



CRAFT HERITAGE: A SYNTHESIS OF RESILIENCE AND REVOLUTION

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ABSTRACT

Research Background: Craft heritage is the art of manifestation of cultural landscape into tangible and intangible. These are the mirror of the cultural & artistic identity of the craftsmen. This legacy has the potential to complement economic and social power to the community and Nation. This study worked on living craft (tangible, intangible, performing) that has its historical significance.

Purpose and Outcome: The study aims to identify the craft heritage not as an object but as a performance skill. The potential of intangible cultural heritage is not limited to showcase of past but it adds in creating new economic resources for community. The study had taken a case study of Hadoti region, Rajasthan, India. The study concluded that the craft heritage are economic viable with the prospective of preservation of cultural heritage.

Methods: This is an informative study with exploratory design that involved a thorough evaluation of the body of literature. For primary data, unstructured Interview approach with open-ended questions was asked to the artists of craft heritage of Hadoti region, Rajasthan. Sentiment analysis approached to quantify the feelings of craftsmen to understand their perspective towards the future of crafting.

Future Prospects: Youth involvement in traditional handicrafts will not only preserve cultural heritage but also preserve indigenous skills. It becomes a significant indicator of community involvement in the strategy of heritage preservation. Social indicators can contribute to conservation projects that can improve living conditions in an economic context.

Keywords: craft heritage, community, empowerment, preservation, cultural heritage, Hadoti region, craftsmen.

1. INTRODUCTION

“Craft” refers to a broad category of creative endeavours that are often characterised by their connection to practical or useful items or by their utilisation of locally accessible natural resources such as clay, glass, wood, metal, cloth, and fibre. Artists and craftspeople use both intellectual and technical creativity and proficiency, with a strong focus on personal expression and/or cultural content, to create their works largely in a studio environment, either alone or with a small group of competent persons. Each piece of art tells a unique tale of struggle, grief, and happiness, making it unique from the others. Crafts serve as a bridge between culture and the next generation.



The art of making things by hand with creativity is called crafting. The skill of transforming a cultural environment into both physical and intangible cultural assets is known as craft heritage. This research aims to preserve not just artisan products but also the traditions and methods used to create our history, which is our top priority. The main goal of this study is to inspire craftspeople to retain up their work and impart their expertise and skills to their coming generations.

A nation's historical legacy, which is reflected in its ancestral crafts, is an essential component that represents the cultural norms and practices of that region. Handcrafted objects provide a means of livelihood and empower regional women craftsmen. (Yang, Y.; Shafi, M.; Song, X.; Yang, R. 2018). In rural life, tradition is transmitted by deliberate collection of traditional cultural knowledge and handicrafts learned from ancestors. As a result, individuals start passing along their "handicrafts" and "memories," creating a dual knowledge system. The impact of contemporary cultural shifts on cultural inheritance and development, however, is greater. The potential of successors to retain "memory" is now lessened and the integrity of inheritance is still absent when mastering a single "skill." (Yan, W.-J.; Li, K.-R, 2023). According to Richard Sennett (2008), craftsmanship refers to a human desire to do a work well for its own sake.(Sennett, R.. 2008)

1.1. Concept of Craft Heritage: A theoretical Aspect

Craft doesn't move by itself. It bears the burden of tales replete with cultural and ecological complexity. The goal of these craft narratives is to help the customer establish a direct relationship with the maker and recreate the gap in their perception. (Chakraborty, 2022). In many communities around the globe, traditional handicraft methods continue to be an essential part of daily existence. These objects have been a source of a living, tradition, and innovation. They are distinctive and customized to customer's preference and decision. (Marija Dragicevic Curkovic, 2021)

As crafts are multidisciplinary – involving material, technological, cultural, social, economic and ecological aspects – they have long been researched from a multitude of perspectives and under a range of academic disciplines. The history of crafts has been a central theme of research, sometimes with a special focus on specific forms such as textiles or with a broader perspective on the origins of craft traditions (Sirpa Kokko, 2022). Often the specific nature of crafts has been compared to the features of arts, design and technology, which are understood to be close to the craft field. Uniqueness of craft is connected to a deeper expression of human values that transcend culture, time and space.

Culture is defined as a collection of particular heritage-related activities that employ specialized skills and result in the production of symbols, goods, and services in the autonomous dimension of sustainable development (Grefe, 2012). Cultural legacy emerges as a possible source of employment, confidence-building, social capital, cultural diversity, energy savings, etc. when seen from economic, social, and environmental perspectives. (Ribašauskienė, Erika, Šumylė, 2016).



The fusion of economic assets and cultural symbols is known as craft heritage (W. Ariffin, 2023). Given that traditional handicrafts are recognized as one of the domains whereby living cultural heritage is manifested, they require particular attention in their preservation. These activities aim to safeguard the heritage's life by continuing the technique that generates inheritance, developing and reviving it constantly, and transferring on the expertise and abilities to subsequent millennia. Maintaining the sustainability of traditional crafts as an element of sustainable development and vitality requires constant revitalisation, research and documentation, presentation and promotion, protection, and transmission. (moksline, 2016). Exquisite crafts and artwork represent the pinnacle of knowledge and handicraft abilities that may be used to create a wide range of products. They are also important cultural legacies that need to be protected. Participation in cultural preservation by the community will boost and improve financial resources. But the main priority needs to be making sure that the younger generation is prepared to work in this field. This study places a strong emphasis on the community's potential and the opportunity provided by the responsible party when developing a preservation strategy for intangible cultural assets, specifically the legacy of fine arts and crafts. It demonstrates that handicrafts are more than just a tourist and cultural item that can boost the national economy (W. Ariffin, W. J., Shahfiq, S., Ibrahim, A., Mohd Pauzi, H., & Md Rami, A. A., 2023).

1.2. Crafting and Innovation

Intangible cultural heritage includes cultural values, aesthetic characteristics, and historical spirit. These can never be separated from the specific and unique times, ethnic groups, and communities that nurtured and created these heritages (Yan W-J, Li K-R. 2023). The evolution of the craft tradition has been influenced by daily needs, religious beliefs, and the needs of the wealthy classes. Additionally, both domestic and international trade as well as foreign invasions have had a substantial impact on the development of diverse craft forms. In essence, it occurs when artists are open to incorporating new ideas and thinking creatively.

1.3. Heritage Craft and Community

'Participation' is not only the traditional sense of 'appearing' in a cultural activity, or watching culture and art, or cultural art creation; its deeper meaning is 'empowerment, autonomy, democracy'. Economic resources will be enhanced and positively impacted by community involvement in cultural preservation. Nonetheless, the emphasis needs to be on making sure that young people are prepared to work in this field. This study focuses on the community's potential and the opportunity provided by the responsible party when developing a preservation strategy for intangible cultural assets, namely the legacy of fine handcrafted goods. It demonstrates that handicrafts have a big potential as a source of income, particularly for young people, in addition to being a cultural and tourism product that can significantly boost the nation's economy.

Craft Heritage is an essential component that represents the cultural norms and practices of that region. Handcrafted objects provide a means of livelihood and empower the artisans. Craft Heritage is the Economic lifeblood & Value producing activity for Community.



Communities worldwide often grapple with the challenges posed by the magnetic appeal of heritage sites and the promise of economic prosperity.

Heritage Tourism is a complete solution for preservation of heritage and community development by involvement and participation. The tourist industry focused on culture and history has the capacity to generate substantial job opportunities and foster economic development.

With a focus on four significant dimensions—(1) engagement and reliance on materiality, (2) knowledge acquisition and adaptation, (3) regionalism and place making, and (4) networks and administration—the commercial viability of craft is highlighted as a means of providing income to young artisans while revitalizing cities and promoting small-scale production. By doing this, we seek a constructive mapping of creativity, craft, and growth that steers clear of both the simplistic rejection of craft revivals as fringe phenomena or a front for reimagined capitalism, as well as romantic and conservative pursuits of authenticity. Craft is a type of locally specific, historically based idea of work that contradicts various theories about how communities and workers have learned (Qian, Lu, Li & Tang, 2024).

1.4 Craft Heritage and economic viability

The area development and touristic valorization always be supported by local authority. Realising the fact the significance of cottage industry, the heritage craft also needs the formal and informal training and education to market the product, such as specialist in craft markets should be included, too. In addition to improving the well-being of the local population, it allows visitors to purchase recognizable and native goods and services. It is a means of fostering the skilled crafts industry (Marija D. C., 2021). Arts and crafts are a special element of local culture that is sold to visitors/ tourist thereby creating employment and economic benefits for the local people (Saarinen, 2016). Traditional crafts are an essential element of any country's cultural history since they capture the customs and culture of a specific area. Networks promote innovation, sustainability, exchange of knowledge and promote economic development for the area. Developing world have lots of indigenous craft to offer cultural tourist but still struggling due to lack of resources, local government support, lack of community involvement in decision making and some other factors that pose challenges to the artisans (M. Tapfuma, Regis & Rowen, 2023).

Creating a new economic resource among young people is one way to preserve intangible cultural assets. The craft heritage has the potential to provide revenue while ensuring the sustainability of this cultural legacy with the backing of the government, assistance from the training component, and the enthusiasm of the youth themselves. (W. Ariffin, W. J., Shahfiq, S., Ibrahim, A., Mohd Pauzi, H., & Md Rami, A. A., 2023).

2. PURPOSE AND METHODOLOGY

The objective of this study is not only focusing on preserving craft objects but safeguarding the traditions and procedures of creating the heritage is our prime concern. The study



concentrates on encouraging artisans to continue to produce craft and to pass their skills and knowledge onto others, particularly within their own communities. Officially, craft skills are now recognised as ICH (Intangible Cultural Heritage) as traditional skills hold similar value as an activity and type of knowledge to rituals, celebrations, and the performing arts. Craft skills are not a means of production; they are a performance.

Handcrafted artefacts empower indigenous artisans and women by providing a means of subsistence. Such items are intrinsically beautiful.

Craft skills have been officially identified as intangible cultural heritage. In ICH discourse, the traditional skills are valuable as an activity and kind of knowledge in the same way as rituals, festive events and performing arts are valuable. Craft skills are performance rather than a means of production.

It is anticipated that the government will use this study as a backup when creating any cultural heritage preservation program that has a significant influence on the community, particularly the women and the younger generation. For them, it turns into a new source of income. However, unlike the performing arts, handicraft creation leaves a palpable mark on tangible objects like textiles, pottery, worked wood, and cast metal. Additionally, the finished craft item serves as a testament to the performance of intangible heritage and, consequently, to the veracity of the item's claims to be a genuine and priceless artifact. (Kendall, Laurel, 2014)

The study underlying the following issues:

1. The craft heritage could be a source of economic and social development of indigenous community?
2. How has the craft heritage demand market been driven by the supply chain?
3. Dig out the challenges faced by the community of craft heritage.

Two primary ways are evident: either historic crafts are creatively valued by craftsmen, artists, or commercial actors, or they are (re)discovered and promoted in their earliest perceivable form. In this sense, crafts became both commercial assets and cultural emblems. In every instance, the commercialization of traditional crafts contributes to the communities and craftsmen's growth as well as their survival strategy.

The research is backed up by the thorough evaluation of literature. Furthermore, case study of Hadoti region that is comprised of 4 districts (Kota, Bundi, Baran, Jhalawar) of Rajasthan is taken for evaluation. These districts are situated in the south east region of Rajasthan. There are several crafts that are living as a skill or tradition but only few are as profession. In random sampling, elderly people of the region with unstructured questions on their crafts and traditions were asked and found majorly 5 crafts living as a heritage whereas 3 crafts only are pursuing as traditional profession. Total 76 people were questioned about their craft. They were responded about the present scenario of craft heritage. Craftsmen were enquired through **NGT (Nominal group technique) method** and responses were noted. The responses were



quantify through sentiment analysis which had given the clear picture of traditional craftsmen and indigenous community.

3. CASE HISTORY: CRAFT HERITAGE OF HADOTI REGION

Exquisite crafts and artwork represent the pinnacle of knowledge and handicraft abilities that may be used to create a wide range of products. They are also important cultural legacies that need to be protected. Participation in cultural preservation by the community will boost and improve financial resources (W. Ariffin, W. J., Shahfiq, S., Ibrahim, A., Mohd Pauzi, H., & Md Rami, A. A., 2023). But the main priority needs to be making sure that the younger generation is prepared to work in this field. This study places a strong emphasis on the community's potential and the opportunity provided by the responsible party when developing a preservation strategy for intangible cultural assets, specifically the legacy of fine arts and crafts. It demonstrates that handicrafts are more than just a tourist and cultural item that can boost the national economy.

3.1. Hadoti region

Rajasthan is a state of cultural legacy, well-known for its illustrious past, fortified forts and palaces, vibrant culture, fairs, dances, and clothing, among other things, which draw large numbers of tourists. The state tourism department bases its marketing plans and policy decisions on these attractions. Tourists from all over the world visit the fortified forts & palaces of Jaipur and Udaipur, religious tourism in Ajmer & Pushkar, desert tourism in Bikaner, Jodhpur, Jaisalmer. But the state goes beyond this limit which is still unexplored at certain level. This study only targeted on Hadoti region which covers four districts i.e. Kota, Baran, Bundi and Jhalawar.

Sadly, the south-eastern region of Rajasthan is still unexplored by tourists due to a lack of awareness and promotional efforts. In terms of academia, researchers also tend to downplay Hadoti and the adjacent areas of South East Rajasthan. The Hadoti region's distinctive heritage threatens extinction. The goal of this initiative is to catalogue and preserve Hadoti's heritage craft traditions.

The research begins with the visiting government offices where researcher met officials to know about the crafts and crafting communities. Meanwhile, in contact with elderly residents of the area, the researcher tried to know about the endangered crafts. The final list of heritage craft found in Hadoti region are

- Miniature painting: Kota-Bundi style of painting
- Textile: Kota Doriya
- Mojri: Crafted Leather mojries
- Lac Bangles
- Madana



Source: Google map

3.1.1. Miniature painting; Kota - Bundi style of Paintings

The 17th-century Bundi style of painting, which originated in the thriving cultural landscape of Rajasthan under the patronage of Rao Bhoj Singh, is considered the highest form of Indian miniature art. This school, which is distinguished by its vibrant colours and fine detailing, combines Deccan and Mughal influences with indigenous Rajasthani traditions. Hindu mythology, royal life, and the natural world are frequently portrayed in its compositions, which exhibit fine craftsmanship and a rich storytelling history. A subset of the Bundi school is represented in Kota paintings.

Initially, Kota paintings resembled Bundi art a great deal and featured the common subjects of hunting scenes, Barahmasa, and Ragmala. During the rule of Rao Jagat Singh, they started to establish a distinctive style. Given Kota's close ties to the Mughal Empire, the Mughal School had a significant influence on Kota miniature paintings.

Present State: Three families in Kota and two in Bundi have claimed to create paintings in the traditional Kota Bundi style. According to one painter (Luqmaan), he is descendant of painters, who travelled to Persia with Jahangir, the Mughal emperor. Later, because of the ruler's passion in miniature painting, they moved to Jaipur and subsequently to Kota. These days, they use their artistic sense to create masterpieces for temple walls or textiles. Since there is no guarantee of finding suitable employment, the younger generation is not interested in pursuing this art. Several duplicates have been made, and potential customers are unaware of the minor artistic skills. These copies might be readily made at a lower cost and in less time. Government College, Bundi, and University of Kota are working to set up workshops and training for the interested students.



3.1.2 Kota Doriya Sarees

The extensive and intricate history of Kota Doria sarees, sometimes referred to as Masuria sarees, begins with the Mughal era. Originally connected to the city of Mysore, these crafted Kota sarees witnessed a dramatic change in cultural significance during the Mughal era. Rao Kishore Singh, a general in the Mughal army, helped move this magnificent craft from Mysore to Kota during this period. Although the design's roots go back before the 17th century, Kaithoon, a small village in Rajasthan's Kota district, became its primary location at that time. In light of their historical development, conventional Kota sarees eventually evolved into known as Kota-Masuria sarees.

Present State: Weavers currently live in Kaithoon, which is close to Kota district, where every one of the family members work in this industry. Every household has a handloom or powerloom at home. The majority of crafters are women. The geographical indicator, or GI, on this product aids in determining its legitimacy. Small weavers face challenges as a result of the increasing number of intermediaries entering the market due to the product's rising demand. There is no adequate supply chain, and intermediaries set prices. Although this trade is thriving and the community is actively involved professionally, small weavers continue to face difficulties as a result of inadequate demand and supply management.

3.1.3. Mojri

Leather crafts have a long and rich history in Rajasthan. Every rural community has its own leather-working families. Rajasthan is renowned for its leather goods, which include musical instruments, books, belts, bags, and mojari (leather shoes). In the past, the mochi (cobbler) were experts at creating leather products. These artisans create leather shoes and slippers known as Juti, Mojari, or Pagarkhi, which are worn by men and women from all walks of life. The Mojari's needlework is done on velvet in villages near Jaipur and on leather with expertly applied golden embellishments in villages near Jodhpur. Over time, synthetic substances like beads and bells have replaced the intricately embellished upper parts of Mojari, which were traditionally produced by experts workers.

Present State: Although the craftspeople of Jaipur and Jodhpur continue to create mojties, the small-scale craftsmen in the surrounding areas have sadly stopped working on them. Numerous mojri producers have reported that the exorbitant cost of leather juti and the lack of willingness to pay for it have caused many families and their future generations to quit this line of work. The markets of Kota, Bundi, and Jhalawar are smaller than those in western Rajasthan. All mojries, or juties, are currently imported from Rajasthan's central or western regions. In order to gain a competitive advantage, craftsmen admit that they are not familiar with the latest technological developments and cannot afford the most advanced equipment. Due to the decline in demand, the relatively few families that are still working in this sector are earning less money. Their children adopted other business and not ready to pursue this profession.



3.1.4. Lac Bangles

Historical background: In the history of human civilization, bangles or “choodi” are considered as one of the oldest form of jewellery. The Rajasthani Manihar clan crafts exquisite lacquer bangles by hand. The royal dynasty of Jaipur, the capital city of Rajasthan, supported the craft of creating bangles out of lac. In addition to a settlement known as Manihar that made bangles, many artisans travelled to the city to conduct business. The Sanskrit term Mani, which meaning pearl or semiprecious stone, is thought to be the root of the word Manihar. In northern and central India, this population is dispersed throughout the states of Rajasthan, Uttar Pradesh, and Madhya Pradesh. Most of the people in this community are Muslims. Another name for them is Sisagar or Saudagar. It is said that the first lac was produced in Uttar Pradesh by the Manihars, who gathered tree resin. The local myth states that Maharaja Sawai Jai Singh-II praised the Maniharas’ artistic abilities. The artisans also relocated to Jaipur when the capital was moved there in 1727, and their handicrafts have persisted ever since. India’s lac reserves have been severely impacted by deforestation, which has raised the price of raw materials.

Present Status: Currently, lac bangles are considered auspicious for all Hadoti region ladies; yet, there is a dearth of lac bangle craftsmanship. The artists reported that most of the buyers appreciate the imported bangles. Although preparing and organizing the raw materials is challenging, potential buyers are not willing to pay high prices. Lac bangles are mostly produced in Jaipur, and consumers purchase them because they are more customized and technically superior than traditional bangles. The majority of craftsmen now import from these regions and sell to the Hadoti region. An additional drawback is that, unlike Hyderabad lac bangles, these bangles do not yet have the GI mark. Prospective buyers are more drawn to the appearance of these two lac bangles despite the fact that the production process and raw materials differ slightly.

3.1.5. Madana Art

Origin of an art: One of the earliest tribal art forms still in existence in India is the Mandana Art, which is an artistic cultural expression of the state of Rajasthan. It is an ancient custom that they cherish greatly and has, surprisingly, been preserved by Meena women, who have been teaching their daughters the craft throughout the years. East of the Aravallis, in the provinces of Bharatpur, Bundi, Jaipur, Alwar, Hadoli, Tonk, and Sawai-Madhopur, is where the majority of the art is found. Despite being well-known as the “Meena Paintings,” Mandana designs are an Indian folk art form that has extended to other regions, particularly Madhya Pradesh, and is practiced by various communities, such as the Bhils and Shrimali Brahmins.

Given that a painting requires equal amounts of inspiration and labor, mandana painting occupies an intriguing space between art and craft. Both the set components that are worked repeatedly and the intricate and meticulous representation of traditional detail are the creations of a competent craftsman. Nevertheless, particular works are so full of emotion and creativity that they are considered works of art. There are common practices because



painting is a skill that is inherited, and these are typically formal requirements that every artist must adhere to. Mandana pictures are bold, decorative, and visual. This painting's conception of art as artifice is radical, much like other communal art traditions. The location of the art – on the walls and floors of houses – also goes with a remarkable acceptance of temporariness. Through all this, the artists know that the images will not last, and that everyday use and wind and weather will fade away the most beautiful and laborious work. Yet the outpourings continue, and it is like an awareness of a full life in the face of mortality.

Aripa in Bihar, Alpina in West Bengal, and Kolam in the majority of South Indian states are examples of Mandana art that are similar in several areas. Although the Meena group may have been the original practitioners of this tribal art, other Rajasthani communities have also adopted the Mandana style over time.

Present State: The Sahariya tribe is the most well-known of them; they also utilize Mandana murals to decorate the walls and floors of their mud homes. To date, Koshilya Devi from Baran has used oil paints to paint more than 100 Mandana-style motifs on hardboard. According to the artist, she plans to record and conserve the ancient folk art form, which is in danger of going extinct because of the growing number of concrete homes in rural areas.

4. FINDINGS AND DISCUSSIONS

While conducting fieldwork, photos were shot at the workshop where their artwork is created. The NGT technique was used in all of the workshops for lac bangles, Kota doriya, mojries, madana, and miniature paintings. The artists were allowed to freely express their issues and recommendations for improvement to the government. All craftspeople were asked the identical questions, and their answers were recorded for later review.

All the responses accumulated in one sheet and send it for sentiment analysis to quantify their emotions in respect to their crafting as a profession.

4.1. Feedback about the art form from the artists

<i>S. No.</i>	<i>Questions</i>	<i>Responses</i>			<i>Total</i>
		<i>More than 15 years</i>	<i>7 to 15 years</i>	<i>Less than 5 years</i>	<i>159 Craftsmen</i>
1	<i>Since how many years you are engaged with this profession?</i>	<i>7 in paintings 21 in lac bangles 18 in madana 25 in Kota doriah</i>	<i>11 in paintings 15 in lac bangles 9 in madana 20 in Kota doriah</i>	<i>12 in paintings 8 in lac bangles 4 in madana 9 in Kota doriah</i>	<i>30 Painters 44 bangle makers 31 madana designers 54 Saree makers</i>
2	<i>Whether your ancestors are also involved into same profession? How many generations?</i>	<i>YES</i>	<i>YES</i>	<i>NO in paintings and Madana Yes in Lac bangles and Kota doriyah</i>	



3.	<i>How any family members are engaged into the same profession? As an artist/ businessman.</i>	<i>Same generation/ first generation All in Kota doriyah</i>	<i>Same generation All in Kota doriyah</i>	<i>None in paintings and Madana Whole family involved in Lac bangles and Kota doriyah professionally</i>	
4.	<i>What attracted you towards this art to adopt as a profession?</i>	<i>Ancestral Profession, Learned organically</i>	<i>Ancestral Profession, Learned organically</i>	<i>Uniqueness of the artform, trying to turn the passion into profession To survive</i>	
5.	<i>What is best about this art form?</i>	<i>Don't know, enjoyed crafting</i>	<i>Create and think freely, Work at your own place</i>	<i>Create and think freely, Work at your own place Own my work/ entrepreneurial power</i>	
6.	<i>What are the challenges you faced in your work which your elders had not faced?</i>	<i>Financial crisis (not in Kota doriyah) Difficult to find demand market Less recognition Unaware customers about real art form High level of replicas Younger generation is not involved</i>	<i>Financial crisis (not in Kota doriyah) Difficult to find demand market Less recognition Unaware customers about real art form High level of replicas Younger generation is not involved</i>	<i>Difficult to find demand market Unaware customers about real art form High level of replicas Middlemen are the problem Difficult to find right guru (authentic craftsmen) for training</i>	
7.	<i>From where you get the raw material to regulate your work?</i>	<i>Easy to get at home or purchase from the market (madana, lac bangles) Specific market to get authentic material; sometimes costing very high (painting, kota doriyah)</i>	<i>Easy to get at home or purchase from the market (madana, lac bangles) Specific market to get authentic material; sometimes costing very high (painting, kota doriyah)</i>	<i>Easy to get at home or purchase from the market (madana, lac bangles) Specific market to get authentic material; sometimes costing very high (painting, kota doriyah)</i>	
8.	<i>Is there any kind of problem you faced in getting raw materials?</i>	<i>No (Madana & lac bangles) Sometimes Yes (Kota Doriyah and Painting)</i>	<i>No (Madana & lac bangles) Sometimes Yes (Kota Doriyah and Painting)</i>	<i>No (Madana & lac bangles) Sometimes Yes (Kota Doriyah and Painting)</i>	



9.	<i>Whether you pass this art form to your younger generation?</i>	<i>No (All crafters except Kota doriya) Yes (All from Kota doriya)</i>	<i>48 No 36 Yes (28 from Kota Doriya)</i>	<i>All Yes</i>	
10.	<i>If Yes, then as a profession or just for the sake of knowledge. And if No, then why?</i>	<i>Challenges are the reason of saying 'no' to do artwork as a profession. Saying 'Yes' Only to become financial stable by doing easy work at home</i>	<i>Challenges are the reason of saying 'no' Saying 'Yes' Only to become financial stable by doing easy work at home</i>	<i>Crafting has economic viability Saying 'Yes' as it is easy to work at home Artform must be preserved</i>	
11.	<i>Do you realize that you are preserving the heritage of the city?</i>	<i>Yes, we are preserving the art but no one cares or recognizes Young blood is not ready to learn as a profession (Except Kota doriyah). Artform is respected by most of the customers but not ready to pay</i>	<i>Yes, but coming generation is not interested to pursue as a profession.</i>	<i>Yes, being proud of it Trying to popularize it</i>	
12.	<i>What are your expectations from the government in respect to support art form?</i>	<i>We expect from government to protect the heritage craft from replica creators Strengthen the supply chain Formulate policy for authentic artist</i>	<i>Create Demand market Strengthen the supply chain Formulate policy for authentic artist</i>	<i>Specify & Create demand market Strengthen the supply chain Protect from replica creators Formulate policy for authentic artist</i>	
13.	<i>Do you know any government scheme in order to preserve the art form?</i>	<i>Yes, we know government schemes but all are very complicated and took so much time Yes, applied but not get that results Yes, but too much paper work which we won't understand; depends on the middlemen</i>	<i>Yes, but all are very complicated Yes, not tried yet Difficult to all paperwork so depends on the middlemen 21 artists have no idea</i>	<i>Yes, not tried yet (12) No idea (9)</i>	



14.	<i>Did you ever avail any government scheme for the preservation of the art form?</i>	<i>No</i>	<i>No</i>	<i>No</i>	
15.	<i>Presently how many people (roughly) are engaged with you in this art as a profession?</i>	<i>Around 10 (painting) Around 40 in Kota doriyah Around 20 (lac bangles)</i>	<i>Around 6 (painting) Around 25 in Kota doriyah Around 15 (lac bangles)</i>	<i>Around 10 (painting) Around 20 in Kota doriyah Around 15 (lac bangles)</i>	
16.	<i>Do you feel that you are getting the right remuneration for your piece of art?</i>	<i>No</i>	<i>No</i>	<i>No</i>	
17.	<i>What do you say about the distribution channel in your profession?</i>	<i>No idea (12) Worst (9)</i>	<i>No idea (12) Worst (9)</i>	<i>No idea (12) Worst (9)</i>	
18.	<i>Can we improve the supply chain for better? Give Suggestions</i>	<i>My suggestions for Government that it should own articles and send it to the right customers Article price must be fixed according to the craft</i>	<i>Craftsmen must know the supply chain and the demand market. Government should own articles and send it to the right customers GI mark should be mandatory for all authentic heritage crafts Article price must be fixed according to the craft</i>	<i>Artist must be free to craft their own creativity. Article price must be fixed according to the craft GI mark should be mandatory for all authentic heritage crafts</i>	

The document is analysed through <https://text2data.com> to understand the sentiments of the craftsmen of hadoti region.

This document is found: **neutral (-0.09) Magnitude: 3.45**

Subjectivity: **subjective**

Score Range



Negative Neutral Positive

-1

-0.25

+0.25

+1

Detected Entities

Kota Doriyah

<i>Core sentences</i>	<i>Magnitude</i>	<i>Sentiment Score</i>
<i>Financial crisis not in Kota doriyah Difficult to find demand market Less recognition Unaware customers about real art form High level of replicas Younger generation is not involved Easy to get at home or purchase from the market madana lac bangles Specific market to get authentic material sometimes costing very high painting kota doriyah Challenges are the reason of saying 'no' to do artwork as a profession.</i>	0.77	+0.574
<i>Saying 'Yes' Only to become financial stable by doing easy work at home Yes we are preserving the art but no one cares or recognizes Young blood is not ready to learn as a profession Except Kota doriyah .</i>	0.28	0.181
<i>Middlemen are the problem Difficult to find right guru authentic craftsmen for training Artform is respected by most of the customers but not ready to pay We expect from government to protect the heritage craft from replica creators Strengthen the supply chain Formulate policy for authentic artist Yes we know government schemes but all are very complicated and took so much time Yes applied but not get that results Yes but too much paper work which we won't understand depends on the middlemen My suggestions for Government that it should own articles and send it to the right customers Article price must be fixed according to the craft.</i>	0.78	-0.543
<i>Craftsmen must know the supply chain and the demand market.</i>	0.64	+0.464
<i>GI mark should be mandatory for all authentic heritage crafts.</i>	0.42	0.144
<i>Artist must be free to craft their own creativity.</i>	0.57	+0.518

According to the sentiment research above, artisans generally have a somewhat pessimistic outlook for the future of the craft business. The fact that the overall score is neutral (-.09) indicates that craftsmen are experiencing a lack of negative thoughts. According to Koppel and Schler (2006), neutrality is a lack of sentiment rather than a state halfway between positive and negative. The term “magnitude” describes the intensity of feelings, which is a reflection of artisans’ gentle feelings. For further focus on the study, the researcher additionally examined at emotional scores in addition to the polarity scores provided by the above analysis. For total emotional score, suggestions given by craftsmen were taken to quantify through (<https://www.danielsoper.com/sentimentanalysis/>).

The interpretation of this text has a sentiment score of -81.3. This means that the overall sentiment or tone of this text is very negative / serious.



5. MANAGERIAL IMPLICATIONS

One of the reasons of crafting is dying out and craftsmen are losing their hopes is losing demand for authentic work and not getting economic stability. Due to a lack of enthusiasm, the inability to find economic value, and the challenges involved in creating the craft, the younger generation tends to shy away from their ancestral skills. Engaging young people is the best solution of preserving cultural heritage.

Under this present study, Kota Bundi miniature paintings, Lac bangles and mardana are into the verge of extinction. Lack of economic viability discourages the young generation to pursue their artistic skills. Craftsmanship is the biggest source of national economic social and cultural stability. Place-based crafts are arts practices associated with specific regions and, more precisely, environments that captivate ethnic, ecological, and traditional characteristics. The craftsmen use local designs, materials, and techniques to create tangible depictions of the culture and traditions of a region.

Cultural legacy manifested in traditional crafts is an essential component of any nation. Craftsmen are forced to close their businesses and move to the cities in order to make enough money to live as the market for handicrafts declines due to increasingly advanced industrial techniques. Due to the lack of interest among the younger generation in acquiring these abilities, many traditional making methods and techniques have vanished. Since commercial goods had higher substance resilience and monetary benefits, they rose to prominence whereas handicrafts withered and lost their worth in society. This legacy has to be recognised and preserved in this age of globalisation and dynamic economic change, or it threatens losing completely. Thus, a number of practitioners on cultural heritage have emphasised the necessity of preserving this cultural legacy in order to provide funding and other positive aspects, as well as to preserve the community's identity.

6. CONCLUSION

Crafting is an endeavor which incorporates cultural, historical, and local characteristics in the process of regional identification building. Skills, creativity, and a place are key components of their sense of belonging and community, according to practitioners in grassroots arts and crafts, and their goods represent their own cultures. (Newisar M, Selim G, Li M., 2024). This new generation tends to avoid venturing into traditional handicrafts due to a lack of interest, no economic value found and difficulties in making the craft. Craftsmen are forced to close their businesses and move to the cities in order to make enough money to live as the market for handicrafts declines due to increasingly advanced industrial techniques.

The key points to traditional crafts is branding of authentication, community participation and government cooperation, preserving tradition and modern innovation, enhancing the economic benefit, and deepening cultural benefit, which will promote the integration of traditional culture and contemporary society, thus generating new structures and driving social development.



The skills and knowledge of fine arts and crafts must be passed on from generation to generation since they are a part of the legacy of earlier generations. When listed as one of the five categories of intangible cultural assets that need to be preserved, UNESCO places a high importance on the knowledge and abilities needed to create crafts (UNESCO, 2003). Nonetheless, it is crucial to make an effort to get the community's participation and attention so that they can take part in cultural heritage preservation. One of the effective measures in the preservation of cultural heritage is the community's role, which supports the efforts of the government, academic institutions, and policymakers. Crafts and fine arts are the pinnacle of knowledge and handcrafted abilities. Furthermore to being handcrafted skills and the pinnacle of knowledge, fine arts and crafts are cultural heritage that have to be conserved and can be applied to a variety of products.

Traditional craft products are the result of art and hand skills that highlight the value of cultural heritage and the uniqueness of the local community. The intellectuality of the local community and culture manifested in every craft product must be preserved through various means. One is through entrepreneurship by involving the youth as the next generation to continue this cultural art. From the results of this study, handicrafts have great potential to generate income and significantly impact the local economy. However, despite the potential, the success of making handicrafts in generating income still depends on other factors such as product quality, innovation in design, business management, effective marketing, and patience and perseverance in this craft industry.

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