

## **Best Practice I**

### 1. Title of the Practice

Skill Enhancement through Product Development

### 2. Objectives of the Practice

During the Lockdown due to the spread of the Coronavirus variant, the institute tried to make use of the available resources and convert them to productive materials. The institute continuously tries to improvise on the designing and production enhancement skills of their students as well staff members by engaging in these in-house activities. These developed products contribute both in the upcoming entrepreneurial activities scheduled by the institute in the form of exhibition by product selling as well as in the course curriculum product development strategies. The institute also plans to demonstrate the designing and construction process of these products to the students as a part of their on- going syllabus of various courses.

The Prime objective of the project is:

1. To upgrade the product development skill of the students as well staff members.
2. To understand the designing of the accessorised products.
3. To make students understand the usage of various raw or scrap materials into making something useful.
4. To make the students as well as staff understand the product marketability concept.

### 3. The Context

Entrepreneur skills include various skill sets that include leadership, business management, time management, creative thinking and problem-solving. These skills are very important for promoting and improvising one's innovation, creativity and competitiveness. Developing these skills means developing various skills together.

Implementing ideas is not an easy process even though entrepreneurs profile are crucial to define a business idea and implement it successfully, but it is important to note that there is also the possibility of developing entrepreneurial characteristics and here come the role of educational institutions like us that should play a key role, very early in the creation of knowledge and skills related to entrepreneurship. For enhancing the visibility of products made by students, these products are displayed in the resource centre 'Abhivyakti'. Also, the students are given opportunities to participate in events and exhibitions for selling and promoting their creativity.

### 4. The Practice

Product development is a process where concepts are converted into real working models and are brought to the market, creating differences in people's lives. Various stages of building a new product :

- Idea generation
- Evaluation and screening
- Market Analysis of the product
- Imbibe the purpose
- Development and Testing
- Presentation (Market testing)
- Commercialization

Here also in this practice all the products were made keeping in mind all these points and designing was done with the implementation of all core concepts.

#### 5. Evidence of success

The Project was a great success which is evident from the development of the vivid category of products that includes: File folder – 8 pcs, File folder with overlap covering- 2 pcs, File covers- 2 pcs, Mini handbags – 2 pcs, Front overlapped closing bag- 1 pc, Scissor Holder- 1 pc.

This kind of product development activity will also help in enhancing student's entrepreneurial skills where they can opt for products which are of commercial value and the institute will circulate and promote these products through its Resource Centre platform.

#### 6. Problems encountered and Resources Required

One of the major problems encountered in the execution of the practice is the prevailing spread of the Omicron variant of coronavirus that pushes for the inactiveness of the participant (including students and staff members).





Various of the products developed during the practice of this Product Development

## **Best Practice II**

### 1. Title of the Practice

Craft Cluster Initiatives

### 2. Objective:

As an overview Satyam Fashion Institute has developed and implemented a Craft Cluster Program in alignment with curriculum which aims to provide the students with continuous exposure to the traditional handloom and handicrafts of India, thus providing an opportunity for creative innovation and experimentation with the root of culture. Through this initiative, the institute aims to reach out to craftsmen and artisans at the grass root level. The craftsmen and artisans involved in the initiative are benefited through exposure to urban markets and design intervention, innovative design ideas of students and linkages with new markets.

The Craft Cluster initiative at the institute is designed with the objectives to combine traditional knowledge and skills of crafts with contemporary market needs and trends and to enable students to explore the linkages between environment, craft traditions and society through field studies. Through this initiative, the institute has been successful in creating widespread awareness and sensitivity in assimilating crafts into fashion and vice-versa.

The practice has been established with the objective of synergizing traditional knowledge and skills with contemporary needs and trends. As per the current market scenario, these crafts cannot exist in isolation and have to interact with other disciplines. Globalization, along with new markets and opportunities, has birthed new challenges related to completion, sustainability, technology and intellectual property, among others. Main objectives of this project are:

- To understand the vital role of the communities doing these crafts and their integral relationship to Indian society.
- To make students able to understand the relationship between Indian culture, economics and aesthetics,
- To enable students to explore the linkages between environment, craft traditions and society through field studies,
- To develop a respect for the diversity of Indian handicraft traditions and to uphold the dignity of its practitioners by understanding the challenges faced by them,
- To introduce Indian culture through the crafts, so that school students appreciate the variety of skills and expressions of the Indian artist
- To provide students a creative aesthetic experience of the unique visual and material culture of India and develop values of conservation, protection of the environment, resources and heritage of the country,
- To enable students to understand the relationship between tradition and contemporary trends, form and function, creator and consumer.
- To understand the processes of making a craft product from scratch to finish,
- To equip students with the tools to promote craft traditions to wider applications through applied crafts.

### 3. The Context

The Craft Cluster Initiative program is envisaged to supply the scholars of the institute systematic, continuous and regular exposure per annum to the diversely rich and unique handlooms and handicrafts of India. Under this dynamic initiative, the students work closely with the artisans and weavers in clusters of India and undertake activities like diagnostic study, design intervention and prototype development. The artisans and weavers also are invited to campus for exposure workshops, demonstration workshops and exhibitions where they get a chance to interact with the craft experts, upgrade their product and style knowledge and understand consumers within the urban markets.

### 4. The Practice

The practice is very unique in its own way. The students are initially given a briefing of all the important handicrafts of India. After making this base, the students are assigned their project of application that will help them in developing a thought process about the type of craft. The students undergo the practice of initially researching about the craft completely and then followed by learning the craft itself under the guidance of its skilled craftsman. The research is

the in-depth study of the particular craft, its place of origin , culture of that place, methodology of craft making and so on.

Under this practice, the following technique is utilised for the process of craft perseverance:

1. Audio Video - which include the interview of the craftsmen and video of the locality and the video of the craftsmen working.
2. Complete Project documentation
3. The document format is as under:

SL. NO.	CONTENTS	REMARKS
1	Cover page	Only the name of the document
2	Title Page	Name of the document with the name of the students
3	Preface	About the cluster project
4	Certificate	
5	Acknowledgement	
6	Introduction	
7	Place of work	Location, map, demographics, geography etc
8	History	Culture, crafts, etc
9	Lifestyle and Society	social infrastructure, daily routine, source of income, religion, culture and beliefs, marriage
10	Costumes and products	
11	Art and craft of the place of study	
12	About Craft	Introduction
13	History and Evolution	
14	Raw Materials	
15	Tools and Techniques	
16	Process	
17	Cost Structures	
18	Products	Traditional/ contemporary
19	Current status of crafts and its market	Export/ Domestic/ Popularity
20	SWOT	
21	Nodal agencies	Govt, NGOs, etc
22	Design Intervention	Soft and Hard Design
23	Products Development	Brief, sketches, technical details, shoots, costing details etc.
24	Interview	Artisan
25	Appendix	Interview Schedules (with artisans, owners, govt.

		authorities, etc.)
26	Conclusion	
27	Your Journey as a Witness	
28	Bibliography	
29	Last page	Designer Brief

#### 5. Evidence of success-

The project is a great success from the past many years as the students undergo the practice and gain a lot of information at grass root level about the craft. Also the students were more sensitised towards the crafts and craftsmen working for it.

The students also organise exhibitions, presentations and a jury of the same and external experts and visitors give feedback on the work of the students.

#### 6. Problems encountered and Resources Required-

Major Problems faced during the project:

- 1) Understanding of the language of the local craftsperson which thus creates interaction problems.
- 2) Understanding the culture of the region where the students went for their projects.
- 3) Stay of 15 days in villages where the students who went had no experience of the life and socio-economic status of the villagers.
- 4) For the past 2 years of pandemic, due to lockdown the students faced difficulties in travelling to the craftsperson places to understand the craft, so try to overcome by taking the virtual sessions for the same.

Resources Required:

- 1) Personal Interview
- 2) History and social environment of the craft area
- 3) Maps

# GUJARAT

Gujarat is an one of the many artistically rich states of India. Almost every district of Gujarat specialises in different forms of art. From hand embroidery to hand painting Gujarati handicrafts are making a noticeable presence on the world map. Gujarat has an array of a rich variety of crafts. Its embroidery, bead work, wood crafts, printed and woven clothes, pottery and tribal art are expression of the folklore and festivals.



Students working on Gujarat Crafts



Students of Semester V who worked on Craft Cluster Project:  
Shreya Sachan, Priyanka Bhatt, Ragini Gupta, Swati Kumari, Shalini Madan, Muskan Chaudhary, Neha Porwal, Poornima Rawat



# BIHAR

The unique features of art and crafts in Bihar are the intrinsic beauties and great creativeness. These creative beauties have been preserved in various forms like in ancient stone, wooden structures, grass-clothes, lacquer and metal-wares. Pottery, wooden articles, metal wares, stone wares, jewelry, lacquer works, kashida, sikki and moonj wares, wooden and clay toys, zari, artistic textile fabrics and printing on cloth are some of the contemporary crafts of Bihar which are known in Indian as well as international markets for their artistic beauties and innovations.



Students working on Bihar Crafts



Students of Semester V who worked on Craft Cluster Project:  
Kiran Verma, Komal Tripathi, Megha Paliwal, Rashmi Arora, Anshu Kumari, Kavya Kumari,  
Shruti Patel, Divya Tyagi, Mahima Anand, Anisha Mitra

# RAJASTHAN

The history of handicrafts in Rajasthan can be traced from the remote days when man-made stone tools. Excavations, at Kalibanga, reveal that Rajasthan had been an important center of the ceramic industry whereas excavations at Rangmahal revealed the use of woven fabrics of both coarse and fine quality. The other excavations have also crown lights on the handicrafts such as painted and glazed pottery, bead industry, bangles, and tools, etc.



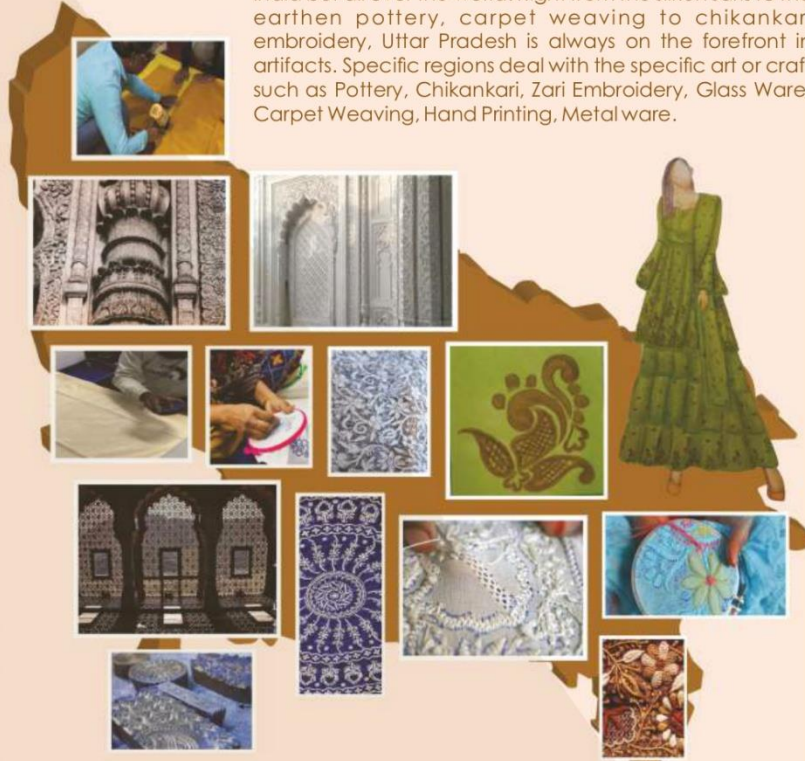
Students working on Rajasthan Crafts



Students of Semester V who worked on Craft Cluster Project:  
 Akansha Sharma, Shubra Agarwal, Tanya Singh, Kratika Maheshwari, Mani sharma,  
 Hani Sharma, Riya tyagi, Kritika Yadav, Aastha Kesarwani

# UTTAR PRADESH

The arts and crafts in Uttar Pradesh are not famous only in India but all over the world. Right from the silken saris to the earthen pottery, carpet weaving to chikankari embroidery, Uttar Pradesh is always on the forefront in artifacts. Specific regions deal with the specific art or craft such as Pottery, Chikankari, Zari Embroidery, Glass Ware, Carpet Weaving, Hand Printing, Metal ware.



Students working on Uttar Pradesh Crafts



Students of Semester V who worked on Craft Cluster Project:  
Roza Fatima, Supriya Patel, Khushi Paruthi, Tanishka Jain, Sakshi Chandel, Ananya Majumdar  
Anisha Chauhan, Anisha Mitra, Ishita Bansal



# FELICITATION of TEAM NOIDA HAAT



# CLUSTER



# UTTAR PRADESH

# FELICITATION TEAM NOIDA HAAT

Satyam Fashion Institute collaborated with Noida Haat Samiti for training of students for Craft product development for their Craft Cluster project. It's was a great opportunity for students of SFI to learn from artisans like Mr. Ranjan Mishra and Mr. Arif Yousuf Mir who have been working for the upliftment of crafts from past many years. The Noida Haat Samiti and the artisans were felicitated by SFI for giving wonderful opportunity to our students for craft cluster project.

