REPORT ON

3(THREE) TWO DAYS WORKSHOP/SEMINAR ON EXPORT PROMOTION, MARKET SELECTION, DIGITAL MARKETING, PACKAGING, QUALITY COMPLIANCE, CYBER CRIME AND DESIGN & PRODUCT DEVELOPMENT ORGANIZED BY EXPORT PROMOTION COUNCIL FOR HANDICRAFTS AT SAHARANPUR UTTAR PRADESH, SUPPORTED BY O/o DEVELOPMENT COMMISSIONER (HANDICRAFTS)

1. 2ND- 3RD March-2017
2. 9th-10th March -2017
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SUBMITTED BY
EXPORT PROMOTION COUNCIL FOR HANDICRAFTS
“EPCH HOUSE” POCKET 6&7, SECTOR-C, L.S.C., VASANT KUNJ,
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SUMMARY

India is one of the important suppliers of Handicrafts to the world market. The Indian handicrafts industry is highly labour intensive and is a cottage based industry. It is largely decentralized, being spread all over the country in rural and urban cities. Artisans not only work on full time basis. This industry provides employment to over seven million artisans who include a large number of women and people belonging to the weaker sections of the society.

Increase globalization is causing the products to be more commoditized, because of which, artisans are facing competition from other world class exporters. The Indian handicrafts having the communication problems of the artisans. It will also give Indian an edge over those of other developing nations by developing communication channels.

This report aims the O/o Development Commissioner (Handicrafts) effectiveness at providing an overview of the artisan’s encouragement towards in handicrafts sector, the market behind the process of the products reaching the end consumer and an insight into the possibilities of more contemporary marketing need to the artisans

INTRODUCTION OF INDIAN HANDICRAFTS

Handicrafts are unique expressions representing a particular culture or community through artisans and arts. Handicrafts are part of a much larger home accessory market, which includes hand crafted and semi hand crafted.

According to the buyer, Handicrafts are significant to the country in which they are produced due to culture, tradition and skill. Other definitions include – “Handicrafts are mostly defined as ‘Items are made by hand, often with the use of simple tools and are generally artistic and/or traditional in nature’. They are also objects of utility and objects of decoration.”
Though handicrafts industry constitutes a very small portion of India’s exports, it still plays a major role in contributing to India’s economy and is major form of employment for a considerable portion of India’s population.

The Export Promotion Council for Handicrafts (EPCH) organized the 3(three) two days successful workshop/seminar on Market Selection, Packaging, Quality Compliances and Product Development in Handicrafts Sector at Saharanpur with supported from O/o Development Commissioner (Handicrafts) as per Sanctioned order No. K-12012/4/49/2015-15/R&D dated 21.09.2015 The No. artisans are participated with keen interests of knowledge/awareness on the export understandings.

AIM

The seminar was aimed to educate the craftsperson’s/artisans, national awardees, NGO’s/SHG’s, entrepreneurs and manufacturers in the handicraft cluster of Saharanpur. The craft from Saharanpur has enormous potential but due to the lack of knowledge of exports, exports market, traditional design and product development could not explore their markets and by organizing this seminar, it could able to explain them to know about the Market situation, quality & its standards, Valuable marketing and Development.

The inauguration of the programme was on 2nd March 2017 at 10:00 AM.

HEADED BY

1. **Shri Pulkit Jain**, Handicraft Promotion Officer, DC(Handicrafts)
2. **Shri Mohd Iqbal Prominent Export.**
3. **Shri Ramji Suneja Prominent Export**
4. **Shri. Madan Lal, Ex Prof, IIFT Delhi.**
5. **Ms. Shalini Srivastava**
6. **Ms. Vandana Rathore**
The guest speakers shared their views on handicraft development in Saharanpur. It has been shared that the some craft from Saharanpur is yet to be explored up to business and professional level. Exports are operating the Saharanpur region but some areas & crafts are yet unexplored. The reason sited was lack of proper market and continues demand and at most inability of taking big orders. Further it has also been added that new designs are at all not there in the Saharanpur sector so workshop aimed towards design development will help the willing artisans in coming up with new designs and products. Blend on new design with artistic passion of craftsperson can add value to this traditional source of livelihoods in Mumbai.

**DCH INITIATIVE**

Shri Pulkit Jain, Handicraft Promotion Officer, D.C(Handicrafts) talked about the Artisans Welfare schemes.

The Assistant Director said that,"Handicrafts constitute an important segment of the decentralized/unorganized sector of our economy. Originally, started as a part-time activity in rural areas, it has now transformed in a flourishing economic activity due to significant market demand over the years. Handicrafts have big potential as they hold the key for sustaining not only the existing set of millions of artisans spread over length and breadth of the country, but also to increase large number of new entrants in the crafts activity. Presently, handicrafts are contributing substantially in employment
generation, and export. The Handicrafts sector has suffered from basic problems of being in the unorganized sector with additional constraints like lack of education, capital, poor exposure to new technologies, absence of market intelligence and poor institutional framework. These problems have been further aggravated due to lack of proper care on the welfare of the artisans. In order to address the welfare needs of artisan, this scheme has been envisaged.

**DAY -1**

The first presentation was made by Mr. Madan Lal Ex-Prof. IIFT on “**Export Promotion** ,

**Export promotion** has been defined as “those public policy measures which actually or potentially enhance **exporting** activity at the company, industry, or national level”. ... **Export Promotion** strategy promotes only the industries that have potential for developing and competing with foreign rivals.

**Export marketing ,”**. He made very informative presentation regarding how to understand the suitability market for the exports. He made the presentation on different market situation and its merits in understanding the demand and market of handicrafts. He also shared the Political stability, Economic standards and Evaluation of business in the market.

He also has taken the second presentation on “**Market Selection”**. is the process of deciding which markets to invest in and pursuing. One of the major criteria to be kept in mind while doing a market selection is the growth potential of the market i.e. what is the potential for a company’s revenue to grow by investing in a particular market.

Market selection process can be done in the following steps:
1. Determine the objectives or goals of market selection
2. Determine the parameters to be used for market selection
3. Do a preliminary screening of the market
4. Do a detailed investigation of this screening and short list the best fit
5. Evaluate the shortlisted markets and select one or two

The parameters for market selection can either be firm related, i.e. dependent highly on your company say your business strategy and objectives, market related i.e. the given market environment, say the demand, supply, competition, distribution channels available etc.. or some general environmental factors that play a key role in selecting a market for example the economic policy of the country, business regulations, currency stability, ethnic and political factors, infrastructure, bureaucracy etc.

**Digital marketing**

is an umbrella term for the marketing of products or services using digital technologies, mainly on the Internet, but also including mobile phones, display advertising, and any other digital medium.

Digital marketing techniques such as search engine optimization (SEO), search engine marketing (SEM), content marketing, influencer marketing, content automation, campaign marketing, data-driven marketing and e-commerce marketing, social media marketing, social media optimization, e-mail direct marketing, display advertising, e-books, optical disks and games, are becoming more and more common in our advancing technology. In fact, this extends to non-Internet channels that provide digital media, such as mobile phones (SMS and MMS), callback and on-hold mobile ring tones.
Competitive advantage

By using Internet platforms, businesses can create competitive advantage through various means. To reach the maximum potential of digital marketing, firms use social media as its main tool to create a channel of information. Through this a business can create a system in which they are able to pinpoint behavioral patterns of clients and feedback on their needs. This means of content has shown to have a larger impingement on those who have a long-standing relationship with the firm and with consumers who are relatively active social media users. Relative to this, creating a social media page will further increase relation quality between new consumers and existing consumers as well as consistent brand reinforcement therefore improving brand awareness resulting in a possible rise for consumers up the Brand Awareness Pyramid. Although there may be inconstancy with product images; maintaining a successful social media presence requires a business to be consistent in interactions through creating a two way feed of information; firms consider their content based on the feedback received through this channel, this is a result of the environment being dynamic due to the global nature of the internet. Effective use of digital marketing can result in relatively lowered costs in relation to traditional means of marketing; Lowered external service costs, advertising costs, promotion costs, processing costs, interface design costs and control costs.

Effectiveness

Brand awareness has been proven to work with more effectiveness in countries that are high in uncertainty avoidance, also these countries that have uncertainty avoidance; social media marketing works effectively. Yet brands must be careful not to be excessive on the use of this type of marketing, as well as solely relying on it as it may have implications that could negatively harness their image. Brands that represent themselves in an anthropomorphizing manner are more likely to succeed in situations where a brand is marketing to this demographic. "Since social media use can enhance the knowledge of the brand and thus decrease the uncertainty, it is
possible that people with high uncertainty avoidance, such as the French, will particularly appreciate the high social media interaction with an anthropomorphized brand." Moreover, digital platform provides an ease to the brand and its customers to interact directly and exchange their motives virtually.[26]

**Day – 2**

The presentation was made by **Ms. Shalini Srivastava** on Packaging “Quality Compliances”. The presentation leads the artisans with more attractive on Indian standards of quality and its standards.

**Packaging**, the faculty made valuable needs of attractive and efficient of packaging of different markets. He made the comparison of Indian market packaging with the worldwide market. He wrapping material around a consumer item that serves to contain, identify, describe, protect, display, promote and otherwise make the product marketable and keep it clean. **Packaging** is more than just your product's pretty face.

Product packaging plays a more important role in consumer decisions than you might think. A product’s packaging communicates many things, from what the product can do for your customers to your company’s values. Some would argue that the packaging is as important as the product itself because it’s a crucial marketing and communication tool for your business. Start thinking about your brand packaging and consider these four factors.

The purpose of product packaging is to protect the product from damage. Product packaging not only protects the product during transit from the manufacturer to the retailer, but it also prevents damage while the product sits on retail shelves. Most products have some form of packaging. For example, soups must have a container and package while apples may have
packaging for transport but not to sell the product from the produce department of the local grocery store.

Attraction

How a product is packaged may be what attracts the consumer to take a look on the product as it sits on store shelves. For this reason, many companies conduct extensive research on color schemes, designs and types of product packaging that is the most appealing to its intended consumer.

Promotion

Packaging also plays an important role for portraying information about the product. Outside packaging may contain directions on how to use the product or make the product.

Facilitates Purchase Decision

Packaging may also contain ingredients and nutritional information about the product. This information can help to sell the product because it allows potential customers to obtain the necessary information they need to make a purchase decision. Information contained on a package may propel the reader to buy the product without ever having to speak to a store clerk.

Differentiation

Packaging can also differentiate one brand of product from another brand. Because the product packaging can contain company names, logos and the color scheme of the company, it helps consumers to identify the product as it sits among the competition’s products on store shelves. For example, as a shopper walks through the coffee aisle of the local grocery store, the bright orange, pink and white packaging of the Dunkin’ Donuts coffee brand may be easily recognizable for the consumer to grab on his way by the coffee shelf. The shopper may identify with the company brand, which propels them to buy the product. If the product packaging changes, it may alter the brand perception of the company, which doesn’t mean that the consumer would not
still purchase the product, but it may delay the purchase until the person is able to identify the product according to its new packaging.

**Product development,**

also called new **product** management, is a series of steps that includes the conceptualization, design, **development** and marketing of newly created or newly rebranded goods or services.

The Second presentation is “**Product Development**”. On presentation, he made the process of designing, creating and marketing new products or services to benefit customers. The discipline and systematic methods for guiding all the processes involved in getting a new product to market.

**Developing the product concept**

The first phase of product planning is developing the product concept. Marketing managers usually create ideas for new products by identifying certain problems that consumers face or various customers need. For example, a small computer retailer may see the need to create a computer repair division for the products it sells. After the product idea is conceived, managers will start planning the dimensions and features of the product. Some small companies will even develop a product mock-up or model.

**Studying the market**

The next step in the product planning process is studying the competition. Secondary research usually provides details on key competitors and their market share, which is the percent of total sales that they hold in the marketplace. The business can then determine places in which it has an advantage over the competition to identify areas of opportunity. Market research is complex a task. It must include an analysis of products that are indirect competitors products manufactured by the company observed.
**Market research**

A small company should consider doing both qualitative and quantitative marketing research for its new product. Focus groups are an example of qualitative information. Focus groups allow companies to ask their consumers about their likes and dislike of a product in small groups. A focus group allows the company to tweak the product concept before testing it through phone surveys—a more quantitative marketing research function. Phone surveys enables a company to test its product concept on a larger scale, the results of which are more predictable across the general population.

**Product introduction**

If the survey results prove favorable, the company may decide to sell the new product on a small scale or regional basis. During this time, the company will distribute the products in one or more cities. The company will run advertisements and sales promotions for the product, tracking sales results to determine the products potential success. If sales figures are favorable, the company will then expand distribution even further. Eventually, the company may be able to sell the product on a national basis.

**Product life cycle**

Product planning must also include managing the product through various stages of its **product life cycle**. These stages include the introduction, growth, maturity and decline stages. Sales are usually strong during the growth phase, while competition is low. However, continued success of the product will pique the interest of competitors, which will develop products of their own. The introduction of these competitive products may force a small company to lower its price. This low pricing strategy may help prevent the small company from losing market share. The company may also decide to better differentiate its product to keep its prices steady. For example, a small cell phone company may develop new, useful features on its cell phones that
competitors do not have. PLC can be viewed as an important source of investment decision for the company.

If a company or brand wants to make sure that its products are successful, it needs to study the product life cycle to analyze market attractiveness and supplement the conclusion before it launches a new product or enters a new market. Product life cycle (PLC) theory is used to explain the potential life cycle of a product from design to regression and the whole life cycle can be defined as four stages: introduction, growth, maturity and decline. (Product life cycle plays an important role in marketing. The first reason is that the managers will follow the four stages to make product plans for pushing out new products. Secondly, the level and growth of sales will change a lot during the four stages so the managers need to adjust the product plan appropriately and timely. The last one is that the prices and costs will decrease markedly in the early stages of the product life cycle. (Marketing Science, 2004)

The first stage is introduction which means it is time for a company or brand to promote its new products. The goal of introduction is to attract customers’ attention as much as possible and confirm the products’ initial distribution, the company does not need to worry about the competition generally as the products are new. In this stage, there will have the first communication between marketers and customers as it will be the first time for consumers to know about the new products. In addition, the cost of the things will be high like research, testing and development and the sales are low as the new products’ market is small.

The second stage is growth. In this stage, the new products have been accepted in the market and their sales and profits has begun to increase, the competition has happened so that the company will promote their quality to stay competitive. The products also have basic consumers’ attention and can develop their loyal customers. There will have second communication as marketers can start to receive customers’ feedback and then make improvements.
The third stage is maturity where the sales and profit have grown slowly and will reach their peak. The competitions between companies and brands will be fierce so that the companies will go out of their ways like providing higher quality products with a lower price or thinking about any improvements to survive in the competitions and make profits maximum.

The last one is decline which means the product is going to end and be discontinued. The sales of product will decrease until it is no longer in demand as it has become saturated, all the customers who want to buy this product has already got that. Then the company or brand will cut down the old products and pays attention to designing and developing the new products to gain back the customer base, stay in the markets and make profits.

**Day 2-( Second Session)**

**About Design & Product Development :-**

**Product design** as a verb is to create a new product to be sold by a business to its customers. A very broad concept, it is essentially the efficient and effective generation and development of ideas through a process that leads to new products.

Due to the absence of a consensually accepted definition that reflects the breadth of the topic sufficiently, two discrete, yet interdependent, definitions are needed: one that explicitly defines product design in reference to the artifact, the other that defines the product design process in relation to this artifact.

Product design as a noun: the set of properties of an artifact, consisting of the discrete properties of the form (i.e., the aesthetics of the tangible good and/or service) and the function (i.e., its capabilities) together with the holistic properties of the integrated form and function.

Product design process: the set of strategic and tactical activities, from idea generation to commercialization, used to create a product design. In a systematic approach, product designers conceptualize and evaluate ideas,
turning them into tangible inventions and products. The product designer's role is to combine art, science, and technology to create new products that people can use. Their evolving role has been facilitated by digital tools that now allow designers to communicate, visualize, analyze and actually produce tangible ideas in a way that would have taken greater manpower in the past.

Product design is sometimes confused with (and certainly overlaps with) industrial design, and has recently become a broad term inclusive of service, software, and physical product design. Industrial design is concerned with bringing artistic form and usability, usually associated with craft design and ergonomics, together in order to mass-produce goods. Other aspects of product design include engineering design, particularly when matters of functionality or utility (e.g. problem-solving) are at issue, though such boundaries are not always clear.

Product design process

There are various product design processes and many focus on different aspects. The process shown below, for example, is "The Seven Universal Stages of Creative Problem-Solving," outlined by Don Koberg and Jim Bagnell. It helps designers formulate their product from ideas. This process is usually completed by a group of people, i.e. industrial designers, field experts (e.g. prospective users), engineers, etc. depending upon the products involved. The process focuses on figuring out what is required, brainstorming possible ideas, creating mock prototypes, and then generating the product. However, that is not the end of the process. At this point, product designers would still need to execute the idea, making it into an actual product and then evaluate its success by seeing if any improvements are necessary.

The product design process has experienced huge leaps in evolution over the last few years with the rise and adoption of 3D printing. New consumer-friendly 3D printers can produce dimensional objects and print upwards with
a plastic like substance opposed to traditional printers that spread ink across a page.

The design process follows a guideline involving three main sections:

- Analysis
- Concept
- Synthesis

The latter two sections are often revisited, depending on how often the design needs touch-ups, to improve or to better fit the criteria. This is a continuous loop, where feedback is the main component.[6] To break it down even more, the seven stages specify how the process works. Analysis consists of two stages, concept is only one stage, and synthesis encompasses the other four.

Analysis

- **Accept Situation:** Here, the designers decide on committing to the project and finding a solution to the problem. They pool their resources into figuring out how to solve the task most efficiently.
- **Analyze:** In this stage, everyone in the team begins research. They gather general and specific materials which will help to figure out how their problem might be solved. This can range from statistics, questionnaires, and articles, among many other sources.

Concept

- **Define:** This is where the key issue of the matter is defined. The conditions of the problem become objectives, and restraints on the situation become the parameters within which the new design must be constructed.

Synthesis

- **Ideate:** The designers here brainstorm different ideas, solutions for their design problem. The ideal brainstorming session does not involve any bias or judgment, but instead builds on original ideas.
• **Select:** By now, the designers have narrowed down their ideas to a select few, which can be guaranteed successes and from there they can outline their plan to make the product.

• **Implement:** This is where the prototypes are built, the plan outlined in the previous step is realized and the product starts to become an actual object.

• **Evaluate:** In the last stage, the product is tested, and from there, improvements are made. Although this is the last stage, it does not mean that the process is over. The finished prototype may not work as well as hoped so new ideas need to be brainstormed.

**Demand-pull innovation and invention-push innovation**

Most product designs fall under one of two categories: demand-pull innovation or invention-push innovation.

Demand-pull happens when there is an opportunity in the market to be explored by the design of a product. This product design attempts to solve a design problem. The design solution may be the development of a new product or developing a product that’s already on the market, such as developing an existing invention for another purpose.

Invention-push innovation happens when there is an advancement in intelligence. This can occur through research or it can occur when the product designer comes up with a new product design idea.

**Trends in product design**

Product designers need to consider all of the details: the ways people use and abuse objects, faulty products, errors made in the design process, and the desirable ways in which people wish they could use objects. Many new designs will fail and many won’t even make it to market. Some designs
eventually become obsolete. The design process itself can be quite frustrating, usually taking 5 or 6 tries to get the product design right. A product that fails in the marketplace the first time may be re-introduced to the market 2 more times. If it continues to fail, the product is then considered to be dead because the market believes it to be a failure. Most new products fail, even if it's a great idea. All types of product design are clearly linked to the economic health of manufacturing sectors. Innovation provides much of the competitive impetus for the development of new products, with new technology often requiring a new design interpretation. It only takes one manufacturer to create a new product paradigm to force the rest of the industry to catch up, fueling further innovation. Products designed to benefit people of all ages and abilities—without penalty to any group—accommodate our swelling aging population by extending independence and supporting the changing physical and sensory needs we all encounter as we grow older.

**Product design expression**

Design expression comes from the combined effect of all elements in a product. Colour tone, shape and size should direct a person's thoughts towards buying the product. Therefore, it is in the product designer's best interest to consider the audiences who are most likely to be the product's end consumers. Keeping in mind how consumers will perceive the product during the design process will direct towards the product's success in the market. However, even within a specific audience, it is challenging to cater to each possible personality within that group.

The solution to that is to create a product that, in its designed appearance and function, expresses a personality or tells a story. Products that carry such attributes are more likely to give off a stronger expression that will attract more consumers. On that note it is important to keep in mind that
design expression does not only concern the appearance of a product, but also its function. For example, as humans our appearance as well as our actions is subject to people's judgment when they are making a first impression of us. People usually do not appreciate a rude person even if they are good looking. Similarly, a product can have an attractive appearance but if its function does not follow through it will most likely drop in regards to consumer interest. In this sense, designers are like communicators, they use the language of different elements in the product to express somet.

**Saharanpur** Cluster falls under **Uttar Pradesh** State in **Saharanpur** district.

The Saharanpur cluster is able to form 250 plus Artisans & 15 SHGs supporting the strong work force. The mobilization gains momentum day by day.

**Wood Carving:-**

Saharanpur is well known for its perforated lacy craft. Items are made of sisam, dudhi and sal. The woodcarvers create magic on the articles they prepare. The talent of wood carving is passed from generations to generations. Furniture is designed in a skilled manner having mehrab, jail and grapevine motifs. Carvers carve their imaginations on these articles and sometimes the carving is beautified with the stone inlay on ebony wood. The colour combinations used are attractive and present each item in a very pleasant manner. Wood carving is found all over India. While *sheesham* is the most widely used type of wood, mango, teak, rosewood, ebony, sandalwood, walnut and *deodar* are also used. Intricately carved wooden pillars and doorways can be found in temples and palaces across the country. With royal patronage being replaced by market dynamics, wood
carving is now mostly found in functional articles like furniture, bowls, boxes, lamp stands, etc.

Even today the front door of each household, which is considered a sacred threshold, has intricate wood carvings of Hindu deities and auspicious motifs like the hamsa/ mythical swan, padma/ lotus, poornakumbha /cornucopia, kaamadhenu and patterned floral motifs.

Other carved wooden items include small shrines and deities, low carved stools for marriages, carved fans for the deity, fertility couples and various small ceremonial containers. The carved panels of deities fixed to either end of a metre-long pole were the other ceremonial items. These panels are called kavadi and afre carried on the shoulders of a person to fulfill the vow to Lord Murugan or Karthikeya. Household kitchen instruments in wood such as grinders, vegetable cutters and serving ladle holders are items given in dowry.

Artistic woodwork began as a temple and palace craft, and flourished alongside architecture and sculpture. Depending on local availability, different woods were used for wood carving, and fashioned into religious, decorative and functional articles. Over time, various centres of wood carving emerged, each with its distinct style. Today, Saharanpur in Uttar Pradesh is the principle center for wood carving. Here, the origins of the craft can be traced back to the late 19th century. Closely associated with architecture, wood carving incorporated the design vocabulary of architectural carvings. It was also influenced by Kashmiri designs, with many of the craftpersons having descended from Kashmiri immigrants. These influences continue to reflect in contemporary products like the finely chiseled screens and jaali work and the anguri or vine leaf pattern found in many Saharanpur products. With its development into a major hub for woodwork, wood carvers from other centres have also migrated here. As a result, Saharanpur can boast of
a wide and highly skilled repertoire of techniques and products, catering to both the domestic and export markets.

Lathe-turned and lacquered toys in bright colors and at affordable prices are popular all over the state. Carved wooden toys, dolls and elephants exhibiting the skills of the artisan are also made.

**Wood Carving’s Process:**

The wood as per the size of the form to be made is cut from the block. The piece is cleaned and smoothened. The design of the toy to be made is traced on this piece. Extra wood is chipped off according to the design. Fine strokes with the hammer are made on the chisel, which is placed on the area to be shaped. It is smoothened with a file and painted. The painting starts with coloring various body parts. Next the dresses with specific designs are marked out by fine strokes of the brush. The facial features are added in the end. Sugga (parrot) are the wooden toys fixed on the marriage mandap. The mosara, (central part), charkhi and sugga (parrots) are made by the same process These are joined by bamboo killi (screw). The marriage post is coloured with yellow (turmeric), red (alta) and green colours.

The lacquering is done by pressing the lac stick against the revolving article. Oil is also applied at the same time for giving the better polish. Leaves of a kind of flowering cactus are used for polishing. The articles are either in single colour or in bands of different colours. The complicated designs and colour schemes are effected by manipulating the lac turnery and using the multifarious techniques. In Jaipur, the toys are made out of old cloth dyed afresh and stuffed with waste material. When they are gaily decorated with coloured paper and tinsel they look very alive especially with their expressive faces.
Rag dolls are made out of remnants of cloth usually thrown away. These are painstakingly collected and dyed into different shades to work out a variety of colour schemes. The eyes and mouth are indicated by black line. In case of a Rani doll, the clothes & body are fully decorated.

Wood carving is done entirely by hand. In Saharanpur, sheesham is generally the wood of choice, though teak, rosewood, walnut and mango are also used. Designs are first made on paper, and transferred onto the wood using ink. These are then carved using a variety of chisels. The article is finished by buffing in order to bring out the shine of the wood. This is usually done with the help of a lathe mechanism.

**Wood Carving’s Techniques:**

Each wooden piece that is cut to make an item is subjected to a process of slow heating to draw out all moisture. Every single limb is separately carved and joined to the body with adhesive paste of tamarind seeds, and later passed through a coating of lime glue. The painting with colours is done by very fine precision with brushes made of goats hair. Water and oil colours are both used. Lacquering is done on a lathe, hand or is machine operated. For turning slender and delicate items, hand lathe is considered suitable. In the lac turney method, lac is applied in a dry state that is the lac stick is pressed against the woodenware to be lacquered. While the latter keeps revolving, the heat generated by friction softens the lac, making the colour stick. Lacquerware toys are produced in this way. It is with remarkable skill that the craftsmen manipulate the stick where several colours are used. Some of the lacquered pieces are painted with a brush.
**INTERACTIVE SESSION**

The Western Regional convenor and the DCH officials initiate the interaction with the artisans to know about the needs and the demands. The participants raised their queries regarding benefits of the scheme developed by DCH and the international market situation for exports.

The two sessions was closed with the certificate distribution to participants by Assistant Director, D.C(Handicrafts) and Regional convenor, EPCH. A vote of thanks was given by the Western Regional Convenor.

**CONCLUSION**

The Two days seminar in Export Promotion, Market selection, Digital Marketing, Packaging, Quality Compliances and Design & Product Development in Saharanpur are successful through conducting in respective region. The O/o DC (Handicrafts) support the Council with full fledge in coordinating the above mentioned seminar under the sanctioned order no. K-12012/4/49/2015-16 dated. 21.09.2015. The artisans benefits through the two days seminar in western region. Participants are happy & as per their they gain lot of information during the seminar regarding the export promotion, Product Development & selection of the marketing. They want to organise the more program in different topics.
**Batch No. 1**

**Artisans List**

**VENUE:** HOTEL ROYAL RESIDANCY  
AMBALA ROAD, SAHARANPUR (UP)-247001

**DATE:** 2nd to 3rd March, 2017

**ATTENDANCE SHEET**

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Checked, Verified & Approved by:

Signature:

Name: [Signet]

Designation: [Signet]

Contact No.: +91 9023463858

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Verified & Approved by:

Signature:

Name: Mohd. Asif

Designation: Co-Ordinator

Contact No.: +91-9027463458

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Rejected, Verified & Approved by:

Signature: ___________________________

Name: Mohd. Asif

Designation: Co-ordinator

Contact No.: +91-9227963856

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Contact No: +91-9023746856

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Designation: [Designation]

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Checked, Verified & Approved by:

Signature: 
Name: Mozd. ASIF
Designation: Co-Ordination
Contact No.: +91-9227463858

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Contact No.: 791-982-746-3879

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Name: Mohd. Ashit
Designation: Co-ordinator
Contact No: 791-9827463888

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Checked, Verified & Approved by:
Signature:
Name: Mohd. Asif
Designation: Co-ordinates
Contact No.: +91-9823463838

Page 11 of 11
**Faculty Details:**

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<td>48 C/1 MARY LION RESIDENCE, DELHI-110091</td>
<td>Export Promotion, Market Selection, Digital Marketing, Packaging, Quality Compliances, Cyber Crime and Design &amp; Product Development</td>
<td>Consultant, International Export Processing Academy</td>
<td>10 AM</td>
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**VENUE:** HOTEL ROYAL RESIDENCY, SAHARANPUR

Date: 2nd March to 3rd March 2017
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Verified by: ___________________________

(Official copy)

Page 2 of 2
# Inspection Report

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<td>Key, PPT, course material, Handout, etc.</td>
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<td>8</td>
<td>Whether travel expenses paid to the trainees/artisans</td>
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<td>Whether Refreshment, tea, Lunch provided to the trainees/artisans</td>
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<td>Whether the activity is completed as per the guidelines of the scheme</td>
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**Remarks:**

Signature of the inspecting officer:
**VENUE:** HOTEL ROYAL RESIDENCY  
AMBALA ROAD, SAHARANPUR (UP)-247001

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Name: Asif

Designation: Co-ordinator

Contact No.: +91-9023456789

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<td>Export Promotion, Business Academy</td>
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Verified by: ........................................

(Purol stained)

Pulkit Jain
Handicrafts Promotion Officer
HM&SEC Saharanpur
## Inspection of Report

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<tr>
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<th>Name of the Implementing Agency</th>
<th>EXPORT PROMOTION COUNCIL FOR HANDICRAFT (EPCH)</th>
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<td>HOTEL ROYAL RESIDENCY, Ambala Road Saharanpur-247001.</td>
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<td>4</td>
<td>No. of Artisans from enrolled (attach list)</td>
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<td>No. of artisans present at the time of Inspection</td>
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<td>No. of Artisans having identity cards issued from DC (H)</td>
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<td>7</td>
<td>Performance of the trainer</td>
<td>Satisfactory</td>
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<td>8</td>
<td>Details of written/reading material provided to the artisans</td>
<td>Pen, Pad, Course Material, Handbooks, etc.</td>
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<tr>
<td>9</td>
<td>Whether travel expenses paid to the trainees/artisans</td>
<td>Will be paid later</td>
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<tr>
<td>10</td>
<td>Whether Refreshment, tea, Lunch provided to the trainees/artisans</td>
<td>Yes</td>
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<tr>
<td>11</td>
<td>Whether the activity is completed as per the guidelines of the scheme</td>
<td>Yes</td>
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<td>12</td>
<td>Name of the existing exporters who were consulted in this workshop</td>
<td>Sh. Ramji Suner</td>
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<td>Name and Designation of the inspecting Officer</td>
<td>Pujit Jain, H.P.O., MSLC, Saharanpur</td>
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<td>Date &amp; Time of Inspection</td>
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**Remarks:** Event found running during visit.

**Signature of the Inspecting Officer**

(Pujit Jain)

Handicrafts Promotion Officer
HM&SEC Saharanpur
Batch No. 3  Attendance Register

**Venue**: Hotel Royal Residency
AMBALA ROAD, SAHARANPUR (UP)-247001

**Date**: 16th to 17th March, 2017

### Attendance Sheet

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<tr>
<th>Sl. No.</th>
<th>Name and Address of the Participants</th>
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<th>Day 2 17th March 2017</th>
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Checked, Verified & Approved by:

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Designation: _________________________

Contact No. 9027463857

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Contact No.: +91 9827513858
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<td>Add: 826737899</td>
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<tr>
<td>50</td>
<td>Bajid Iqbal</td>
<td>OBC</td>
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<td>S/O MoHD. Iqbal</td>
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<td>Add: 9/1855 Pilkhan,</td>
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<td>Uttar Pradesh</td>
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<td>Add: 9275860888</td>
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</tr>
</tbody>
</table>

Verified during inspection.

Pukhraj Jain
Handicrafts Promotion Officer
HM&SEC Saharanpur
## Faculty Details:

**Venue:** Hotel Royal Residency, Saharanpur

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Date</th>
<th>Name of Faculty</th>
<th>Address &amp; Contact No.</th>
<th>Topic Covered</th>
<th>Institution</th>
<th>Time In</th>
<th>Time Out</th>
<th>PAN Card No.</th>
<th>Sign.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>16-3-2017</td>
<td>Dibyan Lal</td>
<td>ABC/2, Maxima, Vihan Plaza, Delhi-110091</td>
<td>Export Promotion, Branding, Export Policy &amp; Development</td>
<td>ESOF, Development Commissioner, Ministry of Textile, Delhi</td>
<td>10 AM</td>
<td>5 PM</td>
<td>81845K</td>
<td>Signature</td>
</tr>
<tr>
<td>2</td>
<td>17/03/2017</td>
<td>Shalini Srivastava</td>
<td>Xerox India, New No. 15, Andheri KGA, Mumbai</td>
<td>Packaging, Design, Brand Identity &amp; Design</td>
<td>National Design Academy, New Delhi</td>
<td>10 AM</td>
<td>5 PM</td>
<td>85293</td>
<td>Signature</td>
</tr>
<tr>
<td>3</td>
<td>17/03/2017</td>
<td>Ashish Srivastava</td>
<td>Faculty, University of Allahabad, Product Design &amp; Development, Forec, University of Allahabad</td>
<td>Design &amp; Product Design</td>
<td>Centre of Fashion Design &amp; Technology, IPI, IPS</td>
<td>10 AM</td>
<td>5 PM</td>
<td>34584</td>
<td>Signature</td>
</tr>
<tr>
<td></td>
<td>Main</td>
<td>Pulkit Jain</td>
<td>G-2 Mission Compound Saharanpur</td>
<td>Scheme of D (14)</td>
<td>H.P.D B40 D (14) Mill Saharanpur</td>
<td>ALP 3rd Year Q. Pulkit</td>
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</tbody>
</table>

verified by: ........................................

(Pulkit Jain)  
H.P.D  
Handcrafts Production Office  
HMSECC Saharanpur

Page 2 of 2
## Inspection Report


### INSPECTION OF REPORT

<table>
<thead>
<tr>
<th></th>
<th>Name of the Implementing Agency</th>
<th>Export Promotion Council for Handicrafts (EPCH)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Sanction No. &amp; Date</td>
<td>K-12012/4/49/2015-16/R&amp;D, dated 21/9/2015</td>
</tr>
<tr>
<td>3</td>
<td>Complete address of the workshop premises</td>
<td>HOTEL ROYAL RESIDANCY, Ambala Road Saharanpur-247001.</td>
</tr>
<tr>
<td>4</td>
<td>No. of Artisans from enrolled (attach list)</td>
<td>50</td>
</tr>
<tr>
<td>5</td>
<td>No. of artisans present at the time of Inspection</td>
<td>50</td>
</tr>
<tr>
<td>6</td>
<td>No. of Artisans having identity cards issued from DC (H)</td>
<td>50</td>
</tr>
<tr>
<td>7</td>
<td>Performance of the trainer</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>8</td>
<td>Details of written/reading material provided to the artisans</td>
<td>Pen, Pad, Course Material, Handbook, etc.</td>
</tr>
<tr>
<td>9</td>
<td>Whether travel expenses paid to the trainees/artisans</td>
<td>will be paid later</td>
</tr>
<tr>
<td>10</td>
<td>Whether Refreshment, tea, Lunch provided to the trainees/artisans</td>
<td>Yes</td>
</tr>
<tr>
<td>11</td>
<td>Whether the activity is completed as per the guidelines of the scheme</td>
<td>Yes</td>
</tr>
<tr>
<td>12</td>
<td>Name of the existing exporters who were consulted in this workshop</td>
<td>Sh. Mond Iqbal</td>
</tr>
<tr>
<td>13</td>
<td>Name and Designation of the inspecting Officer</td>
<td>Pukhit Jain, HPO, MSEL Saharanpur</td>
</tr>
<tr>
<td>14</td>
<td>Date &amp; Time of Inspection</td>
<td>17/2/2017</td>
</tr>
</tbody>
</table>

**Remarks:** Racket found running during unit.

**Signature of the Inspecting Officer:**

Pukhit Jain  
Handicrafts Promotion Officer  
HM & SEC Saharanpur
Photographs of the Workshop
Cliping of the New paper
हस्त निर्मित वस्तुओं के निर्यात को बनी कार्य योजना

कार्य के द्वारा स्वास्थ्य, शिक्षा आदि के लोकप्रिय सेवाओं की बढ़ति को दर्पण में लेकर जनता को रोजगार के लिए सुविधाएं प्रदान की जा सकती हैं। इसी वर्ष, विकास प्रभावी रूप से उत्पादन को आयात-निर्यात योजना का विकास किया जा रहा है।

सांख्यिकीय विवेचनाओं का सारांश देने के लिए कार्य योजना की उपलब्धियों का सारांश दिखाया जाता है।

कर्मचारी और शिल्पकारों को विभिन्न योजनाओं की दी जानकारी
हम खाने के दिवसीय कार्यशाला का आयोजन

दिनांक      18 मार्च 2017

चैनल न्युज़ मोहन

हमारी पुरुषों से समानता को हमारे मन में उत्साहित करने वाले ग्राम शेर के प्रेरणा जन्मग्राम, भारतीय मनुष्यों के लिए नवीनतम, नया युवा प्रदर्शन, संस्कृति, साहित्य, सांस्कृतिक रुपरेखा और न्युज़ मोहन। आयोजित प्रायोजक व उद्देश्य जन्मग्राम, भारतीय मनुष्यों के लिए नवीनतम, नया युवा प्रदर्शन, संस्कृति, साहित्य, सांस्कृतिक रुपरेखा और न्युज़ मोहन।

15 दिन चलेगा टीकाकरण अभियान

गोरखा। एक भारतीय दिवसीय तालिका में देखा जा रहा जानकारी खुलकर, मुख्यमंत्री गोरखा के लिए निर्देश। 15 मार्च में जन्मग्राम, भारतीय मनुष्यों के लिए नवीनतम, नया युवा प्रदर्शन, संस्कृति, साहित्य, सांस्कृतिक रुपरेखा और न्युज़ मोहन।

यज्ञ के साथ नये सत्र का शुभारंभ

रवीन्द्र शर्मा ने अपनी अंकित अनुसंधान ने देखा जा रहा जानकारी खुलकर, मुख्यमंत्री गोरखा के लिए नवीनतम, नया युवा प्रदर्शन, संस्कृति, साहित्य, सांस्कृतिक रुपरेखा और न्युज़ मोहन।
**Bio-Data Of the Faculties**

**Shalini Srivastava**

**Telephone Number:** +91 98107-66902  
**Email id:** shalinisrivastava22@rediffmail.com

**Work Experience:** 17 Years (Media: 1997-2004; Education: 2004 onwards)

**Key Verticals:**

I. **Academic Teaching**

**Functional Area:** Management Teaching (Electives of Marketing Management; and Retail Management)

II. **Research**

**Area of Interest(s):** Artisans in the Handicraft sector (Marketing Issues; Business Sustainability / Enhanced Livelihood prospects); Leadership and Change Management; CSR; Skill Development (Unorganized sector)

III. **Training**

**Area of Interest(s):** Capacity and Skill Development Programmes; Managing Oneself; Successful Decision Making; Customer Service; OER; Qualitative Research; Literature Review and Research Writing

### I EDUCATION

(Academic Education/Professional Employment/Research)

1. **ACADEMIC / ELIGIBILITY TEST**

A. **Eligibility Test Qualified:**
   a. **Test:** National Eligibility Test (NET) for Lectureship
   b. **Conducting Organization:** University Grants Commission (UGC)
   c. **UGC Certificate Reference Number:** 19528/(NET-DEC.2012)
   d. **Optional Subject:** Management

B. **Post – Graduation/Graduation/Certificate Courses:**
   1.) **Certificate Course in Economic Analysis of Investments**
      a. **Institute:** Institute, World Bank, Washington D.C.
      b. **Duration:** January 2015 – February 2015
      c. **Grade:** 93%
      d. **Subjects:** Economic Analysis for Investment as a Development Priority; Economic Analysis for Investment; Analyzing Economic Costs in Projects; Digging Deeper into Economic Analysis

   2.) **Certificate Course in Consumer Neuroscience and Neuromarketing**
      a. **Institute:** Copenhagen Business School, Copenhagen (Denmark)
      b. **Duration:** November 2014 – January 2015
      c. **Grade:** 86%
      d. **Subjects:** Consumer Model; Overview of Brain; Attention and Consciousness; Sensory Neuromarketing; Study Tools – Sensory Load Chart; Emotional Thermometer; Neurovision, EEG, Emotion Matrix; Emotion and Feelings; Wanting and Liking; Learning and Memory; Consumer Aberrations & Neuroethics

   3.) **Certificate Course in Rural Development (CRD)**
      a. **University:** IGNOU (Central University), New Delhi
4.) Master in Media Business Management (MMBM)
a. University: ICFAI University (accredited by UGC), Agartala, Tripura  
b. Duration: May 2011 – March 2013  
c. Grade: CGPA: 8.83 on 10 point scale (88.3%)  
d. Subjects: Introduction to Management; Managerial Effectiveness; Marketing Management; Human Resource Management; Service Operations; Accounting and Finance; Project Management; Business Policy and Strategy; Leadership and Governance; and Media Management

5.) Post – Graduate Diploma in Book Publishing (PGDBP)
a. Institution: Shankar’s Academy of Art and Book Publishing, New Delhi  
b. Duration: August 1999 – October 1999  
c. Grade: 66%  
d. Subjects: Editing; Printing and Publishing; Press Laws; and Sales

6.) Post Graduate Diploma in Business Administration (PGDBA)
a. University: Annamalai University (accredited by UGC), Chennai  
b. Duration: June 1992 – May 1993  
c. Grade: 47%  
d. Subjects: Principles of Management; Marketing Management; Financial Management; and Personnel Management

7.) Bachelors of Arts (Honors’)
a. University: Aligarh Muslim University (Central University), Aligarh  
c. Grade: 68.53%  
d. Subjects: Political Science (Main); Economics; and English Literature

2. CONFERENCE/SUMMIT : PAPER PRESENTATIONS

   • Paper Title: “Terracotta Products in the Handicraft Sector: Competitive Analysis, Problems and Prospects”

   • Paper Title: “Impact of Concurrent Existence of Modern and Traditional..."
Retail Formats on Local Vegetable Hawkers


3) “Eleventh AIMS International Conference on Management”, AIMS International
- **Proceedings:** December, 2013
- **Paper Title:** “Impact of Customer Care Services in Attaining Customer Satisfaction”

**Proceedings:** Selected Papers (Referred) of the Conference Proceedings; Eleventh AIMS International Conference on Management, IMT-Ghaziabad, 2013; ISBN Number: 978-81-924713-7-2; pp 180-184

4) “International Conference on Research in Marketing”, Department for Management Studies, **IIT Delhi; Curtin University, Australia; XLRI Jamshedpur**, at New Delhi; December, 2013
- **Paper Title:** “Husband – Wife Influence in Purchase of Consumer Electronic Products”


5) Global Summit on “Management of Business Economy, Marketing and Services – New Approaches”, **Krishi Sanskriti - JNU,** at New Delhi; November, 2013
- **Paper Title:** “Factors Affecting Buying Behavior of Consumers for FMCG Products in Unauthorized Colonies”

**Proceedings:** Global Journal of Management and Business Studies; ISSN 2248-9878 Volume 3, Number 7 (2013); pp 785-792

6) 2nd National Conference on Rural Marketing: Challenges, Opportunities & Strategies”, **Chandigarh Business School,** at Mohali; October, 2011
- **Paper Title:** “Impact of Organized Rural Retail on Buying Behavior of Farmers”

**Proceedings:** Abstract

### 3. CASE STUDIES

1) Case Study on **HomeBuddy!** – Retail Chain – Supermarket Format
Operational Area: Rising Entrepreneur
Focus: Challenges regarding Marketing Mix; and Administrative Problems

### 4. BOOK CHAPTERS


### 5. COURSE BOOK

6. RESEARCH WORKSHOPS
   Instructor: Prof. David J Sharp, Ivey Business School, Ontario
2) One Day workshop on, “Plagiarism and Reference Management using Mendeley”,
   AIMA, New Delhi, November, 2014
   Instructor(s): Dr. Ramesh C. Gaur, University Librarian; Mr. Sanjeev K. Sunny,
   Assistant Librarian, JNU, New Delhi
3) National Workshop on Business Research Methods, FMS, DU, New Delhi, May
   2014
   Study Areas: Quantitative Analysis in Business Research; Case Research Method;
   Research Method through Case Study; Structural Equation Modeling; SPSS; AMOS
   Instructor(s): Faculty at FMS
4) Research Training Workshop, UTI, Sydney and TERI University, New Delhi, 27th –
   31st January, 2014
   Study Areas: Study Practices - Doctoral Studies; Thesis Writing; Academic
   Publishing; Enhance Writing Skills; Qualitative Data Analysis
   Instructor: Dr. Nick Hopwood, University of Technology, Sydney
5) Workshop on “Qualitative Research Methods”, Department of Political Science,
   Jamia Millia Islamia, New Delhi, 30th October, 2013
   Instructor: Prof. Samuel Wineburg, Stanford University, California
6) Training Programme on Research Methodology in Social Sciences
   (Approved by ICSSR), Council for Social Development (CSD), New Delhi, 18th – 28th
   September , 2013
   Study Areas: PRA Techniques; SDI; Sampling; Tools for Data Collection; Statistical
   methods; Interview Schedule and Questionnaire; SPSS; Field Work; Report Writing;
   Report Presentation
   Instructor(s): Prof. Vinay Srivastava; Prof. Praful Bidwai; Prof. Muchkund Dubey;
   Prof. H.M. Mathur; Dr. Seema Jaggi; Prof. K.B. Saxena; Dr. Surajit Deb; Dr.
   Thaneswar Bir; Dr. D.N. Das; Dr. Ashok Pankaj
   o Undertook a brief study on “Impact of Income on Adoption of Formal
   Education in Urban Slum

7. PROFESSIONAL EMPLOYMENT/ACTIVITIES
   A) Work Assignments – Research (2011 onwards)
Head – Research and Training, **Sutrapat TM**
- Research Activities: Artisans in the Handicraft Sector; Entrepreneurship – New Ventures; SHGs – (Urban Slums) Informal Economy – Risk Management (Idiosyncratic Risk; Cost - Benefit Analysis)
- Initiatives for formation of Self – Help Groups: Women Empowerment
- Training – Customer Service (New Ventures)

Trainer – Communication and Customer Service, Leadership, **Power Finance Corporation(PFC), Ministry of Power**; Implementing agency – Apollo Schools
- Target Audience: C & D Level (Employees); Engineers
- Resource Person for Capacity and Skill Development Programme), **National Centre for Design and Product Development (NCDPD), Ministry of Textiles, GOI**
- Target Audience – Artisans, Craftsmen, Manufacturers, and Emerging Entrepreneur (Handicraft)
- Teaching Area(s) Covered – Marketing, NPD, Life skills and Customer Service


Researcher: Research and Media strategy for:
- **World Bank aided National Highway Authorities of India (NHAI) Project, 2014**
- **Employee’s State Insurance Corporation (ESIC), 2015**
- **Export Promotion Council for Handicrafts (EPCH), 2015**
- **Delhi Development Authority (DDA), 2015**
- Implementing Agency: CAA, New Delhi

**B) Teaching Assignments (2004 onwards)**

1) Full Time Assignments
- **Functional Area:** Management Teaching (Electives of Marketing Management; and Retail Management)
- **Administrative Area(s):** Programme Management, Curriculum Design, Branding, Department Establishment, New Course Design; Event Management, and Student Grievances

**Institutes:**
- **FDDI, Noida (Under Ministry of Commerce & Industry, GOI)**, September 2007 – February 2009
Designation: – Lecturer – Centre for Retail; In-charge – Media
- NSB; NSMC, New Delhi, May 2004- April 2007
Designation:- Lecturer; Programme Head –PGDBM
2) Visiting and Guest Assignments/Workshops
- Institutes (Delhi - NCR; Rajasthan; Uttarakand):
  NMIMS; IBS; IMS; ABS; ASFT; AIMCA; IILM; IMS-AFJD; Massco Media;
  GIMT; YMCA;
  ITS; JSS
C) Industry Experience : August 1997 – April 2004
  Sector: Media
  Area(s): Print Media; Electronic Media; Copy Editing; Short Films; Theatre;
  Event
  Management
8. CONSULTANCY SERVICES
1) Media presentations on advertising/branding for Current Advertising
   Agency, New Delhi for following clients(of the agency) - DDA; NTPC ; NHPC; BHEL;
   CONCOR; PFC and IFFCO, July 2008 – June 2010;
2) Prepared the course outline and rendered advisory services to Vikas
   Publishing House - PTU’s endeavors on “Centre for Retail” in alliance with Reliance Retail, 2007
9. AWARDS AND HONOURS
   “Certificate of Merit” for Academic Excellence, WC, AMU,1991
   Secured 1st position in Subject (Major), WC, AMU,1991
10. SCHOLARSHIPS/FELLOWSHIPS
   Recipient of “University Merit Scholarship”, WC, AMU, 1988-91
11. CONFERENCES /SEMINARS
1) 4th World Marketing Congress on “The New Age Marketing Variables”, AIMA, New Delhi, 2015
2) National Seminar on “ Recent Trends in Management Research”, Department of
   Management Studies, JSS, Noida, April, 2014
3) Conference on New Age Leadership: The Gender of Talent, AIMA-AAMO, New Delhi,
   January, 2014
4) National Seminar for Promotion of Exports of Indian Handicrafts, NCDPD
   (Under Ministry of Textiles), New Delhi, September, 2013
5) FICCI MSME Summit 2013 – “Integrating MSMEs with the Global Value Chain”,
   FICCI, New Delhi, May, 2013
6) 4th Global Innovation Conference – Breakthrough Innovations, AIMA, New Delhi,
   April, 2013
7) Higher Education in South Asia: Enhancing Quality & Access through Innovative Solutions, **South Asia Initiative, Harvard University**, New Delhi, January, 2012
8) ISO 9001:2008 – Small Changes, Big Opportunities, **Quality Council of India**, New Delhi, May, 2009
9) Idea Clock – Creativity & Innovation Workshop, **ETKF and FICCI**, New Delhi, May, 2009
10) Retail Strategies for India: How to Win the Battle, **DMA**, New Delhi, September, 2007

12. WORKSHOPS/SHORT TERM PROGRAMMES
1) One day workshop on, “Sexual harassment of Women at Workplace,” **DMA**, New Delhi, February, 2014
2) **Legal Literacy Programme**
   - **Institution:** Justice Sunanda Bhandare Foundation, Indian Law Institute, New Delhi;
   - **Subject:** Women and the Law
   - **Duration:** September 1999 – October 1999
3) **Talks/Forums**
   1) Talk: “People Centered v/s Profit Centered Agriculture” by Prof. Joan P. Mencher, Chair at Second Chance Foundation, New York; Social Development Forum (SDF), **CSD**, New Delhi, February, 2013

14. PROFESSIONAL MEMBERSHIPS
1) Individual Membership, All India Management Association (AIMA)
2) Individual Membership, Association of Indian Management Scholars (AIMS)
3) Global Science and Sales International (GSSI)

15. ACADEMIC EVENTS (Organized)
- Conferences; Seminars; Conclaves; Talk Shows; Workshops; Book Launch; Orientation Programmes; and Student Fests

OTHER DETAILS
- **Languages Known:** Hindi, Urdu and English
- **Computer Proficiency:** MS Office; Internet; Working knowledge of SPSS, AMOS
- **Home Town:** Aligarh (U.P.)

Shalini Srivastava
Curriculum Vitae

MADAN LAL

48C, Pkt 1, Mayur Vihar Phase I, Delhi-110091
Phone: 22791820 (R) Mobile: 9911721400-1500
e-mail: mdnlal48@yahoo.co.in/eift14@gmail.com

Present Status:

   Director, Destitute Welfare Trust, Delhi
Consultant, International Business Academy, New Delhi

Former Consultant, Indian Institute of Foreign Trade (Deemed University), Department of Commerce, Ministry of Commerce & Industry, Govt. of India.

Areas of Teaching:

Marketing Management, International Marketing,
India’s Foreign Trade & Policy, and Foreign Trade Operations.

Visiting Faculty:
Centre for Management Studies, Jamia Millia Islamia University; Economic Department of Allahabad University, and Mohanlal Shukadia University

Educational Qualification:

Empanelled with:

(1) Indian Institute of Foreign Trade, New Delhi
(2) Federation of Indian Export Organisations, New Delhi
(3) Confederation of Indian Small and Medium Enterprises, New Delhi
(4) National Centre for Design and Product Development, New Delhi
(5) Export Promotion Bureau of UP, Lucknow
(6) Export Promotion Council for Handicrafts, New Delhi
(7) MSME Development Training Institute, Okhla, New Delhi and Agra
(8) Soumya Management & Exim Consultancy Pvt. Ltd, Kanpur
(9) NIESBUD, NOIDA, UP
(10) Eximeedge/Utopia Logistics Pvt Ltd.
(11) Indian Business Academy, New Delhi
(12) Uttrakhand Handloom & Handicraft Development Council, Directorate of Industries, Dehradun

Experience: Having 35 years of experience of Research and Training:
Associated with IIFT's Research Division, International Projects Division,

Centre for International Trade in Technology

Taken Classes on Market Characteristics of a Country, Global Marketing

Framework, India’s Foreign Trade and Its Policy, Export Procedures &

Documentation in IIFT's Certificate Course in Export Management and

MDP on Export Marketing, Procedures and Documentation.

Research undertaken on Export Potential Survey of Madhya Pradesh;

Compendium on Technology Exports and Policy Measures for

Boosting Manufactured Products from India sponsored by the DSIR,

Govt. of India;

Working Group on Boosting India's Manufactured Exports for the 12th Five-Year Plan 2012-2017---for the Sub-Group on

Technology Intensity in India's Manufactured Exports for the Ministry

of Commerce

Associated with the Soft Skill Training Programmes organized by the National Centre for Design and Product Development, New Delhi Under the HR Scheme of the O/o DC(Handicrafts), Ministry of
Textiles, Government of India since 2007-2008. Chapters contributed
in its book meant for Handicraft Artisans.

Associated with Uttrakhand Handloom & Handicraft Development Council,
Directorate of Industries for its Integrated Development & Promotion
of Handicrafts in Uttrakhand for their District Local Level Marketing
Workshops

Associated with the journalistic work of IIFT’s journals, viz. Foreign Trade
Review, Foreign Trade: Trends & Tidings, Focus WTO, Technology Exports, Trade Technology E-Zine

Assignments like organizing Workshop/Seminar/Colloquium, Executive
Development Programmes, Capacity Building Programmes for African
Countries. Preparation of background materials for these events.

Had been Programme Director of IIFT Certificate Course in Export Marketing -- Faculty Guide for Port Visit at Mumbai Port, JNPT, Sahar International Airport, Customs House, IGI Airport, Inland Container Depot, EXIM Bank of India and Chambers of Commerce for the students of MBA (International Business)

Had been Member of the Interview/Viva-Voce Board for Executive Masters in International Business, MBA (International Business) and Certificate Course in Export Marketing.
Represented IIFT at the Business Information Centre at the New Delhi IITF of India Trade Promotion Organization for 16 years

Additional Activities: Contributed around 100 articles/book notes/book review related to international trade. Just illustrative ones are as:


Attended/participated many international conferences on international trade related subjects organized by FICCI, FIEO, CII, ASSOCHAM, PHD Chamber of Commerce, CUTS International etc.
Visits abroad include USA, Singapore, Burkina Faso (Africa)

VANDANA RATHORE
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To associate with an organization which progress dynamically and gives me an opportunity to enhance my skills to achieve the highest position in the field of Fashion Design, Art & Handicrafts. which would help me in obtaining the challenging position & ability to get the pinnacle of success towards the growth of an organization. My strength subjects are Idea Generation & Concept Development.

Academic Professional Experiences-18 Years
Objective
Ø Sound Experience in the areas of Fashion Design, Art & Handicrafts, Management & Choreography and Event Management in various institutes of Madhya Pradesh and U.P from 1998 to present.
Ø Working in the field of handicrafts from 2004 with different govt. agencies, Presently Working as empaneled designer in D.C Handicrafts Ministry of Textiles, Govt of India Since 2011.
Ø N.I.F.D (National Institute Of Fashion Design) Satna
Ø Designation- Director of franchise branch of N.I.F.D (National Institute Of Fashion Design)
Ø Duration- Sep 2003 to July 2009
Ø Description-managed all promotional and managerial responsibilities, conducted various promotional activities like exhibitions, fashion shows, seminars, cultural fests and workshops.
Ø Complete Planning and designing of academic plan and its execution.
Ø Planning and execution of advertising plan and various other promotional activities.
Ø Supervision of staff and their day to day syllabus proceedings in different classes.
Ø Conduction of examination and execution of yearly results.
Ø Workshops for parent and students counselling and career guidance
Ø Worked as designer from 2004 to 2009 Under I.T.D.P Program conducted by Madhya Pradesh Hastshilp Evam Hathkargha Vikas Nigam and Conducted several training programs on various
craft for tribal ladies in schemes of Zilapanchayat under Madhya Pradesh Hastshilp Evam
Hathkargha Vikas Nigam in Madhya Pradesh.

Ø Z.ed Career Academy Satna.
Ø Designation - H.O.D (Head of department) Fashion design.
Ø Duration - mar 2001 to June 2003.
Ø Description - administrative in charge of designing courses, academic Planning ,coordination
and completion of syllabus ,conduction of promotional activities like exhibitions ,fashion shows and
fests and workshops.

Ø Centre of S.N.D.T university at Satna (M.P).
Ø Designation - Faculty Member.
Ø Description -Teaching design ideas for embroidery , pattern making ,garment
construction , coordinated all types of Design and development assignments
Ø One Year Diploma in Textile Design from (National Institute of Fashion Design).
Ø M.S.W from Sam Higginbottom Institute of Agriculture,Technology & Science,
Allahabad in 2013.
Ø Graduation (Education, Ancient history) from Allahabad University in
1997.
Ø AISSE Exam in 1st Division from C.B.S.E Board in 1992
Operating system : WINDOW Vista, XP, 2000, 98
Software knowledge: MS OFFICE, Corel Draw, Photoshop, Page Maker.

Professorial Qualification

Academic Qualification

Computer Exposure
Ø Organized and choreographed the kids fashion show 'Cute walks' on 26th
June 2002 for Zed career
academy Satna in the gracious Presence of model and actress Apoorva Jha
at Satna ( M.P).
Ø Organized and choreographed the fashion show ' Vibrance' on 19th
February 2004 for National
Institute of fashion design in the collaborabion of famous media group Danik
Bhasker at Satna ( M.P)
Ø Organized and choreographed the Dandia fest for National Institute of
fashion design in the
collaborabion
of famous media group Danik Jagran in 2005 at Satna ( M.P)
Ø Organized and choreographed the fashion show ‘Heritage’ on 25th October 2006 for National Institute of fashion design in the gracious Presence of Femina Miss India 2006 Niharika Singh at Satna (M.P).
Ø Organized and choreographed the Dandia fest for National Institute of fashion design in the collaboration of famous media group Danik Bhasker in 2008 at Satna (M.P)
Ø Organized and choreographed the fashion show 'Swadesh 2009' for National Institute of fashion design in collaboration with Zila panchayat for the promotion of handloom fabrics in the gracious Presence of Femina Miss India 2009 Pooja Gupta at Satna (M.P).

**Fashion Shows and events organized**


**PROJECTS UNDERTAKEN AS DESIGNER IN (M.P)**

2. I.T.D.P Program conducted by Madhya Pradesh Hastshilp Evam Hathkargha Vikas Nigam (H.S.H.V.N) Uchehra (M.P) on Metal craft.

Conducted several training programs on stiching craft for tribal ladies in schemes of zila panchayat under Madhya Pradesh Hastshilp Evam Hathkargha Vikas Nigam in Madhya Pradesh from 2004 to 2009.

Presentation given in Soft skill training program by Export Promotion Council for Handicrafts (EPCH) for S.C Artisans at “National Centre Photo & Picture Framing Technology, Saharanpur to upgrade the existing skill to Handicraft artisans / craft persons, workers, entrepreneurs & manufacturers of various sponsored by Office Of Development Commissioner (Handicrafts) Ministry Of Textiles , Govt. Of India.

Presentation given in E.D.P program on Zari craft organized by Shilpi Gramodhyog Samaj
Seva Samiti (Farrukhabad) sponsored by Office Of Development Commissioner (Handicrafts) Ministry Of Textiles, Govt. Of India.
Presentation given in E.D.P program on Cane bamboo craft organized by Modern Gramodhyog
Seva Sansthan (Bareilly) sponsored by Office Of Development Commissioners (Handicrafts) Ministry Of Textiles, Govt. Of India.
Presentation given in E.D.P program on patch and zari craft organized by Gramin Mahila Utthan Samiti, (Rampur) and Sponsored by Office Of Development Commissioners (Handicrafts) Ministry Of Textiles, Govt. Of India.

ENTREPRENEURSHIP DEVELOPMENT PROGRAMS
Presentation given in E.D.P program on Cane bamboo craft organized by Modern Gramodhyog Seva Sansthan (Bareilly) sponsored by Office Of Development Commissioners (Handicrafts) Ministry Of Textiles, Govt. Of India.
Presentation given in E.D.P program on Zari craft organized by Shilpi Gramodhyog Samaj Seva Samiti (Farrukhabad) sponsored by Office Of Development Commissioner (Handicrafts) Ministry Of Textiles, Govt. Of India.
Presentation given in E.D.P program on Zari craft organized by Gautam Budha Development Society (Farrukhabad) sponsored by Office Of Development Commissioner (Handicrafts) Ministry Of Textiles, Govt. Of India.
Presentation given in seminar on skill development program on Horn & Bone craft organized by Rudranyan Gram Vikas Ashram, Sambahal (U.P) sponsored by Office Of Development Commissioner (Handicrafts) Ministry Of Textiles, Govt. Of India.
Given presentation of proposal for conducting training program on artistic embroidery, applique and fashion designing to The Office of the D.C. (Handicrafts), New Delhi on behalf of gramya mahila kalyan sansthan, premnagar, dehradun, (U.K).
Presented proposal for A.H.V.Y to The Office of the D.C. (Handicrafts), New Delhi for Basketary and Artistic Durries on behalf of gramya mahila kalyan sansthan, premnagar, dehradun, (U.K).
Given presentation of proposal for conducting training program under USTTAD YOJNA for minorities to Ministry of minorities, New Delhi on behalf of Gautam Budhya Development Society (U.P).
EXPERIENCE AS PROJECT CONSULTANT WITH VARIOUS DEPARTMENTS

INTEGRATED DESIGN & TECHNICAL DEVELOPMENT PROJECT
Integrated Design & Technical Development project on AIPAN CRAFT organized by Maa Kali Seva Sansthan at Talla Ramgarh Distt. Nainital sponsored by Office Of Development Commissioner (Handicrafts) Ministry Of Textiles ,Govt Of India .

PROJECTS UNDERTAKEN AS EMPANELLED DESIGNER at O/o D.C(Handicraft) , Ministry of Textile
12 Feb 2012-26 Feb 2012:
28 Feb 2012- 14 Mar 2012 Harsh Poly Samiti (Varanasi)
at Village Katechar, Chandauli (Varanasi)
Shilpi Gramodhyog Samaj Seva Samiti
at village -Haringhpur Goa ,(Farrukhabad)
Bead and Zari embroidery
Hand Block Printing
15 Mar 2012- 29 Mar 2012: Gramin Bal Evam Mahila Vikas Sansthan
at Village Gwasa Pul, Chakrata.
1 May 2012- 15 May 2012 Modern Gramodhyog Seva Sansthan (Bareilly)
At Tiliapur, Bareilly Cane & Bamboo
Woollen Shawls
5 April 2012 - 2 July2012 Rajput Jan Kalyan Shiksha Samiti (bareilly) Block making
training program under H.R.D scheme
21 Jan 2013 - 4 Feb 2013: Shilpi Gramodhyog Samaj Seva Samiti
at village Buraun at Farrukhabad.
Bead and Zari embroidery
7 Feb 2013 - 21 Feb 2013 Jan Vikas Sansthan (pilibhit)
At Village- Maseet Post-barkhera, Pilibhit.
Fusion of Zari and patch embroidery
30 Mar 2013 - 13 April 2013 Saraswati Gyan Mandir Shiksha Samiti
,Shahjahanpur.
Chikan Embroidery
7 June 2013 - 21 June 2013 Fusion of Zari and patch
Jan Vikas Sansthan (pilibhit) embroidery
At Vill-Johra kalyanpur , Post-barkhera, Pilibhit.
26 April 2013 - 10 May 2013 Design and technical development workshop
Cane and Bamboo Craft
organised by D.I.C Bareilly and Sponsored By
Directorate Of Industries at Vill - Padarathpur
Design and technical development workshop
organised by D.I.C Allahabad and Sponsored By
Directorate Of Industries at Roshan Bagh
24 Sep 2013 to 08 Oct 2013 Zari Zardozi embroidery
Executed From Details of Workshop Craft
at vill- Hathin, Haryana
Indian Development Foundation, Gurgaon.
at vill- Hathin, Haryana
05 Dec 2013 - 19 Dec 2013 Hand embroidery
Baburam Memorial educational society.
At puvaya, Shahjahanpur U.P.
31 Jan 2014 - 14 Feb 2014 Zari Zardozi embroidery
Design and technical development workshop
organised by D.I.C Allahabad and Sponsored by Directorate Of Industries at Naini.
21 Feb 2014 to 07 Mar 2014 Moonj Craft
Design and technical development workshop
organised by D.I.C Rampur and Sponsored by Directorate Of Industries at Rampur
10 Mar 2014 to 25 Mar 2014 Zari Zardozi embroidery

**DESIGN & TECHNICAL DEVELOPMENT PROJECTS WITH OTHER GOVT. AGENCIES**

Conducted 2 months Design & Technical Development program on Paper machie craft organized by **Central Cottage Industries Corporation of India** at Alamgiri Bazar Srinagar sponsored by Office Of Development Commissioner (Handicrafts) Ministry Of Textiles. Govt Of India.

Conducted 2 months Design & Technical Development program on Lac Bangles craft organized by **Centre for Entrepreneurship Development** Madhya Pradesh at Ratlam sponsored by Office of Development Commissioner (Handicrafts) Ministry Of Textiles. Govt Of India.

Regular visiting faculty for Soft skill training program by **Export Promotion Council for Handicrafts (EPCH)** for S.C Artisans at “National Centre Photo & Picture Framing Technology, Saharanpur to upgrade the existing skill to Handicraft artisans / craft persons, workers, entrepreneurs & manufacturers of various sponsored by Office Of Development Commissioner (Handicrafts) Ministry Of Textiles, Govt. Of India.

3 April 2014 to 18 April 2014 Design and technical development workshop organised by MAPDITEX Kanpur and Sponsored by Directorate Of Industries at Nagla Barula, Aligarh.
Brass Statue Craft
Organized by Society for Agro Industrial Education in
India, at Bilari Moradabad, U.P.
Artistic darries, rugs & carpet
Design and technical development workshop
organised by D.I.C Amroha and Sponsored by
Directorate Of Industries at Amroha U.P.
20 Aug 2014 to 3 Sep 2014
4 Sep 2014 to 18 Sep 2014 Design and technical development workshop
Brass Metal Craft
organised by MAPDITEX Kanpur and Sponsored by
Directorate Of Industries at Moradabad.
24 Sep 2014 to 11 Oct 2014 Wood Craft
13 Oct 2014 to 30 Oct 2014
Design and technical development workshop
organised by MAPDITEX Kanpur and Sponsored by
Directorate Of Industries at Meerut.
Glass & Wooden Bead Craft
Executed From Details of Workshop Craft
Design and technical development workshop
organised by MAPDITEX and Sponsored by
Directorate Of Industries at Pilakuwa.
13 Nov 2014 to 27 Nov 2014 Block Printing Craft
28 Nov 2014 to 12 Dec 2014 Design and technical development workshop
organised by D.I.C Meerut and Sponsored by
Directorate Of Industries at Meerut, U.P.
Artificial Jewellery Craft
15 Dec 2014 to 29 Dec 2014 Design and technical development workshop
organised by D.I.C and Sponsored by
Directorate Of Industries at Rampur, U.P.
Patch Work Craft
23 Jan 2015 to 7 Feb 2015
Design and technical development workshop
organised by MAPDITEX and Sponsored by
Directorate Of Industries at Bareilly.
Zari Zardozi embroidery
19 May 2015 to 3 June 2015 Design and technical development workshop
organised by D.I.C and Sponsored by
Directorate Of Industries at Hathras, U.P.
White metal Craft
2 July 2015 to 16 July 2015 Design and technical development workshop
organised by D.I.C and Sponsored by
Directorate Of Industries at Latitpur, U.P.
Silk saree Craft
Design and technical development workshop
organized by D.I.C and Sponsored by
Directorate Of Industries at Jhansi, U.P.
21 July 2015 to 4 August 2015 carpet and rugs Craft
Design and technical development workshop
organized by D.I.C and Sponsored by
Directorate Of Industries at Khurja , U.P.
24 August 2015 to 7 Sep 2015 Blue Pottery Craft
Design and technical development workshop
organized by D.I.C and Sponsored by
Directorate Of Industries at Allahabad, U.P.
25 Mar 2016 to 10 April 2016 Lac bangles Craft
6 Oct 2016 to 20 Oct 2016 Zari Craft
Design and technical development workshop
organized by D.I.C and Sponsored by
Directorate Of Industries at Aligarh, U.P.
19 Sep 2016 to 3 Oct 2016 Metal Craft
Design and technical development workshop
organized by D.I.C and Sponsored by
Directorate Of Industries at Rampur, U.P.
28 Nov 2016 to 11 Dec 2016 Patch work Craft
Design and technical development workshop
organized by D.I.C and Sponsored by
Directorate Of Industries at Amroha, U.P.
28 Dec 2016 to 11 Jan 2017 Wooden Craft
Design and technical development workshop
organized by D.I.C and Sponsored by
Directorate Of Industries at Khurja, U.P.
12 Nov 2016 to 27 Nov 2016 Pottery Craft
Design and technical development workshop
organised by MAPDITEX Kanpur and Sponsored by
Directorate Of Industries at Pilibhit U.P.
I hereby declare that all the above given details are true to the best of my knowledge.
Place : Bareilly (U.P)
(Signature)
Date - Vandana Rathore

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