

South Asia Report

(Prepared by Ms.Manjari Nirula)

INCLUSION OF HANDICRAFTS AND HANDLOOMS IN THE 6TH ECONOMIC CENSUS IN INDIA

Crafts Council of India for the past few years has been working on including the Handloom and Handicraft sector in the 6th Economic Census which was completed in 2013. These included framing of guidelines and key questions to be used by field enumerators to correctly identify craft activities of artisans, development of tools and materials to be used in the Census process, a listing of activities and process involved in 40 selected crafts and linking these to established statistical codes used to classify commercial activities for census purposes. The results of the census will be available soon providing broad indications of the size and contribution of the craft/artisanal sector of the economy. A much more detailed analysis of the sector will be made through a Satellite Account that is to follow. This will give detailed information needed to make a lasting impact of national policies and programmes.

IKAT...ties that bind

(A voyage of the World's most celebrated Textile, IKAT)

An Initiative of the World Crafts Council Asia Pacific Region

Re discovering an ancient route with 300 priceless pieces, 20 Master weavers and 5 World Cities with their museums and public spaces.

Ikat is a heritage craft shared in several countries, linked to major cultural, social and economic advantages. This entire effort is dedicated to communicate and promote these advantages across the World Crafts Council - Asia-Pacific region, collate information relevant to the future of ikat, and as part of strategy to strengthen a cultural industry of global significance.

The World Crafts Council proposes to present an unprecedented cross cultural initiative celebrating the rich legacy of Ikat. This unique collection brings an array of evocatively scenographed exhibits of some of the priceless pieces of "IKAT" with live demonstrations by master weavers, debates, films, launch of a book in five world cities in their most acclaimed museums and public spaces. This initiative supports the Crafts Council's global commitment to nurture, promote and revive the precious indigenous craft skills. It also attempts to relook at the potential of connecting the skilled practitioner's from across the region to the modern society and inform the global audience about the lost glory. This unique public private initiative is proposed to include by the countries known for their Ikat weaving traditions in Asia (Indonesia, Cambodia, India, Japan, Uzbekistan, Tazakhstan, Bhutan and Pakistan), South America (Mexico, El Salvador, Ecuador, Bolivia, Chile, and Argentina), Middle East (Turkey, Syria, Egypt, Iran and Yemen) and West Africa (Ivory Coast, Nigeria and Ghana).

Ikat is a specialized dyeing technique applied to pattern textiles that employs a resist dyeing process similar to tie-dye on either the warp or weft fibres prior to dyeing. It is distinctly labour intensive and known the world over for its supreme precision and masterly craftsmanship. Ikat textiles are rich with interminable, inherent possibilities of tie dyed patterned wraps and wefts that may be split and rearranged on the loom by hand. These painstakingly hand woven fabrics are free of the repetitive quality of power loom textiles and are superbly exclusive in appearance and value over other resist techniques of ornamental textiles such as Shibori, Batik, Mud resist and Leheria. Ikat have often been recognised as the symbols of status, wealth and prestige. Perhaps because of the long time and very high level of skill required to make ikat, some traditions believed the cloth to be imbued with magical characteristics. Through wide usage, the word Ikat has become the generic term of reference for these textiles in the West, regardless of their geographic origin.

Santa Fe

The Santa Fe International Folk Art Market provides a venue for traditional artists to display, demonstrate and sell their work. By providing opportunities for folk artists to succeed in the global marketplace, the Market creates economic empowerment and improves the quality of life in communities where folk artists live.

The Market envisions a world that celebrates and values evolving traditional art and cultures, where a dynamic global folk art market ensures a dignified, sustainable living for folk artists that are essential to preserving cultural diversity.

The Market fosters economic and cultural sustainability for folk artists and creates intercultural exchange opportunities that unite the people of the world.

More than 150 folk artists from over 54 countries travel to historic Santa Fe where thousands national and international visitors gather to admire and buy distinct folk art forms that express the world's cultures.

Sales at the Market directly benefit artists and their families and help sustain communities worldwide.

Visitors attending the Market enjoy ethnic foods, artists' demonstrations, international performances, and educational activities all weekend long.

Many of the Market artists are from developing countries in Africa, Asia, Latin America, Central Asia, Eurasia, the Middle East where they confront daunting political, social and environmental conditions.

Market participants also include women's cooperatives whose work improves economic conditions and the quality of life for many of folk artists in their communities.

The UNESCO booth comprises of South East Asia, South Asia, Central Asia and East Asia.

This year the South Asia Booth showcased UNESCO Awarded products –

Bhutan - Karma Yangchen

Bengladesh – Aranya.

India - Sadhna, Ismail Mohamed Khatri, Dastkari, Narendra Rathi, Bailou, Murra, Sandur, Kailash Chand Meher, Narendra Verma, Umar Daraz, Vankar, Sujani, Maya Organic, and Bhubenesh Prasad.

Pakistan - Sungi

Maldives - Adam Maniko.

Nepal – Kamla Kamrakar

Sri Lanka – Dharmakeerthi



TANGS

Tangs, played host to the UNESCO Award of Excellence for Handicrafts held from 2 – 13th October 2013. A selection of award-winning handicrafts from East Asia, South Asia and Southeast Asia were on exhibition and sale at their Flagship Store on Orchard Road, Singapore.

The UNESCO Award of Excellence for Handicrafts has the key aim of encouraging artisans to produce superb and high quality handicrafts using traditional skills, patterns or themes in an innovative way, and is designed to preserve cultural authenticity through socially responsible and eco-friendly manufacturing methods. The award also offers a platform to create sustainability of the handicraft industries, provide training and support services, and offer international exposure through exhibitions in different markets.

Events such as this provide the opportunity that needs to be given to sustain the crafts sector across the world and it was a landmark event in marketing of the UNESCO awarded products. It captured the attention of the media as well as the public.



Mr. Wang Sheu, Ms. Manjari Nirula, Mr. Edric Ong, Ms. Beatrice Kaldeen, Mr. Gerry Rezel



Mr. Soh Yew Gock, Ms. Manjari Nirula, Mr. Wang Sheu, Ms. Beatrice Kaldeen, Mr. Edric Ong

A Short note on UNESCO Programme

Launched in 2002, the Seal of Excellence for Handicrafts was given for recognition of quality craft products that combine excellence of traditional skills, design innovation and aesthetics. The programme was conceived to raise standards of quality of work among craft producers, thereby enhancing their access to the international market.

Originally piloted in Southeast Asia during 2002 and 2003 in cooperation with the ASEAN Handicraft Promotion and Development Association (AHPADA), the Award was subsequently introduced to South Asia, Central Asia, and East Asia, and since 2007 has expanded to West Africa, East Africa, and Central America Latin America and the Caribbean. Since 2008 the programme has been held every two years with the last one having been held in September 2012.

At the Board Meeting No.2/2013 held in Bishkek, Kyrgyzstan on 27th July 2013, it was decided that the WCC UNESCO Award of Excellence in 2014 should be held in China to coincide with the Golden Jubilee of the World Crafts Council.

The UNESCO involvement has been very useful in providing the "Quality Guarantee" for buyers as well as interest in competing for the Award of Excellence by Craftspersons.

Joint Branding is essential as over the next 2 cycles it will not only create the World Crafts Council Brand but also give it visibility and acceptability.

Hence, when and if UNESCO decides that it no longer has any interest in continuing this programme, the World Crafts Council will be able to take over the programme successfully as it's brand will be established. As it is, there is no funding from UNESCO and hence loss of the UNESCO involvement will not have any adverse affect on it's continuing success.

I would also suggest that the brand should use the full name- "World Crafts Council" and not the acronym "WCC" for the branding for the first few cycles.



COUNTRY REPORT : 2013 - 2014.
NATIONAL CRAFTS COUNCIL OF BANGLADESH - NCCB
(Prepared by Ms.Sayyada Ruby Ghuznavi)

The National Crafts Council of Bangladesh is the apex craft body of Bangladesh with multidisciplinary membership from across the country. They include craftspeople, researchers, writers, museologists, educationists, designers, marketing experts, development organisations - government and non government - and a host of others. It was established in 1985 with its main objectives being craft development and promotion through workshops, marketing events and most importantly, to acknowledge and honour master craftspeople as well as inspire the next generation of artisans to follow their craft heritage.

To this end NCCB has three major annual events, the Shilu Abed Lifetime Achievement Award for the finest Mastercraftsperson in partnership with BRAC, and four Mastercraftsperson Awards and an extensive Craft Bazaar jointly with Bengal Foundation. In recent years NCCB has instituted the Young Craftperson Competition, modelled on WCC's earlier programme of the same title, to encourage young generation of artisans; this programme is sponsored by member organisations of NCCB. Different craft mediums are selected every year for these programmes to spread the benefit across the various craft traditions of Bangladesh.

In 2013 and 2014 the Shilu Abed Lifetime Achievement Award has been given to Ganesh Chandra Pal and Chandi Charan Das for terracotta and silk weaves respectively. The Award consists of \$1500.00, a crest and a certificate. Certificates of Merit are also given to other participants of the programme.



Shilu Abed Lifetime Achievement Award – Ganesh Pal.

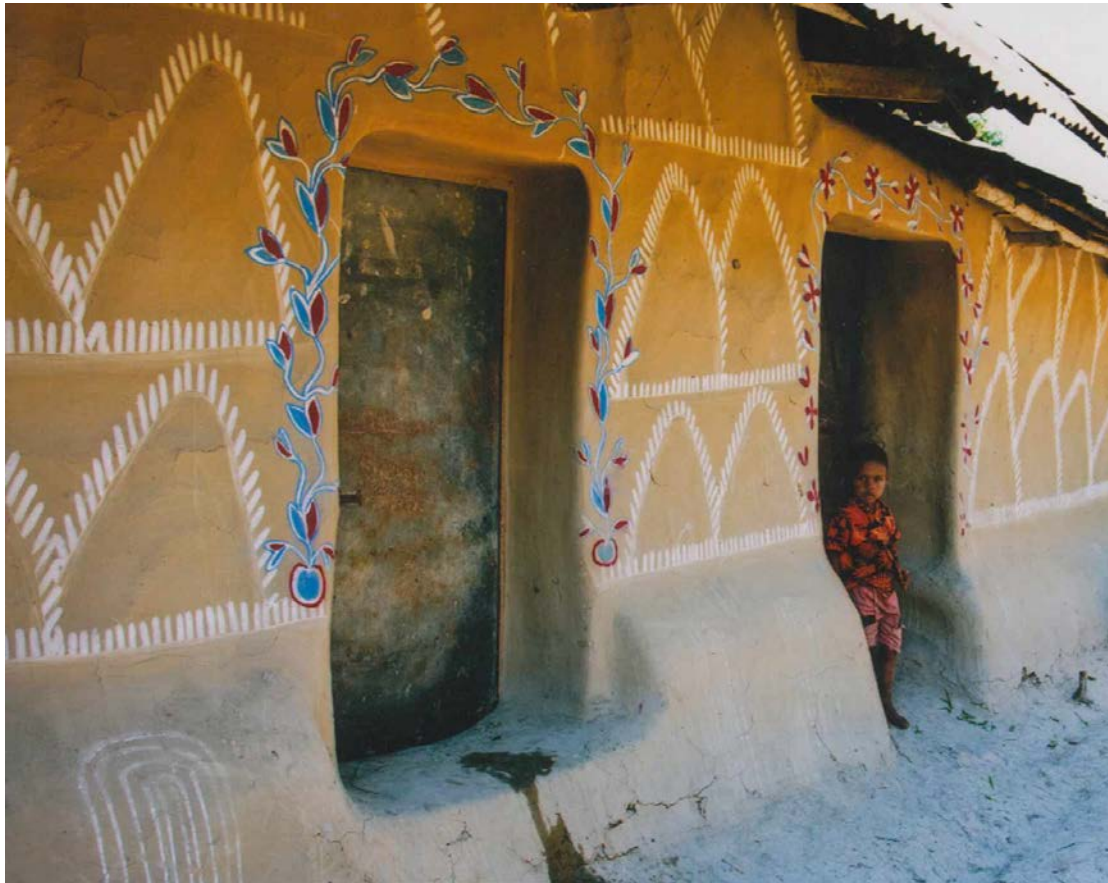
The NCCB - Bengal Foundation Mastercraftspersons Awards were given to the following in 2013 and 2014:

1. Pradip Kumar - Basketry.
2. Shariful Alam - Wood craft.
3. Subodh Pal - Terracotta toys.
4. Arifuzzaman - Durrie.



Master Craftspersons Award.

1. Parveen Akhter - Khadi shawls.
2. Shankara Tudu - Wall painting.
3. Joynal Abedin - Home textiles.
4. Rafiquel Islam - Rickshaw painting.



Shankara Tudu's Wall painting.

This Awards event is combined with a major 5-7 day craft bazaar where more than 20 craftspeople demonstrate and sell their crafts directly to visitors. They provide an excellent opportunity for artisans to interact with visitors and gain marketing experience. Large numbers of enthusiasts, including students, visit the bazaars which is invaluable for raising public awareness about crafts and the rare skills of the artisans. Workshops are conducted by the artisans for students and others, making the whole event a great success.



Craft Bazaar.

Young Craftspersons Competition is in its second year of practice. It is combined with NCCB's Annual General Meeting adding excitement and celebration to the event. The awards are named after the finest artists and founder members of NCCB - Zainul Abedin, Quamrul Hasan and Rashid Choudhury. In 2014 another award in the name of folk art researcher Md Saidur was added to the list. In 2013 selected craft medium was Jewellery, while in 2014 it was Jamdani textiles. On both occasions competition was strong and the winners were:

2013 - Jewellery.

1. Niren Malakar.
2. Palash Malakar.
3. Anik Karmakar.

2014 - Jamdani.

1. Md Jahangir.
2. Abdul Jabbar.
3. Asma Begum.
4. Md Anwar.

As mentioned earlier NCCB/Aranya organised a Training of Trainers Workshop on Natural Dyes with 10 organic dye experts from the region as a part of WCC APR's Natural Dye Programme. It was a very valuable exchange programme in which every participant learnt new colours and technique. We hope this experience will be repeated in other countries of the Region.



Training of Trainers Workshop.

Finally, we are extremely proud to share with other members of WCC APR that NCCB's sustained lobbying of relevant ministers and policy makers over the last two years has led to the enactment of the GI Act in our Parliament in November 2014. This new law will enable Bangladesh to register its intangible heritage with WTO. As a first step, Jamdani the unique textile tradition of this country, has been given citation by UNESCO as the Intangible Cultural Heritage of Bangladesh in December 2014.

Federation of Handicraft Associations of Nepal (FHAN)

Nepal Country Report

Year 2013

(Prepared by Mr.Pushkar Man Shakya)

Craft Development Scenario in Nepal

Nepal does not have any Government agency dedicated for craft development. However, some agencies have included craft development agenda in their scope. These agencies provide entrepreneurship development service, appropriate technology transfer program, women entrepreneurship development program, product development and skill development program, exhibitions, gift houses and the like for craft also.

There are a few Non-Government Organizations that are also involved in craft development. They provide skill development program for improving income of disadvantaged groups.

FHAN, a business membership organization, is the sole agency dedicated for craft development in Nepal. Its member associations, to the tune of twenty-five, are actively involved in various craft development activities in Nepal.

SAARC Handicraft Development Centre - Nepal (SHDC-N)

FHAN pursued for an integrated project for Handicraft Development in Nepal and SAARC Secretariat supported the initiative. As a result the concept of establishing SAARC Handicraft Centre in all countries in SAARC got the momentum and as of now, Nepal Government has submitted a proposal to establish SHDC-N to the SAARC Development Fund and preparation is underway to inaugurate the first such centre in Nepal during the SAARC Summit in 2014 in Nepal. SHDC encompasses various facilities like product development & design, quality testing, harmonization of standard within SAARC and market promotion. This Centre is envisaged to be pivotal in developing handicraft in all SAARC countries.

Skill development Trainings

FHAN recorded at least 28 skill training programs during 2013 benefitting more than 300 persons. Among them, two training programs are described below:

Organic Color making

Numerous craft products used organic color in the past. But, with the advent of chemical colors, craftpersons gradually forgot organic color making skill. As a small initiative to revive this skill, FHAN organized one week skill training where 16 craftpersons from textile, handmade paper and traditional painting participate. The participants shared that they can create more value for their craft products by using organic colors. The training focussed on extracting color from various leaves, stems, roots, minerals, edible produces.



Product Design Course for craft people

Handicraft Design and Development Centre (HANDECEN), technical wing of FHAN, in collaboration with the Design Professor of University of Notre Dame of USA, organized a two weeks product design course. The course accommodated 13 designers and 13 craft producers. This course is envisaged to enhance craft designing ability of craft producers and designers.



Design Competition on decorative from Natural fibre

With a view to improve designing ability using locally abundant natural fibre, HANDECEN organized design competition on decorative from natural fibre. The competition resulted in 43 new decorative products. The best designers were awarded.



Competition on metal statue carving

Metal statue is one of the highest value added products in Nepal's export basket. The production process involves wax molding, casting, carving and finishing. The best carving work on a metal statue fetches very high price for the product. However, only the mold makers were considered as artist in Nepalese society for a long time.

In this backdrop, FHAN organized a competition of carving skill on metal statue. The competitors were given two months time to work on a given piece of unprocessed metal statue. Altogether 18 artists participated and the best artists were awarded.



11th Handicraft Trade Fair

FHAN organized 11th Handicraft Trade fair with the theme "Handicraft: Creation from Inner Self". In addition to local participation, exhibitors from Bangladesh, Pakistan and Oman also participated. There were 188 stall exhibiting various craft products. The Chief inaugurated the Trade Fair by unveiling a metal statue from its clay mold with the help of a hammer.

The Government and numerous organization supported FHAN in this event. More than 250,000 people visited the trade fair and the exhibitors had transaction of more than 1.25 million US Dollar equivalent.

WCC partners also supported the promotion of the event.

During the Trade Fair, FHAN also organized an interaction program with visiting delegation of 17 artists from Kazakhstan.



Commemorative issue of postal stamp

For the first time in Nepalese history, the Department of Postal Service published a stamp of an artist, Late Mr Moti Kaji Shakya. To publicize this stamp, FHAN also published a commemorative issue in collaboration with Nepal Philatelic Society.



Regular activities

Regular activities for the development of craft sector in Nepal comprised of numerous workshops, 2 % cash incentive for craft export, product development projects and so on.