



# **INTEGRATED TOURISM & DEVELOPMENT OF CREATIVE INDUSTRIES IN PUNJAB**

4<sup>th</sup> – 5<sup>th</sup> October 2013

Hotel Baradari Palace, Patiala, Punjab



**Facilitated By**

**Industree Crafts Foundation**

**[www.industree.org.in](http://www.industree.org.in)**

**Organized By:**

**Punjab Heritage & Tourism Development Board  
Infrastructure Development Investment Program for Tourism**

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## INTRODUCTION

The arts and crafts of Punjab have significant place in the handicraft industry. The Punjab's handicrafts, such as Phulkari embroidered dresses and bed-sheets, juttis (traditional footwear), folk toys and dolls, wooden items such as peerians, decorative boxes, pidhis, woven items such as baskets, mats, rugs, carpets, curtains and hand fans, as well as traditional ornaments and jewellery have created its own identity in the handicrafts sector. Rural women artisans of Punjab contribute significantly to the production of these handicrafts.

Under Infrastructure Development Investment Program for Tourism, Punjab Heritage and Tourism Promotion Board have plans to undertake a comprehensive education and outreach programme for rural artisans. The programme will train artisans to operate high efficiency equipments and design high-value added products. It will also offer access to marketing and distribution infrastructure to enhance earning potential. Another objective of the programme is attracting youth to this sector to rejuvenate the traditional handicraft sector in Punjab. PHTPB has been implementing various projects jointly funded by government of Punjab and Asian Development Bank. As part of the project, providing training and skill development facilities for traditional artisans and other stakeholders, seminar-cum-workshop on integrated tourism and development of creative industries in Punjab was organised at Patiala which is the heart of Punjab's traditional craft activities on 4 and 5 October 2013.

The Integrated Tourism and Development of Create Industries in Punjab project (ITDCIP) was launched in this workshop. The main objective of the workshop was to identify best practices, create innovative solutions and forge new partnerships between creative and strategic minds. With this objective in mind PIITPB brought together renowned professionals, designers, entrepreneurs, NGOs and policy-makers as well as community representatives to the workshop. This initiative has been conceived as a confluence of stakeholders which will combine a strong focus on design and the creative potential of traditional craft-persons. It envisages a strong brand for Punjab crafts, a chain of retail stores and producer-owned companies backing the endeavour, all of which will cumulatively evolve an inclusive model of growth and facilitating grass-root level impact. On the first day, in the technical session, there was presentations and flowed by discussions by designers, entrepreneurs and institutions on outlining the market trends, linkages and potentials for the craft industry of Punjab. On the second day, there was demonstration of best practices and multi-stakeholder workshop for the Craftsmen of Punjab.

Concurrently with the seminar, there was an exhibition and workshop where artisans I craftsmen showcased their products and manufacturing techniques. This added the value by facilitating the sharing of best practices and promoting business-to-business interaction. In the workshop, various experts and community development specialists have acknowledged that this major initiative of PHTPB will help the traditional handicraft industry in Punjab reach out to the world, and will help renew interest in traditional crafts among the youth, thereby leading to better sustainability.

## INAUGURAL & KEYNOTE ADDRESS

The workshop was started with the lighting of the lamp by the dignitaries, Chief Guest Mrs Harsimrat Kaur Badal, Honourable Member of the Parliament; Guest of Honour Sardar Surjit Singh Rakhra-Honourable Minister (Rural Development and Panchayats, Punjab).

**Mrs Geetika Kalha**, Principal Secretary Tourism, set the theme for the workshop. She gave the context in which this workshop would proceed and the intent of Punjab Tourism Department.

- The focus of the workshop is to formulate a strategy for development of craft sector in Punjab. There are funds available from ADB to implement the project.
- In the first phase, 1000 craftsmen would be taken up. The crafts focus would be Embroidery - Zardozi, Mukaish, Phulkari, Dhurry Punjabi Juti, Leather crafts, Metal work, kaleera, Basketry, Water hyacinth and food products like papad, vadi, etc
- The Government realizes the necessity of a brand for quality control & authenticity. Although the crafts are plenty in Punjab, it is difficult to locate the authentic places to source for a visitor. The Punjab Government acknowledges the interest shown for Co-operation and partnership in this endeavour by brands like Mother Earth, Good Earth, Fab India, Cottage Industries, Dastkar & Ritu Kumar.
- The Government needs the Interface with designers and marketing organization for overall development of crafts sector.
- The outcome of this workshop is to come up with an implementable strategy to take this initiative forward. Punjab has the money, will, people to go ahead with this project.
- A new logo has been designed by the Government for this project.

**Mrs Neelam Chhiber** gave the keynote address highlighting the SWOT analysis of current state of crafts in Punjab. Her presentation focussed on the various crafts that existed in Punjab, current state of craftsmen, the regions where these crafts are practised, the markets and the potential for growth.

- Various Crafts of Punjab
- Strength of Punjabi Crafts and their potential in global markets.
- Reviving and bringing crafts into mainstream by designers like Manish Malhotra and Ritu Kumar.
- The need for diversification in designs and products. Eg of Parandis which are no longer in need, but same skill can be diverted into making jewellery and accessories which meets market needs.
- The intricate traditional skills like that of Nala making which is one of its kinds in whole world.
- Necessity for an umbrella brand for identity for Punjabi Cultural & Creative Industry.

(The detailed presentation would be discussed in the latter part of this report).

The session was continued further with addresses from Ms Monika Garg, Joint Secretary-Textiles, Government of India, Mr Krishnan Kalra, Member of Approval Committee, National Skills Development Corporation, Sardar Surjit Singh Rakhra, Minister of Rural Development and Panchayats (Punjab) and Ms Harsimrat Kaur Badal, Honourable Member of Parliament.

**Ms Monika Garg** referred Punjab as the land of colourful, vibrant and enterprising people. She acknowledged the beauty of crafts of Punjab and offered support on behalf of Ministry of Textiles.

- Some of the crafts of Punjab are Languishing, but their importance still persists. For eg the traditional phulkari done on Khadar cloth which is no more available now. Actually, whatever is available should be given importance as a niche product and artisans should be rewarded for the intricate work done. This is how we can please our Industry and our craftsmen.
- Innovation, Product diversification & research, new designs are some of the interventions needed in this sector.
- Resources are available but we need to harness them like Networking with Design Students, Craft Councils, Marketing Institutions in order to develop the sector.
- Lots of schemes are available with Govt of India to support the artisans for skill trainings, exposure visits and market development. EPCH as well as DC (H) has schemes for participation in national and international exhibitions.
- Government of India has launched new scheme wherein it provides support of Rs. 10,000/- per artisan for skill development program.

**Mr Krishnan Kalra**, Member of Proposal Approval Committee of National Skills Development Corporation appreciated the craftsmanship of artisans in Punjab. Not only craft, but other industries developed in Punjab are also known all over the world. Some of the biggest industries in Apparel Manufacturing, machinery, etc have flourished in Punjab.

He further deliberated that for development of any industry an Eco System is essential; without which, crafts will not flourish. Hence, it is essential to understand the entire ecosystem, take stakeholders together and form a policy for Crafts Development.

NSDC is one of the organizations which are working as a catalyst for developing skills sector in India and up scaling artisans on the value chain. NSDC has target of training 150 million people by the year 2020.

**Sardar Surjit Singh Rakhra**, Minister of Rural Development, appreciated the crafts of Punjab. He highlight that the artisans in Punjab have the ability to produce world class products.

He appreciated Mrs Badal, Mrs Geetika Kalha and all the resource people who had come from different parts of India for joining this seminar and deliberating on formulation of strategy for development of craft sector in Punjab.

**Mrs Harsimrat Kaur Badal**, acknowledged, crafts sector is very close to her heart. She, being a textile designer, has always been interested in development of this sector. After becoming an MP, she has made efforts in her own way in connecting artisans to markets.

Due to lack of interface with market, it has been difficult on where to get these products. Mrs Badal has been patron of Phulkari and Punjabi Juttis and made it a point to reflect her patronage in all the important rendezvous in her career as MP.

She further added, roping in designers like Manish Malhotra, J J Vallaya would be very beneficial. She offered any kind of support required from her Government and constituency for development of crafts in Punjab. She noted that the Tourism in Rajasthan and other parts of India has grown rapidly. Though Punjab as a terrain has similar potential, but lack of marketing efforts have hindered its growth. Further, she suggested, as a part of inclusive growth model of Tourism and Craft, a model store can be set up in Amritsar to showcase crafts of Punjab.

**Ms Raji Shrivastava**, Secretary Tourism of Punjab concluded the session with vote of thanks to all the guests and participants.

## **REPORT ON TECHNICAL SESSIONS**

**Presentation Title:** VALUE CHAINS FOR INCLUSIVITY  
**Case Studies:** SEWA Trade Facilitation Centre & CFM  
**Presenter:** Mr. Rahul Barkataky

### **Background**

50% Of artisans are women. SEWA works as a bridge linking vulnerable informal women workers with the global market by sustained, profitable, and efficient coordination of design, production, and marketing of traditional crafts. SEWA Facilitation Centre was instituted in 2005 with the objective of creating employment opportunities in earthquake affected areas in Gujarat. It was found that the women in these areas are skilled but there was no market linkage. Initially, SEWA was facing difficulty to linking up home based workers to market with efficiency. The SEWA trade Facilitation centre was set up to remedy this. SEWA trade facilitation centre is working with home based women workers and artisan clusters of 8 states. It has identified local entrepreneurs in every crafts. The role of entrepreneurs is to coordinate production and transportation of products from artisans to the trade facilitation centre.

SEWA is now creating an Umbrella brand for the 8 SAARC countries it is active in to derive marketing communication and branding efficiencies.

**Creating Value in the Chain** Community Friendly Movement (CFM) was to set up in 2006 to mitigate the challenge of a very low proportion of the final value of a handmade product reaching the artisan. CFM has analyzed the value chain in depth and then created more direct linkages to the end market ensuring a better wage to the artisan.

Sewa's model is empowering the women where as CFM model is creating entrepreneur and market. CFM has brought the link between artisans and market.

### **Guiding Principles**

#### **Re-Engineering the Value Chain**

In the exporter chain, the price of a product is \$ 1 and sells it at \$ 7 in the market. The artisans get 0.10 cents. Through CFM intervention, the value chain has been reengineered., they were able to increase wages of artisans 5 times more and retain extra value \$1 retained within in India and the price of the product remains constant. CFM has created some value for every component of value chain. This was to attract the partners

The value Proposition brought by the CFM is;

- Bring efficiencies into the supply chain
- Continuous product innovation and new designs
- Create a low cost distribution network
- Penetrate global markets for handmade products made by artisan communities in India
- Retain a larger share of the total value in the communities of origin

SEWA identified the different players in the value chain and value chain analysis for every partner has been done.

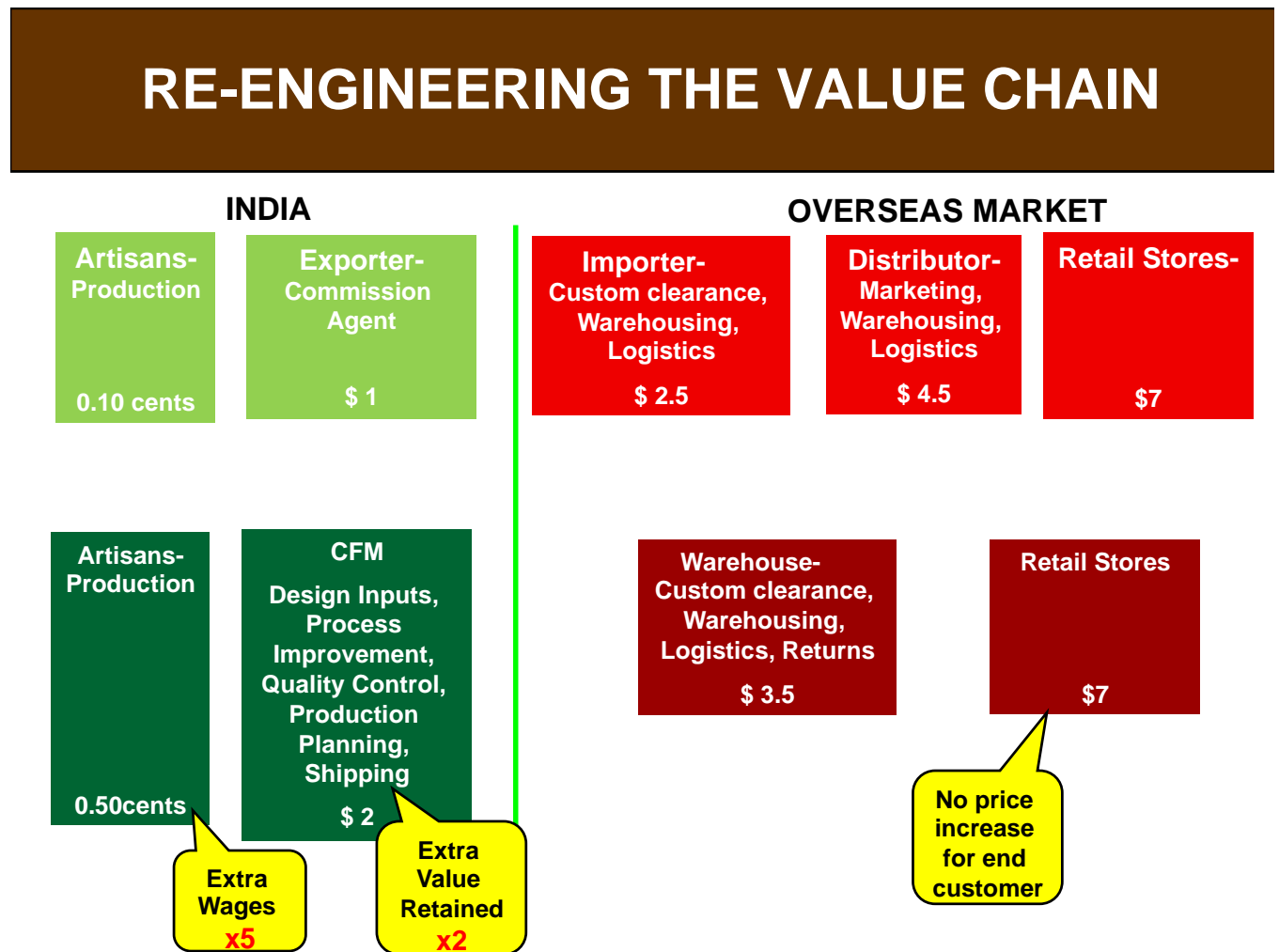
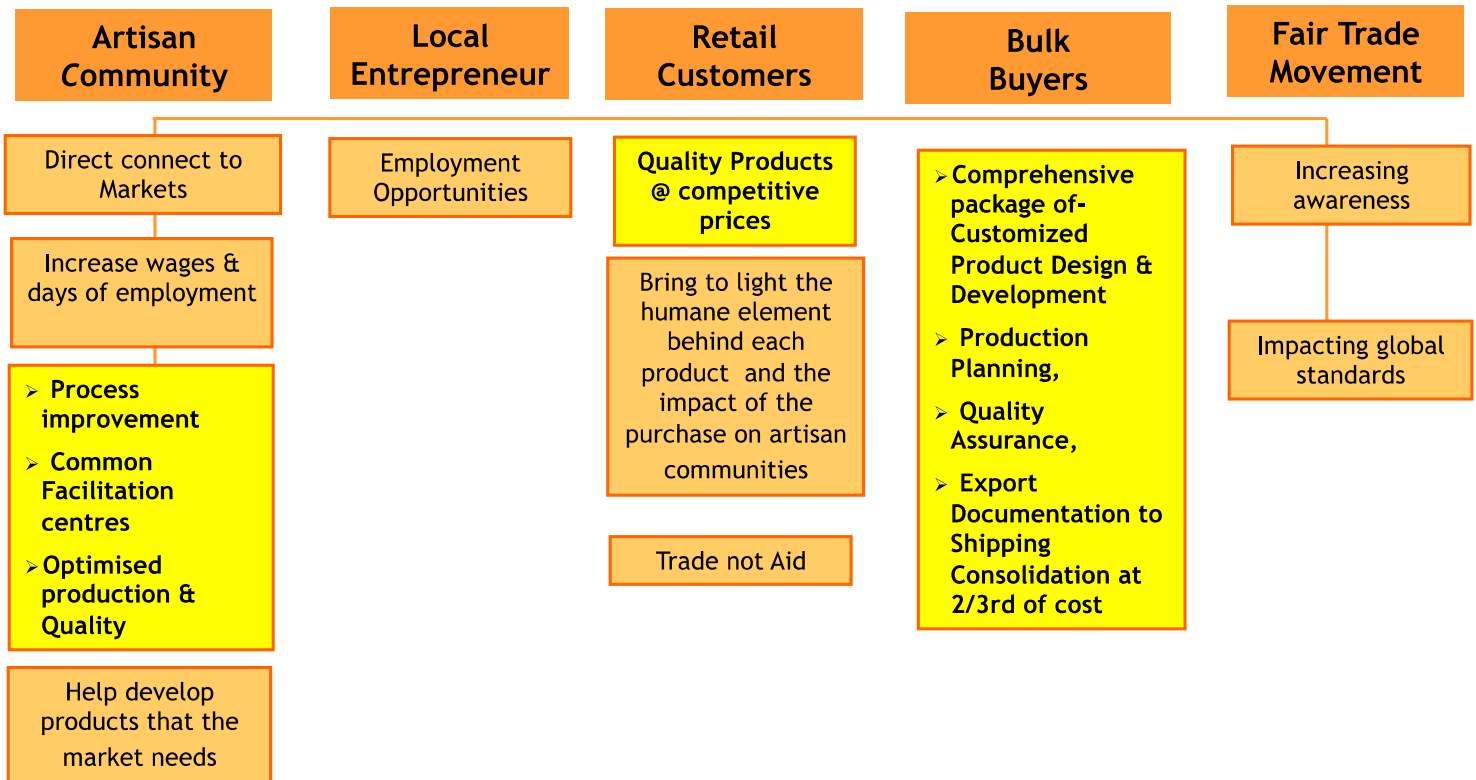


Figure 1 Creating Value in the Chain





# CREATING VALUE IN THE CHAIN



For SEWA products to be competitive in the market, they have created efficiency and distribution chains. The twin goals of SEWA are organize women workers to achieve full employment i.e. work security, income security and social security and Self Reliance individually and collectively and economically independent and capable of making their own decisions. It has two components social development and commercial component. Most of the craft groups meet both. It has set up common production centre. SEWA also built sourcing hub at district level and it worked as a supply chain. SEWA has instituted brand called Hansiba.

### **Take Away Learnings from SEWA Trade Facilitation Centre and CFM Value Chain Analysis Compiled by ICF**

1. Social development is possible by retaining more earned income for the artisan.
2. Institution building necessary side by side with livelihood creation
3. Identifying local entrepreneurs and skill building
4. Creating distribution channels with a hub and spoke approach
5. Bring efficiencies into the supply chain
6. Infrastructure development for the supply chain
7. Create a hybrid structure that is more of a social institution that is artisan facing and a market driven enterprise that is consumer facing
8. Umbrella Branding of products and design development of market based products.

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**Presentation Title: 1469**

**Presenter: Mr. Harinder Singh**

### **Story**

Harinder Singh is a successful entrepreneur and creative director of 1469. He moved from the mainstream garment export business to form 1469 named for the birth year of Guru Nanak Dev, which he pursues as a passion. It is a conceptual brand which decodes Punjabiya in a very cool and stylish way. 1469 wears its heritage lightly and irreverently all the while seeking new interpretations of traditional craft. Today 1469 has shaped up a youth brand competing with multinational labels in quality, creativity and cool quotient. It has 5 exclusive stores in Delhi, Chandigarh and Amritsar. Apart from T shirts, 1469 offers handcrafted Phulkaris in traditional colors, ethnic silver and brass jewellery, handmade pottery from the potters of Auroville and woolens in special light weight cashmere, wool and pashmina. This season stoles have been launched catering to all budgets. These are in solid shades as well as prints of Gurumukhi calligraphy. The calligraphy range also includes mobile pouches, clutch bags, kurtis and suits.



### Guiding Principles

#### **Phulkari**

An early product innovation was introducing Phulkari on dupatas but it was not successful because there was no demand for the product. As an experiment, he then brought out shawls with Phulkari and it was hit in the market.



He collects Phulkari from the artisans and if it is resized he makes sure that no part of Phulkari is throw away, even small cut offs. If the Phulkari work is damaged, value addition is done by adding embroidery to it. He introduced Phulkari on prints. Instead of just doing large pieces of Phulkari he and his artisans broke the Phulkari into pieces and started attaching them to various apparels. This also helps to engage many families and increase livelihood opportunities.

He also collects old Phulkaris that are damaged and then converts them into fashion accessories like waistcoats etc. As a matter of principle he does not cut up intact old Phulkaris instead documenting them and exhorting their owners not to sell them.

As part of promotion of Phulkari, he is digitizing Phulkari designs and documenting the stories. At present they are on the process of naming the patterns. Now they are getting orders from aboard countries like Austria.

### **Take Away Learnings from 1946 Compiled by ICF**

- Respect tradition but don't be bound by it
- If creating products for the youth ensure it has a cool quotient
- Experiment quickly, fail quickly and learn quickly.
- Product diversification and innovation to give a new breath of life to languishing crafts.

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**Presentation:**                   **CRAFTISAN.in**

**Presenter:**                   **Mr. Mahesh Subramaniam**

### **Story**

CRAFTISAN is a first step and a first-of-its-kind for India's creative manufacturing industry. Collective marketing and collective branding is its objective, to front all stakeholders together. CRAFTISAN is a proof of concept for the latest in technology in artisan controlled commerce. It is on the heels of offering the world's first hundred percent genuine and authentic marketplace for certified products from India namely, Geographical Indication ®GI, Handloom mark®, Silkmark®, Craftmark® by AIACA, Khadi Mark®, Fair Trade India, etc. It is planning to open a genuine market place, where genuine products will be sold. The customer will be able to understand the history, roots, the origin, the quality, process, and people.

CRAFTISAN is aimed to create a platform that is

- an Ethical Architecture
- Authentic
- Is Committed
- Promotes Quality
- Conveys Passion
- Is Social
- Connected to Culture
- Cause oriented
- Responsible
- Sustainable
- and above all, inclusive and enabled by technology

## **Guiding Principles**

### **Technology**

Technology is an integral component and enabler of an Inclusive Value Chain. It brings transparency and is much need for artisans and producer groups. In this 21st century, the interaction of technical means with society and the environment is a necessary condition to address gaps and overcome challenges. Trend is a new approach leveraged by technology, tells the artisans and producer what sells value so that they can better control production.

Technology brings end-to- end visibility of cost of production and profit margins, marketing and distribution expenses to artisans and producer groups. It promotes transparency. It enables many versions of a store, depending on who is visiting. Algorithmic guided displays, direct customers to products based on attributes and behavior. Technology helps artisans be aware of customer profile and also enables customer conversations and engagements through several touch points, increasing brand loyalty and repeat business.

### **Benefits of adopting technology**

1. Create worldwide market linkages - b2c and b2b environments
2. Adapt a brand to the new-age consumer universe –e.g. Build and promote the Punjab brand in the minds of today’s consumer
3. Promote and preserve genuineness and authenticity of products and the people behind them – Differentiation between an original and not-so-original as a customer how to differentiate real traditional Phulkari and not so traditional Phulkari. How to differentiate a Thanjavoor sari coming from China and a sari made in Thanjavoor.)
4. Provide source identification - integral to principles of inclusiveness (source identification today, does not exist. Attribution to the artisan or attribution to a producer group is not in existence or its by choice)
5. Gain knowledge using deep analytics – Better understanding of consumer preferences and behavior
6. Deliver on-the-fly merchandising - using an algorithmic learning of consumer behavior
7. Design intervention – an exchange platform between designers and producer groups for establishing production linkages
8. Raise awareness at supply and demand levels
9. Improve product placement and promotion
10. Gain consumer mind-share and wallet-share

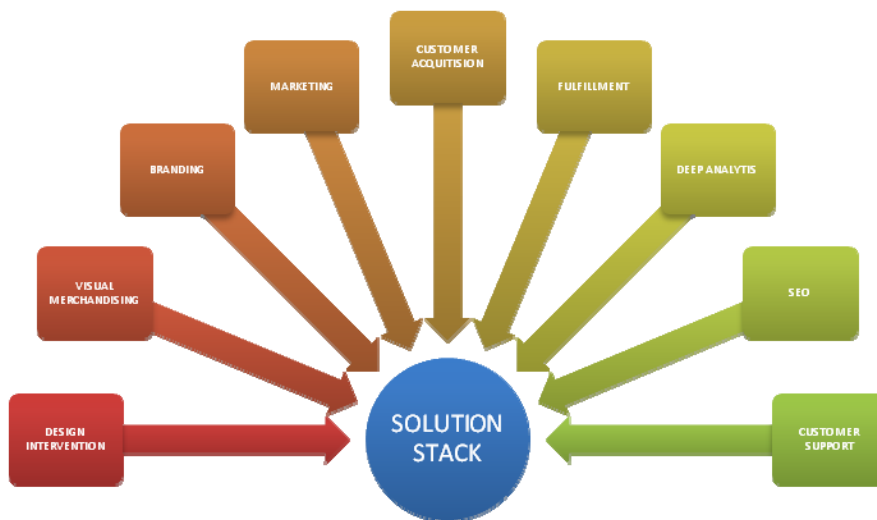
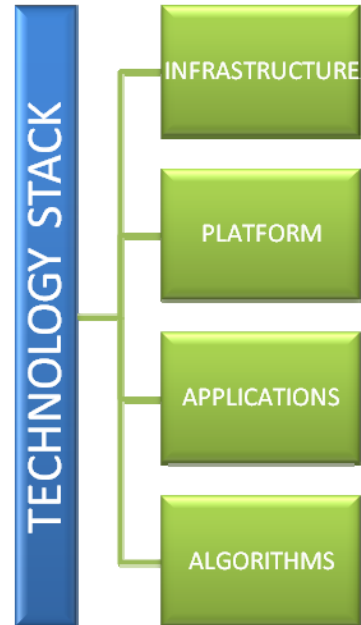
### **Possible Outcomes**

1. Democratize the entire craft sector
2. Grassroots level impact through solutions that don’t exist today

CRAFTISAN have created a TeSLaaS (Technology Solution As A Service) offering aimed at the creative manufacturing industry - a seamless combination of a technology stack and a comprehensive solution stack. Two years in the making, with the team of international designers and developers have created technology platform primarily aimed at craft sector. It is a technology solution as a service offering in creative manufacturing sector. It is a seamless combination of two distinct components technology stack and solution stack.

On the technology stack, the various components are infrastructure, platforms, applications and algorithms.

On the solution stack the components are design intervention, visual merchandising branding, transparency and navigation, marketing, customer acquisition fulfillment. These all are enabled by technology.



### Take Away Learnings from CRAFTISAN.in Compiled by ICF

1. Product certification
  2. Reinventing ecosystem with existing right technology
  3. Creating a complementary technology and solution platform
-

**Presentation: Channapatna Crafts Park**

**Presenter: Mr. K Srinivasa Murthy**

### **Story**

Channapatna in Karnataka is a craft cluster of over 3000 traditional artisans engaged in woodworking and the production of lacquered products. Channapatna craft Park was established to support artisans with infrastructure to preserve, nurture and grow their skills and provide them with employment opportunities. The park has a sophisticated common facility service centre with state of the art wood working machinery and manufacturing infrastructure. It is spread over 14 acres.

Over the years the exports from Channapatna had declined due to lack of product innovation and diversification and inadequate supply of raw materials. This issue was taken up to government of Karnataka for discussions in the meeting held in 2005 chaired by the principal secretary of commerce & industries. As result, the government of Karnataka decided to set up a craft park in Channapatna, with the land owned by the Karnataka State Small Industry Development Corporation (KSSIDC).

The state level export promotion committee granted 300 lakhs and KSSIDC developed land into various plots for allotment to the member exporters of the council. KSSIDC built a CFSC of 10,500 sq ft within the crafts park. The plots have been allotted to member exporters of the council who are engaged in the production of lacquer ware, fashion accessories, kitchen ware, toys & corporate gifts. Under the Ambedkar Hasthaship Vikas Yojana (AHVY) scheme grant was given to procure & install the machinery as required by the manufacturers.

The society has been formed in the name 'Channapatna Crafts Park' with representation from the Department of Industries & ecommerce, Government of Karnataka, KSSIDC and KHDC Ltd (Karnataka Handicrafts Development Corporation Ltd, EPCH (Export Promotion Council for Handicrafts) and 6 representatives of the exporters to administrate the crafts park.

### **Guiding Principles**

#### **Integrated Manufacturing Facility with easy access**

Craft Park is perfectly located at Channapatna equidistant from both Bangalore and Mysore and conveniently accessible. Channapatna Crafts Park campus is spread over 14 acres. It has craft houses, a common facility service centre and the production units of specialist manufacturers all within the same 14 acre park

### **State-of-the-art Machinery**

Channapatna Crafts Park houses some state-of-the-art wood working machines, wood seasoning and chemical treatment plants and a common facility service centre for natural fiber.

### **Versatile Manufacturing Capability**

Channapatna Craft Park is a single source of solution for manufacturing of

- Educational aids
- Toys
- Fashion accessories
- Corporate gifts
- Furniture
- Kitchen accessories
- Natural fibre products

### **Professional and Trained Manpower**

It has professional and trained manpower to operate the machinery and guarantee workmanship and finish of the highest quality products. In addition, it has access to thousands of traditional Channapatna craftsmen for work.

### **Quality**

The combination of world class manufacturing equipment and professional manpower guarantee the highest levels of quality and finish

### **Economical**

Cost for use of the manufacturing facilities and services of Channapatna Crafts Park is very competitively priced, particularly from the point of view of quality and service.

### **Availability**

Earlier it was exclusively available to the member and exporters. The infrastructure is now available to architects, designers and companies for processing and non-commercial manufacture of wood and lacquered products.

### **Take Away Learnings from the Channapatna Centre Compiled by ICF**

- Common facility Centre
  - Pooling of Manpower
  - Adoption of world class technology for maintaining quality
  - Accessibility
  - Be careful in selection of equipment which is relevant.
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**Presentation:** Grassroot Business Fund

**Presenter:** Ishani Chattopadhyay

## Story

The Grassroots Business Fund strives to create a world where economic opportunity reaches everyone. GBF's mission is to build and support High Impact Businesses that provide sustainable economic opportunities to millions of people at the base of the economic pyramid. GBF has raised a 60 million dollar fund through 30 odd individuals and through banks like FMGC, European development bank and OPEC the US development bank. This fund is currently being invested in 5 countries namely Peru, Africa particularly Tanzania and Kenya, India and Indonesia.



In India, Industree Crafts Private Limited (ICPL) is one investee company. Investment in handicraft sector is one of GBF's portfolios in India. GBF is looking for impact funding in the artisanal sector which will result in not only financial return but also social & environmental return. Therefore, the investment is made where businesses have a social impact. Other companies being funded by GBF in India are Jaipur Rugs & R B International. Jaipur Rugs started from a small family run, hand woven carpet

business and has now grown to a 20 million dollar company. R B International is working with rural artisans of Bengal to create accessories & apparel for export.

## Guiding Principles

The investors who have invested in GBF are looking for the impact of their money.

Organizations should be clear in labeling to ensure that the end consumer knows what they are buying.

## **Social Impact Research**

Social impact research was conducted by GBF for all the 3 companies invested by GBF. The idea was to understand the impacts of the companies are having in terms of agenda, social ethnic background of the artisans, wages and financial inclusions covered by GBF.

## **Why the survey is important for GBF**

- to understand and articulate the social impact created through their investments
- to confirm the number of beneficiaries and disaggregate them by gender and social strata
- to study the improvement in household income and economic value creation at the bottom of the pyramid

### **Why the survey is important for our clients**

- will help develop their environment and social (E&S) management systems
- will help enhance their marketing/branding strategy
- will help in local and international fundraising and increasing their sales through new market access

### **Important Findings**

- More than the global average of women are employed by these enterprises
- All the employees are truly bottom of pyramid
- Their earnings are on the whole better than what the market pays
- They live in better houses
- They have access to better sanitation
- They use more energy than what is the average for their area

### **Conclusion**

- Better than average on most parameters indicating a positive impact in the lives of the workers in the social enterprises surveyed

### **Take Away Learnings from Grassroot Business Fund Compiled by ICF**

- Organizing artisans into social enterprises with professional and quality management will improve their lives along many parameters.
  - It is important to design the Measurement and evaluation systems into the business processes.
  - Evidence of social and financial impact will help the enterprise and the sector as a whole in the fund raising process.
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**Presentation: REEDS**

**Presenter: Dr. Rajni Lamba,  
Japneet Kaur, IICD Student, & Sumit Goyal Doctoral Candidate Punjab University**

### **Story**

Dr. Rajni Lamba is the executive director of REEDS. The REEDS, (Rural Environmental Enterprises Development Society) is training self help groups to produce organic food products, vermin compost in the agricultural sector and promote artisans groups of Punjab. At present they are implementing Haryana community forestry project. Punjab offers a lot for interconnecting its culture cuisine and crafts.

## Guiding Principles

### **What does Punjab stand for?**

Bravery – Sikh regiment / parade, Beauty – Clothes, crafts etc Business – Markets for Sardars all over the world, Benevolence & largess – Langars in Gurdwara and Wedding Feasts, Boisterous attitude.

This boisterous largeness of heart is perhaps best demonstrated in the Folk dance of Punjab called Gidha accompanied by music from the Chimta, Dhol, Ghara (Ghatam) with adornment like Ornate Pakhis, Parandas, Nalas and Kaleeras(usually at weddings).

### **Crafts of Punjab**

Every region in Punjab has its own distinctive design of juttis like the embellished Tilla Jutti –from Fazilka in the west, the Patiala Jutti, or the softer leather Muktsar Jutti all of which represent only the Malwa region of Punjab.

The thread and fabric craft of Punjab has exquisite embroideries like the Royal Khin Khab to Tilla, Dabka Baghs, Phulkari to Ambarsari Shawls for men and women.



Hoshiarpur and Kartarpur represent the woodcrafts of Punjab from: Intricate inlay crafts and lacquer work to solid wood heirloom furniture gifted at weddings.

Hand beaten metal ware of Jandiala Guru – Ghangor, Gagar, Ghada and milk cans are still used by rural milk vendors.



Rope making, Basketry and Grass Ware and more recently efforts to use the abundant water hyacinth growing in the canals and water bodies of Punjab are growing.

Pearl and precious stones encrusted Jadau and Meenakari craft are fabulous pieces of art, Punjabi jewellery was at its peak during the time of maharani Ranjit Singh and his successors, the trade routes ensured the best of craftsmen at Lahore and Amritsar.

## JAPNEET KAUR

### Water Tanks a new craft form in Punjab



Cement Water tanking making a new craft and form of expression.

The influx of NRIs who built second homes in the villages of their origin and a need for self expression from the highest points of their newly made wealth seems to have spawned this latest craft in Punjab. The foot ball world cup spawned a rash of football water tanks. The tanks however seem to follow a categorisation of flora e.g. lotus flowers, Prized objects e.g. sedan car, whiskey bottle!!, Vocation- Army tanks and Tractors, body building Folk themes like men on horseback and women with water pots, Fauna like peacocks, rooster, eagles, camels etc.

Manufacture is done using cement and fibreglass moulds and concrete with chicken mesh for sculpting and reinforcing the forms, finishing is done with paint and a fair amount of detail is expressed both through form and colour.

**Sumeet Goyal: Metal Work of Jandiala Guru the town of seven gates.**



The Thateras of Jandiala Guru seem to be a dying breed, evidenced by the fact that the youngest craftsman studied was 37 years old and the average age of the craftsmen in Jandiala Guru was 50 indicating that the young are reluctant to take up this trade. They are expert metallurgists, creating alloys from scrap, pouring it into ingots which are then further made into discs that are then hand shaped into all manner of vessels from high walled flat bottomed Patillas, griddle like Karahi, Diva or Lamp, Rewari Prath or flat griddle, urn shaped surahi etc. Interestingly rural milkmen in the Amritsar area still use brass and alloy milk urns made by them.

## **Take Away Learnings from REEDS Compiled by ICF**

- Punjab has huge potential for handicraft tourism and craft is evolving in Punjab as evidenced by Japneet's presentation on the new craft of sculptural water tanks fueled by the NRI building need for expression.
  - Traditional crafts stubbornly find contemporary use as milk men use brass vessels and milk cans attached to their motorcycles made by Thateras in Jandiala Guru.
  - Policy changes like imposition of VAT and removal of subsidy on coal in the open market often has adverse impact on craftsmen, who cannot lobby for exemptions like large industry is able to do.
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**Presentation: CGH EARTH**

**Presenter: Ms. Mridula Jose**

### **STORY**

In 1988 the Government of Kerala was experimenting with tourism initiatives and offered the concession for Bangaram Island on bid. CGH which at that point was a single hotel, family run business was the surprise winner of the bid, which in retrospect they had won because they said they would leave everything as is. They won in the face stiff competition from the existing big hotel chains

### **SIZE**

Today CGH Earth as they renamed themselves operates 14 hotels in 4 states from a unique single key palace to a hotel with 60 keys. Their sweet spot is a standard 18-20 keys hotel.

### **EXPERIENCE OF AUTHENTICITY**

The location and difficulty of transporting building materials to Lakshwadeep and that too a marine sanctuary like Bangaram Island forced them to look at a light footprint and maximizing use of local resources both material and human.

The success of Bangaram Island Resort then shaped the outlook of the entire company to one that respected Nature, Environment and Community.



## **GUIDING PRINCIPLES**

*NATURE, ENVIRONMENT AND COMMUNITY IS GOOD BUSINESS.*

### **NATURE**

Leave things as close as possible as they are

Emphasize natural resources.

### **ENVIRONMENT**

Build with environmental sensitivity to have a low footprint, be it use of environment friendly materials, energy usage or generating and dealing with waste. Spice Village their second CGH Earth property generates 75% of its energy off grid.

### **COMMUNITY**

Use local people to build using the local architectural language and design.

Very often this may mean lower construction costs but higher and regular maintenance costs. Spice Village uses local “rauthers” to re-thatch the roofs with local grass every year instead of the more common woven coconut frond every year, in the process creating employment in the off season for them.

CGH has also encouraged the tribal community in the nearby forest to gather and process wild pepper that is now sold by them in premium organic stores in Germany. They have rehabilitated former poachers to offer the tourists bullock cart rides through the neighbouring villages, creating employment and protecting wildlife at the same time.

## **GOOD BUSINESS**

CGH has a lower cost of construction per room or cottage than its premium luxury competitors for example its Spice village cottages cost just Rs 5 lakh each while the big brand hotel in the neighbourhood spent 25 lakhs per cottage. The irony is that Spice Village is able to charge a premium over its neighbour for a more authentic experience.

These principles have been applied to all CGH Earth properties.

In Coconut Lagoon, Kumarakom they bought old traditional mansions (Tharavads) slated to be demolished and sold as scrap timber, dismantled them and then re-erected them using traditional Asaries or carpenters who do all the roof joinery eschewing glue or nails, in the traditional way. In Kumarakom which set the trend in Kerala for back water resorts, they also rear the indigenous Vechur cow, a dwarf variety almost extinct having been supplanted by Jerseys, Holsteins and Friesians.

They also introduced stay onboard boat cruises, using traditional rice boats fitted out for luxury living but leaving out the Jacuzzis etc that the competition uses. The boats are the traditional timber and rope construction and have to be refurbished every season.

In Brunton Boatyard which occupies the site originally of the boatyard they constructed a new building using the traditional nail and glue free joinery roof, close to the original external design, furnished it with local style furniture and have distinguished it with curated local cuisine.

Marari Beach resort in Allepey uses traditional fisher folk construction but has further augmented the experience with an organic garden where tourists can indulge in gardening or even the harvest or wander through the butterfly garden which carefully grows plants and trees that have flowers that attract butterflies.

Kalarikovilakkam their most premium offering turned around the constraints imposed by the owners of not serving alcohol or non-veg food and use of footwear indoors to a virtue by offering a 14 day ayurvedic rejuvenation stay that actually creates repeat visits.





## TAKE AWAY LEARNING'S FROM CGH COMPILED BY ICF

### Create an authentic experience

- Experience nature: change as little of the site
  - Experience what is local through:
    - Architecture
    - Culture
    - Cuisine
    - Craft
    - And staff.
  - Premium need not translate as expensive to build
  - Authenticity and richness of experience can translate into higher pricing as compared.
  - Tell a story
  - Engage beyond just luxury living
-

**Presentation:** Kishkinda Trust Hampi, Karnataka

**Presenter:** Ms. Shama Pawar

## Story

Since 1997 The Kishkinda Trust (TKT) has been working towards developing the Historic settlement “Anegundi” as a model village. Shama has been working in Hampi for 18 years. She is a founder member of Kishkinda trust and also member of Sanjeevani, co-op for organic farmers in Anegundi. In 2001, the craft project was started with production of banana rope bags and now crochet bags are made out of banana bark. At present, Kishkinda trust is producing banana bark product worth 1 crore for IKEA.



## Guiding Principles

### Livelihoods through Tourism and Crafts

- Kishkinda Trust went into the future by addressing the available skills and heritage resources inspired by the past
- Its experience is that in the long run specific formalized education that will take cultural/creative industries such as tourism, craft enterprises in India is needed
- The trust developed skills through experiential training, through projects for crafts and tourism, maintenance, conservation, and education.
- But first it started with cleanliness at home. The village of Anegundi was as dirty as any other village or small town anywhere in India. Small beginnings were made with Shama befriending the sweepers, slowly school children and villagers were co-opted into shramdhan for cleaning up. Today it is a model village with clean streets, segregated and sensitively disposed garbage, no open defecation and a thriving community sense of achieving together.

- Several homes have been converted into well designed home stays and the location which is a coracle ride away from historic Hampi has given Anegundia name because it is a place where visitors come looking for its heritage home stays or the banana fiber cottage industry, asking about its cultural events, markets etc.
- Using locally available skills and materials they developed a range of livelihood incubators
- Provided the organization and training required to create a range of marketable products



### Philosophy

- Optimum use of the available resource with ZERO wastage or pollution
- Innovation and inspiration of the past revive untapped cultural industries
- Expansion of the range of MARKETABLE products

The lesson learnt is that a truly integrated project needs many issues to be addressed. It cannot be achieved with one strength, one department, one NGO but surely it needs one vision and many Convergences with may be one entity deputed to achieve this

- Translating Govt. Schemes and Rules
- Understanding market trends and requirements with regard to tourism
- Addressing specific challenges in developing rural/agricultural tourism services
- Involving people in the process from local and global



*Mapping of 108 potential home stays in Anegondi*

**Take Away Learnings from Kishkinda Trust Hampi, Compiled by ICF**

- Explore the option of agricultural, craft and heritage tourism.
- Restoration of cultural heritage that is living and allows contemporary creative arts to co-exist.
- Adopt a holistic approach which will involve many stakeholders but have one common vision driven by a single entity with multi stakeholder representation
- Cleanliness and Sanitation is important for the community and potential tourists and maybe a good place to start with.
- Promote the traditional livelihood options which have market demand and can be sustainable.

## MULTISTAKEHOLDER WORKSHOP REPORT

### GROUP A



**Rapporteur:** Gopal Mani, COO Industree Skills Transform Pvt. Ltd

**Participants:**

- i. Gopal Mani, COO Industree Skills Transform Pvt. Ltd
- ii. Ishani Chattopadhyay, Grassroot Business Fund
- iii. Sanjay Kapoor, Derawala Jewellers
- iv. Deepak, Artisan Derawala Jewellers
- v. Ms Smita, NIFT Mohali

**Findings on big problems**

1. Lack of Market linkage
  - a. No expertise
  - b. Remote locations
  - c. Inadequate Government support
  - d. No proper awareness of product
  - e. Disproportionate pricing
2. Design development

3. Approach to the market (how to sell where to sell)
4. Financial- working capital and capex, sourcing equipments, marketing linkage (Artisans does not know where to approach and how?)
5. Absence of supportive government policy
6. Time consumed by the artisans – poor productivity due to both core and non core activities.

**Problem identified by the Group:** Marketing

#### **Way Forward**

1. Tapping of existing channels/synergizing them
2. Create an umbrella brand (branding and merchandising)
3. Financial linkage
4. Training for more people in craft
5. Production facility/Technology (tools, need infrastructure like common centre/ factory)

#### **GROUP B**



**Rapporteur:** Mr. Shyam Arindaksham, ISTPL

**Participants:**

- i. Shyam Arindaksham, ISTPL
- ii. Mahesh Subramaniam Craftisan
- iii. Maria Angelica –Nabha foundation
- iv. Geetika Kalha, Pr. Sec. Tourism, Punjab
- v. Mahesh, Umeed
- vi. Karamjeet Kaur – Crochet Artisan
- vii. Charanjeet Kaur – Crochet Artisan

**Findings on big problems**

1. Craft sector not taken seriously
2. Lack of motivation amongst youth to hard work
3. Frame of Mind – Attitude towards profession of crafts
4. Merchandise representation – quality, consistency, reliability
5. Transportation – travelling to work/resource gathering
6. Initial training – Introducing new skills

**Big problem** : Attitude towards crafts

**Reasons**

- Men are not willing to be associated with textile crafts as it's considered to be women's domain
- Creative manufacturing is labour intensive – lack of quality and standardization
- Creative manufacturing is less rewarding socially and economically – youth migrate to other sectors
- Women's work is not treated equal to Men's work – Not of Commercial & economic importance
- Mindset of Men of the house & community – Women need to first attend to family chores.

**Way Forward:** Large scale Campaign at Macro and Micro Level

**Actionable items**

1. Get experts to reach out with the right message for Campaign highlighting “women can earn”, incentives for this sector in terms of capex, facilities and innovations
2. Use the right technology & Medium to get the message across (radio, TVs, street plays, mobile messages, etc.)
3. Mobilize appropriate linkage & network to spread the message (panchayats, schools, etc)

## GROUP C



**Rapporteur:** Gulshan Nanda, Former chair person cottage industries emporium

### **Participants:**

- i. Gulshan Nanda,
- ii. Jaskaran Kaur, Phulkari artisan
- iii. Lovely, Phulkari artisan
- iv. Japneet Kaur, Masters Student IICD
- v. Yuvraj, Craftisan- it technology platform services
- vi. Arshinder Kaur, Environmentalist social entrepreneur organic farming, REEDS
- vii. V.B. Kumar add project director, ADB assisted tourism project for craft dev., forest service officer on deputation
- viii. Rekha Pant, Patiala, women entrepreneur in Phulkari

### **Findings on big problems**

1. Lack of shared vision and continuity in Policy
2. Lack of market, low wages and right pricing
3. Lack of awareness in producer about consumer,
4. Lack of awareness in consumer of producer, lack of zeal



## Way Forward

1. Planning and Policy  
Create a common platform with shared vision and alignment  
Formulate policy with stakeholder involvement  
Create sufficient flexibility to accommodate changes through stake holder consultation
2. Product diversification  
Design to market needs  
Diversify categories- fashion, home, food and accessories
3. Right pricing therefore right wages, productivity improvement, collective sourcing
4. Right quantity, feedback mechanisms with market to increase decrease or cease production based on real time feedback
5. Right quality- better raw material e.g. base material for Phulkari, skill up gradation, productivity and decentralised quality control by artisans themselves
6. Right product – market driven, designed for right price
7. Firm and link rural, heritage and religious tourism with crafts

## GROUP D



**Rapporteur:** Laila Tyabji, Chair person, Dastakar

## **Participants:**

- i. Laila Tyabji, Chair person, Dastakar
- ii. Dr.Sethi Ram Bansal, Director technical training
- iii. Gitanjali Kanwar, Sr. project officer, WWF India
- iv. Harbhajan Singh, pro council of technical education and training Tapa
- v. Harpreet Kaur, artisan, WWF water Hyacinth project
- vi. Narinder Kaur, artisan , WWF Water hyacinth
- vii. Harbans Singh, Tourism department
- viii. Parvinder Kaul, Gubachen welfare group stitching and Phulkari

## **Findings of Big Problems**

1. **Lack of Overall co-ordination and marketing by Government**
  - Poor co ordination coupled with poor management often a road block
  - Need for a nodal agency
2. **Government support infrastructure and funding:**
  - Lack of timely and adequate funding from government
  - Training for talented and needy artisans
  - Lack of funds and human resources to support crafts groups till they become financially viable
  - Inadequate staffing for project implementation
3. Raw material channelization in protected areas
4. Lack of good design
5. Empowering women to be independent and self sufficient
6. **Market**
  - Poor knowledge of market
  - Poor market access
  - Not enough marketing organizations for small craftspeople
  - Too much focus on exports and only some larger organizations benefit

## **Way Forward**

1. **Create a nodal coordinating agency to remove bottlenecks**
  - Single window clearance from all departments through nodal agency
  - Reduce government involvement in decision making
  - Raw material collection from government protected areas to be facilitated

- Create awareness & showcase all government projects and schemes relating to tourism and the creative and cultural industries within the nodal agency
- Credit and finance access thru government schemes

## 2. Create a brand PUNJABIYATH

- The nodal agency creates and maintains the Brand Punjab
- Brand Punjabiya (warm hearted and fun people, happy, enjoy food- eat drink and. Enjoy, agricultural lifestyle, bravery, entry to India, heart of India, global Punjabi, proudly Punjabi)

## GROUP E



**Rapporteur:** Rony C J, ISTPL Bangalore

**Participants:**

- i. Rony C J, ISTPL Bangalore
- ii. Brigadier TPS Chowdhary
- iii. S G Ranjan, Professor IICD Jaipur
- iv. Devender Aggarwal
- v. Gurminder Kaur
- vi. D S Chaudh
- vii. Manpreeth Singh
- viii. Kamaljeet Singh, COO, PHTPB
- ix. Suresh Rani
- x. Akashdeep Kaur, HR/PR Manager
- xi. Satwinder Kaur, Mehar Baba charitable trust

**Findings of Big Problems**

1. Marketing: artisans are not linked with market
2. Lack of mobilization (artisans are not mobilised)
3. Lack of quality of products
4. Lack of finance (working capital)
5. Women are not willing to come from houses for the training
6. Improper skill up gradation
7. Poor training methodology

**Problem identified by the Group:** Traditional skills are not being taught along with the modern skills

**Way Forward****1. Training**

- Introducing craft training schools in each district
- Training of trainers (creating pool of trainers in each district)
- Advanced training curriculum with traditional skills

**2. Market Linkage**

- Improve design and product diversification to meet market needs and integrate it with training
- Link artisans to markets through apex bodies.

### 3. Mobilisation

- Mobilise artisans to come together esp. women artisans for pooling of skills and resources.
- Create acceptable alternatives in addition to work from home for women

## Group F

**Rapporteur:** Gurmeet. S Rai, Conservation architect

**Participants:**

- i. Gurmeet. S Rai, Conservation architect
- ii. Gita Ram, Industree crafts foundation, Crafts council of India
- iii. Raji Srivastava, secretary tourism and secretary culture, Punjab government
- iv. Sunaina Suneja, Nabha foundation
- v. Shama Pawar, Kishkinda Trust
- vi. Rajni Lamba, Director REEDS
- vii. Simran Harika

### Findings Big Problems

#### 1. Policy Framing with stakeholder participation

- Lack of stakeholder led agency to co ordinate, prescribe policy and facilitate implementation with audit and accountability.
- Poor discipline
- Big egos lack of ability to look, listen, learn and understand from stakeholders
- Lack of ethics
- Raw material: procuring quality raw material at wholesale instead of retail price, aggregating buying for multiple groups

#### 2. Market Linkages

- Absence of a system of enabling linkages
- Increased production requires new and expanded market opportunities

#### 3. Quality:

- no appreciation of quality, lack of recognition of quality, lack of systems for quality, shortage of trained manpower to deliver quality product

## **Way Forward**

### **1. Create Core Group**

- Private sector can demonstrate drive and implementation ability
- Core group built on PPP which converges policy and implementation with audit
- Inclusive planning processes involving necessary stakeholders to drive toward a common goal
- Higher up body to drive convergence
- Tailor made and effective policies for cultural heritage related industries
- Create a Database of artisans, products and product design

### **2. Market development:**

- support platforms enabled by govt policy and support,
- policy that can influence markets,
- create new markets and marketing opportunities,
- enable artisans to go to market,
- create channels to understand market needs,
- separate channel for high quality products,

### **3. Training:**

- training and education for artisans to develop relevant
- and quality product

## **KEY TAKE AWAYS**

### **A HOLISTIC AND INTEGRATED APPROACH IS REQUIRED**

1. CORE OR APEX PPP BODY TO BE FORMED WITH ARTISANAL AND MULTIPLE STAKEHOLDER REPRESENTATION
2. CREATING MARKET LINKAGES ESSENTIAL
3. CREATE AN UMBRELLA BRAND FOR PUNJAB/PUNJABIYATH
4. PRODUCT DIVERSIFICATION THROUGH DESIGN AND UNDERSTANDING OF MARKETS
5. INFLUENCE AND SHAPE POLICY TOWARDS INTEGRATION AND INCLUSION
6. TRAIN AND MOBILISE ARTISANS FOR GROUP WORKING POOLING OF RESOURCES ESP WOMEN
7. INTEGRATE TECHNOLOGY FOR TRANSPARENCY AND VALUE CHAIN VISIBILITY
8. CREATE FINANCE FOR CAPITAL AND WORKING CAPITAL NEEDS FOR ARTISAN AND CULTURE CREATIVE ENTERPRISE
9. TRAINING AND SKILL BUILDING FOR ADOPTING NEW AND QUALITY MATERIAL,PRODUCTIVITY AND DESIGN FOR PRODUCT DIVERSITY AND MARKET NEEDS
10. INTEGRATE ACROSS TOURISM, HERITAGE AND CRAFT FOR MAXIMUM SYNERGY