collected as scrap from different places like Ghaziabad, Moradabad, Faridabad, Kanpur and Kolkata.
- Some people also collect broken or discarded bell-metal utensils from households across Assam, which are recycled by melting.
- A typical kanhar-shaal unit comprises five to six artisans. The head artisan in whose house the kanhar-shaal is located is called 'oja kanhar', and his assistants are called just 'kanhar'. Since the flat plates are to be given the final shape in one sitting, hence, each unit has to complete its work within the same day.

### Product range:

- Bell-metal products manufactured in Sarthebari have a very wide range, covering as many as 108 items in all.

- Among them, however, certain popular items constitute the core of the industry; these are- 'kanhi' (traditional Assamese dishes and plates), 'baati' (bowls of various shapes and sizes), 'bota' (round trays with stand) and 'taal' (cymbals of several varieties used as religious musical instruments).
- There are five major popular varieties; among them, the bhor-taal, used in the Vaishnavite monasteries and naam-gahars is the largest.
- Bell-metal utensils made in Assam including gongs and cymbals are also used in Buddhist monasteries in Arunachal Pradesh and Bhutan.
- The artisans also make various other articles required in temples and monasteries, which include bells, incense stick holders, multiple lamps (diya) stand, guru-asana, idols etc.

### Government support:

- In 1987, the Government of Assam waived off sales tax on handmade bell-metal products.
- During 2003 and 2004, the State Bank of India, for the first time, extended loans to the Sarthebari artisans.
- In 2013-14, the Development Commissioner (Handicrafts), Government of India had sanctioned Rs. 49.15 lakhs for 15 SHGs covering 315 artisans of Sarthebari under Baba Saheb Ambedkar Hastshilp Vikas Yojna (AHVY).
- A sum of Rs. 49.76 lakh was also sanctioned by the Development Commissioner (Handicrafts), for setting up a Common Facility Centre and Rs. 100 lakhs for a raw material bank.
- Assam Chief Minister in 2022 also announced waiver of loans totalling about Rs. 5 crores which the Sarthebari bell metal artisans had earlier taken from different banks.

**Potential market:**

- In addition to the demand for religious and traditional handmade bell-metal items in Arunachal Pradesh and Sikkim, there is also in store a big market for Sarthebari in several nearby countries.
- Buddhist monasteries and temples in Bhutan, Myanmar, Thailand, Sri Lanka and Nepal require several types of musical instruments (cymbals) and utensils.
- There is also scope for covering Assam's bell-metal industry under the Act East Policy and other ambitious government schemes, which in turn will give a new lease of life to the artisans.
- Assamese households on the other hand continue to remain the major market, as every family in Assam uses bell-metal utensils both in day-to-day life to weddings and religious functions.

**Heritage tag:**

- Hand-made bell-metal craft is part of Assam's rich heritage. Though many machine-made items are also available in the market Assamese people strictly prefer handmade ones for various occasions like marriages, death rituals, religious purposes and festivals.

- Given the exclusive nature and rich age-old tradition, there is a crying need for protecting the traditional industry under Trademark and Geographical Indications.
- This is required in addition to technology upgradation, skill development, meeting raw material scarcity, product diversification, and market promotion.

**Freedom hero:**

- As the country celebrates 75 years of Independence, bell-metal artisans of Sarthebari proudly remember **Pushpa Kanhar**, a master artisan who had played a major role in the January 1894 'Raij-mel'- peasants' uprising of the area in protesting against increased land tax by the British.
- As a local officer tried to persuade the villagers to pay tax, Pushpa Kanhar took the lead and asked the people to defy the order. Pushpa Kanhar was arrested and sent to jail where his insistence prompted the jail authorities to arrange a kanhar-shaal for him inside the jail premises.
- Remaining busy in his shaal, Pushpa Kanhar manufactured a special kind of '**kanhi**' (plate) and '**baati**' (bowl) for use of the jail inmates, which soon came to be known as 'jail-kanhi' and 'jail-baati.'



## 8

## Promotion and Development of the Handloom and Handicraft Sector

### Introduction:

Throughout civilisation art and craft have been an integral part of the culture and lifestyle of rural communities. Diversity, heritage, culture, tradition, and trade, are some of the layers across verticals like economy, religious celebrations, gender equality, cultural events and art forms when we talk about India in general.

The history of Indian crafts and art is as old as the Indus Valley Civilisation and has been evolving since, with the growth of civilisations. While political changes kept on affecting the economy and the equations of different rulers amongst themselves, art and artists were generally patronised by the rulers across the country, irrespective of where these rulers belonged to.

In India, the ruling class (Kshatriya) was distinct from the trading class. Hence, trade and commerce remained largely specialised, just as the other classes, maintaining continuity for centuries.

### Factors that led to the development of distinct regional art forms:

- The different art forms developed as a combination of factors such as:
  - Easily available raw material
  - Environment
  - Legacy skill transfer
  - Religious beliefs
  - Local agricultural traditions.

### Each region had a distinct identity and trade and commerce defined and strengthened this identity. Some of the examples are:

- The **clay pottery** in Aurangabad village near Gorakhpur, Uttar Pradesh has grown due to the availability of the particular clay nearby and is a source of livelihood for this village.
- Similarly, the **Kanjevaram sari** has motifs drawn from nearby temples and is worn on auspicious occasions.

- Saris in Madhya Pradesh were similarly patronised by the royalty.
- Similarly, **Jamdani, Kota Doria and Paithani** have unique regional influences.
- The **dyeing industry** grew in western India and saw bagru, lehariya, Bandhej, and Sangneri block printing.
- **Bangle making** and lacquer jewellery were grown around lacquer-producing areas, like Rajasthan. **Marble** is found around Rajasthan and a lot of inlay and carved furniture and decorative items made can be seen in palaces in those areas.
- The craftsmanship of Indian artisans represented through the Taj Mahal, one of the world's seven wonders, needs no introduction.
- Similarly, the **furniture in south India has sandalwood** with a lot of inlay work and figurines representative of elephants and are closely associated with the temples there.
- **Silk weaving** is carried out across India using different varieties of Silk yarn. While most of the silk used is Mulberry, Tussar Silk is more popular in eastern India due to large-scale Tussar cocoons grown here. India has the unique position of having all four varieties of silk, including Eri and Muga silk grown in the northeast.
- Rural crafts of India are incomplete without mentioning **Pashmina**, a goat wool fabric from Ladakh and Jammu and Kashmir. Kani Shawls, Sozni and Aari embroidery products made from Pashmina are in high demand.

### East India Company and its Impact on the handicraft industry:

- With the arrival of the East India Company and the industrial revolution, the urban landscape underwent transformation like the West. The economy of the country was systematically damaged and the textile trade was one of the worst affected.

- Rural landscapes had the advantage of less mobility and more continuity of traditions, and so was the case with art and handicrafts. The traditions, religion, culture, clothing, home decor and food, etc. were so intertwined with each other and a way of life that they were inseparable and passed on through generations without any formal documentation.
- The production of art and crafts declined during British rule due to the absence of patrons of crafts and the commercial pursuits of the Government.

### How art and craft survived during the British period:

The art forms and crafts survived due to local needs and support. For example:

- Brassware or similar metals used in religious ceremonies were a local need.
- Expensive crafts of silver decoration like **filigree or bidri work** were supported by the elite and the surviving royal families.
- Similarly, brocades like Banarasi saris with pure gold and silver zari or muslin, also referred to as woven air, were patronised by the wealthy class.

- Some of these arts were preserved due to the passion of the families, like the **Salvi family of Patan**, Gujarat is the original **Patola sari weavers** (using resist dyeing technique) and so is the Ashawali sari in Mansa, Ahmedabad which involves the Minakari technique of extra weft with coloured yarns.
- **Dhaniakhali saris** of West Bengal are a symbol of freedom struggle.

### Conclusion:

- The handloom and handicraft sectors are an unorganised and decentralised industry in rural areas of the country and being labour intensive, is next only to agriculture in terms of employment generation.
- Many initiatives are taken to standardise the products, like **Handloom Mark, Silk mark, and India Handloom Brand (IHB)** to indicate quality certification. Also, to protect the origin and identity of these crafts Geographic Identification tagging is being done.
- The government is also supporting the handloom and handicraft sector through various schemes for the production and marketing of these craft items.