



School Students Involvement in Craft Study

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Abstract- With the advent of current new trends through the globalization. This paper aims to pave new possibilities for crafts cluster implementation in girl's school. Artisans have relied on local capital and, in most cases, served local demand as an important source of non-farm livelihood options in villages and small towns across India, drawing on cultural heritage, traditional skills, and entrepreneurship. Although there are a large number of people working in a wide range of craft clusters (both handicrafts and handlooms) all over the world. India is no exception to the liberalization, privatization, and modernization processes that have resulted in the rise of in formalism. This paper is a call to action to associate, encourage, revitalize, and create a cultural atmosphere in order to bring these crafts back to life, which are on the brink of extinction and lose their lustre and original structure. We must unite and lift our hands to help crafts, artisans, techniques, tradition, and culture in order to preserve and maintain them in the globalized age. Now a day's demand of craft cluster increases day by day due to todays need is craft cluster is implementation in girl's school.

Key Words: Craft Cluster, Girls School, Source of income.

I. INTRODUCTION

A cluster is defined as a geographic awareness (a city/town/few adjoining villages and their adjoining regions) of gadgets generating close to similar merchandise and dealing with common possibilities and threats. Craft was a part of life and culture in all civilizations of world. India has always been a cradle of vivid crafts with different styles since the beginning of civilization. India is an important hub of art & crafts with different artisans, religion, culture and tradition for the world. Indian handicrafts are important to the country's economy and provide employment to over 7 million artisans. The handicrafts industry employs a large number of people in rural and semi-urban areas of the country and generates income by maintaining traditional crafts' heritage. Poverty, unemployment, and uneven income distribution are major issues in most developed countries. One strategy for addressing these issues has been the growth of small-scale enterprises, such as handicraft manufacturing. India is the only country in the world with a continuous, vibrant craft heritage. Though agriculture employs the most people in India, the crafts sector follows closely behind, employing over 20 million people. The vast geographical scope encompasses all of India and encompasses a broad range of job structures and cultures. Craftspeople work with a broad range of techniques and technology to produce a wide range of types, using similar materials ranging from clay to precious metals. Because of the importance of handicrafts in India, the National Curriculum Framework – 2005 attempted to incorporate them into school curricula and established a National Focus Group on Heritage Crafts. The Focus Group presented a position paper with many suggestions, concluding that Indian art and its millions of practising crafts people are a vast and valuable resource of traditional skills and indigenous technology that could benefit the educational system in a variety of ways. It was proposed that Indian Crafts be taught as a theoretical social science with a practical component.

Many skills could be learned among students by studying crafts traditions. These involve the interdependence of societal skills, information processing skills, thinking skills, inquiry skills, imaginative skills, entrepreneurial skills, and a work-related culture, as well as the relationship between the student and his or her setting.

In the midst of these ongoing activities to develop and promote handicrafts, the utility of craft development programmers as income-generating strategies is hotly debated among development workers, government officers and funding organizations. The livelihoods of people who make crafts are largely unknown. Aside from a few ethnographic studies that include material culture data.

II. REVIEW OF LITERATURE

Dr. Rabinjyoti Khatniar (2011) studied Cane and Bamboo cluster income of source.

Hasmi (2012) studied very high demand of Indian craft.

Jadhav (2013) studied the Indian handcraft industry facing a numbers of problems..

Ghosh (2010) Studied development of opportunity of handcraft industry.

Naggori(2012) Studied rural work product through organization.

The Objectives

This new subject area will be implemented for senior secondary level in schools with the following objectives:

- To impart an all-round and comprehensive education that equips today's Indian girls to face the challenges of a global and rapidly evolving world while maintaining their own cultural assets, traditions, and values.
- To help girls students comprehend the interplay of economics, culture, and aesthetics,
- Via field studies, girls students will be able to investigate the connections between the climate, craft practices, and society.
- To introduce Indian culture to school girls students through crafts, so that they can appreciate the diversity of skills and expressions of Indian artists.
- To give girls students an innovative aesthetic experience of India's unique visual and material culture, as well as to instill values of conservation, preservation, and protection of the country's resources and heritage.

Scope of Study

Now a days India is facing a problems of unemployment. Need to change in education system and focus on craft cluster implementation in girls school.

In the international handicrafts market of USD 400 billion, Indian handicrafts have a bright future, but their share of 2% is negligible when compared to the abundance of crafts in the world. The Indian handicrafts industry is highly unorganized, with over 7 million artisans relying on their earnings to survive.

“42 percent of artisans work out of their homes,” according to previous surveys and statistics. Crafts is a small-scale industry, with 39% of artisans spending less than INR 12,000/USD 215 per year on production. 50 percent of household heads in craft-producing families are uneducated, and 90 percent of the women in these households are also uneducated. Crafting is a fun hobby for the whole family.

History of Craft Cluster

The practice of ornamenting a piece of clothing with needlework; or embellishment with fanciful details is referred to as embroidery. As a result, embroidery is described as the art of using a needle and thread to decorate textiles. Gujarati Embroidery has become popular for the versatility of the artisans' creations. Gujarati artisans use a variety of stitches to decorate their work. Gujarat's most significant centres of embroidery work are in the Sarasota and Kutch regions, and they are renowned for their artistic excellence. Gujarati embroidery is a major source of income for a variety of other cultures. Embroidery is still prevalent today, despite being one of the oldest methods of clothing decoration. The Ari embroidery of Gujarat has an international market in Nigeria, where women drape themselves in the embroidered cloth from this area (during ceremonial occasions). This has tikris and beads as ornamentation, which makes it look appealing. On a frame of wooden beams, this sort of embroidery is finished. A long needle, threads, tikris, and beads are used to embellish the cloth. To protect the cloth on which the design is sketched with a stencil, multi-sized frames, typically around 1.5 feet long, are used. The thread is secured under the cloth to the needle with one hand, while the needle is easily moved on top of the cloth with the other. The needle is used to bind decorative tikris and beads to the fabric. Another embroidery style is jaali or net embroidery, which is achieved by pulling the warp and weft threads and securing them with minute buttonhole stitches

in geometric or floral shapes. The majority of the finished goods are household objects such as curtains, bedspreads, furniture covers, and dress material.

III. METHODOLOGY

The current research was a descriptive study with considerable field work to collect primary data and secondary data from various school, books, and periodicals. Government girls school was chosen as the primary data collection location because it is a major source of craft. The co-operative society, private sector, and craft clusters were chosen using a purposeful random selection methodology. To ensure the validity of the acquired data, a snowball sampling methodology was used to choose a sample and sample size of 50 respondents from each part of the craft. The tool employed was an open and closed ended interview schedule, as well as an observation methodology to collect data at the craftsmen's or artisans' workplace. The acquired data was appropriately tabulated and evaluated in accordance with the study's objectives. The acquired data was appropriately tabulated and evaluated in accordance with the study's objectives. To get at the aforementioned objectives, the acquired data was examined.

Table 1: Adopted Methodology Flow Chart.

Photographs were taken to document a modern interpretation of a traditional Craft Cluster .

The following were the phases of the current study



Fig.1 : Embroidery work by girl's student.



fig.2: Patch work shows in fig.2



Fig.3: Showing hand purse by craft



Fig4.Patch work is shows in fig.



Fig.5:Beautiful hand work design.



Fig.6: Introduction of Applique work.



Fig. 6: Picture of bird by craft.



Fig.7: Preparation of applique beaded jewellery.



Fig.: 8 Fig of Jewelry workshop.



Fig.9: exhibition of Applique work.



Fig. 10: Exhibition of woolen work.



Fig. 11: Varitey of Applique work.



Fig.12: Embroideries of Applique work.



Fig.13: Applique work shown in fig.



Fig. 14: Applique work with mirror work shows in fig.



Fig.15: Display of Applique work



Fig.16: Distribution of Thread for embroideries.



Fig. 17: Distribution of Material Applique work



Fig. Fig. 19.: Jewelry workshop with craft.

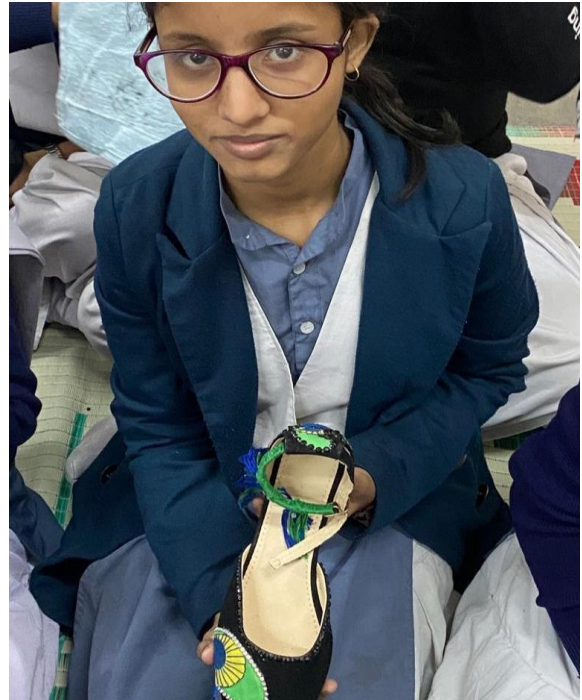


Fig.20: Accessory workshop with craftperson.



Fig.21 : Student filling feedback form.



Fig.22 : Distribution of craft material.



Fig. 23: Jewelry workshop with craft.



Fig.24: Basic preparation of craft.



Fig.25: Bag preparation with hand Stitches.



Fig. 26: : Bag preparation with hand Stitches

IV. RESULT AND DISCUSSION

The information was gathered in compliance with the target. The data collection and subsequent data analysis were guided by basic objective. These objectives were to build a foundation of information about government girls school, the research paper, craft market, demand on international level, and clusters The results presented in this research show that

In the school, 10 out of every 20 artisan's girls earned more than the average wage, while in craft clusters, only 3–4 artisans earn that much.

As a result, it can be argued that artisans in the cooperative and private sectors are better compensated than those in craft clusters.

All industries have received government schemes tailored to their needs and specifications.

The artisans of clusters are given the most advantages, but they are unable to take advantage of them to their full potential due to a lack of knowledge, finances, and a lack of desire to engage in legal work.

The craft makes the most of the scheme because higher authorities are aware of it and can assist artisans when required.

Future Scope

Valuable information on the conservation and resuscitation of traditional craft was made possible by several researchers and agencies in India. Jena (2007) proposes various intervention measures for the recovery of the artisan industry. This needs to be planned carefully.

The emphasis is on training artists to create awareness, innovate new and design processes and new processes to fulfill the demands of diverse consumers. Some scientists have highlighted the government's responsibility to develop traditional craft to safeguard, promote and support these tiny companies and traditional artisanal industries. Protection in this respect is nonetheless difficult to obtain in the globalized environment.

Craft allows rural populations, particularly women, to make money while remaining in their own traditional settings and without disrupting the community's social routines.

V. FINDING

This study followed the methodology of action research. Lewin initially used the term "action research" (1946). The three steps of action research Lewin talked about: freezing, change and refrigeration. They talk about awareness of change, diagnosis of the issue and exploration of new models, and then the use of new behaviors. To put it simply, action research is a research that involves participants and collaborates and is founded on a community development concept that wants the participation of community members. Community involvement and involvement. Two major elements of action research, participatory research and collaborative research are part of the overall process from problem identification through implementation of solutions.

VI. CONCLUSION

"Creativity is built on the foundation of craft." These beautiful applique work items are attracting customers from all over the world who are willing to pay a premium for genuine and modern designs that are in line with current fashion trends. However, middlemen, channel agents, and retailers aim to make more money by taking advantage of such opportunities, resulting in some quality degradation. This, in turn, has an effect on the market value of both newly produced and conventional products. Therefore today's need is craft education is gives Indian Government Girls school compulsory. Application of this research is most useful for solve unemployment problem of India. Hence need to focuses on Girls Government School Craft cluster.

Applique craft work helps to provide a skill that can serve as a basis for potential employability to girls specially in government school because mostly girls belongs to medium to average background. After teaching their Applique craft in school student have agree that applique craft is a skill that can be easily acquired by students of even by teenager in schools as this craft is very easy for making products using old fabric or remaining fabric collected from tailors, katrans collected from export houses and with the use of embroidery threads and basic running, blanket and stiches.

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