

# KALA RAKSHA VIDHYALAYA

An Institute of Design for Traditional Artisans

Supported by the Development Commissioner (Handicrafts)

## Progress Report

31/3/10



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## 2009 Graduates on Kala Raksha Vidhyalaya

*"I've always embroidered but I never had a chance to learn. I learned to work on themes. I can do it again."*  
*Kuverben, KRV Class of 2009*



*"I thought I did not have the mind to study. But after the first class I knew this was really for me. In 4 generations this is the first time someone from my family did batik painting!"*  
*Shakilbhai, KRV Class of 2009*

## KALA RAKSHA VIDHYALAYA

Progress Report 31 March 2010

### EXECUTIVE SUMMARY

Kala Raksha has established Kala Raksha Vidhayalaya, a design school for working traditional artisans of Kutch. This educational institution, whose environment, curriculum and methodology are designed to be appropriate for traditional artisans, is intended to model a new approach to the rejuvenation of traditional arts.

Kala Raksha Vidhayalaya has been funded by the Development Commissioner (Handicrafts), Government of India, UNESCO, and private donors. Project Director Judy Frater has been awarded an Ashoka Foundation Fellowship to realize the project, and the Sir Misha Black Medal for Distinguished Service in Design Education (2009). Following is progress on the project to 31 March 2010.

### BACKGROUND

#### KALA RAKSHA TRUST

In 1993, Kala Raksha was formed as a registered Society and Trust, whose mission is to preserve and present cultures of ethnic communities of Kutch, India, through their traditional arts, in order to encourage understanding and appreciation. Income generation is the first priority of the artisan constituency. Proactive, Kala Raksha facilitates the transformation of traditional arts into contemporary products by involving women artisans in the design, pricing and marketing of their own products. Artisan initiative and artisan participation have been the pillars of Kala Raksha's work from the beginning. In this way, the Trust encourages artisans' creativity.

Since its inception, Kala Raksha has dovetailed the collection and preservation of traditional pieces with this work. The Trust maintains an international quality Resource Center and Museum of textiles and related materials. The concentration of the textile collections is embroideries of Kutch, but it includes a comprehensive collection of block printed textiles of the region, weavings and resist dyed textiles as well. One of the strengths of the collection is excellent, thorough documentation of objects.

Two features of this Museum make it unique. First, the Museum is based in the village itself. Artisans have access to and responsibility for it. Artisans utilize the collections to develop new collections with cultural integrity. Second, artisans were involved in all phases of the development of the Museum. They assisted in collection, were engaged in documentation, and consulted in the permanent exhibition. The Kala Raksha Museum successfully proves the mutual benefits of involving communities in presenting and utilizing their own cultures.



## **INCOME GENERATION**

The authentic basis of Kala Raksha's artisan-designed process has enabled the Trust to establish a line of unique, vibrant products that is quickly recognized and widely appreciated even in the intensely competitive market for Kutch crafts. Following fair trade practices, Kala Raksha provides attractive incomes to over 1,000 women artisans, and is able to sustain income related expenses without depending on external subsidy.

Demand for Kala Raksha products is growing in India and abroad. Throughout Indian metropolitan areas Kala Raksha has established brand recognition through direct sale exhibitions. The client base is educated, conscious of environmental and fair trade issues, middle to high income. In addition, many clients purchase the products for resale. International clients are being developed through website exposure and outreach activities such as workshop and trunk show tours. Kala Raksha has held trunk shows at the Peabody Museum, Harvard, and the Smithsonian Institution. In 2003, Kala Raksha artisans conducted workshops in Rabari embroidery for TAFTA. (The Australian Forum for the Textile Arts) Fibre Forum International Textile Conference, Mittagong, NSW Australia, and the Australian Textile and Surface Design Association Sydney while participating in the "Resurgence" Exhibition. In 2004, artisans attended the first international Folk Art Market in Santa Fe, and taught workshops throughout the USA on a month-long tour. In 2008, Kala Raksha artisans again taught workshops in Geelong and Bunburry, Australia.

## **DEEPER ISSUES**

However, in spite of its success in sustaining local art and artisans, Kala Raksha sees long term sustainability of traditional arts as a critical issue. Traditional crafts in India have in the last few decades undergone tremendous change. With the shift from local to distant markets, professional design has become an essential entity separate from the production of art. However, traditional artisans rarely gain access to formal training in design due to social and financial barriers. Often, this situation reduces the artisan to labourer, in terms of both income and social status. Further, minimal education limits artisan social mobility; and the perceived irrelevance of available education perpetuates the status quo.

Two needs simultaneously emerge: traditional arts must be revitalized and adapted to their new clientele. And, if we wish to foster genuine sustainability, artisans as well as their arts must adapt. Finally, artisans must be capable of addressing their own issues.

To facilitate this shift of market, and relationship to the new market, and to maximize their earning through craft on a long term basis, artisans must learn to innovate, diversify and improve their work appropriate to that new market. Thus, relevant education must address and interlink understanding of traditional crafts, contemporary design input, and marketing. To address these issues, and the needs of artisans, Kala Raksha has established Kala Raksha Vidhyalaya, a Design School for artisans of Kutch.

## **KALA RAKSHA VIDHYALAYA**

Kala Raksha Vidhyalaya is an educational institution with a direct marketing link, open to working artisans of Kutch, conservatively estimated at 50,000. The school is unique in that its environment, curriculum and methodology are designed to be appropriate for adult artisans with a vast existing body of traditional knowledge. The focus is on acquiring knowledge and skills that can be directly applied in the artisan's own art to enable innovation appropriate to contemporary markets, and the effectiveness will be tested in regular market meets with the commercial sector.

### **RATIONAL AND STRUCTURE**

Working artisans rarely have the luxury of leaving their home and profession for long periods of time. Therefore, the curriculum is designed as a series of intensive classes which are conducted over a period of one year in a residential local setting. It is envisioned that when the Vidhyalaya is fully functioning, there will be 96 full time participants and 150 short term participants, a total of 246 participants per year.

### **BUILDING MARKET KNOWLEDGE AND LINKAGES**

Finally, the participants test their designs in an authentic market opportunity. To insure that the education is effective, marketing is an integral part of the program. Market Linkages are planned in several ways, among them: Instruction from design and marketing professionals, visits of tour groups from domestic and international metropolitan areas, and a final jury comprised of buyers and other market experts

### **INSTITUTIONAL LINKS, CURRICULUM AND DESIGN INSTRUCTION**

Kala Raksha has well established links with premier Indian design institutions, including the National Institution of Design (NID), the National Institute of Fashion Technology (NIFT), Srishti School of Art, Design and Technology, and the Indian Institute of Crafts & Design. Faculty from NID and NIFT are advisors in establishing Kala Raksha Vidhyalaya. The Trust utilizes these links to evolve an appropriate curriculum and build a corps of Visiting Faculty for the Vidhyalaya.

In addition, Project Director and Ashoka Fellow Judy Frater mobilized a team including faculty from the Fashion Institute of Technology, NY, and the Rhode Island School of Design to initiate curriculum design. A curriculum for Kala Raksha Vidhyalaya was drawn up after a meeting held in September 2004 at the Rhode Island School of Design, under Ashoka Foundation sponsorship. Course content, educational goals and teaching methodology were documented and reviewed as the classes were in session. Krishna Patel, formerly Faculty, Department of Textiles and Apparel, National Institute of Design, was Curriculum Development Coordinator from November 2005 through February 2006, which included the first two classes, and continued as an informal consultant for the rest of the year.

## INSTITUTIONAL GOALS

Kala Raksha Vidhyalaya's mission is to develop a new approach to design education based on existing traditions. **The core concept of the institution is that tradition is more than technique; it comprises concept and knowledge as well. The method of the institution is to work within traditions, by understanding and drawing from their salient features.** The focus of Kala Raksha Vidhyalaya's education is on acquiring knowledge and skills that will enable artisans to *use* design effectively in their work, in order to successfully reach appropriate new markets, while at the same time strengthening traditional identity.

Two broad goals have been articulated for Kala Raksha Vidhyalaya:

### Building on Tradition

Kala Raksha Vidhyalaya intends to work with artisans in establishing and articulating what they already know, and how they traditionally work. KRV intends to establish an approach of respect, sharing, and mutual teaching and learning. As much as possible, education should be imparted utilizing traditional methods.

### Increasing Value

Kala Raksha Vidhyalaya aims to enable artisans to increase their income without necessarily increasing the cost of time and materials. One premise intrinsic to this goal is that to increase the value of craft without increasing labour, it must be evaluated as "art." Consumers use different scales of valuation for art and craft. For one rarely thinks in terms of time and materials, while with craft, these are prime methods of valuation.

## COURSE CONTENT

Initially, a series of five classes on subjects linked to form a coherent and practical educational programme was designed as the year-long programme. Currently, the classes include 1. Colour, Sourcing from Nature and Heritage, 2 Basic Design, Sourcing from Nature and Heritage, 3. Market Orientation, Costing, Concept, 4. Concept, Communication, Projects, Sampling, 5. Finishing and Collection Development 6. Merchandising and Presentation. The pilot classes, sponsored by the Development Commissioner (Handicrafts), Government of India, were completed in November 2006. The fifth year classes began in January 2010.

## COURSE STRUCTURE

To address time constraints of artisans, Kala Raksha Vidhyalaya classes are two weeks in duration in a residential setting. In addition, the schedule takes into account the varied agricultural and festival seasons of the different ethnic groups who attend. Between these intensive instructional sessions, the students work on projects assigned to them, using their traditional crafts. The homework intentionally complements ongoing work and is designed to be an appropriate introduction to the next class. A mentoring programme is a key part of the curriculum. Vidhyalaya mentors attend the class, and in the interim periods act as guides to insure appropriate implementation of the class material. The homework insures continuity between the classes.

## FINAL EVALUATION

The course is designed to prepare students to design and produce a final collection. These collections are exhibited at the Vidhyalaya Convocation Mela and juried by design professionals and domestic market experts. The event is open to the public and an opportunity for direct sale and market feedback for the students. This event has become popular as an opportunity to see cutting edge craft.



## **INFRASTRUCTURE**

### **ADVISORY BOARD**

A Board of Advisors was formed to insure that the instruction of the Vidhyalaya is appropriate to artisan participants. The advisors are locally based Master Artisans in different craft media. They attend regular meetings with Kala Raksha staff at the Vidhayalaya, and have been instrumental in establishing guidelines for admissions, course content and teaching methodology. In addition, faculty from NID and NIFT have been advisors in establishing Kala Raksha Vidhyalaya.

A list of Advisors and current Kala Raksha Trustees is attached. (*see Annexures 1 and 2*)

### **CAPACITY BUILDING**

With a team determined by Aid to Artisans, USA, and Kala Raksha, a two-week capacity building workshop funded by UNESCO was held on the Kala Raksha Vidhyalaya campus from 20 through 28 October, 2005.

### **CORE STAFF**

To date the core staff comprises a Project Leader, who manages the staff, facilities and assists the Project Director in academic matter, in addition to assisting in translation as required; an Office Manager, who also serves as Accountant, Kitchen and Security Staff, and a Driver. Two Permanent Faculty Members serve as a link between Visiting Faculty and students throughout the year, and mentors serve in each class.

### **FACULTY**

Faculty are engaged on a Visiting Faculty basis. This enables flexibility, variety and excellent quality of design instruction. Kala Raksha has utilized its institutional links to build a corps of Visiting Faculty for the Vidhyalaya.

### **PREPARATION FOR FACULTY**

During the year of the pilot courses, Visiting Faculty worked closely with the Project Director and Curriculum Development Coordinator to plan a syllabus for each course. Current Visiting Faculty are provided with the entire curriculum and requested to submit for approval a syllabus for their courses. Kala Raksha's library list is sent to the faculty, from which they can request resources per course. Feedback and suggestions from previous courses are also shared. .

### **PRODUCTION OF COURSE LEARNING MATERIALS**

In each class, learning materials are gathered and produced by Visiting Faculty. These are documented and inventoried and made available to subsequent faculty. Early on it was realized that the most important learning material will be a document on local craft for Visiting Faculty. Kala Raksha thus developed a document focused on elucidating the indigenous concepts of design and aesthetics. In 2010 a series of films on the traditional understanding of design was produced. A dictionary of traditional design terminology is in progress.

### **POTENTIAL PARTNERS TO BE INVOLVED**

A list of potential partners is attached (*Annexure 3*)

### **AFFILIATION OF COURSES**

Affiliation of courses has yet to be sought. Several possible modes of affiliation are being considered.

### LINKAGE WITH BANKS

Kala Raksha has established links with Bank of Baroda, NABARD and ICCL. These will be pursued to secure means by which the Institution can be made self sustaining.

### ALUMNI PROGRAMS

In year two, Kala Raksha Vidhyalaya began Alumni programs. These intend to assist graduates in expanding their markets, and to encourage them to access the resources of the Vidhyalaya and continue to utilize and expand on what they have learned. It is acknowledged that one year is not enough time to prepare artisans as full fledged designers. The graduates have formed an alumni association: KARVADA- The Kala Raksha Vidhyalaya Artisan Designers Association.

Graduates serve as mentors in current classes. Marketing opportunities are specifically directed to KARVADA.

### FINANCIAL PROJECTIONS

The Office of the Development Commissioner (Handicrafts) sanctioned a grant for conducting the pilot courses of Kala Raksha Vidhyalaya as 5 workshops, **(J 12012/91 (A)/04/DS 224 dated 4 March 2005) RS 850,000 was sanctioned.** The first installment of RS 425,000 was released on 10 March 2005. The entire amount was utilized and audited accounts submitted. **(Sanction Letter and copy of audited accounts attached as Annexures 4 and 5)** A second payment of RS 213,652 was released on 15 May 2009. **The final balance is yet to be received.**

### EVALUATION

An evaluation of the first year of Kala Raksha Vidhayala was conducted by Mr. Ashoke Chatterjee, President of the Crafts Council of India and former Director of NID. A copy is available on request.



## DCH ASSISTANCE UNDER SI SCHEME:

### 1<sup>st</sup> INSTALLMENT

#### THE INSTITUTION FACILITIES



Kala Raksha Vidhyalaya is situated on nearly eight acres outside Tunda Vandh, Mundra Taluka, in a peaceful rural setting near the coast of the Gulf of Kutch.



An innovative plan for creating a self contained campus was submitted by Architect Yuval Amir, Israel, working in conjunction with Architect Hemen Sanghvi, Morbi. Phase 1 of construction is nearly complete. To date, a spacious contemporary guest house for visiting faculty, designed by Architect R. J. Vasavada, Ahmedabad is ready.

Weaving, block printing and dyeing studios a student dormitory, and exhibition hall designed by Architect Hemen Sanghvi, are complete and functional. These areas were constructed using traditional as well as earthquake safe methods. Currently, the Guest House lounge areas house the office, computer lab and a double class room, which in addition to the Craft studios, is used for design instruction. The courtyard serves as an additional classroom area and sampling unit. A coordinator's office will complete Phase 1. Phase 2 includes a kitchen and dining hall, Computer lab, Sampling Unit, and staff quarters. Funding for this and other remaining construction must be raised. A jeep dedicated to the Vidhyalaya was purchased in December 2005.

## CAD CENTER



A Computer Aided Design and Marketing Resource Center is a vital part of the educational program. The capacity of Kala Raksha was further expanded in setting up a computer aided design and marketing resource center for Kala Raksha Vidhyalaya. With the first installment of DCH funding, three computers, two printers, a scanner, and a digital camera were purchased for the CAD center, which was set up in the guest house lounge. The computers and peripherals are all networked. One computer serves as the office computer and data base center.

With inputs from ATA Consultant Jane Griffiths, the team established a data base using Microsoft Access, which was later revised with a custom made program. Fields were determined and networked. The database includes information on: 1. Materials; 2. Artisans; 3. Buyers; 4. Designers; and Design Faculty.

An e-portfolio alumni facility is also planned. Information regarding this type of system with security for copyright/ intellectual property rights is being sourced.

Two computers, the scanner and digital camera are used in design instruction. The computer team was prepared to assist teachers and students in the use of computer aided design programs, the digital camera and scanner. This proved to be a valuable resource in the classes. Three modules were prepared as Learning Materials for students. These instruct in the use of Windows, Corel Draw, and Adobe Photoshop. The modules have been prepared in Gujarati language. An English version is included in the Learning Materials document.

## EQUIPMENT AND TOOLS

Equipment and tools needed to begin pilot workshops were purchased. These included a loom with a variety of heddles, equipment for a block printing studio, equipment for a dyeing studio, and two sewing machines for sampling. The equipment was installed in four craft studios between the guest house and the student dormitories.

## DISPLAY STRUCTURE

The craft studios were designed as display cum work areas. These are structures that allow demonstration of artisans working as well as display of their finished works in an authentic atmosphere. The display area, constructed using traditional as well as earthquake safe methods, has been made with participation of local artisans and utilization of antique elements. The construction has revived languishing eco-friendly techniques while contributing to the beautiful, inviting atmosphere of the campus.



## KALA RAKSHA MUSEUM

### WORKSHOP WITH INTERNATIONAL EXPERT ON INFORMATION STORAGE AND CONSERVATION

In 2005, the collections were upgraded when the information system was digitized and objects were re-housed. Funded by the Development Commissioner (Handicrafts), Govt. of India, Ms. Maryann Sadagopan, Collections Care Specialist at the Museum of Fine Arts, Boston conducted a workshop to train five local staff persons in the use of digital collections management software and preservation of objects.



Original Catalogue Cards



Collections Staff



Digitized Catalogue Record

The software PastPerfect, designed for small museum collections, was introduced to India for the first time at Kala Raksha. Now, Kala Raksha's holdings can be easily available to the artisans for whom they are a resource, as well as to researchers. Digital records have been installed at Kala Raksha Vidhyalaya campus Kala Raksha's center.



Project staff



Care of heritage objects



Re-housed Heritage Objects

### CONSERVATION OF ART OBJECTS

In addition, Ms. Sadagopan conducted training in conservation methods and options. Archival materials and professional museum conservation tools were purchased. An oversized storage cabinet was made for large rolled textiles. The Five staff persons were trained in handling and storage of textiles, and appropriate re-housing of heritage textiles.

### IMPACT ON ACCESSIBILITY

With increased access to collections, the use of the museum has multiplied. Since March 2005, many visitors have utilized the collections for research, and the artisans have exponentially expanded their use of this resource as part of the KRV course.

## **MOBILIZATION**

### **Educational Programs, and Development and Design Based on Collections**

Museum based educational programs and development of designs based on collections was implemented through a Design Development Workshop coordinated by Senior NIFT Faculty Sangita Shroff, and facilitated by Ms. Shroff, and Senior Designers J. L. Nayak and Rashida Tyebjee. The workshop utilized Kala Raksha museum collections as an inspiration for new designs.



The new information retrieval system initiated in the Museum Workshop was utilized by artisans in this design workshop. Artisans learned to innovate in a conscious manner, toward making new collections. The workshop was completed on 3 April, 2005. Samples were made, documented by the Deputy Director (Handicrafts) Western Region, and a final report was submitted.

## **FINANCIAL PROJECTIONS**

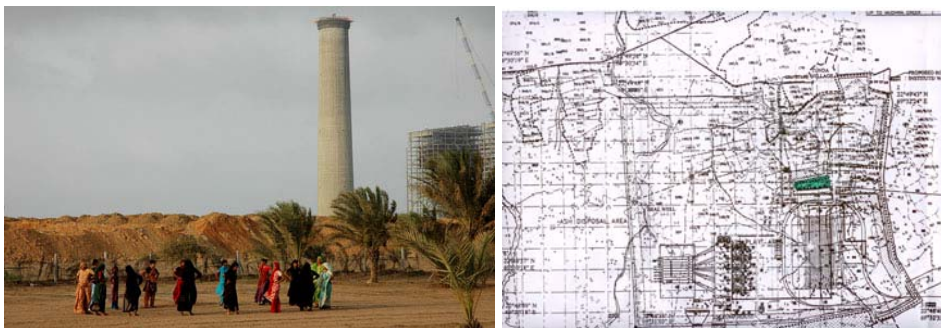
The first installment of the grant sanctioned from the Office of the Development Commissioner (Handicrafts) for Assistance to State Supported Initiatives for Kala Raksha Vidhyalaya was released. The RS 15,00,000 installment was completely utilized and the final audit statement was submitted in March 2007.

## DCH ASSISTANCE UNDER SI SCHEME:

### 2nd INSTALLMENT

#### THE INSTITUTION FACILITIES

In May 2009, the second installment of RS 25,00,000 was released. The budget for this installment is attached as [Annexure 6](#)



#### KALA RAKSHA VIDHYALAYA

#### EQUIPMENT AND TOOLS

#### DISPLAY STRUCTURE

Kala Raksha Vidhyalaya, very unfortunately, will have to relocate its premises due to the construction to two massive coal-fed thermal power plants on either side of our land in very close proximity. Negotiations for the relocation are in process, and the institution is expected to be moved by the end of 2010. Therefore, to date no expenditure was made in the categories of Equipment and Tools and Display Structure. After relocation, both equipment and display structure will be necessary, and the funds will be needed.



#### CAD CENTER

Classes for the year 2010-11 are in session. For the CAD center, one computer, antivirus software, a colour printer, a laptop computer, and a digital camera were purchased. All of these are well used in classes. Students utilize the digital cameras to document their work and to draw inspiration from nature and field trips to various sites. They use the computer to store their data, and print colour images for inspiration in each class. The laptop computer is used for projection of images from the museum, power point presentations and films as class materials.

## KALA RAKSHA MUSEUM

### WORKSHOP WITH INTERNATIONAL EXPERT ON CONSERVATION AND INFORMATION STORAGE

In July 2009, a workshop for Kala Raksha staff was held with a professional photographer from Studio Dream in Rajkot. This enabled professional photography of museum objects for our data base, and insured that excellent images can be created and maintained within the Trust capacity henceforth. A second follow up workshop was conducted with a professional photographer from Bhuj in December 2009



In October 2009, the collections were upgraded in a second workshop conducted by Ms. Maryann Sadagopan, Collections Care Specialist at the Museum of Fine Arts, Boston. In this workshop, three staff persons received advanced training in the use of digital collections management software and preservation of objects. Ms. Sadagopan helped us to install Virtual Exhibition, a companion to the Past Perfect software Kala Raksha uses for its digital data base. Virtual Exhibition will enable sharing Kala Raksha Museum collections on the World Wide Web for maximum accessibility. Digital records were upgraded and prepared for web accessibility. This included additional cataloguing to group the objects for the software. (Sample page attached as Annexure 7, Ms. Sadagopan's bio data attached as Annexure 8)

### CONSERVATION OF OBJECTS

Simultaneously, Ms. Sadagopan worked with the staff to conserve the objects in the collections. The collections were inventoried and moved to a larger space on the Kala Raksha campus. This enabled purchase of new cabinets, and archival re-housing of objects. A professional Nikon camera was purchased in the USA by Trustee Judy Frater. This enables archival photography of the objects as per the photography workshops.

### MODERNIZATION OF MUSEUM GALLERIES

As per the design developed to modernize the exhibition area of the Kala Raksha Museum in the first installment, museum exhibition experts Thomas Schrom and Claire Burkert worked with Kala Raksha staff in March 2010 to make detailed plans for re-installation of the exhibits. This will include re-construction of cabinets, re-mounting of objects, and production of all graphic materials such as text panels and label copy, and a new exhibition catalogues.



## MOBILIZATION

### Development and Design of Crafts Based on Collections

In July 2009, the first of two design workshops based on Kala Raksha Museum Collections was conducted by NID and NIFT graduate Yogesh Purohit. (bio data Annexure 9) Thirty artisans from Kachhi Rabari, Dhebaria Rabari, Suf, Pako and Jat embroidery traditions participated in a two week workshop. Utilizing the data base to select museum objects as referents, they developed prototypes of garments and accessories, which were produced for Kala Raksha's annual exhibitions in Delhi and Mumbai.



Prototypes and report are yet to be submitted.

The second workshop is planned for June 2010. The designer's bio-data has been submitted for approval.

## FINANCIAL PROJECTIONS

The second installment of the grant sanctioned from the Office of the Development Commissioner (Handicrafts) for Assistance to State Supported Initiatives for Kala Raksha Vidhyalaya was released. Utilization to 31 March 2010 was as follows:

HEAD	Amount released	Expenses	Fixed Assets	Total Utilized to 31-3-10
<b>Kala Raksha Vidhyalaya</b>	<b>1150,000</b>			
CAD Centre	500,000	11,254	104,315	115,569
Tools & Equipment	400,000	-	3,800	3,800
Display Structure	250,000	-	--	
<b>Kala Raksha Museum</b>	<b>1350,000</b>			
Workshop w Intl Expert	250,000	276,515	-	276,515
Conservation	250,000	48,090	177,460	225,550
Modernization of Galleries	500,000	50,333	-	50,555
Mobilization	350,000	162,000	-	162,000
<b>TOTAL</b>	<b>2500,000</b>	<b>548,392</b>	<b>285,575</b>	<b>833,967</b>

A total of RS 833,967 of RS 25,00,000 has been utilized. A copy of the audited statement is attached as Annexure 10.

## REQUEST FOR EXTENSION OF GRANT

As work remains to be completed, Kala Raksha requests an extension of one year to utilize the balance of RS 16,66,033

## **OUTPUTS FROM THE PROJECT TO DATE**

The major outputs from the project to date include the following

1. Curriculum for Kala Raksha Vidhyalaya- Hard copy, separate
2. Learning Materials produced and Resource Materials acquired- A document and a series of 7 films on craft and the indigenous understanding of design, for faculty-
3. A film on the first year of Kala Raksha Vidhyalaya- on DVD format
4. An evaluation of the work to date
5. Profiles of 78 artisan graduates – available on CD
6. A Regular newsletter

## **IMPACT ON TRADITIONAL ARTISANS OF KUTCH**

1. 78 artisans, 46 women and 32 men graduated from Kala Raksha Vidhyalaya
2. 14 Artisans are currently enrolled in the program
3. Over 6,000 people attend the Convocation and Mela, every year
4. Through the Kala Raksha network, benefits have been shared with 600 families
5. Many applications and expressions of interest are received
6. Sales at Convocation average RS 200,000 per year
7. Long term market links have been established
8. One graduate received the Kamala National award for young artisans
9. Six graduates participated in a high profile presentation in Delhi
10. The project has received national and international acclaim
11. 8 male graduates have been able to begin their own businesses
12. Over 90% of graduates report increased earnings. Many male graduates report increase in income double to eight-fold!

## **IMPACT ON FACULTY- DESIGNERS**

The Faculty who have participated have also learned from their experience. Some feedback from Faculty is attached (*See Annexure 11*)

## **FUTURE PROSPECTS**

The impact on graduates is visible. They are more confident in their ability to design and produce market appropriate collections. They have begun to connect to outside markets. They unequivocally realize the value of design education for their future. “Kala Raksha Vidhyalaya has changed our way of thinking,” they assert. Demand for continued input in the form of workshops, courses and market links has demonstrated their confidence in the quality of Kala Raksha Vidhyalaya education, as well as their desire to continue their association KRV, which will be important to building our institution. “The peaceful atmosphere is important for creativity,” one student said. “At home I get many ideas, but I am constantly interrupted.” A woman graduate said, “For years we just embroidered. Until Kala Raksha we never went out. Now we can create our own work.”

Awareness of the importance of the market has been raised in both Kala Raksha staff and artisan participants. Now, when graduates talk of new product development, they think from the customer’s view. “We thought we could only make for the same old clients,” one graduate related. “But when we got to know other people, we got confidence and knowledge to make for them too.” We are committed to bringing an even stronger market orientation to the education we provide.

The profile of Kala Raksha Vidhyalaya has been raised. Yet, til today a high degree of uncertainty shrouds our physical location, making long term planning difficult. The inevitable interruption of our own work due to the need to relocate will present a challenge and perhaps a setback. However, we are convinced that the institution of Kala Raksha Vidhyalaya will grow steadily. We have begun work that is deeply relevant to artisans, and that will make a significant contribution to the revitalization and sustainability of traditional art of Kutch.

Kala Raksha’s capacity and confidence to carry on this work has been expanded through DC(H) support. Much work remains to be done to realize our dream. A fundraising campaign has begun in earnest.

## ANNEXURES

### *ANNEXURE 1 List of Current Trustees and Advisors*

#### Current

Prakash Bhanani Kala Raksha Chief Executive	Ashoke Chatterjee Crafts Council of India
Rajni Patwa Architect	Nita Thakore NID
Judy Frater Ashoka Fellow Director, KRV	K.V. Raju Institute of Rural Management
Mira Poonam Artisan	
Hariya Uttam Artisan	
Babri Moru Artisan	
Haku Shah Padma Shree Artist & Historian	
Jayanti Nayak National Institute of Design	
Daya Dohat National Awardee Artisan	
Rai Singh Rathod Local Guide	

#### Advisors-local

Ismail Khatri Artisan
Sangita Shroff NIFT
M.P. Ranjan NID
Subrata Bhowmick Designer
Ali Mohammed Isha Artisan
Gulam Khatri Artisan
Umar Farouk Artisan
Abdul Gafor Artisan
Shyamji Vishramji Artisan
Lalji Vankar Artisan

#### Advisors- out

Jyotindra Jain Dept. Art & Aesthetics, Jawaharlal Nehru U
V.K. Madhavan The Hunger Project
P. Venkatram Media Lab Asia
Adarsh Kumar AIACA
Krishan Kak Gayatri
Sharada Nayak Educational Resources Center
Poonam Bir Kasturi Shristi Design School
Neelam Chibber Indus Tree
Deborah Thiagarajan Dakshinachitra
Arvind Ojha URMUL

*Annexure 2 Kala Raksha Vidhyalaya Master Artisan Advisors*

Ismail Mohammed Khatri, block printer, Ajrakhpur  
98242-94313, 2832-271693

Shamji Vishramji Vankar- weaver, Bhujodi  
98254-29674

Lalji Vankar, weaver, Nirona

Gulam Hussain Umar, tie dyer, Bhuj  
2832-332239

Ali Mohammed Isha, tie dyer, Bhuj  
2832-229164, Iqbal 98257-30642

Umar Farouk, tie dyer, Badli  
2835-283002

Lachhuben Raja, embroiderer, Vandh  
2838-275853

Hassambhai, potter, Lodai  
2808-287208

Naran Kaju, woodworker, Ludia  
2803-266040

Hussainbhai, metal bells, Nirona

Shantilal, Vrijlal, Ramesh Bhudhbhatti, Goldsmiths, Bhuj  
2832-220528, 98250-85322

Bhuraji, leather work, Sumrasar  
Shankarbhai, leather work, Sumrasar

*Annexure 3 List of Potential Partners*

**CURRENT FUNDERS**

**UNESCO**

**All Together Now International (USA)**

**American India Foundation-**

**Art Action-** Singapore

**Ashoka Foundation**

**Bestseller Fund,** Denmark-

**COMO Foundation-** Singapore

**Development Commissioner, Handicrafts (GOI)**

**Eileen Fisher (USA)**

**Kernel Trust (UK)**

**Unniti Foundation-** (Delhi)

**POTENTIAL FUNDERS**

**Aid to Artisans-**

**Ford Foundation-**

**India Sponsor Foundation**

**National Bank for Rural Development (NABARD)**

**Sir Ratan Tata Trust-**

**UNDP-**

**POTENTIAL COLLABORATORS IN EDUCATIONAL PROGRAMS**

M.P. Ranjan, National Institute of Design Faculty

Sangita Shroff, Indian Institute of Craft and Design.

Aleta Margolis, Director of the Center for Inspired Teaching, (Washington D.C.)

Krishna Patel, former Faculty, NID

William Bissel, Fabindia

Rachel Singh, Anokhi

Laila Tyabji, Dastkar

Deborah Thiagarajan, Dakshinachitra

# Annexure 4

No.J-12012/91(A)/04-05/DS/92  
Government of India  
Ministry of Textiles

Office of the Development Commissioner (Handicrafts)

West Block No. 7, R.K. Puram,  
New Delhi-110066.

Dated 4<sup>th</sup> March, 2005

## Order

The Accounts Officer,  
Central Pay and Accounts Office,  
Office of the Dev. Comm.(Handicrafts),  
New Delhi.

Subject: - Grant-in-aid of Rs.8,50,000/- (Rupees eight lakhs fifty thousand only) for Organizing five Design and Technical Development Workshops in **Color and Basic Design, Market Orientation, Concept and Communication, Merchandising and Finishing, Presentation for multicrafts including weaving, Resist Printing, Bandhni, Rogan Embroidery, Patch Work and Appliqué at Kala Raksha Vidyalaya in Taluka Mundra** in favour of **Kala Raksha Trust, Bhuj, Kutch** during the year 2004-05.

In super session of this office order of even number dated 27.1.2005 sanction of the President of India is hereby conveyed for the payment of an amount of Rs.4,25,000/- (Rupees four lakhs twenty five thousand only) as 50% advance out of total sanction of Rs.8,50,000/- (Rupees eight lakhs fifty thousand only) as recurring grant-in-aid for organizing five Design & Technical Development Workshops in **Color and Basic Design, Market Orientation, Concept and Communication, Merchandising and Finishing, Presentation for multicrafts including Weaving, Resist Printing, Bandhni, Rogan Embroidery, Patch Work and Appliqué at Kala Raksha Vidyalaya in Taluka Mundra** as per details given below in favour of **Kala Raksha Trust, Bhuj, Kutch** in collaboration with the Regional Design & Technical Development Centre, Mumbai.

S. No	Name of the craft	Designer's fee including TA/DA	Cost of documentation	Wage compensation @ Rs.150/- per day for 30 craft persons for 15 days.	Cost of Raw Material for development of Prototypes (two sets)	Misc. expenses	Total
	Color and Basic Design, Market Orientation, Concept & Communication Merchandising and Finishing, Presentation for multicrafts including Weaving, Resist Printing, Bandhni, Rogan Embroidery, Patch Work and	50,000/- X 5 = 2,50,000/-	10,000/- X 5 = 50,000/-	67,500/- X 5 = 3,37,500/-	30,000/- X 5 1,50,000/-	12,500/- X 5 = 62,500/-	1,70,000/- X 5 = 8,50,000/-



Appliqué at Kala Raksha Vidyalaya in Taluka Mundra							
---	--	--	--	--	--	--	--

(Total eight lakhs fifty thousand only)

The first installment of Rs.4,25,000/- (Rupees four lakhs twenty five thousand only) comprising 50% of the total sanctioned amount of Rs.8,50,000/- (Rupees eight lakhs fifty thousand only) shall be released immediately as advance for the said purpose after receiving acceptance and signed copy of terms and conditions as per annexure 'A', guidelines as per Annexure 'B' along with pre-receipt in triplicate and a bond as per proforma enclosed.

Balance amount shall be released as reimbursement basis on completion of the five Design Workshops and after receiving the audited statement of account from Chartered Accountant duly countersigned by an authorized signatory of the organization along with progress-cum-achievement report and receipt of prototypes deposited with RDTDC, Mumbai.

The expenditure to be incurred strictly in accordance with the terms and conditions given in the Annexure 'A' and guidelines in Annexure-B.

The work shall have to be completed as per terms and conditions of the scheme, within the financial year (OR) as otherwise directed by this office, failing which interest on entire/unspent amount of the grant together with the sanctioned grant will be recovered as per GFRs.

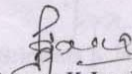
This is a continuation scheme and all the terms and conditions laid down by the Ministry of Finance in terms of GFR 148 to 153 in this regard have been fulfilled.

The Accounts Officer (HQ), Office of the Development Commissioner (Handicrafts), New Delhi is authorized to draw and disburse the amount.

The expenditure involved is debitabale to Major Head of Account No.2851-VSI-00104-Handicrafts Industries-10-Design and Technical Development 100031-Grant-in-aid (Plan). The expenditure will be met from the funds sanctioned for the year 2004-2005.

This issue with the concurrence of IFW, Ministry of Textiles vide their Dy.No.2387 dated 18.1.2005.

Entered in ECR at S.No.90.

  
(Srimanta K.Jana)  
Asstt. Director (Design)

Copy to:

- 1.DD/AO(Hqrs.), O/o DC(H), New Delhi
2. DD/AD(B&A), O/o DC(H), New Delhi
3. Director, IFW, Ministry of Textiles, Udyog Bhavan, New Delhi
4. Principal Accounts Officer, Ministry of Textiles, Udyog Bhavan, New Delhi

5. DD/AD, RDTDC, Office of DC(H), Mumbai. He is requested to be in touch with the organization and explain/discuss about the concept of workshop before conducting the same by beneficiary organisation as envisaged in guidelines. While confirming the receipt of set of prototypes to Hqrs, DD/AD, (RD&TDC)/MH&SEC, Mumbai will also indicate the S.No. and page No. of stock register where the receipt of all such prototypes have been recorded and submit views on documentation and Innovation in designs developed from market point of view and as detailed in the enclosed Guidelines.
6. The RD(WR), O/o DC(H), Mumbai.
7. **Kala Raksha Trust, Parkar Vas, Sumrasar Sheikh, Ta. Bhuj, Kutch** with the request to furnish the following documents:
- Pre-receipt in triplicate on letter head for an amount of Rs.4,25,000/-
  - Letter of acceptance of terms and conditions duly signed in triplicate.
  - Guidelines duly accepted and signed in triplicate. On the copies of "Terms and conditions" and guidelines annexure A and B, conditions/guidelines have been read and understood for conducting project in the crafts "before signing by authorized person of the organization and affix stamp.
  - The two sets of prototypes should be developed and one set of the same may be deposited with the RDTDC, Mumbai and receipt of the same may be enclosed with Accounts.
  - Prescribed Bond may also be submitted on non-judicial stamp paper of Rs.10/- duly
  - Name of bank where the organization has the saving/current account with accounts No. and Statement of account/pass book for the last three years.
  - All payments related to Design workshops conducted should be made through cheques.
8. The principal Director of Audit, Economic and Service Ministry, AGCR Building, I.P. Estate, New Delhi.
9. Asstt. Director, HM & SEC, Bhuj.
10. Sanction file/Guard file/Hindi Section for Hindi Version.

(Srimanta K. Jana)  
Asstt. Director (Design)

**Annexure 5- Copy of Audited Accounts for DCH sponsored 5 Workshops**

72a

**LAXMIKANT THAKKAR & CO.**

CHARTERED ACCOUNTANTS

1st Floor, Beena Tower, Station Road, Bhuj - Kutch.

Phone : (O) 221449, 220710 : Mob 9825224889

**AUDIT CERTIFICATE**

This is to certify that the amount received by KALA RAKSHA at post Samaras sheikh, tal : Bhuj - Kutch from Development Commissioner of Handicrafts, Ministry of Textiles, Government of India, New Delhi, as sanction order No.J12010/91(A)/04-05-DS/224 dated 27th January, 2005 & office letter dated 4th March, 2005 is 1st Workshop during the period from 01-12-05 to 15-01-06. The expenditure has been verified as per documents/vouchers produced before us.

TOTAL AMOUNT SANCTIONED Rs. 850,000.00 FOR CONDUCTING 5 WORK SHOPS  
Total Amount Released Rs. 425,000.00

DCH 1st Workshop Budget Rupees 1,70,000/-  
Total Amount Utilised Rs.1,69,917/-

	BUDGET	ACTUAL EXP.
Designers' fee including TA/DA	50,000.00	50,000.00
Cost of Documentation	10,000.00	10,000.00
Wages Compensation for crafts persons	67,500.00	53,200.00
Cost of Raw Material for prototypes ( 2 sets )	30,000.00	44,146.00
Misc. Expenses	12,500.00	12,571.00
<b>TOTAL</b>	<b>170,000.00</b>	<b>169,917.00</b>

FOR LAXMIKANT THAKKAR & CO.  
Chartered Accountants

*Chauhan*  
**L. M. THAKKAR**  
B. Com., F. C. A.  
Membership No. 38389

Proprietor

Place : Bhuj - Kutch.  
Date : 05-04-2007





**LAXMIKANT THAKKER & CO.**  
CHARTERED ACCOUNTANTS  
1st Floor, Beena Tower, Station Road, Bhuj - Kutch.  
Phone : (O) 221449, 220710 : Mob. 9825224889

AUDIT CERTIFICATE

This is to certify that the amount received by KALA RAKSHA at post Samaras sheikh, tal : Bhuj - Kutch from Development Commissioner of Handicrafts, Ministry of Textiles, Government of India, New Delhi, as sanction order No.J12010/91(A)/04-05-DS/224 dated 27th January, 2005 & office letter dated 4th March, 2005 is 2nd Workshop during the period from 16-01-06 to 31-03-06. The expenditure has been verified as per documents/vouchers produced before us.

TOTAL AMOUNT SANCTIONED Rs. 850,000.00 FOR CONDUCTING FIVE WORK SHOPS  
Total Amount Realized Rest. 425,000.00

DCH 2nd Workshop Budget Rupees 170,000.00  
Total Amount Utilised 174,503.00

2nd Workshop Period	BUDGET	ACTUAL EXP.
16-01-06 to 31-03-06		
Designers' fee including TA/DA	50,000.00	50,000.00
Cost of Documentation	10,000.00	10,000.00
Wages Compensation for crafts persons	67,500.00	67,500.00
Cost of Raw Material for prototypes ( 2 sets )	30,000.00	35,519.00
Misc. Expenses	12,500.00	11,484.00
<b>TOTAL</b>	<b>170,000.00</b>	<b>174,503.00</b>

FOR LAXMIKANT THAKKER & CO.  
Chartered Accountants

L. M. THAKKAR  
D. Com. F. C. A.  
Membership No 38289

Proprietor

Place : Bhuj - Kutch.  
Date : 05-04-2007



**LAXMIKANT THAKKAR & CO.**

CHARTERED ACCOUNTANTS

1st Floor, Beena Tower, Station Road, Bhuj - Kutch.

Phone : (O) 221449, 220710 : Mob. 9825224889

**AUDIT CERTIFICATE**

This is to certify that the amount received by KALA RAKSHA at post Samaras sheikh, tal : Bhuj - Kutch from Development Commissioner of Handicrafts, Ministry of Textiles, Government of India, New Delhi, as sanction order No.J12010/91(A)/04-05-DS/224 dated 27th January, 2005 & office letter dated 4th March, 2005 is 3rd Workshop during the period from 01-04-06 to 25-06-06. The expenditure has been verified as per documents/vouchers produced before us.

TOTAL AMOUNT SANCTIONED Rs. 850,000.00 FOR CONDUCTING FIVE WORK SHOPS

Total Amount Released Rs. 425,000.00

BUDGET Rs.  
DCH 3rd Workshop 170,000.00

Total Amount Utilised from 01-04-06 to 25-06-06 Rs. 171,377.00

	BUDGET	ACTUAL EXP
	3rd	01-04-06 to
	Course	25-06-06
Designers' fee including TA/DA	50,000.00	50,000.00
Cost of Documentation	10,000.00	13,758.00
Wages Compensation for crafts persons	67,500.00	51,061.00
Cost of Raw Material for prototypes ( 2 sets )	30,000.00	56,203.00
Misc. Expenses	12,500.00	355.00
TOTAL	170,000.00	171,377.00

FOR LAXMIKANT THAKKAR &amp; CO.

Chartered Accountants

**L. M. THAKKAR**

B. Com., F. C. A

Membership No 38389

Proprietor

Place : Bhuj - Kutch.

Date : 05-04-2007





**LAXMIKANT THAKKAR & CO.**

CHARTERED ACCOUNTANTS

1st Floor, Beena Tower, Station Road, Bhuj - Kutch.

Phone : (O) 221449, 220710 : Mob. 9825224889

**AUDIT CERTIFICATE**

This is to certify that the amount received by KALA RAKSHA at post Samaras sheikh, tal : Bhuj - Kutch from Development Commissioner of Handicrafts, Ministry of Textiles, Government of India, New Delhi, as sanction order No.J12010/91(A)/04-05-DS/224 dated 27th January, 2005 & office letter dated 4th March, 2005 is 4th Workshop during the period from 26-06-06 to 31-07-06. The expenditure has been verified as per documents/vouchers produced before us.

TOTAL AMOUNT SANCTIONED Rs. 850,000.00 FOR CONDUCTING FIVE WORK SHOPS

Total Amount Released Rs. 425,000.00

BUDGET Rs.  
DCH 4th Workshop 170,000.00

Total Amount Utilised from 26-06-06 to 31-07-06 Rs. 191,254.00

	BUDGET	ACTUAL EXP
	4th	26-06-06 to
	Course	7/31/2006
Designers' fee including TA/DA	50,000.00	50,000.00
Cost of Documentation	10,000.00	16,225.00
Wages Compensation for crafts persons	67,500.00	84,261.00
Cost of Raw Material for prototypes ( 2 sets )	30,000.00	30,302.00
Misc. Expenses	12,500.00	10,466.00
TOTAL	170,000.00	191,254.00

FOR LAXMIKANT THAKKAR &amp; CO.

Chartered Accountants

Proprietor

L. M. THAKKAR

B. Com., F. C. A

Membership No 38385

Place : Bhuj - Kutch.

Date : 05-04-2007



**LAXMIKANT THAKKAR & CO.**  
CHARTERED ACCOUNTANTS  
1st Floor, Beena Tower, Station Road, Bhuj - Kutch.  
Phone : (O) 221449, 220710 : Mob. 9825224889

**AUDIT CERTIFICATE**

This is to certify that the amount received by KALA RAKSHA at post Samaras sheikh, tal : Bhuj - Kutch from Development Commissioner of Handicrafts, Ministry of Textiles, Government of India, New Delhi, as sanction order No.J12010/91(A)/04-05-DS/224 dated 27th January, 2005 & office letter dated 4th March, 2005 is 5th Workshop during the period from 01-08-06 to 10-12-06. The expenditure has been verified as per documents/vouchers produced before us.

TOTAL AMOUNT SANCTIONED Rs. 850,000.00 FOR CONDUCTING FIVE WORK SHOPS

Total Amount Released Rs. 425,000.00

**BUDGET**  
DCH 5th Workshop

Rs.  
170,000.00

Total Amount Utilised from 01-08-06 to 10-12-06 Rs. 194,912.00

	BUDGET	ACTUAL EXP
	5th	01-08-06 to
	Course	10/12/2006
Designers' fee including TA/DA	50,000.00	50,000.00
Cost of Documentation	10,000.00	24,016.00
Wages Compensation for crafts persons	67,500.00	56,220.00
Cost of Raw Material for prototypes ( 2 sets )	30,000.00	29,297.00
Misc. Expenses	12,500.00	35,379.00
TOTAL	170,000.00	194,912.00

FOR LAXMIKANT THAKKAR & CO.  
Chartered Accountants

**L. M. THAKKAR**

B. Com., F. C. A

Membership No 38389

Proprietor

Place : Bhuj - Kutch.  
Date : 05-04-2007



*Annexure 6 Budget for 2<sup>nd</sup> Installment of DCH Funding*

<b>May 2009 received</b>		<b>2,500,000</b>
KALA RAKSHA VIDYALAYA AND KALA RAKSHA HANDICRAFTS MUSEUM		
<b>APPROVED BUDGET</b>	<b>total requ</b>	<b>2nd installment</b>
<b>a. KRV</b>		
<b>CAD Center</b>		
computers/printers 12 @ RS 60,000	720,000	
scanner/ digital camera 4 @ 16,000	64,000	
software 12 @ 1,75,000	216,000	
	<b>1,000,000</b>	500,000
<b>Equipment and Tools</b>		
Dyeing facilities, looms, etc.	516,000	
sewing machines, irons, etc 12 @ 7,000	84,000	
dress models, etc.	200,000	
	<b>800,000</b>	400,000
<b>Display Structure</b>		
display structure for exhibition and display stalls (500 sm)	<b>500,000</b>	250,000
	<b>2,300,000</b>	<b>1,150,000</b>
<b>b. For Expenses for Handicrafts Museum</b>		
<b>Workshop on conservation and info storage</b> with International expert	<b>500,000</b>	250,000
<b>Conservation of arts objects</b> storage mounts / long term stor	<b>500,000</b>	250,000
<b>Modernization of Museum galleries</b>		
upgrading information storage & retrieval	800,000	
photographic equipment for digital imagery	50,000	
software interface	50,000	
replacement of showcases	100,000	
	<b>1,000,000</b>	500,000
<b>Mobilization</b>		
Educational programmes for craftspersons	300,000	
Development and design of craft based on collections	400,000	
	<b>700,000</b>	350,000
		<b>1,350,000</b>
	<b>2,700,000</b>	<b>2,500,000</b>





## Kala Raksha Museum



Kala Raksha is dedicated to preservation of traditional arts. Uniquely committed to documenting existing traditions, in 1997 we established the Kala Raksha Textile Museum.

The Museum collection ensures that the rich history, culture and artistic traditions of indigenous peoples are preserved and shared.

**Search**

*Annexure 8 Bio Data for Museum Expert Maryann Sadagopan*

**Maryann T. Sadagopan**

19 Stinson Road, • Andover, Massachusetts 01810

• 978-930-4264 cell / 978-409-1378 • maryann@andoversc.com

**Summary**

Ten years in museums environment as a Collections Care Specialist. Expertise in handling art objects, cataloging, storage upgrades and off-site relocations, mount making and photographic documentation projects. Manage a variety of digital documentation initiatives resulting in web access to collections. Proficient in organizing, evaluating, and recommending work flow procedures.

**Skills**

- Access, Excel, Filemaker Pro, and Word in a Windows environment
- Collections Management solutions: The Museum System®, Pastperfect®, and Mimsy®
- Knowledge of preventive conservation methods; needs assessments, surveys, and rehousing
- Manage projects and implement detailed tracking systems to meet internal controls
- Trained in Disaster Planning and Museum Emergency Recovery through FEMA/FAIC
- Knowledge of registration practices and principles: IPM and preventive conservation
- Served as web liaison in semi technical role
- Carried out digital documentation projects to support online collection access
- Knowledge of research protocols: assist Harvard University faculty

**Education & Training**

**Harvard University Extension School, Cambridge, MA,**

Graduate Certificate in Museum Studies, 2000

**Philadelphia University: School of Engineering & Textile Technology,  
Philadelphia, PA,**

B.S., Textile Design, History of Textiles minor concentration, 1983

**Museum Work Experience**

***American Textile History Museum, Lowell, MA***

4/2006 - 8/2006

***Consultant***

Supervisor: Karen Herbaugh, Curator

- Implemented a NEH grant-funded textile compact storage upgrade and photo documentation project; created inventory database to manage the museum project
- Managed documentation records in Mimsy®, scanned and uploaded 250 slides and prints to support online collections
- Independently performed photographic documentation of 300 objects
- Performed Registrar duties

***Museum of Fine Arts, Boston, MA***

9/1999 – 9/2005

***Collection Care Specialist, Dpt of Conservation & Collections Management***

Supervisor: Claudia Iannucellie, Assistant Conservator

- Completed a 3-year, NEA-grant funded digital imaging project of 7000 American textiles and costumes
- Completed a 1-year, Kajima Foundation Documentation Project of 1,000 Asian objects
- Expertise in museum photographic documentation in a team-based environment: handling, transporting, and setting up objects for production quality imagery
- Performed condition surveys, inventories and acquisitions processing
- Environmental monitoring of storage and galleries using Integrated Pest Management (IPM)
- Worked with supervisor in developing move protocols, storage planning and rehousing systems
- Constructed mounts and support boards for exhibition, storage and photography

***Kala Raksha Trust, India***

2/2005 – 4/2005

***Consultant***

Supervisor: Judy Frater, Project Director Kala Raksha Vidyalaya

- Instituted a Museum digital documentation project for 350 object; implemented collections management software
- Trained local staff in the use of digital collections management software, digital photography and scanning, and preservation stewardship
- Supervised the transfer of catalogue records to digital medium in Past perfect software

***Drexel University, Philadelphia, PA***

Summer 1999

***Intern, Assistant to Project Director***

Supervisor: Kathleen Martin, Director, Digital Media Project

- Provided access to the collections of the Drexel Museum via an online, searchable database
- Photographic documentation of 50 costumes; assisted photographer in capturing 360° views
- Managed workflow, worked with conservator to perform condition surveys

***Longhouse Foundation, Long Island, NY***

Summer 1999

***Intern, Documentation Specialist***

Supervisor: Kathleen Martin, Drexel University, Professor of Design in the College of Media Art &amp; Design

- Organized, managed and assisted in the photographic documentation of professional work by textile designer Jack Lenor Larsen. Project resulted in the production of CDROM; supported Embark system

**Harvard University Graduate School of Design, Cambridge, MA** 7/1999 – 12/1999  
**Cataloguer, The Visual Resources Department of the Frances Loeb Library**

Supervisor: Ann Whiteside, Curator

- Cataloged 200,000+ slides and lantern slides into the OLIVA database
- Assist faculty, students and scholars in the slide library, map and photographic collections

**Museum of Fine Arts, Boston, MA**

5/1998 – 5/1999

**Curatorial Intern, Department of Textiles and Fashion Arts**

Supervisor: Elizabeth Ann Coleman, Curator

- Catalogued, organized and rehoused 3,000+ historic fashion prints for permanent storage
- Assisted curators and conservators in mount preparations for exhibitions
- Designed a departmental Intranet web site

**American Textile History Museum, Lowell, MA**

8/1997 – 3/1999

**Curatorial Intern**

Supervisor: Karen Herbaugh, Curator of Collections

- Photographic documentation of costume collection; installation and deinstallation of temporary exhibitions
- Performed condition surveys, inventories and acquisitions processing
- Designed visitor evaluation surveys for exhibitions; developed database to generate reports

**Professional Affiliations**

Costume Society of America, Northeastern Region I, Web Liaison, 2001- present

New England Museum Association (NEMA)

Textile Society of America (TSA)

**Awards, Lectures and Publications**

- “Persistence of Memory: Stewardship of Digital Assets,” NEDCC Scholarship, 2005
- “School for Scanning,” Selected Poster Session on India project 2005
- “Collections Management and Preservation project for the Kala Raksha Trust, Kutch, India.” Textile Society of America, V. 17, no. 3, Fall 2005
- “Creative Capture: Digital Documentation in the Department of Textile and Fashion Arts at the Museum of Fine Arts Boston,” for the 2002 Regional Symposium of the Costume Society of America
- “A Review of the Costume Society of America Symposium,” Theatre Design and Technology, v.37, 2001
- “Disaster Response for Cultural Institutions,” awarded by The Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC), Andover, MA, 2001

## Annexure 9 Bio Data for Designer Yogesh Purohit

# YOGESH Purohit

### Contact Address

01, Vatsalya, Plot No. 35, Sector 21, Nerul  
Navi Mumbai - 400 706, India.

### Telephone

00.91.9825 898 503

### Website

www.yogeshpurohit.com (uc)

### Email

yogesh@yogeshpurohit.com & ypurohit@hotmail.com

### Date of Birth / Place

11th July 1976 / Mumbai

### Known Languages

English, Hindi and French (Basic)



## Overview

I started my career in Fashion and Textiles, at the age of 17, and since have acquired Over Eight years of Work Experience in related fields of Couture Evening/Bridal and Ready to Wear Fashion, Design Research and Education, Styling of Fashion Shows, Shoots & Films, and Sampling for Exports of Home Textiles for European Markets.

## Professional Strengths

Design & Colour Forecasting, Design Conceptualisation and Sampling, Haute Couture Embroidery, RTW Print Design for Apparel, Innovative Surface Ornamentation, Indian Textiles Research Studies, Women's Couture Evening Wear, Fashion Styling and Make up.

## Technical skills

### FASHION

Proficient in Apparel Illustration, Pattern Making, Draping, Grading, Cutting, Sewing (Juki Machine) and Garment Finishing(Hand).

### TEXTILES

Hands on Experience in *Zardozi*, *Chikankari* (Needlepoint), *Aari* (Hook) Patchwork and Appliqués Embroidery. Hand Block Printing(Jaipur), Table Screen Printing (Erode), and Digital Inkjet Printing for textiles (Surat). Yarn craft Techniques - Braiding, Crochet, Macramé and Knitting.

### COMPUTER

Adobe Photoshop, Adobe Illustrator, Adobe InDesign, MS Office.

## Educational Qualification

2003 - 2006

*Post Graduate Diploma in Textile Design*, National Institute of Design ( NID ), Ahmedabad, India. (www.nid.edu)

1996 - 1999

*Under Graduate Diploma in Fashion Design*, National Institute of Fashion Technology ( NIFT ) Mumbai, India. (www.niftindia.com)

1994 - 1995

*Diploma in Fashion Design (Foundation Studies)* JD Institute of Fashion Technology, Mumbai, India. (www.jdinstitute.com)

## Short Term Projects 2008 - 2009

Feb - 2009

*Guest Faculty* /Fashion Makeup & Styling / Teaching Credits-30 hours National Institute of Design, Ahmedabad, India. (www.nid.edu)

Jan - Mar 2009

*Researcher* / Appliqué and Patchwork Embroidered Textiles of Kutch, Kala Raksha Museum, Sumrasar Sheikh, Kutch (www.kala-raksha.org)

Nov - 2008

*Guest Faculty* /Artistic Design / Teaching Credits - 84 hours DJ Academy of Design, Coimbatore, India. (www.djad.in)

## Work / Industrial Experience 2000 - 2008

Aug/2006 - Oct/2008

*Head Of Design* / Lead Design and Sampling Team

Mar/2006 - Jul/2006

*Designer / NID Diploma Project* / Client and In-house Developments

Sep/2005 - Jan/2006

*Consultant Designer* / Client Custom Make Developments

Atlas Export Enterprises, Karur, India. (www.atlas.in)

\* The company's annual turnover increased from \$6 million in March 2006 to \$10 million in March 2008.

**Annexure 10- Copy of Audited Accounts to 31 March 2010**

LAXMIKANT THAKKAR & CO.  
CHARTERED ACCOUNTANTS  
1st Floor, Beena Tower, Station Road, Bhuj-Kachchh  
Phone : (O) 221449 : 224889

**AUDIT CERTIFICATE**

This is to certify that the following expenditure has been incurred by KALA RAKSHA at post Sumrasar sheikh, tal : Bhuj - Kutch for Setting up of KalaRaksha Vidhyalaya and KalaRaksha Museum as sanction order no. J-12012/91/03-04 dated 31.3.2004.

The expenditure has been verified as per documents/vouchers produced before us that the amount has actually been spent for the purpose and the grant has been utilized for which it was sanctioned. & Certified that No fund has been received by the Organization for the same purpose from any other International / National Organization.

The total amount released RS. 25,00,000/under above sanctioned order.

S. N o	Head	Amount released	Amt. Utilized from 01-04-09 to 31-03-10	Amt.Utilized from 01-04-09 to 31-3-2010	Total Amount Utilized
		<u>2<sup>nd</sup> Installment</u>	<u>Expenses</u>	<u>Fixed Assets</u>	From 01-04-2009 to 31-03-2010
	<b>Kala Raksha Vidyalaya</b>				
1.	CAD Centre	5,00,000	11,254.00	1,04,315.00	1,15,569.00
2.	Tools and Equipment	4,00,000	-	3,800.00	3,800.00
3.	Display structure	2,50,000	-	-	-
	<b>TOTAL Rs.</b>	<b>11,50,000</b>	<b>11,254.00</b>	<b>1,08,115.00</b>	<b>1,19,369.00</b>
	<b>Handicraft Museum</b>				
4.	Workshop on conservation and info storage	2,50,000	2,76,515.00	-	2,76,515.00
5.	Conservation of art object	2,50,000	48,090.00	1,77,460.00	2,25,550.00
6.	Modernization of Galleries	5,00,000	50,533.00	-	50,533.00
7.	Mobilization	3,50,000	1,62,000.00	-	1,62,000.00
	<b>TOTAL Rs.</b>	<b>13,50,000</b>	<b>5,37,138.00</b>	<b>1,77,460.00</b>	<b>7,14,598.00</b>
	<b>GRAND TOTAL</b>	<b>RS. 25,00,000</b>	<b>5,48,392.00</b>	<b>2,85,575.00</b>	<b>8,33,967.00</b>

PLACE : BHUJ - KACHCHH  
DATE : 25.04.2010

F. R. No. 105602W

FOR LAXMIKANT THAKKAR & CO.  
Chartered Accountants  
Proprietor  
**L. M. THAKKAR**  
B. Com., F.C.I.  
Membership No. 383

For KALA RAKSHA

For **KALA RAKSHA**  
Trustee  
Authorized Signature

### *Annexure 11- Feedback from KRV Faculty*

**Sarah Templin**

#### **Women's Session 08-1 –Colour, Sourcing from Nature and Heritage**

As one who experienced Kala Raksha Vidhyalya as a teacher of color theory to female students, I have passionate faith in the mission of KRV as well as the actions the organization takes to carry out that mission. What I witnessed during my stay at the school made me so firmly believe in the transformative impact of KRV on its students and their communities.

I credit the holistic approach of the school to its overwhelming positive impact on the students, community and culture that it serves. For so many of the students I taught, their classes at KRV were critical in their appreciation for their traditional crafts and the honing of technical crafting skills. Beyond that though, I witnessed transformations within each of them as they developed relaxed confidence that their views and abilities are of value and learned of their relation to the rest of the world.

I taught my students color theory-related vocabulary words, how to match color to objects from life, how to use a digital camera, how to maximize or minimize contrast and many other color theory lessons. The students had an insatiable hunger for information. What was so moving though were the lessons the students learned that I never could have written into a syllabus. Life skills and experiences as basic and diverse as playing in public, communing with people from other villages and backgrounds, trying new foods, and learning new songs were all part of the students' daily life at KRV. Despite KRV's mission to maintain cultural traditions, time at the school is also for being away from your village's obligations. It felt to me much like a American or European student's freshman year at college: a liberating time of life to explore one's identity, unencumbered by the expectations of home.

My students also impressively tackled more complex and nuanced skills. Public speaking, critical thinking, articulating thoughts, and developing confidence in personal opinions are skills that my students lacked at the genesis of their coursework. Simple questions, like, "why did you choose those colors in that embroidery?" were confounding. By the end of the course I taught, the students were eager to express their thoughts in critiques; their posture even changed from one someone who is trying to remain un-noticed to someone who stands with impeccable posture and beams proudly as they speak.

The basis of a large portion of our lessons plans are concepts that our students already know and utilize in their own work but don't have formal terms for or formally recognize as a technique. For instance, the students loved contrast, but didn't use academic terms for all the types of contrast. They were concerned with balance, but didn't talk about it in a formal manner. Giving them new vocabulary and forcing them to practice its use helped them to eloquently discuss their work and gave them confidence in their artistic abilities. The importance for this lies in the poise and pride it installs in the students; they gain the ability to formally talk about their work to clients and peers. Their community and the larger world deem the work that they and generations of their family members have completed important enough to be formally studied, discussed, documented and preserved. In turn, these traditions are valued and maintained, and through holistic education, students can make more informed life choices.

Students walk away from Kala Raksha knowing that there is a larger world full of possibilities, concepts and tools; that they are an integral part of that world; that their children will also have that world at their fingertips.

**Nancy Froelich**

**Women's Session 08-1 –Colour, Sourcing from Nature and Heritage**

I co-taught the first women's course in the sequence, "Color: Sourcing From Nature and Heritage". All the prep work, research, and planning could not prepare me for the exchange that was about to happen at Kala Raksha. The students were incredible- intuitive, explorative, and extremely hard working. I can only hope that they learned as much from me as I did from them. Even though we came from very different lands and spoke different languages we shared a common interest: Education. It was clear from the beginning that we were all there to learn. Each of their paths to get to an education at Kala Raksha was a heart breaking uphill battle. But against all odds; fathers, grandmothers, and their communities- these women found a way to get what they wanted. Challenging the students' use of color in their embroidery work was the theme of the course but it wasn't always the focus. In addition to learning about color, students and I juxtaposed our lives.

Discussions (with the help of a translator) ranged from religion, roles of women in society, of men, food, children, travel, and weddings. It was in these honest exchanges I learned the most. Teaching for Kala Raksha was a life changing experience. I would be honored to have the opportunity to work with Judy Frater, her great staff, and the amazing students they recruit for Kala Raksha in the future.

**Tanveen Ratti**

**Men's session 08-2 Basic Design, Sourcing from Nature and Heritage**

The *artisan student* at the Kala Raksha Vidhyalaya is already involved in a professional practice of craft- producing and selling, as a part of their traditional family and set-up. The participants are deeply rooted in traditional practices well aware of the nuances of design, the subtleties of aesthetics, although in language different from the mainstream jargon.

The conscious effort to sign up onto a parallel contemporary design practice makes the course special – meaningful.

It is a *journey of discovering* new ways of doing. And most importantly a journey experienced by the self where experiences (and academic inputs) add to the knowledge base. The idea of developing an individual perspective, a new way of looking is essential for the progress of craft into the future.

A critical input throughout the Basic design course was for each to discover a new way of seeing the old. The methodology is to understand the essence of an idea/inspiration/motif and to be able to apply it in an alternative format. The homework exercises illustrate this example further.

In a typical design exercise the urban designer works in a top-down manner concentrating on getting a certain number of products made. The format of the Vidhyalaya class is well suited to an *inclusive design* approach – the time is spent learning the language of contemporary design and sensibilities which are individually interpreted to each artisan's own methodology. The course culminates by applying the learning in form of a product, thus the design is a co-ownership between the designer and the artisan.

**Anuj Sharma**

**Women's Session 08-2**

teaching at kala raksha has always been special for me. Besides the great student and staff the location of the vidhyalaya makes the teaching experience complete.

This time i taught basic design principles to the artisans. Teaching design to artisans can be very tricky because it is in many ways inbuilt in their lives. Design is something they already have an idea about, it just needs to be put in today's context. Which i thought we managed to get through at the end of the course with the help of able staff and dedicated efforts from students. There is a lot I learn in return too. Besides their patient efforts it's their humble life experiences that make me richer every time i visit kalaraksha. thank you.



**Shwetha Shettar**

**Men's Session 08-4**

I conducted the course "Concept Development" for the Men's course in June 2008.

This course involved the understanding of trends, themes and designing according to the market.

This was my first experience of working with Kala Raksha and it was a great learning experience. It was very interesting to see the interactions between the different groups of artisans, that is the weavers, Block printers and Bandhani artisans. All the artisans are very enthusiastic and eager to learn. They involve themselves in the classroom discussions and provide insightful feedback to their peers.

Through these courses they are managing to understand the market, the need to change and adapt to the market but at the same time learning to keep their identity alive. I feel these courses are helping to make them more independent in terms of design and the exposure they are gaining is tremendous.

The interaction of various craft groups is also leading to interesting combinations in between the artisans as they are eager to experiment and combine techniques to create interesting products and surfaces.

As I had the opportunity to meet a few alumni of Kala Raksha, who came as the mentors for the course, it was nice to see from their point of view how the course has helped them and how it is helping them in the market and in selling their products.

Kala Raksha is providing all artisans a great opportunity to learn about design and the market which gives them an advantage over others. From what I gather it has become a good platform for interaction between artisans and people from the industry. We can see from the previous work done that with this understanding, the products that they design and produce is of very good quality and is suitable for today's market. Thus providing them with a better chance of improving their livelihood.

I feel they will also benefit from having a few courses on understanding other traditional crafts of India and maybe a few lectures on important art movements that have taken place. As this understanding will help them understand the themes and trends better.

**Lokesh Ghai**

**Men's Session 08-5 Finishing and Collection Development**

It was great experience to work with the students at KRV because the students are skilled artisans with rich traditional background.

I look at KRV students as 'textile designers in making'. The students have great potential not just as local artisan but also at par of 'international level'. Although verbal language at times is a barrier for these artisans but it is the visual language and their enthusiasm that carries them.

I look forward to again associate myself for the men's finishing class for men's and wish good luck to the students for the 'Mela'.

**Nyati Panchal**

**Women's Session 08-5 Finishing and Collection Development**

I commenced the course starting with introduction of the students & the first thing that struck to me was that not only were the young eager to learn, but amongst the students there were ladies like Kunwarben, Devalben & Lachhuben who showed equal amount of curiosity and the confidence in the participation. Age didn't stop them from learning more. They all were equally bright and fervent into learning new techniques, which helped me give them more in terms of knowledge.

It was a unique experience to impart & pass on the things I had learned. Their ability and zest for striving to improve at each step was in a way a big boost to me. Kala Raksha Vidhyalaya as an institute is doing a fabulous job by imparting education to these ladies, and in a way carving a niche for themselves by making them self sufficient in matters of designing and product development keeping in mind the market. And with their immense knowledge in their respective traditional crafts, Kala Raksha Vidhyalaya is helping them evolve in a very special way, by nurturing their abilities, honing their skills and grooming them in a very contemporary manner, which helps them gain their individuality in the craft & arts sector.

I hereby wish all the very best in the endeavor that Kala Raksha Vidhyalaya is undertaking for the upliftment of these women. And look forward to working together again.

**Jan Baker**

**Women's Session 08-6 Merchandising and Presentation**

first i would like to express my sincere thanks for the warm hospitality and support given to me by the staff at kala raksha vidhyalaya. from transportation to translation, delicious food and comfortable housing, and even movies under the stars...it afforded the needed time to focus my efforts towards teaching.

i was especially delighted to be teamed up with lokesh ghai. i felt we complimented each other and were able to accomplish our goals together. i am always excited by cross culture education. where at times, i found myself challenged by the lack of language skills, which required me to come up with techniques to communicate with the artisans, in other creative ways beyond words.

when i look back on my 8 months of traveling in asia, teaching at kala raksha vidihyala soars to the top, as my favorite experience. this is really the truth. i just loved my time with the amazing students i had there. it was really a special time for me.

difficult concepts such as asymmetry, randomness, zen, humour in one's work with surprise elements, etc. all were tackled with exciting results.

what i viewed from each artisan's collection on the first two days of the session, was transformed and improved upon, by the end of the session.

i found the artisans to be articulate, enthusiastic, hard working, receptive to criticism, eager to improve their skills and craft. the students were like sponges....soaking up all the knowledge they could acquire. i had only wished that the kala raksha resource center, with its outstanding library and artifacts could have been closer at hand, for showing examples, reinforcing information and for inspiration.

often when you are in an experience, it is difficult to have perspective, to evaluate what is being achieved. it was only after my teaching experience at KRV, that i could truly appreciate how successful KRV truly is.

following up my teaching experience, i had the opportunity of visiting several craftsmen (bandani, weaving, block printers) in the kutch area. what i observed was that those craftsmen who had participated at the KRV, continued their vital traditions of their families, implementing fresh new designs. this connection between traditional craft with new design, seemed to produce a quality product. on the other hand, other craftsmen i had observed, who had not had the KRV experience, were just repeating their same designs as usual, maintaining good craft skills, but uninteresting in color, design and form. it was visibly apparent to me that a well thought out curriculum brought outstanding results. each part of the curriculum, builds on to the next module. they acquire building blocks towards a strong collection in the end. and return to their village with tangible skills to use as well as teach others.

afterwards, i also visited other NGO's who were attempting to achieve the same goals as KRV. i was curious to see how the KRV artisan's work stood up in the competitive marketplace. it was apparent to me (and extremely disappointing) to see craftsmen in just mode production. reproduction not artistic seduction. their work lacked the handmade spirit, unique and thoughtful design and beautifully executed interpretations of their craft tradition (as was apparent in the KRV artisan's creations). it made me so proud to be a part of an extraordinary process at KRV, with delicious results.

this was one of my most rewarding teaching experiences (within the 30 years of my teaching design career!).

i am so thankful for this meaningful and inspirational opportunity. i would be honored to teach again at KRV, and look forward to its continued success.

sincerely,

jan baker  
professor  
rhode island school of design  
u s a

**Neha Puri**

**Men's Session 09-2 Basic Design**

The aim of the course was to introduce the students to Basic Design Principles and make them understand that these principles are applicable everywhere. The basic principles included understanding of layout and elements of composition (negative and positive space, texture, pattern, types of contrast, emphasis etc).

The advantage of having students practicing distinct crafts:

1. It broadened the scope of learning basic design principles in various crafts traditions.
2. It helped establish a common vocabulary of design among themselves and the external world they would be dealing within the business model.
3. Class discussions and presentations gave immense confidence to articulate their ideas and express in multiple ways.
4. It offered multiple perspectives to look at same thing differently.

The first week of the course was focused on understanding the principles theoretically and related class exercises, followed by group discussions and presentations. Here, the idea was to introduce all the elements of design so that the second week can be dedicated to the application of the learnt concepts.

Mandvi trip proved to be a breakthrough in the course as students started relating the learnt concepts to external surroundings. In the last exercise the students had to take their traditional piece as a subject to analyse the engrained design principles. Post-analysis they had to take print of the same piece and play with different permutations of the elements in the layout to justify specific element e.g. types of contrast, rhythm. This exercise gave them clear understanding of the possibilities in design within the same infrastructure available.

Overall, the course had been a success. Initially the students seemed to be anxious about the absolutely new terminology of design, but gradually they started to observe the design principles in everything around them i.e. arrangement of leaves on the branches, animal skin, buildings, palaces etc in terms of proportion and perspective. Then the course just did not remain one module in their study term but became their way of looking at things around them.

On a personal note, I would say that I really enjoyed taking this course. It helped me understanding various crafts in terms of the scope of design innovation, keeping in mind the possibilities to explore within the constraints. Also, it was great opportunity to learn from the crafts persons, having close discussions with them about the changing scenario of crafts and how collectively the constraints can be looked at as advantages.

I look forward to take similar courses for Kala-raksha in future also.

### **Shweta Dhariwal- Women's Session 09-3 Market Orientation**

When I started teaching at Kala Raksha in the year 2008, I was quite apprehensive as it was the first time I was teaching craftspeople in a formal setting. But the apprehension soon gave way to a sense of amazement, when faced with a class of students that ranged from 17-70 years. Their enthusiasm and their curiosity to learn were infectious. The concept of a design school for practicing craftspeople intrigued me – and actually being a part of this novel idea was very exciting. Teaching the module on Market orientation and taking them on a 3-day trip to Ahmedabad was challenging, since many of them had never left their villages to go even as far as Ahmedabad. But with the support of the Kala Raksha staff, we managed to organize the trip and execute it without any problem.

This year the class comprised of 17 students and though initially the number seemed humongous, they were a balanced group helping each other out. The skill level, like previous year was exceptional in most cases. They were receptive to what they were being taught and eager to understand what the market wanted and what will sell.

In addition to the course material, we also exercised in the morning. It was a fun way to energize the group and to begin the day. There were also daily morning prayers, evening games with the younger students and night singing sessions post the simple traditional dinner and chaas (buttermilk). Amidst the serenity of the campus, I have spent a memorable time learning and teaching from the skilled craftspeople themselves. I look forward to my association with Kala Raksha and Judy and wish them the very best for what they are reaching out to do – to preserve craft, while continuously upgrading the skills of the Kala Raksha family members.

### **Traditional *Gurukul* of Modern Design**

As a design student, the exuberant experience of Santiniketan, the enlightening paradise that Rabindranath Tagore visualized and nurtured, gave me an opportunity to experience the amicable correlation between 'culture and education'. Education and culture in the contemporary world exist as two different streams of thought, and yet one cannot deny the fact that both expressions are intrinsically correlated. The origin of the words, education and culture stems from Latin, where the former denotes, *educare* that is titillating children physically and mentally and the latter from *Colere*, which meant to cultivate; Both reflections equally significant for the evolution of human society.

Recent involvement with Kala Raksha Vidyalaya, a design institute for the artisans of Kutch, rekindled my contemplation about this exquisite affiliation. Judy Frater, the founder of this unique institute has attempted to create an education philosophy which integrates diverse schools of studies like history, culture, tradition, heritage, arts, design, nature, science, technology and trade. Accumulating disciplines the school focuses on 'design education' and the modus operandi of this school lies these varied in its purposeful existence for skilled, traditional craftsmen. In India, Artisans have played a momentous role in shaping the country's cultural identity and yet as Gandhiji said, "the present education system does not meet the requirement of the entire country."

During the nineteenth century, while the foundation of colonial system of education was being laid, a disparity developed amongst the fortunate rich who could benefit from the system and the large mass population of rural India. As many nationalists believed the system of education introduced to the country was focusing only in producing clerks to man government offices and British businesses in India. It not only neglected traditional systems and basic objectives of education but also failed to instigate a sense of creativity, spirit of inquiry and attitude for experimentation in students. In contrast to the Colonial systems, many Indian schools of educational philosophy developed. Scholars and philosophers like Tagore, Swami Vivekanand, J. Krishnamurthi, Annie Besant, M. K Gandhi and Aurobindo created schools of thought which aimed to reconstruct education in order to create a living interrelationship between schools and culture, and, therefore, took into consideration not only the immediate needs of the emerging society, but also drew inspiration from the socio-cultural heritage while developing their educational ideas. Santiniketan, Rashtriyashala's, Vidyapeeths, Auroville etc are all foundations which attempted to redefine the nationalized aim of learning. This nationalized aim incorporated Indian aesthetics, art, culture and tradition in the process of learning and emphasized on the country's ethnical heritage, yet none of them solely accentuated on blending the contemporary needs and requirements of the market with the existing aesthetic essence for the creators of crafts and folk arts.

Indian crafts and design also went through a significant influence of the inputs of the Colonial Period. Post independence, India's premium Design Education School, National Institute of Design (NID) was founded on the basis of 'India Report' by Charles Eames. NID and its foundation philosophy which tried to retain the Indian perspective manifested the future and pathway of Design Profession in India. Today India embraces many design institutes like NIFT, NIFD, Shrishti, MIT Pune, etc. In the contemporary design field Indian designers have created a remarkable presence in the global scenario. Art and Design education in India has been largely felicitating to the requirements of organized avant-garde as well as the industrialized segment. Whereas amorphous segment of crafts or folk arts has been analyzed, researched or employed by students/ researchers/ scholars/designers and the like, but the Artisans or craftsmen of our country, who play a significant role in defining the identity of 'Indian Design', have not been the knowledge beneficiaries of these Institutes.

Over time, while keeping pace with the global market and other educational institutes, design schools in India adapted to the Universal language of Design. During this phase the mass population of artisans were absolutely forgotten and neglected from the developmental transformation. This led to a period when the artisan began being disassociated from the outer world; it brought in an era when the creator and the benefactor both strived to comprehend each others language of design. This led to the frustrating reconciliation of the technically skilled artisan to consider themselves as 'illiterate and inferior' and consequently work as labor for the educated class.

Education is a life long process of social progression, in the developing scenario of India many organizations along with the government has been on a course to spread literacy through many educational projects and programs. Yet, over time one realizes the efforts failing due to disinterest, detachment, indifference from those for whom it is targeted. Mahatma Gandhi and many other scholars have over the years always emphasized on the success of an education system to be based on understanding its relevance and application in evolution of its recipients. Kala Raksha an organization in Kutch which has been working with artisans for almost fifteen years recognized the need and relevance of design education for cultural entrepreneurs. This crucial stipulation felt by the organization has sown seeds of an education system which is meant, structured, formatted and implemented keeping in mind the need and requirements of individuals who have a strong base of traditional and technical skills but are not necessarily well versed with a primary formal education. The education principles concentrate on delving and exploring nature and its immediate environment, it encourages students to enjoy the beauty of nature and thus enrich their aesthetics while intensify the art of observation and sensitivity. It instills a sense of pride in the rich heritage of craft forms practiced by the artisans which ensures future sustainability, growth and evolution within the next generation. The school curriculum is established focusing on research, invention, inspiring activities, concentration on individual realization and a fulfillment through artistic sensibility.

Respecting the social structure, students are divided into two separate groups of men and women, each having separate sessions of classes. Weavers, Block Printers, Bandhani Artisans from various villages in Kutch, form the male students group while Rabari, Jat, Meghwal community women practicing embroidery constitute the latter group.

Teaching Design has been a much discussed and a very debatable subject of conversation in the field of design. A design school like Kala Raksha Vidhyalaya faces the challenge of defining and pursuing design principals in the most comprehensive manner for traditional artisans. Yet the curriculum structured and followed in the school has been a unique format to form the basis of both theoretical and pragmatic expressions for students. A year long program divided in six sessions of two weeks each, followed by a Jury and a Convocation event makes the academic design journey of the artisan students of this school. 'Color', 'Basic Design', 'Market Orientation', 'Concept and Communication', 'Finishing and Collection Development', 'Merchandising and Presentation' sessions format the academic year. Considering most of the students are professional craftsperson with businesses, families, children, social and occupational responsibilities, this kind of academic schedule works very well.

Kala Raksha Vidyalaya in its fourth year today is an indigenous example of the outstanding unification of culture and education. Blending the two streams of thoughts is not only a significant way to preserve the ethnicity and heritage of what defines Indian tradition, but also gives individuality, self respect, pride to the main creators of the unique identity of Indian art and crafts guilds. The purpose of existence of such an educational center feels attained as its students acknowledge and appreciate the significance of its subsistence. Students of this school feel familiar and intimate to the context on which the edification philosophy of the institute is based.

The Kala Raksha Vidyalaya is a one of its kind institute in the world today, and it is its very core structure that is aiding in the rejuvenation, conservation, growth and continuation of our country's traditional art and craft forms!

