

Government eProcurement System		eProcurement System Government of India			
		Tender Details			
		Date : 04-Sep-2019 03:56 PM			
		Print			
Basic Details					
Organisation Chain	Development Commissioner(Handicrafts) National Handicrafts and Handloom Museum - DCHC				
Tender Reference Number	10/06/99/NHHM				
Tender ID	2019_DCHC_500259_1				
Tender Type	Open Tender	Form of contract	Fixed-rate		
Tender Category	Services	No. of Covers	2		
General Technical Evaluation Allowed	No	ItemWise Technical Evaluation Allowed	No		
Payment Mode	Offline	Is Multi Currency Allowed For BOQ	No		
Is Multi Currency Allowed For Fee	No	Allow Two Stage Bidding	No		
Payment Instruments		Cover Details, No. Of Covers - 2			
Offline	S.No Instrument Type	Cover No	Cover Document Type Description		
	1 Demand Draft	1	Fee/PreQual/Technical .pdf TENDER DOCUMENT		
		2	Finance .xls FIN BID		
Tender Fee Details, [Total Fee in ₹ * - 0.00]		EMD Fee Details			
Tender Fee in ₹	0.00	EMD Amount in ₹	50,000		
Fee Payable To	Nil	EMD through BG/ST or EMD Exemption Allowed	Yes		
Tender Fee Exemption Allowed	No	EMD Fee Type	fixed		
		EMD Payable To	Sr AO CP AND AO C/O DC HC		
		EMD Percentage	NA		
		EMD Payable At	NEW DELHI		
Work / Item(s)					
Title	Evolution study of Crafts Demonstration Programme by Professionals				
Work Description	Evolution study of Crafts Demonstration Programme by Professionals				
Pre Qualification Details	refer tender doc				
Independent External Monitor/Remarks	To be nominated by HQ DC(HC)				
Tender Value in ₹	NA	Product Category	Miscellaneous Services	Sub category	Evolution study of Crafts Demonstration Programme
Contract Type	Tender	Bid Validity(Days)	90	Period Of Work (Days)	100
Location	CRAFTS MUSEUM	Pincode	110001	Pre Bid Meeting Place	CRAFTS MUSEUM
Pre Bid Meeting Address	Crafts Museum Bhairon Marg Pragati Maidan New Delhi	Pre Bid Meeting Date	06-Sep-2019 04:00 PM	Bid Opening Place	CRAFTS MUSEUM

Should Allow NDA Tender	No	Allow Preferential Bidder	No
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Critical Dates			
Publish Date	04-Sep-2019 03:40 PM	Bid Opening Date	30-Sep-2019 09:00 AM
Document Download / Sale Start Date	04-Sep-2019 03:40 PM	Document Download / Sale End Date	28-Sep-2019 06:00 PM
Clarification Start Date	04-Sep-2019 03:45 PM	Clarification End Date	27-Sep-2019 06:00 PM
Bid Submission Start Date	06-Sep-2019 06:00 PM	Bid Submission End Date	28-Sep-2019 06:00 PM

Tender Documents					
NIT Document	S.No	Document Name	Description	Document Size (in KB)	
	1	Tendernotice_1.pdf	tender document	5964.25	
Work Item Documents	S.No	Document Type	Document Name	Description	Document Size (in KB)
	1	Additional Documents	finbidcdp.xls	financial bid form	10.00
	2	Additional Documents	techbidcdp.pdf	technical bid	657.64
	3	Tender Documents	torcdp.pdf	TENDER DOCUMENT	5952.02

Tender Inviting Authority	
Name	Sohan Kumar Jha Sr Dir
Address	Crafts Museum Bhairon Marg Pragati Maidan New Delhi sohanjha1989 at the rate gmail dot com

ONLINE TENDER DOCUMENT**Notice Inviting Bids for undertaking Third Party Evolution Study for Crafts Demonstration Programme being held at NHHM (Crafts Museum) O/o DC(HC) , M/o Textiles****Government of India**

**Ministry of Textiles, O/o Development Commissioner (Handicrafts)
National Handicrafts and Handlooms Museum (NHHM)
Bhairon Marg, Pragati Maidan, New Delhi- 110 001**

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SCHEDULE TO TENDER

S.No.	Activity Description	Schedule
01	Source of Tender Document (Publishing date)	Available from 04 Sep 2019 on online at URL http://eprocure.gov.in/e-procure/app or http://www.handicrafts.nic.in OR http://nationalcraftsmuseum.nic.in/
02	Pre-bid meeting	06 Sep 2019 at 0400 PM
03	Starting date for bid submission	06 Sep 2019 at 0600 PM
04	Last date for upload of bids	28 Sep 2019 at 0600 PM
05	Proposed date of Tech bid opening	30 Sep 2019
06	Earnest Money Deposit	Rs. 50,000
07	Cost of Bid document	Nil
Note : Please check from CPP Portal, as the dates mentioned in CPP portal are the final		

Any inquiry / Clarification, please contact on 011-23371641 or 23370265 or 23371353 or mail on aso-nhhm@gov.in, pprocraftsmuseum@gmail.com

TERMS OF REFERENCE FOR EVALUATION OF CRAFTS DEMONSTRATION PROGRAMME IN NATIONAL HANDICRAFTS & HANDLOOM MUSEUM, OFFICE OF DC[HANDICRAFTS], MINISTRY OF TEXTILES.

1. Executive Summary

National Handicrafts & Handloom Museum a subordinate office of Office of DC[HC] under Ministry of Textiles is implementing the Crafts Demonstration Programme in the Museum a regular monthly activity from the last 40 years with the approval of Competent Authority. Under this programme, about 50 craftsperson's which includes artisans, weavers and performers are invited for the period of one month throughout the year. The participants are paid TA/DA as per approved norms as well free accommodation facilities in the ShilpKutir in the Museum.

2. Overview of the Scheme

2.1 Background of the Scheme

a. Brief write-up on the scheme

The subject programme as mentioned in the Executive Summary is regular ongoing activity of the Museum. The objective/purpose of this programme is participants not only demonstrate their skills to the visitors but at the same time also due to marketing of their artifacts. Handicrafts & Handloom including folk dances & songs are our intangible cultural heritage. The Craft Demonstration Programme provides a platform to the participants as a holder of the knowledge of these traditions and skills. These artisans, weavers and performers are safe guarding the intangible cultural heritage of the country. The participant of this programme belongs to our traditional sector which provides livelihood to more than 50 lakhs next to agriculture in the country. Machine made products are giving stiff competition in recent decades to artisans and weavers were making hand made products. In this back drop, it has become necessary for the Government to intervene with all support for the preservation and promotion of the traditional handmade products.

Promotion of traditional sector at the sustainable basis involves concerted efforts in the area of study, research, preservation, etc. o the one hand and trade related aspects of development of design as per market demand, capacity and skill upgradation of the artisans and taking up marketing on the other hand. The rich cultural and tradition of the India has been the source of the inspiration for the rest of the world. Promotion and

projection of the Indian Handicrafts & Handloom in proper manner has the potential to attract foreigners for visit as tourists.

Keeping in view the above, the Crafts Demonstration Programme is required to be continued with revision of norms and inclusion of crafts activity.

b. Objective

- To provide support for better access to domestic.
- To provide support for marketing support.
- To increase employment opportunities.
- To promote skill of artisans, weavers & performers through demonstration, display & sale.
- To increase awareness of India's intangible cultural heritage.
- To provide a platform for the interaction of craftpersons with designers, exporters, scholars, public.
- To provide a platform for craftpersons to market products directly [without middlemen]
- To show skills of different kinds of crafts from different parts of country crafts at one platform.
- To exchange knowledge of each other craftpersons of their crafts.
- Exposure to these artisans, weavers & performs who in general comes from rural areas with customers& admirers of crafts of urban areas including foreign tourists.
- Financial and residential support to the participants otherwise it may not be possible for them to come to Delhi and get opportunity to interact with varied kinds of customers & visitors.
- Right from beginning the artisans & weavers are being patronized and promoted to safeguard the intangible cultural heritage.
- Museum is a place of visual education where children's & students of school and colleges visit and get exposed to our traditions.
- To provide an opportunity to the visitors to have a feeling of a free atmosphere from the monotony of everyday life by seeing the exhibition and display of objects.
- The programme is like a workshop which justifies the proverb one physical look is better than to refer 100 books.

c. Implementation Mechanism

1. Every year an advertisement in newspaper including vernacular is given in all the States for inviting applications from the artisans, weavers & performers for participation in the Crafts Demonstration Programme. All the applications received are categorized in various crafts and states and then serial order is prepared based on the first cum first serve basis. Selection of craftpersons is being done by giving representation to maximum number of states and maximum number of crafts on the basis of applications received in Crafts Museum from craftpersons. Except for special events which are based upon a particular region of State, not more than two artisans from a particular state may be invited for a particular month. Following is the state wise and crafts wise allocation of artisans which will be followed in the selection of craftpersons.

State wise and crafts wise allocation of artisans for crafts demonstration programme of NHHM

Sl.No.	Months	States	Crafts	Artisans
1.	October to January	J&K	Shawls	1
			Other crafts	1
2.		Himachal Pradesh	Shawls	1
3.		Nagaland	Shawls	1
4.		Manipur	Shawls	1
5.		Assam	Any craft	1
6.		Gujarat	Shawls	1
			Other crafts	1
7.		Rajasthan	Value added textiles	1
			Other Crafts	1
8.		Odisha	Value added textiles	1
			Other Crafts	1
9.		Uttar Pradesh	Value added textiles	1
			Other Crafts	1
10.		Bihar	Folk Painting	2
			Other Crafts	1
11.		West Bengal	Value added textiles	1
			Other Crafts	1
12.		Chhattisgarh	Iron, Metal	1
			Other Crafts	1

13.		Madhya Pradesh	Any Craft	1
14.		Andhra Pradesh	Any Craft	1
15.		Karnataka	Any Craft	1
16.		Delhi/Haryana (Alternate months)	Any Craft	1
17.		Uttaranchal/ Jharkhand (Alternate months)	Any Craft	1
		19 states		26

The state wise allocation has been made keeping in mind the seasonal factor. In winter months preference has been given to the artisans of woolen shawl weavers of J&K, Himachal Pradesh, Gujarat, Nagaland and Manipur; silk and Tussar weavers of West Bengal, Bihar, Chhattisgarh, Uttar Pradesh, Orissa, Assam, Karnataka, Madhya Pradesh, etc. During summer months preference has been given to the artisans of cotton sari weavers, embroidered textiles and other cotton textiles of Manipur, Assam and other NER States, West Bengal, Gujarat, Rajasthan, Orissa, Uttar Pradesh, Chhattisgarh, Maharashtra, Madhya Pradesh, Bihar, Andhra Pradesh, Tamil Nadu, Karnataka, Kerela, etc. In the lean months [July-September], only the states in the vicinity of Delhi will be called as the artisans from other states are generally not willing to participate in these months.

2. A particular craft represented during a particular month in general is not repeated during the month, as far as possible.
3. State wise and craft wise allocation of artisans for the programme has been made but if no applications are available from a particular state/craft, the slot is allotted to the other state/craft by the Selection Committee.
4. The applications of the artisans is entertained/considered, only if a copy of artisan identity card issued by O/o DC[HL], DC[HC] or any other state agency is enclosed with the application.
 5. An artisans once selected for the programme, the application of his/her and his husband/wife is not considered for next three years.
 6. To maintain and enhance the quality of the programme. Awardee Artisans & Weavers are always considered for participation by the Selection Committee.
 7. All application received from 1st September to 31st July of next year are to be considered every month for selection of craftsperson from October upto August.

2.2 Budgetary allocation and expenditure pattern of the scheme

Rs. In Lakhs

Year	CDP
2014-15	35.72
2015-16	36.52
2016-17	24.28
2017-18	28.49
2018-19	23.32

2.3 The study was conducted by M/s Santek Consultants Pvt. Ltd., Delhi and suggestion given by them in the final report [enclosed]. The suggestions and recommendations made by them which were feasible within the available Budget Provision to extent maximum possible have been adopted.

Year of Evaluations	Agency Hired for Evaluation	Recommendations made and accepted	Recommendation made but not accepted
2010	Santek Consultants Pvt. Ltd., Delhi		

National Development Plan

Through this programme objective to increase the income of artisans, weavers & performers as well as development and promotion of intangible cultural heritage gets serve.

3. Methodology

- To assess the impact of Programme in qualitative and quantitative terms.
- To assess the adequacy of existing components, funding pattern and delivery system.
- Impediments/bottlenecks in the implementation of scheme and suggestions thereof.
- To assess the performance and extent to which the scheme has fulfilled its objectives.

- To assess the social-economic condition of beneficiary artisans.
- To assess the implementation of DBT through PFMS in transfer of financial benefits to all concerned stakeholders.
- To assess the effectiveness in implementation of scheme along with root cause analysis and corrective measures.
- To assess the current system of implementation of scheme and suggest suitable modification in scheme/guidelines/terms & conditions, if any, to make it more relevant and result oriented.
- To assess the benefits to the artisans/weavers.
- To adequate awareness of the programme for the benefit of the artisans & weavers.
- To assess the feasibility of the programme for the benefits of artisans & weavers.
- The wage compensation should be suitably paid to artisans and weavers.
- The programmes should be cover in all States including languishing crafts?
- To assess the time frame of the programme as per need based or convenient to artisans and weavers.
- Feedback of the participants and footfall during the programme?
- Identifications of new areas of intervention to promote, popularize and effective implementation of the programme
- Whether to be continued in the same pattern in the next plan also? If so, reasons therefore?
- During the programme any complaint has been received from the participants and readdressed accordingly
- To assess the special attention to the artisans/weavers coming from NER & J&K in case of allowances, TA/DA, etc.
- Artisans/weavers covered during the past are from various parts of the country.

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[b] Implementation mechanism

To assess whether the project has been implemented as per guidelines.

[c] Benefits [Individuals, community]:To assess the overall development of society.

[d] Convergence with scheme of own Ministry/Department or of other Ministry/Department:

Not applicable

4.3 Gaps in achievement of outcomes:

To assess the parts/components/interventions that were left incomplete while implementing the projects and the reasons thereof.

Terms of bidding process

a) Reporting Schedule (Time Frame)

Following time schedule and action plan is proposed: Time frame for completion of Evaluation Study is 3 months from the date of issue of sanction order:

- Short-listing of agencies:
- Selection of agency to award the study and completion of formalities related to Agreement with the Agency :
- Draft report: Within 90 days from the date of release of 1st installment.
- Final report: Within 15 days from the date of acceptance of the draft report by National Handicrafts & Handloom Museum.
- The assignment should be completed within the time stipulated in the agreement. Delay in submission of the report beyond the stipulated time will attract penalty as provided for in the agreement. For factors beyond the control of the agency given the assignment, suitable extension in time may, however, be granted at the request of the agency.
- The National Handicrafts & Handloom Museum shall not pay any extra amount for any escalation in the cost of the assignment beyond the time period stipulated in the agreement.
- The agencies are also expected to clearly comment on the objectives, scope and reporting schedule, in case they suggest for alteration.
- 10 hard copies of the final report, 15 hard copies of the executive summary and 10 CDs containing the final report shall be submitted before submitting the final bill for payment.
- The draft/final report and the contents thereof would be the intellectual property of the National Handicrafts & Handloom Museum and would not be published by the institution concerned without prior approval of the National Handicrafts & Handloom Museum.
- The raw data / processed data/findings should not be disclosed by the agency to any third party without prior approval of the National Handicrafts & Handloom Museum.

- During the period of the assignment, National Handicrafts & Handloom Museum may modify the ToR and other terms and conditions of the assignment if necessary, more than once during the period of study, in order to strengthen/deepen its scope/coverage.

b) Eligibility Norms

Expression of Interest (EOI) is invited for appointment of an agency for carrying out third party Evaluation Study for Crafts Demonstration Programme in National Handicrafts & Handloom Museum. The Agency:

- Should have minimum five years of proven and demonstrable experience, expertise and resources in carrying out evaluation of the schemes of Handicraft & Handloom.
- Should have professionals with expertise in Handicrafts, Handloom, project management, evaluation of projects etc.;
- Should have experience of Programme evaluation.
- Should have experience of evaluation of Govt. Projects/Programmes
- Should have either pan-India presence or strong presence at the National level.

c) Selection Process

The Agency shall be selected through a competitive bidding process. The bidding process shall be carried out in two stages i.e. Technical Bid & Financial Bid. The Technical Bids shall be evaluated and thereafter, financial bids of only those agencies meeting the technical criteria shall be opened. 70% weightage is for technical bid and remaining 30% is for financial bid.

d) General terms and conditions of the work

1. Award of the Assignment:

- The selected agency will have to furnish an 'Unconditional Acceptance' of the assignment, within fifteen days from the date of the award of the study.
- The selected Agency will sign an Agreement with the National Handicrafts & Handloom Museum, Ministry of Textiles, Government of India, New Delhi for rendering services. National Handicrafts & Handloom Museum reserves the right to reject any EOI without assigning any reason.
- The selected agency will have to furnish the required Bank Guarantee for an amount equivalent to the amount of 1st instalment (i.e. 30 per cent of the cost of the study for Private Firms /40 per cent of the cost of the study for State or Central Govt. agency or a Public Sector Undertaking) within a specified period of 15 days from the date of award of the study. The tenure of the Bank Guarantee will be up to the period of submission of the draft report and it is acceptable to the Committee. If any renewal of the Bank Guarantee is required, that will be the sole responsibility of the agency.
- If the selected agency does not furnish the required Bank Guarantee or does not accept the assignment within the stipulated target date, such non-compliance will constitute sufficient ground for forfeiture of its EMD and processing the case for further action against the agency.

2. EMD

- Technical bid shall be accompanied with an Earnest Money Deposit of **Rs.50, 000/- (Rupees Fifty thousand only)** in the form of Demand Draft in favour of Accounts Officer, National Handicrafts & Handloom Museum, New Delhi. The EMD deposited by the unsuccessful bidder shall be refunded after the finalization of the assignment.
- Within 15 days of receipt of letter of award of assignment, the agency shall enter into an agreement with National Handicrafts & Handloom Museum for undertaking the work of evaluation study. Failure on the part of the successful Bidder to comply with the requirements of this clause will constitute sufficient grounds for the annulment of the award and forfeiture of the EMD.
- National Handicrafts & Handloom Museum shall be the competent authority to interpret any

provisions or clauses of the bid documents. The National Handicrafts & Handloom Museum for reasons to be recorded in writing may prescribe additional conditions or procedures to be followed by the bidders, till the award of the assignment. The decision of the National Handicrafts & Handloom Museum in this regard shall be final and binding on the bidders.

- iv. National Handicrafts & Handloom Museum reserve the right to accept or reject any/all bids, without assigning any reason.

3. Performance Security

- Performance Security should be submitted by the successful bidder /agency. The selected agency will have to furnish the required Performance Security, which should be 5% of the cost of the evaluation study within a period of 15 days from the date of award of the study.
- The same should be furnished in the form of an Account Payee Demand Draft or Fixed Deposit Receipt from a Commercial Bank or Bank Guarantee from a Commercial Bank in an acceptable form. The Performance Security should remain valid for a period of sixty days beyond the date of the completion of all contractual obligations of the agency. Bid security (i.e. EMD) will be refunded to the successful bidder on receipt of performance security.

4. PENALTY CLAUSE:

Any delay in submission of draft and final reports beyond the stipulated time, without the prior written consent of the DC-Handicrafts will attract a penalty of 0.5 per cent of the total cost of the study, per week. However, if the delay is more than six weeks in submission of the report, the penalty will be imposed @ 5 per cent of the total cost of the study. Under such eventuality, the penalty will be deducted out of the balance amount to be released to the agency.

5. TERMS OF PAYMENT:

The sanction amount will be released in two instalments which are as follows:

- i. First installment : Being 50 percent of total sanction amount of work will be released on submission of pre-receipted bill and acceptance of Terms and Conditions and after signing of the agreement. Successful Agency shall give a presentation on the draft report being made before the Committee and the draft report being found to be acceptable to the Committee.
- ii. Second and final installment: In the shape of reimbursement after completion of the Project and submission within stipulated time of sanctioning of the Project and thereafter submission of final report indicating performance and follow-up action to be taken duly agreed to, by the Competent Authority (6 hard copies and 2 soft copies in CD ROM) and Audited Statement of Accounts, Utilization Certificate in GFR-12-A Form in respect of 1st installment of grant released on the letter head of Chartered Accountant duly verified and countersigned by the authorized signatory of the organization.
- iii. The total fee for the study as agreed with the agency will include service tax. Any other liability of payment of tax will be of the agency conducting the study. However National Handicrafts & Handloom Museum will deduct the TDS from each installment while releasing the installment.

Form for Technical bid
INFORMATION AT A GLANCE : TECHNICAL BID

All information should be given in writing with complete details

<u>Sl No</u>					<u>Page No # from – to</u>
01	Name & Address of the Agency includes name of authorised signatory, his office address, phone, mob, E mail ID etc relevant document including Type of Agency, its Registration number & GST / PAN etc to be attached				
02	Number of core professionals to be engaged for this assignment. (Submit their CVs and details with name, educational qualification, Areas of expertise, experienced an their roles in this assignment.				
03	Details of similar projects undertaken, with reference to the Handicraft & Handlooms. (attach a copy of agreement / document , name of clients, clients address, phone number)				
04	Annual turnover for consultancy for the last 3 years (Copy of audit balance sheet certified by CA along with ITR for last 3 years be attached).	F/Year	Tunover Rs. In Cr	Net profit (Rs. In cr)	
		2018-19			
		2017-18			
		2016-17			
05	Success story, if any highlighting the contribution of the organization therein.				
06	Past experience in carrying out similar studies or some other studies in Handicraft Sector during last 5 years.				
07	Details of Earnest Money Deposit (EMD) / Exemption supporting documents i.e, DD details or MSME/NSIC Regn No. & date relevant document to be attached				
08	Affidavit for non-involvement in corrupt practices and not black listed by any organization as per attached format				

Note : # Page number of supporting documents be mentioned.

Stamp with signature of authorised signatory

Guide lines on Technical bid

e) Documents required

Eligible agency willing to render service may submit EOI along with following documents:

- 1)** Copy of Registration. Year of establishment of Organisation/agency.
- 2)** Number of professionals with the qualification and experience of each.
- 3)** Title of the similar projects undertaken, with special reference to the Handicraft & Handloom.
- 4)** Sales turnover of organisation for consultancy for the last 3 years.
- 5)** Net profit of the agency for last 3 years.
- 6)** Success story, if any highlighting the contribution of the organisation therein.
- 7)** An affidavit for non-involvement in corrupt practices and not black listed by any organization.

In addition to the above mentioned documents, the agency is required to furnish following information in a separate sheet:-

- 1)** Past experience in carrying out similar studies or some other studies in Handicraft Sector during last 5 years.
- 2)** Turnover for last three years and net profit.

Year	Turnover (Rs. In Crore)	Net Profit (Rs. In Crore)
2018-19		
2017-18		
2016-17		

- 3)** Number of core professionals to be engaged for this assignment. [Submit their CVs and details with name, educational qualification, areas of expertise, experience and their roles in this assignment.

ASSESSMENT TECHNICAL BID FOR 100 POINTS METHODOLOGY

Sl	Criteria wise maximum marks	(Max Marks
01	Evaluation work in similar projects undertaken in the last 5 years 10 points for each project (Maximum marks - 50 Marks)	50
02	<u>Annual turnover for last three consecutive f/y.</u> 05 marks for 51 lakhs – 100 lakhs 10 marks for above 100 lakhs	10
03	<u>Appreciation or Awards from Govt Organisations Max.10 Marks</u> 05 for each Appreciation / Awards	10
04	Professionals assigned to this task (a) 10 marks for each if having Min. 5 yrs experience in carrying out similar studies in Handicrafts Sector. (Max. 20) (b) 05 marks each if qualifications of Degree / PG /PG Diploma / Research /Ph D on any Crafts related (Max . 10 points)	30

Minimum Qualifying marks in Technical bid : 50 % points

UNDERTAKING BY THE BIDDER ON NON JUDICIAL STAMP PAPER

DECLARATION – 1

1. I _____ son / Daughter / Wife of Shri _____
Signatory of the agency / firm mentioned above is competent to sign this declaration and execute this tender document:
- 2: I have carefully read and understood all the terms and conditions of the tender and undertake to abide by them:
- 3: The information / documents furnished along with the above application are true authentic to the best of my knowledge and belief. I / we / am / are well aware of the fact that furnishing of any false information / fabricate document would lead to rejection of my tender at any stage besides liabilities towards prosecution under appropriate law:
4. We do hereby declare that the entries made in the Bid document are true and also that we shall be bound by the acts of our duly constituted Attorney.
5. We do hereby declare that the Bidder has not been blacklisted /debarred by any Govt. Department/Public sector undertaking.
We hereby declare that the Bidder was blacklisted/debarred by _____ - (here give the name of the Department/Agency) for a period of _____ which period has expired on _____ (Full details of the reasons for blacklisting / debarring, and the communication in this regard, should be given (*).
(* (Strike out whatever is not applicable).
6. We hereby declare that the contract entered into by the Bidder Firm with any Govt. Department/ Public Sector undertaking has not been terminated before the expiry of the contract period any point of time the last three year for breach of any terms and conditions.
7. We also certify that none of relative (s) employed in NHHM , being a partner in the tendered company.
8. We certify that all information furnished by the Bidder Firm is true & correct and in the event that the information is found to be incorrect/untrue, the museum have the right to disqualify the Firm without giving any notice or reason therefore or summarily terminate the contract, without prejudice to any other rights that the museum may have under the Contract and Law.

Signature of Bidder
Authorized Signatory
Seal

Form for Financial bid.

(On the letter head of the Bidder)

[Location, Date]

National Handicrafts and Handloom Museum

Bhairon Marg Pragati Maidan New delhi – 01

Sub: Providing services for conducting Third Party evaluation of Crafts Demonstration Programme being held at NHHM (Crafts Museum)

Dear Sir,

We, the undersigned, are pleased to provide our offer for **conducting evaluation study of Crafts Demonstration Programme being held at NHHM (Crafts Museum)** in accordance with your Request for Proposal dated _____ and our Technical Proposal.

Our Financial Proposal is Rs. _____ (In words _____) for conducting the study and is inclusive of taxes (indicated separately) as payable under the law.

Our Financial Proposal shall be binding upon us subject to the modifications resulting from negotiations, up to expiration of the validity period of the proposal, i.e. 90 days from the date of submission of the proposal.

We understand that you are not bound to accept any proposal you receive.

Yours sincerely,

Authorized Signature [In full and initials]:

Name and Title of Authorized representative:

Name of Firm:

Address:

Note : Financial Bid in Excel format may please be uploaded in CPP Portal.

DRAFT AGREEMENT FORMAT
(To be made on Rs 100.00 Non Judicial Stamp Paper)

This agreement is made at New Delhi on the _____ day of 2018 between _____ acting through Shri _____, _____, National Handicrafts and Handlooms Museum (NHHM) also known as Crafts Museum is a subordinate office of the Development Commissioner (Handicrafts) , Ministry of Textiles located at Bhairon Road, Pragati Maidan, New Delhi (herein after referred to as '**Client**' which expression shall, unless repugnant to the context or meaning thereof be deemed to mean and include its successors, legal representatives and assigns) of the **First Part.**

AND

M/s _____, having its registered office at

(hereinafter called the '**Agency**' which expression unless repugnant to the context shall mean and include its successors-in-interest assigns etc.) of the **Second Part .**

WHEREAS the '**Client**' is desirous to engage the '**Agency**' for providing ----- for at NHHM, New Delhi the terms and conditions stated below:

The Agency shall be solely responsible for compliance to provisions of various Labour, Industrial and any other laws applicable and all statutory obligations, such as, Wages, Allowances, Compensations, EPF, Bonus, Gratuity, ESI, etc relating to security personnel deployed in NHHM IA), New Delhi. The "Agency" will give proof of fulfilling statutory obligations. The '**Client**' shall have no liability in this regard.

The Agency shall be solely responsible for any accident/medical/health related liability/compensation for the personnel deployed by it at in NHHM), New Delhi. The '**Client**' shall have no liability in this regard.

Any violation of instruction/agreement or suppression of facts will attract cancellation of agreement without any reference or any notice period.

The contract can be terminated by giving one month notice on either side.

In case of non-compliance with the contract, the '**Client**' reserves its right to:

- a. Cancel/revoke the contract; and/or
- b. Impose penalty upto 10% of the total annual value of contract.

The '**Agency**' shall be fully responsible for timely monthly payment of wages and any other dues to the personnel deployed in NHHM, site which will not be less than prescribed DC rates.

The security personnel provided by the '**Agency**' will not claim to become the employees of NHHM, and there will be no Employee and Employer relationship between the personnel engaged by the '**Agency**' for deployment in NHHM, New Delhi.

There would be no increase in rates payable to the ‘Agency’ during the contract period except reimbursement of the statutory wages revised by the Govt.

The ‘Agency’ also agrees to comply with annexed, Terms and Conditions and amendments thereto from time to time. The contractor shall abide by the terms and conditions, Scope of work etc stipulated in the Tender document which is part of Agreement . (Tender document is also enclosed).

Decision of ‘Client’ in regard to interpretation of the Terms and Conditions and the Agreement shall be final and binding on the ‘Agency’.

The ‘Agency’ shall ensure full compliance with tax laws of India with regard to this Contract and shall be solely responsible for the same. The ‘Agency’ shall keep ‘Client’ fully indemnified against liability of tax, interest, penalty etc. of the ‘Agency’ in respect thereof, which may arise.

In case of any dispute between the ‘Agency’ and ‘Client’, ‘Client’ shall have the right to decide. However, all matters of jurisdiction shall be at the local courts located at New Delhi.

THIS AGREEMENT will take effect from _____ day of _____ Two thousand ten and shall be valid for one year.

IN WITNESS WHEREOF both the parties here to have caused their respective common seals to be hereunto affixed / (or have hereunto set their respective hands and seals) the day and year mentioned above in New Delhi in the presence of the witness:

Signature on behalf of Contractor
Name
Designation
Deal

(Signature on behalf of NHHM)
Name
Designation
Seal

Agreement signed in the presence of following witnesses

Witness 1’ Sign :
Name
Address

Witness 1 Sign :
Name
Address

Witness 2 Sign
Name :
Address

Witness 2 Sign :
Name :
Address ;

GENERAL GUIDE LINE ON ONLINE BID SUBMISSION

The bidders are required to submit soft copies of their bids electronically on the CPP Portal, using valid Digital Signature Certificates. The instructions given below are meant to assist the bidders in registering on the CPP Portal, prepare their bids in accordance with the requirements and submitting their bids online on the CPP Portal.

More information useful for submitting online bids on the CPP Portal may be obtained at:
<https://eprocure.gov.in/eprocure/app>.

REGISTRATION

1. Bidders are required to enroll on the e-Procurement module of the Central Public Procurement Portal (URL: <https://eprocure.gov.in/eprocure/app>) by clicking on the link “Online bidder Enrollment” on the CPP Portal which is free of charge.
2. As part of the enrolment process, the bidders will be required to choose a unique username and assign a password for their accounts.
3. Bidders are advised to register their valid email address and mobile numbers as part of the registration process. These would be used for any communication from the CPP Portal.
4. Upon enrolment, the bidders will be required to register their valid Digital Signature Certificate (Class II or Class III Certificates with signing key usage) issued by any Certifying Authority recognized by CCA India (e.g. Sify/nCode/eMudhra etc.), with their profile
5. Only one valid DSC should be registered by a bidder. Please note that the bidders are responsible to ensure that they do not lend their DSC’s to others which may lead to misuse.
6. Bidder then logs in to the site through the secured log-in by entering their user ID / password and the password of the DSC / e-Token.

SEARCHING FOR TENDER DOCUMENTS

- 1) There are various search options built in the CPP Portal, to facilitate bidders to search active tenders by several parameters. These parameters could include Tender ID, Organization Name, Location, Date, Value, etc. There is also an option of advanced search for tenders, wherein the bidders may combine a number of search parameters such as Organization Name, Form of Contract, Location, Date, Other keywords etc. to search for a tender published on the CPP Portal.
- 2) Once the bidders have selected the tenders they are interested in, they may download the required documents / tender schedules. These tenders can be moved to the respective „My Tenders“ folder. This would enable the CPP Portal to intimate the bidders through SMS / e-mail in case there is any corrigendum issued to the tender document.
- 3) The bidder should make a note of the unique Tender ID assigned to each tender, in case they want to obtain any clarification / help from the Helpdesk.

PREPARATION OF BIDS

- 1) Bidder should take into account any corrigendum published on the tender document before submitting their bids.
- 2) Please go through the tender advertisement and the tender document carefully to understand the documents required to be submitted as part of the bid. Please note the number of covers in which the bid documents have to be submitted, the number of documents - including the names and content of each of the document that need to be submitted. Any deviations from these may lead to rejection of the bid.
- 3) Bidder, in advance, should get ready the bid documents to be submitted as indicated in the tender document / schedule and generally, they can be in PDF / XLS / RAR / DWF/JPG formats. Bid documents may be scanned with 100 dpi with black and white option which helps in reducing size of the scanned document.
- 4) To avoid the time and effort required in uploading the same set of standard documents which are required to be submitted as a part of every bid, a provision of uploading such standard documents (e.g. PAN card copy, annual reports, auditor certificates etc.) has been provided to the bidders. Bidders can use “My Space” or „“Other Important Documents”” area available to them to upload such documents. These documents may be directly submitted from the “My Space” area while submitting a bid, and need not be uploaded again and again. This will lead to a reduction in the time required for bid submission process.

SUBMISSION OF BIDS

- 1) Bidder should log into the site well in advance for bid submission so that they can upload the bid in time i.e. on or before the bid submission time. Bidder will be responsible for any delay due to other issues.
- 2) The bidder has to digitally sign and upload the required bid documents one by one as indicated in the tender document.
- 3) Bidder has to select the payment option as “offline” to pay the tender fee / EMD as applicable and enter details of the instrument.
- 4) Bidder should prepare the EMD as per the instructions specified in the tender document. The original should be posted/couriered/given in person to the concerned official, latest by the last date of bid submission or as specified in the tender documents. The details of the DD/any other accepted instrument, physically sent, should tally with the details available in the scanned copy and the data entered during bid submission time. Otherwise the uploaded bid will be rejected.
- 5) Bidders are requested to note that they should necessarily submit their financial bids in the format provided and no other format is acceptable. If the price bid has been given as a standard BoQ format with the tender document, then the same is to be downloaded and to be filled by all the bidders. Bidders are required to download the BoQ file, open it and complete the white coloured (unprotected) cells with their respective financial quotes and other details (such as name of the bidder). No other cells should be changed. Once the details have been completed,

the bidder should save it and submit it online, without changing the filename. If the BoQ file is found to be modified by the bidder, the bid will be rejected.

- 6) The server time (which is displayed on the bidders' dashboard) will be considered as the standard time for referencing the deadlines for submission of the bids by the bidders, opening of bids etc. The bidders should follow this time during bid submission.
- 7) All the documents being submitted by the bidders would be encrypted using PKI encryption techniques to ensure the secrecy of the data. The data entered cannot be viewed by unauthorized persons until the time of bid opening. The confidentiality of the bids is maintained using the secured Socket Layer 125 bit encryption technology. Data storage encryption of sensitive fields is done. Any bid document that is uploaded to the server is subjected to symmetric encryption using a system generated symmetric key. Further this key is subjected to asymmetric encryption using buyers/bid openers public keys. Overall, the uploaded tender documents become readable only after the tender opening by the authorized bid openers.
- 8) The uploaded tender documents become readable only after the tender opening by the authorized bid openers.
- 9) Upon the successful and timely submission of bids (i.e. after Clicking "Freeze Bid Submission" in the portal), the portal will give a successful bid submission message & a bid summary will be displayed with the bid no. and the date & time of submission of the bid with all other relevant details.
- 10) The bid summary has to be printed and kept as an acknowledgement of the submission of the bid. This acknowledgement may be used as an entry pass for any bid opening meetings.
- 11) All documents as per tender requirement shall be uploaded online through CPP Portal Website: <http://eprocure.gov.in/eprocure/app> and no documents except, original demand draft towards EMD and Tender Cost will be accepted offline.

ASSISTANCE TO BIDDERS

- 1) Any queries relating to the tender document and the terms and conditions contained therein should be addressed to the Tender Inviting Authority for a tender or the relevant contact person indicated in the tender.
- 2) Any queries relating to the process of online bid submission or queries relating to CPP Portal in general may be directed to the 24x7 CPP Portal Helpdesk.

FINAL REPORT
ON
EVALUATION STUDY OF THE IMPLEMENTATION
OF CRAFTS DEMONSTRATION PROGRAMME
OF
NATIONAL HANDICRAFTS & HANDLOOMS MUSEUM
(NHHM)



PREPARED
FOR
National Handicrafts & Handlooms Museum
Ministry of Textiles
Government of India
BY
SANTEK CONSULTANTS PRIVATE LIMITED
DELHI

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CHAPTER – I

BACKGROUND

OF

CRAFT DEMONSTRATION PROGRAMME

The Crafts Demonstration Programme of the Crafts Museum is an activity to promote crafts and folk arts, where crafts persons / weavers / performers from different parts of the country demonstrate their skills and exhibit their products for publicity, prospective marketing and the learning experience of visitors. This programme has been conducted continuously for 30 years. 50 crafts persons (2 each for 25 crafts) are invited each month, for the duration of one month.

Initially the crafts demonstration programme was held during 10 months of the year, closing for the monsoon months from July to September. Since 1994-95 till 2009-10 fifty craftspersons/weavers/performers were invited every month between October and June and during the rainy season (between July and September) only eight craftsperson / weavers / performers were invited. As per the revised provisions :

1. From April 2010 the programme was extended to full capacity throughout the year.
2. The participants are provided basic accommodation, travelling allowance and honorarium as per usual government norms (pl. refer enclosed statement).
3. It is mandatory for a participating crafts person / weaver to possess an artisan identity card issued by the office of DC (HC) / O/o DC (H.) or office of the State Government.
4. The participants bring tools, equipments, raw materials and sufficient finished products for demonstration, display etc.

The actual number of participants in the year 2007 was 76, spread over four months of April, May, June and July.

No. of participants in 4 months of year 2007

Year 2007 (April to July)	No. of Participants
April	28
May	24
June	19
July	5

The actual number of participants in the year 2008 was 102, spread over six months of June, July, August, September, October and November.

Number of participants in 6 months of year 2008

Year 2008 (June to November)	
June	36
July	6
August	5
September	6
October	43
November	6

The actual number of participants in the year 2008 was 143, spread over the nine months of April, May, June, July, August, September, October, November and December.

Number of participants in 9 months of year 2010

Year 2010 (April to December)	
April	41
May	26
June	36
July	30
August	30
September	39
October	44
November	52
December	45

CHAPTER – II

STUDY DESIGN AND METHODOLOGY

Need for the Study

The Crafts Museum (National Handicrafts and Handlooms Museum) intends to improve and popularize the Crafts Demonstration Programme so that artisans may have a platform to market their products and display their skills to visiting public. Accordingly, it was decided to commission an evaluation study based on the performance of the programme from 2007-2008 onwards and suggest ways to enhance and extend the programme. After due diligence by following a competitive bidding process, the task of undertaking this evaluation was entrusted to M/s Santek Consultants Pvt. Ltd., Delhi.

Objectives of the Study

The main objective of the exercise was to :

- (i) Evaluate the Crafts Demonstration programme based on the performance of the programme from 2007-2008.
- (ii) Suggest ways to improve and popularize the programme so that artisans may have a platform to market their products and display their skills to visiting public.

Scope of Work

The area of coverage would be at least 2-3 monthly programmes out of 12 programmes conducted during each year for on the spot evaluation impact study. About 50 artisans/weavers to be covered who had participated in this programme in the past two years.

In addition the following was also to be covered .

- Whether the programme has benefited the artisans/weavers? If so, to what extent.
- Whether there is adequate awareness of the programme? If not what are the ways to popularize the programme?
- Whether the stipend being paid is adequate?
- Whether the programme covers all states and languishing crafts?
- Whether there are any procedural impediments in implementation of the programme? If so, what are the alternative strategies to be adopted?
- Whether the duration of the programme is adequate? Reasons for increase/decrease in number of days of the programme?
- Feed back of participants and visiting public.
- What new areas of intervention will help to promote and popularize the programme?
- In what form the program should be continued in the next plan?
- Whether complaints received from the participants have been addressed?
- Whether any Special dispensation for artisans/weavers from NEER & J&S have been implemented?
- Whether the artisans/ weavers covered so far are from various crafts traditions?
- Whether the arrangements made for storage and security of goods are adequate? If not, what alternative arrangements are required?
- Whether the programme fulfils the aims and objectives for which it has been framed?
- A SWOT analysis of the programme.

Sampling Procedure

As mentioned in the previous section a total number of 521 participants had participated in the Crafts Demonstration Programme during the period 2007-2010. The list of participants have been categorized statewise and is as shown in Exhibit No. 2.1.

Methodology

The approach was to integrate views and information from the implementing agency as well as the participants.

The important feature of this was the combination of qualitative and quantitative data. Due diligence was given to various aspects of the strategies adopted for implementation, implementation bottlenecks, participant feedback, etc. This involved the study of forward and backward linkages between stakeholders as well as the efficacy of the procedures adopted.

Integrated Approach To Study

The integrated approach adopted for this study is an appropriate mix of quantitative and qualitative methods, and has been undertaken stepwise in the following manner:-

- Literature Review
- Discussions with the Ministry
- Secondary Data Collection and Review
- Preparation of Schedules and Pre-Testing
- Approval and Finalisation of Schedules by client
- Field Visits
- Primary Data Collection
- Tabulation & Compilation
- Analysis and draft report preparation

The methodology adopted encompassed the analysis of primary and secondary data and intensive interaction with different stakeholders.

SAMPLING DESIGN

Essentially, sampling consists of obtaining information from part of a large group or population to make inferences about the entire population. The objective of sampling is thus to secure a sample which will represent the population and reproduce the important characteristics of the population under study as closely as possible.

Keeping this in view, and given the large geographical area involved, Ministry had proposed to have the study conducted on sample basis (as described in the TOR). The sampling was multistage and at different levels. Sampling plan for this study was as follows,

Universe of the Study

The whole country was the universe for this study.

Sampling Frame

It was decided to divide the country into 6 different zones as follows :

North Zone :

- Haryana
- Himachal Pradesh
- J&K
- Uttar Pradesh
- Uttarakhand
- New Delhi
- Punjab

Central Zone :

- Chattisgarh
- Madhya Pradesh

West Zone :

- Gujarat
- Maharashtra
- Rajasthan

South Zone :

- Andhra Pradesh
- Karnataka
- Tamil Nadu

East Zone :

- Bihar
- Jharkhand
- Orissa
- West Bengal

North East Zone :

- Manipur
- Nagaland
- Tripura West
- Assam

It was decided to select one state from each the Zone. Accordingly the participants from these states constituted the Sampling Frame for this study. The following six states were selected :

North Zone : New Delhi

Central Zone : Chattisgarh

West Zone : Rajasthan

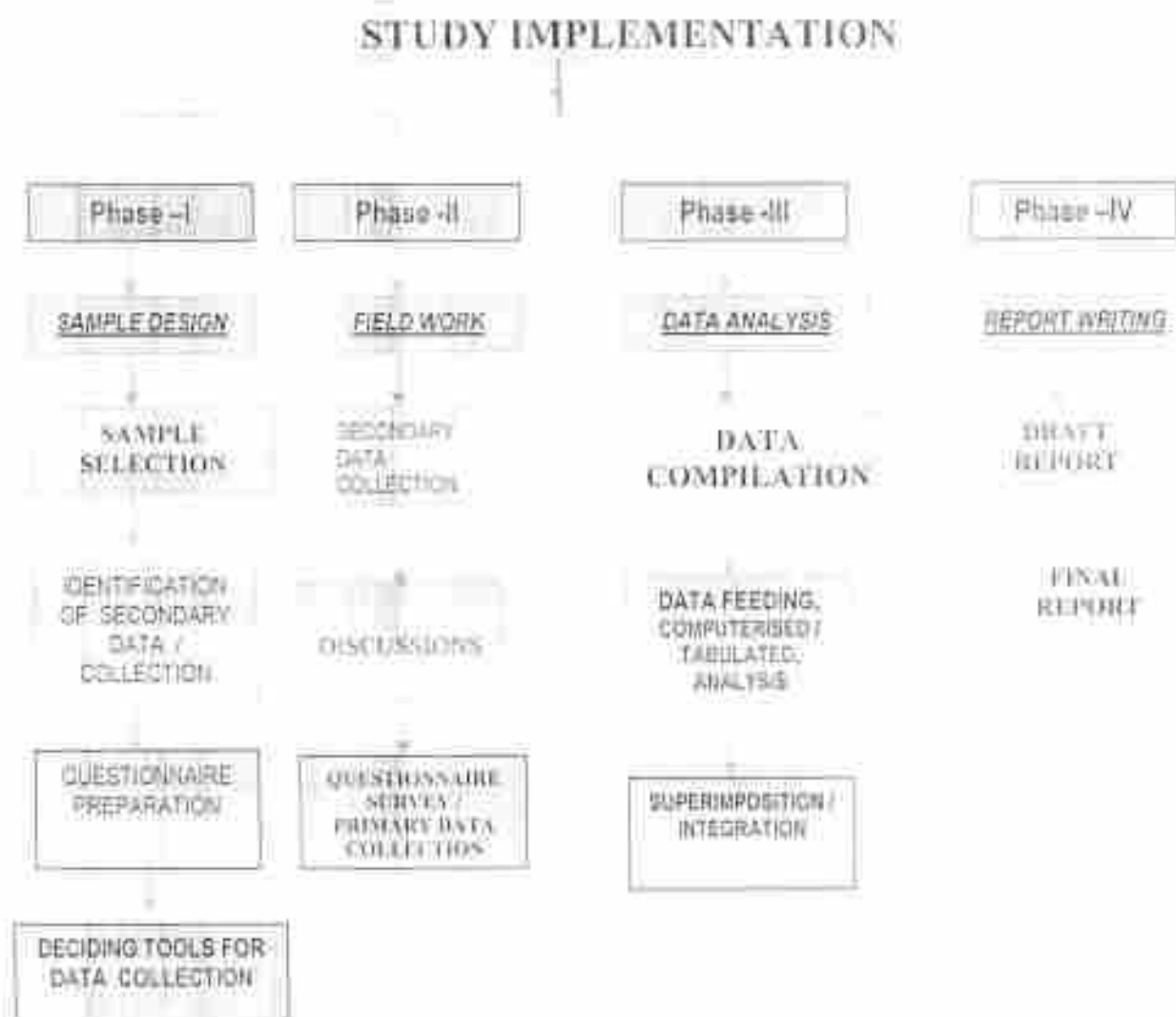
South Zone : Andhra Pradesh

East Zone : Bihar

North East Zone – Assam

STUDY IMPLEMENTATION

The study has been implemented in four phases as shown in the flow diagram below. Periodic interaction has been maintained with the Ministry during various phases of the study, so as to have a close check of the results of the study.



Data Collection

Following are the details of the secondary and primary data sources, indicators and tools.

Secondary Data Collection

Secondary data have been collected from the office of the Crafts Museum (National Handicrafts and Handlooms Museum), Ministry of Textiles, etc. Available published literature, documents, previous works, reports, etc, have been used to collect relevant secondary data. Following are the details of the secondary data collected:

- ❖ Quantitative Achievement of targets
- ❖ Broad and important guidelines being followed
- ❖ Publicity Campaigns
- ❖ Trades covered
- ❖ Implementation of innovative measures
- ❖ Major constraints in smooth and effective implementation of the programme
- ❖ Suggestions for addressing these constraints and restructuring
- ❖ Modifications of scheme for next phase

Primary Data Collection

For the collection of the primary data for this study, a multi-pronged strategy was followed based on the requirement. Primary data was collected using a Structured Questionnaire Schedule used during the Survey. An appropriate number of respondents as specified in the sampling plan were surveyed by direct interviews.

Due discussions were held with the officials of the Crafts Museum (National Handicrafts and Handlooms Museum) regarding indicators on which the primary data were to be collected and then the draft questionnaire was finalised. This draft questionnaire was duly pre-tested before the actual survey and necessary changes made. This was submitted to the Ministry of Textiles, before the survey was started.

Adequate care was taken to ensure that about 1/3rd of the surveyed respondents were women respondents.

The key indicators on which the primary data was collected are as follows:

PERSONAL PARTICULARS AND CATEGORY

- Name of the Respondents
- Address
- Region of residence
- Sex
- Age
- Education
- Social Category
- Occupation Category
- Skill / Awardee Category
- Yearly Income (in Rs.)

PARTICIPATION IN CRAFTS DEMONSTRATION PROGRAMME

- Participation in the Programme
- Duration of the Programme
- Adequacy of the duration, reasons and suggestions

WAGE COMPENSATION / BENEFITS UNDER THE PROGRAMME

- Honorarium / wage compensation / allowances paid
- Adequacy and satisfaction of these allowances
- Provision of Rail fare / Actual rail fare / Bus fare
- Adequacy and satisfaction from these fares
- Honorarium during transit
- Transportation allowance
- Special dispensation for artisans/weavers coming from NER / J&K
 - Boarding & lodging facility
 - Transportation facility
 - Medical facility
 - Any other incentive / benefit

PROCESS / EFFECTIVENESS OF PRESENT IMPLEMENTING SYSTEM

- Procedural impediments in implementation of the programme
- Problems in implementation :
 - Selection procedure related
 - Identity card
 - Travel related
 - Demonstration related
 - Goods related
 - Boarding and lodging related
 - Allowances / honorarium related, etc.
- Arrangements made for security of the goods
- Arrangements were made for safe keeping / storing raw material/s & finished product/s
- Complaint made

AWARENESS OF THE PROGRAMME

- Method of awareness and its effectiveness
- Coverage of trades

SATISFACTION WITH 'CRAFTS DEMONSTRATION PROGRAMME'

STRENGTHENING OF THE PROGRAMME

- Drawbacks and suggestions

Tools

The tool used for collection of the primary data was a pre-designed questionnaire (Refer Annexure - I for English Version and Annexure - II for Hindi Version)

Sample Units

It was proposed to select about 25% of the participants as sample units from the selected six states and accordingly the selected sample units were as follows -

Region	Selected State	2007	2008	2010	Total Respondents	Surveyed Respondents
North Zone	New Delhi	13	11	49	71	10
Central Zone	Chhattisgarh	10	5	20	35	12
West Zone	Rajasthan	2	12	25	39	12
South Zone	Andhra Pradesh	3	4	11	18	8
East Zone	Bihar	13	19	30	62	12
North-East Zone	Assam	2	4	14	20	10
TOTAL Participants					245	64

Thus a total of 64 Participants (pl. refer Annexure – III for the list) spread over six states in the six regions of the country were surveyed successfully.

Exhibit No. 2.1

Region	State	2007	2008	2010	Total Respondents	
North	Haryana	4	2	2	8	
	Himachal Pradesh	4	2	6	12	
	J&K	2	3	8	13	
	Uttar Pradesh	6	10	32	48	
	Uttarakhand	0	0	2	2	
	New Delhi	11	11	49	71	Selected
	Punjab	1	0	0	1	
Central	Chattisgarh	10	5	20	35	Selected
	Madhya Pradesh	3	4	24	31	
West	Gujarat	0	7	19	26	
	Maharashtra	0	2	5	7	
	Rajasthan	2	12	25	39	Selected
South	Andhra Pradesh	3	4	11	18	Selected
	Karnataka	0	0	6	6	
	Tamil Nadu	2	0	10	12	
East	Bihar	13	19	30	62	Selected
	Jharkhand	0	7	2	9	
	Orissa	4	7	28	39	
	West Bengal	6	2	33	41	
North East	Manipur	3	0	8	11	
	Nagaland	1	0	4	5	
	Tripura West	0	0	2	2	
	Assam	2	4	14	20	Selected

CHAPTER – III

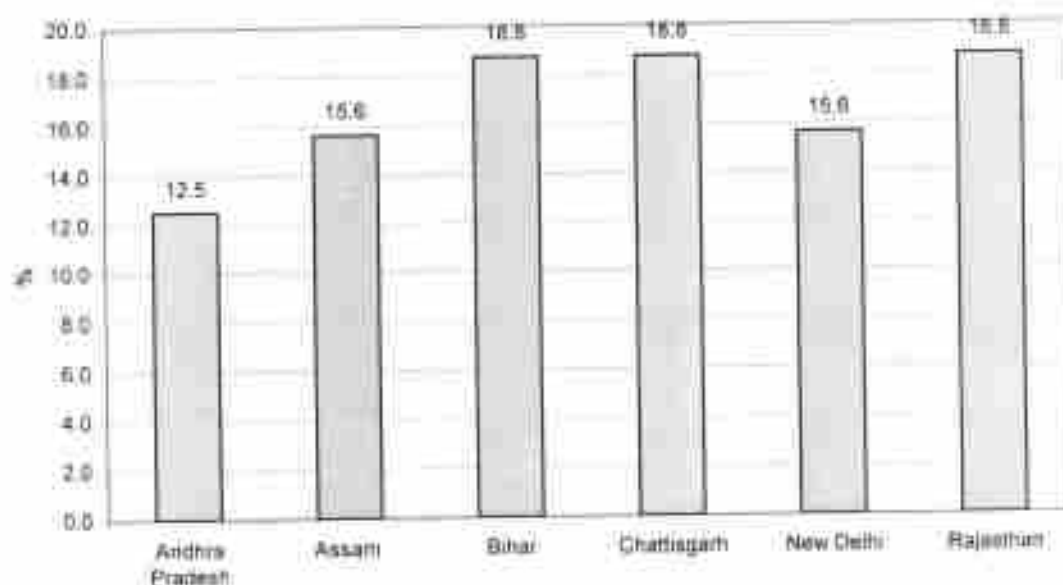
SURVEY FINDING

As mentioned in the previous chapter a total of 64 respondents / participants were surveyed across the country by visiting their place of residence, spread over six states in six zones of the country. The details of the survey findings from these respondents are presented below :

REGION OF RESIDENCE

Of the respondents surveyed 16% were from North Eastern Region and the remaining from other parts of the country. (Refer Figure No. 3.1)

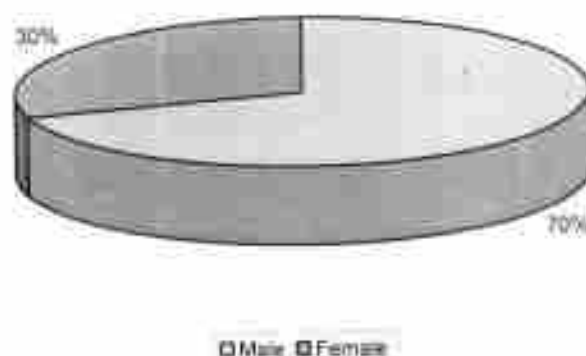
FIGURE NO. 3.1
RESIDENCE OF THE RESPONDENTS



SEX

Of the total respondents surveyed about one third i.e. 30% were female respondents, the remaining 70% were male respondents. (Refer Figure No. 3.2)

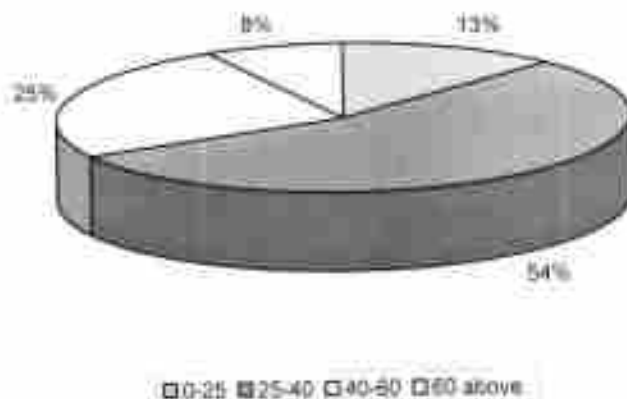
FIGURE NO. 3.2
SEX OF RESPONDENTS



AGE OF RESPONDENTS

About 54% respondents were in the age group of 25 to 40 years, 25% were in the age group of 40 to 60 years, 13% less than 25 years and 8% above 60 years. (Refer Figure No. 3.3)

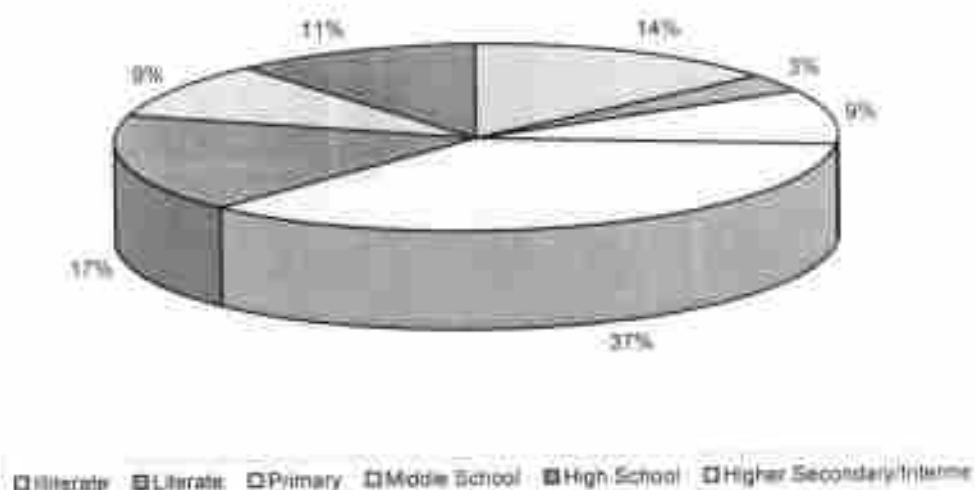
FIGURE NO. 3.3
AGE OF RESPONDENTS



EDUCATION STATUS OF RESPONDENTS

While 14% of the respondents were illiterate, 9% had studied upto primary, 35% had studied upto middle school, 17% had studied upto high school and 11% had studied upto graduation. (Refer Figure No. 3.4)

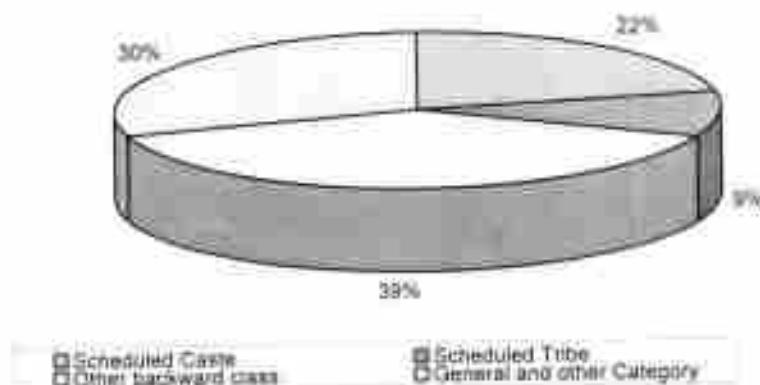
FIGURE NO. 3.4
EDUCATION STATUS OF RESPONDENTS



SOCIAL CATEGORY OF RESPONDENTS

39% of the respondents were from Other Backward Class, 22% were scheduled castes, 9% were scheduled tribes and 30% from general category. (Refer Figure No. 3.5)

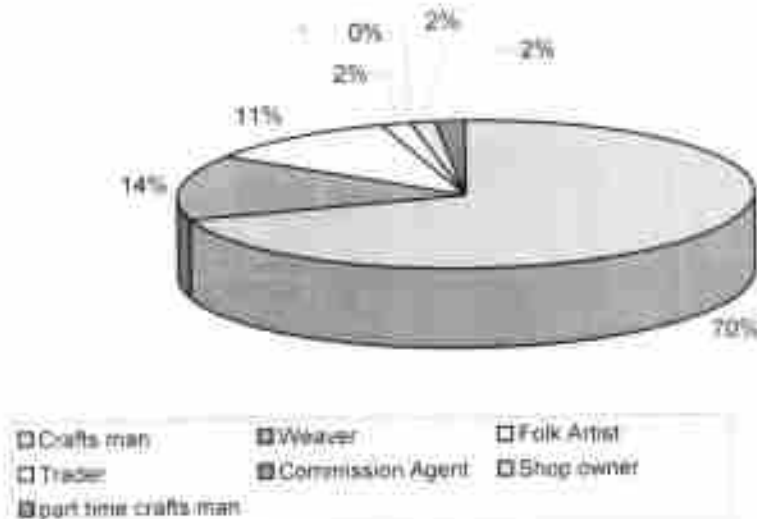
FIGURE NO. 3.5
SOCIAL CATEGORY OF RESPONDENTS



OCCUPATION CATEGORY

About 70% of the beneficiaries were craftsmen / women, 14% were weavers, 11% were folk artists, while remaining were from other categories. (Refer Figure No. 3.6)

FIGURE NO. 3.6
OCCUPATION CATEGORY



SKILL / AWARDEE CATEGORY OF RESPONDENTS

Of the total respondents surveyed about 16% were National Awardees / Certificate winner from outstation (Grade-I), 9% were Skilled assistant / Crafts persons from outstation (Grade - II), 5% were Skilled assistant / Crafts persons for local (Grade - II) and 3% were National Awardees / Certificate winner for local (Grade-I). (Refer Figure No. 3.7)

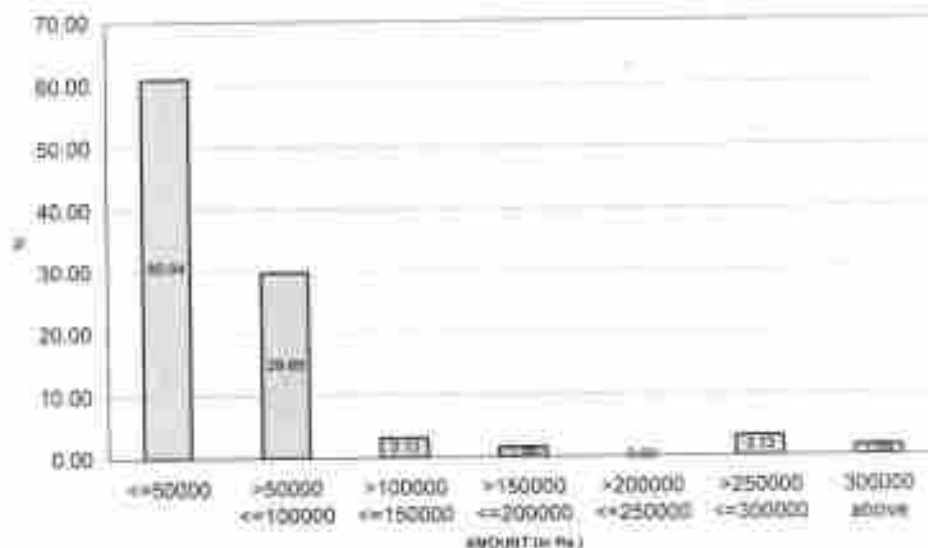
FIGURE NO. 3.7
SKILL / AWARDEE CATEGORY OF RESPONDENTS



INCOME STATUS OF RESPONDENTS (YEARLY)

As regards income category the majority of respondents had an annual income of less than Rs. 50,000/-. 30% had an annual income ranging between Rs. 50,000/- to Rs. 1,00,000/- and the remaining earned more than Rs. 1,00,000/- per year (Refer Figure No. 3.8).

FIGURE NO. 3.8
ANNUAL INCOME STATUS OF RESPONDENTS



PERIODICITY OF PARTICIPATION IN THE PROGRAMME

While all the respondents had participated in the Crafts Demonstration Programme, 67% had participated once, 20% had participated twice and 13% has participated three or more times. (Refer Figure No. 3.9 & 3.10)

FIGURE NO. 3.9
PARTICIPATION IN CRAFTS DEMONSTRATION PROGRAMME

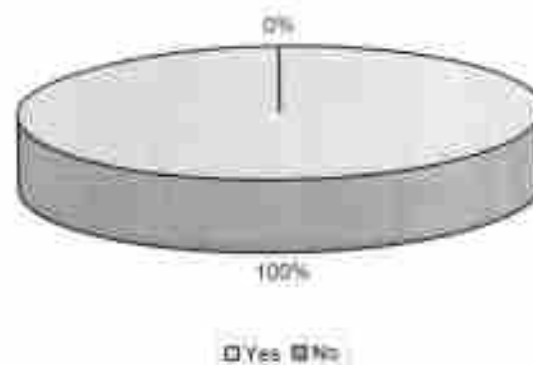
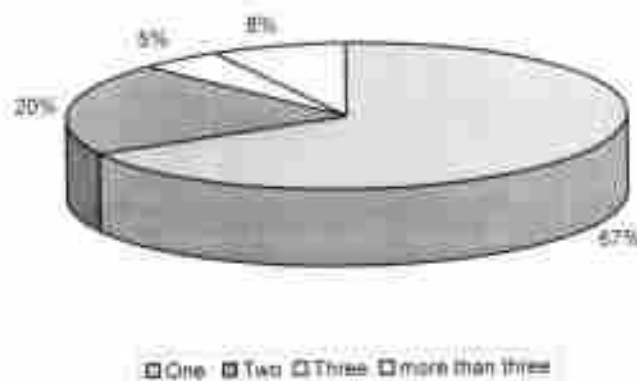


FIGURE NO. 3.10.
PERIODICITY OF PARTICIPATION IN THE PROGRAMME

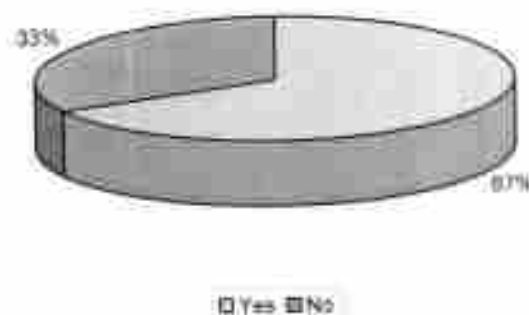


Out of those who have participated in this programme for the first time, 51% reported they have participated in year 2010, 26% have participated in year 2008 while 23% participated in the year 2007.

DURATION OF THE PROGRAMME

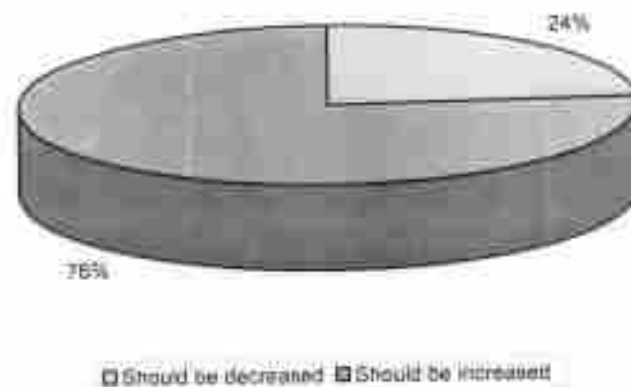
While 67% of the respondents felt that the duration of the demonstration programme was sufficient, the remaining 33% felt that the duration was insufficient. (Refer Figure No. 3.11)

FIGURE NO. 3.11.
WHETHER DURATION OF THE PROGRAMME IS SUFFICIENT



Majority (76%) of those who were not satisfied with the duration of the programme felt that the duration should be increased. (Refer Figure No. 3.12)

FIGURE NO. 3.12
CHANGE IN DURATION OF PROGRAMME



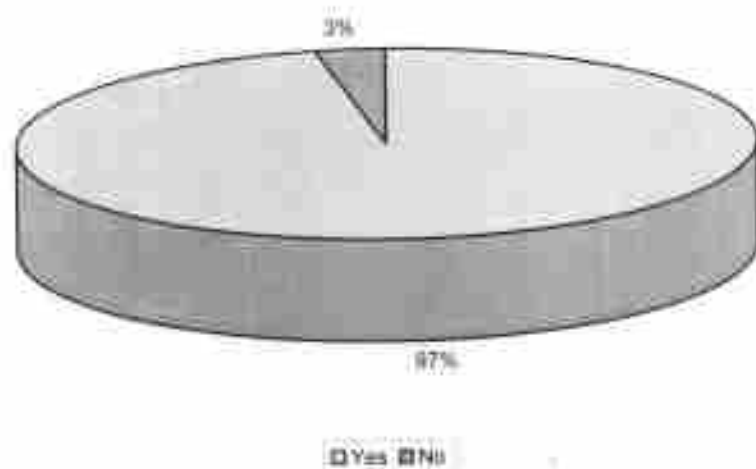
As regards the reasons for increase in the duration the following were cited :

- Some of the participants were concerned about sales during participation, since their sales probably did not match expectations. They felt a longer stay would increase their sales.
- Some felt that more time, would allow people to visit and see their skills and crafts and thus would enable them to explain with intricate details, the background of their trades.
- Some felt that there was need to have a more aggressive campaign to make people aware of the craft demonstration programme and attract them to the Crafts Museum.
- Folk artists suggested a reduction in hours as they are often tired from their performances.

HONORARIUM / WAGE COMPENSATION

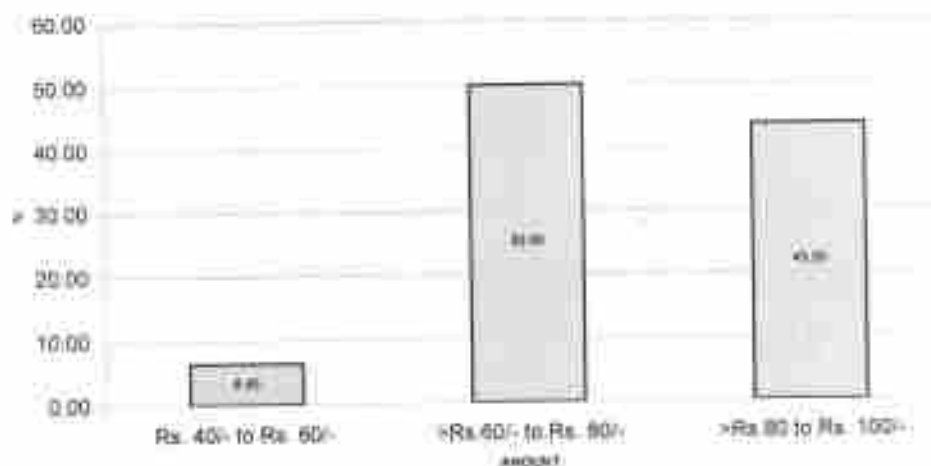
97% of the respondents confirmed having received honorarium towards wage compensation during the duration of the participation in this demonstration programme. (Refer Figure No. 3.13)

FIGURE NO. 3.13
RECEIPT OF HONORARIUM / STIPEND DURING PARTICIPATION



While most respondents were unable to provide precise figures, 50% recalled having received an honorarium of between Rs. 60/- to Rs. 80/-, 43% said they received between Rs. 80/- to Rs. 100/- and the remaining said they received between Rs. 40/- to Rs. 60/- (Refer Figure No. 3.14)

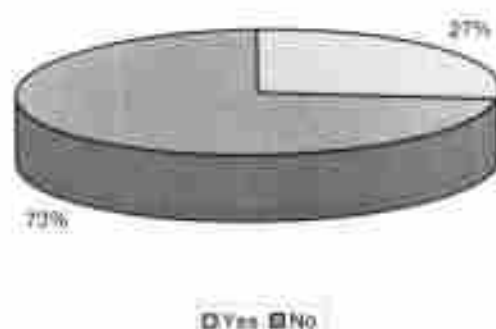
FIGURE NO. 3.14
AMOUNT OF HONORARIUM RECEIVED (PER DAY)



SATISFACTION WITH THE HONORARIUM

Majority (73%) of the respondents were not satisfied with the amount of honorarium provided to them. Out of these respondents 46% felt that it should be increased to Rs. 200/- per day, 22% felt that it should be around Rs. 300/-, 15% felt that it should be around Rs. 250/- and 39% felt that it should be between Rs. 300/- to Rs. 500/- (Refer Figure No. 3.15)

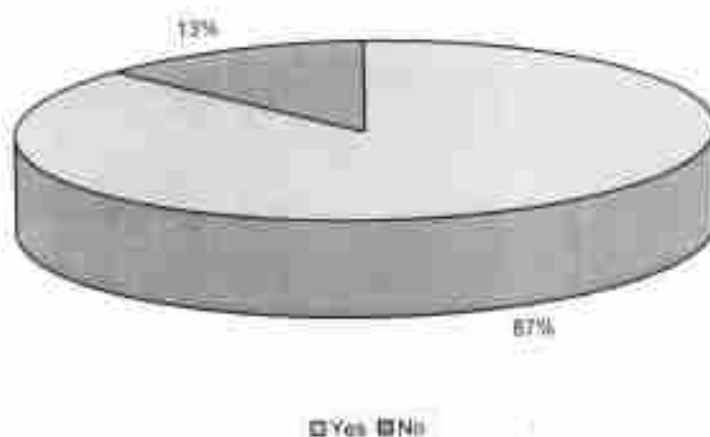
FIGURE NO. 3.15
SATISFACTION WITH THE HONORARIUM



RECEIVED ANY RAIL FARE / ACTUAL RAIL FARE / BUS FARE

87% of the respondents confirmed having received actual rail fare / bus fare. Out of these about 75% were satisfied with the provision. The remaining were not satisfied. (Refer Figure No. 3.16)

FIGURE NO. 3.16
RECEIPT OF RAIL FARE / ACTUAL RAIL FARE / BUS FARE



The reasons cited for dissatisfaction were as follows :

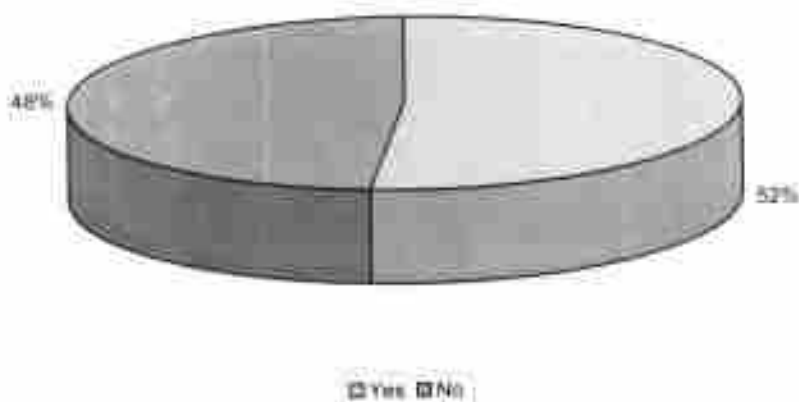
- Sometimes when the participants do not get confirmed reservation, then they have to pay additional money to be able to travel, but this additional amount is not reimbursed as the amount reimbursed is only for the amount printed on the ticket.
- Some suggested that the travel fare should be provided for First / AC class, which would also enable them carry more goods with better safety.

- Some also suggested that while they get the train fare, they do not get the full amount required to transport their goods from the railway station to the museum and back.

RECEIVED HONORARIUM DURING TRANSIT PERIOD.

52% of the respondents confirmed having received honorarium during transit period. Out of these respondents about 79% were satisfied with the amount provided while the remaining were not satisfied. (Refer Figure No. 3.17)

FIGURE NO. 3.17
RECEIPT OF HONORARIUM DURING TRANSIT PERIOD



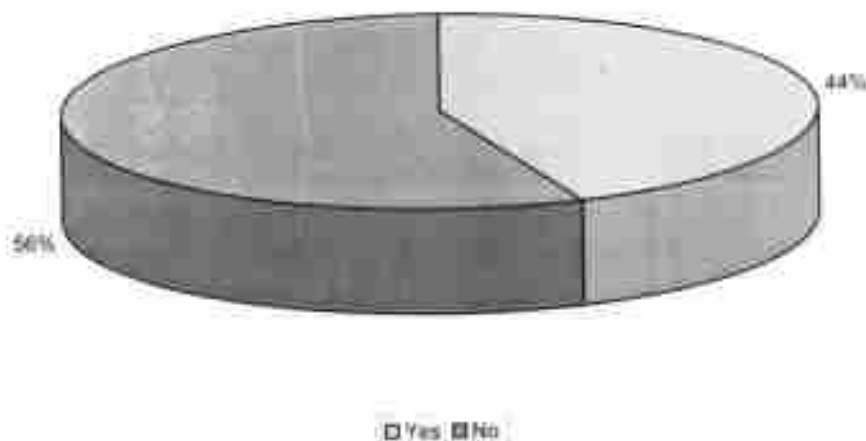
The suggestions are as follows :

- Considering the inflation and the ever increasing day to day expenses the amount needs to be revised periodically.
- Food, etc. is more expensive at the bus / train stations, therefore the amount of honorarium during the transit period should also be increased accordingly.

TRANSPORTATION CHARGES FOR BRINGING MATERIAL

44% of the respondents confirmed having received transportation charges for bringing material, etc., while the remaining either did not have much bulky material or they did not receive it. Out of those respondents who received this amount 58% were satisfied with the amount, while the remaining were not. (Refer Figure No. 3.18)

FIGURE NO. 3.18
RECEIPT OF TRANSPORTATION CHARGES FOR BRINGING MATERIAL

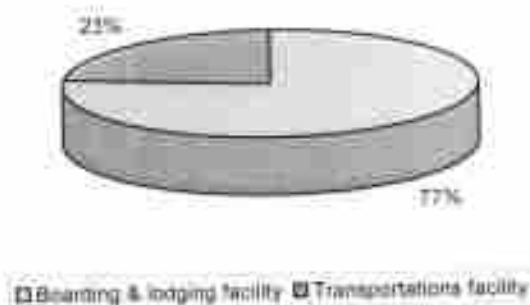


Sometimes if the bills / tickets are not available then no payment is made. Generally the transporters do not have bills; therefore no bills / tickets can be produced as in case of rail / bus tickets. In such cases no reimbursement is being made. Some of the participants in Rajasthan denied having knowledge of this provision.

RECEIVED SPECIAL DISPENSATION (NORTH EAST REGION)

Out of those who came from North Eastern Region, about 77% confirmed having received special dispensation w.r.t Boarding and Lodging Facility, and 23% having received Transportation facility. (Refer Figure No. 3.19)

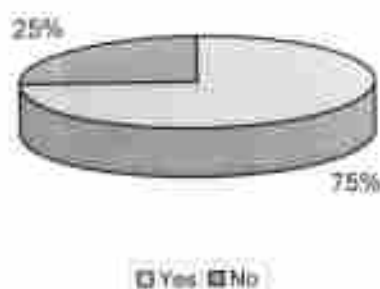
FIGURE NO. 3.19
SPECIAL DISPENSATION FOR J&K AND NEB PARTICIPANTS



PROCESS / EFFECTIVENESS OF PRESENT IMPLEMENTING SYSTEM

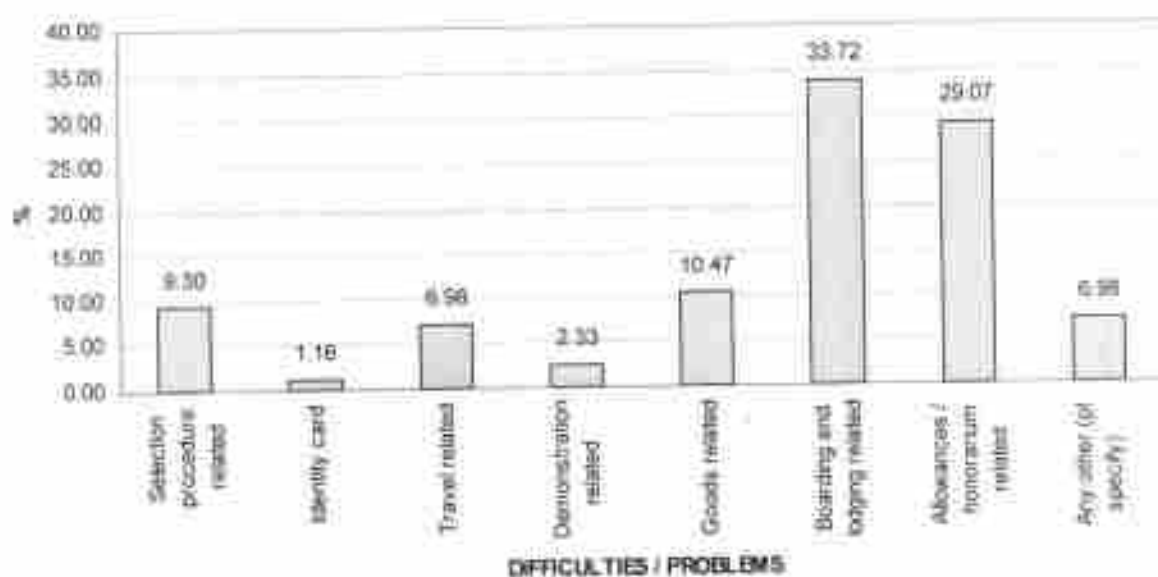
As regards the effectiveness of the present implementing system, 75% of the respondents revealed having faced some problem or the other, for participating in this Crafts Demonstration Programme. (Refer Figure No. 3.20)

FIGURE NO. 3.20
PROBLEM FACED DURING PARTICIPATION IN THE PROGRAMME



Out of these, 34% faced problems related to Boarding and Lodging, 29% faced problems related to allowances / honorarium, 10% faced problems related to goods, 9% faced problems related to selection procedure. Few of them have mentioned having faced problems related to identity cards, travel related problems, demonstration related issues, etc. (Refer Figure No. 3.21)

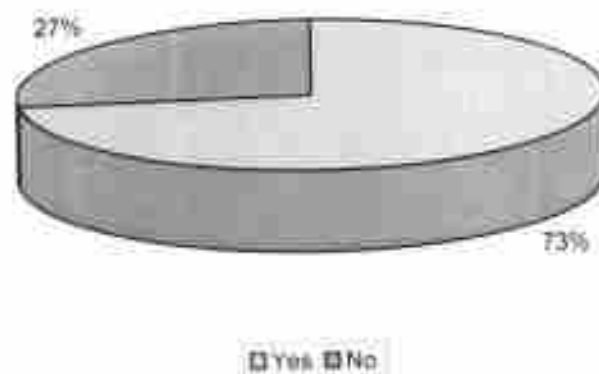
FIGURE NO. 3.21
TYPE OF DIFFICULTIES / PROBLEMS FACED BY PARTICIPANTS



73 % of the respondents confirmed that they were satisfied with the arrangements made for safe keeping / storing of raw materials and finished products;

- Some suggested that more permanent structures should be made at the Museum, to ensure total security of the goods being kept there during the demonstration.
- Sometimes since the participants do not feel secure in leaving their goods at the museum at night, they have to carry them back and bring them again on a daily basis.
- Some suggested that bigger boxes should be provided for storing their goods. A locker facility could also be provided for safe keeping. It is also time consuming to pack and unpack the goods on a daily basis (Refer Figure No. 3.22).

FIGURE NO. 3.22
ADEQUATE / SUFFICIENT ARRANGEMENTS MADE FOR RAW
MATERIALS / PRODUCTS



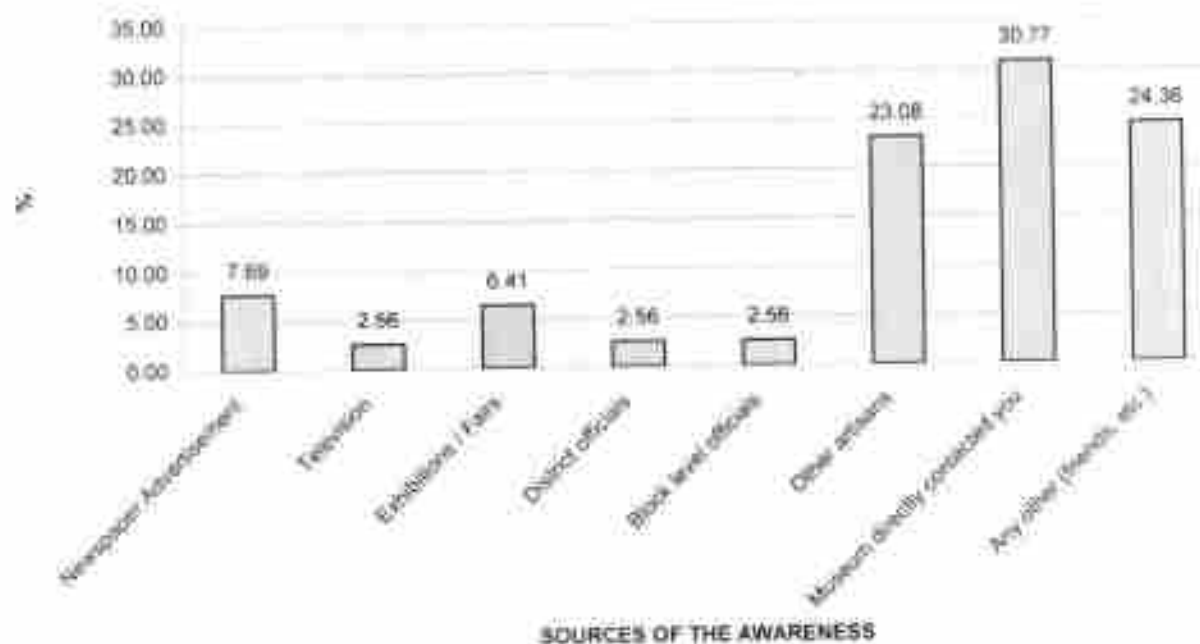
However out of these, about 23% respondents stated having faced difficulty with these arrangements. Of these about 45% complained of problems, but these problems were not redressed.

In some cases the complaints were resolved, such as giving plastic sheet to cover the goods to prevent from dust / rain, etc. In a few cases the complaints were not addressed.

AWARENESS OF THE PROGRAMME

As regards the awareness of this programme 31% respondents confirmed being contacted by the Museum sources, 23% came to know through other artisans / participants, 8% came to know through newspaper advertisements, and remaining through other sources like Exhibitions / Fairs, District / Block level officials, etc. (Refer Figure No. 3.23)

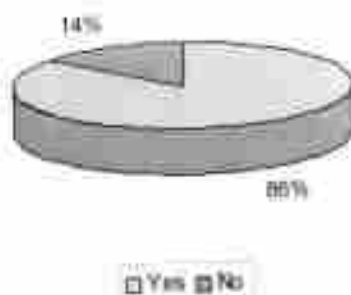
FIGURE NO. 3.23
SOURCES OF AWARENESS OF THE PROGRAMME



ADEQUATE / COPMLETE CRAFTS COVERED UNDER THE PROGRAMME

As regards the adequacy of the different crafts being covered under this Crafts Demonstration Programme, 86% were satisfied, while the remaining felt that more could be included. (Refer Figure No. 3.24)

FIGURE NO. 3.24
COVERAGE OF DIFFERENT CRAFTS UNDER THIS PROGRAMME

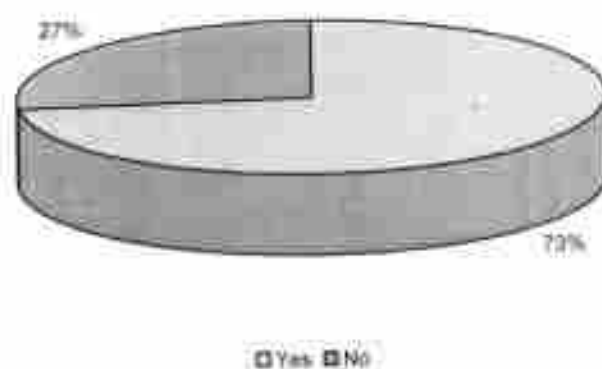


It appears that many of the respondents are not aware of the variety of art forms covered under this programme. Therefore most of them have suggested those art forms which are already being covered in the exhaustive list of the museum. However, there is still some scope of including some of the folk arts, which ought to be considered.

SATISFACTION WITH THE CRAFT DEMONSTRATION PROGRAMME

As many as 73% of the respondents were satisfied with this Programme. (Refer Figure No. 3.25)

FIGURE NO. 3.25
SATISFACTION WITH THE PROGRAMME



The main reasons of dissatisfaction were as follows :

- Low honorarium / stipend
- Low security of goods due to open demonstration places; Crafts persons are generally themselves made responsible for the security of their goods
- Some crafts persons think that they are not offered more opportunities to participate
- There is no provision of first aid or medical facilities
- The infrastructure at the museum is poor and not satisfactory
- Duration of demonstration programme is too short / inadequate
- Sufficient visitors are not visiting the crafts museum
- Programme is not adequately publicized
- There are no appropriate arrangements for crafts persons to prepare their food.

Suggestions for mitigating the reasons of dissatisfaction are as follows :

- A significantly higher compensation / allowances for all artisans
- Construction of appropriate structures for display in the stalls
- While some artisans felt that one month is already too long, others felt the time period could be extended
- Adequate arrangements for storage and security of goods
- Summer months, especially May and June are too hot in Delhi. Therefore the programme should not be scheduled during these months.
- Hours should be extended to late evening to facilitate the visit of people after office hours
- Crafts persons should be offered repeat opportunities whenever possible
- There must be dedicated parking space for visitors to the Crafts Museum
- There must be an attractive, quality cafeteria / restaurant to allow in more visitors

91% of the surveyed respondents confirmed having benefitted from this programme. Out of these respondents 38% felt that they could spread knowledge and awareness about their crafts / skills / products, 14% felt that their incomes had increased, 12% felt that post-programme they were getting better prices for their products, while the remaining claimed other benefits like increase in demand for their products, opportunity of interacting with foreign tourists, etc. (Refer Figure No. 3.26A & B)

FIGURE NO. 3.26(A)
PARTICIPANTS BENEFITTED FROM THE PROGRAMME

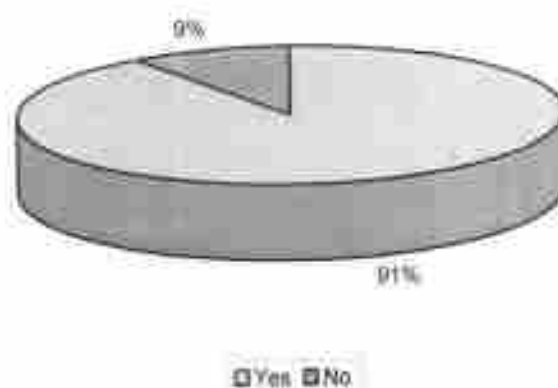
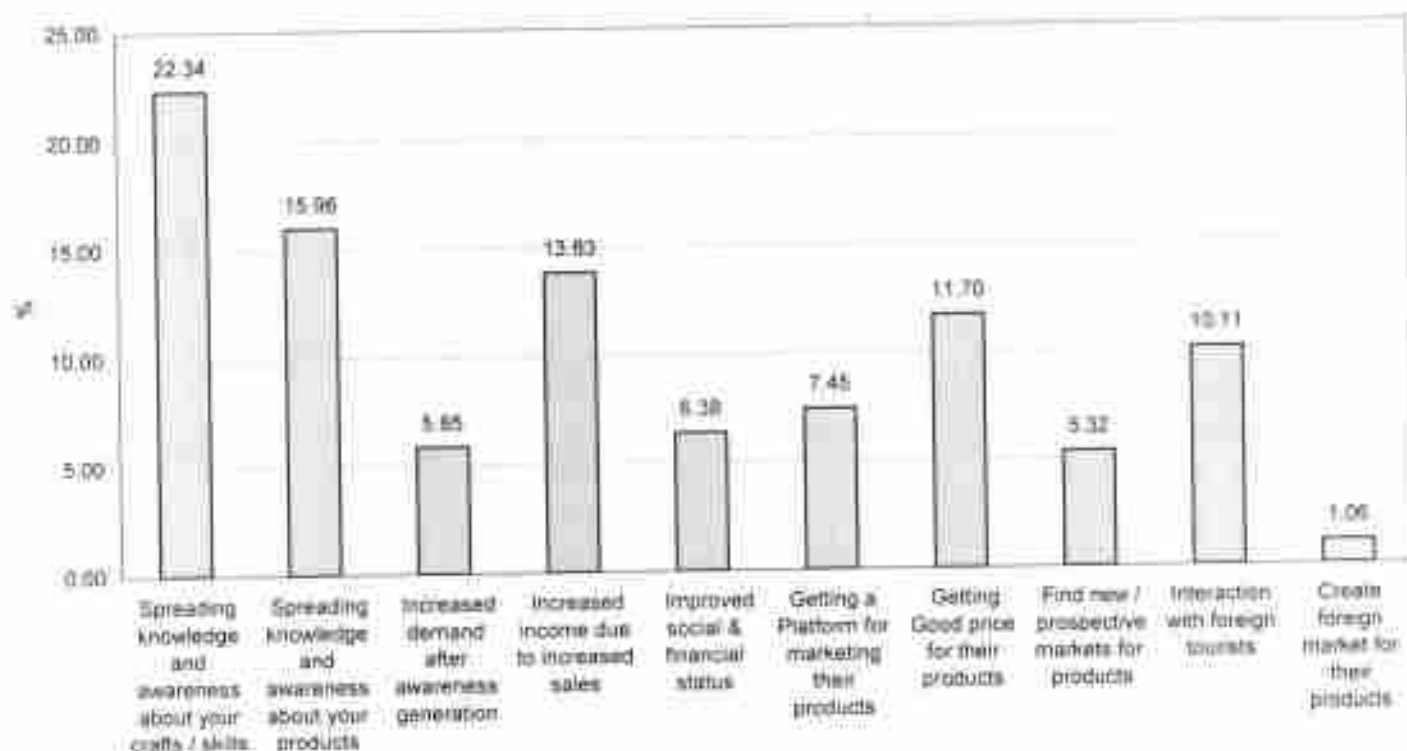


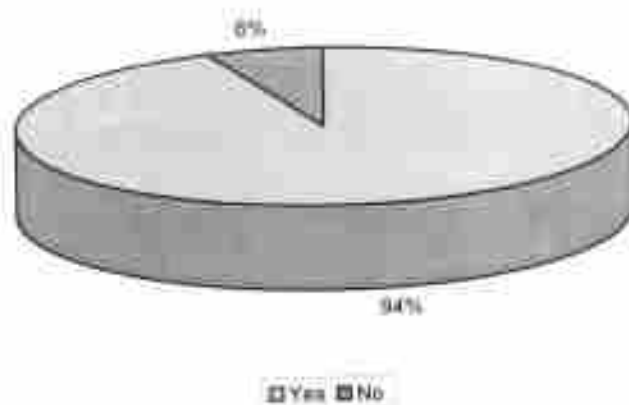
FIGURE NO. 3.26 (B)
BENEFITS OF THE PROGRAMME



STRENGTHENING OF THE PROGRAMME

Almost all (94%) felt that there is scope of increasing the reach of the awareness generation programme and improving the efficacy of publicity methods. (Refer Figure No. 3.27)

FIGURE NO. 3.27
SUGGESTIONS FOR AWARENESS GENERATION AND PUBLICITY

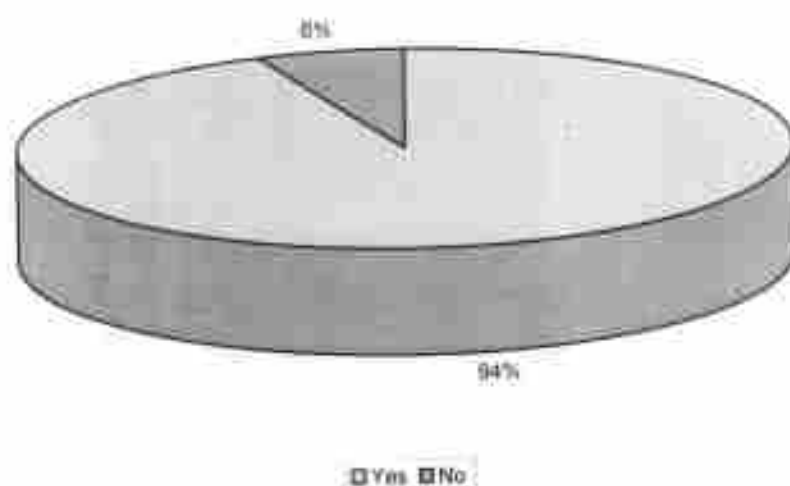


The suggested methods are as follows :

- Multi-media channels should be used for publicity of the programme. The programme would be a much greater success if the footfall increases significantly. Therefore it is essential to advertise in print, radio and visual media.
- Awareness generation is also required for the artisans / prospective participants and should be done more aggressively at the grass root level.

Majority felt that there is scope for improvement in the methods being adopted to popularize and publicize this programme. (Refer Figure No. 3.28)

FIGURE NO. 3.28
SUGGESTIONS FOR POPULARIZING AND PUBLICIZING THIS PROGRAMME



The suggested strategies are as follows :

- A large range of crafts should be included
- All media should be used more frequently to publicize the programme
- The Crafts Demonstration Programme could be held also at regional and state level
- Visitors parking facilities are essential
- A good and quality cafeteria / restaurant will draw in much greater number of visitors
- Repeat chance to participate in the programme should be provided

CHAPTER – IV

CONCLUSIONS AND SUGGESTIONS

Based on the survey undertaken for this study, it is concluded that the Crafts Demonstration Programme has to a substantial extent been successful in providing the participants a platform for the display of their skills as well as marketing of their products. However, much more could be done to increase the coverage and impact of the programme. The following suggestions are made to increase the overall efficacy of this programme.

Gender Issues

To make this program more sensitive to gender, it is suggested that a provision of reservation for women be made upto 30%.

Awareness Generation and Publicity

The programme would be much more successful if more resources were put to publicize it; so a larger budget should be allocated under this head.

Further

- There is need to advertise the programme in the vernacular languages across the country for attracting more and more crafts persons.
- Information should be made available to artisans at the grass root level
- More craft traditions could be added wherever there is scope
- More local publicity would result in attracting more and more visitors
- Multi-media channels should be used for publicity

Identification of Beneficiaries

For correct identification of Craft Person Beneficiary and assessing their genuineness, verification through card should be made compulsory and undertaken rigorously

Capacity Building : Design and Marketing Inputs / Value Addition

It is imperative to have some capacity building component under this program. The programme should be linked with Education / Product / Design Development Programmes, that can be offered to the visiting

crafts persons during their month long stay at the Museum

Setting up of a Design centre in the craft demonstration area / museum would also contribute significantly to the programme.

The inclusion of a capacity building component which could train crafts persons in Information Communication Technology, could be a great motivator for crafts persons, thus attracting greater participation.

Inputs on Sales and Marketing, would also be a motivator for the participants/beneficiaries.

Expansion of Demonstration Centres

Given the size of the Crafts Sector it is recommended that Crafts Demonstration Centres be set up across regions and states. This would be helpful also to those participants not willing or able to travel long distances. It would ofcourse also make craft traditions and knowledge available to local populations, and contribute significantly to the popularization of various craft traditions.

Duration

The overall duration of the programme could be considered to be increased for the following reasons:

- Increase in timings in the evening would facilitate the visitors / people to visit even on the weekdays after office hours
- Increase in duration is likely to help in increased sales

Since the months of May and June are very warm in Delhi, it is recommended that the program be closed during this period.

Payment of Honorariums and Subsidies

There is urgent need to review the overall structure of Honorariums and Subsidies. As one is aware that MNREGA is operational in the country for Employment to all rural households who are willing to do unskilled manual work and the prescribed rate of wages to be paid to these

workers is the 'Fixed minimum wage rate of the respective state with no upper limit'. In the instant case we are talking of artisans who are skilled persons. Therefore, the remuneration paid to the beneficiaries of this scheme should be pegged at a rate which is certainly higher than the MNREGA rates, such that it is not only a respectable amount but also commensurate to the skills they possess. This is imperative due to following reasons :

- To take account of rising inflation
- Food and other expenses are higher when traveling and out of station, so payments during the transit period should be such that they are sufficient to compensate the extra expense incurred.
- Higher compensation / allowances should be provided for those participants coming from outside of Delhi.
- The opportunity cost of the crafts persons needs to be respected.

All payments should be routed through banks / bank accounts of the respective beneficiary / participant. The Crafts Museum should help / facilitate in the opening of bank account of crafts persons with some nationalized bank, wherever necessary.

Transportation subsidy should be increased particularly for those crafts persons whose crafts are low value and high volume, as well as those coming from long distances. In fact, two categories could be made based on distance travelled by the participants viz. 0-1000 kms and greater than 1000 kms. Artisans willing to participate in the programme from North-east, Andaman and Nicobar Islands, Lakshadweep, etc. should be given additional consideration and compensation.

It may even be worthwhile to compare the provisions of rates of the other similar institutions.

Infrastructure Issues

Parking facility

This is the most critical problem faced by the Crafts Museum. The absence of a parking facility turns many visitors away. Provision should be made for adequate parking within the Museum Site as long as possible (underground parking is also an option).

Cafeteria / Restaurant

There is need to have a good quality and hygienic, multi-cuisine Cafeteria / Restaurant for visitors.

Kitchen Facility for Crafts Persons

Dormitory accommodation for Crafts Persons must provide decent kitchens so they can cook the food they are habituated to eating.

Boarding Facility

Dormitory accommodation should be of a good standard with clean toilets and proper furnishings, and should meet all hygiene and safety norms.

Storage facility

Bigger boxes should be provided for storage of goods. Locker facility could also be provided for safety and efficiency.

Medical facility - Health scheme

Adequate provision should be made for provision of first aid and medical facility. Health insurance schemes could also be offered to the crafts persons.

Miscellaneous facilities:

- Possibility of having more permanent structures at the Museum, to ensure total security of the goods being kept there during the demonstration, should be explored
- Provision for permanent display sites in the town / city should be made, for the benefit of visitors
- More robust, informative and interactive website needs to be constructed
- Possibility of linking to social sites such as Facebook, Twitter, etc. should be explored

ANNEXURE'S

QUESTIONNAIRE/ SCHEDULE

Confidential

FOR

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EVALUATION STUDY OF THE IMPLEMENTATION OF CRAFTS
DEMONSTRATION PROGRAMME OF NATIONAL HANDICRAFTS &
HANDLOOMS MUSEUM (NHHM)

I PERSONAL PARTICULARS AND CATEGORY

1.1. Name of the Respondent: _____

1.2. Address: _____

1.3. Region of residence:

1: North Eastern India, 2: Jammu and Kashmir, 3: Other parts of India.

1.4. Sex:

(1: Male, 2: Female)

1.5. Age (In years)

1.6. Education

(1: Illiterate, 2: Literate, 3: Primary, 4: Middle School, 5: High School,
6: Higher Secondary/Intermediate, 7: Graduate, 8: Post Graduate,
9: Others (pl specify _____), 10: No Response)

1.7. Social Category

(1: Scheduled Caste, 2: Scheduled Tribe, 3: Other backward class, 4: General and other Category)

1.8. Occupation Category:

(1: Crafts man, 2: Weaver, 3: Folk Artist, 4: Trader, 5: Commission Agent, 6: Shop owner, 7: part time crafts man, 8: Any other (Pl. Specify _____))

1.9. Skill / Awardee Category:

(1: National Awards / Certificate Winner from outstation (Grade-I), 2: National Awards / Certificate Winner for local (Grade-I), 3: Skilled assistant / Crafts persons from outstation (Grade-II), 4: Skilled assistant / Crafts persons for local (Grade-II), 5: Any other (pl. specify _____))

1.10. Artisan card no. (details): _____

1.11 Yearly Income (In Rs.)

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II PARTICIPATION IN CRAFTS DEMONSTRATION PROGRAMME

2.1. Have you participated in 'Crafts Demonstration Programme'

(1: Yes 2: No)

2.1.1 If yes, then how many times have you participated in this programme (please specify the year of participation also):

No. of Times Participated	Year of Participation	Duration of the Programme #
One		
Two		
Three		
More than three		

: <= 1 week, > 1 <= 2 weeks, > 2 <= 3 weeks, > 3 <= 4 weeks, More than 4 weeks

2.2. Do you think that duration of the demonstration programme was sufficient?

(1: Yes 2: No)

2.2.1 If no, then what should be the duration of the demonstration programme:

1. Should be decreased
2. Should be increased

2.2.2 Please give reasons if you are suggesting increase in the duration

2.2.3 Please give reasons if you are suggesting decrease in the duration

III WAGE COMPENSATION / BENEFITS UNDER THE PROGRAMME

3.1. Are you getting any honorarium towards wage compensation during the duration of participation in this demonstration programme:

(1: Yes 2: No)

3.1.1 If yes, then what is the amount of Honorarium you had received (per day) -

3.1.2 If no, then why didn't you get

3.2 Are you satisfied with the amount provided :

(1: Yes 2: No)

3.2.1 If no, then what is your suggestion? (whether it should be increased & by how much)

3.3 Did you get any of the following :

3.3.1 Rail fare / Actual rail fare / Bus fare
(1: Yes 2: No)

3.3.2 If no, then why didn't you get

3.4 Are you satisfied with the amount provided :

(1: Yes 2: No)

3.4.1 If no, then what is your suggestion? (whether it should be increased & by how much)

3.5 Did you get any Honorarium during transit period

(1: Yes 2: No)

3.5.1 If no, then why didn't you get

3.6 Are you satisfied with the amount provided :

(1: Yes 2: No)

3.6.1 If no, then what is your suggestion? (whether it should be increased & by how much)

3.7. Did you get any Transportation charges for bringing material

(1: Yes 2: No)

3.7.1 If no, then why didn't you get

3.8. Are you satisfied with the amount provided :

(1: Yes 2: No)

3.8.1 If no, then what is your suggestion ? (whether it should be increased & by how much)

3.9. If you are from Jammu and Kashmir or North Eastern Region of the country, then did you get any special dispensation w.r.t :

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1. Boarding & lodging facility
2. Transportations facility
3. Medical facility
4. Any other incentive / benefit

IV. PROCESS / EFFECTIVENESS OF PRESENT IMPLEMENTING SYSTEM

4.1. Have you faced any kind of problem w.r.t participation in this Crafts Demonstration Programme :

(1: Yes 2: No)

4.1.1. If yes, then what kind of difficulties / problems were encountered / faced :

--	--	--	--	--	--	--	--

1. Selection procedure related
2. Identity card
3. Travel related
4. Demonstration related
5. Goods related
6. Boarding and lodging related
7. Allowances / honorarium related
8. Any other (pl. specify)

4.2. Whether adequate arrangements were made for safe keeping / storing your raw material/s & finished product/s

(1: Yes 2: No)

4.2.1 If no: then what are your suggestions (if any) :

4.3 Did you face any difficulty with the arrangements

(1: Yes 2: No)

4.3.1 If you had faced any difficulty / problem, then did you file any complaint

(1: Yes 2: No)

4.3.1.1 If yes, then was your complaint redressed

(1: Yes 2: No)

4.3.1.2 If no, then what happened to your complaint

V AWARENESS OF THE PROGRAMME

5.1 How did you come to know about this Crafts Demonstration Programme :

1. Newspaper Advertisement
2. Television
3. Exhibitions / Fairs
4. District officials
5. Block level officials
6. Other artisans
7. Museum directly contacted you
8. Any other (pl. specify)

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5.2 Do you think that the crafts which are being covered currently under this Crafts Demonstration Programme are adequate / complete.

(1: Yes 2: No)

5.2.1 If no, please name those crafts, which according to you are not being covered and should be covered under this programme :

VI. SATISFACTION WITH 'CRAFTS DEMONSTRATION PROGRAMME'

6.1 Are you satisfied with this Programme:

(1: Yes 2: No)

6.1.1 If no, then please give reasons of your dissatisfaction:

6.1.2 Please give suggestions for mitigating the reasons of your dissatisfaction:

6.2 Do you think that you have benefited by participating in this Crafts Demonstration Programme:

(1: Yes 2: No)

6.2.1 If yes, then how have you benefited:

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1. Spreading knowledge and awareness about your crafts / skills
2. Spreading knowledge and awareness about your products
3. Increased demand after awareness generation
4. Increased income due to increased sales
5. Improved social & financial status
6. Getting a Platform for marketing their products
7. Getting Good price for their products
8. Find new / prospective markets for products
9. Interaction with foreign tourists
10. Create foreign market for their products
11. Any other (pl. specify) _____

VII. STRENGTHENING OF THE PROGRAMME

7.1 Do you have any suggestions to increase the reach of the awareness generation / publicity methods used:

(1: Yes 2: No)

7.1.1 If yes, then pl. give your suggested methods / means:

7.2 Do you have any suggestions to further popularize / publicize this programme:

(1: Yes 2: No)

7.2.1 If yes, then pl. give your suggested methods / means / strategies :

7.3 Do you want to give any other feedback for improvement of this programme

(1: Yes 2: No)

7.3.1 If yes, then what are your suggestions :

VIII SWOT ANALYSIS OF THE PROGRAMME.

8.1 What are the significant things of this programme which are attracting the crafts persons:

8.2 What are the drawbacks of this programme which are acting as a deterrent / impediment for this programme

8.3 What are the other opportunities which can be covered under this programme, but for one reason or the other are not being covered ?

8.4 What are those things which are threatening the very existence and purpose of this programme

Date :

Signature of the Respondent

Place :

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राष्ट्रीय शिल्प एवं हस्तकर्मा संग्रहालय (एन. एच. एच. एम) द्वारा
कार्यान्वित कला प्रदर्शन कार्यक्रम के मूल्यांकन अध्ययन
की प्रश्नावली / अनुसूची

I व्यक्तिगत विवरण व श्रेणी

1.1 उत्तरदाता का नाम _____

1.2 पता _____

1.3 निवास-क्षेत्र
(1: उत्तर-पूर्व भारत 2: जम्मू - कश्मीर 3: भारत के अन्य भाग)

1.4 लिंग
(1: पुरुष 2: स्त्री)

1.5 आयु (वर्ष में)

1.6 शैक्षिक योग्यता
(1: निरक्षर, 2: साक्षर, 3: प्राइमरी, 4: मिडिल, 5: हाई स्कूल / मैट्रिक / सेकण्डरी, 6: हायर सेकण्डरी / इंटरमीडिएट, 7: ग्रेजुएट (स्नातक), 8: पोस्ट ग्रेजुएट (स्नातकोत्तर) 9: अन्य (कृपया विवरण दें _____) 10: कोई उत्तर नहीं

1.7 सामाजिक श्रेणी:
(1: अनुसूचित जाति, 2: अनुसूचित जन जाति, 3: अन्य पिछड़ा वर्ग 4: सामान्य व अन्य श्रेणी)

1.8 व्यावसायिक श्रेणी:
(1: कारीगर 2: बुनाकर 3: लोक कलाकार 4: व्यापारी 5: कमीशन एजेंट 6: पूजानदार 7: अज्ञातकालिक (पार्ट टाइम) कारीगर 8: अन्य कोई (कृपया विवरण दें _____)

1.9 कुशलता / पुरस्कृत श्रेणी
(1: राष्ट्रीय पुरस्कार / प्रमाणपत्र (बाहर का) विजेता (श्रेणी I), 2: राष्ट्रीय पुरस्कार / प्रमाणपत्र विजेता स्थानीय (ग्रेड I), 3: प्राथम (बाहर का) कुशल सहायक कलाकार (ग्रेड II) / 4: स्थानीय कुशल सहायक / शिल्पकार (ग्रेड II) 5: अन्य कोई (कृपया स्पष्ट विवरण दें _____)

1.10 कारीगर काई संख्या (विवरण) _____

1.11 वार्षिक आय (रुपये में)

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II हस्तकला प्रदर्शन कार्यक्रम में भागीदारी

2.1 क्या आपने हस्तकला प्रदर्शन कार्यक्रम में भाग लिया है ?

(1: हाँ 2: नहीं)

2.1.1 यदि हाँ, तो आपने इस कार्यक्रम में कितनी बार भाग लिया है (कृपया भाग लेने वाले वर्ष का विवरण भी दें)

कितनी बार भाग लिया	भाग लेने का वर्ष *	कार्यक्रम की अवधि S
एक		
दो		
तीस		
तीन बार से अधिक		

(* 1: 2006, 2: 2007, 3: 2008, 4: 2009, 5: 2010)

(S: <= एक सप्ताह, 2: >1 <= 2 सप्ताह, 3: >2 <= 3 सप्ताह, 4: >3 <= 4 सप्ताह, 5: >4 सप्ताह)

2.2

क्या आपकी राय में प्रदर्शन कार्यक्रम की अवधि पर्याप्त थी ?

(1: हाँ 2: नहीं)

2.2.1 यदि नहीं, तो इस कार्यक्रम की कितनी अवधि होनी चाहिये

1: कम की जानी चाहिये 2: बढ़ाई जानी चाहिये

2.2.2 अवधि बढ़ाई जाने के सुझाव देने की स्थिति में कृपया कारण / औचित्य बतायें

2.2.3 अवधि बढ़ाई जाने के सुझाव देने की स्थिति में कृपया कारण / औचित्य बतायें

III कार्यक्रम के अन्तर्गत पारिश्रमिक का मुआवजा / लाभ

3.1 इस प्रदर्शन कार्यक्रम में भाग लेने की अवधि में क्या आपकी पारिश्रमिक मुआवजे के रूप में कोई भानदेय प्राप्त हो रहा है ?

(1: हाँ 2: नहीं)

3.1.1 यदि हाँ, तो भानदेय की कितनी राशि प्राप्त हुई (प्रतिदिन)

3.1.2 यदि नहीं, तो क्यों नहीं प्राप्त हुआ

3.2 क्या आप की गई राशि से संतुष्ट हैं ?
(1: हाँ 2: नहीं)

3.2.1 यदि नहीं तो आपको क्या सुझाव है ? (ज्या इसमें वृद्धि होनी चाहिये तथा कितनी वृद्धि होनी चाहिये)

3.3 क्या आपको निम्नलिखित में से कुछ प्राप्त हुआ ?

3.3.1 रेल किराया / वास्तविक रेल किराया / बस किराया
(1: हाँ 2: नहीं)

3.3.2 यदि नहीं तो आपको क्यों नहीं प्राप्त हुआ ?

3.4 क्या आप की गई राशि से संतुष्ट हैं ?
(1: हाँ 2: नहीं)

3.4.1 यदि नहीं तो आपको क्या सुझाव है ? (ज्या इसमें वृद्धि होनी चाहिये तथा कितनी)

3.5 क्या आपको आधारभूत अक्षति में भी कोई मानदेय प्राप्त हुआ ?
(1: हाँ 2: नहीं)

3.5.1 यदि नहीं तो आपको क्यों नहीं प्राप्त हुआ

3.6 क्या आप की गई राशि से संतुष्ट हैं ?
(1: हाँ 2: नहीं)

3.6.1 यदि नहीं तो आपको क्या सुझाव है ? (ज्या इसमें वृद्धि होनी चाहिये तथा कितनी)

3.7 क्या आपको समझी कं परिवहन (एक स्थान से दूसरे स्थान तक जाने) हेतु कोई राशि भी गई ?
(1: हाँ 2: नहीं)

3.7.1 यदि नहीं, तो आपको क्या नहीं प्राप्त हुई ?

3.8 क्या आप दी गई राशि से सन्तुष्ट हैं ?
(1: हाँ 2: नहीं)

3.8.1 यदि नहीं, तो आपको क्या सुझाव है ? (क्या इसमें वृद्धि होनी चाहिए और कितनी)

3.9 यदि आप जम्मू -कश्मीर या देश के उत्तर-पूर्वी क्षेत्र से हैं तो क्या आपको निम्नलिखित मदों में कोई विशेष सुविधा प्राप्त हुई ?

1. रहने एवं खाने की सुविधा
2. परिवहन सुविधा
3. विजिटिंग सुविधा
4. अन्य कोई प्रोत्साहन राशि / लाभ

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IV वर्तमान कार्यान्वयन व्यवस्था की प्रकिया/ प्रभावशीलता

4.1 इस कला प्रदर्शन कार्यक्रम में भाग लेने में आपको किसी परेशानी / समस्या का सामना करना पड़ा ?
(1: हाँ 2: नहीं)

4.1.1 यदि हाँ, तो किस प्रकार की कठिनाई / समस्या आई ?

1. सड़क प्रकिया संबंधित
2. परिवहन पत्र संबंधित
3. धारा संबंधित
4. प्रदर्शन संबंधित
5. सामान संबंधित
6. रहने एवं खाने की व्यवस्था संबंधित
7. भ्रष्टा / मानदंड संबंधित
8. अन्य कोई (कृपया विवरण दें _____)

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4.2 क्या आपके कार्य भाल / तैयार उत्पाद को सुरक्षित रखने / भण्डारण हेतु पर्याप्त प्रबंध किए गए हैं ?
(1: हाँ 2: नहीं)

4.2.1 यदि नहीं, तो आपके इस संबंध में कोई सुझाव दी तो बताएं

4.3 क्या आपको इस प्रयत्न में कोई परेशानी / कठिनाई हुई ?
(1: हाँ 2: नहीं)

4.3.1 क्या आपको इस प्रस्ताव से कोई परेशानी / कठिनाई हुई तो क्या आपने कोई शिकायत दर्ज की ?
(1: हाँ 2: नहीं)

4.3.2 यदि हाँ तो क्या आपकी शिकायत पर कोई कार्यवाही की गई ?
(1: हाँ 2: नहीं)

4.3.3 यदि नहीं तो आपकी शिकायत का क्या परिणाम रहा ?

V कार्यक्रम संबंधी जागरूकता

5.1 आपको इस हस्तकला प्रदर्शन कार्यक्रम के संबंध में जानकारी कैसे मिली ?

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- 1 समाचार पत्र/विज्ञापन
- 2 टेलीविजन
- 3 प्रदर्शनी / मेला
- 4 जिला अधिकारी / कर्मचारी गण
- 5 राष्ट्रीय स्तरीय कर्मचारी गण
- 6 अन्य कारीगर
- 7 संग्रहालय में सीधे आपसे सम्पर्क किया
- 8 अन्य कोई (कृपया विवरण दें _____)

5.2 क्या आपकी राय में इस कला प्रदर्शन कार्यक्रम में वर्तमान में सम्मिलित विभिन्न कला क्राफ्ट पर्याप्त / पूर्ण हैं ?
(1: हाँ 2: नहीं)

5.2.1 यदि नहीं तो कृपया उन कला शिधाओं (क्राफ्ट्स) का नाम बताये जो आपकी राय में इस कार्यक्रम में सम्मिलित की जानी चाहिये किन्तु अभी तक नहीं की गई हैं ?

VI कला प्रदर्शन कार्यक्रम से संतुष्टि :

6.1 क्या आप इस कार्यक्रम से संतुष्ट हैं ?
(1: हाँ 2: नहीं)

6.1.1 यदि नहीं तो अपने असंतोष का कारण बताये

8.1.2 कृपया अपने अंतर्दोष को दूर / कम करने हेतु सुझाव दें

6.2 क्या इस कला प्रदर्शन कार्यक्रम में भाग लेने से आपको कोई लाभ हुआ है ?

(1: हाँ 2: नहीं)

6.2.1 यदि हाँ, तो किस प्रकार का लाभ प्राप्त हुआ ?

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1. आधुनी कला / औशल के संघ में ज्ञान / जागरूकता में प्रसार-प्रसार
2. आपके उत्पाद के संघ में ज्ञान / जागरूकता में प्रसार-प्रसार
3. जागरूकता पैदा होने से माँग में वृद्धि
4. बिक्री में वृद्धि के परिणामस्वरूप आय में वृद्धि
5. सामाजिक एवं वित्तीय स्तर में सुधार
6. उत्पादों के बाजार में बिक्री हेतु आधार प्राप्ति
7. उत्पादों के अच्छे मूल्य की प्राप्ति
8. उत्पादों के लिये नये बाजार / संभावित बाजार की प्राप्ति
9. विदेशी सैलानियों से सम्पर्क
10. उत्पादों हेतु विदेशी बाजार तैयार करना
11. अन्य कोई (कृपया विवरण दें _____)

VII कार्यक्रम का सुदृढीकरण

7.1 क्या आपके जागरूकता पैदा करने / प्रसार-प्रसार की प्रक्रिया में वृद्धि हेतु कोई सुझाव है ?

(1: हाँ 2: नहीं)

7.1.1 यदि हाँ, तो अपने विधि/प्रक्रिया संबंधी सुझाव दें

7.2 क्या इस कार्यक्रम को और अधिक लोकप्रिय/ प्रचारित करने हेतु आपके कोई सुझाव हैं ?

(1: हाँ 2: नहीं)

7.2.1 यदि हाँ, तो कृपया अपने सुझाव उपाय/साधन/शक्ति बतायें

7.1 क्या इस कार्यक्रम में सुझाव हेतु कोई अन्य सुझाव देना चाहते हैं ?
(1: हाँ 2: नहीं)

7.3.1 यदि हाँ, तो आपको क्या सुझाव है

VIII कार्यक्रम का सफोट (SWOT) विश्लेषण

8.1 इस कार्यक्रम की कौन से मुख्य विशेषताएं कारगरों को आकर्षित कर रही हैं ?

8.2 इस कार्यक्रम की क्या कमियां हैं जो इस कार्यक्रम में बाधा /अवरोधक बन रही हैं ?

8.3 इस कार्यक्रम में कौन से अन्य अवसर /विकल्प हैं जो सम्मिलित किये जा सकते हैं किन्तु किसी न किस्म की वजह से सम्मिलित नहीं किये जा रहे हैं ?

8.4 इस कार्यक्रम के अतिरिक्त एवं उद्देश्य को ध्यान में रखा करते-वाली क्या मद हो सकती है ?

दिनांक

स्थान

उत्तरदाता के हस्ताक्षर/अंगूठे के निशान

Annexure -III

LIST OF SURVEYED PARTICIPANTS

Sr. No.	Name & Address of Artisans /Weavers	District	State	Year of Participation	Month of Participation	Crafts
1	Sh. Muzib Abid, H. NO. 19-3-265/12.E, Jahanna, Backacherra, Hyderabad	Hyderabad	Andhra Pradesh	2010	December	Bidi
2	Smt. V. Ganga, Kallanamma, Nimmi, Kunta (V), Pothalanga Palli (P), Dharamavarun (M), Anantapur Distt. Andhra Pradesh	Anantapur	Andhra Pradesh	2010	November	Leather Puppet
3	Sh. V. Nagesh, Nimmigal Kuntla (V), Pothalanga Palli (P), Dharamavarun (M), Anantapur Distt. Andhra Pradesh	Anantapur	Andhra Pradesh	2010	November	Leather Puppet
4	Smt. S. Thallamamma, Puthalangaepalli Post. W/o Sh. Ramamurthy, Dharamavarun Mandal, Anantapur Distt. Andhra Pradesh	Anantapur	Andhra Pradesh	2008	October	Leather Puppet
5	Sh. S. Sreenivasulu, Dharamavarun Mandal, Anantapur Distt. Andhra Pradesh	Anantapur	Andhra Pradesh	2008	October	Leather Puppet
6	Sh. D.Ramanna, Nimmi Kunta Nagapalli, Dharama Mandal Anantapur Distt Andhra Pradesh	Anantapur	Andhra Pradesh	2007	June	Puppet Show
7	Mohd. Inayat Ahmed, S/o Arcees Ahmed, 19-3-265/11/13, Vempalli, Jahanna, Hyderabad-500253, Andhra Pradesh	Hyderabad	Andhra Pradesh	2008	Jan	Bamr Work
8	Mohd. Salim S/o Arcees Ahmed, W/o: 265/11/13, Vempalli, Jahanna, Hyderabad-500253, Andhra Pradesh	Hyderabad	Andhra Pradesh	2008	Jan	Bamr Work
9	Mrs. Devi Rabha, Vill - P.O. Debitola, Distt - Dibrui, Assam	Dibrui	Assam	2008	Nov	Prime Textile
10	Sunita Roy Vill - P.O. Debitola, Distt - Dibrui, Assam	Dibrui	Assam	2008	Jan	Rabha Textile
11	Smt. Tapti Mallik, Gauri pur, Ward No.1, 183 Gauri pur, Distt. Dibrui, Assam	Dibrui	Assam	2010	April	Solapith
12	Sh. Anulaya Malika, Village Jhapury abri Par P.O. Raingugh, Dist Dibrui, Assam	Dibrui	Assam	2010	December	Solapith
13	Hari Umar Malika, Village Jhapury abri Par P.O. Raingugh, Dist Dibrui, Assam	Dibrui	Assam	2010	December	Solapith
14	Mt. Ereshita Rabha, VPO Debitola, Distt. Dibrui-783379, Assam	Dibrui	Assam	2007	May	Traditional Weaving
15	Sh. Harshita, VPO Debitola Distt Dibrui-783379, Assam	Dibrui	Assam	2007	May	Traditional Weaving
16	Sh. Krishnakant Roy, Village Sopakuri, Part -II, PO Dighaluri, Distt. Dibrui, Assam	Dibrui	Assam	2010	June	Wood Carving

**SANTEK CONSULTANTS PRIVATE LIMITED
DELHI**

17	Sh. Atul Beema, Village Sonakuli, Part -II, PO Dighaluri, Distt. Dhubri, Assam	Dhubri	Assam	2010	June	Wood Carving
18	Sh. Karan Malika, Gauri pur, Ward No.1, PO Gauri pur, Distt. Dhubri, Assam	Dhubri	Assam	2010	May	Silapala
19	Lakshmi Kumari, At & PO Shoreapur Bari, (Madhya) Via Bheswar, Distt. Madhubani, Bihar	Madhubani	Bihar	2010	May	Etching Mithila Painting
20	Sh. Rajender Sah, S/o Sh. Pankaj Sah, VIII - P.O. Mangram, Distt. Madhubani, Bihar.	Madhubani	Bihar	2008	July	Lac-Berlog
21	Km. Arati Kumar), Vill. Gooat Pur, P.O. Gooat Pur, Distt. Madhubani, Bihar	Madhubani	Bihar	2008	October	Madhubani
22	Sh. Soffi Paswan S/o Sh. Kshitishu Paswan, Vill. Marzi, Post Dhwajpur, Distt. Madhubani, Bihar	Madhubani	Bihar	2008	August	Madhubani Painting
23	Shri. Mahan Devi, Village & P.O. Dwar Pur, Distt. Madhubani, Bihar	Madhubani	Bihar	2008	September	Madhubani Painting
24	Bhogender Paswan Vill. Marzi, Po Dwarpur Distt. Madhubani Bihar	Madhubani	Bihar	2010	October	Madhubani Painting
25	Smt. Gauri Devi, W/o Late Sh. Shanti Jha, Vill & Post Itwarpur Baraha, Distt. Madhubani, Bihar	Madhubani	Bihar	2007	April	Sc. Jutum
26	Miss Noelam Kumari, D/o Sh. Uram Prasad Paswan, Vill. - P.O. Itwarpur, Distt. Madhubani, Bihar	Madhubani	Bihar	2008	June	Mithila Painting
27	Dharmahilla devi, W/o Uram Prasad Paswan, Vill. - P.O. Itwarpur, Distt. Madhubani, Bihar.	Madhubani	Bihar	2008	July	Mithila Painting
28	Sh. Bina Lal Mishra, Village & PO Itwar Pur, Distt. Madhubani, Bihar	Madhubani	Bihar	2010	September	Mithila Painting
29	Chhrendra Jha S/o Sh. Binshi Jha, Vill. Hari Nagar, Post. - Ragun (Kela), Distt. Madhubani, Bihar-847211	Madhubani	Bihar	2008	July	Tattoo Painting
30	Smt. Hacho Devi, Village & P.O. Itwar Pur, Distt. Madhubani, Bihar	Madhubani	Bihar	2008	September	
31	Sh. Gisham Mariani, VPO Bhetwapada, Nondagan, Distt. Bastar-494226 Chhattisgarh	Bastar	Chhattisgarh	2007	April	Et. Arts Carving
32	Sh. Jagan Rao Devagan S/o Mangal Ram Devagan VPO Pahal, Teh Nandagan, Distt. Durg- 494236 Chhattisgarh	Bastar	Chhattisgarh	2007	June	Tuna Craft
33	Sh. Bakshi Lal Vissukarma, Vill Kusma, Bamhani, Bhetwa, Pindar Para, (Kondagan) Distt. Chhattisgarh	Bastar	Chhattisgarh	2010	July	Art metal Work
34	Ramesh Kumar, Vill Kusma, Bamhani, Bhetwa Pindar Para, (Kondagan) Distt. Chhattisgarh	Bastar	Chhattisgarh	2010	July	Art metal Work
35	Sh. Jaylal Baghel, S/o Chauru, Kidichpada, Kondagan, Jagdal pur Chhattisgarh	Jagdal Pur	Chhattisgarh	2008	June	Iron Craft

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36	Smt. Gurta Sodi, D/o Ramlal Sodi, Kildohepia, Kondagaon, Jagdal pur, Chhattisgarh	Jagdal Pur	Chhattisgarh	2008	Jan	Iron Craft
37	Sh. Rameshwar, Village Kaswed Post Bungalow, Distt. Bastar, Chhattisgarh	Bastar	Chhattisgarh	2010	May	Iron Craft
38	Sh. Pitu Lal Vishwakarma, Village Kaswed Post Bungalow, Distt. Bastar, Chhattisgarh	Bastar	Chhattisgarh	2010	May	Iron Crafts
39	Sh. Rajkumar, S/o Sh. Nand Lal, Village Umargam, P.O. Bungalow, Distt. Jagdal Pur, Chhattisgarh	Jagdal	Chhattisgarh	2010	August	Iron crafts
40	Sh. Ramu Ram, Vill. & Po Sadari Distt Bastar Konda Gaon Chhattisgarh	Bastar	Chhattisgarh	2010	October	Performer
41	Ms. Ramezali, Vill. & Po Sadari Distt Bastar Konda Gaon Chhattisgarh	Bastar	Chhattisgarh	2010	October	Performer
42	Sh. Mohan Vishwakarma, Vill. Karsichhepra, P.O. Pulari, Kondagaon Distt Bastar, Chhattisgarh	Bastar	Chhattisgarh	2017	May	Iron Work
43	Sh. Shashi Ram Bhopa, K-576, Kuthpuri Colony, Shadipur Distt. New Delhi	Delhi	Delhi	2007	Jan	Performer Bhopa
44	Sh. Ankur Singh, H.No 8 Mansid Lane, Bhopal, Jangpura, Delhi	Delhi	New Delhi	2010	February	Embroidery Chalk
45	Smt. Sitara Begum, A-805, Sangam Vihar, New Delhi	Delhi	New Delhi	2010	November	Glass Biscuit
46	Neelofar Begum, D/o Hakimuddin, 1520, Gali Karna, Sulwalan, Daryaganj, Delhi	Delhi	New Delhi	2008	Jan	Jewellery
47	Ms. Disha, C-30 West Lakshmi Market, Khurga, Delhi	Delhi	New Delhi	2010	Jan	Jute Crafts
48	Smt. Seema Benerjee, 307, Mittal Apartment, Paripad Gurga, Delhi	Delhi	New Delhi	2010	November	Leather Work
49	Sh. Tahir, 1504, 2nd Floor, Street Kuram, Daryaganj, Delhi	Delhi	New Delhi	2010	Jan	Metal Jewellery
50	Smt. Ananya Devi, 274, New Ashok Nagar, Block A, Delhi	Delhi	New Delhi	2011	August	Paper Mache
51	Sh. Manish Kumar Sharma, S/o Late Sh. Vinod Kumar, J-block, H.No. 1410, Jahangir Pur, Delhi 110033	Delhi	New Delhi	2008	October	Paper Toys
52	Sh. Nasir Ahmed, H.No 1119, Gali Azizuddin Waki Wadi shahjani, Ajmaat Gate, Delhi	Delhi	New Delhi	2010	August	Zari Embroidery
53	Sh. Binulabhi Udama, G-46 Near Siddhary, Sangam-302624, Jaipur, Rajasthan	Jaipur	Rajasthan	2008	October	Block Printing
54	Smt. Lakshmi, Village & PO Methdia Distt. Barmer, Rajasthan	Barmer	Rajasthan	2010	November	Clothedery
55	Sh. Dhoolai Ram, Village & PO Methdia, Distt. Barmer, Rajasthan	Barmer	Rajasthan	2010	November	Embroidery
56	Sh. Bhonrasi Ragar, S/o Late Moden M. Ragar, P.O. Mangar, Macheri, Teh. Anur, Distt. Jaipur, Rajasthan	Jaipur	Rajasthan	2008	Jan	Jute Making

57	Sh. Badha Ram Regar, So Shri Ganga Ram Vill. – Post – Maan Para, Machedi, Teh. Amer, Distt. – Jaipur, Rajasthan	Jaipur	Rajasthan	2008	July	Leather Work
58	Sh. Vishva Soni, Plot No. 12, Sarda Colony, Jai Singh Para, Kher, Jaipur, Rajasthan	Jaipur	Rajasthan	2010	August	Miniature Painting
59	Sh. Mohan Kumar Parjapati, 212, Jansena Park, 4-C, Marlipara Scheme, Near Bypass, Jaipur, Rajasthan-302013	Jaipur	Rajasthan	2008	October	Miniature Painting
60	Shri Tulu Ram, Village & Post T. Phulodi, Mukheri, Distt. Jaipur, Rajasthan	Jodhpur	Rajasthan	2008	September	Performer
61	Sh. Lajma Khan, Magriyanar, Prince of Desert Samithan Folk music & Folk Dance Talloka gam, Kotra, Teh. Shiv, Distt. Barmer, Rajasthan	Barmer	Rajasthan	2010	June	Performer
62	Sh. Pandi Khan, Magriyanar, Prince of Desert Samithan Folk music & Folk Dance Talloka gam, Kotra, Teh. Shiv, Distt. Barmer, Rajasthan	Barmer	Rajasthan	2010	June	Performer
63	Sh. Zakir Khan, Magriyanar, Prince of Desert Samithan Folk music & Folk Dance Talloka gam, Kotra, Teh. Shiv, Distt. Barmer, Rajasthan	Barmer	Rajasthan	2010	June	Performer
64	Sh. Bindi Chand Kumawat, Behind Gopri Sahan Shiff Colony, Jhotwala, Jaipur (2) Rajasthan	Jaipur	Rajasthan	2007	May	Santal Wood

5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100