Chapter Five

SUMMARY AND CONCLUSION
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India, a land blessed by the sun, shimmering waters, landscapes painted golden with its rays, silhouetted, maintained, and a warm glowing welcome. A land of enormous contrasts from north to south, east to west. India unfolds a series of diversities. The people, the culture, the languages, the costumes, the religions, their art, architecture, forms of dances and music all amazingly different from another. The land of remarkable assemblage of the traditional hospitality, India's vast cultural diversity has resulted in a treasure trove of handicrafts for the discerning shopper, in a truly remarkable variety of styles and prices.

India is a land of varied and colorful dimensions. It is a land of many seasons, exuberant celebrations and colorful festivals reflecting the joie de vivre of the Indian people. There are special festivals devoted to the glory of each season celebrated with pomp and pageantry, fairs and festivities. The colorful exuberance of its local fairs or melas are occasions for traveling tradesman, craftsmen, jugglers, musicians and performers to congregate. The vivid beauty of the Indian seasons and its Fairs 'N' Festivals make India a land that of exotic beauty, warmth and hospitality a land that welcomes travelers in a spirit of joy and enthusiasm.

Diversity in the topography and geography of our country gives room for multiple styles in folk art. Each part of the country with its own trees, plants, birds, and animals, hills and dales has inspired Indian folk artists to have multiple metaphors, series of symbols and innumerable images to build a rich treasure house of art.

The variety of art and craft in India can be attributed to its variety in climates, geography and culture. Different states and regions predominate in art and craft, which is unique to that area. Each fabric woven today bears the imprint of the accumulated knowledge of centuries of fine craft and these origins often go further back into the past that one suspects.

5.1 Craft Tradition in India

India, the country which boasts to its rich culture has to its credit customs, traditions. India has a wealth of knowledge and skills, which are handed down from generation to generation.

Tradition looks into the historic roots of the present culture into the past. Tradition is the accumulated heritage of a culture i.e. the symbolic culture of a group. The formulation of
this accumulated heritage of a group, its various events, people or historical processes become mythologized and function as images, as symbols, as myth. The source of wisdom of knowledge, of tools of survival, tradition tolerates the coexistence of a multitude of life forms, of cultural patterns and ways of life.

First of all, folk art by definition is the art by self taught people in other words, those who have not studied at art school. However today, the term ‘Folk art’ is also used to describe craft techniques that have been passed down from generation to generation. The tradition of folk art had its start in humble homes. Sometimes referred to as the poor man’s art, it exhibited a desire to make and own pieces of beauty which were not within the reach of the average person. Useful and beautiful objects made of readily available materials were created by people who had not studied art techniques in an academic setting. They learned through trial and error, or were instructed by someone skilled in a particular art or craft.

The importance of handicrafts, in brief, can be said to be both cultural and economic. The cultural importance of handicrafts pertains to the preservation of heritage, traditional skills, and talent. The economic importance lies in their high employment potential, low capital investment, high value addition, and potential for export/ foreign exchange earnings.

The growth in the Handicraft sector has been phenomenal in terms of employment generation and export earnings. The employment increased from 52.92 lakhs in 1997-98 to 63.81 lakhs in 2004-05. Exports increased from Rs. 6457.69 crore in 1997-98 to Rs.15616.32 crore, during 2004-05. The brand promotion of Indian Handicrafts in the United States of America (USA) and European Markets has been taken up through the Export Promotion Council for Handicrafts (EPCH) to enhance the country’s share in the global export of Handicrafts from the existing 1.3% to 4%.

Handlooms play a very important role in the country’s economy, and provide direct or indirect employment to about 6.5 million people. It contributes to about 13% of the total cloth production (2004-2005), and in 2002-03 contributed US$ 544 million to country’s export earnings. It is the largest Handloom industry in the world, and is mainly concentrated in the decentralized sector. This sector faces competition from the power loom and mill sectors and is also constrained by its continued dependence on the cooperative delivery machinery, and the financial constraints of the state level handloom agencies/apex societies. However, due to effective state interventions in the form of market interventions, design support, as well as other developmental welfare schemes, the handloom sector has been able to withstand competition. The Government has also ensured the availability of raw material to handloom weavers through the Hank Yarn Obligation Order. The production of cloth by the handloom sector during 2004-05 was 5722 million square meters, and between April-December, 2005, it is estimated at 4629 million square meters. The Government is contemplating the introduction of a Handloom Mark for handloom products.
Some of the important schemes being implemented in this sector are:


The present study has been undertaken with the following objectives:

1. To explore the traditional craft in Vidarbha.

2. To use Block printing—a traditional craft in flourishing entrepreneurship.

3. To prepare motifs for Block printing related to customs, beliefs, traditions and rituals of Vidarbha.

4. To plan and develop designs for cotton fabrics

5. To work out the art to prepare various articles—scarves, cushion covers and Bedspread.

1. To organize and train persons to gain self employment.

6. To upgrade the skills of persons in Block printing.

7. To explore the liking and demand of Block printed products through sales.

8. To formulate the website.

5.2 Scope of the Study

Traditional craft, though regional can help persons to prepare them with skills, which are adaptable to the employment market.

Entrepreneurship has long been recognized as performing a central role in the process of development. The goal of involvement of masses in income generating activities is inextricably linked to the three subtopics of employment, health and education, which can be attained by providing a platform for articulating and need for recognizing and meeting the felt needs of workers, which is ultimately expected to improve the quality of life various crafts promoting agencies and science and technology institutions are providing support to the development of craft sector.

The All India Handicrafts Board: - under the aegis of ministry of Textiles carries out the following functions to promote the Indian crafts and the Indian crafts men into the national mainstream —
- Discovering and felicitating master crafts persons in various crafts.
- Setting up design centers in various crafts such as weavers service centers.
- Revival of traditional dyeing crafts based on vegetable colours.
- Apprenticeship Training programmes conducted by master crafts persons in training young artisans.
- Participation of masters in Festival of India and similar events organized in various countries.

Science and Society Division of the Department of Science and Technology, New Delhi, has carried out a set of All India Coordination Projects on leather, pottery and blacksmithy for the benefit of traditional flayers and leather workers, potters and blacksmiths.

Khadi and Village Industries Commission – is another organization which promote crafts and their marketing in areas like khadi, cane and bamboo products, hand – made paper, leather products and pottery. It also provides financial assistance to institutions and persons for the development and operation of khadi and village industries and guiding the through supply of designs, prototypes other technical information.

The Council for Advancement of Peoples’ Action and Rural Technologies (CAPART) promotes crafts through Gram Shree Melas which provide to crafts persons opportunities for demonstrating their work to large audience. The council has also launched improved Tool Kit Programme, which envisages distribution of tools to artisans through the network of grass-root non-government organizations.

The Department of Culture, Ministry of Human Resource Development sponsors work in promoting handicrafts traditions, provide scholarship to master crafts-persons and promising young artisans and supports setting up of craft museums in various parts of the country.

The National Handicrafts and Handlooms Museums, New Delhi, organizes craft demonstration programmes by master crafts persons in various crafts throughout the year. The National Centre for Cultural Resources, Delhi, gathers and documents the information and publishes popular booklets on various crafts being practiced in different parts of the country.

Many crafts emporiums and events – National Cottage Industries Emporium, Delhi-Haat and Suraj Kund Crafts among others – provide a panoramic view of the country’s rich crafts heritage. They showcase the direct links of the vast and productive traditional rural economy with the expanding national and far distant global markets.

The mystic of Indian crafts also inspired many foreign scholars to come to India to devote themselves to the study of the crafts. There are various institutions which are set up for
education and training in handicrafts. One of them is the Indian Institute of Crafts and Design, Jaipur, Rajasthan which has been recently set up by the Government of Rajasthan as an autonomous institute. The institute conducts post graduate education programmes in: craft design, crafts merchandising and marketing and crafts technologies. Research and outreach programmes offer value-added courses in a wide range of crafts and provide training to crafts persons in the field. The courses would promote generation of crucial human resources for the management of the country’s handicrafts sector. The institute has signed a memorandum of understanding with National Institute of Design, Ahmedabad, and National Institute of Fashion Technology, New Delhi.

For centuries Indian arts and crafts have been distinguished for their magnificent aesthetic and utilitarian value. The diverse and abstruse range of craft forms contrived by Indian craftsmen have a special place and demand in international market.

Many successful experiences around the world and in India have led to the conclusion that one of the best ways to reduce unemployment and to push the economy forward is to encourage local economic development through small business/enterprise development.

5.3 Conclusion

1. Textile handicrafts can contribute sizably to Indian export.

2. The ratio of total artisans working in hand printed textile work in the region is same as that of the state indicating that Hand Printed textile work is equally accepted in Vidarbha region.

3. Painting, mud work, idol preparation and weaving in selected products are sources to depict and tradition in the region.

4. White colour fabric proved as better source for any type of colour and threads.

5. In judges’ opinion about the type of enrichment for skill development, the block printing enrichment type can be prepared by men and women pars.

6. All six motifs along with combinations in border and butta were accepted by judges for Block Printing.

7. The First samples on the basis of maximum score were: E5, E3, C3, B3, C6 and C5.

8. Out of 150 people selected from varying economic social and educational background, finally 10 skilled trainees were selected after training of four weeks.
9. Lady with extended hands-the major motif can give the better combination of supplementary motif- plane narrow border and circular butta.

10. Two girls playing fugdi-the major motif can give better can give the combination of supplementary motif- narrow leafy border and oval butta.

11. Lady with Tulsi plant- the major motif can give the better combination of supplementary motif-plane medium border and rectangular butta.

12. A lady worshipping bull-the major motif can give better combination of supplementary motif - narrow leafy border and rectangular butta.

13. Gudi Padwa motifs-the major motif can give better combination of supplementary motif - plane border and rectangular butta.

14. Wheel & cotton plant-the major motif can give better combination of supplementary motif - broad leafy border and rectangular butta.

15. The Block Printed products exhibited significant difference in score given by judges.

16. In all 36 combination of products were very much liked and demanded by people, as experienced in sales organized at source of preparing the product, through oral publicity of the product, through exhibition and display of products and through retail outlets.

17. www.VidarbhaCrafts.com website has been developed, on which information related to type, quality, acceptability and availability of products has been kept.