



SECTION 01

BACKGROUND

EXPLORE RURAL INDIA

>> RURAL INDIA CRAFT MELA



Explore Rural India hosted its 4th annual Rural India Craft Mela hosted at Dilli Haat, New Delhi between May 2-6, 2009 celebrating the conclusive year of the joint GOI-UNDP project on Endogenous Tourism.

The festival showcased the rural sites that have been nurtured under this initiative and the crafts that represent these regions. It offered visitors a chance to view timeless traditions of rural craft and culture, rich gaiety of folk song and dance, splendour of handcrafted weaves and artifacts; a window to the multitude of interactive experiences beckoning at our rural tourism destinations.



WHO WE ARE



BOX DESIGN & RESEARCH

Box is a design collective formed by two design studios—Quicksand & Codesign.

- Quicksand is a design research and innovation consultancy that leverages design methodologies for new product development. A dedicated practice within the studio looks at ways in which design can drive social impact by collaborating with government and non-government sector.
- Codesign is a brand communications consultancy that brings context based research and new media skills to conventional brand building initiatives. A team of visual communication, user research and new media experts work on a wide array of branding issues.

**BOX IS A DESIGN LAB BRINGING
A NEW APPROACH TO PROBLEM
SOLVING AND SOLUTIONING
APPLIED TO BUSINESS,
GOVERNANCE & SOCIAL ISSUES.**

PARTICIPANTS

CRAFTSMEN + NGO PARTNERS

From selected Explore Rural India sites, listed below:

Karaikudi, Tamil Nadu
Kandangi Weaving

Pochampally, Andhra Pradesh
Ikkat Weaving

Anegundi, Karnataka
Banana Fibre

Sualkuchi, Assam
Pat & Muga Weaving

Hodka, Gujrat
Kutchi Embroidery &
Leather Work

Ballavpur Danga,
West Bengal
Leather Work

Samode, Rajasthan
Lac Bangles, Iron Artisans

Pranpur, Madhya Pradesh
Chanderi Weaving

Naggar, Himachal Pradesh
Woollen Products

Kumbalangi, Kerala
Wood, Coconut, Coir Products

Banavasi, Karnataka
Ilkal Silk Bags And Tailoring,
Sandalwood And Stone Carving

Nepura, Bihar
Sujuni Embroidery &
Khatwa Appliqué

Chougan, Madhya Pradesh
Lantana Craft, Wood Carving

Jyotisar, Haryana
Tailoring And Embroidery

OBJECTIVES



FOR THE ONE-DAY WORKSHOP



As part of the 5 day festival, a one-day training workshop was conducted for participating craftsmen and grass-root organisations from select “Explore Rural India” sites.

THE OBJECTIVE OF THE WORKSHOP WAS TO INITIATE THESE CRAFTS TO PRINCIPLES OF DESIGN & MARKETING IN A MANNER THAT WAS RELEVANT AND ACHIEVABLE.

The workshop was designed to help crafts-people understand these principles of **branding, packaging, innovation and revenue management** through a rich visual archive of examples selected from a wide ambit of craft & non-craft initiatives. The other part of the workshop comprised of a half-day immersion into actual retail environments in urban markets like Delhi within which these crafts get sold.

PLAN FOR THE DAY



The workshop was planned in two halves:

SESSION 1: **IN CONVERSATION**

A collaborative brainstorm and co-creation session where each facilitator talked a group of 5-6 crafts-people through the principles of design & marketing. The participants were first shown examples for each principle and then helped to apply those to their own context and craft.

SESSION 2: **FIELD TRIP**

A field research trip where each group visited state emporiums, private emporium shops and the Central Cottage Emporium. The field visit was intended to give the participants a first hand feel of how some of these principles play out in craft retail.



SECTION 02

IN CONVERSATION

IN CONVERSATION

ORIENTATION



IN CONVERSATION

ON BRAND & IDENTITY

What is brand?
Brand is your
Identity.

ब्रांड क्या है?
ब्रांड आपकी
पहचान है।

IN CONVERSATION

ON BRAND & IDENTITY

What can a brand communicate?

The brand tells more about you, your craft and product.

The brand can communicate the 'place' the craft/product has come from.

The brand can convey the unique feature/character of the craft product.

The brand can inform customers on how the product is made.

यह ब्रांड क्या-क्या बता सकता है?

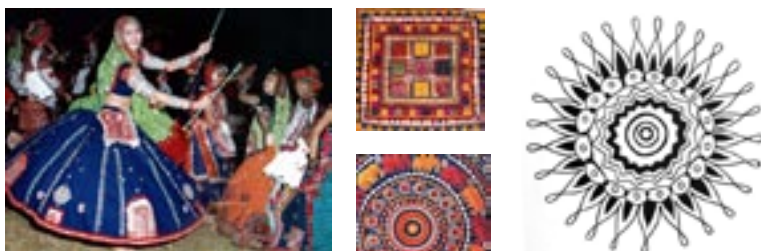
ब्रांड आपके बारे में, आपके काम, कला और बनाए हुए चीज़ों के बारे में लोगों को कुछ और बता सकता है।

ब्रांड बता सकता है की यह चीज़ कहाँ से है।

ब्रांड बता सकता है की इसकी खासियत क्या है।

ब्रांड बता सकता है की यह किस चीज़ से या कैसे बना है।

SOME EXAMPLES SHARED WITH PARTICIPANTS



IN CONVERSATION

ON BRAND & IDENTITY

Why is brand important?

Visibility. It helps people identify and remember your product.

Increase Value. By educating customers about the product/craft increases its value in the eyes of the customer.

It adds a sense of place and culture to the craft, which adds to the tourist/customer's experience. Tourists are always looking for authentic experiences.

ब्रांड का क्या फायदा है?

ब्रांड आपका सामान ढूँढने और याद रखने में आसानी करती है।

ब्रांड के द्वारा आप अपनी कला के बारे में बता सकते हैं।

आपकी कला के बारे में जानने से, ग्राहकों को उसका मूल्य/मोल पता चलेगा।

ग्राहकों को आपके गाँव और उसकी संस्कृति के बारे में जानकार अच्छा लगता है। वो चाहते हैं की इंडिया के बारे में ज्यादा जान पाएँ।



VISUAL REPRESENTATION OF THEIR CRAFT (CHANDERI WEAVING)
BY CRAFTSPEOPLE FROM PRANPUR, MADHYA PRADESH



A VISUAL EXPRESSION OF THE CHANGE IN THE LIVES OF CRAFTSWOMEN
WITH FINANCIAL INDEPENDENCE
BY CRAFTSPEOPLE FROM NEPURA, BIHAR





JYOTISAR, HARYANA



NAGGAR
HIMACHAL PRADESH



<< SAMODE, RAJASTHAN

IN CONVERSATION

ON PACKAGING

Packaging is:

आवरण

पैकेट

लपेटन

डिब्बा

IN CONVERSATION

ON PACKAGING

Packaging becomes a way to communicate the brand.

आवरण के द्वारा आप अपनी पहचान या ब्रांड को दिखा सकते हैं।



IN CONVERSATION

ON PACKAGING

What are the functional uses of Packaging?

आवरण के क्या उपयोग हैं?

Protection

सुरक्षा

Storage

सामान संभाल के रखने के लिए

Reuse

दोबारा इस्तेमाल के लिए



PROTECTION



REUSABLE



STORAGE

IN CONVERSATION

ON PACKAGING

How does packaging help a customer in purchasing?

Tells more about the product, like how it is made, what is it made of, where is it from, how to use it etc. Consumers can make an informed decision.

आवरण खरीदने में कैसे मदद करता है?

आवरण ग्राहकों को आपके चीज़ के बारे में जानकारी देता है।



PACKAGING EXAMPLE SHARED WITH PARTICIPANTS

Anokhi Handblock Prints
JAIPUR INDIA



The printer stamps the cloth approximately 1000 times to complete 5 meters in 5 colours.

Printing blocks are hand carved from teak wood.

A fine block takes 2 days to carve and wears out after about 100 meters.

The printer may use from one to 30 separate blocks to complete a garment or quilt design.

The recorded block printing tradition in Jaipur dates from the late 1700's.

Anokhi was started in 1970. All fabric processing at Anokhi is done by hand.

The human energy input into an average Anokhi garment is 8 hours and into a quilt is 15 hours.

From raw cloth to finished product an Anokhi item passes through at least 20 pairs of hands.

Most of the work is done in small workshops or by families at home.

The dyes are handmixed and are of vegetable, mineral and chemical derivation.

Washing Instructions

Handprinted fabrics need special care. Sunlight and detergents hasten fading. We recommend hand or machine wash separately in lukewarm water using soap or mild detergent. Do not soak. Hang to dry. Dry clean all quilted items. Do not dry clean gold prints.

PACKAGING EXAMPLE SHARED WITH PARTICIPANTS

IN CONVERSATION

ON PRODUCT INNOVATION

**Product
Innovation is**

**नयी सोच,
नया आविष्कार**



IN CONVERSATION

ON PRODUCT INNOVATION

Why is Product Innovation important?

To differentiate yourself

To be able to charge a premium for your 'unique' product

To make products that are relevant to the times

नयी सोच का क्या महत्व है?

नयी सोच से आप सबसे अलग दिख सकते हैं।

नयी सोच से आप अपने अनूठी कला के लिए अधिक दाम पा सकते हैं।

नयी सोच से आप बदलते ज़माने के साथ चल सकते हैं।

IN CONVERSATION

INNOVATION EXAMPLE 01

JAWAJA LEATHER CRAFTS



IN CONVERSATION

INNOVATION EXAMPLE 01

JAWAJA LEATHER CRAFTS



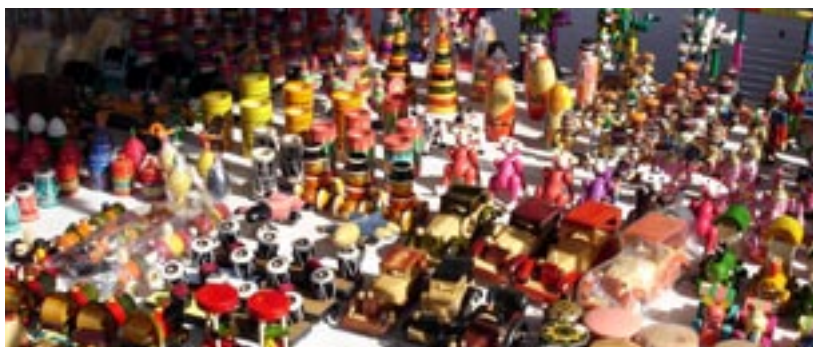
For well over 300 years leatherwork has been the primary occupation of the Regar Samaj community of Rajasthan, India. This group is adept in the preparation and tanning of hides and few could match their skill in the making of saddles, harness or tackle. In the past they were sought after to furnish the leather armour for the cavalry. Historically, they have also produced containers for gathering and storing water and Juti, the ornamented neck belts and face decoration of heard animals. Modern India has little need for these items however, and the traditional skills of these artisans are vanishing.

In 1976, as an initiative of the esteemed Shri Ravi J Mathai, and the National Institute for Design, a leatherwork co-operative was formed. Jawaja had two goals: eliminate toxic or ineffective stages in production and design a new line for the contemporary market based on traditional strengths and skills. **Today, the people of Jawaja are self-reliant. Their products have gained international reputation. OXFAM, just one of their international buyers, has sold their crafts for almost 15 years.**

IN CONVERSATION

INNOVATION EXAMPLE 02

CHENNAPATNA TOYS



IN CONVERSATION

INNOVATION EXAMPLE 02

CHENNAPATNA TOYS



... On my return to NID after the survey I decided to develop a product strategy that made sense in the context of seeding entrepreneurship amongst the Chennapatna craftsmen as well as to embed the qualities that could make it sustainable, particularly in a socially relevant sense. I chose to design toys

that could be made and sold directly by the producer with very low marketing overheads, no advertising, no retail shops, no middlemen, say from the street directly to end users in Bangalore or Mysore, both 40 km away from Chennapatna and well connected by bus. Further the products had to meet the category quality requirements to compete with products from other producers such as wood, metal and plastic toys on the basis of performance alone. Further the product category had to be perennial in nature and therefore toys for infants was taken as the area of exploration and in this category I wished to show that design could help produce market variety as well.

-MP Ranjan

http://design-for-india.blogspot.com/2008_02_01_archive.html

IN CONVERSATION

INNOVATION EXAMPLE 03

INNOVATIVE PRODUCTS MADE OF BAMBOO



IN CONVERSATION

ON PRODUCT INNOVATION

How can you innovate?

By understanding different kinds of consumers.

By constantly looking at what consumers want and think.

नयी सोच के लिए क्या-क्या करना पड़ता है?

अलग अलग प्रकार के ग्राहकों को समझना पड़ता है।

आजकल ग्राहकों को क्या अच्छा लगता है? उनको किस चीज़ की ज़रूरत है? यह सब पता लगाना पड़ता है



IN CONVERSATION

ON PROFIT

Profit / लाभ

How do you maximise profit?

By identifying and managing costs without compromising quality.

By maximising revenue.

लाभ वृद्धि कैसे करें?

बिना अपनी गुणवत्ता के साथ समझौता किये अपनी लागत को पूरी तरह समझें।

आमदनी को बढ़ायें।

IN CONVERSATION

ON PROFIT

How do you identify and manage costs?

Cost =

Time + Material + Skill + Spoilage
+ Distribution + Rejection Cost

लागत =

समय + कच्चा माल + कला व्यर्थ माल
+ वितरण + अस्वीकृत वस्तु

How do you maximise price?

Price =

Product + Branding + Packaging + Innovation + Retail

कीमत =

वस्तु + पहचान + आवरण + नयी सोच/सुधार
+ कहाँ बिक रहा है

Do away with haggling. Demand your price.

तोल मोल की गुंजाइश नहीं रखें| सही दाम हक से माँगे|



SECTION 03

FIELD TRIP

RECAP & REFLECT

FIELD TRIP

CENTRAL COTTAGE EMPORIUM, STATE GOVT EMPORIUMS & PRIVATE CRAFT OUTLETS
AT CONNAUGHT PLACE, NEW DELHI



FIELD TRIP

ENQUIRY & OBSERVATION



The field visit covered a wide spectrum of craft retail—from government owned retail environments like Central Cottage & State Emporiums to private shops that exemplify effective branding, packaging & innovation practices. Enquiry was centered on pricing, branding, packaging and product innovation - to document and understand how some of these practices, if employed, can help crafts people realise better value on their crafts.



FIELD TRIP

RECAP & REFLECT



Branding

“Our products tell a story about the women in our villages. If anything, our brand should talk about that.”

SUJUNI EMBROIDERY ARTISANS
NEPURA, BIHAR



Packaging

“We do not have different packaging for different products. What you see are bangles worth Rs.500 a piece as well as Rs.20 a piece.”

LAC ARTISANS
SAMODE, RAJASTHAN

FIELD TRIP

RECAP & REFLECT



Product Innovation

“We need to now think of craft products afresh for a newer way of living.”

LEATHER CRAFTSMAN
BALLAVPUR DANGA, WEST
BENGAL



Revenue Mgt

“The same product is sold in our village at one fifth the price.”

WOOD CARVING ARTISAN
KUMBALANGHI, KERALA



SECTION 04

NEXT STEPS

NEXT STEPS



AREAS FOR INTERVENTION



THE WORKSHOP HELPED IDENTIFY OPPORTUNITIES THAT COULD BE DEVELOPED FURTHER INTO SUSTAINED INTERVENTIONS IN THE DOMAIN OF CRAFT.

A sustained support for crafts would involve building a continuing program that can engage with craftspeople.

Interventions could consist of:

1. Developing a system for training craftspeople at a national/regional level
2. Institutionalising craft support

NEXT STEPS



INTERVENTION EXAMPLE 01

DEVELOPING A SYSTEM FOR TRAINING CRAFTSPEOPLE AT A NATIONAL/REGIONAL LEVEL

- Distill similar workshops into tool kits for artisans, craftpersons and grass root organisations for further dissemination
- Set up a panel of experts that continuously refresh these tool kits and disseminate these training modules
- “Translating the learning” by having the right audience i.e. NGOs / Implementing partners instead of only artisans who may not be able to communicate / share adequately to other artisans
- Provide regional level training which will facilitate greater cooperation amongst sites closer to each other and will enable customized interventions

NEXT STEPS



INTERVENTION EXAMPLE 02

INSTITUTIONALIZING CRAFT SUPPORT

- Through tie-ups with state handicraft emporiums
- Through partnerships with corporate houses
- By developing sustainable systems for creating international and domestic market access for both crafts & rural tourism

