

Global handicraft index: a pioneering approach and developing strategies for promotion completion and Welfare of Artisan in the Digital World

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Abstract: The purpose of this paper is to give a separate index for the development of handicraft products developing better completion in handicraft industries, conserving the heritage of all countries handmade tradition, the skill of artisans, making them entrepreneurship to artisans Among them, we know that whole world is facing a big problem of plastic glass and other population and climate is also affecting due to environmental pollution in the world so if all want to maintain their life and living patter better and sustainable then they should have to make the product for their utility that is sustainable and utility decorative and that will have to give local job and enhancing the local talent of the artisan and rural, tribal people special women. We know that all are worker but want to be enreprnure and earn their mount and increase the GDP of their country and in last want to be happy in the world so the objective to the paper is to develop and innovation and suggest first global handicraft index like as global innovation index global happiness index , global hanger index , global environments risk assessment index and other index that have help the world each country for developing and giving better competition between the other sector ,and other sector so in case of handicraft sector that artisans , and worker ground completion's , better development , capacity building of the artisan women empowerment in handicraft sector and in last socioeconomic welfare of artisan and over global development the reviving of handicraft industry in the world that is facing huge problem in comparison of machine made product in current scenario and to conserve our local talent , our heritage product , our tradition and ancient skill and monument and sustainability to priodht and eco-friendly living pattern of the people in whole world such ancient crafts as pottery, weaving mats, baskets, making painted chests, tambour embroidery, etc. And in many regions of *Azerbaijan* these ancient handicrafts, not only do not decline but continue to flourish and develop for the joy of all connoisseurs of folk art. This is helping in providing 11 parameters and 20 indicators on which the proposed handicraft index will be prepared at the global level. so there is a need for initiative for researchers that want to work in the sector of the handicraft industry and to want to give the new horizon at the front of other machine-made products that are harmful and costly non-eco-friendly and that is trading and increasing jobless growth so this handicraft index will help to at artisan increasing the employment, income decreasing the jobless growth converting the gig worker and creating local talent and making it as the global label.

Keywords: Global handicraft index world handicraft sustainability, parameter, Indicator of handicraft

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INTRODUCTION

All of us know that handicraft product is commonly made by hand or by with the help of the handmade tool. in this process, hand skilled people artisan creates different design products theirs decorative and used as utility product like as from Rockwood, clay stone and may more and many more using simple and cheap tools from the time of immemorial, India is called for it handmade made decorative addition industrial country and famous in India These types of items produced are known as handicrafts as they are prepared solely by hands and there is nothing od least technology used in this industry. it is also known for its cultural customer and India feature amongst the topmost rated cultural country which is famous in the world there is some skilled labour rare busy in the world which has and has artisan have added to them and there is nothing any use of machinery and we that India is known for its customs. Handicrafts all over the world. as we know ha India has been very loving and respected by everyone and many rural people still earn their livelihood through the creative part of art and culture and persevered its culture. In the following article, we will read about some of the handicrafts of India that you can take back. The sustainable economy is an era of women as entrepreneurs perceiving, organizing resources, novel opportunities, and undertaking risks to achieve their goals in developing new innovative ventures for measuring new horizons in the time of pandemic when the whole world was and northeast of asean, before pandemic were experiencing an economic renovation through transformation technology but pandemic has slowdown their speed but after then it again increasing by the national slogan of vocal for local through Atmanirbhar Baharat Abhiyan, through the growth of women-oriented handicraft industries like moonj craft, bamboo craft (MSMEs)(Yadav et al 2021)

World's handicraft an overview

From the world bank data, it has been clear that 78% of unorganized workers are in the handicraft sector and the role of the handicraft sector in world GDP is 27.49%, and rand 87 % of women are engaged in the handicraft sector AT THIS TIME (world bank 2020 report submitted to UN). at the same time, the international labour organization has submitted its report after the pandemic to the world bank and said that during the pandemic 60 % of workers were engaged in the handicraft sector due to lockdown and after the slowdown, their services sector manufacturing ring sector, and in those 90% women were engaged in handicrafts sector .at least 39% women were worked as entrepreneurs during and before the lockdown, and 19% man were entrepreneurs in the handicrafts sector. that is published by ILO. In the case of Asian development, banks have distributed the report that of 79% work were engages in the handicraft sector during the lockdown and importance in 29 % in Asian GDP and mostly in India and Indonesian country was top at the handicraft level.

Traditional crafts of Azerbaijan: takalduz, chests, and weaving of reeds

Azerbaijan is rich in traditions, developed over many centuries, an important place among which is occupied by folk handicrafts. Each city and region of the country is distinguished by the development of various kinds of crafts and arts and crafts. Among them, such ancient crafts as pottery, weaving mats, baskets, making painted chests, tambour embroidery, etc. And in many regions of Azerbaijan these ancient handicrafts, not only do not decline but continue to flourish and develop for the joy of all connoisseurs of folk art.

Pottery

One of the first materials on earth, which man began to use, was clay. For several millennia it has served man, and during this time has found wide distribution in many areas of human life. The production of pottery, which served for the preparation and storage of food, and other products, exists and develops in Azerbaijan from time immemorial. Well-equipped pottery workshops were found during excavations in ancient fortresses of the times of Caucasian Albania in the territories of Gabala and Shamkir. And today in some regions pottery centres continue to operate, where ceramic products are handcrafted. See figure 1 about Azerbaijan handicraft products.



Figure 1. Azerbaijani craft



Sources: figure 2.

Azerbaijani craft, In a coppersmith's workshop 2018 Old City, Qasr str. 15, Baku Azerbaijan

One of the workshops, which cherish the traditions of pottery, is the family enterprise of Jasarat Nuriyev, located in the village of Erkivan, Masalli region. It produces and sells household utensils - dishes, pots for traditional meat dishes, pitchers, flower pots, kerosene lamps, decorative items, amphorae "under the old days" and so on. In addition to the manufacture of standard products, the masterworks on the order according to the original client sketches, and also recreates the old ceramic products from the images in the catalogs.

According to the hereditary master, whose grandfather and father also engaged in this craft, the production of one product takes from 20 days to two months, since all production is carried out by ancient methods using the potter's wheel and traditional kilns for roasting. So the drying of one product takes about 20 days, after which it is fired in a furnace at a temperature of 1000 degrees. It is not surprising that pottery products manufactured in this traditional way are environmentally safe, have a high aesthetic value, and are in high demand not only among the local population but also among numerous tourists visiting Masalli.

Painted chests

Another traditional craft in Masalli is the manufacture of chests. It should be said that in olden times the chests were an indispensable attribute of marriage. The bride, leaving her father's house, carried her dowry in the chests. In many areas, this custom is still observed today as a tribute to traditions. In the whole southern region, 2-3 people are engaged in the manufacture of chests, and only in Erkivan village of Masalli district. One of the famous masters is Sharafat Azizov, whose grandfather and father also practiced this craft. And now the master tries to transfer his skills to his son Seyfatdin. As a rule, chests are made of the most malleable cypress wood. On average, the master makes 1-2 standard chests per day. The dimensions of the chests vary greatly. The smallest of them have dimensions of 20x12 cm, and the bulkiest ones are 100x50 cm. The standard chests, those that are in greatest demand, have dimensions of 80x40 cm.

Most chests are painted in red tones, using traditional patterns, in an easily recognizable style. However, at the request of customers, the master can decorate the chest more originally. So we happened to see a chest with built-in lighting and other designer delights.

According to Sh. Azizov, chests cause genuine interest among tourists arriving in the Masalli region. Among its buyers were also travelers from Germany, England, Pakistan, and other countries.

The art of embroidery - takalduz

The ancient city of Sheki was and remains the handicraft centre of tambour embroidery - takalduz, which is an exquisite floral ornament executed on velvet, cloth, or morocco. Duma (father), who visited Sheki, wrote that he "bought two embroidered saddles for 24 rubbles. In France, you cannot have them even for 2000 francs, or rather, they cannot be obtained at any price". In the middle of the 19th century, the products embroidered with a tambour seam, as well as gold embroidered seams, had wide sales not only in Azerbaijan and the South Caucasus, but also far beyond their borders, which contributed to the commercial nature of the embroidery.

The main material for embroidery with a tambour seam is velvet dark - blue, black, and red. Embroidery in the style of tapestry is performed on linen fabric. Embroidery with a tambour seam is a subtle and time-consuming art. Sometimes the production of one work takes 3-4 months. Embroidery uses silk threads. The embroidery ornament is a bizarre intertwining of plant motifs and birds, differing in the richness of colour and composition combinations. At present, embroidery mainly decorates bags, pillowcases, and tablecloths.

It is interesting that at the end of the XIX century in Sheki in special embroidery workshops exclusively male labour was used. Today, the art of embroidery is predominantly a woman's occupation.

By the way, it is possible to get acquainted with the unique collections of Azerbaijani embroideries that impressively testify to the centuries-old historical path of the development of decorative and applied art in the region, the high level of artistic skill of Azerbaijani craftsmen in the Sheki Museum of Folk Applied Arts.

Weaving from reeds

And we again return to Masalli, where one more ancient craft is preserved and flourishes. Millennia ago, people noticed the high hygiene of products from reeds. From him learned to weave mats, baskets, hats, etc. Weaving from reeds was widely spread in Azerbaijan, in particular in the southern regions. Today in Masalli weaving from reeds (in the local dialect - pizə) is preserved only in the village of Musakyuchya, where 40-50 people are engaged in this craft.

Occupation is painstaking, requiring not only assiduity but also courage. Reeds are harvested mostly by women, collecting them in spring and summer in marshy areas and by the sea. In such places there

are many snakes, so collectors take all security measures to protect themselves from unwanted contact with these reptiles (ajarbiazan craft industry sources).

Crafty and folk art of Baku city Azerbaijan

At Folk Art, we sell handmade souvenirs, arts and crafts by Azerbaijani artisans. Our vision is to create sustainable employment for producers of handicrafts and arts according to FairTrade principles, particularly in rural areas among the many minority groups of Azerbaijan. In our store, you will find jewelry, pottery, traditional Azerbaijani dolls, leather-works, and many other interesting and beautiful products. These all make for excellent souvenirs from your travels in Azerbaijan. Here is a short video about us and what we do: All our products are handmade and unique, and the assortment will change depending on our producer's creativity.

Glass teacup traditional Azerbaijani doll pink store necklace

Folk Art is a link but traditional from remote villages off the beaten path and the urban centres where unique, authentic gifts that make a difference are wanted. We try to keep good relationships with all our producers from all over Azerbaijan. You can learn more about Azerbaijan, our culture, and crafts traditions on our [About Azerbaijan page](#). We follow the [Fair Trade](#) principles so our producers get a good price. We hope that we by this will help maintain Azerbaijan's rich traditions of arts and crafts. We could not do this without the help

Iran handicraft industry

Tehran, Oct 11, IRNA - Iran is among the world's top three handicrafts producers, said the head of the handicraft association of the central Iranian province of Isfahan.

Close to 60 percent of Iran's total handicrafts are produced in Isfahan, making the province the country's top producer of such items, Abbas Shirdel told Iran Daily. He said Iranian handicrafts have the greatest diversity worldwide, overtaking China and India which rank higher than Iran in terms of producing such items. Of the total 297 types of handicrafts produced in Iran, 199 pertain to Isfahan Province, which shows the high status of the art and creativity among the people of the province. He said Isfahan is leading in the production of all kinds of handicrafts, describing the province's artists as creative and innovative. Shirdel said handicrafts play an important role in the presentation of a country's art and culture to the world, adding given its position in the production of such items, in 2015, Isfahan Province was recognized by the World Crafts Council (WCC) as the World Crafts City and registered as a UNESCO creative city. Highlighting the importance of managing and organizing Iran's handicrafts exports more effectively, Shirdel noted that currently, Isfahan's overseas sales of crafts are done merely through individuals and passengers visiting the city. He said are exported to most countries even China which is among the world's biggest producers and exporters of such items. Source: Iran Daily.

OBJECTIVE

- To understand the situation of the world handicraft sector from a different country and the position of the handicraft sector
- To propose a new approach to the Global handicraft index at the world level as conceptual.
- To suggest strategies for developing global handicraft index and strategies for artisans, better completion, promotion of handicraft artisan
- To turn the world toward sustainability through handicraft products

LITERATURE review

Following literature supports the current study, like the study done by *Ahlavat Vanita(2018)*¹. Her paper titled "an analysis of growth and association between labor productivity in India's textile industry" has discussed in her paper that most of the labor is women in the textile industry. A study conducted by Roy, Patnaik, and Satpathy(2020)⁸ for 747 small business enterprises found a drastic fall in the growth rate of net sales by (-)66.7% in the first quarter of the financial year 2020–21. The situation worsened further when the government announced the extended nationwide lockdown amidst the COVID-19 crisis. Ananda, Abhishek, et al(2020)². 'Impact of COVID-19 pandemic on Micro, Small, and Medium Enterprises (MSMEs): India report', Microwave Consulting, Lucknow, India has discussed the impact of a pandemic on handicraft MSME sector *Jaya Jaitly (2019)*⁴ in her paper 'Craft tradition of India' has focused on craftspeople's and struggle of their life, she also noted down that artisan life is so hard narrated the condition of the weaver in Fatehpur Sikri. *Ahlavat Vanita (2018)*¹, in her Paper title "An Analysis of Growth and Association between Labor Productivity and Wages in the Indian handicraft industry and textile." Results suggested that there is enormous gender disparity in employment; that is women are very few in comparison to men workers. published their research paper "Study of Handicraft Marketing Strategies of Artisans in Uttar Pradesh and Its Implications". *Pandey and Pillai (2020)*⁷ conducted a study covering 5000 MSME enterprises during the lockdown and found that 71% of them could not pay salaries/wages to their employees for March 2020. (Yadav et al2022) in their paper discussers about the new approaches for the development of handicraft index at global

RESEARCH METHODOLOGY

The study is based on secondary data from world handicraft resources and USAID data and different journals like world bank reports, IMF reports, ILO reports, and many other top-level journals, which are top level in the world work from a different countries y in small industry and especially handicraft sector-oriented journal. Other secondary sources were NGO of UN local NGO, SHGs, NPO, same agencies Top handicraft institution,

DATA AND VARIABLE:

Secondary data has been utilized to estimate the size and composition of the handicraft units in this sector of Indian analyzed using 20 variable nature of business either it is a hereditary skill or civil hereditary business training adopted design or self-evolved design, an association of artisan from craft cluster SHG, NGO, nature of the product that ceremonial decorative, utility, or any other products, production is carried out in open air or hours or workshop it means production is carried out in open air and household, or in what is the sale workshop another variable is association artisans I which are connected to SHG, NGO, craft cluster, and producer company sources of raw material from agriculture, from the local area, or forms products, and other products. difficulty in obtaining raw material, what is the nature of labor required skilled or unskilled. And the composition of labor is

family and casual labor, regular labor, and contractual labor. Hour of work in the company is full-time work or part-time work in a year. Another question sale of the product to the consumer, to the local market, to the contractor, in the town, or to the exporters. Product is export or not. Are they get their expected price of the product? income is sufficient or not this depends other demand of the products reason of quit the work in handicraft sector, due to no labor availability, no quality of thought, the reason for quitting the business. The number of the artisan is increasing or decreasing in modern times. The flow of the product is increasing or decreasing in the current scenario. What is the consumption of the is increasing or decreasing? In a comparison of machine-made product is superior or inferior.

FINDING AND DISCUSSION AND STRATEGIES

Proposed indicator and parameter for preparing global handicraft index

There are 20 proposed parameters and 25 indicators.

Indicators on of handicraft

1 decorative and decorative value of craft 2. artisan's skills, marketing of products, 4 consumer behaviors, 5 product demands, 6 local culture, Government policy, 7 artisans safety, 8 artisans talent and capacity, 9, the role of mediators., 10 handicraft infrastructure, 11. Electricity supply, 12. Promotional window at the local level at global level, customer interest, and nationalism of the handicraft demand, 13 digital technology, 14 labor strategies, 15 competition between sustainability of the handmade product, 16 quality in comparison of machine-made product, 17 women security in handicraft sector, 18 branding of handicraft product at global level, 19 reiving of handicraft product, conservation of old skill, 20 use of AI in handicraft product making, 21 institution establishment of handicraft sector 22 training center of handicraft product, global handicraft parks, 23 syllabi about awareness of handicraft product 24 environmental value of craft,

Parameter of handicraft index

now discussion on a parameter that can help in developing global handicraft index and national handicraft index 1. economic parameter, 2. social parameter, 3. financial parliament, 4. technological parameter, 5. governance parameter, 6. empowerment parameter, 6. educational parameter. 7. Religious parameter 8. AI parameter 9. ICT parameter, 10 gender parameter. 11 promotion parameter

12 policy parameters. 13 innovation parameters 14 environmental parameters 15. cross-cultural parameter ,16 entrepreneurial parameters ,17 institutional parameter 18 skill parameter ,19. branding parameter

Top handicrafts being exported from India

India has been well known for its rich culture and heritage. Each culture has its customs cherished by the people. Such a vast heritage and integration can be found nowhere in the world. Yet such diversity lets us stay united and share some of our renowned richness around the globe.

Handicrafts are one such example of spectacular creations from the hands of skilled individuals spread across the country proving India to be an exotic land with exquisite artworks. Each state is famous for some of the other craft but the Tamil Nadu, Saharanpur, Gujarat, Rajasthan, Kashmir are some centers acknowledged for handicraft manufacturing.

Handicrafts from India

Artifacts that are crafted with passion and excellence with very little input from machinery's along with a considerable element of tradition are termed as handicrafts. And India has given a fine share of

importance to the creation and export of such artifacts. Though there are innumerable collections of work being manufactured, some notable ones have been globally exported.

The exports trends in India are rising each year. From the data produced by the Export promotion council for Handicrafts (EPCH), exports in India initially started with the year 1986-1987 and till 2016 period the export of handicrafts from India has shown a massive improvement suggesting the Importance and admiration this has gained over the world within the past 35 years.



Figure 3 export of handicraft product at global level. data from world bank 2021

Export culture from India

Exports and imports are the integrity of a country. It shows how well a country is paying importance to the country's culture and heritage. Handicrafts apart from being a skill is a proper source of income for the small-scale industrialists and women population of the country. The sector of handicrafts paves way for many benefits like

- A work method for many small-scaled rural and urban populations aiding the weaker segments of the country.
- Poses a decent employment potential for skilled people of the country.
- High output is obtained for the major investments to be made.
- Higher value addition to the products. Across the world, artisans have been producing beautiful, practical, and culturally significant crafts for many centuries. From the knife makers of Tibet to the luthiers of Madrid, here is a rundown of the top 10 artisans of the world.

Some other famous handicrafts of world different countries in short

Glass Blowers – Murano, Italy

Located just north of Venice is the island of Murano, one of the best places in the world to see the art of glass blowing. Although the island's unique industry may have altered somewhat since its beginnings in the 8th Century (the art form originally developed in the Middle East around 300 BC), it remains a thriving industry.

Venetian-Glass-blowing-factory, Murano

Using a hollow steel tube, the molten glass is pulled from the furnace and rolled into shape on a steel table, known as a marver. Blowing into the pipe, the warm air causes the glass to bubble, at which point it is reworked until the desired shape is achieved. Demonstrations given by Murano's extraordinary craftspeople can be seen year-round Glass Blower in Murano.

Knife Makers – Tibet, China

Like many Artisans around the world, the 20th Century saw Tibetan knife makers struggle to maintain their trade. But, with support from the Chinese government and the artists' continued perseverance, Tibet's knife makers are clinging on. Following the teachings of their forefathers, workers craft a variety of materials; copper is often used for the blade, whilst the horns of bulls and antelopes, along with wood and metal are used for the handles.

Ritual chopper knife with Zephyr.

Protecting anyone naive enough to stoke the razor-sharp blades with their fingertips, knives are never without their sheaths. Made from animal hides, wood, and horn, the coverings not only provide protection but allow the artists the opportunity to showcase the splendor of their work.

Leather Tanners – Fes, Morocco

Continuing a craft that hasn't changed since the 11th Century, Morocco's leather tanners provide a lasting example of how arts of the past can be maintained in an ever-modernizing world. Amidst the low-lying buildings of the Moroccan city of Fez, you'd struggle not to be moved by the color, and indeed odor, of the city's most famous tannery, Chouara. Set out like a giant sheet of honeycomb, the large stone vessels built through the square are filled with scores of colourful liquids, some, such as the cow urine vat, less pleasant than others.

Some of the most talented Artisans in the world working the Tannery in Fes, Morocco

And, wading thigh-deep through the liquids are the Artisans. First treated and then stained in natural dyes – such as saffron, henna, and cedarwood – the final stage of the process sees the skins thrown onto the surrounding roofs where they are left to dry in the heat of the North Africa sun. Tanner in Fes, Morocco

Ikebana Flower Arrangers – Japan

Ikebana is a Japanese art form that brings together both nature and humanity. For most, flower arrangement involves the placement of various, cut at their stems, into a vase. However, in Ikebana – which translates literally to 'flowers kept alive' – the welfare of the living plant is as integral as the beauty of the final composition. Abiding by a numbersenumbermaterialss must be livingcolorsr and scolorsleasing to the eye and, mo displays must have meaning – the artists remain silent during their work, allowing them to enhance their appreciation for nature.

Ikebana celebrating Kadomatsu

Differing from the artisans of many other countries around the world, Ikebana is far from a dying practice; it is taught widely in schools in Japan and is televised regularly for those keen to appreciate its beautyiitst's home.

Ikebana in Hotel Lobby

Flamenco Guitar Luthiers – Madrid, Spain

The beauty of the song that resonates from the strings and body of a flamenco guitar is matched by the artisan behind it. Traditionally made from rosewood, sycamore, cypress,s, and spruce, a flamenco guitar is the result of centuries of fine-tuning if you'll excuse the pun!

Flamenco Guitar, Spain

- From using the right wood and polishing the fretboard to bending the ribs of the inner body, a visit to one of the main guitamakingng workshops in Madrid, Spain is a great way to see the luthiers at work.

Luthier working on his next guitar

Calligraphers – Pakistan

Calligraphy is the art of designing and producing decorative letting with a pen or brush. The origins of calligraphy, much like many crafts, are difficult to identify, for it was a practice that grew from many corners of the globe, from Europe to East Asia and the Islamic world to the Mayans. Although art has evolved since its beginnings, it stains as an important trade in many countries.

Calligraphy at the Mariyam Zamani Mosque

One of the world's most renowned calligraphers is Khurshid Gohar Galam, from Pakistan. Khurshid Gohar's work, which includes almost 500 different calligraphic styles, is widespread throughout the Islamic Republic of Pakistan, adorning mosques, tombs, and many other important buildings.

Rug Makers – Turkey

For centuries, the Turks have been knotting rugs. With variations in climate, society, history, and the economy, materials for the craft vary from place to place, from cotton to wool and viscose to silk, the finest of the four threads. Raised on farms in Turkey, the silkworm cocoons are harvested and then soaked in steaming water.



Fig

ure 4 adopted from turkey craft library Rug Maker in Turkey

Teasing the strands from the cocoons, workers spin the silk onto large wooden wheels, after which it is twisted and then cocoloredith with natural dyes. Unlike many other countries, Turkish rugs are double-knotted, giving them strength and durability. The patterns and symbolism of the rugs are often extremely intricate, making their work all the more impressive.

Jade Lapidaries – Hokitika, New Zealand

Long before the Europeans (or, pākehā) landed, the native Māoris had been fossicking in the river beds of New Zealand's South Island for jade, known to the Māoris as pounamu. Intricately carving the stone into decorative forms, the treasures were passed down through the generations, each with its meaning and increasing cultural value.

Azulejo Tile makers – Lisbon, Portugal

Dug up in Southern China, archaeologists determined that the oldest fragments of pottery dated back some 20,000 years. With such a vast timeframe in which to evolve, it's no wonder the world is now steeped with a deep history of ceramic production. One such example is that of the Portuguese Azulejo – delicate, glazed tiles, with such an extensive past that they now embed much of the architecture and decor throughout the country.

Origami – Japan

Paper folding has been an art form long practice by many civilizations around the world, from Europe to Asia. Perhaps the most famous of these is the craft of origami in Japan.

Origami cranes near the Peace Memorial Hiroshima, Japan

Comprising the arts, science and, mathematics, this longstanding tradition, still practiced today, held value in many areas of Japanese society – from the iconic paper crane, worn as a fashion piece, to the representation of a goldstone, burnt during a funeral.

Origami-Cranes

Handicrafts Map of India

This exclusive handicrafts map of India provides you with a detailed view of India and all its artistic niches. From north to south, and west to east - every corner of the Indian subcontinent has a rich heritage of diverse handicrafts. Woodcraft, painting, pottery, textile, jewelry metalwork, carpet weaving, and more traditional Indian handicrafts have been mapped here. This unique handicraft map presents a state-wise look at the diverse handicraft traditions, the various craft center, and their locations. You can locate the exact handicrafts center, plan a heritage trip or buy these handicrafts directly from the artisans.

Figure 5
Showing handicraft in India state wise by incubation

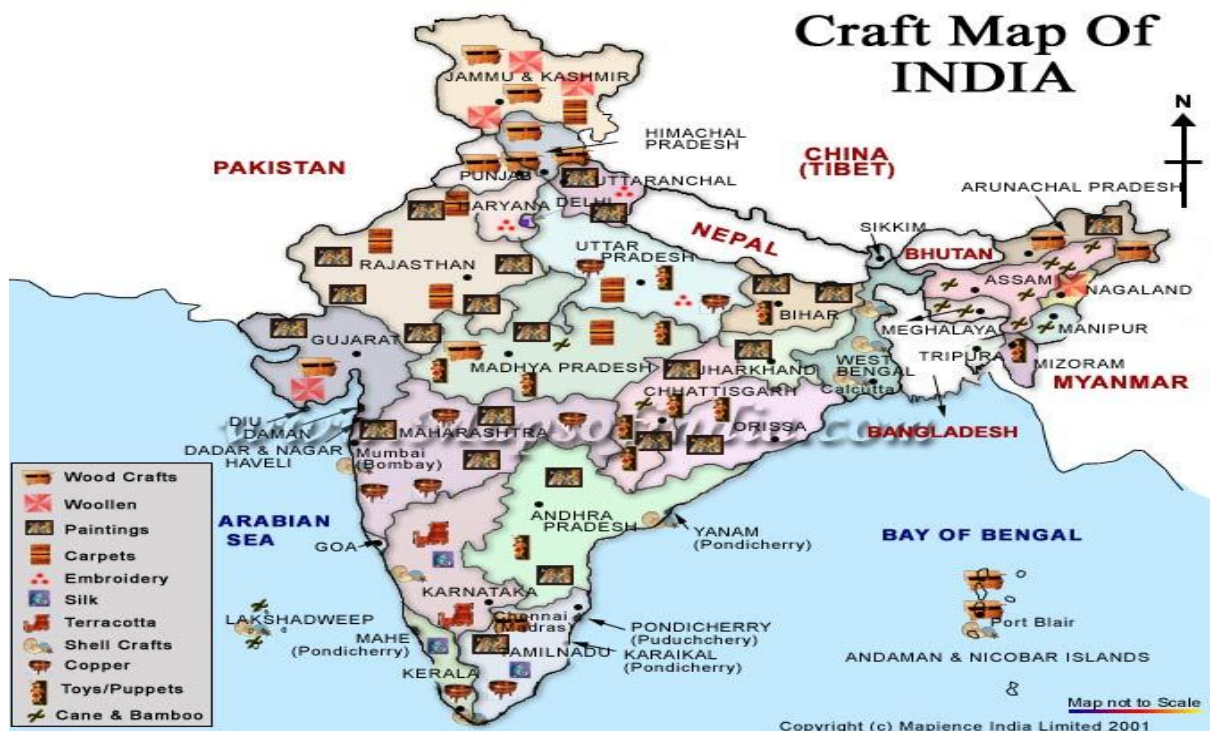




Figure 6 Batik craftswomen in Java, Indonesia drawing batik



Figure 7 Savisiipi handicrafts store in Pori, Finland



Figure 8 A handicraft Selling-Factory shop, Isfahan-Iran

A handicraft, sometimes more precisely expressed as **artisanal handicraft** or **handmade**, is any of a wide variety of types of work where useful and decorative objects are made completely by one's hand or by using only simple, non-automated related tools like scissors, carving implements, or hooks. It is a traditional main sector of craft making and applies to a wide range of creative and design activities

that are related to making things with one's hands and skill, including work with textiles, moldable and rigid materials, paper, plant fiber, clay, etc. One of the oldest handicrafts is Dhokra; this is a sort of metal casting that has been used in India for over 4,000 years and is still used. In Iranian Baluchistan, women still make redware hand-made pottery with dotted ornaments, much similar to the 5000-year-old pottery tradition of Kalpurgan, an archaeological site near the village. Usually, the term is applied to traditional techniques of creating items (whether for personal use or as products) that are both practical and aesthetic. Handicraft industries are those that produce things there and meet the needs of the people in their locality without using machines.

Collective terms for handicrafts include **artisan**, **crafting**, and **handcrafting**. The term **arts and crafts** are also applied, especially in the United States and mostly to hobbyists' and children's output rather than items crafted for daily use, but this distinction is not formal, and the term is easily confused with the Arts and Crafts design movement, which is in fact as practical as it is aesthetic.

Handicraft has its roots in the rural crafts—the material-goods necessities—of ancient civilizations, and many specific crafts have been practiced for centuries, while others are modern inventions or popularizations of that which were originally practiced in a limited geographic area.

Many handcrafters use natural, even entirely indigenous, materials while others may prefer modern, non-traditional materials, and even upcycle industrial materials. The individual artisanship of a handcrafted item is the paramount criterion; those made by mass production or machines are not handicraft goods.

Seen as developing the skills and creative interests of students, generally and sometimes towards a particular craft or trade, handicrafts are often integrated into educational systems, both informally and formally. Most crafts require the development of skill and the application of patience but can be learned by virtually anyone.

Like folk art, handicraft output often has cultural and/or religious significance and increasingly may have a political message as well, as in craftivism. Many crafts become very popular for brief periods (a few months, or a few years), spreading rapidly among the crafting population as everyone emulates the first examples, then their popularity wanes until a later resurgence.

The Arts and Crafts movement originated as late 19th-century design reform and social movement principally in Europe, North America, and Australia, and continues today. Its proponents are motivated by the ideals of movement founders such as William Morris and John Ruskin, who proposed that in pre-industrial societies, such as the European Middle Ages, people had achieved fulfillment through the creative process of handicrafts. This was held up in contrast to what was perceived to be the alienating effects of industrial labor.

Works Progress Administration, Crafts Class, 1935

These activities were called *crafts* because originally many of them were professions under the guild system. Adolescents were apprenticed to a master craftsman and refined their skills over and over in exchange for low wages. By the time their training was complete, they were well equipped to set up in trade for themselves, earning their living with the skill that could be traded directly within the community, often for goods and services. The Industrial Revolution and the increasing mechanization of production processes gradually reduced or eliminated many of the roles professional craftspeople played, and today many handicrafts are increasingly seen, especially when no longer the mainstay of, as a form of hobby, folk art and sometimes even fine art.

The term *handicrafts* can also refer to the products themselves of, such artisanal efforts, that require specialized knowledge maybe highly technical in their execution, require specialized equipment and/or facilities to produce, involve manual labor or a blue-collar work ethic, are accessible to the general public and are constructed from materials with histories that exceed the boundaries of

Western "fine art" tradition, such as ceramics, glass, textiles, metal, and wood. These products are produced within a specific community of practice, and while they mostly differ from the products produced within the communities of art and design, the boundaries often overlap, resulting in hybrid objects. Additionally, as the interpretation and validation of art is frequently a matter of context, an audience may perceive handcrafted objects as art objects when these objects are viewed within an art context, such as in a museum on a position of prominence in one's home.

In some of the Scandinavian countries, more advanced handicrafts form part of the formal, compulsory school curriculum, and are collectively referred to as *slöjd* in Swedish, and *käsityö* (or *viisit*) in Finnish. Students learn how to work mainly with metal, textile, and wood, not for professional training purposes as in American vocational-technical, but with the aim to develop children's and teens' practical skills, such as everyday problem-solving ability understanding of the materials that surround us for economical, cultural and environmental purposes.

Secondary schools and college and university art departments increasingly provide elective options for more handicraft-based arts, in addition to formal "fine arts", a distinction that continues to fade throughout the years, especially with the rise of studio craft, i.e. the use of traditional handicrafts techniques by professional fine artists.

Many community centers and schools run evening or day classes and workshops, for adults and children, offering to teach basic craft skills in a short period

- **Bagh prints**
- **Banner-making**
- **Batik**
- **Calligraphy**
- **Canvas work**
- **Cross-stitch**
- **Crochet**
- **Darning**
- **Dyeing yarns**
- **Embroidery**
- **Felting**
- **Knitting**
- **Lace-making**
- **Embossing leather**
- **Lucet**
- **Macrame**
- **Millinery (hat making)**
- **Needlepoint**
- **Needlework generally**
- **Patchwork**

- **Quilting**
- **Ribbon embroidery**

- **Rug making**

- **Saddle making**

- **Sewing generally**

- **Cordwainer**

- **Silkscreening**

- **Spinning (textiles)**

- **String art**

- **Tapestry**

- **Tatting**

- **T-shirt art**

- **Tunisian Crochet**

- **Weaving**

- **Bagru Print**

Using wood, metal, clay, bone, horn, glass, or stone[edit]

- **Beadwork**

- **Bone carving (buffalo, camel, etc., as well as horn and**

- **Brass brodered coconut shell craft of Kerala**

- **Carpentry**

- **Ceramic art generally**

- **Chip carving**

- **Copper arts**

- **Dollhouse construction and furnishing**

- **Doll making**

- **Enameling and Grisaille**

- **Fretwork**

- **Glass etching**

- **Glassblowing**

- **Jewelry design**

- **Joining (woodworking)**

- **Lapidary**

- **Lath art**

- **Marquetry**

- **Metalwork**

•	Mosaics
•	Pottery
•	Puppet making
•	Repoussé and chasing (embossing metal)
•	Scale modeling
•	Sculpture
•	Silversmithing
•	Stained glass
•	Toymaking
•	Woodburning (pyrography)
•	Wood carving
•	Woodturning
•	Woodworking generally
Using paper or canvas[edit]	
•	Altered books
•	Artist trading cards
•	Assemblage, collage in three dimensions
•	Bookbinding
•	Cardmaking
•	Collage
•	Décollage
•	Decoupage
•	Embossing paper
•	Iris folding
•	Origami or paper folding
•	Papercraft generally
•	Papermaking
•	Paper marbling
•	Paper modeling, papercraft or card modeling
•	Papier-mâché
•	Parchment craft
•	Pop-up books
•	Quilling or paper filigree
•	Rubber/acrylic stamping
•	Scrapbooking

Using plants other than wood[edit]
• Basket weaving
• Corn dolly making
• Floral design
• Pressed flower craft
• Soapmaking
• Straw marquetry
Other[edit]
• Balloon animals
• Cake decorating
• Candlemaking
• Egg decorating

**Table 1 showing world top and famous handicraft product
Strategies for developing global handicraft index**

Worker-related strategy.

For this please see figure 9 bellow

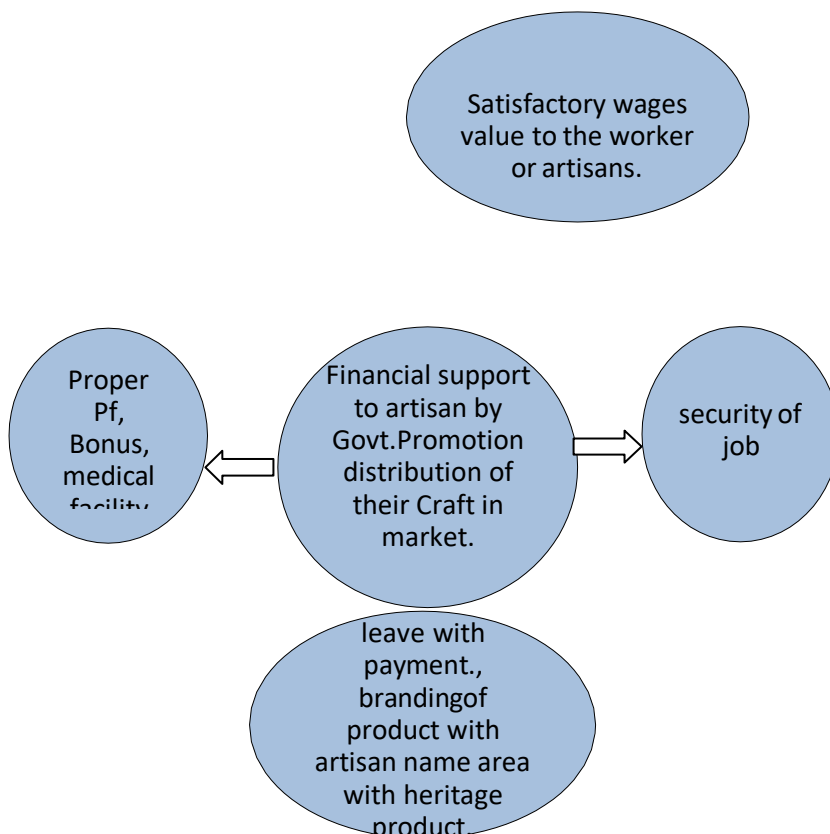


Figure9. Shows the artisan related strategies and figures designed by the author

Digital and quantum strategy application in ODOP. There are many strategies like setting up advanced handicraft technology and management Institution. There is a need for IT and computer technology in Handicraft Sector especially in the Promotion and growth of Handicraft products and providing training to artisans and making them Entrepreneur. IT and computer technology can play a crucial role in developing handicraft products as well as artisans' overall development whether it is for supply, for design, selling, purchasing, training of Artisan and Capacity Building Programs of Artisans. AI & Artisans Training is also required. In an era of the high competition of handicraft products and machine-made products, AI can play important role in the capacity building of artisans and developing new designs, searching for new designs so that handmade products may become better in quality and variety.

Strategies at the Government level, the ministry of minority affairs launched a skill training program to enhance the skill level in minorities' community, namely USTAD and hunar haat ODOP and other projects such as Start-up India Scheme, make in India scheme. There should be the development of a handicraft app and handicraft portal for their training and sale purchase of the product. Sustainable and Green Handicraft product strategies.

Social media and ad strategies, Social media nowadays is the most influencing platform for the promotion of the product and to connect with the buyers. There should be proper sharing and use of social media like Instagram, Hangout OLX, Twitter, Facebook, YouTube, Blogging, Hike, Messengers, and some advanced technologies to promote It (yadav et al 2020).

Entrepreneurial strategies for artisans after COVID-19, Many economists revealed that entrepreneurship and economic growth will take place in those circumstances where economic conditions are in favor of the business environment.

To boost Uttar Pradesh economy through ODOP Atman number Bharat scheme, during lockdown period for boosting Indian economy and to stand as a manufacturing hub on global map Indian prime minister stated and launched a Scheme name Atma Nirbhar Bharat Abhiyan on 20 May 2020 (shahu p 2020)

4.3. Development of national handicraft index as well as global handicraft index: Strategies at the Government level

- In this crucial index development which Author seen and obtained response from respondent during the sample survey, there should be at least 10 parameters in making national handicraft index or making global handicraft index, at first global handicraft index level the parameter should be a number of artisans in that reason, which country has better economic situation of handmade artisan and industry, situation of handicraft infrastructure, natural and traditional handicraft situation, mixed craft situation, level of happiness in handicraft sector in which there should be two categories women happiness level and total happiness level, the export position of a handmade product in country level, patent level, job level, best skill in world level, which country is investing more in this industry, which has highest number of handicraft industry in the world, and which country handmade product are in maximum demand in case of export and import at world level and which country best quality of handmade product with sustainable quality, best digital system of handicraft app, best technology of handicraft training and making the product with use of modern and best quality, in the handmade industry in the global position this index will create a healthy environment in handicraft sector for artisans and well as competition, awareness and utility value in our daily life, to understand the our heriatgeioue product art and craft, technology , conservation, mass level and local employment

generation stopping the brain drain,, migration of people, entrepreneurial development([Al-Dhaafri, S., & Alasania. M. \(2020\)](#))

At this level government to develop SEZH (special economic zone of handicraft) and should try to develop of national handicraft Index for developing positive competition about handicraft products and reviewing their traditional art, categorize the state based on green handicraft products that Agrihandicraft and Agreepreneur and mixed handicraft that application of simple tools and some machine-made product (Kalavani 2020). level of happiness in women artisan as well as male artisans. Based on income generation ODOP product, quantity-based product, based on the adapted skill of making product from another country .to development of indexing the foreign product highest variety in exporting or not in another country, to see that how many products are 100 % sustainable or biodegradable .to development of parameter that which state has the highest variety of handmade product, which has high export which has highest tags. which industry has the highest income generative industry in comparison to handicraft products. how many national handicraft museums are in India and state and compare with the world, national handicraft park development ultra or Mega handicraft park number in how many states, and how many Indian institutes of handicraft technology, Indian Institute of handicraft management, handicraft skill institute, which country has the highest number of skilled artisans, which country has total skilled and unskilled and pure traditional artisan in handicraft ODOP sector, how many states and how many countries have GI tag in handicraft product, which state is promoting handicraft artisan and product in export and import, which country has promotion sustainable craft, which state has maximum employ in handicraft industry and same in case of the Indian state. this indexing parameter will help the country to create the attraction of people to purchase the handmade product and to attract maximum production hence employment generation, leads to GDP inflow technology transfer from one country to other countries, indexing the skill of handmade at world levels as well as state level, to develop the which state and country have the best infrastructure about handicraft industry, which country has a maximum patent in handicraft technology there should be Global bamboo craft park, global stone craft park, global leather park, etc. these will attract the artisan and entrepreneur to develop the sustainable product. I hope this strategy will help the national government and global government to improve the quality, skill, production, export, emplacement, GDP, patent, infrastructure development, tradition conservation of art and craft, turning towards a sustainable world, promotion of local talent. The ministry of minority affairs launched a skill training program to enhance the skill level in minorities community, to index the countries that which country have the maximum number of women entrepreneurs in the handicraft sector and the case of India to indexing state which state has maximum women entrepreneurs in handmade craft production .also which contrite s handicraft women entrepreneur are much happy, as well as green job provider the same condition should be in India case namely, strive scheme atmanirbhar Bharat scheme, SARAS scheme, Hunnar haat Agreepreneur scheme USTAD and It is a grand scheme for minorities and especially among the weaver community. This excellent scheme empowered the development of the agreepreneur and ODOP sector also, through this scheme, people can start their handicraft start-up at a very minimal price, other projects such as Make in India scheme, TIES (trade infrastructure for the export scheme), Start-up India Scheme government E- market place scheme, Transporting and marketing assistance scheme, create an exclusive economic zone, bywhich seller can sell their items through these portals, Innovative India: this tagline describes that innovate and develop techniques for women agreepreneur better design of ODOP products.

5. RESULT

It has been clear from the above discussion that global handicraft index proposal can sole there job problem by initiation g the handicraft sector and it also give the better completion , promotion skill enhancement of artisan institution la awareness and any of the best facility to craft technology and will attractant the corporate owner and worker toured its local craft increasing the skill na d increasing the GDP of country can solve the problem of income generation migration, provide employment in India and to decrease the impact of Coved 19, and boost the Indian economy. Each

ND every country has one of the richest traditions of handicrafts in the country and has good market potential by employing many families involved in handicrafts. These training programs need to be planned according to the market requirement so that they can make use of training immediately. Indian economy will get a boost when more workers from this sector will be involved in this sector and income will be generated to increase the GDP of the country as well as at global level.

6, CONCLUSION

Even in this tough time, the pandemic situation has created more problems to people of the whole world and migrant people have lost their jobs and they returned to their country, state from own state economy slowdown of the whole world but in this situation, in this situation handicraft sector has potential to provide job and to create and upgrade their skill and start-up at the local level to provide more job to solve the problem. So the need for strategies and thinking about the new approaches toward global handicraft indexed have come in the mind of author, however, suffered due to pandemics and it's being unorganized, with the additional constraints of lack of education, low capital, and inadequate exposure to new technologies, absence of market intelligence, and an insufficient institutional framework.

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