

Project 3

शिक्षा क्या होती है ?

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Visual Communication

Guide: Prof. Raja Mohanty

Declaration

I hereby declare that this written submission submitted to IDC, IIT Bombay, is a record of an original work done by me. This written submission represents my idea in my words, I have adequately cited and referenced the original source. I also declare that i have adhered to all principles of academic honesty and integrity and have not misprinted or falsified any Idea/ fact/ source in my submission. I understand that any violation of the above will be cause for disciplinary action by the institute and can also evoke penal action from the sources which have thus not been properly cited or from whom proper permission has not been taken when needed.

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Approval sheet

The project 3 “Siksha kya hoti hai” by Nilmani Kumar is approved in partial fulfillment of the requirement for M. Des. Degree in Visual Communication.

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Acknowledgment

I sincerely extend my deepest gratitude to my guide Prof. Raja Mohanty for his immense guidance and support throughout the project. I would also like to thank Prof. Sudesh Balan, Prof. G.V. Sreekumar and Prof. Mandar Rane for their invaluable suggestions during all presentations. A very special thanks to S. Nitin, Om Prakash Devangan, Anju Modi, David Abraham, Prof. Sudha Dhingra for their invaluable time and sharing their experiences.

Abstract

History implies that the smallest of thought has led to the greatest transformation. But that noble act of change that generates from the simple thought of doing good must start from within ourselves first. And then to the society we live and grow, and ultimately to the whole world. Journey of this project starts from solving the educational problems being faced by the young minds in a place called Jharia, of the Jharkhand state. It focuses on the understanding of problem within the rural society of the state, and therefore it's necessary to have an understanding of the subject that would lead us to a good solution. Education is a very broad term and hence this journey will give me an understanding towards the real meaning of education. Which will allow me to be able to define the framework for the good education.

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Chapter 1: Origins of the idea

Jharia

I grew up in a place where coal was the lifeline, it ran pretty much everything. I left Jharia when I was 17 in search of a better life. I still remember everything being shrouded by stark blackness. By day the sun is shielded by billowing black smoke from hundreds of cracks on the ground. By nightfall, the scene changes to the hillside being lit up by the red glow of burning coal. It is said that the coal in Dhanbad is of a special kind that oxidises quickly and thus it has a tendency to quickly catch fire even in open air.

While the coal industry has brought prosperity to a few, it has made life a living hell for most. The mining industry has rendered vast swathes of Jharia and Dhanbad owing to fires and subsidence which has ravaged private lands, making them unfit for

agriculture or any other industry. Relocation is not an option considering that it's not just a simple issue of housing, it's an issue of livelihoods as well. The relocation site designated for the people is literally in the middle of a jungle which makes employment prospects seem unlikely for the next 5 years.



BCCL (Bharat Coking Coal Limited) has stopped hiring workers on a permanent basis and no other industry exists in the area. People living in Jharia have the option of either joining the formal coal industry and working in the mines as private contracted labourers, or working in the informal coal industry and involving themselves in a life of thieving coal earmarked for the industry.

Coal is a means of livelihood affecting everyone from the old to the young. Often children instead of going to school and getting a proper education, are employed in the smuggling industry. Children as young as 8 are expected to steal gunny bags full of coal from trucks carrying them and sell them in the city. These children when seen as sources of income by their parents, hardly show any

interest towards educating them. Lack of any other industry in the area makes education seem like a burden that would eat into the time earning wages for the family. There is a severe lack of awareness about the importance of education and its benefits. Smuggling coal has become a part of the society and its somewhat of a cultural norm to be involved in it. It's not a lack of good government schools in the area that is responsible for the phenomenon but a culture where power is valued more than knowledge. A society where human trafficking, corruption, red tape and crime are rampant in the society makes hardly any way to giving education a higher pedestal in the society. I had a burning desire to bring about a change in the place which nurtured me and grew me as a person and take a project in that area. Education was a key area

that needed intervention. I was lucky enough to move away from the rut and undergo an education that most children in Jharia could only imagine. I wanted children in Jharia coal mines to realise the importance of education. How can I make that possible? What is infact a good education? Did I know enough about a good education to actually educate others about it?

What was education for me?

I come from the caste of weavers known as Julahas, although we have not been weavers for two generations now and have gradually moved on to farming but weaving has been a part of my family heritage. I am still connected to those roots through Kabir Sahib's dohas and through my education of textile design. Kabir Sahib is believed to have been a weaver and he has written numerous dohas enlightening the masses about his philosophies often through the analogy of weaving. My family's routes in Chhattisgarh meant that I was also exposed to the local weaving crafts during my visits to the villages there. I never really understood the importance or the hard work involved in the craft. The importance of weaving, the history and heritage of textiles in the country and the minutiae of the craft dawned upon

me when I joined NIFT in the Textile Design department. I went through what is called a modern educational structure at NIFT Delhi where I probably heard the term 'design' for the first time. It was probably the first time I worked on a loom. A structured education meant that a class of 30 worked on 6"x 6" swatches that took nearly a week to make. Design process was taught to us which made us follow a certain methodology while designing textiles. We as impressionable students were introduced to the internet and we were introduced to a global definition of textile design. We did develop an understanding of our own crafts at a local level but that was limited to a 10 day trip to a craft village or through maybe a module of Indian Textiles. Throughout the course, I slowly kept losing touch with my

own roots and the craft of Chhattisgarh which I grew up with. It was during the process of researching for this project that I revisited my own understanding of the education I received at NIFT. There is a process of disseminating knowledge that exists in the villages as well, where weaving has been taught from generation to generation. Their craft is beautiful even though they haven't gone through a rigorous education system. I realised that there are two entirely different philosophies of education that I have seen and experienced but never really understood. Education can be defined in many ways. A farmer is extremely educated (informally) when it comes to farming his land, while an agricultural scientist developing new ways of agriculture is also considered educated (formally). A weaver also makes beautifully

handcrafted sarees and a fashion designer makes beautiful garments as well. One of them has a degree while the other doesn't. Does that mean that a weaver and a designer are not at par with each other when it comes to their occupation? Education can have different meanings based on the perspective. Everyone is educated in their own right and it seems arrogant to put one form of education on a higher pedestal than the other.



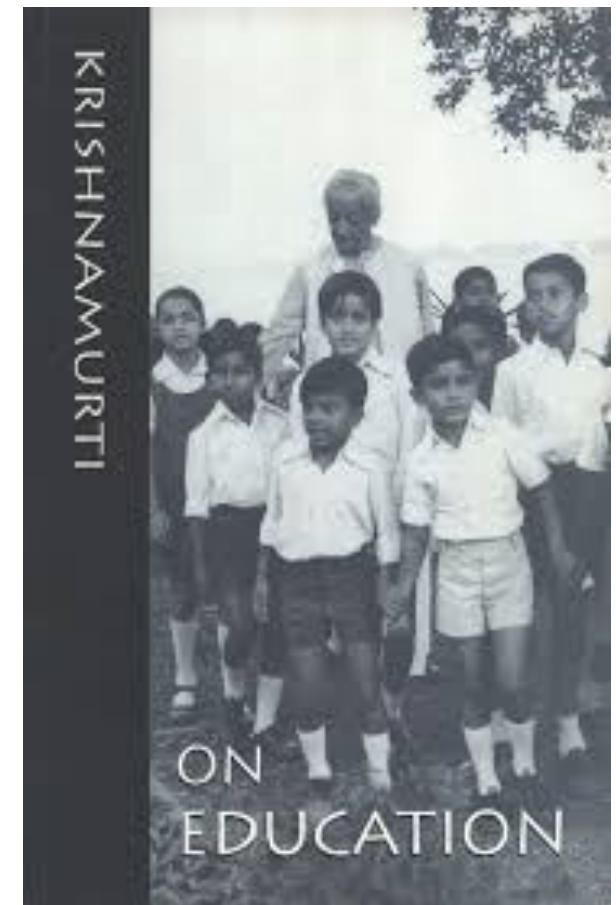
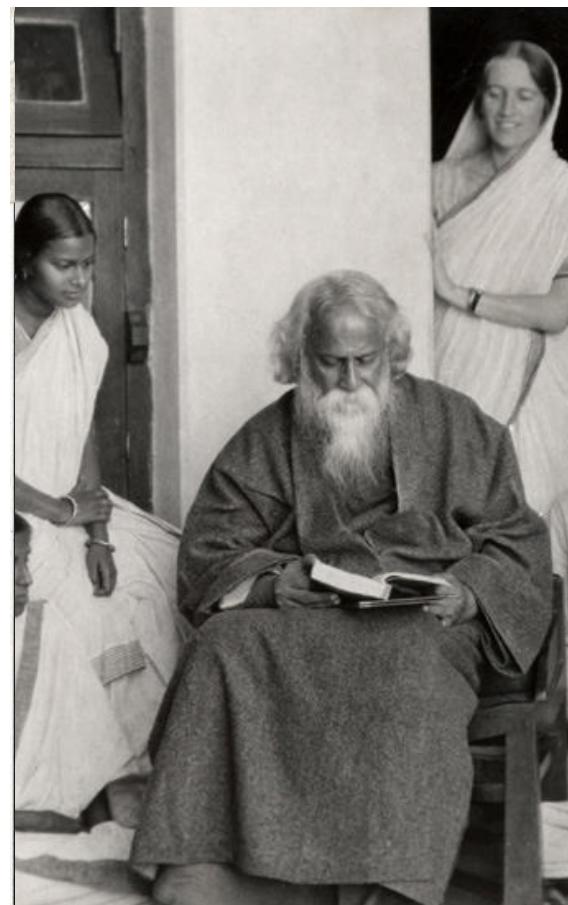
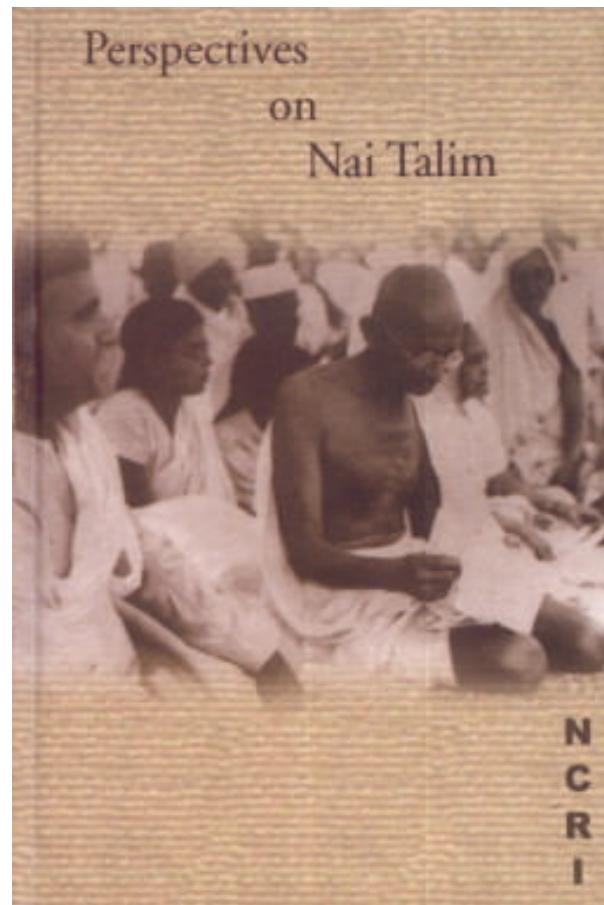
Now the question was “**shiksa hoti hai to kya hoti hai?**”



A photograph of a man standing on the left side of a large, green, overgrown pond. He is wearing a dark hoodie and dark pants, and is looking towards the right. The pond is covered in green algae and is surrounded by dense tropical foliage, including palm trees and other greenery. The sky is bright and overexposed.

What is education?

Before I answered this question there are philosophers and thinkers like Mahatma Gandhi, Jiddu Krishnamurti and Rabindranath Tagore who have thought about it and written about it at length, and I needed to consult those ideas.



Gandhi's Philosophies

Gandhiji's Philosophy of education was based on his findings derived from scientific research of theories of economic, political and child development (both Western and Oriental), and his successful experiments in South Africa. One of those radical changes was the removal of manufacture from households into factories and shops. The work done at home offered lifelong educational, socialization, communication and vocational benefits to the family members. It kept unemployment and crime rates low. The spirit of cooperation and respect prevailed, which is what Gandhiji tried to revive in his model.

The Basic Philosophy

- (a) True education is all-round development of the faculties, best attained through action.
- (b) Education must be concrete and interconnected, not abstract or given in isolated sections.
- (c) Education must be imparted in the child's mother tongue and organically connected with the child's Social and Cultural environment.

My understanding

Gandhi's philosophies on education emphasises on self development before the development of the surrounding. His philosophy encourages people as the basic unit to change which in turn will change the system as a whole. The goal of education is to seek truth and peace. He also emphasises that education should liberate people and build character. Going to school shouldn't be seen as a duty or as a means to earn livelihood in the future.

J.Krishnamurti's Philosophies

Education is not only learning from books, memorizing some facts, but also learning how to look, how to listen to what the books are saying, whether they are saying something true or false. All that is part of education. Education is not just to pass examinations, take a degree and a job, get married and settle down, but also to be able to listen to the birds, to see the sky, to see the extraordinary beauty of a tree, and the shape of the hills, and to feel with them, to be really, directly in touch with them.

Man does not care what happens to another so long as he is perfectly safe. And you are being educated to fit into all this. Do you know the world is mad, that all this is madness - this fighting, quarrelling, bullying, tearing at each other? And you will grow up to fit into this. Is this right, is this what education is meant for, that you should willingly or unwillingly fit into this mad structure called society?

My understanding

According to Krishnamurti knowledge that one seeks is not hidden in books. Even though books disseminate knowledge it doesn't put you on a path of self realisation and knowing oneself better. It is very important to be aware of one's own surroundings, this kind of experiential learning doesn't exist in books. This can only be absorbed by involving oneself with one's culture and traditions.

Tagore Quotations

Tagore's ideas for creating a system of education aimed at promoting international co-operation and creating global citizens.

Tagore envisioned an education that was deeply rooted in one's immediate surroundings but connected to the cultures of the wider world, predicated upon pleasurable learning and individualised to the personality of the child. He felt that the curriculum should revolve organically around nature, with flexible schedules to allow for shifts in weather, and with special attention to natural phenomena and seasonal festivities.

My understanding

Education should be an organic process that should be moulded according to the individual. It is also important to contextualize one's knowledge to the current needs of the society at large. One should not forget their roots and always carry their traditions wherever they go and understand the value of hard work and patience.

Based on the writings of Gandhi, Krishnamurti and Tagore, I made a list of characteristics according to me that constitutes as important for an all rounded education.

- Hard work
- Patience
- Culturally rooted
- Knowledge should be shared
- Pursuit of truth
- Freedom
- Ethics
- Sustainable

I got an understanding of what education is through their definitions but were these things there in my own education to become a textile designer. I set out to find these answers of how my own education stands up to these definitions.

Chapter 2: Ground work

Field Trips

In order to put forward my idea of education, I had to develop an understanding of educational frameworks that currently exist in the society. I travelled along with my project guide to villages where I developed an understanding of frameworks being followed at the root level.



Trip to Ichapur, Bhubneswar(Odisha)

Ichhapore is a village located around 450 Km from Bhubaneshwar totally alienated from the city life. It was a place where life and needs are simpler. I went there with set ideology of understanding how education is imparted in a school situated in a village. Based on my understanding of various philosophies on education I made an attempt to know how children understand education and apply it to their daily lives and surrounding. There definitely was a language barrier which made communication with the students a little difficult but my guide became a medium for me to interact with the students. We started by asking the students questions like - “Who is the Chief Minister of Odisha?”, “What is the difference between Odisha and India?”, “Who is the Prime Minister of India?”, “Do you consider farming to be a type of education?”, “Have you ever heard or seen HCl or H₂SO₄?”. These questions were asked based on the class these students were in. It

was surprising to see that students did not have a basic grasp of how a state differs from a country. These students did not consider farming to be a form of education and skill that will lead to a better future. We then asked them about the local flora and fauna and they were able to describe in immense detail about everything that surrounds them, which stumped us. These students had a far richer knowledge about things that come from their surroundings. I saw a different perspective towards education in this village, where what they learn in school is something entirely different from the reality that they live in. The education I underwent was suited for me because I could contextualize and apply that knowledge in a practical sense.





Adivasi Academy
Chhota Udaipur, Gujarat





Adivasi Academy takes about 30 kids from different tribal community and teaches them in their native tongue. In this process they are taught their history, culture, traditions, arts, languages, medicine, economy, development and their world-views are developed. Emphasis is laid on teaching them about the economic and social development of their tribe. They are slowly taught Gujarati as well which is a segway to introduce them into a formal state education. I saw Gandhi

and Krishnamurti's teachings applied in a real sense. Character building happens at the school through teaching the students the importance of hard work and self reliance. These children are made to wash their own plates and interact with other students and develop their socializing skills. Adivasi academy questions the pedagogy of education that is prevalent against the philosophies put forward by Mahatma Gandhi, Shri Aurobindo, J. Krishnamurti. Their entire education



regimen is based on the ground realities of tribal culture and leaves behind the existing model that breeds competition through exams, promotes rote learning and leaves the learners uninspired to push themselves.

Chapter 3: Vision of the project

Project Vision

Now what I was trying to achieve was to develop my own understanding of good education. In a way I was trying to put into context the philosophies of education that I had read and see whether it exists in something which is a familiar territory for me. I was going to see whether the definitions of good education stand true in Textile Design as well.

I wanted to understand if there exists a structure in teaching craft, how is it transferred from generation to generation. Learning a craft involves a tremendous amount of dedication, hard work and concentration. People who continue doing it have an unbreakable relationship with the craft. They know that there is a lot of hardship involved in the craft and yet they continue to do it and try to propagate it further. This was my point of intervention where I wanted to

understand what value does this 'taleem' have in the lives of craftsmen and fashion designer. How do these two polar classes look at their own knowledge and how do they perceive the other class.

Deciding the medium

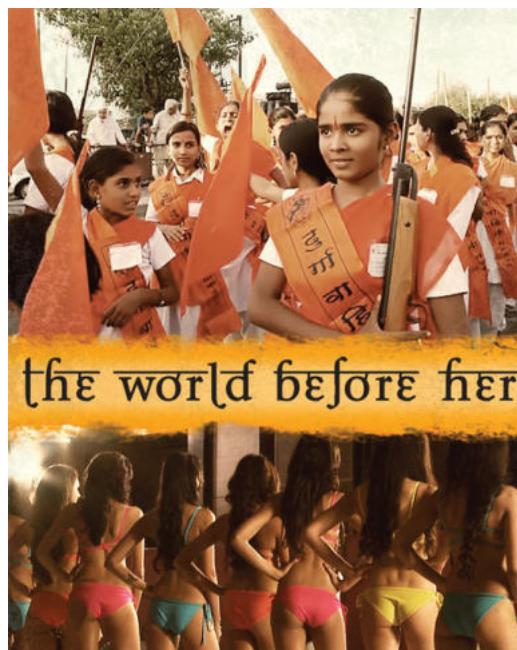
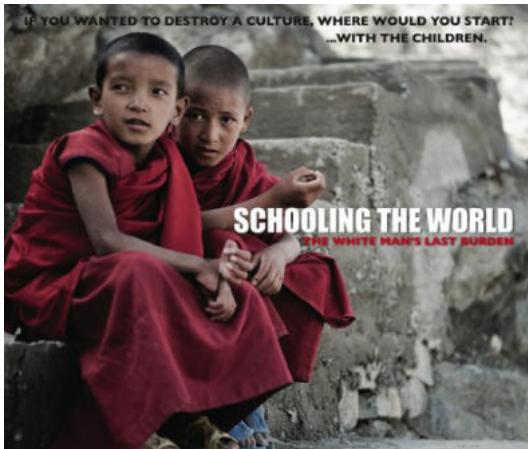
I have always had an attachment towards poetry and that too Hindi. I idolize poets like Sreekanth Verma, Faiz Ahmed Faiz, Ramdhari Singh Dinkar and Dushyant Kumar and their poems have successfully managed to inspire not only me but a generation of poetry buffs. The obvious medium for me would have been a book of poetry or a fiction book that traces the lives, philosophies and thoughts of various craftspeople and fashion designers. I felt that the thought and philosophies behind the project is universal and it needs to reach the masses easily.

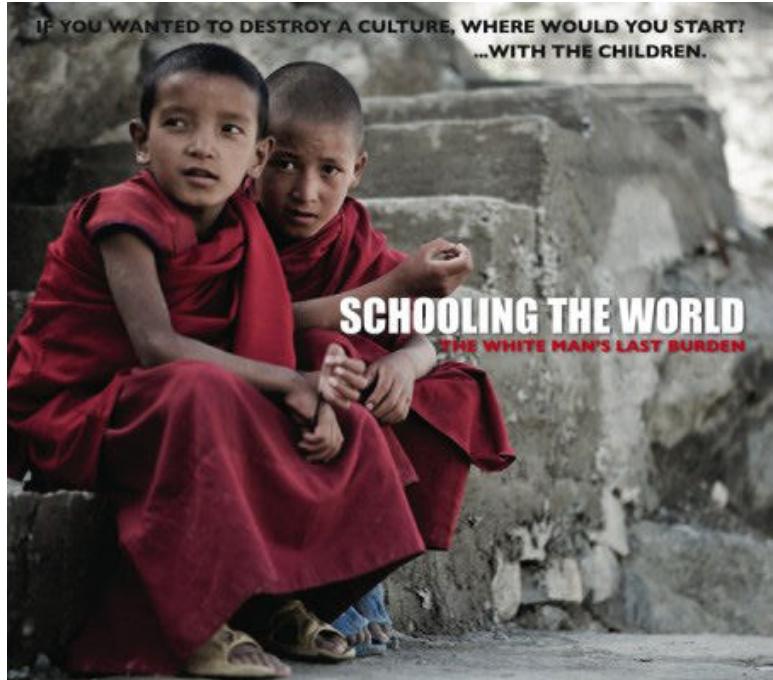
I have always felt that film as a visual medium is excellent in communicating complex ideas quite easily but the problem was that I had never touched the medium. In order to challenge myself and learn the craft I took on the medium of documentary. Documentary films have the chance of making an impact on the world. Documentaries have the power

of forming and destroying opinions or they can change governments or they can bring about small changes to the society. These thoughts excited me enough to take up the challenge of learning the craft and choosing documentary as my medium.

Literature Review

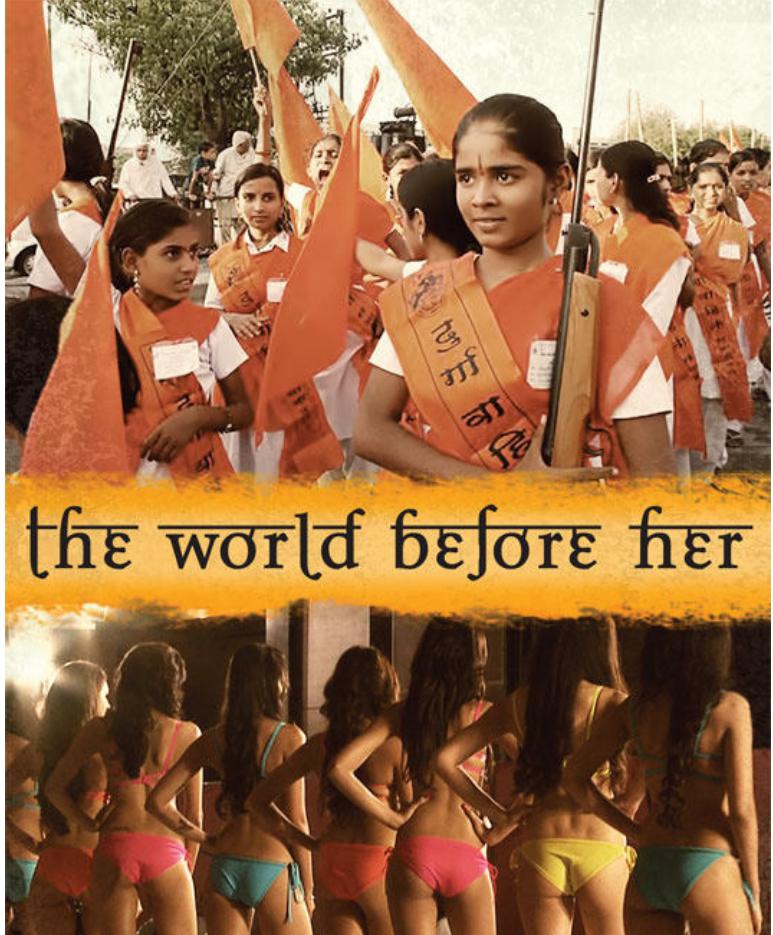
I started off by watching documentaries related to education to see what opinions exist out there. I also looked at interesting formats of documentary narratives.





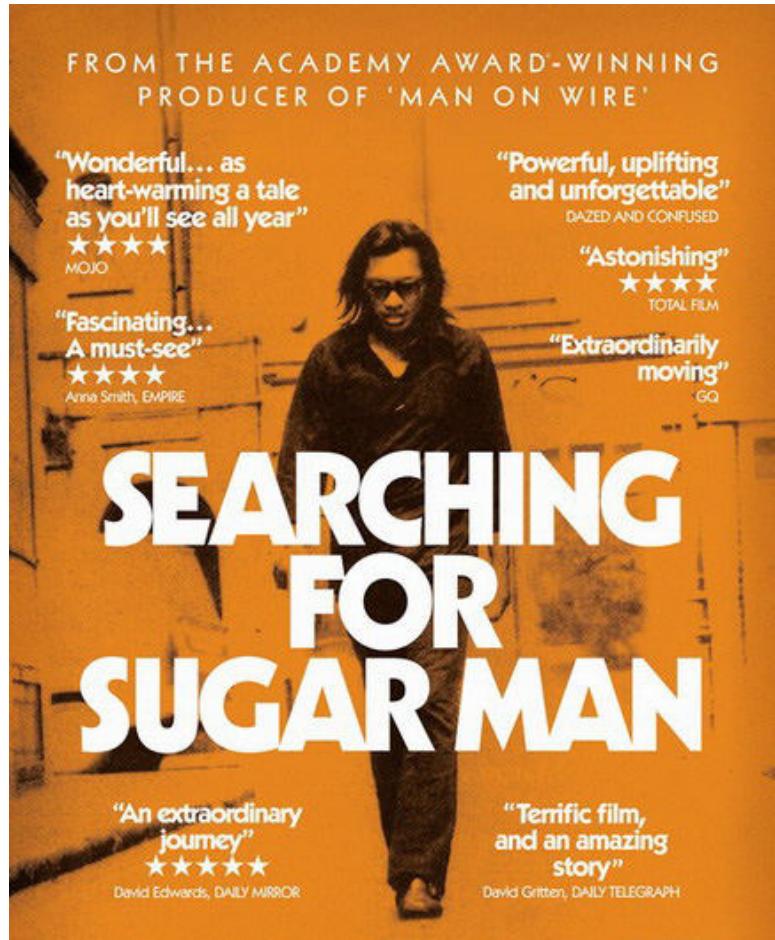
Schooling the world

How are we ever going to get anything done if we educate the world with one pedagogy? This is one among the many hard hitting questions that the documentary makes one ask. A formal structure emphasises more on memorising facts while on the other hand an informal structure holds the potential for a person imbibe the learnings from his/her surroundings, our culture, tradition and society. Schooling the world takes you through the journey of asking some important questions that how we have forgotten our traditional roots of learning. Modern education is in a sense, factories where children like raw materials are moulded into products of the society.



The world before her

This is the story of two separate worlds that exist within India with one common dream of doing their bit for the country. There exists a mind blowing rift between traditional Hindu gender roles and that of the more modern Indian woman. The world before her gave me the idea of contrasting two different worlds. It fit well with my own concept of looking at two widely different philosophies of education system within teaching design and textile design. How different or how similar are their worlds?



Searching for sugarman

In 1960s two recording company producers found a extraordinary singer and writer in the bar. In fact, the album bombed and the singer disappeared into obscurity amid rumours of a gruesome on-stage suicide. They decided to come up with a music album. The film follows the story of two South African fans who set out to find out what really happened to their hero. The investigation of the south African fans leads them to a story more extraordinary than any of the existing myths about the artist known as Rodriguez. The film's narrative structure and cinematic finesse helped me learn a lot about the art of documentary film making.

Ideas before going to Chhattisgarh

I felt that education has four main threads – weaver, designer, fashion educators and students. I understood that these would act as four pillars of the documentary and the film would present my own understanding of their philosophies and ideas about their ‘taleem’. Through the film I wanted to present an understanding of the concept of hard work, patience, concentration in textile education.

For the weaver community, my plan to connect with them was by getting in touch with a middle man who would be able to accompany us and act as a medium in connecting with them. In Chhattisgarh, the Devangan caste is associated with weaving Kosa Silk sarees. I had broad ideas for questions that I wanted to ask them some of them were: What kind of education are the weaver’s children getting.

- Do the weavers know or have ever met a designer.
- Do they encourage their children to take up weaving as a profession.
- Do they take initiative to develop their own designs.
- Are they aware of the prices at which their sarees sell in the market.

I also had to plan for the next leg of the journey which was connecting with designers. I managed to get in touch with Anju Modi and David Abraham for an interview. For them my questions were related to their perspective towards Indian crafts, how they had evolved themselves during their time at a design institution.

Planning

Questionnaire for the interview(Educators)

- 1.** How would you define 'Textile Design' as a profession, as an academic endeavor and as a heritage?
- 2.** Can you throw light on the inception of Textile Design department in NIFT?
- 3.** Can you explain your process of teaching, methodologies and philosophies?
- 4.** What are the requirements the industry looks in freshers? What makes them employable?
- 5.** What are your expectations out of a newly graduated designer? How do you think they can make a difference?
- 6.** What are the learning outcomes of the craft cluster module and what is its relevance?
- 7.** What is the importance of following a design process? How does a design process evolve/grow?
- 8.** How does the design curriculum evolve over time? How does the design curriculum evolve a student into a designer?
- 9.** Where is the line drawn between being a designer and being a craftsperson?
- 10.** How do you judge that learning has taken place in your students?

Questionnaire for Anju Modi(Designer)

- 1.** Could you introduce yourself as Anju Modi the fashion designer? How has your journey been till now.
- 2.** How has your learning evolved over time?
- 3.** Your design sensibilities have become synonymous with interpreting traditional styles translating it for contemporary sensibilities. How inspired are you by the rich Indian culture and how do you contemporize and contextualise it for the current generation?
- 4.** How important is trial and error in your designs? How is a concept translated into a final design through continued experimentation?
- 5.** You have promoted the usage of handloom fabrics in your collections. Your contribution to Indian textile and handiwork is immense. From the revival of weaves in her ensemble to the reinterpretation of Bagru and Sanga-neri prints in her fusion range. Could you describe your relationship with artisans and craftspeople and how does it influence your designs? What influence do you have on them?
- 6.** We read that you had plans of opening an R&D centre for further development of crafts. What inspired you to take up such an initiative and what are you trying to achieve with this initiative?
- 7.** How do you think the status of craftspeople can be alleviated in the industry? What do you think are the problems? How can they be mitigated?
- 8.** What makes a designer a designer and a craftsperson a craftsperson? Where is the line drawn?

Challenges during Interview

Making people comfortable in front of the camera was the most difficult task when it came to interviewing the weavers. In order to ensure that they did not get conscious, before setting up the camera I would talk to them for 5-10 minutes to make them understand what the project was about while not giving everything and just ensuring that the interview becomes a conversation rather than an ‘interview’. When you conduct such interviews with some sort of an idea behind your back of where the interview should head, It is not necessary that your interviewee will take it there.

Compared to weavers I was a little less comfortable interviewing designers and educators because I could observe that people in the city were giving calculated answers,

so moulding them into the track of the documentary was a little difficult.





Dilip Narayan Devangan

Dilip Narayan Devangan is one of the many weavers in the Champa area of Chhattisgarh involved with the Kosa Silk craft. He is 45 years old and has been weaving since the age of 10. He is often helped by his daughter in weaving and his wife helps him in filling the shuttle of the loom. His sons want to move away from the family trade. One of them works in the local garage. Dilip Narayan sustains his family through handloom weaving and does complain about the wages, he gets

about Rs.100 everyday. He designs, weaves and supplies sarees to the Sahukar. He adds that a lot of people have washed their hands off and went off to setup grocery shops or are selling vegetables but weaving is something that Dilip ji can never leave.



David Abraham

Creative director of Abraham & Thakore, the Singapore born designer, a graduate of Textile Design from NID, Ahmedabad. His has always involved loads of craft work including embroidery, printing and weaving. His knowledge about craft is extraordinary and he holds a tremendous respect for the craft sector. He believes that craft is like a language that speaks at the level of product semiotics and to lose our craft would be to lose an entire language. With an international experience of

studying at Central Saint Martin and working with some of the biggest export houses, David Abraham understands the the richness of Indian textiles and the importance that it holds for the country. He claims that he never had a chance to explore the crafts of other countries like he could in India and that he emphasises is the biggest advantage that Indian students and designers have. It would be a tragedy to lose the handicrafts that are in a way the identity of India.



Prof. Sudha Dhingra

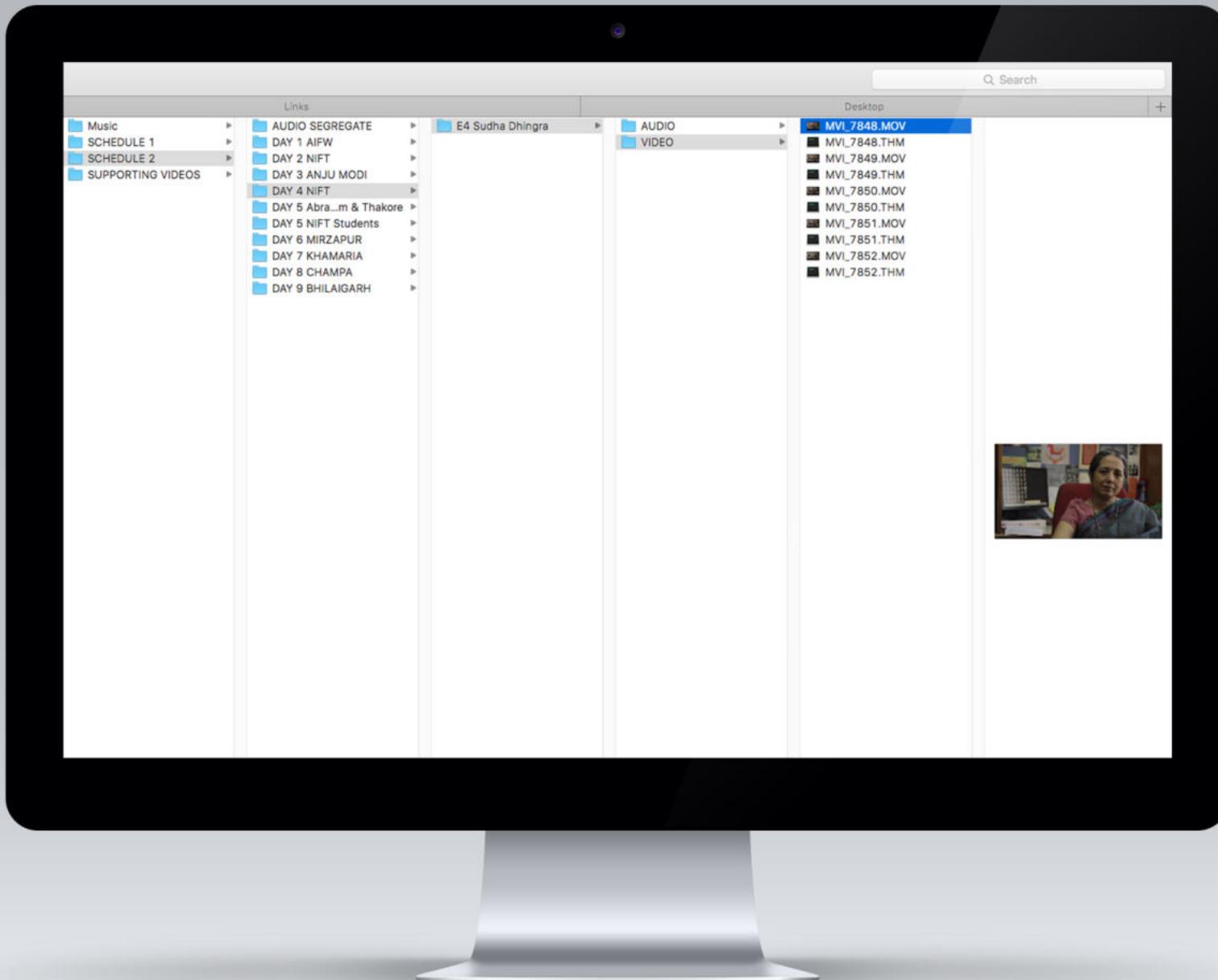
Prof. Sudha Dhingra has been teaching at the National Institute of Fashion Technology for the past 26 years. She has done a PhD in Kotpad area of Odisha and documented the technique of sying with Morinda Citrifolia (Aldine), It's a root bark dye. She worked there for around 5 years doing field studies, working with artisans and documenting the craft. At NIFT, she teaches surface design, craft studies and appreciation of World and Indian textiles. Apart from her academic involvement,

she has also contributed in designing the curriculum for the Sally Holkar School in Maheshwar. She has been a constant supporter of supporting and bringing about systemic changes in the Indian craft sector.

Chapter 4: Production

- File handling & Structuring
- Sound
- Synchronizing clips
- Edit structure
- Version1 edit

File handling & Structuring



Audio synchronization



Edit structure

In terms of the editing for me the most important part was getting the beginning right. The beginning of the documentary should at any cost capture the audience's attention. We strategised by looking at lines which summarised each of the interviews. Then we edited them together to provide the gist of the story in the first few minutes of the documentary. We then looked at the broad themes that we were trying to tell through the documentary. This is where you set the tone for the whole movie and create curiosity in the viewer's mind to make them want to keep watching.

Now there were a number of ways to structure the documentary and carry the story forward:

- Narrating or telling the story through a voice of god mode of storytelling.
- Lining the interview clips to tell the story one after the other without inter cutting so that one complete opinion is put forward.

- "Day In the Life" where the daily life of the subjects are shown. This was not possible for us since we didn't follow a particular subject throughout the story.
- The filmmaker appears on camera and guides the story as a first person guide, such as Michael Moore, Werner Herzog and many others. This also has the danger of presenting a biased opinion. But then again even Michael Moore is unabashedly biased when it comes to his documentaries. I chose to narrate the story through the interviews, creating an imaginary dialogue between the interviewees who agreed and contradicted each other by editing together clips which looked like a dialogue between two completely unrelated settings. We started with writing the transcript and building a narrative with the initial keywords: Hard work, culture, fear, freedom and collaboration. The task was extremely painstaking but an immensely fruitful one when it came to the editing desk.

Version1 Edit



Chapter 5: Conclusion

Learning

It is said that films are different for different people, it might be acting for an actor, a destination for a traveller and voice for the voiceless. It was a similar journey for me where I was in search of an answer. I have always represented stories through words or have painted them on canvases. This was an entirely new experience for me where the audience were supposed to get stories penned through the lens of the camera. It was through the hard work of Nitin (associate director) and through the support of my family that we were able to finish this film. This entire project has been an unforgettable learning experience.

The process involved taking in and understanding different perspectives and forming our own on the editing table. And to add to colour to all of it we also looked at what kind of music would suit the tone of the film. Every destination, every interview that we conducted provoked our thoughts

so much. The ghats of Benaras, the carpet weavers of Mirzapur, Kosa silk sarees of Champa, the meeting with weavers have all been experiences that have opened my eyes towards the realities of what education and knowledge really means. I have learnt that there is no shortcut to reach the pinnacles of success. It is an extremely slow process only possible through hard work, dedication and courage.

Appendix

Transcript(Anju Modi)

That's the real culture, staying in the hut with them, enjoying pure beautiful time, that's how we can inculcate that in ourselves make something new out of that. They don't face any problems. The only problem is when they don't have any work. Swabhiman log hain weavers. When they work and there is no market for it. Then they are disappointed. Designers make something and a market develops it goes back to the weavers themselves. They don't have big aspirations. They are happy working the whole day. Their way of life is simple and beautiful. If these places are given proper roads and schools then weavers don't have to look at cities. Villages don't need to become cities in any sense. 22 minutes : Cities are the bad ones. There is no spirituality in the city. Gudh baat jo hoti hai. Kabir's doha's talk about the village. It's philosophies are aligned to that in the villages. Villages are the soul. Shehron mein barbad ho gaye hain. 23.20 - You go to any corner there is beautiful handwork. The city bred people need to go to them. We are all enjoying the ancestral legacy which has been handed over to us. So we have to respect that and add on to that - that is the soul of india. 24.11 - Foreigners come to India to look for the hand work. They don't need IKEA furniture. Badhmir furniture example. China can't copy this. Machines can't copy hand work.

Human ingenuity and meditative focus can't be replicated by a machine. 25.45 - Why is the treasure of our country taken for granted. It's on the footpath getting wasted. Khadi was the poor man's clothes. Now it has taken an elitist form. 26.40 - Gandhian philosophy - everyone should earn their own livelihood. India's population is clustered in the city I am not against cities but villagers leaving their craft and come to the city to work as drivers, security guards. They have so much talent. If they are given work by people in the cities so that they get work right in the villages. That would be a service to the country. Craftspeople may know the technique but they need a bit of direction. 29-33 - Knowing the technique and designing are two separate things. Even in the olden days the designers among weavers were only a few similarly in today's time designer's should lend their support to the craftsperson in terms of the knowledge. 31 In villages where I have worked the next generation of crafts people don't have respect for the craft because it doesn't sell easily because they want to move away from it. But when we intervened and the sales increased they saw hope in the craft. People don't want to leave their ancestral business, they leave it in search of a better lifestyle.

David Abraham

4NID - Craft Cluster (documentation of crafts). Took Indian crafts seriously Printing, block printing, bandhini, tie die Philosophy- it's important to look at things around and incorporate them, learn their profession through these craft people Mill sector vs craft sector, some students accepted craft a lot did not. The craft industry could be the laboratory for design student.

APPROACH 1: rework and re-imagine the weavers designs into our own designs.

APPROACH 2: go in with designer's design and ask them if they can do this for them. Tradition is dead if you don't keep innovating. Weaver/craftspersons is a maker, he was a designer historically, it performed a ritual function. The craftspersons has lost all those people- designer is the link between craftspersons and craftspersons is a maker who comes with a vocabulary and history of design. Ones who use this knowledge and move into new spaces are the ones who will succeed. Needs to move into luxury sector. Why should a craft-person's son do any weaving Pit looms damp hut with no electricity why should you do it? No dignity provided to them. Design makes product exclusive. Make in India cogs and gears logo ignores craft its an oversight OBT started creches. Women take care of their babies and also start weaving and lend an additional

income source to the family. Craft is the vocabulary of our culture, you can't lose it. For India lose it's craft tradition we will lose an entire craft. If a craftsperson becomes a designer I guess he could. He has to go through the entire process and then go back. Everything today works around a brand. It's important for a product to move without that. There will always be the need for a designer and always the need for a crafts person. A designer needs to be in sync with the trend and marketing requirements. A designer is a commercial entity. It is difficult to reduce the number of steps between the raw material to the final product

Prof. Sudha Dhingra

4.27 - Working with mills or working with you know big design houses where huge productions are done or working with automobile sector for doing textiles. This was the market that NIFT wanted to capture.

5.02 - See we started with the main aim of catering to the industry, but gradually over the years we also realised that students were little away from the grassroot realities.

5.11 - So craft cluster were inbuilt. This is the history of NIFT only that we started working on craft cluster activities 1992 onwards.

5.22 - We would take students to the village

expose them and bring them back. After that it was upto them if they want to go back, whether they want to work with the weavers or whether they want to work with the mill. Now in textile design also had the same thing, we were giving them enough exposure, enough technical knowhow to understand how the industry works. 5.42 - But gradually we also realised that there are many students who are very keen to work at the grassroot level. They want to go back and work in the clusters. Also there was a complete change in the fashion scenario. Fashion designers also started working with the Indian techniques. 6.00 - Actually Indian designers have a unique advantage. That they can go to an artisan and get a very small quantity of things made, as per their own orders as per their own designs, which is not possible in any other part of the world.

6.14 - So this is what if you go to fashion week you'll find every designer is trying to work with handlooms or hand crafted techniques or all those kind of things which can be unique to their own collection. So this is where NIFT played a very important role in preparing that kind of an outlook by giving that kind of education to our students who became known designers now.12.25 - They are better designers I would say that in that sense, you know they are very skilled,

they are good designers, the only thing is that they have to be very observant and they have to be exposed to what the market wants. 12.37 - This is where, you know if you give them input on computers, entrepreneurship, if they know how to browse and how to net search, students also do net search to come to know what the market wants or refer to forecast services. 33.30 - If I compare a young designer who is 22-23 years old and a weaver's son who is very innovative and full of energy and wants to do something new. The kind of challenges that a weaver's son will face in getting a loan to get a seed capital to do design would be much much more than this designer. Those kind of things are there. 34.00 - A designer gets more exposure, more opportunities, because of education. He is a backing of a school. Suppose someone goes and says that I am from IICD or I'm from NIFT for a loan. People believe them more but if a weaver goes he can only carry a bagful of things to show. This is what I can do. Even then the client might have a doubt. They might not give them an advance. 34.31 - Things are changing but there is this major gap.

Ruby Kashyap

0.18 - Craft Documentation that we undertake with the students is more to sensitize the students the craft of India. 0.30 - You know the beauty of India is in terms of the craft heritage we have. (39) Taking the students to the grass root level where they actually see artisans working in a real life situation that kind of sensitizes a student towards what the craft is all about in terms of the actual craft, the material or in terms of you know understanding the artisans, the lifestyle of the artisans, the problems faced by the artisans. They get an overall view of the craft and the craftsmen. So that is the whole objective of Craft documentation.

1.14 - Besides understanding the craft and material also sometimes you also involve students in terms of product development, assisting the artisans, so that they are able to come up with more contemporary designs and they are able to earn a living.

1.41 - So of course NIFT has done a lot of projects like that where it has begun with the very basic thing of understanding the craft and then interacting with the artisans every year and coming up with new products and also providing a marketing

channel to these craftsmen. 2.00 - So there was this initiative where NIFT had opened up a shop where they were showcasing products and giving them a platform of selling the products as well. So that essentially is the objective of the craft documentation.

2.28 - A weaver is somebody who has inherited skills from his ancestors and understands the craft and understands the technique very well. So the skill or knowledge level of an artisan is very high as compared to the skill level of a textile designer.

2.53 - Now a textile designer is somebody reached a certain level.

4.05 - But I think you come to know that a student has achieved something or has become a designer when they are suitably placed. When they get into the right companies at the time of placements and of course after a year or two when they come back and share their experiences. Then you realize that whatever they have learnt they have imbibed that and have taken it forward in the industry.

4.30 - So I think that sense of achievement which also comes in the faculty that I have imbibed in that particular student. So that's what I think.

5.30 - So I think first and foremost step for me is that when you enter a class and there are so many students in the class. My first step is to gauge what is the level of that particular student. What level that student is.

5.50 - Of course there are a variety of students, with some students a lot of motivation works, with some they are already hard working and they probably need more feedback and you nurture them in a different way. But usually the step is that you know there are different levels I would like to bring them to a certain level so that they are at par with each other and they have achieved in terms of the understanding of the subject.

6.26 - So the focus is to at least bring them at par and maintain a quality. So the maintenance of quality is very important for me. That they have reached a certain level and they have made a mark for themselves with regards to a particular subject.

7.20 - So when you give a brief in the class we usually tell students that they have to first do their initial research and they have to understand all the nuances of that particular outcome that has to be delivered. So the advantage of following a design process is that you understand the trends, there is an

awareness with regards to what is already existing what is that new can be done. So if you follow a process which entails a lot of research on a particular product line then that thorough research I think strengthens your design capabilities as well.

8.05 - So also I think innovation is possible only if you follow a process. But what I find in education right now is that and also probably what is being done in the industry is that kind of feedback we keep getting from the industry is that the industry is not really following a design process.

8.27 - So what they are probably doing is maybe copying from here and there making a few changes and you know coming up with new designs instantly. Because you know the motive is very commercial in the industry.

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