

Presentation on Occupational Mapping & Functional Analysis of Job roles In Hand Crafted Textile Sub Sector

**for
Handicrafts and Carpet Sector Skill Council
(HCSSC)**

Presented by:

 **IL&FS** | **Clusters**

Objectives

- **To present preliminary information on industry sub- sector**
- **To present the occupation map and job roles based on the vastness and numerous typical hand skills in the sub- sector**
- **To present the Functional Analysis of the selected Job roles for development of QPs**
- **To seek feedback of information gathered**

The Hand Crafted Textiles Sub- sector

- Handcrafted Textiles in this context may be referred to the decorated textiles made by the use of hand and simple tools applying different techniques, mostly traditional.
- India, as we know, is a country rich with traditional techniques for making hand crafted textiles, the demand for which is on the rise due to the extinction of such techniques in other parts of the world and the increasing awareness on sustainability.
- Handcrafted Textiles may be subdivided into the following categories as per the type of hand skill being used:
 1. Hand- Printed/Painted Textiles
 2. Hand- Embroidered Textiles
 3. Hand- Knitted Textiles
 4. Hand- Crocheted Textiles



Sub- Sector Segregation

HANDCRAFTED TEXTILES

Hand-Printed

Hand- Embroidered

Hand- Knitted

Hand- Crocheted

* 5 QPs for Hand Crochet Lace Making developed under this segment

 QP Development Completed

 Proposed for QP development

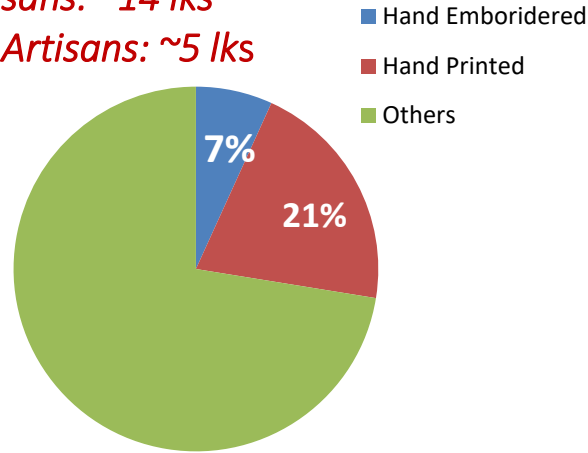
Size & overview of sub-sector

Employment Generation

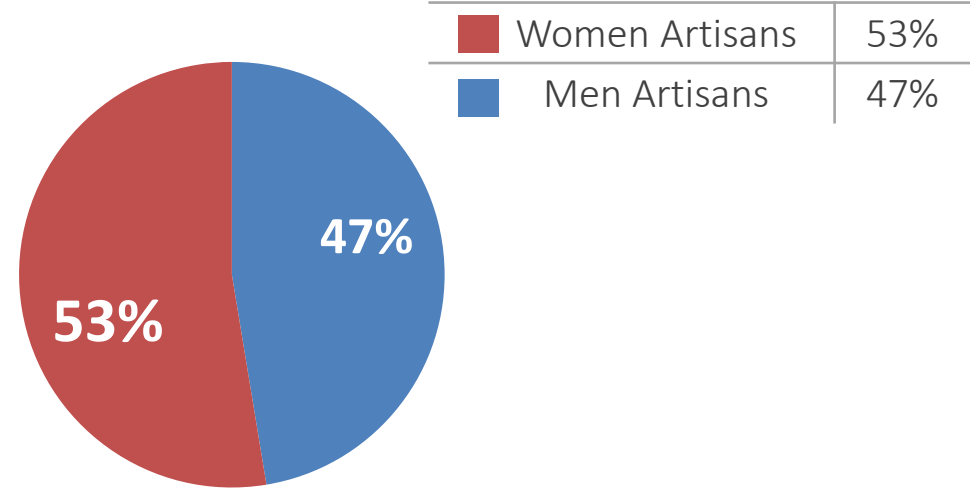
Number of artisans : 68.96 lks

Hand Printing Artisans: ~14 lks

Hand Embroidery Artisans: ~5 lks

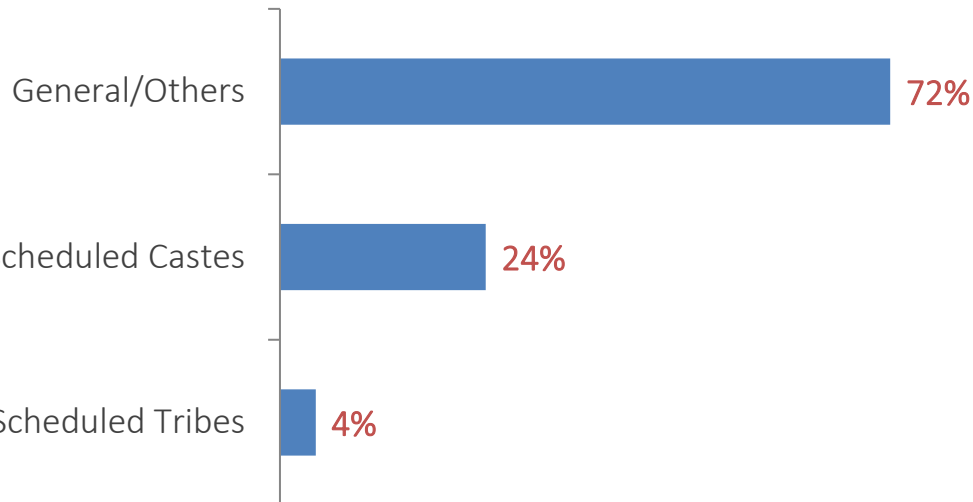


Gender Distribution



Women Artisans	53%
Men Artisans	47%

Social profile of artisan households



Production & Exports of Handicrafts*

	Value in Rs. crs
Total Production	35,763.18
Total Exports	21,457.91
Domestic Consumption	14,305.27

Exports	\$\$\$\$\$\$\$\$\$\$\$\$	60%
Domestic Consumption	\$\$\$\$\$\$\$\$	40%

* Data for FY 2015-16; O/o DC Handicrafts

Sector Exports

HANDICRAFT EXPORTS DURING 2015-16 (APRIL- MARCH)

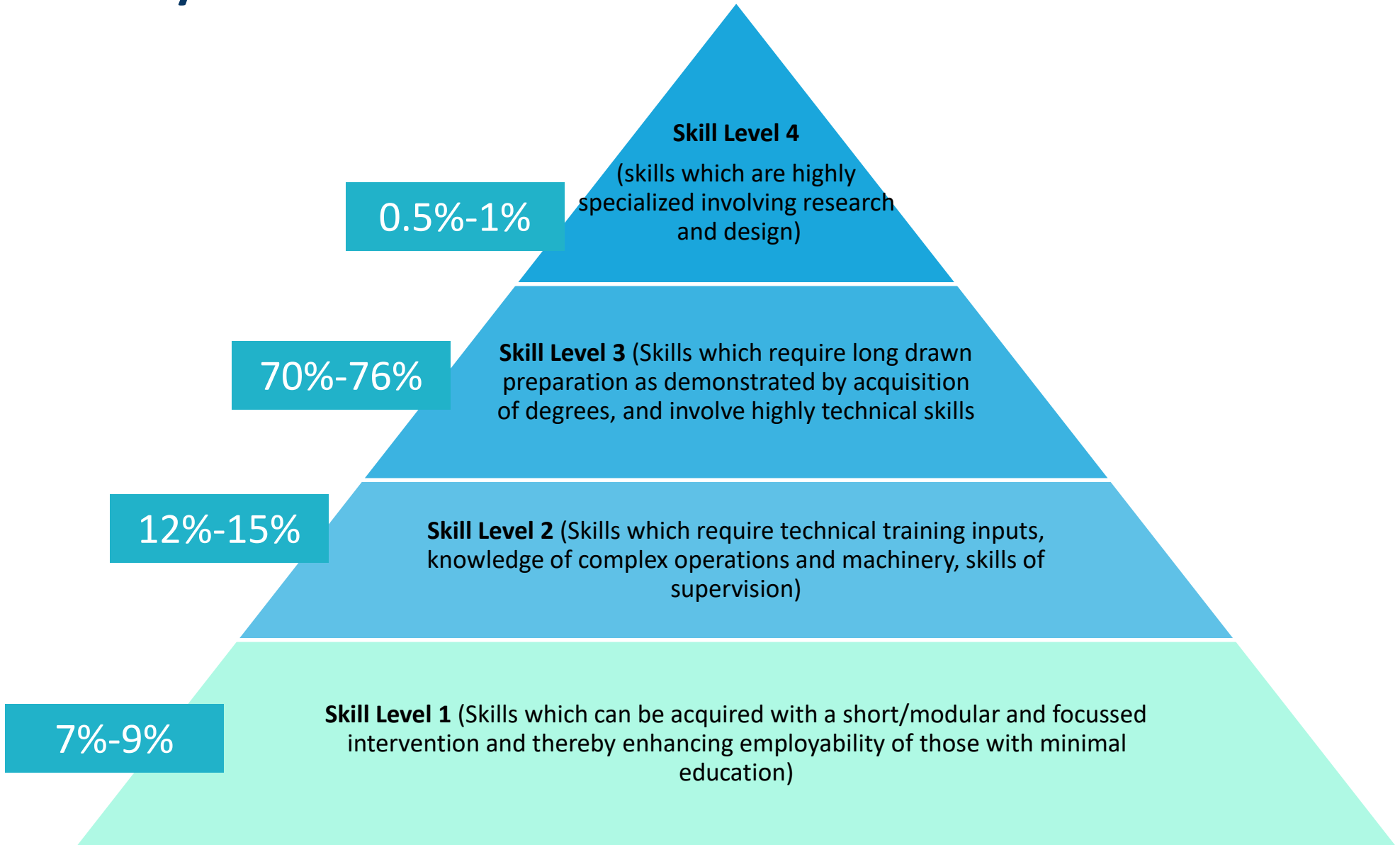
According to the provisional data available the exports of Handicrafts have shown an increase of Rs 1375.38 crores, from Rs 20,082.53 to Rs 21,457.91 crores, an increase of 6.85% in rupees term. In dollar terms, the exports have shown the increase of US \$ 14.46 millions i.e. the exports increased by 0.44 % over the similar period in 2014- 2015. Details are as under: -

STATEMENT SHOWING PROVISIONAL EXPORT FIGURE OF HANDICRAFTS DURING THE PERIOD APRIL- MARCH 2015 - 2016 COMPARED TO THE CORRESPONDING PERIOD OF APRIL- MARCH 2014 – 2015.

ITEMS	IN RS CR.		INCREASE IN % OVER 2012-13	US\$ IN MILLIONS		INCREASE IN % OVER 2012-13
	2014-15	2015-16		2014-15	2015-16	
	(April-March)			(April- March)		
ARTMETAL WARES	5,597.08	4,011.56	-28.33%	909.45	612.75	-32.62%
WOODWARES	3,359.39	3,908.51	16.35%	545.86	597.01	9.37%
HANDPRINTED TEXTILES & SCARAVES	705.75	1,344.42	90.49%	114.67	205.35	79.07%
EMBROIDERED & CROCHETTED GOODS	3,641.47	4,454.09	22.32%	591.69	680.34	14.98%
SHAWLS AS ARTWARES	11.34	3.67	-67.61%	1.84	0.56	-69.55%
ZARI & ZARI GOODS	86.28	113.62	31.69%	14.02	17.35	23.79%
IMMITATION JEWELLERY	1,956.18	2,114.33	8.08%	317.85	322.95	1.61%
MISC. HANDICRAFTS	4,725.05	5,507.71	16.56%	767.76	841.28	9.58%
TOTAL	20,082.54	21,457.91	6.85%	3,263.14	3,277.60	0.44%

During the period, the exports of Wood wares, Hand printed Textiles & Scarves, Embroidered & Crocheted goods, Zari & Zari Goods, Imitation Jewellery and Misc. Handicrafts showed an increasing trend of 16.35%, 90.49%, 22.32%, 31.69%, 8.08% and 16.56% while Art Metalware and Shawls as artwares, showed a negative growth of 28.33% and 67.61% in rupees terms respectively and in USD terms Wood wares, Hand printed Textiles & Scarves, Embroidered & Crocheted goods, Zari & Zari Goods, Imitation Jewellery and Misc. Handicrafts have shown an increasing trend of 9.37%, 79.07%, 14.98%, 23.79%, 1.61% and 9.58% while Art Metalware and Shawls as artwares showed a negative growth of 32.62% and 69.55% respectively. Overall an increase in the rupee term was 6.85% and in the US \$ term was 0.44%.

Skill Pyramid in Handcrafted Textiles Sub- sector



Source: Industry Interactions

Profiling of Job Roles in the Sector

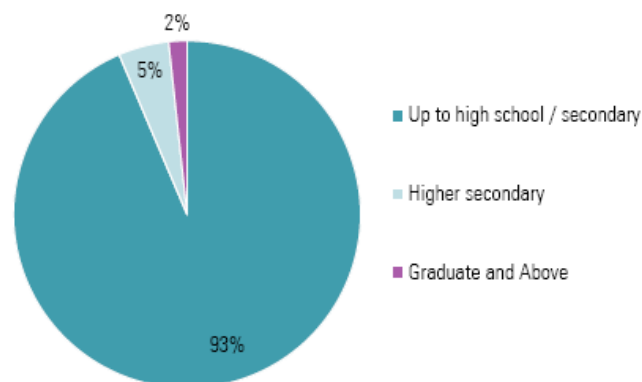
Segmented Sub-sector	Handcrafted Textiles
Age	14 to 55 years
Literacy	Upto Standard 5
Language proficiency	Local or vernacular language literacy
Gender	Both Male and Female artisans
Geography	Domicile of major hand embroidery states- Karnataka, Orissa,, Andhra Pradesh, Bihar, West Bengal, Uttar Pradesh, Jammu & Kashmir, Punjab, Rajasthan, Gujarat
Physical fitness and endurance	Ability to work for 8 hours per day, without any occupational deficiency
Social and Economic background	Majority of the artisans engaged belong to the economically marginalized communities
General Aptitude and Awareness	Low aptitude and awareness about the sector

Human Resource Requirement

- Handicraft segment is expected to witness minimal addition to workforce during 2013-22 inline with the trends observed during the last five years during which the segment has seen outward displacement of workforce
- Industry is expected to witness a shift from unorganised to organised sectors
- Unlike apparel and fashion sectors, direct linkages between Handicraft producers and designers are still lacking
- Mismatch in expectations of students and employment working conditions as the sector employment is mostly self employment with limited job security
- The sector has no fair wage structures and provisions for employee benefits leading to issues with job security and lower retention levels

	Employment (in million)			Employment growth 2013–17	Employment growth 2017–22
	2013	2017	2022	(In million)	(In million)
Handlooms	4.33	4.33	4.33	--	--
Handicrafts	7.32	9.60	13.46	2.28	3.86
Overall sector	11.65	13.93	17.79	2.28	3.86

Education wise break up of incremental HR requirement (2013 - 22)



More than 90 percent of the incremental human resource requirement is expected to be in minimal education category as the industry does not mandate any specific education levels for employment

* Data: NSDC Industry Report- Handloom & Handicrafts

Challenges & constraints

- **High state of decentralization:** Most of the weavers/artisans working in the sector prefer to work independently, not collectivized in any formal structure. Hence all their activities are decentralized, minimizing their efficiency and production capacity. This fragmented working structure has a huge impact on the individual cost of raw material, transportation and other ancillary activities.
- **Lack of access to credit:** At present most of the weavers/artisans engaged in the sector are from economically weaker sections, and constantly face problems due to lack of resources. There is a huge deficit between their financial requirement (for daily expenditure & working capital) and their earnings. To meet this deficit they forced to seek credit from local sources- traders and money-lenders, who charge a very high interest rate and have highly inflexible terms.
- **Inadequate Infrastructure and Technology :** The weavers/artisans are still using the age old technology and methods of production, which are highly inefficient. This restricts their production capacity and the quality of output. This is due to the lack of awareness or knowledge about the availability of appropriate tools & technology and other developments in the sector.
- **Limited access to markets:** The demand of hand-crafted products in the domestic as well as international market is huge and varied, majorly governed by the buyers demand and requirements. Despite such a high demand, only a fraction of weavers/artisans engaged in this sector have been able to utilize this opportunity; while most of the weavers/artisans have only been able to access just the local markets. As a result these weavers/artisans are absolutely dependent on traders, acting as middlemen, to sell their products in markets other than the local ones.
- **Lack of empowerment:** Due to the existence of an unorganized and informal structure in the handloom and handicrafts sector, it has led to high level of dependence of the weavers/artisans on external factors for support in various activities in the input and supply chain. These external factors are often found to be the middlemen (usually traders), who exploit these weavers/artisans for their own profits.
- **Shortage of raw material inputs:** At present majority of the weavers/artisans source the raw materials available locally (from natural resources, local markets, etc.). Some of these artisans use recycled raw materials (mostly scrap) due to inadequate supply or non-availability of good quality raw material. And due to over-utilization of the local resources, the artisans are forced to opt for alternate sources. This dependence on the external factors has resulted in non-timely delivery and heavy fluctuations in raw material prices.

* Data: Sub-committee Report on Handicrafts

Key Growth Drivers

- **Government Initiatives for Export Promotion:**

India's Handicraft exports is expected to increase by 30–35 percent by 2014 due to various initiatives being undertaken by the government for the development of this sector. The government is providing financial assistance to organisations for participation in international fairs and exhibitions and buyer/seller meets, and conducting market studies abroad .

- **Development e-marketing platforms:**

The Government of India is providing impetus for the development of various e-marketing platforms as per the standards established by the Central Cottage Industries Corporation and the Handicrafts and Handlooms Export Corporation. Craftsvilla.com and Jaypore.com- e-commerce companies are providing a platform for Handlooms and Handicraft manufacturers in the country to sell their products online.

- **Social Interventions:**

To uplift the living and working conditions and provide social security and health insurance to Handlooms weavers and Handicraft artisans, the government is rigorously implementing various programmes — Rajiv Gandhi Shilpi Swasthya Yojana — which aim to financially enable the artisans' community to access healthcare facilities in the country; Mahatma Gandhi Bunker Bima Yojana — which provides life insurance cover to handlooms weavers in case of natural death or accidental death, total or partial disability due to accident.

- **Cluster Development Initiatives:**

To reap the benefits of economies of scale and transform small and disintegrated units into viable entities, the government has initiated various cluster development programmes, such as Comprehensive Handicraft Cluster Development Scheme to develop mega Handlooms clusters that are located in clearly identifiable geographical locations and specialise in specific products. Besides, form close linkages and inter-dependents amongst the key players in the cluster by improving the infrastructure facilities.

- **Quality certification and setting up of design studios:**

Export Promotion Council for Handicrafts was established to assist handicraft producers, artisan groups and exporters in developing export-worthy products, by interventions in the form of engaging professional designers and marketing consultants, upgrading skills and market penetration by participating in international fairs/exhibitions, buyer-seller meets and brand development and setting up design studios.

** Data: NSDC Industry Report- Handloom & Handicrafts*

SEGMENT OCCUPATIONAL MAPPING: HAND PRINTED TEXTILES

Hand- Printed Textiles Segment

- Hand printed textiles are the textiles created by various techniques of printing or painting motifs, patterns or different type of designs on textiles by hand.
- The art of hand printing/painting is an age old craft associated with different culture and regions such as Sanganer blocks, Jodhpur blocks, Varanasi blocks, Bagh hand block prints, Bagru, Barmer, Ajarkh, Kalamkari, Batik, Lehariya, Bandhej, etc.



Direct Block Printing



Resist Block Printing



Resist Dye



Hand Painting



Direct Block printing is a traditional technique of printing patterns on textiles in which carved wooden or metal blocks are stamped onto the fabric by hand to get the desired impression. Two popular centers which produce prints with this technique are Sangner and Bagh.

Resist Block Printing is a techniques of block printing wherein the paste used to print contain substance that oppose the dyeing of the printed area in the dye colour.

Types of resist printing :

- 1.Dabu/Bagru- mud resist prints
- 2.Ajarakh Print – lime resist prints

This category includes tie-dye and other techniques which do not used carved blocks for creating patterns.

Patterns may be created by the physical resisting (by tying) dyeing of certain areas as in the case of Bandhani/ Bandhej or by applying wax as in the case of batik.

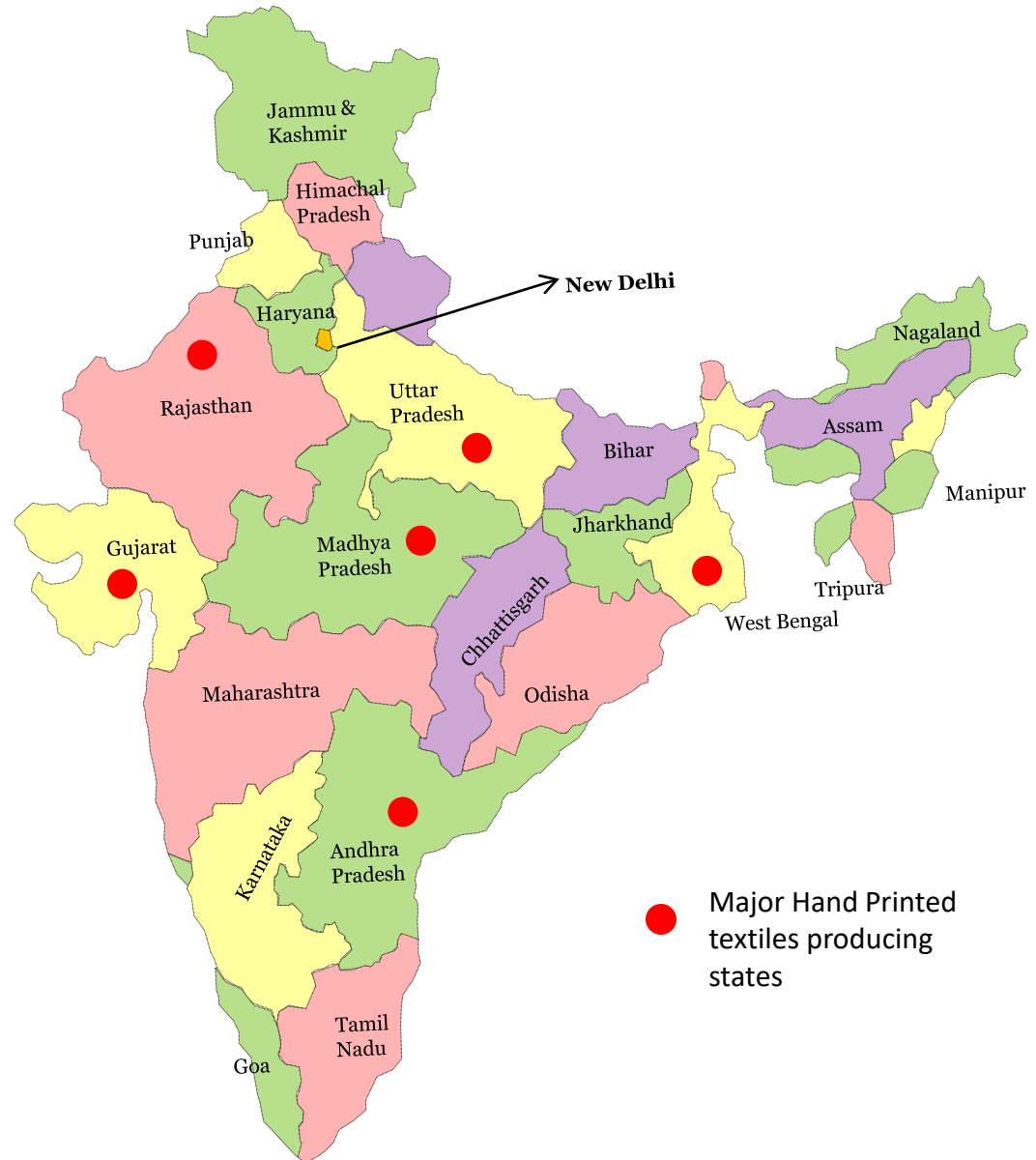
Hand Painting using a suitable brush/ pen and different dye inks is a technique traditionally used in some parts of the country for making textiles. The hand painting styles/ techniques are very specific to the craft in terms of design, colours and the process used. Examples- Kalamkari, Madhubani.

Hand Printed Textiles in India

- The Hand Printed Textiles segment may be further segmented as per the different traditional techniques used.

These are:

- Direct Block Printed Textiles (Sanganer, Jodhpur and Barmer in Rajasthan, Bagh in Madhya Pradesh, Varanasi in Uttar Pradesh and Kutch in Gujarat)
- Resist Block Printed Textiles Ajrakh in Gujarat, Dabu in Rajasthan, Batik in West Bengal)
- Resist Dyed Textiles (Kutch, Rajasthan)
- Hand Painted Textiles (Kalamkari in Andhra Pradesh, Thangka in Himachal Pradesh)



● Major Hand Printed textiles producing states

Sub-segmentation of Hand Printed Textiles

HANDPRINTED TEXTILES

Direct Block Print

Sanganer Block

Varanasi Block

Bagh

Barmer

Khadi

Resist Block Print

Akola Dabu/Bagru

Ajrakh Print

Resist dye

Bandhani/
Badhej

Lehariya

Batik

Hand Painted

Kalamkari

Thangka

Miscellaneous

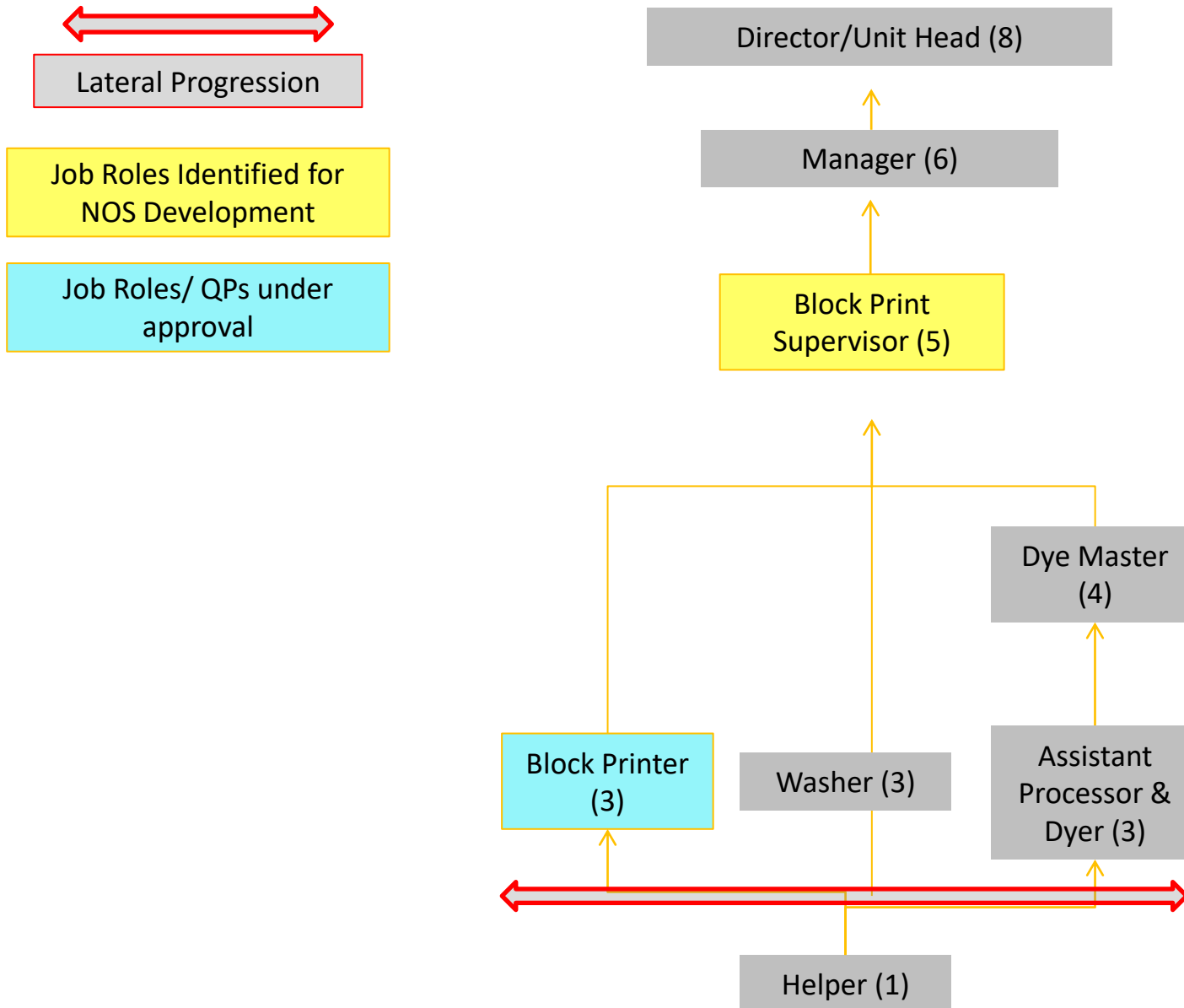
Detailed Occupation Mapping: Hand Printed Textiles

NS QF Level	Processing & Dyeing	Direct Block Printing			Resist Printing		Resist Dyeing			Hand Painted		Stitching & Finishing	
		Sanganer	Generic	Bagh	Ajraakh (Lime Resist)	Dabu (Mud Resist)	Bandhani/ Bandhej	Lehariya	Batik	Kalamkari	Thangka		
10													
9													
8	Director/ Unit Head												
7													
6	Manager												
5		Block Print Supervisor					Bandhani/ Bandhej Master Craftsman	Lehariya Master Craftsman	Batik Master Craftsman	Master Kalamkari Craftsman	Master Thangka Craftsman	Master Tailor/ Pattern Maker	
4	Master Dyer									Kalamkari Painter	Thangka Painter		
3	Assistant Processor & Dyer	Hand Block Printer					Bandhani/ Bandhej Artisan	Lehariya Artisan	Batik Artisan			Product Tailor	Washer
2													
1	Helper												

 Job roles selected for QP development for presentation

 Job roles for which QPs under approval/ presented to QRC

Detailed Career Progression: Hand Block Printing



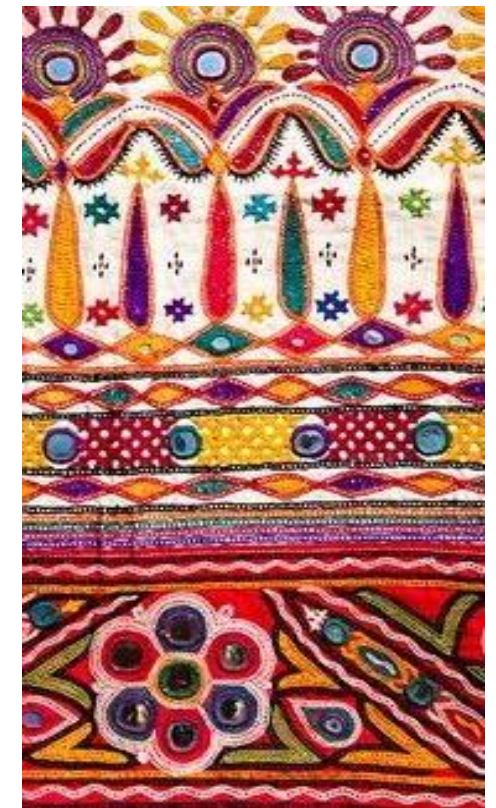
Selected Job Roles- Hand Printed Textile Segment

#	Job Role	NSQF Level
1	Hand Block Printer	3
2	Block Printing Supervisor	5
	Total Job roles presented - 2	

SEGMENT OCCUPATIONAL MAPPING: HAND EMBROIDERED TEXTILES

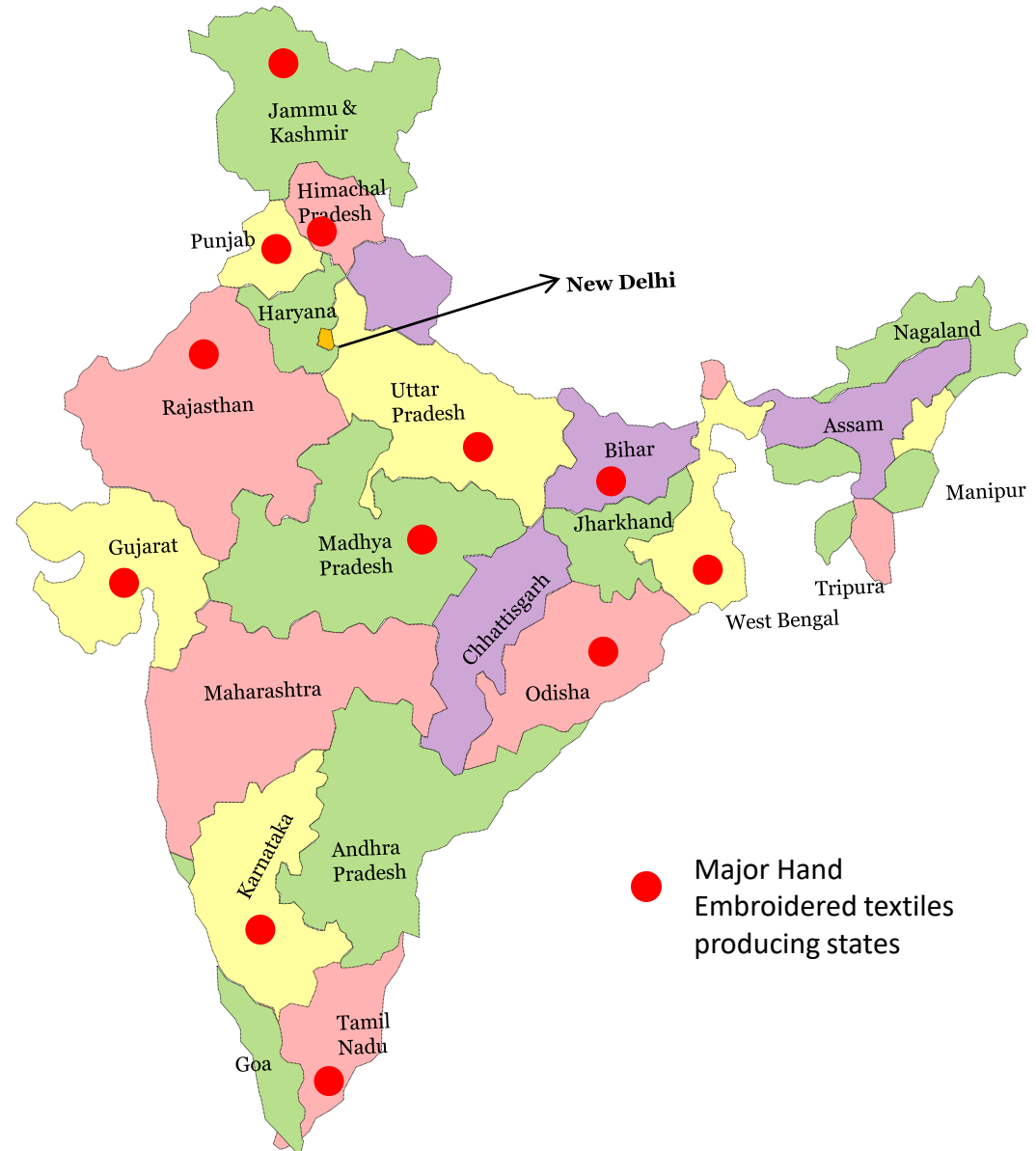
Hand Embroidered Textiles Segment

- Embroidery is the handicraft of decorating fabric or other materials with needle and thread or yarn.
- Embroidery may also incorporate other materials such as metal strips, pearls, beads, quills, and sequins. Embroidery is most often used on dupatta, saree, stole, kurta, dress materials & home furnishings.
- India is rich in hand embroideries as the practice is deep rooted in the cultures of many states.
- The techniques and designs of every traditional hand embroidery of India are unique to the region where they are practiced.



Traditional Hand Embroideries of India

- Embroidery is practiced almost in every states of India.
- The Major ones are listed below:
 - Sozni (Kashmir)
 - Aari-crewel (Kashmir, Rajasthan, Uttar Pradesh)
 - Chikankari (Uttar Pradesh)
 - Phulkari (Punjab)
 - Chamba Rumal (Himachal Pradesh)
 - Kantha (West Bengal)
 - Sujani (Bihar)
 - Zari-Zardozi (Uttar Pradesh, Delhi-NCR, Madhya Pradesh, Rajasthan)
 - Suf (Gujrat, Rajashan)
 - Pakko (Gujrat, Rajashan)
 - Kamdani/Mukaish
 - Ahir (Gujrat)
 - Mutwa (Gujrat)
 - Kasuti (Karnataka)
 - Lambani (Karnataka)
 - Toda (Tamil Nadu)
 - Applique (Orissa, Rajasthan, Uttar Pradesh)



Sozni

Aari/ Crewel

Chikankari

Phulkari



Direct Block printing is a traditional technique of printing patterns on textiles in which carved wooden or metal blocks are stamped onto the fabric by hand to get the desired impression. Two popular centers which produce prints with this technique are Sanganer and Bagh.

Crewel/Aari embroidered is produced by passing the thread through the Aari, hooked needle, and is always held under the fabric to be embroidered and the hook is used to pull a series of loops, each emerging from within the previous, to the surface of the fabric.

Chikankari is an ancient form of white floral embroidery, intricately worked with needle and raw thread. It is centered mainly in the northern heartland of India, namely Lucknow.

Phulkari is the traditional art of crafting embroidered odhni (head drape or shawl) used by women in Punjab. Women work in geometric patterns that are densely embroidered with untwisted silk floss to create different shades with the same coloured floss, on a base of rough and handspun woven cotton (khaddar).

Chamba Rumal

Kantha

Sujani

Zari/ Zardozi



Chamba Rumal is an embroidery native to Himachal Pradesh. Traditionally the subject of the embroidery was based on religious themes comprising Hindu deities, floral motifs, birds, & animals which was embroidered with double satin stitch.

Kantha is a kind of embroidery, popular in West Bengal and Bangladesh. The traditional form of this embroidery was done on soft dhotis and saris. Running stitch is used to fill the whole design patterns which is heavily decorated with multi coloured threads.

This another form of embroidery which primarily uses running stitch like Kantha. But the themes, motifs/ design used in Sujani are different from those used in Kantha. This form of embroidery is practiced in different parts of Bihar including Patna, Madhubani, Muzaffarpur.

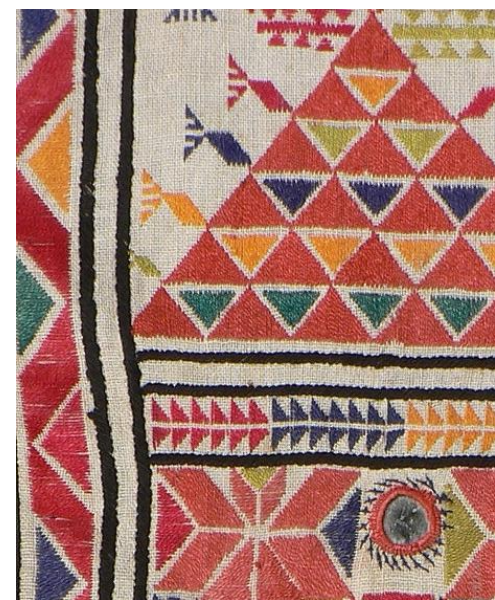
Zardozi is a form of embroidery done by using aari needle on adda wooden frame; fixing embellished materials like sequins, beads, cutdana, moti, etc. to form an elegant & royal patterns on different base fabrics. It is practiced by muslim communities in Agra, Bareilly, Bengal, etc.

Suf

Pakko

Ahir

Mutwa



Suf embroidery is a form of embroidery based on a triangular motifs. Suf is a counted thread embroidery in which satin stitch is worked from the back. This form of embroidery is practiced by Sodha Rajput & Meghwal communities, who have migrated from Sindh to Kutch District in Gujarat & Rajasthan.

Paako embroidery is a tight square-chain and double-buttonhole stitch embroidery. The motifs of Paako are primarily floral and generally arranged in symmetrical patterns. It is practiced mainly in the certain regions of Kutch District, Gujarat and certain areas of Rajasthan.

Ahir embroidery of Gujarat, is practiced by the women of Ahir community. This embroidery is done by different stitches such as chain, running, blanket and mirror work and is highly inspired by flora and fauna. This form of embroidery is practiced in some villages in Kutch and Saurashtra Districts.

The Mutwas are a small culturally unique group of Muslim herders who inhabit Banni, Kutch. The Mutwa style comprises of renditions of different local styles: Paako, Khaarek, Haramji and Jat work. Though the technique has many variations, the Mutwa style is uniformly fine and geometric.

Kasuti

Lambani

Toda

Applique



Kasuti is a form of embroidery practiced in Karnataka. It is a light counted thread embroidery that is formed out of variety of geometrical patterns. . Originally this embroidery was done by women with silk threads, which were taken directly from the weavers of the Ilkal sarees.

Lambanis are semi-nomadic people who reside mostly in Southern and Middle India. They originally came from Marwar. Their embroidery is an amalgam of pattern darning, mirror work, cross stitch, and overlaid and quilting stitches with borders of patchwork appliqué.

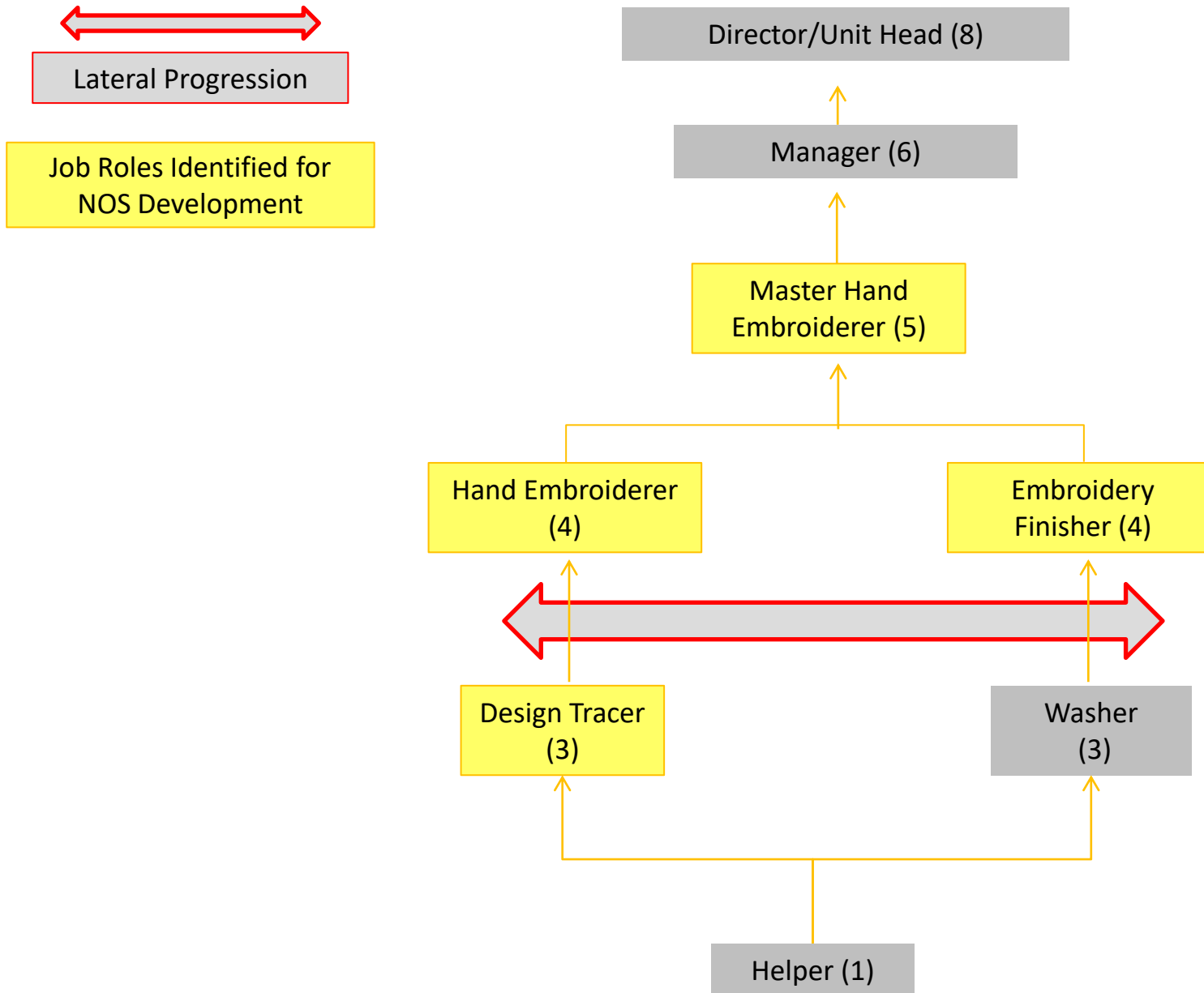
The Todas are a pastoral tribe who inhabit the Nilgiris of Tamilnadu. The base material is normally white in colour and the embroidery is done by counting of threads. The embroidery is worked on the reverse of the cloth to produce a rich, embossed effect on the surface which is often mistaken as woven.

Applique is a technique in which pieces of fabric, are stitched onto the surface of a larger piece of base fabric to form designs. Applique is practiced in different forms, some of the regions being Pipli in Orissa, Azamgarh and Aligarh in Uttar Pradesh, Kutch Gujarat, Barmer in Rajasthan, etc.

Detailed Occupational Mapping: Hand Embroidered Textiles

NS QF Level	Design Tracing	Sozni	Aari/ Crewel	Chikan kari	Phulkari	Chamba Rumal	Kantha	Sujni	Zari/ Zardozi	Suf	Paako	Kamdani/ Mukai sh	Ahir	Mutwa	Kasuti	Lambani	Toda	Applique	Reverse Applique	Finishing
10																				
9																				
8	Director/ Unit Head																			
7																				
6	Manager																			
5		Master Sozni Embroiderer	Master Aari/ Crewel Embroiderer	Master Chikan kari Embroiderer	Master Phulkari Embroiderer	Master Chamba Rumal Embroiderer	Master Kantha Embroiderer	Master Sujni Embroiderer	Master Zari/ Zardozi Embroiderer	Suf Embroiderer	Pakko Embroiderer	Mukai sh Embroiderer	Ahir Bharat Embroiderer	Mutwa Embroiderer	Kasuti Embroiderer	Lambani Embroiderer	Toda Embroiderer		Mater Tharu Artisan	
4		Sozni Embroiderer	Aari/ Crewel Embroiderer	Chikan kari Embroiderer	Phulkari Embroiderer	Chamba Rumal Embroiderer	Kantha Embroiderer	Sujni Embroiderer	Zari/ Zardozi Embroiderer	Suf Embroiderer	Pakko Embroiderer	Mukai sh Embroiderer	Ahir Embroiderer	Mutwa Embroiderer	Kasuti Embroiderer	Lambani Embroiderer	Toda Embroiderer	Applique Artisan	Tharu Artisan	Embroidery Finisher
3	Design Tracer																	Applique Artisan		Washer
2																				
1	Helper																			

Detailed Career Progression: Hand Embroidered Textiles



Selected Job Roles- Hand Embroidered Textile Segment

#	Job Role	NSQF Level
1	Phulkari Embroiderer	4
2	Master Phulkari Embroiderer	5
3	Chikankari Embroiderer	4
4	Master Chikankari Embroiderer	5
5	Zari- Zardozi Embroiderer	4
6	Master Zari- Zardozi Embroiderer	5
7	Design Tracer	3
8	Embroidery Finisher	4
	Total Job roles presented - 8	

THANK YOU
