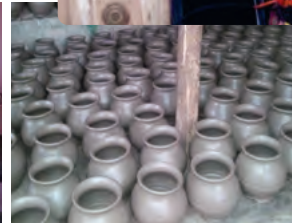


# Towards Safeguarding Endangered Traditional Crafts in Post-Conflict Areas of Sri Lanka

〈Second Edition〉



Craft Revival Trust  
and  
International Research Centre for Intangible Cultural Heritage  
in the Asia-Pacific Region (IRCI)





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Centre  
Under the auspices  
of UNESCO



International Research Centre  
for Intangible Cultural Heritage  
in the Asia-Pacific Region



Craft Revival Trust

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Phone: +81-72-275-8050  
Email: [irci@nich.go.jp](mailto:irci@nich.go.jp)  
Website: <https://www.irci.jp>

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## Foreword

Sri Lanka's history and culture span over three millennia. With its strategic location, long history, and maritime links, it is home to great cultural diversity, accommodating rich tangible traditions of built heritage, a multiplicity of intangible customs, and legacies that include cuisine, crafts, performances, arts, literature, rituals, festivals, and more.

However, the past three decades of conflict, causing the loss of life and displacement of people, have resulted in huge socioeconomic burdens that impacted the people living in the conflict-affected areas of the northern and eastern provinces. The civil war has increased the people's hardship and made them economically and socially vulnerable. Moreover, the region was seriously hit by the tsunamis caused by the Indian Ocean earthquake occurred on 26 December 2004.

The International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI), established in Japan as a UNESCO Category II Centre in 2011, initiated this project as one of its 2013-2015 medium term programs which were approved by its 2nd Governing Board Meeting in October 2013. The geographical coverage of the research focused on 10 districts in the eastern and northern provinces, among which the eight districts directly impacted by the conflict formed the core of the documentation. In the research activities particular attention was given to women and youth, who are currently the main transmitters of the traditional handicrafts in danger of disappearing.

First, the project tried to identify and map craftsmanship and traditional crafts through workshops and interviews in 10 districts. Research activities in the above 10 provinces mostly focused on women and youth, who are currently the main transmitters, thereby stimulating discussions on sustainable safeguarding of traditional handicrafts and developing recommendations for the next phase. The recommendations include many agendas for solving the identified problems such as: infrastructure support should be taken for craftsmen below the poverty line, special care should be taken for the condition of women artisans, product design and brand development should be introduced, and so on.

We have just reached a starting point. In order to move on, it is essential to develop a practical project that will ensure the sustainable transmission of culture as well as the generation of income.

We would like to thank Craft Revival Trust (CRT), the NGO in India which leads the research activities by establishing reliable relationships between the cooperating bodies; the Center for Eco-Cultural Studies (CES); the Sri Lanka and National Crafts Council; the Ministry of Traditional Industries and Craft Enterprise Development for accepting our proposals by organizing all the workshops and field surveys; and UNESCO New Delhi for its fundamental support in facilitating the activities.

International Research Centre for Intangible Cultural Heritage  
in the Asia-Pacific Region (IRCI)

## **Notes on the Publication of the Second Edition (March 2025)**

The first edition of this report was published in September 2014 as a summary of research conducted under IRCI's project 'Research for Endangered Traditional Handicrafts in Post-Conflicted States (Sri Lanka)'.

It has been 10 years since the publication of the first edition; however, IRCI has been receiving inquiries and requests for copies from various stakeholders related to intangible cultural heritage (ICH) especially in South Asia and Sri Lanka. Considering such persisting demand for the report as one of the first efforts to document ICH in conflict-affected areas of Sri Lanka, IRCI has decided to produce the second edition of the report by reviewing and revising the contents, and make it available to the public.

IRCI is delighted to make this second edition available online and hopes that this publication will reach a wider audience and contribute to further studies and efforts for safeguarding ICH. A special word of appreciation goes to Dr Ritu Sethi, Chairperson of the Craft Revival Trust, India, who undertook research in the project, for her supervision and invaluable commitment to the editing process of this second edition.

International Research Centre for Intangible Cultural Heritage  
in the Asia-Pacific Region (IRCI)

(March 2025)







# Part I





# Introduction

## Project Rationale

The past three decades of conflict in Sri Lanka have resulted in loss of life, displacement and diminished access to traditional livelihoods. Huge socio-economic burdens have impacted people living in the conflict affected areas of the Northern and Eastern Provinces and the abutting contiguous areas of North-Central Sri Lanka. The Sri Lankan government has initiated several relief and rehabilitation measures across the country in order to rebuild communities in the post conflict era.

The recognition of the value of culture as serving as a positive force in the building of self-respect, confidence and reconstruction in a post-conflict society, after the initial recovery phase of life-saving relief activities and the reactivation of public service delivery systems, has long been underlined by UNESCO. For the past few decades UNESCO has stressed this contribution of culture to national development, combined with the need to include cultural aspects as part of a country's reconstruction process. This has been endorsed by world-wide recognition that the many dimensions of culture influence social, political and economic interactions with the interconnections leading to respectful, cohesive and empowered communities. UNESCO has further called attention to the long-term relationship between culture and sustainable development made possible through initiatives that include discourse in policy making and development programs.

Against this backdrop where conflict took away avenues of income and resources remain scant and limited, the impetus behind this research project was to initiate the process of creating an inventory and baseline mapping of the intangible cultural heritage of traditional craftsmanship in the provinces affected by the conflict in Sri Lanka. This report provides the executive summary and recommendations based on the field survey thereby creating the building blocks for safeguarding endangered traditions for the future.



*Field Survey in action*

## Area of Engagement

**Northern Province** – Jaffna; Kilinochchi; Mannar; Mullaitivu; Vavuniya

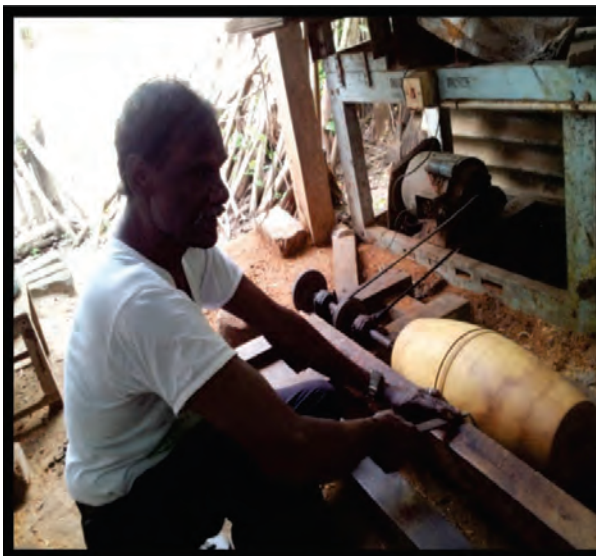
**Eastern Province** – Ampara; Batticaloa; Trincomalee

**North Central Province** – Anuradhapura; Polonnaruwa

## Objectives of the project

Given the time constraint, yet in sync with the mandate stated above, the key objectives of the project were to:-

- Initiate the process of identifying and mapping the Intangible Cultural Heritage (ICH) of traditional forms of craftsmanship in post- conflict areas of Sri Lanka with focus on following data:
  - a baseline situational analysis of the of the individuals, households and communities practicing and/or transmitting craftsmanship in the designated areas;
  - traditional crafts practiced in the past and currently including crafts in need of urgent safeguarding
  - contexts of practice including constraints within which the crafts and craftspeople are operating
- Develop Recommendations for next phase



*Traditional Craftspeople at work*



The **implementation period** of the project was from 12 December 2013 to 28 February 2014.

### **Implementing partners**

The project was conceived, initiated and funded by the **International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI)**, a UNESCO Category II Centre, based in Sakai City, Japan, in recognition of the powerful role that culture plays in reconstruction and sustainable development. Established in 2011 IRCI's long-term mission is to facilitate research and studies on intangible cultural heritage in the Asia-Pacific Region for the safeguarding of endangered intangible cultural heritage and in assisting countries in the Asia-Pacific Region in implementing measures stipulated in Articles from 11 to 14 of the 2003 Convention for the Safeguarding of Intangible Cultural Heritage, from the perspective of research and studies.

The project was partnered by **UNESCO, New Delhi** with its primary mandate and mission to place culture at the heart of development policy in order to constitute an essential investment in the world's future. UNESCO has established international standards that serve as a basis for drawing up national cultural policies contributing to sustainable development. UNESCO through its legal instruments and advocacy with the Member States works for fostering a global environment in which the creativity of individuals and peoples is encouraged in their rich diversity thereby contributing to their socio-economic well-being.

The third partner and technical advisor on the project were the **Craft Revival Trust (CRT)**, India. CRT has over the years built the largest online encyclopedia of traditional craftsmanship in South Asia thereby contributing to their economic development and to their promotion and preservation. CRT as part of its mandate works at building advocacy towards developing policies that place intangible cultural heritage in the development discourse. Through seminars, workshops, mentoring projects and providing policy advice related to intangible heritage protection CRT works towards mainstreaming ICH into development processes.

On-the-ground support was provided for by **UNESCO Country Focal Point**. Research was conducted by the **Center for Eco-Cultural Studies (CES)**, Sri Lanka. CES a registered non-governmental organization was established in 1998 by a group of interdisciplinary researchers with the aim of creating an institute for participatory eco-cultural development in Sri Lanka through research, education, awareness and community development. CES was ably partnered by the Provincial Officers and District Officers of the **National Crafts Council**, Ministry of Traditional Industries and Craft Enterprise Development under the Chairmanship of Mr. Buddhi Keertisena.

### **Project design and methodology**

In Sri Lanka there is recognition that with the end of the conflict, the path to economic and socio-cultural recovery is dependent on the reactivation of a gamut of activities impacting vulnerable groups in the areas most affected. The project was designed recognizing the added-value of culture as an enabler in the post-conflict area and **collaboration and support was sought with the Ministries and Departments of the Government of Sri Lanka**. Extensive consultation meetings were held before the initiation of the project to solicit their collaboration and partnership and to introduce the project and its objectives.

Towards this end meetings were held and presentations made to Hon. Ministers, the Ministries, Departments and officials connected to the area of culture and traditional craftsmanship. Courtesy call was made to Hon. TB Ekanayaka, M.P, Minister of Culture and Arts, Ministry of Culture and Arts. While a presentation of the scope and objectives of the project were presented to Mr. Wasantha Ekanayaka, Secretary, and other officials at the Ministry of Culture and Arts (MOCA), where all help and assistance was assured. Hon. Rishad Bathiudeen, M.P, Minister of Industry and Commerce and Chairman, District Development Councils (DDC) of Mannar, Mulathivu and Vavuniya districts as well as Mr. MA Thajudeen, Additional Secretary-Textile Division, Ministry of Industry and Commerce offered all cooperation.

Mr. Anil Koswatte, Chairman and Chief Executive, Laksala, Sri Lanka Handicrafts Board and the entire team at Laksala, the State Crafts Emporium were met and consulted with. Mr. Rohan Prithviraj Perera, Coordinating Secretary to the Hon Minister of Environment and Renewable Energy (Formerly Secretary-General, Sri Lanka National Commission for UNESCO (SLNCU) and UNESCO, HQ and New Delhi); Ms Isha Srivastava, 1st Secretary, Press and Cultural Section, Indian High Commission assured assistance when required.

Mr. Buddhi Keertiseena, Chairman, National Crafts Council (NCC), Ministry of Traditional Industries and Craft Enterprise Development offered the collaboration of the NCC and assistance of the Provincial Officers and District Officers for the project. Given the rapid nature of the assessment the project team is grateful to the National Crafts Council, under the Chairpersonship of Mr. Buddhi Keertisena for its full cooperation. This helped not only in



accessing their data bases but in getting their experts and field staff members to work alongside the team from CES. It is worth noting that it was under the aegis of this project that the NCC survey form was translated into the Tamil language, the commonly spoken lingua franca in the area of the survey; fulfilling a lacuna.



Along with public consultations to sensitize policy makers about the potential of crafts in rebuilding communities and livelihoods, the first step in establishing the added-value of culture as an enabler in the post-conflict areas was necessarily to be one in the direction of research and documentation. This was an important step in order to find-out what exists on the ground and what has been lost to troubled times. The documentation was also an attempt to understand how the socio-political transitions in the country have impacted the crafts and communities that have been practicing these skills. Thus along with consultations with state representatives, the project also focused on documentation of crafts at the grassroots, so as to enable informed, sustainable and long-term policy change in the crafts sector.

Towards this end, the project commenced through a rapid assessment study of the past and current skills and knowledge pool of traditional craftsmanship. With the emphasis on post-conflict areas in Sri Lanka the study focused on ten districts in the three selected Provinces of the country. In the Eastern and Northern Province the 8 districts directly impacted by the conflict formed the core of the research. These were the three districts in the Eastern Province: Ampara, Batticaloa and Trincomalee; and five districts in the Northern Province: Jaffna, Kilinochchi, Mannar, Mullaitivu and Vavuniya districts. In the North-Central Province the two districts of Anuradhapura and Polonnaruwa, contiguous to the conflict areas that were also impacted by the conflict and its fall-out were included as part of the research.

The project team was fortunate to have the partnership of the National Crafts Council, Ministry of Traditional Industries and Craft Enterprise Development that provided logistical support and whose officers participated in the research process. A format was evolved for the rapid assessment study and the methodology employed identified the practitioners and their communities through preliminary participatory workshops conducted at the district headquarters in each of the selected districts. Interviews were conducted and basic information collected with an identification of traditional crafts and their practitioners and transmitters. A salient point is that CES when researching the project ensured that they were

strengthening existing systems and not duplicating them by using the NCC questionnaire format and adding extra questions where necessary to capture the dynamics of the North, North Central and Eastern Provinces. Therefore through the project the NCC questionnaire was translated into Tamil and further areas were added. This ensured that the data would directly improve the available database accessed by the NCC.

## **Conclusion**

In the current phase of reconstruction and peace building, the value of ICH as a facilitator of dialogue, and reconciliation, was evident. In other words, the role that ICH can play both individually - by inducing confidence, self respect and self reliance among communities and collectively - by creating social stability and opportunities for livelihood reestablishment and growth in post conflict times - towards sustainable development, became apparent through the project. However, this is just the beginning. The process of understanding the needs and requirements within the crafts sector will need to be nurtured in the long-run - not only for obtaining in-depth data but equally in creating the blocks towards a sustainable future for ICH. This approach will bolster the recommendations that emerge and feed into the programs and projects, not only of the key stakeholders - the transmitters and practitioners but of the Sri Lankan government and of course the general public and community at large thereby providing the base for enduring change.

## Executive Summary and Recommendations

Sri Lanka has been torn by three decades of war and conflict, the worst affected areas being the Northern and Eastern provinces, even as the contiguous North Central province suffered the effects of the civil war. The need for rehabilitation and reconstructing communities has been of utmost importance in the current post-conflict times. Loss of livelihoods and large scale displacement, particularly in the three provinces poses a challenge to revive traditional, sustainable means of living for communities. There is a pressing need to turn towards culture and cultural practices in order to optimize its potential in rebuilding the provinces and the communities. UNESCO has long recognized the role of culture as a key link in the process of building sustainable development and the part that culture can play



*Textile Unit*

as an agent to build confidence, self respect and self reliance in communities that have undergone years of strife and war. This project was the first step in the direction of developing recommendations towards a culture based intervention for sustainable development.

Given the time constraints the key objectives of the project were met. They were to initiate the process of identifying and mapping the Intangible Cultural Heritage of traditional forms of craftsmanship by starting the first steps towards a baseline situational analysis of individuals, households and communities practicing and/or transmitting craftsmanship in these areas. The project also initiated the process of inventorying of traditional crafts practiced in the past and in the current times, with a focus on locating those practices that are in need of urgent safeguarding. The baseline study additionally established the contexts of crafts practices that exist in the provinces under scrutiny, including the constraints within which the crafts and craftsperson are operating within.

Last but as important, based on voices from the ground, the project developed key recommendations, reflecting at practice and policy level changes, for the next phase of engagement.



## Prism of Engagement

While the project presented an opportunity to map traditional crafts, **the critical learning that emerged from the survey was the importance of expanding the ambit and scope of any future engagement to include all intangible cultural heritage** present in the geographic spread of coverage.

This is for two reasons.

**First**, studying crafts in isolation, indeed isolating any single manifestation of ICH for that matter, from other ICH expressions that exists around them makes for a limited understanding, and subsequently, output. **The crafts of any area cannot be segregated from the socio-cultural life around them, which comprises the intangible heritage of the practice and its link to rituals, festival, performance and knowledge.** In



*Wood Work*

order to understand the essence and value of a crafts practice or even crafts product, it is important to take into cognizance the sociality around it, which embeds it with its cultural meaning and relevance for communities where it exists.

**Second**, to send in several teams to study or develop recommendations on the different aspects of ICH would be a **duplication of effort given the overlap of the 5 domains of ICH.** A multi-disciplinary team and **recommendations that are inclusive** rather than exclusionary would be effective in covering aspects of ICH for a rounded and holistic way. Furthermore given the sensitivities associated with persons subject to years of conflict repeated visits of researchers and multiple interventions could be considered intrusive.

Thus, the **recommendations** suggested below are **two-fold** –

Particular **interventions specific to the practice and transmission of traditional crafts;** and **overarching inputs** that are required **across the domains of all ICH practices.**

The recommendations reflecting at **practice and policy level changes for the short-term, mid and long-term phases of engagement keeping in mind a focus on women and youth.**



*Jewelry Products*

## Recommendations

The three provinces surveyed are home to a host of traditional crafts. Yet given the nature of the long-term conflict an aspect that emerged clearly in the survey is that **while oral and creative skills of craftsmanship exist, it is not a far cry to say that most intangible heritage in the three Provinces surveyed can be considered to be endangered** and need a wide range of inputs to create sustainable growth and development. The civil war has increased the practitioners' hardship and made them economically and socially vulnerable.

In the words of Mr. Buddhi Keerthisena, Chairman, National Crafts Council, Ministry of Traditional Industries and Small Enterprise Development –

*“Crafts sector plays a vital role in the economic growth of the country. This sector is instrumental in absorbing the talents and capabilities of the rural Sri Lanka...The ultimate result we hope to achieve is to safeguard the crafts and uplift the living standards of the artisans,”*

Crafts and crafts products found in the three Provinces surveyed include-

- Red clay and teracotta products
- Leaves, grass, fiber, nut crafts: banana fiber, coir, cane and bamboo, coconut shell, Talipot, Palmyra, Kitul crafts
- Metal crafts and Jewelry crafts
- Hand embroidery and Patchwork
- Batik
- Lace; Tatting, Crochet
- Traditional paintings
- Wood crafts :Carved masks, wood sculptures and puppets
- Lacquer work and parasols (Sesath)
- Stone icon carving and other stone crafts
- Musical instruments (Raw materials- goat and cow skins)
- Textiles and textile based crafts
- Leather crafts
- Seashell craft
- Miscellaneous crafts

*See Annexure I for info on each craft*

With few industries survive at the district level and a largely agricultural economy, craft practice continues to sustain those families engaged in its practice, albeit at a subsistence level. Based on the evidence obtained from interviews, field research and experiences of crafts communities a number of challenges were thrown up that were similar across the three Provinces.

From the loss of knowledge to the dwindling numbers of those practicing; cultural and social vulnerabilities to low levels of confidence; from lack of capital and credit, difficulty in accessing raw materials to their scarcity and depletion; poor quality of tools to problems of technology, competition from mass production, design and marketing issues, were only some of the issues that need to be countered. Further due to no access to the North and Eastern Provinces for over thirty years the disparities between the pace of development of handicraft products compared to other provinces of Sri Lanka is very apparent with the need for a concerted push to level the playing field.

The recommendations listed below are an attempt to nurture the local intangible heritage and existing traditional craft practices, safeguard those in need and create a robust, conducive environment for revival and revitalization of traditional craftsmanship for long term employment, sustainable growth and development.

The recommendations reflect both practice and policy changes for the short-term, mid and long-term phases of engagement keeping in mind a focus on women and youth.



## I. Further Research, Data Collation and Mapping

To formulate programs and initiate policy on any sector, **lack of data** hampers effective initiatives and relegates a sector into the shadows of anecdotal evidence.

While the Department of Census and Statistics, Government of Sri Lanka conducted an Annual Survey of Industries covering all activities categorised under Mining and Quarrying, Manufacturing, and Generation and Distribution of Electricity, Gas and Water with the report providing estimates for indicators in respect of all the industrial establishments which had been included in the register of industrial establishments for the year 2012; the report however did not include small industries such as handicrafts (<http://www.statistics.gov.lk/>).

The National Crafts Council (NCC), Ministry of Traditional Industries and Small Enterprise Development has also implemented sample surveys in the Central Province and the Southern Province (refer <http://www.tisedmin.gov.lk>) however this was the first time that a sample survey was possible in the Northern, Eastern and North-Central provinces facilitated through this project. The project thereby through partnership with the National Crafts Council (NCC) was able to strengthen NCC networks through the district consultations held in the aforementioned provinces.

While work has been initiated there is **no baseline data to draw a comparative analysis** for the last three decades and though currently being mapped by government a more **disaggregated approach of information** and data by district and village level is needed.

The project engagement highlighted the need to lay emphasis on documentation of extant grassroots skills and community knowledge as well as on the practical elements for improving livelihoods and creating a ground for developing a sustainable growth trajectory based on current situation in the provinces and districts covered.

### *i. Integrated research and documentation of ICH*

While the project mapped traditional crafts in a quick survey format, much more work is needed for an in-depth understanding of these cultural contexts. This in turn requires an expanded ambit and scope of research engagement that would allow for an **in depth analysis into all ICH** present in the geographic areas of the former war affected districts. This will place the ICH of communities within a detailed context, leading to an expanded understanding of its role and output in the socio-cultural and economic life of communities and the practices that they follow.



*Craftswomen display her Handmade products of Natural Fibre*

For instance, in studying products and practices around red clay, it is limiting to not be able to examine the relationship of this craft to people's everyday life. In the study areas, red clay products are commonly used as household/ kitchen utensils, while specifically made and shaped red clay pots are used for containing offerings for temples and shrines, opening up the space for research on rituals which in turn allows for a study of culturally important indigenous food-types, the way these are grown, community knowledge pool around these cultivating practices- in sum, the relationship between agrarian practices, food, festivals, rituals and crafts. This use of a crafts product within the domestic domain opens up a host of new possibilities for researching into knowledge related to agricultural practice, culinary, traditional aspects of community life and craftsmanship, which in turn becomes an impetus to understand life and living of communities, in an expanded yet detailed manner.

Thus it is recommended that **any future in-depth research into the crafts be integrated with other ICH in the area of study so as to provide holistic knowledge and data base of traditional/ folk cultural forms of communities where the inter-linkages between different practices is made apparent and accessible to all.**

All research must be supported, where possible, by video documentation and publications.

### ***ii. Participatory socio-economic survey of practitioners***

Lack of comprehensive information, whether from government or other sources on the socio-economic situation of practitioners, leads to lack of support. It was only in 2012 in the 14th Population and Housing Census that after a lapse of 30 years that an island wide census was conducted by Department of Census and Statistics which included the Northern and Eastern province filling in a three decade data gap for the affected districts. There is therefore an acute

need for a fresh survey specific to understanding the current grass root realities of the communities of artisans using the recent census report. While the baseline survey uncovered information on the crafts and the practitioners, a much detailed further study is recommended to understand. The critical data to be collected in the future include:

- Exact estimate of the number of communities, households and individuals involved in the different types of crafts produced.
- Income levels of craftspeople and their primary and secondary occupations,
- Time spent on production
- Male and female ratio,
- Extant skills that are employable in the area of craft production;
- Training needs

The first survey phase of the project started the process of information collection and touched the surface,

while in the **next stage it is recommended that more in-depth data, be collected with the participation of craftspeople and other bearers and practitioners of ICH.**

This exercise could form the **basis for formulating policy and program inputs that could inform both immediate and long term goals in relation to culture based development** interventions that are aimed at economic revival and promoting income-generation activities, while also safeguarding the cultural assets of communities.

### ***iii. Training for Community led documentation***

The process of **training the community themselves for community-led-documentation needs to be prioritized** on an immediate basis as there is acute danger of their ICH disappearing, additionally this will ensure that steps for sustainability and safeguarding are given precedence by the community themselves. Experience has shown that community led documentation leads to strong motivation towards involvement in revitalization (see IRCI



*Craftswomen displaying her Handmade products*

program in Timor-Leste) While projects initially require external skills and funding the long-term benefits in research results, community involvement and capacity building far out outweigh the costs

#### ***iv. Database of exiting secondary sources***

It is recommended to collate all existing reports and documentation around crafts in these particular regions as there are several non-governmental organizations and initiatives in the provinces that have tried to maintain their own databases around crafts. However, these remain scattered and disconnected, often out of reach of other researchers and practitioners who may want to engage in the crafts sector in the areas. Therefore it is not only crucial but also useful to initiate a collation of all existing databases on crafts documented by organizations and present them together in a comprehensive manner, in order to facilitate an informed exchange between diverse practitioners and importantly, to avoid replication of information.

#### ***v. Collation of craft related government schemes and support***

Similarly, it is also critical to map out all available government schemes and programs that provide support and assistance to crafts/ crafts people in the provinces. The government of Sri Lanka has initiated a number of programs and schemes through its departments from the reactivation of the Palmyra Research institute to pottery villages, to the work of Laksala, the National Crafts Council, and the Divi Neguma National Development Programme on Cottage Industry that has been set up recently in order to ensure better consultation with grassroots communities.

Many a times, despite the presence of supportive government measures, communities and grassroots organizations remain ignorant of efforts being made to bolster or recognize their work. It is important that all government policies/ relief programs and schemes directed



***Making of Rope***

***Finished Handmade Brooms***



*Storing the Naturel Fibre*

towards alleviation are made accessible to craftspeople in these areas so that they can take due benefits and utilize government interventions to their fullest potential.

#### ***vi. Resource pool of legislation and legal instruments that impacts Culture and Heritage***

Studying existing local and national legal frameworks relevant to culture and heritage practice in Sri Lanka is recommended.

Creating a resource pool of knowledge and information that lists and analyses the scope and practice of the existing legalities around culture and heritage in Sri Lanka whether heritage protection laws, Intellectual Property issues that impact practitioners, geographical indicators, fair trade, processes of patenting, is a useful tool for both organizations and community practitioners, so that they are abreast with the latest developments and trends in law that are directly linked to their work and professional interests. Legislation related to protecting of industrial design exist however promotion and awareness of available legislation is limited (<http://www.nipo.gov.lk/index8.htm>).

An awareness of the law also helps to create safeguards against exploitation of traditional knowledge practitioners by external factors/ agencies as it equips them with the knowledge of the correct procedures and norms that are reinforced by law to protect their domain of work.

In addition studying the lacunae in legal systems and legislation and developing recommendations and policy papers thereof is a step forward protecting the heritage of communities through policy and advocacy work with government and key policy makers. Additionally this exercise should supplement and dovetail into the Sri Lankan government plans in the area of safeguarding culture and heritage.

## II. Product, Design and Brand Development

It was interesting to note that some of the craft products across the three provinces were very similar in nature, both in terms of their production and design. This was found especially in the crafts made of Palmyra and natural fibers. In the textiles and pottery crafts some distinct designs and colour palettes inherent to those areas was observed. This “sameness” in the design of crafts across areas, though reflective of their historical and traditional continuum, is something that in the present scenario needs to be addressed. A probable reason for similarities of crafts, despite differing geographical locations, could be that areas remained closed onto themselves due to lack of proper connectivity and access for instance, limited transport, markets limited to the closed areas, and no fresh inputs. Another reason ascribed is that during LTTE occupation there are only a few pockets in these areas that were able to preserve their motifs, designs due to the continuing civil disturbance. Thus, each area produced the same kinds of craft products as these were essential to the everyday life of communities.

However in these post-conflict times today, with increased mobility and exchange, the similarity of products across areas is a point of concern, both aesthetically and in the light of stagnation of practices/ products and reflected in the relatively low remuneration received for the products. Additionally given the opening up of the area to both domestic and overseas tourists there has been a surge in demand for locally produced craft products that are linked to the area. If this aspect is not acted on in a priority manner there is a possibility that produce from other areas could flood in taking away livelihood opportunities from local craft households.

Ananda Kentish Coomaraswamy's outstanding work on Sri Lankan design “Medieval Sinhalese Art” as well as work by Prof. Jayadeva Thillakesiri's 'A bibliography of the handicrafts of Sri Lanka'. Colombo: National Crafts Council, Ministry of Rural Industrial Development. 1988 and by Nagoda Witharana capture Sri Lankan traditional design, however designs inherent to the Northern and Eastern provinces are yet to be fully documented as these areas were not accessible for the purpose of implementing extensive surveys.

### *i. Design Development*

Through timely design inputs, ideas of **product differentiation, based on the specificities of regions/communities** should be introduced and encouraged. This kind of differentiation will not only give a distinctive identity to the product per se, it will also become symbolic of the area/ district/ people from where it originates, thus adding a singular quality to the crafts on the whole.

A **collation of the traditional motifs** of each province/district could ensure that a design vocabulary singular to each district is developed based on the local monuments, flora, fauna and other distinguishing aspects that highlights the unique motifs and colours of each area; creating an identity and mark; thus also preventing one district from undercutting the other.

Designers with a love of crafts and handlooms, sensitivity and knowledge of the aesthetic sensibilities should be hired to give direction to designs, contemporary colours, shapes and patterns to the craftspeople.

From a production point of view, variations in design and new ways of doing crafts may also encourage the younger generation to take an interest in the practice, as not many are either convinced or motivated enough to follow up on their traditional practices.

## ***ii. Product Development***

The range of products available will need to expand given that the markets for these products now includes the open market of Sri Lanka, tourists and the possibility of exports. Again, basing the product developments and innovations to market linkages and the expected customers, designers will need to work on products that can be used by the **'new' consumer**, beyond the local village level. Product innovations will also help fuse a new life to the craft and it may find more takers in the market if it is in sync with the contemporary times.

## ***iii. Brand Building and Development***

There is at present a special interest in handcrafted products from these earlier closed off Provinces. To ensure the benefit goes to the craftspeople of this area, **a branding initiative to specify where the product was made, to tell a story and to indicate that it is handmade** is an exercise that is recommended through branding. This will make the products produced here stand out in the plethora available in the market place. As an example the initiative 'Weaving for Peace' has used branding very successfully to market their handloom products both within Sri Lanka and overseas.

Branding has the added plus of ensuring and building in quality standards. The exercise could therefore serve a double purpose of denoting genuine handicrafts made in these provinces while developing sector-wide **minimum standards and norms** while increasing consumer awareness of the distinct handicraft traditions present here. In the long term, every craft product from these areas should **have a tag**, citing the place of production, the technique used, and a small story about the craft and its traditional usage. The makers name can also be acknowledged in the tag, thus encouraging craftspeople and those associated with the product to give their best.

#### ***iv. Expertise of Designers, Product and Brand Development Experts***

Invite **experts who are sensitive to craft development to create innovations** in design, brand and product **with the practitioners as partners** in the process. This will bring in new perspectives in the product offering, improved quality control and develop the capacity of craftspeople while opening up new market opportunities. **The partnership of IRCI and the National Museum in Japan** could be a possible way ahead.

### **III. Tapping New Markets**

The survey clearly showed that craftspeople in the three provinces have **limited access to the larger urban marketplaces or customers**, at the same time they have **limited knowledge of market needs** and therefore their products do not meet the requirements of the 'new' consumer. In the course of the survey, the craftspeople indicated the hardships they undergo in selling their products and obtaining due remuneration in time. At present, there are a few government and non-governmental bodies supporting the craft industry directly and indirectly these include the Sarvodaya movement, Seva Lanka, Handicrafts Chamber, Art Association of Kandy, South Asia Partnership, Lakpahana, the Government Sales Emporium and Laksala. However, the most common manner of selling crafts is through the weekly markets or to traders who directly visit the craftspeople's homes to take delivery.

#### ***i. Linking with Tourist Market***

Sri Lanka experienced the maximum recorded tourists in 2012, an increase of 17.5% over the previous year. Tourism forms the 5<sup>th</sup> largest source of foreign exchange in the country, also saw an increase in direct employment in the sector by 17.4% (source: Sri Lanka Tourism Development Authority – 2012 Annual Report) With the end of the war there has been an exponential increase of both domestic and overseas tourists to the newly opened Provinces. These districts long closed to outsiders present a rich heritage of the built historic, the natural and the intangible aspects of culture.

**Cultural tourism would create new markets for traditional art and crafts practiced in these areas and enhance earnings for cultural performances by local folk artists; while the community at large could earn by offering tourism services** ranging from offering boarding, lodging, tour guidance, transportation etc.

Some recommendations to link ICH to tourist inflow in a sensitive and respectful manner are:



- a) **Reinvent** certain crafts, to cater to the tourists in these areas.
- b) Use these tourist destinations to conduct **public demonstration** of crafts by skilled craftsmen, thereby also giving visiting tourists a chance to appreciate and get a glimpse of the rich, diverse heritage of the country.
- c) Provide an opportunity for visitors to meet with craftspeople in their homes with special activities that provide an opportunity for visitors to 'try the craft out.'
- d) Design handicrafts to be sold specifically at the cultural sites.
- e) Textile and craft tours to craft and handloom weaving villages as part of the tour trail special.
- f) The establishment of sales emporiums in the districts to tap into the increasing number of tourists to ensure the sales of craft where they are produced. This would help especially in those cases where craft skills are a home based cottage industry handed down from mother to daughter or elder sister to younger sister - such as lace making, the crafting of Talipot, Palmyra and other grasses and leaves – allowing women to conduct their domestic life while earning a livelihood.
- g) There is need to develop publications and a website that are geared to the tourist The material collated through the mapping exercise can be used ultimately to compile a guidebook for each of the districts allowing tourists and other visitors to the district an overview of available handicrafts and other expressions of ICH in that area.
- h) Creative Guide Maps on Craft and other ICH that showcase ICH of the Provinces and districts need to be developed as they will be appreciated by tourists and locals as a guide.
- i) Information on craft genres, location of craftspeople, regular updates on exhibitions, performances, demonstrations, sales, events, etc should be made available by email and on a dedicated website. This would include video documentaries etc. These programs can also be uploaded on the NCC website and on Youtube.

## *ii. Buyer-sellermeets*

Buyer-seller meets can be organized in craft villages, in the mid-term as production gets more organized and designs are in keeping with new market requirements These has been seen as a **highly successful method of marketing craft** as buyers both domestic and overseas find it not only **educational to visit craft areas** but there has been a proportionate increase in **sensitivity to artisanal issues, better prices for and increased order sizes.**

### *iii. Market Assessment*

In addition to the holistic mapping of local cultural resources, a **tourism market study** is required to identify the targeted customers and their needs. Identification of specific spaces, villages, sites, craft products, cultural activities and communities for a long term intervention needs to be based on the results of this study.

While the International Finance Co-operation (IFC) in their recently compiled tourism development strategy for Mannar district, highlights this need to integrate handicrafts to the tourism strategy. The National Crafts Council has also emphasised this need through their Handicrafts Tourism Action Plan (<http://www.tisedmin.gov.lk>). The choice of sites, programs and initiatives will need to be backed by an expression of interest by the creative communities themselves based on their clear understanding of its benefits and drawbacks as it is them who will be impacted by the cultural tourism.

### *iv. Set up systems of market intelligence*

With the spread of mobile phones and digital technologies it will be possible to make available information on market developments and requirements for specific craft categories over the midterm period that sensitise craftspeople to changing market tastes and be trained to cater to the same with appropriate marketing intelligence. The National Crafts Council is already doing this in other provinces and the work of the Palmyra development board is also attuned to this.

## **IV. Protecting Local and Hand-made Products**

Faking, copying and import have become an emerging issue as often traditional crafts are being marginalized by cheaper, mass produced substitutes from the modern industrial and market models and imports. While there is a great demand for handicrafts there is also fierce competition from low cost machine made products impersonating as handicrafts.

Examples of this can be found in the handloom, woodcraft and pottery industries, e.g. in a number of areas, handlooms have been replicated by power-looms however the manner of production is not communicated to the customer. Further in the woodcrafts and pottery industries some of age old techniques are being duplicated with a more 'rougher' finish through electrical machines.

The introduction of a system to recognize hand-made nature and/or the origins of the products need to be studied.

The initiative to **introduce a Handmade Mark** would help to denote genuine handicrafts with

its **added advantage of developing sector-wide wide minimum standards and norms for labelling** a product as a handmade product and thus increasing consumer awareness of distinct handicraft traditions.

Branding of products as handmade with a clear **official Handmade Mark** should be made mandatory to signal to the customer as to the genuineness of the product.

**Legislation and the Geographic Indications Act** are also a useful step in this area.

## **V. Capacity Building for Professionalization of the Traditional Creative Skills**

Cultural and artistic skills of folk artist have inherent potential to generate income and employment. However, while skills exist, many of folk performers, local artists, craftspeople and others in these areas who have remained in relative isolation from outsiders, will require capacity building for interacting and showcasing their performances, crafts and culture to reach out to the new market **without losing authenticity**. To ensure that creative communities and the local community at large do not remain at the bottom of the pyramid, while others reap the benefit of increasing tourism in their districts/villages, there is need for capacity building and training programs tailored to **professionalizing their abilities**.

The situation on the ground presents a returning population of locals to the North, East and North Central provinces who had been displaced in the conflict. This uprooting and dislocation resulted in loss of local skills and traditional culture, with livelihoods and lifestyles being largely altered. Capacity building and training activities planned will need to take this into account to include the basic primary steps towards rebuilding and revitalizing these lost capacities.

Capacity building, training and professionalisation will guide Sri Lankan craftspeople into the modern world by becoming competitive professionals, helping communities and families economically, encouraging craft processes to innovate and creating awareness in modern consumer markets.

### ***i. Holistic Training and Awareness Building***

Skill, trainings and capacity enhancement should not remain limited to crafts/ product development alone, but should be more holistic in nature, thus creating spaces for **confidence building of craftspeople** to articulate their demands and needs in a comprehensive manner to the right agencies. Building awareness among the displaced **young on their own culture** is one of such steps that will need to be planned.

## ***ii. Introduce the younger generation to their culture***

Training programs that introduce the younger generation to their culture by knowledgeable elders in the fields of performance and craftsmanship is necessary, with skill introduction, development and/or enhancement as the need may be.

## ***iii. Master Class***

In those cases where a craft practise is endangered the need for revitalisation through the location of a Master is essential **whether from within the community or sourced from outside talent**. This induction of a Master Class will also be of use in those cases where craft skills persist and where reinforcement, upgrading and building capacities is required.

This learning will extend to the building of the entire craft chain to ensure continuity and development of the spectrum of skills that comprise the craft and handloom sector.

This will ensure improvements in skill, development of proficiencies and keep craftspeople in step with the compatriots in the other provinces. Though comparable data doesn't exist, we can assume a probable decline in the working talent in the craft sector; measures therefore need to be initiated to bring non-craft families in the rural areas into craft and handloom production, especially women and the youth providing employment and livelihood.

## ***iv. Design and Product Development Training***

It is also important that craftspeople are given regular capacity building trainings in design and aesthetic of product development. This was currently found to be lacking in the three provinces. Part of the mandate of the designers assigned to districts should be the **development and identification of local talent among the craftspeople** themselves that can be nurtured. Over time it is necessary that capacity building in design and product development result in designers developing within crafts families of traditional practitioners. This will also ensure that over the long run, craftspeople will not remain passive recipients of outside inputs but are given the tools of design and product change to innovate and develop themselves. Additionally, this is an added incentive for the young to work in the crafts. Many examples of craftspeople who have been encouraged in this manner have proved successful, leading to innovative design and product development.

## ***v. Dye Training and Colour Theory***

The survey threw up requirements for training in natural and chemical dyeing from almost all weaving units so as to increase their repertoire of colours and subsequently to increase their

range and variety of the products that they make. Weavers' and dyers' training programmes need to be created in consultation with master weavers and dyers. The programme should include not only the actual techniques of dyeing but also on colour vocabularies as well as information on safe dyeing, disposal of effluents, technical training, testing of dye recipes through real-time production training.

Alongside training on colour theory, use of colour forecasts, colour preferences in various market segments, and changing colour preferences in various seasons should be part of the training.

#### ***vi. Computer Training/Computer Literacy***

Training to use computers is an essential component of all programs as it has been proved that only basic literacy is necessary to **develop computer literacy skills**. It is only in this manner that the craft worker will acquire a grasp of the entire process and of the market requirements and therefore be able to innovate and improvise.

IT Companies have case studies to prove that **design training on Computers** have had exponential results irrespective of language skills. These training will allow craftspeople to access colour forecasts; trends etc and create linkages with buyers and markets.

#### ***vii. Business and entrepreneurial skill***

**Training modules** need to be designed to cover the entire production process including planning, costing, quality control and marketing as well as design development. In addition, English language as well as social skill training – such as how to explain your products to the buyers and negotiate the price – will be an important component of business training. **Exposure and study trips** to craft markets and exhibitions; visits to performing art festivals and to spaces where successful models of culture based livelihood projects are working are also a method of reinforcing training and building capacity.

In addition it was found that training for **participation in exhibitions** is also necessary. The publicity material required, information on business cards, display of stalls, pricing, dealing with customers, and other aspects should be part of the process.

#### ***viii. Enterprise Support Program***

An enterprise support program that creates a **learning and capacity building for existing small craft businesses** will aid these organisations in **scaling up their enterprise**. In order to be competitive in the marketplace craftspeople need assistance in developing their

enterprise and skills in a manner that allows them to compete in efficient modern markets. The training can be based on the need of craft producers to acquire technical knowledge and professional expertise necessary for this scaling with the program providing business-development and capacity building inputs along with other key aspects of the value chain. This enterprise support will enable small craft enterprises to expand and streamline their operations in order **to become commercially sustainable**.

### ***ix. Tourism management***

To rebuild confidence and to set in place local cultural enterprises that are home grown there is need to **identify community leaders with a focus on youth and women** to be trained and developed as an important rung in the process of sustainable tourism development. This identification of change makers from among the community is important to **foster a sense of ownership and participation**. Entrepreneurial skill development training needs to be conducted with these identified community leaders for developing and managing cultural tourism enterprises like transport facilities, guides, tours, home-stay / bed-and-breakfast type accommodations, interpretation centres and other requirements of tourist areas.

For the promotion of cultural tourism in a sensitive and sustainable way, it is important that the **concerned communities benefit** from this exercise and their community leaders be active participants in a joint engagement with government at the Province, district and Gram level, towards the setting of programs, policies and actions involved in tourism planning. Training for managing tourism has to be initiated with **sensitization of the community on responsible tourism** with all its benefits and pitfalls.

## **VI. Raw Material Inputs; Tools and Equipment**

The scarcity and depletion of natural stocks of raw materials, the timely availability of raw materials, its quality and cost are some of the issues raised across the board by craftspeople during the survey. Similarly the issue of tools and technology up-gradation emerged quite frequently as lack of appropriate technology resulted in the use of locally made obsolete tools which were time-consuming and arduous to use and did not deliver the requisite designs or quality. This was clearly demonstrated in the production process used for pottery crafts with its labour intensive and time consuming traditional practices where technology changes or process innovations were not seen. And severe competition is being faced from factory produced products. There was a demand by the potters for clay grinding machine to ease their

work and for more efficient kilns for baking. In the natural Fiber crafts all splitting and splicing is done by hand using basic tools. The employment of a splicing machine would reduce time taken, decrease the arduous nature of the job and result in more evenly spliced strips. In the weaving crafts there was an expressed need related to improve dyeing practices that had hampered the growth of the industry.

### ***i. Easing the permit regime***

Many crafts people during the research, particularly the ones who worked with natural raw materials like clay, wood, grass and so on, shared that procuring these materials was a tedious process as permits were required. A type of license is required by all the craftpeople from the Divisional Secretary of the district to obtain raw materials. However, getting these permits and permissions was not an easy task as there are strict regulations to this effect owing to irregular practices by unscrupulous individuals. Over-exploitation of natural resources in all forms must be checked and monitored. However, there needs to be a middle ground in terms of crafts, as these materials are essential to the practice, and eventually the future of these crafts. Coordination with National Craft Council (NCC) and Grama Niladhari, Samurdhi representatives and PradeshiyaSabhas for resolving these issues is a way forward.

### ***ii. Tool and Technology up-gradation***

**Appropriate technology** for raw materials processing, production to quality control and packaging are needed that are suitable to the rural nature of production. Technological up-gradation of tools needs to be introduced based on specific, timely requirement of crafts e.g. in the splicing of bamboo to make bamboo products, where advanced machinery can prove to be both time and cost effective. New technology for preparation of kilns for baking clay products were also cited as a requirement.

### ***iii. Replenishing, Replanting, Locating***

With effects of climate change, excess deforestation, creeping urbanisation, environment protection laws there has been difficulty in accessing traditional raw materials, especially forest based raw material. The depleting sources of natural Fibers and reeds require the **initiation of a program of replanting/cultivation to replenish** the depletion. Additionally an advanced approach is required to **monitor existing raw material resources to ensure replanting/cultivation** in time **before scarcity level** is reached.

#### ***iv. Alternate raw materials***

Initiate research and practice to **create substitutes** for those raw materials that are now no longer accessible, for instance Ebony. In the past a very successful experiment of substituting ivory with horn and bone as raw material created a smooth transition for craftspeople.

**Training in the use of alternate materials** should be part of the package.

## **VII. Public Education and Outreach**

By promoting, showcasing and disseminating information on the culture of the North and Eastern Provinces and to make it **part of the national cultural and social discourse** is a powerful method of inclusion, peace building and reconciliation.

In order to be competitive in the marketplace these talented craftspeople need assistance in developing their enterprise and skills in a manner that allows them to compete in efficient modern markets by evolving innovative marketing and design possibilities. By creating consumer and market awareness of the key elements of craft –distinctiveness, uniqueness, focus on livelihood, sustainability and environment, we need to collectively usher in an era of ethical and sustainable consumerism.

### ***i. Public Outreach***

A communication program – advertisements, documentaries, radio programs, educative exhibitions etc for public education on the traditions of these long closed Provinces is necessary for social and cultural acceptance and inclusion. Festivals and exhibitions have been organized by the Government to showcase crafts inherent to these areas however additional programs are required and Government has an important hand to play in this activity through organizing exhibitions, and festivals for creating awareness of the key elements of distinctiveness, uniqueness, livelihood, sustainability and environment that the traditional crafts and other elements of ICH represent.

### ***ii. Programs on National television***

Use of electronic media like national television promoting culture, crafts, cuisine, and heritage is strongly recommended. These programs while being informative of the cultural history of Sri Lanka will also equally promote active interest in watching performances, sampling the cuisine and the use of hand-made products that will in turn create a pride in the bearers and practitioners of ICH and create sustainable employment opportunities for them.



**In an ever homogenising world it is ICH that stands apart** in its distinctiveness and cultural reference. Thus, these programs allow its viewers and participants to not only buy hand crafted products but also **maintain a connection with culture.**

**iii. Wearing of National Dress** could be made mandatory for **one day of the week.**

**iv. *Heritage Day***

Heritage Day in schools and other educational institutes celebrating the multi-ethnic and diverse cultures would lead to knowledge on the culture of Sri Lanka and be a further step towards national integration and peace.

**v. *Education Curriculum***

Including heritage and culture in the **core curriculum of schools** would be a long term and powerful manner to foster inclusiveness, respect, pride and national integration.

**vi. *Digital Repository and Publication***

Working towards developing publications and creating a digital repository of the research outcomes and presenting them in a comprehensive manner also need to be undertaken. This will serve to make available **information on the traditional ICH to the public, increasing public interest** and making available what exists, its context and where it exists.

Digital repositories are cost effective, global platforms to share knowledge on ICH. Thus in order to give the sector more visibility and recognition, it is recommended that an on-line data base, starting perhaps with the traditional crafts and crafts people and extending to other aspects of the ICH of Sri Lanka should be set up for an easy, global access to all. Alongside, efforts should also be made to publicize ICH, again perhaps starting with the crafts by periodically bringing out small books and other literary materials on the sector, so as to give it its proper due and attention in the world today. The material collated through the mapping exercise could be used to compile a guidebook and online resource for each of the districts allowing tourists and other visitors to the district an overview of available ICH in that area.

In keeping with the UNESCO 2003 Convention for the Safeguarding of Intangible Cultural Heritage that Sri Lanka is signatory to, and with the assistance of the UNESCO Office in New Delhi, India, the Sri Lankan ICH National Committee's is working towards preparing an ICH

inventory. Through a series of capacity building workshops an attempt to strengthen inventory-making efforts have been initiated.

***vii. Development of Website for online access***

The development of a website is a critical link in the public education and outreach chain as information on the ICH of these Provinces should be easily accessible to all. The information on the practitioners, their arts and crafts, their products, rituals, traditional knowledge systems and performances, their needs will all **increase public appreciation, support for the practitioners and additional sponsors for projects planned**. This website should be in several languages – local and international like English, French and Japanese, - to increase access.

***viii. Public Information Dissemination***

The project and the work being carried out will be widely disseminated on the IRCI Category II UNESCO website for all to see. It is expected that this exposure will increase the number of project supporters and sponsors. The dissemination of the process, capacity building methodologies, recommendations used in revitalization could be part of a process of networking globally with other countries to promote the sharing of best practices.

## **VIII. Make Craft an Attractive Job Option for Youth**

In these post-conflict areas, the renewing of community interest, especially that of the youth, in their own traditions; with greater ownership of their heritage could be a factor in related to the rebuilding of fractured lives. Going beyond the earnings from increased tourist interest, the recognition of cultural identity and social inclusion will be an added plus for the target group of youth.

There is however on the ground evidence to show that the numbers involved in craft practice are not large in the provinces surveyed. There are manifold reasons for this the including loss of life and displacement, the break of the crucial link of continuity of the transfer of traditional knowledge from elders to youth. Other reasons include low incomes from craft sales therefore making it an unattractive profession, arduous nature of the practice due to low tech tools and seemingly less prestige activity compared to other professions.

To counter these drawbacks and draw in new entrants to the crafts it will be necessary to examine what are seen as disincentives to pursue this profession and remedy these perceived drawbacks, either through well-structured training programs, better tools, access to markets or any other measures seen necessary.

- i. By formulating ideas that create value for craft practice and **raise the social status** of craftspeople we can encourage the young to join the crafts or continue in their tradition. The **concept of the poor underprivileged craftsperson** needs to be **replaced with the concept of the craftsperson as custodian of traditional knowledge.**
- ii. The giving of **recognition through awards, scholarships and certificates** is also a tried and tested method of building pride and respect for craftsmanship – this could be encouraged.
- iii. **Introduce the giving of awards to young upcoming craftspeople below the age of 25 years.**
- iv. **Introduce a Competition on Crafts** where different categories depending on age level and craft genre can be submitted, based on criteria that can be developed after discussion, for a well publicized award which an eminent jury judge. This will appeal to the youth especially.
- v. More important, crafts must be made more attractive than basic labor level means of earning a livelihood. As long as it is compared with day labor, it remains endangered. Craft practice must be more **attractive in terms of earning** and in terms of social status. It must become a chosen occupation rather than a fall-back position.
- vi. Design and product development with **new innovative ways of doing crafts** through the teaching and collaboration of outside experts may also encourage the younger generation to take an interest in the practice .
- vii. Introduction of web based technologies of computer designing, linking to markets are also a way to update the technologies of craft and appeal to the young.

## **IX. Special Care for the Condition of Women Artisans**

Special care for the condition of women need to be taken into account when developing any action plans, noting that women contribute their labour in craft production while the men are responsible for obtaining the raw material and for the marketing. The Government of Sri Lanka in cognisance of this has in this years budget *has set SL Rs 450 million to uplift traditional industries* with SL Rs 168 million allocated for women entrepreneurial programs refer (<http://www.dailynews.lk/?q=local/move-revive-traditional-industries>).

Women are often exclusively responsible for child rearing and other household works, which do not allow them to leave the house for long hours to collect raw materials or sell the product. Thus, a solution would be required to facilitate the condition of working mothers (for instance by combining childcare centre with craft production centre). Security issues may be thought about for women's travel by improving public transport service.

Following consultations with women engaging in crafts production it was made apparent that they were reluctant to demand certain prices for some of their work and gave in to a price finalised by a buyer as socially this was difficult, in some areas women would negotiate as a group or as an association. In a number of areas Women's Development Associations have been set up to support women's activities; however it is difficult for women who are not members of it.

## **X. Infrastructure Support**

Provide infrastructure support to craftspeople below the poverty line. This could take the form of Housing-cum-work-shed loans; loans for electrification (including solar lighting); tools and machines made available at subsidised rates; credit for purchasing raw material; working capital loans for two cycles of production; etc – all loans given at low interest rates and long-term return policy.

## **XI. Inter-Ministerial Coordination**

Revitalization of craft sector requires the collaboration of multiple Government Department. In addition to the National Crafts Council (NCC), Ministry of Traditional Industries and Small Enterprise Development, Ministry of Culture and the Arts; the Ministry of National Heritage, Ministry of Education, Ministry of Mass Media and Information would all play an important role in ensuring the desired impact.

Besides that several organisations additionally working with the crafts include the Sarvodaya Movement, Seva Lanka, Handicrafts Chamber, Art Association of Kandy, South Asia Partnership, LakPahana, and the government sales Emporium, Laksala.

The Divi Negama National Programme on Cottage Industry was gazetted in January 2014 to strengthen co-ordination at grassroot level to ensure better consultation with grassroot communities. Functioning under a Director General and additional Directors General in five regions and Deputy Directors in 25 district offices they will have under them the Divi Neguma Community Organisations and Divi Neguma Banks which will function with the assistance of the 26 member-Divi Neguma National Council. The department's special feature is that not

only Samurdhi beneficiaries but also any Divi Neguma beneficiary who has contributed to national productivity is entitled to join it. Traditional Industries & Small Enterprise Development in collaboration with the Ministry of Economic Affairs inter-ministerial coordination mechanism is required so as to dovetail one initiative to another government schemes for an enhanced impact and to achieve the objectives for the Sector.

## **XII. Implementation to Achieve Sustainability and Success**

With the help of the National Crafts Council identify and develop local Focal Point Persons who will be in-charge of the operational aspects of the project and responsible for the on-the-ground implementation for sustainability. This will include the development of Community Houses which will be museum like repositories and a base for community development.

## **XIII. Utilize Expertise of Partners in the Long Run**

It is recommended that the expertise of the partners involved in the project must continue to be tapped as they bring different strengths to the ultimate goal of revitalizing and safeguarding. The expertise of the partners involved in the project must continue to be tapped as they bring different strengths to the ultimate goal of revitalizing and safeguarding.

The continuing partnership with the National Crafts Council and the dovetailing with their programs will give impetus and momentum to the safeguarding of traditional craftsmanship in Sri Lanka. The on-the-ground knowledge of the realities of the practitioners and the wide network of officers at the Provincial, Divisional and Gram Neeladri level of the National Crafts Council are key to the success of the program.

Japanese expertise, practices and capabilities at the national and local provincial level accumulated over the past 50 years in ICH documentation and research methodologies, product and design development, safeguarding, revival, and promotion strategies should be tapped extensively. Channeled through the IRCI Category II Center and the Tokyo National Museum, both of which are part of the National Institutes for Cultural Heritage in Japan would form an essential component of safeguarding through the bringing in of masters, practitioners and experts in the relevant fields extending from quality control to design and product development, introduction of appropriate technologies, research models, capacity building, and all other areas thought necessary.

The connect with UNESCO which is instrumental for the framework, the ICH Convention, the directives and agenda towards safeguarding including best case practices provides a global support and network through the offices of UNESCO Delhi and Bangkok.

The know-how and expertise of the **Craft Revival Trust** is available for future work

## **XIV. Monitor and Evaluation**

At all times, the programs, interventions, projects need to be monitored and evaluated for course correction. Bench marks have to be identified to assess the progress and the achievement of the project. Such monitoring exercise would be effective in a long run to assess the contribution of craft sector in the employment and income generation, thus facilitate the future areas of investment and planning.

## Annexure I

### About the Crafts

Crafts and crafts products found in these areas include-

- Red clay and terracotta products
- Leaves, grass, fiber, nut crafts: banana fiber, coir, cane and bamboo, coconut shell, Talipot, Palmyra, Kitul crafts
- Metal crafts and Jewelry crafts
- Hand embroidery and Patchwork
- Batik
- Lace; Tatting, Crochet
- Traditional paintings
- Wood crafts :Carved masks, wood sculptures and puppets
- Lacquer work and parasols (Sesath)
- Stone icon carving and other stone crafts
- Musical instruments (Raw materials- goat and cow skins)
- Textiles and textile based crafts
- Leather crafts
- Seashell craft
- Miscellaneous crafts

### **Crafts of leaves, grass, fiber and nut: Banana, Coir, Cane, Bamboo, Coconut, Talipot, Palmyra, Ratan, Kirimaduval, Kitul and Other leaves and grass crafts**

The three provinces of the Northern, Eastern and North Central areas have large resources of vegetation that yield natural fiber, grass, leaves and nut they include Banana, Cane, Bamboo, Kirimaduval, Palmyra, Talipot, Coconut, Khus, Sisal, Korai grass, varieties of Palm, Pineapple, Screwpine, Golden grass, Jute, Sabai grass, cane and bamboo and other leaves and grass.

The craftspeople are skilled in converting these fibers into value-added finished products such



as bags, table and home linen, hats, floor coverings, gift items and a range of other products. These activities provides employment to both male and female craftspeople across the North, East and North-Central Sri Lanka.

The skills of processing and the creation of craft products from this raw material is a home based cottage industry. The location of the craft dependant on its access to the raw material required to craft it. This skill is handed down orally and through practice as a tradition from mother to daughter and elder sister to younger sister and so on. The crafts are produced within the premise of their homes thus allowing women to conduct their domestic life while earning a livelihood. The whole family contributes towards craft production with the specialized activities largely based on gender. Women are entrusted with the making of the craft product while the men obtain the raw material, process it for making and are responsible for the sale and marketing, fixing the price and negotiating its sale. Most of the items produced from natural fibers are sold in the local market itself.

Since the sector is un-organized, it has not received the necessary focus for development and investment. Raw material shortages, necessity of Permits transport problems, lack of capital and of access to credit, marketing difficulties, cost of the fiber extraction and processing, low tech tools made by hand, with all activities hand done in the traditional manner make it time consuming and laborious, are some of the factors which endanger the craft. Prices of products are low, with its impact on the lifestyle of craftspeople. The finished products are facing competition from machine-made substitutes.

### **Palmyra (*Borassus flabellifer*)**

Palmyra palm belongs to the Arecaceae Palm family and grows in the coastal areas across the North, East and North-Central Sri Lanka. These fan Palms are a strong hardy species that grow





and thrive without much effort. The tall columnar dioecious Palmyra grows up to 30 - 60 cm in diameter with a very dark-gray almost black trunk. Their fan shaped leaves grow to about 90 - 140 cm in diameter and are a glossy dark green in color. Divided into 60-80 linear lance-shaped segments that are folded along the midrib the Palmyra has a terminal crown of 30-40 leaves.

The Palmyra palm is very suited to the lands where it grows as it prevents soil erosion and its hand crafted products create no environment pollution while providing work to craftspeople.

The tools used are very basic and include an iron knife used for splicing the palm leaves, and needles. The craftspeople first wash the leaves and then sun-dry them. The tender leaves are split into the lengths required for usage with the help of the splicing tool. They are then ready for weaving. The weave is commonly either a flat cross or straight weave. If colored leaves are required the leaf is dyed after splicing to obtain the requisite shade desired.

If a basket is to be woven it involves two component parts: the core and the cover. The base is first prepared after which the basket is given its height with the inner core being the palm rib. The tapered part of the knife is expertly used to inserting the tender leaf in between the consecutive cores. While making the baskets the craftsperson needs to constantly keep the leaves wet to ensure they retain their suppleness. The entire process is time consuming and requires expertise. Once the basket is complete, it is finished by trimming the extra lengths of the Palmyra.

Palmyra products are woven in to a range of durable products like baskets, including the 'kulla',

a basket that is used to gather seeds, the 'pooja' or temple baskets which are used by pilgrims to carry flowers, hats, fashion accessories, mats, tableware and home-ware. Hotels are also now placing orders for products of the Palmyra.

### **Talipot Palm** (*Corypha umbraculifera*)

The Talipot Palm is a fan palm and a member of the Palm family. It can usually grow to a height of 20 to 25 meters. A tall straight trunk tree its leaves fan out like an umbrella with a huge spread. The Talipot leaves are used for a variety of purposes. In ancient times they were used as a base for writing manuscripts and religious scriptures with a number of original Buddhist scriptures recorded on Talipot Palm leaves. Having large fronds the leaves are also used for the thatching of homes while the sap of the tree is fermented and used to make the local palm toddy/wine. The Talipot leaves are additionally used to make fans and traditional umbrellas. Their other main use is that of weaving into mats.

Process: The leaves are spliced with basic iron knives into strips and joined together by winding a running strip over them which is then folded like a ribbon and fastened by a thin strip of leaf to connect the layers at intervals, thus yielding a uniform and rhythmic pattern.

### **Banana Fiber** (*Musa paradisiacal*)

Banana Tree has two kinds of fibers that are used the Banana bark fiber that is obtained from the layers of the banana stem, and the Banana pith fiber - the fiber extracted from the bark.

Banana fibers find a variety of uses in the Provinces covered including banana yarn that is made by removing the pith from the banana bark after wetting the banana bark for 5-10 minutes and then splicing it in even sizes. This after further processing is made into ropes and twines or the fibers made into products like wall hangings, utility items, brushes, door mats and souvenirs.

### **Kithul craft**

Kithul (*Caryota Urens*) is a flowering fishtail sugar palm of the palm family also commonly called toddy palm, wine palm, jaggery palm and Kithul in Sri Lanka. Found in the forest and as a cultivated ornamental tree planted in gardens and parks the Kithul tree is a versatile source of both edible and hand crafted products. The sap from the tree has long been a source of livelihood for people as it includes the making of edible products like treacle and jaggery / unrefined brown sugar, sweet toddy/wine and flour. While the wood of the Kithul tree is valuable as it is hard and insects such as termites do not attack it; the craftspeople produce a range of intricately carved, delicate household and table items – such as salad servers, soup ladles, tea-pots, goblets, pounders for rice and other cereals and small furniture pieces.

### **Kirimaduval** (*Hyserpa nitida*)

Kirimaduval is a creeper which takes around 2 to 3 years to reach maturity; its fiber is white in

color. This creeper if it is to be processed needs to grow on the ground for if allowed to creep up on to trees its trunk forms a spiral shape that cannot be processed for further use. While the Kirimaduval is slightly thinner than rattan it is stronger and more durable when converted into utility products for the home and kitchen.

## **Coconut Craft**

In Sri Lanka every part of the Coconut is used either as a food item – raw or processed or else it is crafted to make utility and decorative products. From its fleshy nut, to the milk to the coconut water, the husk, to its roots and leaves all parts are processed for use. A member of the Palm family it is referred to as “Kapruka” implying that it represents wealth.

The skills of **Coconut shell** carving are well honed. Craftspeople create coco shell products by hand; and use basic tools for the crafting, for carving and for polishing. The processing of the coconut includes the choice of the shell, its size suitable to the end product. Followed by the scrubbing of its outer surface and the smoothening of the inner part is with a chisel. The sketching, cutting, etching, sanding, and buffing of the coco shell to create the finished product then follow sequentially. There are variety of coconut products from bowls, vases, and decorative articles such as fruit-dishes, pen and pencil stands, cups and saucers. Items like lampshades are also made of coconut shells with brass bindings. The coconut crafts like dolls and toys with beads and colored threads jewelry are also crafted. Coco shell craft products include tableware such as cutlery, napkin rings, to home-ware, buttons and hair accessories. The fresh new leaves of the Coconut *Gok Athu* are used as ritual decoration in cultural and religious events as they are considered auspicious. Also **Coconut leaves** are woven for use as roofing materials and as mats across the three Provinces. Coconut leaves are additionally used in crafting hats. The **timber** of the coconut tree is used in making houses and furniture. Coconut timber is additionally used in strengthening roofs.

Coconut coir the fibrous outer shell of a coconut fruit is extracted from the husk. It contains 20% to 30% fiber of varying lengths. After grinding the husk the long fibers are removed and used for various purposes. The Coir is easily available in all the costal parts of the three Provinces and is processed into fiber using an old bicycle wheel as a spinning machine. The individual coconut fibers are attached to different points on the wheel, and as it turns, are spun into a thick, tough yarn. This yarn is further used to make doormats, brooms, paintbrushes and other household items.

## **Hemp Craft**

Another traditional oral technique, the processing and crafting of Hemp is passed down over generations within families. The technology used to prepare the hemp is completely traditional and follows the process of beating and washing the fibers which are then dried and woven. Hemp products include items of durable home and tableware, fashion accessories, upholstery and others.

## **Cane, Bamboo and Rattan**

The bamboo grows profusely across the three Provinces with as many as 17 varieties of bamboo identified. The species whose stems are used for making decorative items for the handicraft market are three in number - the yellow and green varieties and the giant bamboo. Others are used for scaffoldings in the building construction industry and are additionally used in the making of baskets.

Rattan is a creeper growing wild with about 10 species - three of a large diameter and seven of small diameter providing the raw material for the basket makers. The canes are split and used for the body while the large diameter canes are taken to make frames and handles.

There are roughly ten species of cane native to Sri Lanka; these are found in abundance in the forests of North-Central and other Provinces. The cane is prepared for weaving using traditional processes. The craftspeople process the cane by boiling and splitting it into different widths depending on the final product to be crafted. It is then woven into a range of durable products that includes baskets, tableware items, picnic hampers and bottle holders.

The methods of processing raw materials and the techniques of production are traditional with baskets of various shapes and sizes being the main craft output. The production of baskets depends on their usage and their method of being carried –either by balancing on the head, or suspended on either side on a bamboo stem, or carried over the back with a fiber strap. The weave also dependant on usage, whether an open-weave or closed-weave that ensures nothing drops out.

The seasoning of the material and treatment against insect attack are part of the pre-crafting process. Bamboos split vertically or cut into horizontal pieces are boiled or steamed, then treated with wood preservative, sun-dried and smoked. They are then shaped and coated with paint before being cut into shapes and sizes required. While the Rattan is cut into 12-foot lengths, cleaned and sun-dried. The inner portions are also slit and used for making rough articles. For basket weaving cane has to be soaked in hot water for softening.

Bamboo and rattan are crafted into utility items such as boxes for storing paddy, linen baskets, winnowing fans, food covers, strainers, betel-leaf baskets, tea-plucking baskets, fruit and vegetable baskets. Rattan is used for the heavy baskets, trays and wicker-work most of which have been traditionally made by women.

## **Lace, Tatting, Crochet, Embroidery, Patchwork**

Lace making was first introduced in Sri Lanka by the Portuguese in the 16th century and was practiced by the Dutch during the Dutch colonial era. While it was initiated in the South-western coastal areas, with a concentration around Galle it has since spread across the island. The craft has expanded to include lace making, crochet and tatting and has evolved into a traditional local handicraft. Practiced only by women, both young and old lace making, crochet and other handwork craft fits into the domestic setup as it allows women to pursue their household tasks while earning a livelihood.

As the skills of lace making, crochet and tatting are a home based cottage industry. The skill is taught through an inter-generational transfer from mother to daughter and elder sister to younger sister and so on. Many varieties are handmade including the well known 'pillow lace' thus called as a stuffed pillow is used as a stand on to which a small stuffed wooden roll is fixed in the middle. The weaving of the lace is done by means of inter-crossing the threads allowing the design to shape on the roll. Needlepoint lace is another variety of lace, this is made on a frame with single and double threads so as to form knots akin to a net like weave.

The products made include a range of decorative and practical items from tea serving linen, garments, bridal wear household, bed and table linen, curtains, borders and edgings for attachment to other products.

Patchwork and its related crafts of quilt making and appliqué are also practiced by women stitching pieces into a design as per the requirement of the market.

## **Musical Instruments**

Drums are an essential part of rituals. The craft requires great expertise in the treatment of raw material of animal hide that is used for the sides of the drums where the drumming takes place. Of equally importance is the choice of wood of the jak, kitul and coconut tree to create the right vibrations when the instrument is in use. High skills are also required in the making and the finish of the drums so as to produce the right sounds in order that the instrument performs well. An oral tradition this craft is practiced by the men.

Wind Instruments like the flute also require special craftsmanship. Made of reeds it requires special skills to get the right notes.

## Seashell Crafts

With its long coastline the three provinces have access to sea shells of wide variety. The shells are crafted into jewelry including necklaces, earrings, bracelets; toys and decorative and display items. Chunks the large conch-shells are engraved and used for ritual purposes and on festive occasions, their engraving is a specialized craft that is an oral tradition.

## Batik

A wide spread craft Batik textiles and garments are created using the wax resist dyeing technique on fabric. This craft has existed in Sri Lanka, for several generations as it was brought to Sri Lanka by the Dutch.. Using only cotton or silk cloth the dyes used are permanent and the colors are fast in the washing.

The use of batik textiles can be seen across Sri Lanka. Apart from garments and textiles for all ages and genders, wall pictures, art panels, beach clothes, bed and table linen, accessories and decorative products are also made.

The process by which batik is produced consists of the multiple waxing and dyeing of cloth. First, the desired pattern is drawn on plain cloth whether cotton or silk. Molten wax is then applied to those areas of the cloth that are not to be dyed. Next, the material is immersed in the required dye and washed when the color has set. If more colors are part of the design the process of waxing and dyeing is repeated as many times as the end product requires. The number of colors in batik is the indicative of the number of times it was waxed and immersed in the dye bath. Usually several craftspeople work together to make a single piece. Earlier the patterns and colors used in Batik designs varied according to the Province as per the socio-cultural links of the area however as commercialization has spread there is an intermingling of colors and patterns.

## Red Clay and Terracotta Products

The soil of Sri Lanka yields a rich red clay with the tradition of using this clay to create objects being of an ancient lineage. Clay pottery crafting is thus one of the most traditional crafts in the villages of the three provinces. The craftspeople belonging to those villages where clay is readily available.

Making a wide variety of utilitarian household products the low fired cooking pots, cooking pans, jugs, bowls, cups, are the most widely used kitchen utensils within Sri Lanka. In addition to the household items the demand for decorated pottery is increasing and products like tiles, vases, and more contemporary shapes are being designed, with products such as terracotta figures, flora and fauna also shaped.

The pottery workshops are home based and involving members of the family - from collecting clay to kneading it, to the throwing and baking in the kiln, up to the marketing. The tasks are divided between the men and the women in the family and in most cases the production, living, cooking and sleeping are done in the same area.

The production process is labor intensive and time consuming and based on traditional practices where technology changes or process innovations are not seen. The pottery is created by hand throwing and turning on a potter's wheel while the potter shapes the lump of clay by hand. The final pieces are then oven-hardened in a traditional primitive kiln built of bricks or stones. The major quantity of the products is plain utensils devoid of decoration. Though when it is decorated it is done by incising patterns or stamping with dyes while the clay is still wet. Severe competition is being faced from metal utensils that are now replacing the traditional clay utensils in homes.

There is a demand by the potters for clay grinding machine to ease their work and for more efficient kilns for baking.

The potters continue with traditional marketing mechanisms with the majority selling their products at village fairs while some supply to retailers and traders.

## **Wood Crafts: Carved Masks, Wood Sculptures and Puppets**

Rich in natural diversity and home too many species of trees the wood crafts of the three Provinces covers a range of products all following traditional methods and age old technologies of basic tools like mallets and chisels.

Woodcarving in Sri Lanka has a long history and it is visible in the temples, shrines and homes across the country. Traditional woodcarvers make products that include elephants, decorative panels, products of utility, figurines, sculpture, boxes, toys, masks, household items and other products.

Mask carving is a local tradition with craftspeople skillfully carving masks and boxes by hand in a wide range of sizes. The wood is sourced from a wide variety of local wood though for masks the preference is given to Kaduru wood, a soft wood from a tree that grows in marshy lands bordering the paddy fields. This wood is easy to carve and shape as it is light and soft making it an ideal material to turn out wooden masks. The logs of Kaduru are dried in the sun till the sticky juice of the timber evaporates, it is then cut into pieces of the required sizes, then the mask is carved using basic tools like chisels and mallets.

The shapes are all tradition based with the mask designs depicting gods, humans, demons and beasts and characters based on local folk stories and traditions, each with a distinct associated myth or legend. So called Demon masks were once used in demon propitiation and curative rituals. They continue to be made.

Some Masks may be unpainted while most are painted in vivid colors that are ritually significant to the mask.

A time consuming process is followed to craft the masks which take the minimum of 7 to 10 days to complete one from the preparation of the wood, to its carving and painting. Each step towards creating a mask requires specialized skills that are part of the oral tradition of learning. Apart from the masks, decorative ornaments are also carved including boxes which are usually made using coco wood or mahogany.

## **Lacquer work and Sesath Parasols**

Lacquer craft is a counterpoise to painted woodwork with its bright colors and finish making it look different from the painted wood products. The raw material of Lac is obtained from a species of insect resin gathered from forest. The Lac is mixed with colors and applied on to the wood, however now largely imported shellac is used instead of the traditional Lac in making the products. Lacquer craftspeople follow their hereditary occupations learned over generations. In traditional Lacquer craft brushes are never used as the geometric coloring is done by hand using traditional methods and tools.

Lacquer crafts are used to decorate and finish home and tableware, jewelry boxes and bowls, wood accessories, decorative ornaments and other products like walking sticks, bookends, ash-trays, letter-openers and wooden handles.

Sesath is a type of sun shade parasol that was used in the past as a mark of honour in processions of royalty or for ritual purposes. Now used mainly for decorative purposes they remain symbols of an ancient culture. Using basic tools in the crafting, the designs created are circular in nature. A variety of raw material is used in its production and a Sesath is completed by a lac staff. An endangered craft as it has lost its ritual purpose the crafts people have been unable to mould the product for contemporary use.



## Textile and Textile Based Crafts



Handloom weaving is a labor intensive, rural based industry in the three Provinces. The fabrics presently woven are mostly of cotton with relatively small quantities of rayon, and polyester cotton. These hand-woven fabrics are characterized by their texture and vivid use of color in geometric designs. The process of creating handloom fabric consists of weaving together yarns - the warp with the weft on a traditional loom.

The industry provides livelihood for a number of households with a demand both locally and in international markets. Usually produced on a small-scale it is mainly dominated by rural women who work on the loom.

Among the Handloom textiles produced are household linen, kitchen linen, upholstery, dress fabric, table linen, bed linen furnishing, cushion covers, sarongs, saris and other products. Books, notebooks, albums, and other items are now covered with handloom.

However, lack of weavers and the high production cost has hampered the growth of the industry considerably. There are also issues related to dyeing and the obtaining of yarn which has to be imported from India or other places.

## Metal Craft and Jewelry Crafts

While there is a long tradition of metal craft and jewelry craft in these Provinces it is now endangered. Earlier a range of metals and alloys: gold, silver, brass, tin, lead and iron, as well as their various alloys was practiced in all sorts of work ranging from ornamental casting and pierced designs were produced using traditional techniques. Jewelry being an important part of dress was also practiced with the craftspeople's working with gold and precious stones.

## Stone Icon Carving and Other Stone Crafts

Given the large stone out crops in the Eastern Province the craft of stone carving is practiced widely in this area. Producing statues and figures for worship in homes and temples that follow the exact iconometry and iconography of the figure being crafted the craftspeople are skilled in their craft. From producing small figurines to large the craftspeople use basic tools in their production.

The skills are handed down over generations and the craft is followed by male members of hereditary families. This area is well known across Sri Lanka for its stone crafts with their market also including other Provinces in the country.

Other products crafted include more utilitarian household items and decorative items.



## Annexure II

### Background Statistics and Information

Sri Lanka's history and culture spans over 3 millennia. With its strategic location, long history and maritime links it is home to great cultural diversity with its rich tangible traditions of built heritage, its multiplicity of intangible customs and legacies that include cuisine, crafts, performances, arts, medicine, literature, rituals, festivals and other aspects. Ethnically and religiously diverse, the country is host to several languages and dialects.

However, the past three decades of internal war, ensuing in loss of life and displacement, have resulted in huge socio-economic burdens that impacted the people living in the Northern and Eastern Provinces. Having lost income avenues, access to traditional livelihoods and having limited resources.

The area has suffered destruction and massive population displacements in the north and east of Sri Lanka. There are cases of destitution that are almost unseen in the rest of the country. As an illustration, the rate of malnutrition for children under five years, reaches 46.2%<sup>1</sup> in the North and East (comparing with 29.4% for the rest of the country). Only 22% of people in the North and 40% in the East have access to the national electricity grid (national average is 56%). The same appears when comparing statistics for access to safe water (20% vs. 45% nationwide) or sanitation (25% against 72%). Education and health figures are believed to be much worse, despite the lack of proper statistics. Returnees are a particularly vulnerable segment of the population with an Internally Displaced People (IDP) population now exceeding 600,000 who live precariously away from their original homes.

Additionally, communities returning to their villages continue to face serious challenges due to loss of access to traditional livelihoods.

- i. Sri Lanka has a wide ethnic and religious diversity. The ethnic groups comprise: Sinhalese 73.9%, Sri Lankan Tamil 12.7%, Moors 7.1%, Burgher and others.  
By religion: Buddhists 69.3%, Hindus 15.5%, Muslims 7.6%, Christians 7.6% and Others 0.01% (Source: Composition of Population, 1981 census)
- ii. Due to the conflict situation, after a lapse of 30 years, the entire population of Sri Lanka has now been enumerated. While comparative growth rates are therefore not available in the Northern and Eastern Province, data on the "Preliminary Report of the 2012 Census of Population and Housing", of the entire island has now been enumerated.

## Population Distribution – 2012

Province	District	Number	Percentage
Sri Lanka		20,277,597	100
Northern		1,06,023	5.2
	Jaffna	5,83,071	2.9
	Mannar	99,063	0.5
	Vavunia	1,72,789	0.9
	Mullativu	92,228	0.5
	Kilinochchi	1,12,872	0.6
Eastern		15,47,377	7.6
	Batticaloa	5,25,186	2.6
	Ampara	6,45,825	3.2
	Trincomalee	3,76,366	1.9
North-Central		12,59,421	6.2
	Anuradhapura	8,55,562	4.2
	Polonnaruwa	4,03,859	2.0

Mullaitivu, Mannar, Kilinochchi and Vavuniya districts of the Northern Province record the lowest populations among the districts in Sri Lanka. With Mullaitivu recording the lowest population in the country, while Mannar, with a population of 99,063, is the only other district to record a population of less than one hundred thousand.

The highest annual population growth rate of 1.97 per cent between 1981 and 2012 was reported from Vavuniya district as many people who have been displaced from other districts in the Northern Province migrated to Vavuniya.

Mannar, Vavuniya, Mullaitivu and Kilinochchi in the Northern Province, Anuradhapura and Polonnaruwa in North Central Province, Batticaloa, Ampara and Trincomalee in the Eastern Province, have recorded very low levels of population density. Except for the Batticaloa, all the

districts mentioned have population densities of less than 100 persons per square kilometer (psk) in the 1981 Census. In the 2012 Census Kilinochchi, Vavuniya, Moneragala, Mannar and Mullaitivu have reported population densities of less than 100 persons psk. Anuradhapura, Polonnaruwa, Trincomalee, and Ampara reported a density of less than 200 persons psk. However, Mullaitivu is the district with the lowest population density in the country with 38 persons per square kilometer.

Jaffna and Mannar districts reported a decrease in growth rates between 1981 and 2012. It is evident that out migration of those who have displaced due to the conflict situation in those districts has been the reason for the observed reduction in population growth in those districts.

Source: Preliminary Report of the 2012 Census of Population and Housing

**Major Industry Groups and percentage distribution of economically active population**

Province	District	Major Industry Group (100%)			Economically Active Population (100%)	
		Agriculture	Industries	Services	Male	Female
Total	Sri Lanka	31.0	26.1	42.9	6.66	33.4
Northern	Jaffna	26.2	25.2	48.6	71.4	28.6
	Mannar	39.0	15.4	45.6	82.3	17.7
	Vavunia	55.4	24.2	45.7	68.7	31.3
	Mullaitivu	37.9	14.5	30.0	74.9	25.1
	Kilinochchi	34.0	21.6	40.5	77.8	22.2
Eastern	Batticaloa	36.8	22.4	43.6	75.6	24.4
	Ampara	33.7	19.7	43.5	77.8	22.2
	Trincomalee	32.6	15.5	50.8	75.4	24.6
North-Central	Anuradhapura	54.1	12.8	33.1	60.1	39.9
	Polonnaruwa	52.6	18.4	29.0	69.6	30.4

Mannar in Northern Province has the lowest percentage of economically active female population in the country.

The levels of participation in Industry are lowest in the country for the Northern and Eastern Provinces, implying a high level of self employment or unemployment.

## Unemployment rate by district - 2012

Province	District	Unemp. Rate (%)
Northern	Jaffna	5.1
	Mannar	5.1
	Vavunia	4.0
	Mullativu	6.8
	Kilinochchi	7.2
Eastern	Batticaloa	5.1
	Ampara	5.2
	Trincomalee	4.4
North-Central	Anuradhapura	3.0
	Polonnaruwa	4.3

The unemployment rate is highest in the country in Kilinochchi, while other areas in Northern and Eastern provinces are higher than average of 3.7 % in urban areas and 4.0% in rural areas.

## Unemployment rate and percentage distribution of employment status - 2012

Province	Unemp. Rate (%)	Employment Status				
		Total	Paid employee	Employer	Own Account Worker	Contributing Family Worker
<b>Sri Lanka</b>	4.0	100.0	56.4	2.8	31.9	8.9
<b>Northern</b>	5.2	100.0	56.9	3.3	35.0	4.8
<b>Eastern</b>	4.9	100.0	57.3	2.1	36.0	4.6
<b>North-Central</b>	3.4	100.0	33.1	0.9	45.0	21.0

The self-employed own account activity is higher in our target areas compared to the country average

## Distribution of Informal sector employment in Non-Agri Sector by district 2012

Province	District	(%)
<b>Northern</b>	Jaffna	49.6
	Mannar	62.6
	Vavunia	51.0
	Mullativu	43.1
	Kilinochchi	62.2
<b>Eastern</b>	Batticaloa	73.0
	Ampara	55.2
	Trincomalee	59.0
<b>North-Central</b>	Anuradhapura	52.5
	Polonnaruwa	64.5

Non-agricultural sector employment activity implies self employed informal sector workers. High levels of this employment can be observed in some districts including Batticaloa. Polonnaruwa, Mannar, Killinochchi, Trincomalee



**Contribution of Informal/Formal Sector Employment by main occupation  
- 2012**

Occupation	Total		Sector			
			Formal		Informal	
	No.	%	No.	%	No.	%
<b>Total Sri Lanka</b>	8128704	100.0	3164345	38.9	4964358	61.1
<b>Craft &amp; related workers</b>	1378561	100.0	449723	32.6	928838	67.4

We can safely assume after a close study of the Labour Force – Annual Report 2012 statistics that there is a high level of informal employment in the post-conflict areas.



# Part II





## Context

The past three decades of conflict in Sri Lanka have resulted in loss of life, displacement and diminished access to traditional livelihoods in the arts and crafts. The impetus behind this research project was the cognizance, long underlined by UNESCO, of the value of culture as serving as a positive force in the building of self-respect, confidence and reconstruction in a post-conflict situation. For the past few decades UNESCO has stressed this contribution of culture to national development, combined with the need to include cultural aspects as part of a country's reconstruction process. This has been endorsed by world-wide recognition that the many dimensions of culture influence social interactions, the relationship leading to respectful, cohesive and empowered communities.

The Sri Lankan government has initiated relief and rehabilitation measures in order to rebuild communities in the post conflict era to alleviate the socio-economic burdens that have impacted the people. Against a backdrop where conflict took away avenues of income from craftspeople, with resources remaining scant, the process of reactivation and revival must necessarily begin with the route of creating an inventory and baseline map of the intangible cultural heritage of traditional craftsmanship in the Provinces affected by the conflict.

**This section of the report provides the outcome of the field survey in the geographic area of ten districts and three provinces** covered in field research:

The Eastern and Northern Province hugely impacted by the conflict formed the core of the survey with the three districts of the **Eastern Province: Ampara, Batticaloa and Trincomalee**; and five districts in the **Northern Province: Jaffna, Kilinochchi, Mannar, Mullaitivu and Vavuniya** districts covered.

In the **North-Central Province** the two districts of **Anuradhapura and Polonnaruwa**, contiguous to the Northern and Eastern Province that were also impacted by the conflict and its fall-out were included as part of the research.

The **implementation period** of the project was from 12 December, 2013 to 28 February 2014

### Key Objectives

Given the time constraint, yet in sync with the mandate the key objectives of the project were-

- Initiate the process of identifying and mapping the Intangible Cultural Heritage (ICH) of



traditional forms of craftsmanship in post- conflict areas of Sri Lanka with focus on following data:

- a baseline situational analysis of the of the individuals, households and communities practicing and/or transmitting craftsmanship in the designated areas;
- traditional crafts practiced in the past and currently including crafts in need of urgent safeguarding
- contexts of practice including constraints within which the crafts and craftsperson are operating
- Develop Recommendations for next phase

Prior to the start of the survey a series of consultations with state representatives were held at the time of the initiation of the project in order to sensitize and inform ourselves about the current status of crafts in the provinces and areas that need urgent attention

The on-the ground survey was conducted through a series of participatory workshops at the district head quarters. These participatory workshops were aimed at one-on-one discussions with craftspeople while also highlighting their demands and aspirations that could feed into future interventions.

The participatory workshops were facilitated by the National Crafts Council (NCC), Ministry of Traditional Industries and Craft Enterprise Development whose collaboration and partnership helped not only in access to data but in getting the assistance of their experts and field staff members - the Provincial Officers and District Officers ensuring the mobilization and greater

participation of craftspeople, while providing a continuity to the activities that the NCC conduct at ground level.



### **Project Participants**

The project was conceived, initiated and funded by the **International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI)**, a UNESCO Category II Centre, Sakai City, Japan, in recognition of the powerful role that culture plays in reconstruction and sustainable development. Established in 2011 IRCI's long-term mission is to facilitate research and studies on intangible cultural heritage in the Asia-Pacific Region for the safeguarding of endangered intangible cultural heritage and in assisting countries in the Asia-Pacific Region in implementing measures stipulated in Articles from 11 to 14 of the 2003 Convention for the Safeguarding of Intangible Cultural Heritage, from the perspective of research and studies.

The project was partnered by **UNESCO, New Delhi** with its primary mandate and mission to place culture at the heart of development policy in order to constitute an essential investment in the world's future. UNESCO has established international standards that serve as a basis for drawing up national cultural policies contributing to sustainable development. UNESCO through its legal instruments and advocacy with the Member States works for fostering a global environment in which the creativity of individuals and peoples is encouraged in their rich diversity thereby contributing to their socio-economic well-being.

The third partner and technical advisor on the project were the **Craft Revival Trust (CRT)**, India. CRT has over the years built the largest online encyclopedia of traditional craftsmanship in South Asia thereby contributing to their economic development and to their promotion and preservation. CRT as part of its mandate works at building advocacy towards developing policies that place intangible cultural heritage in the development discourse. Through seminars, workshops, mentoring projects and providing policy advice related to intangible heritage protection CRT works towards mainstreaming ICH into development processes.



On-the-ground support was provided for by **UNESCO Country Focal Point**. Research was conducted by the **Center for Eco-Cultural Studies (CES)**, Sri Lanka. CES a registered non-governmental organization was established in 1998 by a group of interdisciplinary researchers with the aim of creating an institute for participatory eco-cultural development in Sri Lanka through research, education, awareness and community development. CES was ably partnered by the Provincial Officers and District Officers of the **National Crafts Council**, Ministry of Traditional Industries and Craft Enterprise Development under the Chairmanship of Mr. Buddhi Keerthisena.



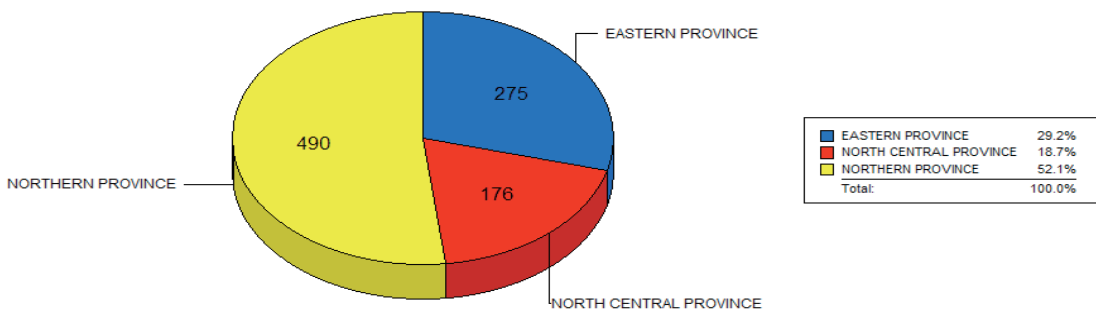


## Conclusion

**Given the on-the-ground situation currently the practice of traditional craftsmanship can be considered to be endangered and in need of urgent safe guarding across all the three Provinces.** In the current phase of reconstruction and peace building the role that traditional craftsmanship can play both on practitioners - by inducing confidence, self respect and self reliance among practicing communities; and collectively - by creating social stability and opportunities for livelihood reestablishment, employment and growth towards sustainable development in post conflict times is of importance.

This report is just the beginning as the process of evaluating and responding to the needs and requirements within the crafts sector will need to be continually assessed over the long-run - not only for obtaining in-depth data but equally in creating the building blocks towards a sustainable future for practitioners.

This systematic approach will bolster the recommendations that have emerged and feed into the programs and projects of the Sri Lankan government, of other key stakeholders, the practitioners themselves and of course the general public thereby providing the base for enduring change.



## Distribution of craftsmen based on the Divisional Secretariats

[Source: National Craft Council Data Base 2014]



## Northern Province

### Context

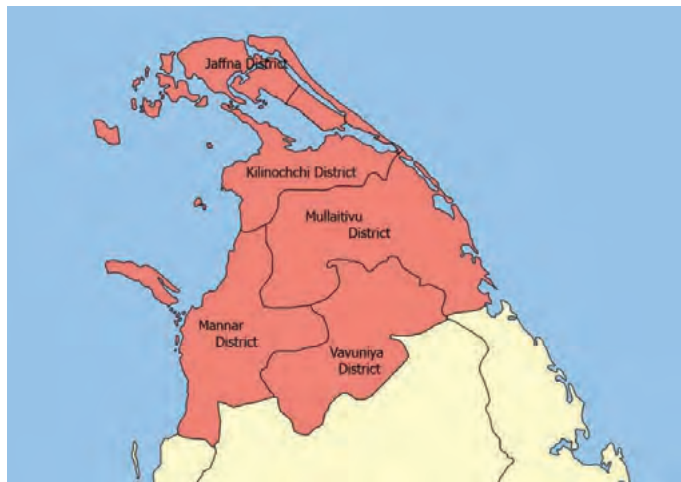
This Province covers the northern parts of Sri Lanka and has a long coastline, a number of inhabited small islands, and rich natural resources of forests and minerals. It has extensive areas of protected forest and woodland as well as wetland sanctuaries, substantial mineral deposits, and a coastal belt resource of fisheries and aquaculture.

The Sri Lankan civil war had its roots in this province. The population of the province, like that of the Eastern Province, was heavily affected by the conflict and by the Tsunami that devastated the area in December 2004, further adding to the destruction by taking lives and damaging infrastructure.

The province is surrounded by the Gulf of Mannar and Palk Bay to the west, Palk Strait to the North West, the Bay of Bengal to the north and east and the Eastern, North Central and North Western provinces to the south. The Province is the closest part of Sri Lanka to the Indian Continent, the distance from Thalaimannar, the most westerly part of the Province to Southern India being just 30km.

The Northern Province covers just over 13% or 8,847 sq.km of the total land area of Sri Lanka and includes the **five administrative Districts of Jaffna, Kilinochchi, Mannar, Mullaitivu and Vavuniya.**

The Province is sparsely populated in comparison with other parts of Sri Lanka with a population of 1,062,000 in 2011



and a population density of just 128 persons per sq km, far lower than the national average of 324. The majority of the populations of the Province are Sri Lankan Tamils with a minority Sri Lankan Moor and Sinhalese population. Dominant religions are Hinduism (78%), Christianity (15%), Islam (5%) and Buddhism (2%) and Tamil is the principal language spoken.

## **Economy**

Small scale industry such as chemical, light manufacturing, and textiles that were present before the civil war suffered a blow during the period. The area is largely rural with the majority of the people earning their livelihood in agriculture, in fisheries and small enterprises with most livelihoods dependant on available natural resources.

The provincial economy of the Northern Province is currently ridden with unemployment and underemployment with individual and family income reduced to a situation of 'no' income. The employment and skills situation has been impacted not only by the conflict but additionally by the Tsunami that devastated this area. This shortage of skills and lack of technical know-how has resulted in high levels of unemployment and in limited opportunities in self-employment. The group that has been the worst affected is the youth, both young men and women. Equally threatened is the earning group with widespread under-employment with large number caught in a cycle of low productivity, low income and survival-type activities. During the conflict poverty levels reached 37% in the Northern Province (compared with the national average of around 15%).

Infrastructure is relatively poor compared with the rest of Sri Lanka. Land transport access is through far fewer roads than in the rest of the country; the railway line is currently operational to Omantai and the only major seaport (Kankasanthuri) is currently not operational; airports are still controlled by the military and civilian usage is restricted. Communication networks have been damaged and in some parts of the Province are not currently operational and many in the population are not able to access mains electricity.

At present the developments of micro and small industries, including handicrafts have been assigned to the Provincial Council, Department of Industries with its role based on the mandate issued by the 13th Amendment of the Constitution, as a strategic planner and implementer in policy decision matters of industrial development and livelihood development in the Northern Province. In addition, the department plays a role as a facilitator in bridging the gaps created by vital central State institutions in the fields of human resource and physical resource development, technology modernization, appropriate technology transfer, entrepreneurship development, on-the-job training in addition to providing market promotion

facilities to enterprises.

The contribution of this province to the national GDP is low. Between 2005- 2007 the Northern Province contributed just 2.9% to national GDP, as its primary sector, agriculture including high value cash crops and livestock farming, had declined. In 2009 the average per capita income was only Rs 134,000, just over half the national average of Rs 232,154. With a continuing slow pace of economic recovery currently the Northern Province contributes only 3.3 % of national GDP.

In the post-conflict period demining, resettlement, rehabilitation and reconstruction work has been apace throughout the Northern Province. The Government of Sri Lanka along with the United Nations (UN) and its partner agencies, International and local Non-Governmental Organizations, multilateral and bilateral donors including the Asian Development Bank, World Bank, Chinese and Indian National Governments have worked in improving and restoring infrastructure of water supply; sanitation; housing; irrigation; electricity; telecommunications; roads and rail transport; health; and livelihood support, with active measures taken in clearing land mines.

Source: - *Enumeration of Vital Events 2011 Northern Province Sri Lanka, Dept of Census and Statistics. Physical Plan for the Northern Province : Volume One; Ministry of Construction, Engineering Service, Housing and Common Amenities; December 2012*

## **Traditional Handicrafts in the Northern Province**

Like all aspects of life and work in the Northern Province the practice of traditional handicrafts received an enormous setback due to the conflict, and the effects of the Tsunami, with handicrafts near invisible during the troubled period.

Given the on-the-ground situation currently **all crafts in the Northern Province can be considered to be endangered and in need of urgent safeguarding.**

With a returning population and efforts being made by the National Crafts Council to revitalize the sector there is evidence of change though substantial inputs are needed for revival. The Northern Province is rich in natural resources which form the raw material resource base for handicrafts based on agro-forest resources. With 490 craftspeople registered with the National Crafts Council the crafts that continue to be practiced remain largely a family business activity with all members contributing their time and skills to procuring raw material, processing, crafting and marketing.

It was apparent in the survey that with the right inputs (see recommendations in Section I) the practice of craftsmanship can lead to improved incomes, employment and sustainable development for the focus group of women and youth.

The Crafts of the Northern Province include:

- Red clay and terracotta products
- Leaves, grass, fiber, nut, shell crafts: banana,, coir, cane, bamboo, coconut, Talipot, Palmyra, Kitul crafts
- Metal crafts and Jewelry crafts
- Hand embroidery and Patchwork
- Batik
- Lace; Tatting, Crochet
- Traditional paintings
- Wood crafts :Carved masks, wood sculptures and puppets
- Lacquer work and parasols (Sesath)
- Stone icon carving and other stone crafts
- Musical instruments (Raw materials- goat and cow skins)
- Textiles and textile based crafts
- Leather crafts
- Seashell craft
- Miscellaneous crafts

In the course of the field survey issues that impacted craft practice in the Northern Province included:

- Need for **guidance and training** to improve the overall quality of the existing products. Training needs in **processing raw materials** also need to be up-graded. Training in entrepreneurship, marketing, product development, pricing, etc were an urgent requirement.
- Requirement of **appropriate technological initiatives** for production of crafts to improve quality and increase output. The demand was for technologies that were economically viable, technically feasible and suitable to the socio-economic fabric and environment of the craftspeople community. For instance the need for **seasoning technology** for the processing of natural fibers was an urgently expressed need as all seasoning is now dependent on nature/climatic conditions and time. Additionally while raw leather is available the need for curing and seasoning machines for the leather is a requirement.
- **Basic requirements** for aluminum metal ladders to pluck the young Palmyra

leaves were needed. Currently there are either no ladders or roughly made bamboo ones that need constant repair and are additionally not long enough.

- **Design inputs** for utilitarian and non-utilitarian products are an urgently expressed need as were new product designs for the changing consumer.
- **Access to credit** both for tools and working capital credit for at least one cycle of production.
- **Access to raw material** through availability of permits was an urgent need, this related to material from Crown land this was a major hurdle in production. The Permit being a form of license that is required to obtain raw material from Crown-land is available from the Divisional Secretary of the district on the recommendation of the NCC. Access to enhanced permits will aid in increasing production with a consequent increase in livelihood. However other **non-Permit raw material** requirements was also a limitation with difficulties in obtaining quality yarn for crochet and tating, seasoned leather for craftspeople and quality hooks and other jewelry making accessories.
- Due to the region being cut off for decades the **quality and availability of good quality tools** is a lacunae affecting the quality of end product and processing in every craft.
- **Cultivation of raw material** such as certain rush and reed varieties such as Pan rush need to be part of the revival program as there is a shortage of the raw material for production.
- Expensive **transportation costs** added to the cost of the product. This referred to not only transportation of raw material to craftspeople like clay but also to the marketplace.
- Issues faced due to **copying and competition** from cheaper imports and machine made replicas.
- **Inventorying and registering of craftspeople** currently not included in the NCC database needs to be completed to give entrée to additional craftspeople to the benefits of schemes and programs.
- Strategies needed to tap into the growing **tourist market** in the Northern Province needed to be thought through.
- Development of new **outward linkages and market connections** for craft products were required.

## District: Jaffna

### Context

Jaffna District is the northern-most district in Sri Lanka and covers an area of 1,025 sq. kms. The capital of the district is the city of Jaffna and it includes the Jaffna peninsula and seven inhabited islands. The islands closest to Jaffna are connected to the mainland by a causeway whilst those more distant (notably Delft and Nayinativu) are accessible only by boat. Jaffna City is the commercial and cultural centre of the Province.

Topographically, Jaffna District is relatively flat except along its south-eastern border where the land surface gradually rises. The District contains extensive lagoons which serve as important wetlands for migratory bird species. Jaffna District is the most densely populated in the Northern Province with a population of 583,378 in 2012. The population of the district is almost exclusively Sri Lankan Tamil. Hinduism is the commonly practiced religion here (83%), followed by Christianity (16%), Buddhism (0.43%) and Islam (0.42%). This region lends cultural diversity with its social and cultural practices derived from southern parts of India. Many Hindu temples were built here with architectural designs influenced by South Indian Kovils.



### Economy

The district has a road network of a total length of 3,421km as the area was inflicted with conflict and war.

Of the land area of 98,360 hectares 34.2% i.e. 33,732 ha is used in agricultural activities, which



is the mainstay of the people. Crops like paddy, vegetables, fruit, trees, and coconut and Palmyra trees grown in plenty. Due to the unstable conditions during the conflict years, approximately 10,202 ha of agricultural land have been abandoned by the local populace.

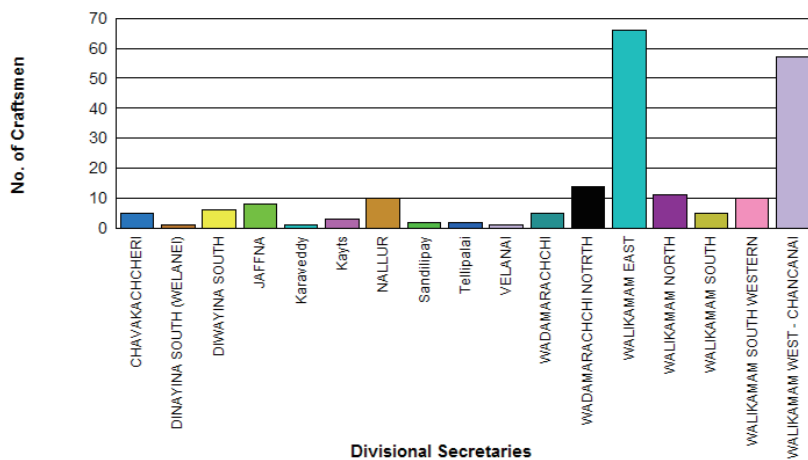
As the city is situated on the northern seaboard fishing is an important industry, being the sole revenue source for a considerable section of the community.

## Traditional Handicrafts in Jaffna

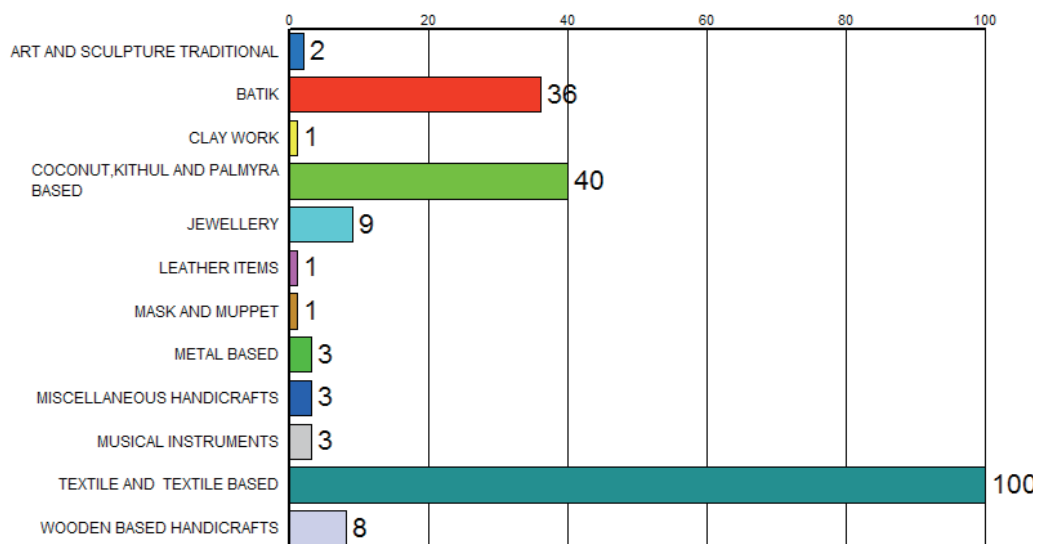
The handicrafts sector in particular received a major setback due to the conflict, with handicrafts production at an almost negligible level during the troubled period. At present two hundred and seven craftspersons are registered currently with the National Crafts Council who are engaged in the manufacture of diverse crafts. Almost all crafts practiced here are within the family set-up with all members contributing towards production in different ways.

Virtually all the craftsperson's who were interviewed appeared to be seriously involved with the crafts they are engaged in. Whether there are any dropouts in the numbers registered needs to be surveyed.

Some of the traditional handicrafts made in Jaffna District are textile and textile-based products, batik, coconut, Kitul and Palmyra crafts, as well as jewelry. Some other crafts like musical instruments, metal jewelry and wood crafts are also made though on a much smaller scale.



**Distribution based on the Divisional Secretariats** [Source: NCC Data Base 2014]



### ***Registration of craftspeople with the NCC Council according to craft***

[Source: NCC Data Base 2014]

### ***Main handicraft production according to village***

Shown below are the villages in the Jaffna District and the crafts practiced at the village level

<b>CRAFT</b>	<b>VILLAGE</b>
Red Clay crafts	Nallur
Leaves & Grass craft	
Metal: Gold/Silver Craft	Jaffna town
Metal Casting: Copper and Brass crafts	Jaffna town
Musical Instruments	Ariyalai
	Jaffna
Wood Crafts	Malagam
	Koppay
Palmyra crafts	Mahiyappity
	Sandilippayi
	Maduvil
	Tiruvelveli
	Ellalai

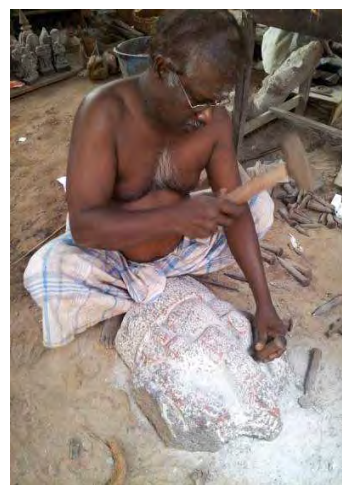
In the course of field work craftspeople interviewed raised several issues that they regarded as impacting their work and practice. These concerns once addressed, they felt, would help in revitalizing craft production.

- Access to raw material - The major stumbling block was the difficulty in obtaining the Permits necessary to access raw materials necessary to produce the craft products. The Permit being a form of license that is required to obtain raw material from Crown-land. This permit is available from the Divisional Secretary of the district on the recommendation of the NCC. Access to enhanced permits will aid in increasing production with a consequent increase in livelihood.
- While there is a rising demand for handicrafts in Jaffna District as the number of tourists visiting the North is on the increase craftspeople are unable to increase production to tap into this lucrative and increased tourist demand due to lack of raw material to produce more products and appropriate tools to reduce time and improve quality.
- A serious threat faced by craftspeople is competition from cheap imported products that are priced lower than the handcrafted products produced.
- Introduction of improved tools and technologies for craft production-As the tools used by craftspeople were age old, with little or no change over the decades the quality of work produced, time taken to produce and the arduous nature of production all



impacted the final product. The craftspeople across the board expressed their need for appropriate technologies that were economically viable and technically feasible, while fitting into the socio-economic fabric and environment of the local community. Though the term “appropriate” was not what was linguistically used by the craftspeople, what they emphasized was the use of suitable modern tools to make their efforts easier, with lesser time spent in production. They have also realized that one vital factor to compete with the product available at a lower price in the market is, to speed up their capacities with improved technology.

- Craftspeople expressed the need for interventions of government agencies combined with other related institutions for upgrading artisanal skills, design, marketing, etc to ensure better access and response to market demand.



## District: Vavuniya

### Context

Vavuniya District is the southern-most district and covers a land area of 1,966 sq km. The administrative centre is Vavuniya. Unlike other districts surveyed, the multi-ethnic diversity found in Vavuniya lends it a distinctive character as it is at the cultural crossroad between the two major districts of Jaffna and Anuradhapura in the North Central Province.

With an estimated population of 172,000 in 2012, it has an extremely low density of persons per sq km accounting for just 92 compared to the national average of 324. The district's population comprises largely of Sri Lankan Tamils (65%) and the Sinhalese population counts at about 10%. Hinduism (70%), Christianity (13%), Buddhism (10%) and Islam (7%) are the main religions practiced here. An outstanding feature of Vavuniya is the unity and harmony that prevails among the communities comprising the Sri Lankan Tamils, Muslim and Sinhalese.

Accessibility to the Vavuniya District is mainly through Kandy - Jaffna (A 9) main road. The eastern part of the district can be accessed through Vavuniya – Kebitigollewa road (A 29) while western part of the District can be reached by Vavuniya – Mannar (A 30) and Medawachchiya – Mannar (A 14) roads. Puliyankulam – Mullaitivu road lie within the NE part of the District.

The terrain is generally flat with the elevation gain around. The topography becomes more pronounced in the south east where prominent ridges occur representing the highest elevations in the District. There are no major or perennial river systems within the Vavuniya District. However, there are a number of small to medium scale seasonal streams, all of which are active only during the monsoonal rainy periods. The District contains a large number of small and medium sized tanks.

### Economy

Agriculture plays a significant role in the economy of Vavuniya. The soil being highly fertile due to reddish brown earth, low humid clays and alluvial soil and the existence of ground water. Red-Yellow latro soils are found in the Northern part of the district that yields greater fertility. Further the lakes surrounding the district are a great boon to the farmers. Recent surveys indicate that 38% of the total land is agricultural, with 47% of land being forest cover. Agricultural land used includes approximately 21,000 ha. of paddy cultivation, which is the

main crop cultivated. While 10,000 ha is under perennial and other crops like maize, gingerly, finger millet, cowpea, potatoes, onions etc additionally cultivated. Fruit orchards also are extensive.

## **Traditional Handicrafts in Vavuniya**

Along with agriculture, Vavuniya is famous for its natural abundance of stone outcrops and it is for this reason, that stone crafts are extensively practiced in this district. In the last years, after the end of the conflict Vavuniya has become a major supplier of stone-based crafts to other parts of Sri Lanka as well. Almost all the stone-based images and statues found in Sri Lanka are produced in Vavuniya, thus generating good business and markets for the crafts people.

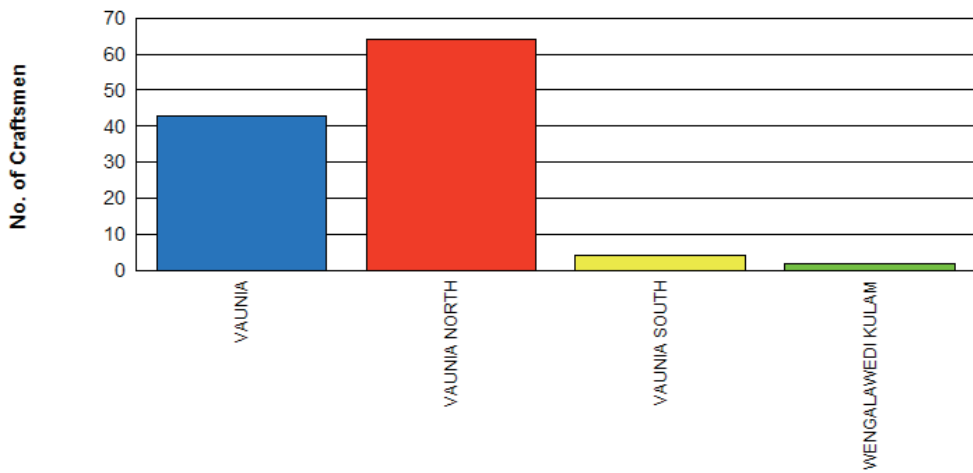
In addition, handicrafts made of clay such as cooking pots, jugs, hearths, flower vases, etc. are also crafted here for ritual and utilitarian use.

Products made of leaves and grass are mainly made by women while men engage in assisting to obtaining raw materials and in marketing. Products like mats, door mats, baskets, wall hangings, etc. also generate a promising market.

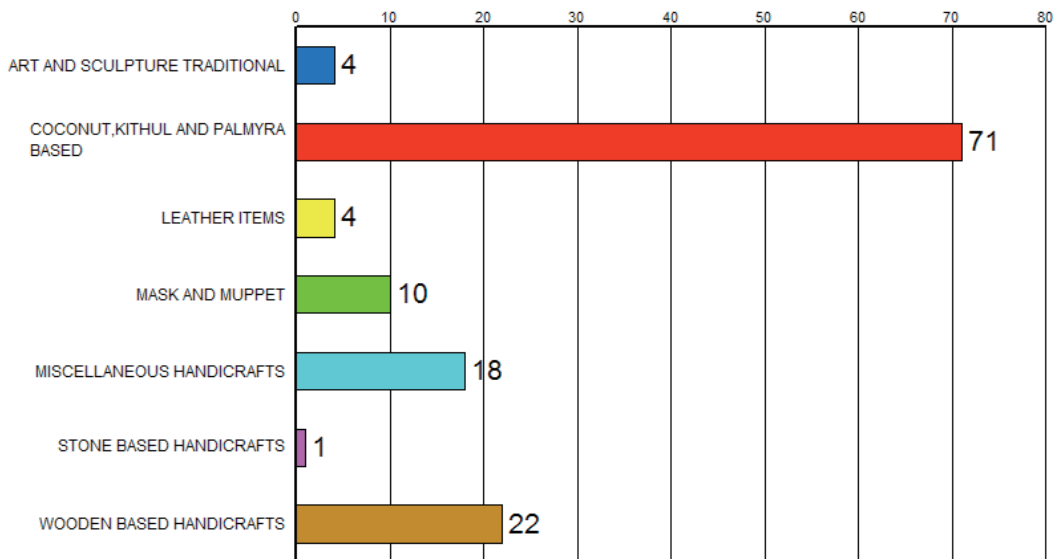
Of the craftspeople currently registered with the NCC about 25 craftspeople are engaged in making clay products, while craftspeople engaged in leaves and grass based products are yet unregistered.

The issues faced by craftsperson's in Vavuniya were similar to others in the Northern Province added to which were difficulties encountered in marketing the crafts and obtaining the right remuneration for their craftsmanship. Additionally the need for product development, access to new markets, further value additions were also requirements for revitalization and sustainability.

With the coming of peace the craftspeople are working towards the re-emergence of the handicraft industry.



**Distribution based on the Divisional Secretariats** [Source: NCC Data Base 2014]



**Registration of craftspeople with the National Crafts Council according to craft**

[Source: NCC Data Base 2014]

*Main handicraft production based on the distribution of villages*

<b>TYPE OF CRAFT</b>	<b>VILLAGE</b>
Red Clay crafts	Kaneshpuram
	Kovilkulam
	Nedunkerni
	Samalankulam
	Koomankulam
	Maharambayikulam
Leaf, fiber, & Grass craft	Puliyankulam
	Muttumari Nagar
	Mara Iluppai
	Nedunkerni
	Parusankulam
	IrattaPeriyakulam
Stone Crafts	KovilPudukkulai
	Moondimurippu
	Samalankulam
Traditional Paintings	Verpankulam
	Poonthottam
	Koomankulam
Traditional Paintings & Sculptures	Thonikkal
	Ukkulamkulam
	Koomankulam
	Poonthottam
Miscellaneous Crafts/Paper	Koomankulam
	Thonikkal
	Kaneshipuram



## District: Mannar

### Context

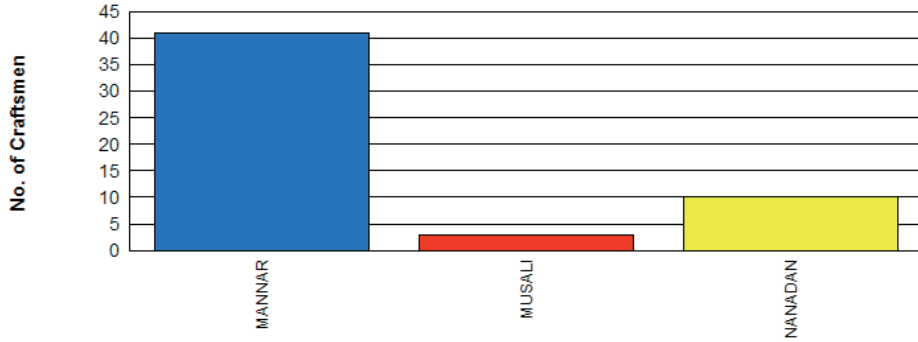
Mannar, the western-most district in the Northern Province, is long and narrow, covering a land area of 2,002 square kilometers. The Wilpattu National Park is adjacent to the District, located along its southern boundary. The District is noted for its aridity as there are no perennial river systems, however a number of large ephemeral streams, Pali Aru, Parangi Aru, Nay Aru and Aruvi Aru, run through the District draining to the west.

The district's population was approximately 99,000 in 2012, with a density of 52 persons per sq km. Sri Lankan Tamils are the predominant inhabitants in the district, with many having moved to the safety of the capital Colombo during the civil war. Similarly, most of the Sri Lankan Moors and Sinhalese who lived in the district fled to other parts of Sri Lanka or were forcibly expelled by the rebel Liberation Tigers of Tamil, though some of them have returned to the district since the end of the conflict. Christianity is the commonly practiced religion in the district (58%), followed by Hinduism (24%), Islam (17%) and Buddhism (3%).

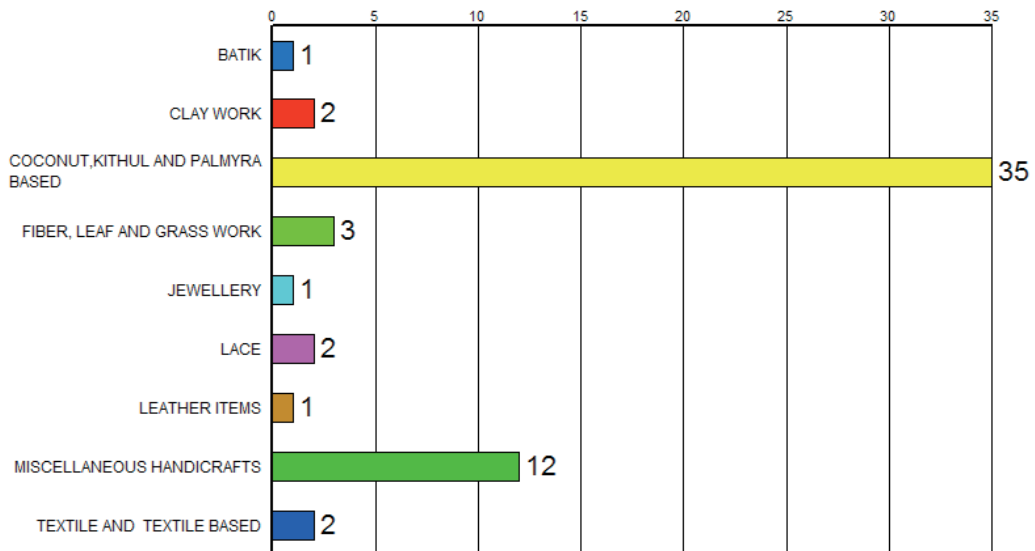
The district has borne the brunt of the conflict era and remains one of the most backward and underdeveloped areas in the region.

Mannar district has a marine coast line with a stretch of 222 km, from Theavanpiddi in the north to Mullikkulam in south including Mannar Island. Given its location, fishing is the main industry in the region and provides livelihood to a majority of population. Approximately 16% of the population of the district is surrounded by rich fishing areas. Most productive fishing ground lie in the Palk Bay and the Gulf of Mannar. Encircling the Mannar Island is a shallow continental shelf with rich harvest of pearls.





***Distribution based on the Divisional Secretariats*** [Source: NCC Data Base 2014]



***Registration of craftspeople with the National Crafts Council based on craft***  
[Source: NCC Data Base 2014]

## Traditional Handicrafts in Mannar



There are many small villages in the districts where handicrafts are commonly produced. During the period of conflict they were greatly affected and subject to various hindrances that led to the crafts being marginalized.

- While approximately 42 craftsmen are registered with National Crafts Council, it was observed during the survey that there were more craftspeople who are engaged in both traditional and modern handicrafts production that need to be enumerated and registered.
- Several small villages produce handicrafts using the Talipot and the tender leaves of Palmyra as raw materials to make a range of products that include baskets, mats, winnowing fans and decorative items to name a few. In addition Palmyra is commonly used as roofing material for homes with craftspeople skilled in making the roofs. Craftspeople here have a very limited market for their product as they experience difficulty in obtaining raw material and in accessing new markets. The field survey also revealed the need for training programs in design and product development in this craft, and the introduction of appropriate technology for production. Additionally due to the heavy handed use of pesticides on the raw material it will be necessary in the future to grow these crops in an organic manner for use by craftspeople. Craftspeople depend on their income from the sale of their products to sustain their lives.
- The problems of machine made copies and cheap substitute products are hitting the craftspeople in this area, impacting incomes and livelihoods.
- The availability of pearls from the shallow continental shelf off the Mannar coast opens up the possibility of new product development that has long term potential for development.
- The sea-shell craft is another area of potential development with new products and designs.

*Main handicraft productions based on the distribution of villages*

<b>TYPE OF CRAFTS</b>	<b>VILLAGE</b>
Palmyra and Talipot crafts	Talai Mannar
	Pesalai
	Old Thuduval
	Thullukuduiruppu
	Patti Thottam
	Keeri
	Kattukkaram Kuduiruppu
	SaavalKattu
	Palli Munai
	Naruvilikulam
	Vanniyankulam
	PudukKulam
	PannakKamam
	MurunganKamam
	SirukKandal
	ParihaariKandal
	Jeewa Nagar
PachchaKulam	
Sundukkuly	



## **District: Mullativu**

### **Context**

Mullaittivu is the eastern-most district of the Northern Province, and is located in the north-eastern seaboard. Spread across an area 2,617 sq km, accounting for 3.8% of the country's total mass. The capital of the district is the town of Mullaittivu.

Topographically the Mullaittivu District comprises a wide flat coastal plain in the east gradually rising to a gently plateau to the west. The coastal plain features a series of lagoons. Kokkilai in the southeast is protected as a sanctuary. Mullaittivu District has no major river systems or perennial streams. However, there are a number of small to medium scale seasonal streams which are active mainly during northeast monsoon period.

In 2012, the population of the district was 91,947 people, with a density of 38 persons per sq km. Mostly comprising Sri Lankan Tamils (87%), small numbers of Muslims ( 9%) and Sinhalese (4%) communities also reside here.

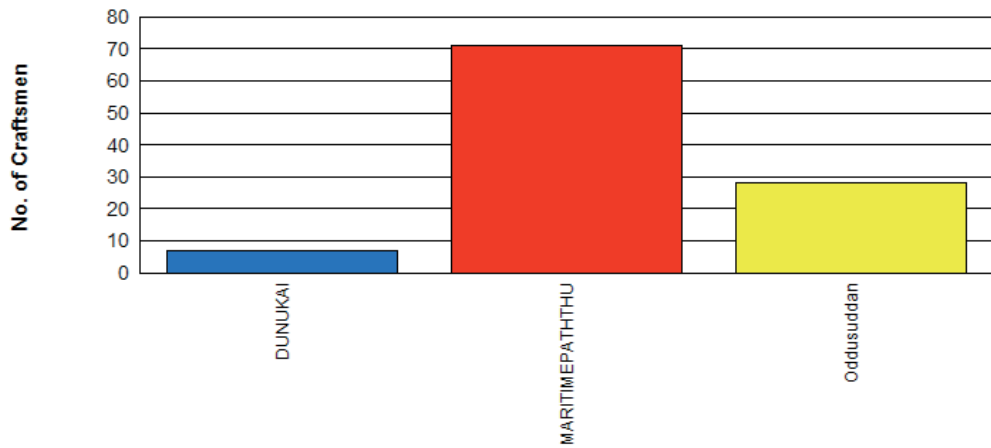
This district was adversely affected by the civil conflict as well as the onslaught of the Tsunami in December 2004 where the lives of the people were severely disrupted. The recent conflict led to a significant dispersal of the population to safer areas in other parts of the island, with Sri Lankan Tamils who migrated or sought security in Sri Lanka's capital of Colombo.

### **Economy**

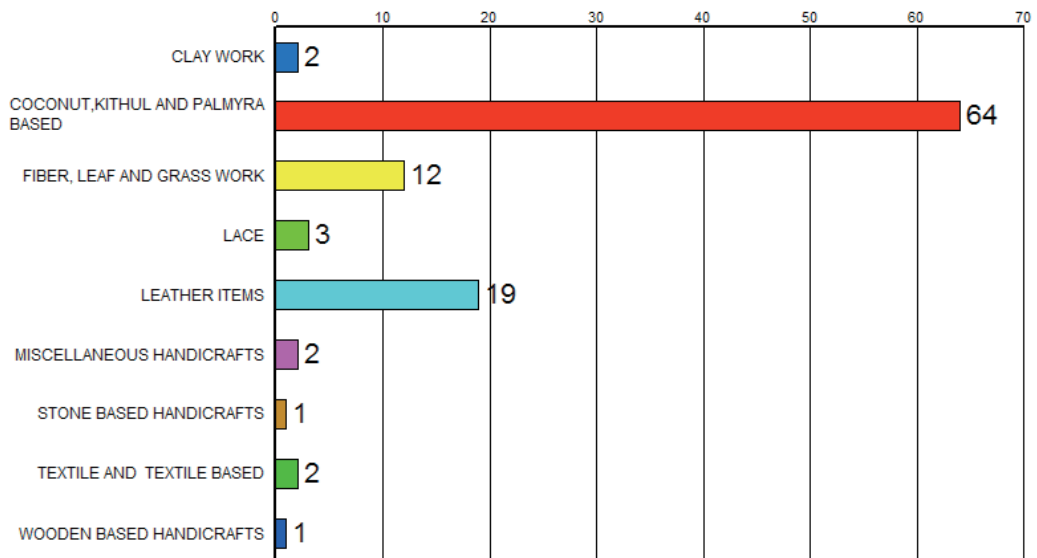
The main source of revenue for the district is generated from the fishing industry as well as agriculture, its location on the north-eastern seaboard creating opportunities for increased revenues in fishing.

### **Traditional Handicrafts in Mullativu**

Handicrafts in this district are mostly made of leaves and grass and also Talipot and Palmyra and the commonly found products are mats, baskets and ornamental goods. There are many unregistered craftsmen here who are engaged with these crafts.



***Distribution based on the Divisional Secretariats*** [Source: NCC Data Base 2014].



***Registration of craftspeople with the National Crafts Council based on craft***  
[Source: NCC Data Base 2014]

Some of the craftsmen who participated at the workshop stated the problems they face in accessing raw materials. They keenly felt the need for guidance and assistance to improve the overall quality of the existing products through refinement of processes and materials in use; including new designs of greater variety for utilitarian and non-utilitarian purposes. Training and knowledge regarding specialized markets, products, pricing, quality and consumer needs was also expressed as a need.

***Main handicraft productions based on the distribution of villages***

<b>Type</b>	<b>Village</b>
Clay crafts	Mulliyavalai Mallawi Pudukkudiyiruppu Oduchuttan Semmalai Mullaitivu Silavathai
Wood crafts	Udupukkulam Thannir urru Mulliyavalai Watrapolai
Palmyra and leaf crafts	Watrapolai Mulliyavalai Mamulai Katsilaimadu Oduchuttan Pudukkudiyiruppu
Leather crafts	Mulliyavalai Thannir urru Pudukkudiyiruppu
Coconut shell crafts	Udupukkulam Mulliyavalai Mallawi Weli oya Pudukkudiyiruppu
Sewing garments	Mulliyavalai Thannir urru Watrapolai Mamulai
Sea shell ornaments	Mulliyavalai Mankulam Mallawi

## **District: Kilinochchi**

### **Context**

Kilinochchi district in the Northern Province has an area of 2,617 square kilometers. Its population was 118,000 in 2011, with a density of 94 persons per sq km. The population of the district is almost exclusively Sri Lankan Tamil. Kilinochchi was the administrative center and de facto capital of the LTTE until 2 January 2009, when troops of the Sri Lankan army recaptured the city. The people in this district have had to endure immense hardships for a considerably long period.

The economy is mainly agrarian based, with abundance of paddy cultivation along with other crops. The district being conflict ridden for years, is slowly recovering from years of displacement and violence. Kilinochchi had a defunct railway station on the, which has now been put back to service.

Kilinochchi constitutes of 4 Divisional Secretariats that are further sub-divided into 95 Grama Niladhari Divisions.

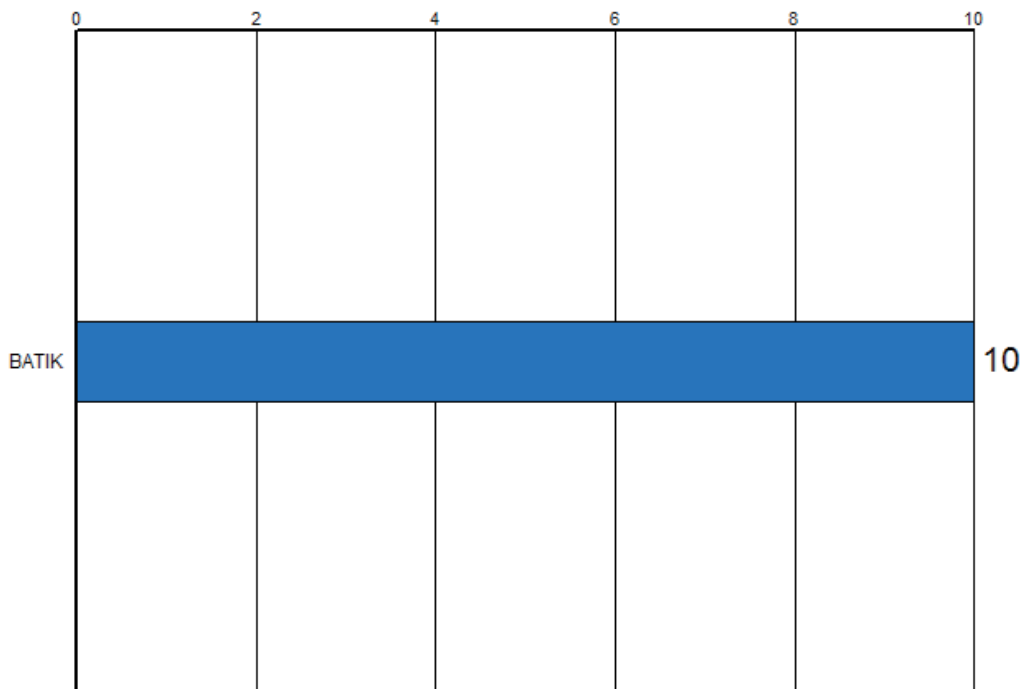
### **Traditional Handicrafts of Killinochi**

Handicrafts though practiced since ages, as in the case of other areas in the region as well, currently remain marginal and in need of support. Approximately 250 people are engaged in the manufacture of handicrafts in the district. Of these, about 200 people are involved in producing Palmyra Leaf and Talipot based products, while approximately 50 turn out crafts with clay, while the rest are engaged in Wood and Metal based products.

Women are mainly engaged in making baskets, mats, hats, trays, flower pots, bags, hand fans and decorative items in the villages of Poonariyan and Pallai. The raw materials chiefly used are Palmyra leaves and Talipot.

Wood crafts are distributed in the villages of Iranamadu, Manniakulam, Pallawarayankaddu and Veravil. The types of timber used include Teak, Hora, Nadun and Jak, in addition to wild timber. The types of products crafted are household furniture, figurines and utility items for kitchen and home use.



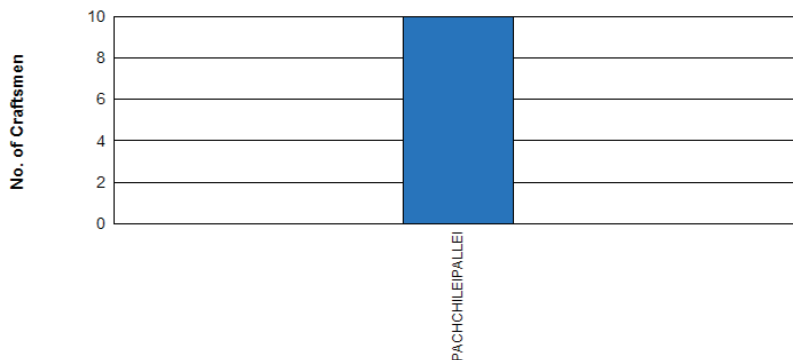


**Registration of craftsmen with the National Crafts Council based on craft**

[Source: NCC Data Base 2014]

Clay based products are also made in Vaddakachcheri and Poonariyan. Crafts produced are goblets, bowls, jars, cooking pots, terracotta animals, figures and other decorative and utility items.

Research showed that there are craftsperson's who make creative items of jewelry, tea sets, trays cutlery, ash trays, oil lamps, spittoons and gift items mainly in the villages of Paranthan, Poonariyan and Pallai. The metal they use for these are, silver, gold, brass, copper and zinc.



**Distribution based on the Divisional Secretariats** [Source: NCC Data Base 2014]

*Main handicraft productions based on the distribution of villages*

<b>Craft</b>	<b>Village</b>
Clay	Poonarin Thirunagar Vivekanandanagar Vishvamadhu Dharmapuram
Cane	Ivakkatchi
Jewelry	Ivanthinagar
Textiles	Thirunagar Vivekanandanagar Poonarin
Wood craft	Poonarin Killinochi Vishvamadhu Paranthan
Traditional paintings	Killinochi town Vishvamadu Ievapuram
Coconut, Talipot, Palmyra crafts	Vivekanandanagar Barathipuram Poonarin Moorippu Rudrapuram, Kiranju

## Eastern Province

### Context

The Eastern Province is one of the nine Provinces of Sri Lanka, with Trincomalee as its capital. With a total area of 9,996 square kilometers or about 15% of the total land mass the province has a population of 1,551,381 (7.5 % of the population of Sri Lanka) according to the 2012 Census. The province is the most diverse in Sri Lanka, both ethnically and religiously. The dominant communities are Sri Lankan Tamils (39.29%), Sri Lankan Moors (37%), Sinhalese (23%) and a minority of Indian Tamils (0.50%) and other groups (0.37%). The main religions followed in the district are Islam and Hinduism, followed by Buddhism, Christianity and others.

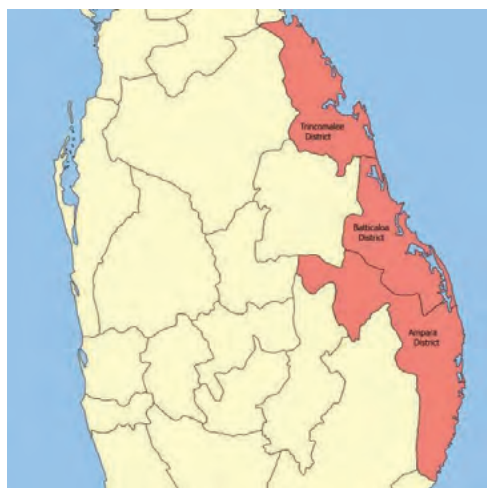
The population of the province, like that of the Northern Province, was heavily affected by the civil war. The conflict caused some of the Tamils, Moors and Sinhalese who lived in the province to flee to other parts of Sri Lanka, though many of them have returned to the province since the end of the civil war.

The Eastern Province of Sri Lanka comprises the **three administrative districts of Ampara, Batticaloa and Trincomalee.**

### Economy

The Eastern Province lags behind the other Provinces economically with a current contribution of 8.0% to national GDP. The unhealthy economic situation is a result of prolonged conflict, displacement and natural disasters like the 1968 cyclone, the 2005 Tsunami that affected this area.

Paddy, fisheries, dairy and the coastal belt are the main resource of the Eastern Province.



Agriculture, the dominant sector here, declined between 2004 and 2007 but has been showing signs of recovery after 2008 and now contributes 52% share in the provincial GDP and with 163,000 hectares or 42.9% of the agricultural lands under cultivation. Historically the Province has been an important source of rice, annually, the producing around 840,000 metric tonnes of paddy in both seasons; equivalent to 25% of the national production. With fishing a mainstay of coastal communities fisheries are the second largest sub-sector of agriculture in the Eastern Province and contribute around 16% to the national marine fish production. The Province has approximately 30 % of the cattle and buffalo population of the country. Forest cover in the Eastern province constitutes approximately 34.35% of the total land area. The province produces surplus paddy, fish, maize, ground nut etc. which are sold as primary products as no value addition or processing is done at the provincial level. The Industry Sector, has increased its contribution from one fifth in 2004 to little more than one third in 2008. With the Services Sector contributes 43% to 47% of the provincial GDP.

The Eastern Province is far behind others in the national average for household power connections. With the close of the conflict the government is making great effort to bring development to the Eastern Province.

With infrastructure projects in place and a developing road network the Eastern province is now accessible to the rest of the country.

The tourist sector has taken root in the Eastern Province, with its natural beauty and historic structures. Tourist complexes are being developed to cater to visitors though the facilities available to cater to them are still limited. Nilaveli in Trincomalee, Passikudah in Batticaloa and Arugam Bay in Amparai are renowned for beach tourism. A number of sanctuaries and national parks are situated in the region including Lahugala, Kumana, Gal Oya, Sagamam, and Kudumbigala.

Education at all levels, Pre-School, Primary, Secondary, Tertiary and Technical-Vocational were severely disrupted in the Eastern region as a result of the war and the tsunami. Problems such as non- enrolment, drop-outs, absenteeism and poor learning quality exist many young people who have grown up in an environment of conflict and violence show symptoms of insecurity, stress and varying degrees of psychosocial distress. Thus there has been poor student enrolment and a high rate of student drop. This is compounded by a dearth of equipment, lack of infrastructure and other support facilities as well as of basic facilities as toilets and safe drinking water in the rural areas compounded by a lack of teachers.

*Source: Eastern Development Plan 2012 - 2016, Volume 1, Eastern Provincial Council Report*

## Traditional Crafts in Eastern Province

Like the rest of the Provincial economy, handicraft production was hugely impacted in the Eastern Province by the three decade civil war and by the effects of the Tsunami. With the coming of peace efforts are being made towards revival by the efforts of the government and other bodies though the road to revival will take a long time.

In the three districts surveyed there are approximately 275 craftspeople registered with the National Crafts Council.

The Crafts of the Eastern Province include:

- Red clay and terracotta products
- Leaves, grass, fiber, nut, shell crafts: banana,, coir, cane, bamboo, coconut, Talipot, Palmyra, Kitul crafts
- Metal crafts and Jewelry crafts
- Hand embroidery and Patchwork
- Batik
- Lace; Tatting, Crochet
- Traditional paintings
- Wood crafts :Carved masks, wood sculptures and puppets
- Lacquer work and parasols (Sesath)
- Stone icon carving and other stone crafts
- Musical instruments (Raw materials- goat and cow skins)
- Textiles and textile based crafts
- Leather crafts
- Seashell craft
- Miscellaneous crafts

Field Research revealed:

- In the three districts surveyed there were **more practitioners of the craft than those registered with the National Crafts Council** who needed to be enumerated as part of the census in the future and be included in the programs and initiatives available.
- A heartening fact that emerged in survey is the **undiminished interest in craft**

**practice**, in spite of the upheavals of the past three decades, the interest of the craftsperson's and their tenacity to pursue their craft remains undiminished.

- In the Eastern Province craft products are **marketed through two avenues**. The first is through weekly fairs held usually on a Sunday with the permission of the local council. At these fairs temporary stalls are set up at a place located close to a town, forming a trade centre where all consumer goods required are available for sale. Large sections of the surrounding villages visit these fairs. Most of the consumers belong to the lower middle income group. The second sales avenues are through permanent shops where the craftsperson often has to provide products at a discounted price as it is then further marked-up by the seller.
- **Raw material** like in the other provinces is an issue since tapping of natural resources in crown land is legally prohibited. Thus, the transportation of raw materials uprooted from such land is an offence. However, there is provision in the law for registered craftspeople with NCC, to uproot and transport, provided they get written permission from the Divisional Secretary of their area on the recommendation of NCC.
- As the forest ecosystem here is predominantly consists of Dry Zone forest comprising Riverine forests craftspeople have access to hard wood with its added advantage of being a termite-resistant, thus making it an area where furniture craft can increasingly pre dominate.
- The majority of craftspeople have **designs that are similar to other areas** with no point of differentiation. During the course of the research it emerged that the craftspeople were keen and open to exploring new markets, including export. They expressed the need for improved design, quality up-gradation, better finish and technical support.
- The craftspeople were keen to tap into the **increased tourist market**.
- **Access to capital** was an important lacuna for machines and working capital.
- Other needs were **similar to those of the Northern Province**.

## Ampara District

### Context

Known as Ambaragama in the past, Ampara district is notable as the supplier of rice to the country and is located on the eastern coastal belt of the Eastern Province. In 2012, the population in the district stood at 650,000. The district is considered to be one of the most

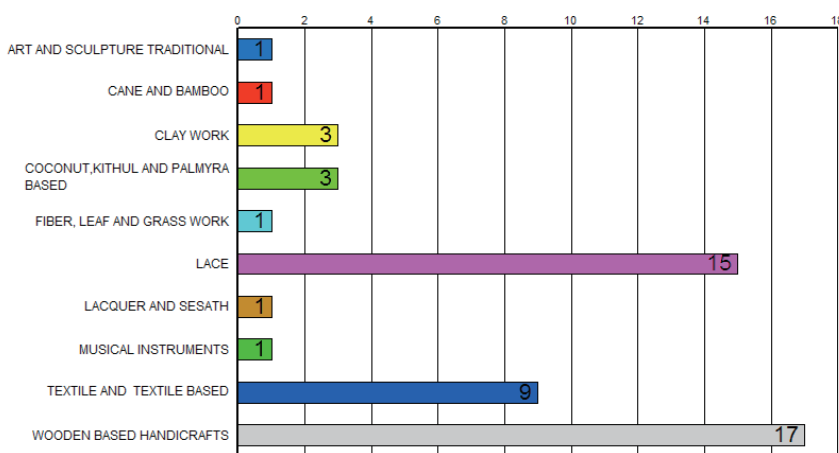
ethnically and religiously diverse areas in Sri Lanka, with Sri Lankan Moors and Sinhalese as its principal inhabitants. The predominant religion is Buddhism.

In 2004, Ampara was subjected to great devastation by the Tsunami and it has taken considerable resources and time to recover physically and mentally from its aftermath. The economy of Ampara district is now mostly dependent on the rice, sugarcane industry and animal husbandry including cattle and poultry.

## Traditional Handicrafts in Ampara

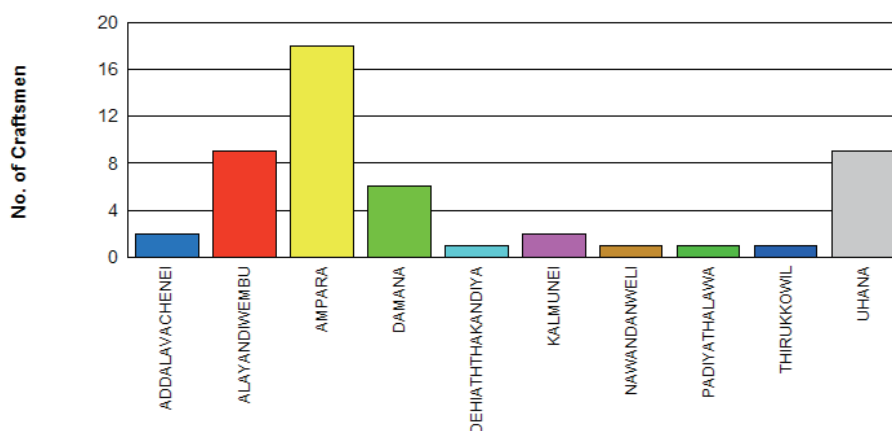
Diverse handicrafts are practiced in Ampara district, across a variety of mediums and materials found here are works in wood, textiles, leather, stone, cane, metal, Talipot, coconut and Palmyra. Approximately fifty craftspeople are currently registered with the NCC while approximately a further 25 craftspeople have applied for NCC registration. There are additionally other craftspeople yet awaiting registration.

Handloom is flourishing and upcoming industry in the district with roots derived from India that go back to the 1800's. In the recent past, several handloom centers have been established across the district in order to support this enterprise. The survey showed that Handlooms as an industry has expanded more in comparison to other crafts. The primary reason for this is that handlooms in Ampara, is an age-old tradition with well developed skills that exist with both genders equally and enthusiastically involved. Another obvious factor for the catapulting of this industry is the determination the people in this district had, after restriction were imposed on the import of clothing and sarongs which happened to be the most popular garment of men



### *Registration of craftspeople with the National Crafts Council according to craft*

[Source: National Craft Council Data Base 2014]



*Distribution based on the Divisional Secretariats* [Source: National Craft Council Data Base 2014]

### *Main handicraft productions based on the distribution of villages*

<b>TYPE OF Craft</b>	<b>VILLAGE</b>
Red Clay products	Tirukkivil
	Oluvil
	Samanthurai
	Akkaraipattu
	Uhana
	Verangkatigoda
	Gonagolla
	Dighavapiya
	Akkaraipattu
	Samanthurai
Kalmunai	
Leaves and Grass craft	Nintavur
	Oluvil
	Uhana
Cane & Bamboo products	Lathugala
	NamalOva
	Vadinagala
Musical instruments	Ampara town
Cow/goat skin crafts	Ambagahavela
Textiles & Textile based Crafts	Maruthamuni
	Savakkadai
	Samanthurai
	Kalmunai
Wood Crafts	Maruthamuni
	Pandirippu
	Kalmunai
	Pottuvil
	Akkaraipattu
Leather Crafts	Ampara town
Stone Crafts	Damana



# Batticaloa District

## Context

Batticaloa is in the eastern coast of Sri Lanka on a flat coastal plain boarded by the Indian Ocean in the east with several tiny islets within the Batticaloa lagoon, it is located in the central part of eastern Sri Lanka. The district has an estimated population of 581,223 people.

In additions, the district has an estimated population of 581,22 (Male: 281,268 and Female: 298,201). The population density is 220.74 persons per square km. Kattankudy DS division records the highest population density, while the lowest is recorded in the Koralaipattu North DS division.

The principal inhabitants of the area comprise Sri Lankan Tamils, followed by the Muslims, with Sinhalese as a minority. Presently, all three communities live harmoniously. Portuguese invasion of the island in the 16th century resulted with a large community of Burghers inhabiting the area, until changing administrative policies resulted with their exit from the country in the early 1970s, and currently they are in marginal numbers. Hinduism is the major religion of Batticaloa, though there is the presence of Islam, Christianity and Buddhism.

The majority of Batticaloa's population is engaged in agriculture as the chief occupation, while fishing occupies second place in livelihood activities. Other income generation activities include industrial activities and employment in the government, corporate and private establishments.

As agriculture is the economic mainstay in this district, the artisans engaged in the craft industry are often seen engaged in the field of agriculture in those periods when craft production is slack or when it is peak time for agricultural employment and all help is needed.

Batticaloa boasts of a domestic airport, 15 helipads, a fisheries harbour and a good main and minor road network (9451, 96 Km). Singing fish in Kallady lagoon is an attraction for whom Batticaloa and has earned international fame.

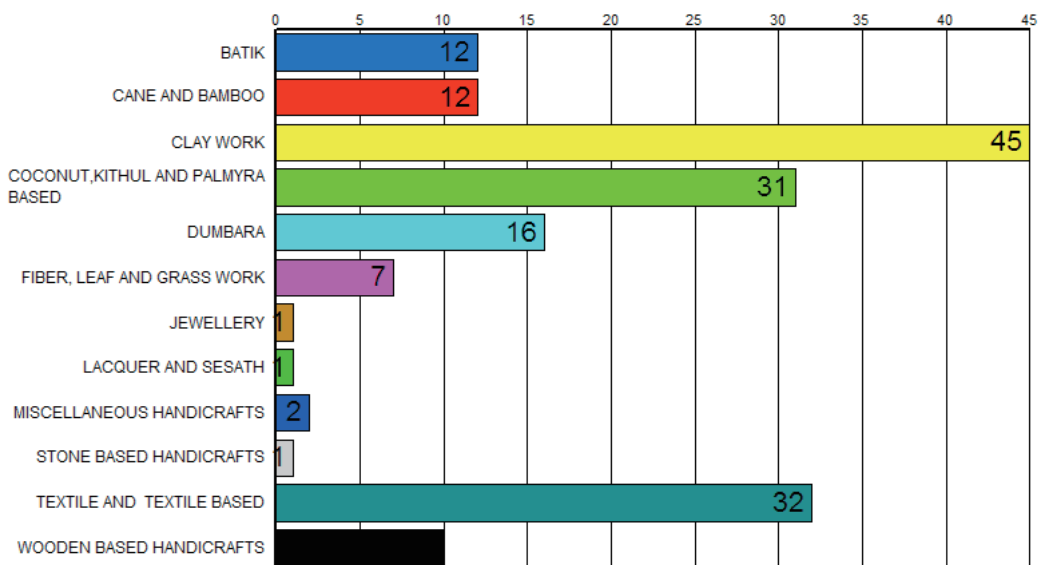
As a major portion of the population in Batticaloa is engaged in agriculture there is a substantial production of paddy and coconut crops. Along with agriculture, fishing is another important livelihood followed by many. Other occupational avenues are offered by industries, government and private establishments in the district.

## Traditional Handicrafts in Batticaloa

The district, as the others mentioned earlier, also has a rich heritage of handicrafts and other diverse traditional practices. Commonly found crafts include works in red clay, leaves and grass, cane and bamboo, metal, textiles, wood, leather, coconut, Talipot, Palmyra, coconut fibre and paper pulp, among numerous others.

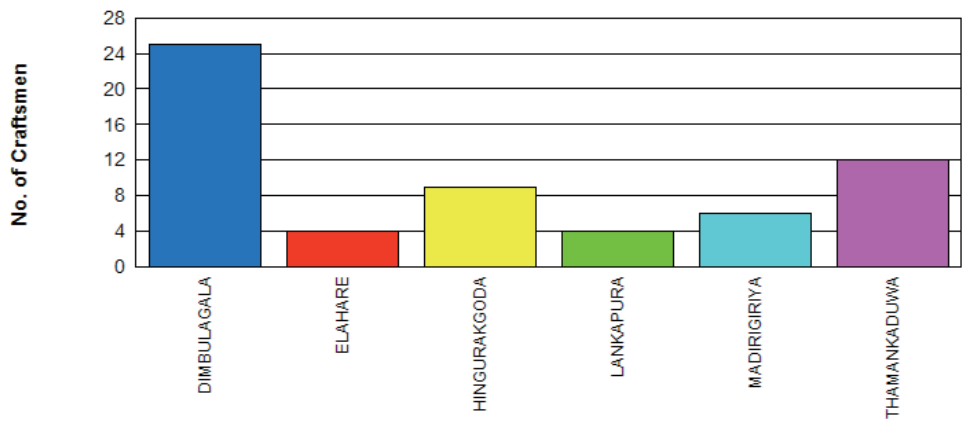
Both men and women are actively engaged in the crafts for their livelihood. The craftspeople here only pursue crafts and have no secondary agricultural pursuits. There are approximately one hundred and seventy registered crafters with the NCC at present. Non-registered crafters are about 30. Women are mainly engaged in leaves and grass, Talipot, Palmyrah, coconut fibre and paper pulp crafts. 25% of 170 crafters are women. The remainders are men engaged in crafts such as cane and bamboo, textiles, wood and leather. 55 families are engaged in the craft of Cane and Bamboo. The majority of craftspeople are in urgent need of training in new designs, quality control and techniques to enhance quality and production.

In field research it emerged that the craftspeople additionally needed market information, credit and a closer association with the NCC. A note worthy aspect of the craftspeople here was their enthusiasm for the craft.



**Registration of craftspeople with the NCC according to craft**

[Source: National Craft Council Data Base 2014]



***Distribution based on the Divisional Secretariats***

[Source: National Craft Council Data Base 2014]

*Main handicraft productions based on the distribution of villages*

<b>TYPE OF Craft</b>	<b>VILLAGE</b>
Red Clay craft	Porthivu
	Vellavel
	Urukkamam
	Eravur
	Ringalady
	Valachchenai
	Pudukuduirippu
Leaves & Grass products	<b>Kalladi:</b>
	Kurukkalmadam
	Aryampathy
	Eravur
Cane & Bamboo craft	Valachchenai
	Pudukuduirippu
	Vandaramuli
	Mavadivembu
	Chenkalady
	Eruvil
	Eravur
	Pudukuduirippu
	Karadiyanaru
	Mawadivembu
Vandaramale	
Jewelry Crafts	Ariyampathy
	Porathivu
	Talankudah
	Kattankudy
Textile & Textile based craft	Ariyampathy
	Palamunai
	Ariyampathy
	Kattankudy
	Pudukuduirippu
	Talankudah
Textiles & Textile based craft	Kallady
	Kankayanodai
	Kattankudy
Wood Crafts	Eravur
	Ariyampathy
	Pudukuthuirippu
	Kallady
	Kattankudy

## **Trincomalee District**

### **Context**

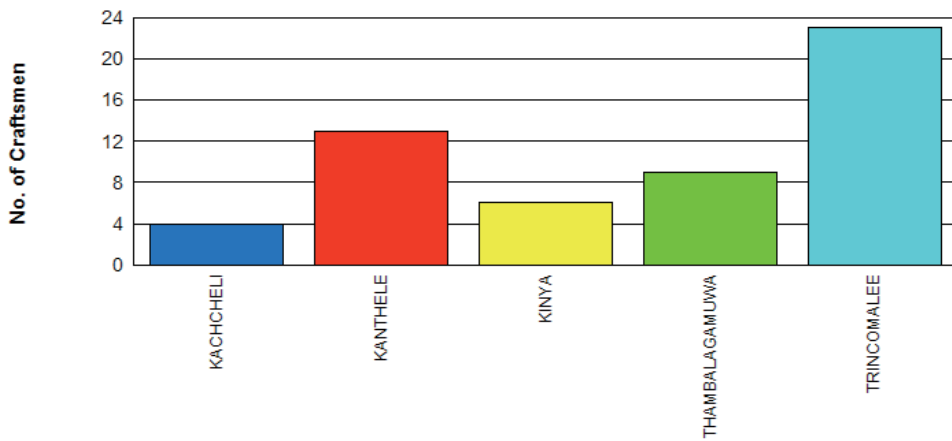
Located on the east coast of the island overlooking the Trincomalee Harbour, 113 miles south of Jaffna and 69 miles north of Batticaloa, Trincomalee has been one of the main centres of Tamil language speaking culture on the island for over two millennia. Built on a peninsula, Trincomalee city is also the main administrative center in the Eastern Province. The district has a population of 412,432 people. The ethnic composition comprises Muslims (41%), Tamils (35%) and Sinhalese (24 %). In the post conflict era, having been liberated from the LTTE stronghold, the district is gradually becoming a coveted tourist destination for those visiting Sri Lanka. With its sacred Hindu temples of which the most significant is Konesvaram, situated on a rock and believed by Hindus to be a temple of great sanctity and a spiritual religious centre. Trincomalee also has gained international fame as a natural harbor which was used as an ancient international maritime port for trading activities.

Trincomalee is on the eastern end of the A6 and A12 highways in Sri Lanka, as well as the northern end of the A15. The city is also served by Sri Lanka Railways. Trincomalee Railway Station is the terminus of Trincomalee-bound rail services, the majority of which originate from Colombo Fort. The station lies close to the northern coast and beaches of the city.

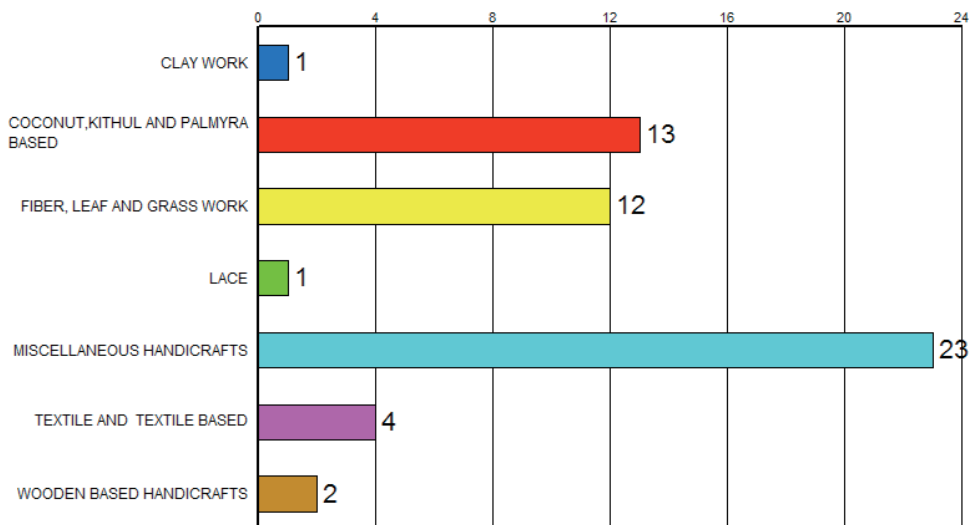
### **Traditional Handicrafts of Trincomalee**

The various handicrafts found here include works in Red Clay, Leaves and Grass, Cane and Bamboo, Metal, Textile, and Textile-based crafts, Embroidery, Batik, Wood-based crafts, Leather crafts and Stone-based crafts.

NCC has 55 registered crafts members, with approximately 100 more craftspeople still unregistered. Of the registered craftsmen, approximately 15 are engaged in embroidery work, batik and leather craft, while red clay, leaves and grass, cane and bamboo, metal, textile, and textile-based crafts, and stone crafts form the rest of the numbers. The craftspeople in Trincomalee District who were present at the workshop were very enthusiastic and displayed a keen interest to obtain whatever assistance they could muster to improve their industry.



**Distribution based on the Divisional Secretariats** [Source: National Craft Council Data Base 2014]



**Registration of craftspeople with the NCC according to craft**

[Source: National Craft Council Data Base 2014]

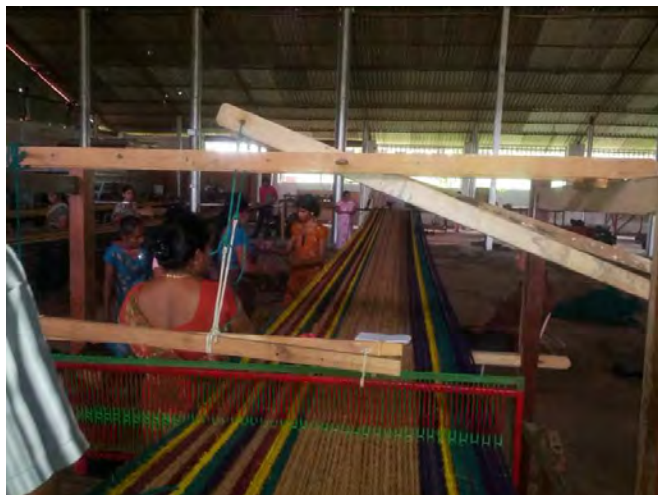


*Main handicraft productions based on the distribution of villages*

<b>TYPE OF CRAFT</b>	<b>VILLAGE</b>
Red Clay products	Kappalthurai
	Kinniya
	Muttur
	Vellayimanal
	Thuvarankadu
	Muttur
	Raja Ala
	Pankulam
	Vellamanam
Leaves & Grass products	Agbopura
	Saliyapura
	Thambalagamuva
	Mullipatana
	Gamtalava
Cane & Bamboo craft	Verugal
	Killivetty
	Thambalagamam
	Ralkuli
	VaanAla
	HathareyAla
	Deke Ala
	AyilAdi
	EralKuli
	Thambalagamuva
Metal/Silver & Gold Carvings	Kantalai
	Trincomalee town
Carved Masks	Agbopura
Textiles & Textile Based craft	Trincomalee town
	Muttur
	Kinniya
	Trincomalee town
	SeruNuvara
	Thambalagama
	Agbopura
	Kinniya
	Trincomalee town
Embroidery/ Patchwork	Kantalai
	Trincomalee
Batik	Mullipatana
	Kinniya
	Uppuveli



Wood Crafts	Agopura
	Tambalagamam
	Trincomalee town
	Muttur
	Kinniya
	Tambalagama
Leather Crafts	Vendrasampuram
	Mullipatana
Stone Crafts	Kantalai
	Agbopura
Traditional Paintings & Sculptures	Trincomalee town
	Thambalagamuva
	Muttur
Talipot, Palmyra Crafts	Kinniya
	Nilaveli
	Vanellai
	Sambalthivu
	Vellamunai
	Trincomalee town
	Kinnapai
Coconut, Kitul, Talipot, Palmyra Crafts	Thambalagamuva
	Mullipatana
	Sadam Nagar
	Uppuveli
Miscellaneous Crafts/Handmade Paper & Pulp Products	Nilaveli
	Trincomalee town
Pulp Products	Kinnapai
	Kinniya
	Trincomalee town
	Trincomalee town
	Periyakulam
Sea Shell craft	Kinniya
	Navakulam
	Chinnapillachenai
	Kinniya



## North Central Province

### Context

The North Central Province or *Uturumeda Palata* was created in 1873 from the southern Northern Province (district of Nuwara Kalawiya) and north-western Eastern Province (district of Tamankaduwa). This province is the largest in the country and covers 16% of Sri Lanka's total land. North Central Province is also called *Wew Bendi Rajje* because there are more than 3000 medium and large scale tanks situated in the province. Anuradhapuram, the only urban area in the province, is its capital. The Province is spread over an area of 10,472 square kilometers with a population of 1,259,567 according to the 2012 Census a population density of only 120 persons per sq km in relation to its landmass. The population is largely Sinhalese and the dominant religion is Buddhism. The province comprises **two main districts- Anuradhapura and Polonnaruwa**. Anuradhapura is the largest district in the country.

### Economy

More than 65% of North Central Province's people depend on basic agriculture, agro base industries and livestock. The economy of the Province is weak as the land tilled tends to be dry tropical woodland that makes agriculture and agro-based industries a difficult pursuit as lack of water for agriculture is one of the biggest causes of economic hardship. Additionally the province also suffered due to the overflow of the civil strife, being contiguous to the Northern and Eastern Province.



The Gross domestic production of the Province is 30% in agriculture, 21 % in Industry and 48 % in Services. HANDICRAFTS IN THE NORTH CENTRAL PROVINCE.

At present there are 180 craftsperson's registered with the National Crafts Council.

The Crafts of the Eastern Province include:

- Red clay and terracotta products
- Leaves, grass, fiber, nut, shell crafts: banana,, coir, cane, bamboo, coconut, Talipot, Palmyra, Kitul crafts
- Metal crafts and Jewelry crafts
- Hand embroidery and Patchwork
- Batik
- Lace; Tatting, Crochet
- Traditional paintings
- Wood crafts :Carved masks, wood sculptures and puppets
- Lacquer work and parasols (Sesath)
- Stone icon carving and other stone crafts
- Musical instruments (Raw materials- goat and cow skins)
- Textiles and textile based crafts
- Leather crafts
- Seashell craft
- Miscellaneous crafts

Field Research revealed:

- Handicrafts in this Province are **sold through four different channels**: Those made for local usage and are sold at fairs held in local bazaars on a particular day of the week, variable between village and districts. The second route is through marketing outside the district, the expense of transport borne by the craftsperson's, adding to their overheads and costs. The third route is when buyers personally visit and purchase their requirements. While products for export are handled by large scale buyers themselves, these include private and State organizations such as Laksala that deal with crafts.

- In this district, with its **long cultural history** there are several traditional handicrafts in existence, being the livelihood of a few people of the community, and handed down over generations. This includes those engaged in the crafting of clay products belong to a particular occupational caste – that of Kumbal –as a family tradition hailing from generations. Handed down orally with no formal training they sustain the industry with firsthand experience obtained from observing and assisting their elders.
- Women work hand in hand with men and in certain handicrafts like those made of rush and reed, lace, Talipot and Palmyra the women craft the product including the finishing. While the men assist in finding the raw materials and presenting the products to the market.
- As in other Provinces the **issue of raw material** was a critical factor.

Assistance and cooperation from Government is necessary to obtain the Permits for getting the raw material free of regulatory hassle.

- Issues relating to **transportation** to ensure access to the growing market for traditional handicrafts with the increased inflow of tourists.
- **Substitute machine-made products** which are not of traditional value are an issue in this Province and have impacted the handicraft industry and could lead to a declining production rate.
- **Fewer young people are joining craft practice** as there seems to be in the minds of the younger generation a status quo issue that they should turn to a more socially accepted occupation that ensures a permanent revenue source.
- The main issues faced by craftspeople here is also the **lack of new and appropriate technology** as most of the craftspeople for all types of handicrafts still use locally made obsolete tools which are time-consuming and hinders the desired designs and quality. The technology relevant to handicrafts extends from raw materials processing to quality control and packaging.

## District: Anuradhapura

### Background

Spread over an area of 7,179 km, Anuradhapura is the ancient capital of Sri Lanka that pre-dates to over 2500 years. Anuradhapura is significant for the arrival of the son and daughter of Emperor Asoka of India - Mahinda and Sanghamitta during the reign of King Devanampiyatissa. The advent of these royal members who were devout Buddhist missionaries was a turning point

reshaping the culture, religion and social patterns in Sri Lanka. This resurgence impacted all aspects including culture and occupation.

Currently Anuradhapura, is an important urban center and capital of the North Central Province. As per 2011 national census figures, the population in the district is 875861 people of which 91% are Sinhalese, 8.3% Sri Lankan Moors, 0.7% Sri Lankan Tamils. 90% of the population are Buddhist, 8.4% Muslims, 1.1% Christian and 0.5% Hindus. Literacy levels are high in the district at 90.5% (92% of males and 89% of females are literate in the area).

Anuradhapura district is served by railway and highways. The Northern railway line connects Anuradhapura with Colombo, Jaffna, and Kankesanthurai. Anuradhapura railway station is the city's rail gateway, with major services, such as the Yal Devi, calling there. It is directly connected to a large number of major cities and towns of the island. By road, it is connected to Vavuniya, Dambulla, Puttalam, Trincomalee, Jaffna, Kurunegala and Kandy. Due to its status as a crossroads city, the city is a good base for exploring many important ancient landmarks a short distance away.

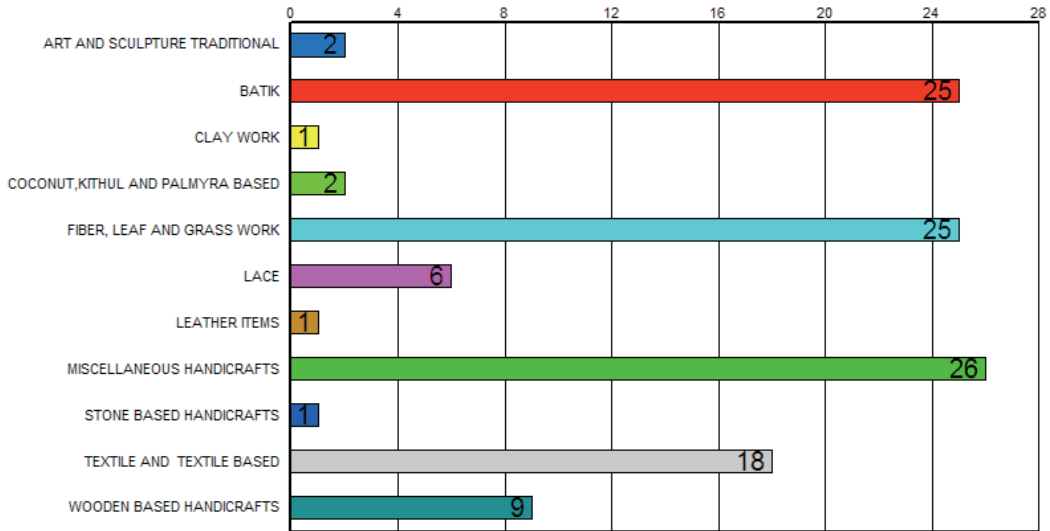
## **Traditional Handicrafts in Anuradhapura**

Today, Anuradhapura is positioned as the third largest producer of handicrafts in the country. At present, there are approximately one hundred and twenty crafts practitioners (men and women) across crafts, who are registered with the National Crafts Council (NCC) of Sri Lanka. Here both men and women participate equally in turning out crafts. This district though mostly geared towards paddy cultivation however has active craftspeople who are from traditional families that have been producing crafts from generations.

The products produced are mainly – kitchen utensils, goblets, pots, ornamental items of clay and those engaged in the manufacturing these products belong to a particular occupational caste – that of Kumbal – who follow their family tradition hailing from generations. Although they have received no formal training from external organizations, they sustain the industry with firsthand experience obtained from observing and assisting their elders.

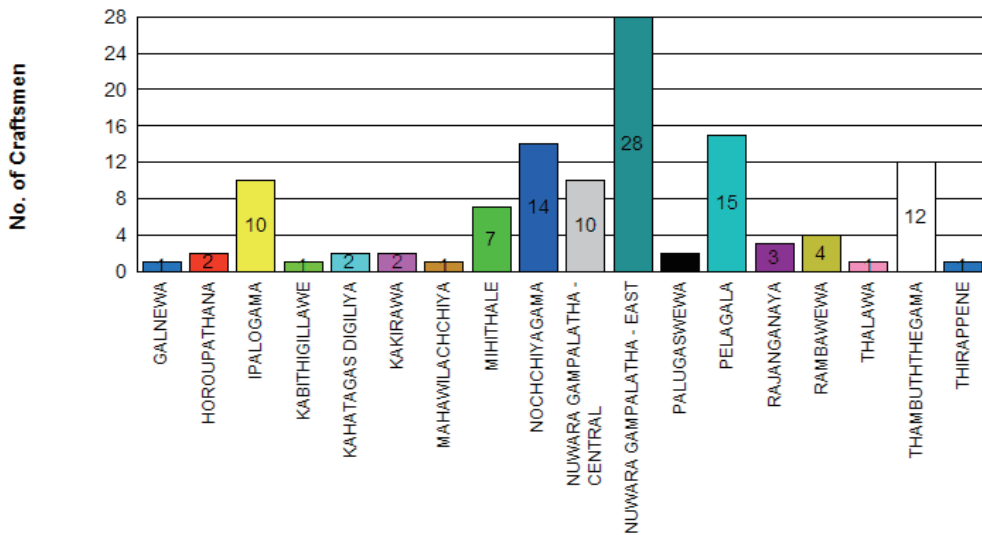
Additionally mats, bags, baskets and purses produced from rush and reeds are crafted. Cane and bamboo is used to make traditional food containers, betel trays and furniture, among other products; while brass is used to produce religious icons. While Kirimaduval (*Hyserpa nitida*) products produced from a type of creeper which takes about 2 to 3 years to grow, which is white in color and slightly thinner than rattan is used to make kitchen utility products that are more durable in comparison to others.

Lace, Talipot, Palmyrah and leaves are a cottage industry in this area with the skill handed down from mother to daughter and elder sister to younger sister and so on, as a tradition. These crafts are made within the premises of their houses as a family tradition hailing from generations, where women tend to domestic matters and assist their male partners, to run the family and in most cases engage in this income generating task on a part time basis.



**Registration of craftspeople with the NCC according to craft**

[Source: National Craft Council Data Base 2014]



**Distribution based on the Divisional Secretariats**

[Source: National Craft Council Data Base 2014]

**Main handicraft productions based on the distribution of villages**

<b>TYPE OF Craft</b>	<b>VILLAGE</b>
Red Clay craft	Allappankulama
	Katupotha
	Mahiallava
	Kalundagama
	Kudahettiyava
	Ratmalgahavava
	Kudakalagama
Leaves and Grass Banana fiber craft	Tambuttegama
	Kahatagasdigiliya
	Anuradhapura town
	Mudungoda
Cane& Bamboo/ Kirimadhuval	Palugasvava
Metal Casting	Galenbindunuvava
Silverware	Galnaava
Hand Embroidery	Rajangananaya
	Anuradhapura town
Batik	Anuradhapura town
Lace	Sandamalgama
	Rajanganaya
	Anuradhapura town
Tatting, Lace	
Wood Crafts	MahaAlagamuva
	Galnava
	Habarana
Traditional paintings	Anuradhapura town
Miscellaneous Crafts/Pulp etc.	Vahamalgollava





## **District: Polonnaruwa**

The second most ancient of Sri Lanka's kingdoms, Polonnaruwa has a considerably low population density in comparison to other districts of the island. As per 2012 census, the population of the district stood at 3, 82,000 people. The dominant communities are Sinhalese followed by Muslims Tamil with marginal numbers of Malay and Burghers. The literacy levels are high at 90% (91% males and 89% females).

Polonnaruwa is the second largest city in North Central Province and is known as one of the cleanest and more beautiful cities in the country. The ancient city of Polonnaruwa has been declared a World Heritage Site by UNESCO. However, it must be noted that the transport facilities in the district are relatively rudimentary.

Subsistence agriculture is the main occupation followed in the district with a substantial majority engaged in paddy cultivation. In fact the Polonnaruwa district is a major contributor to paddy production in Sri Lanka. In addition to paddy cultivation, other crops are also cultivated here and in the recent years the fishing industry (based out of major reservoirs in the area) is gradually gaining momentum as well. Through reconstruction of the ancient hydrological system, the present cultivations are irrigated and the district of Polonnaruwa contributes at a considerable level to the total paddy production of Sri Lanka. In addition to paddy cultivation, other crops are also cultivated. Further, the fishing industry is also in operation in major reservoirs, and at the same time people engage in animal husbandry as well.

## **Traditional Handicrafts in Polonnaruwa**

Historically, the past monarchies that ruled the region were all supportive of handicrafts and other traditional arts. The genre of craft practiced here is woven within the Buddhist culture and ancient civilization. Every work of art, craft and sculpture had its link with the heritage connected with the Buddhist temples.

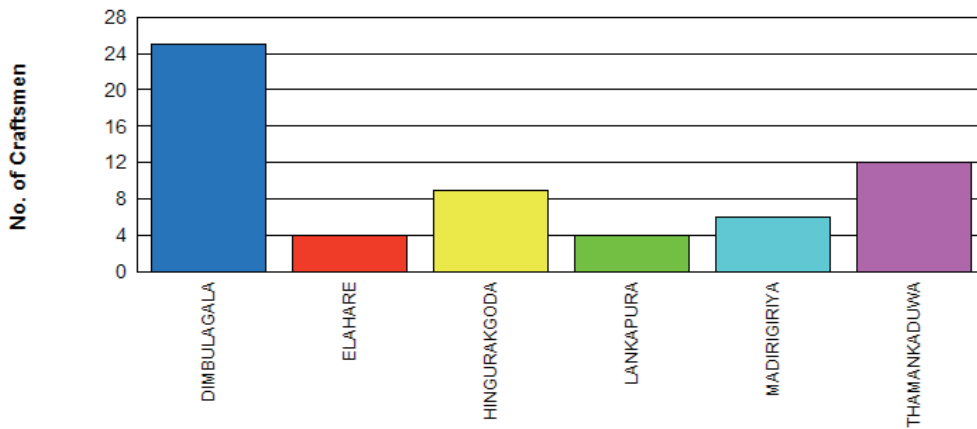
Stone-based crafts from the district were once considered to be highly specialized and skilled and also received due recognition from the royal patrons of arts. However, over time, with the gradual diminishing of the royal reign and the growing internal strife in the region, handicrafts and other traditional arts suffered a setback and are yet, struggling to regain lost ground.

At present, there are about sixty registered craftsmen of the NCC, engaged mainly in textile-based, wood-based and bamboo-based crafts. Other crafts that can be found in the district include clay, and Palmyra products. Of these theirs are about 30 families engaged in crafting clay products who need to be included in the register of the NCC, while a detailed study is required for an exact estimate of the number of communities involved in the different types of crafts produced.

In Polonnaruwa both males and female participate equally in turning out crafts and are from traditional craft families practicing from generations.

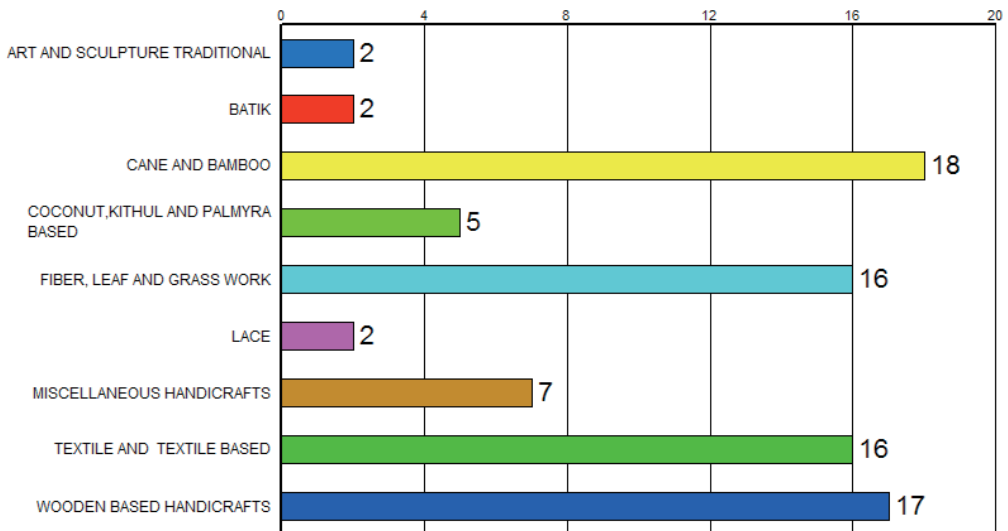
At present, there are a few Non-governmental bodies supporting the craft industry directly and indirectly. Some of them are, the Sarvodaya Movement, Seva Lanka, Handicrafts Chamber, Art Association of Kandy, South Asia Partnership, Lak Pahana and of the government Laksala emporium.





***Distribution based on the Divisional Secretariats***

[Source: National Craft Council Data Base 2014]



***Registration of craftspeople with the NCC according to craft***

[Source: National Craft Council Data Base 2014]

## *Main handicraft productions based on the distribution of villages*

<b>TYPE OF CRAFT</b>	<b>VILLAGE</b>
Red clay craft	Alahara
	Damminna
	Palaatiyava
	Damanayaya
	Valikanda
	Mannampitiya
	Talakolavava
Leaves & Grass	Veydehapura
	Mannapitiya
	Bandanaagala
	Allevava
	Viraana
	Maguldamana
	Lankapura
Cane craft	Diyasenapura
	Madudamana
	Mannampitiya
	Dalukana
	Aralaganvila
	Onaagama
Metal craft	Sungaavila
	Kaduruvela
Jewelry Crafts	Bandivava
	Bandanaagala
Masks & Puppets	Hingurakgoda
	OrubandiSiyambalava
Carved Masks & wooden sculpture	Bandanaagala
	Athumalpitiya
	Madirigiriya
	Bandivava
Textiles & Textile Based craft	Jayanthipura
	Lakshauyana
	Hingurakgoda
	KalingaAla
Batik	Bandanaagala
Lace	Hingurakgoda
	Jayanthipura
	Madirigiriya
Lacquer work & Parasols (Sesath)	Bakamuna
Wood Crafts	Giritale
	Habarana
	Sirisangabopura-Minneriya
	Minneriya
Stone Crafts: Stone Carving	Hingurakgoda
	Gal Eliya
Coconut shell carvings	Hingurakgoda
	Nava Nagaraya
	Lankapura
Talipot and Palmyra craft	Palatiyava
	Lankapura
	Bandivava
	Athumalpitiya





## **Annexure I**

### **Methodology**

#### **Research Focus**

In keeping with the objectives the focus of the survey was Individuals, households and/or communities practicing and/or having knowledge relating to the practice of traditional craftsmanship with special attention on women and youth.

#### **PHASE I**

##### **Obtaining Cooperation**

Cooperation was solicited from government ministries and departments for the project. Presentations on the scope and objectives of the project and an introduction to the three partners - IRCI, UNESCO and CRT were presented to Hon. TB Ekanayaka, M.P, Minister of Culture and Arts, Ministry of Culture and Arts; Mr. Wasantha Ekanayaka, Secretary, and other officials at the Ministry of Culture and Arts (MOCA); Hon. Rishad Bathiudeen, M.P., Minister of Industry and Commerce and Chairman, District Development Councils (DDC)s Mannar, Mulathivu and Vavuniya districts; Mr. MA Thajudeen, Additional Secretary-Textile Division, Ministry of Industry and Commerce; Mr. Anil Koswatte, Chairman and Chief Executive, Laksala, Sri Lanka Handicrafts Board and the entire team at Laksala, the State Crafts Emporium; Mr. Rohan Prithviraj Perera, Coordinating Secretary to the Hon Minister of Environment and Renewable Energy(Formerly Secretary-General, Sri Lanka National Commission for UNESCO(SLNCU) and UNESCO, HQ and New Delhi); Ms Isha Srivastava, 1st Secretary, Press and Cultural Section, Indian High Commission; and Mr. Buddhi Keerthisena, Chairman, National Crafts Council (NCC)

##### **Phase II**

Project initiated with the support of the National Crafts Council (NCC)

##### **Desk research**

A preparatory stage desk research was conducted in coordination with the NCC for identification and familiarization with the relevant issues pertaining to crafts, their context of

practice, the practitioners and transmitters and their communities in the selected areas. The available documents, databases, publications, programs, policies and reports on crafts and craftsmanship in the survey areas were examined.

### **PHASE III**

#### **Participatory mapping workshops**

Identification of practitioners and their communities for documentation were identified through Preliminary mapping workshops conducted with the representatives of the National Crafts Council officials and Department of Industries in the Provincial Ministries. Held on 27 Jan, 2014 by Center for Eco-Cultural Studies (CES) and UNESCO focal point officers.

Field survey form designed

Translation of Form into Tamil – this was done for the first time under the aegis of the project.



#### **Field Survey**

Data gathered based on a district-wise sample group of craftspeople selected by the National Crafts Council's provincial representatives in each of the respective districts. Based on this district-wise sample the craftspersons were included in the mapping exercise.





Mapping conducted for each district by Center for Eco-Cultural Studies (CES), National Crafts Council and experts.

Trincomalee, Ampara, Batticaloa in Eastern province were mapped in workshops.

Independent individual groups of practitioners from the districts of Mannar, Mullaitivu and Vavuniya were covered in a workshop held in Vavuniya. Each district community representative mapped the status of crafts in their own district.

Jaffna and Kilinochchi district mapping was conducted in Jaffna.

The community mapping survey of North Central Province was conducted in Anuradhapura and included participation of craftspeople from Polonnaruwa.

Data was gathered through field survey forms and through discussions conducted with the assistance of a multi-stakeholders comprising craft experts and NCC and government officials to develop a perspective on key issues impacting the craftspeople.

Both formal and informal interviews were conducted. The field survey form aided the gathering of basic data on craftspeople. This form additionally dovetailed into the preparation of a

registry and a pilot database that will enable the National Crafts Council to conduct preliminary registration of additional traditional craftspeople, with the assistance of the Department of Industries in the Provincial Ministries. The piloted database was set up at the NCC computer division for necessary maintenance and information upgrade for the II phase of the study.

The informal open discussions as part of the mapping methodology worked towards obtaining a current snap shot of practitioners working in the traditional handicraft sector, their issues faced, strengths and requirements.

Video recordings of the workshops and craftspeople also formed an important and vital component of documentation, for the survey.

Photographs taken were by CES members and their team and NCC.

Videos shot were by CES members and their team

## **Report Writing**

Research Report, photos and videos submitted by CES.

Inputs received from craftspeople, National Crafts Council and UNESCO focal office.

Consolidation, Report writing and Recommendations by the Craft Revival Trust

# Annexure II



කාර්යාලීය ප්‍රයෝජනය සඳහා	
අංකය	

ජාතික ශිල්ප සභාව

## Njrpa mUq;fiyfs; Nguit National Craft Council

සම්ප්‍රදායික කර්මාන්ත හා කුඩා ව්‍යවසාය සංවර්ධන අමාත්‍යාංශය  
ජනකලා කේන්ද්‍ර පරිශ්‍රය, බත්තරමුල්ල, දුරකථන : 011 2787441/ 011 2785381



### ශිල්පී සමීක්ෂණය 2014 fiyQH;fs; Ma;T 2014

ශ්‍රී ලංකාවේ හස්ත කර්මාන්ත ක්ෂේත්‍රයෙහි නියැලී සිටින කලා ශිල්පීන් හා ශිල්පිනියන් පිලිබඳ සමීක්ෂණයක් සිදුකර පසුව ජාතික ශිල්ප සභාවේ ලියා පදිංචි කර අවශ්‍ය සේවාවන් සපයා ඔවුන්ගේ ජීවන තත්වය උසස්කරලීම අරමුණින් මෙම සමීක්ෂණය සිදුකරනු ලබයි.

.yq;ifapy; ifg;gzp njhopy;Jiwapy; <Lgl;bUf;Fk; fiyQh;fs; gw;wpa Ma;nthd;iw Nkw;nfhz;L>  
gpd;dh; Njrpa fiyQh;fs; rigapy; gjpT nra;J> Njitahd Nritfs; toq;fp mth;fsJ tho;f;ifj; juj;ij  
cah;j;Ttk; ghuk;gupa mwtpid ghJfhg;gjw;Fk; Fwfp;Nfhshff; nfhz;L ,t; Ma;T Nkw;nfh;sg;gLfpwJ.

This survey is conducted on the craftsmen engaged in handicrafts with the objective of registering them with the National Craft Council to provide them with the necessary services to improve their standards of living and conservation of their traditional knowledge.

**A**

පළාත/khfHzk; Province	දිස්ත්‍රික්කය/ khtj;lk; District	ප්‍රා. ලේ. කොට්ඨාශය /gpuNjr nraysh; gpupT Provincial Secretariat division	ග්‍රා. නි. වසම fpuhk Nrtth; gpupT Grama Niladiri division

**B**

නම/ngah; Name											1. මෙහෙය/nry;tp/Miss 2. මයා /jpU/Mr 3. මිය jpUkjp /Mrs 4. වෙනත් /NtW/Others
ලිපිනය/ tpyhrk; Address											දුරකථන අංකය/ njhiyNgrp .y. Telephone No
ජා. හැ. අංකය/ Nj.m.m;l NIC No				වයස/ taJ Age			උපන් දිනය/ gpwe;j jpfpj Date of Birth	වර්ෂය/ tUik; Year	මාසය/ khjk; Month	දිනය/j pfpj Day	



**C**

නියැලී සිටින හස්ත කර්මාන්තය/ <Lgl;bUf;Fk; ifg;gzp njhopy;Jiw The handicraft industry engaged in	ප්‍රධාන ක්ෂේත්‍ර සංකේත අංකය/ gpujhdkhd njhopy;Jiw lifapd; FwpaPl;L ,yf;fk; Code no of the main type		
	උප ක්ෂේත්‍ර ක්ෂේත්‍රය/ cg Jiwapd; tif Sub field		
	සාරම්භවිකව පවත්වාගෙන එන්නේද? (1 -ඔව් /2 -නැත) /ghuk;gupakhf elhj;jp tug;gLfpd;wjh? 1. Mk; 2. ,y;iy Is it carried on traditionally? 1. Yes 2. No		
	කර්මාන්තයේ නියැලී සිටින කාල සීමාව/ ifj;njhopy; <Lgl;bUf;Fk; fh mST The period engaged in this industry		

**D**

නිෂ්පාදනය කරන භාණ්ඩ පිළිබඳ විස්තරය/ cw;gj;jp nra;ag;gLk; nghUl;fs; gw;wpa tpguk; Details about the products	1.	දළ මාසික අලෙවි ආදායම ruhrup khjhe;j tUkhdk; Average monthly income						
	2.		දේශීය/ cs;ehf;Local					
	3.	විදේශීය/ ntspehl;Lforeign						
	4.							

**E**

ඔබ හස්ත කර්මාන්තයේ නියැලී සිටින්නේ/ ePq;fs; ifg;gzp njhopy;Jiwapy; <Lgl;bUg;gJ You are engaged in the handicraft industry?	1.	ප්‍රධාන ජීවනෝපාය ලෙස/ gpujhdkhd tho;thjhukhf /as Main livelihood
	2.	අමතර රැකියාවක් ලෙස/ Nkyjpfkhd njhopyhf /as an additional job
	3.	වනෝදය පිණිස/ nghOJNghf;fhf / for leisure
	4.	කලා ශිල්පය ආරක්ෂා කරගැනීම පිණිස/ ifg;gzpf; fiya ghJfhg;gjw;fhf / to safeguard the craft
	9.	වෙනත් / NIW /Others

**F**

කර්මාන්තය සඳහා භාවිතා කරන යන්ත්‍රසූත්‍ර හා මෙවලම්/ ifj;njhopy; Nkw;nfh;sjw;fhf cgNahpf;Fk; .ae;juq;fSk; cg fuzq;fSk; Machinery and tools used in the industry	විදුලිය/kpd;rhuk; Electricity	වෙනත්/NIW Others
1.		
2.		
3.		
4.		

**G**

කර්මාන්තය සඳහා සාමාජික දායකත්වය/ ifj;njhopy; njhlh;ghf mq;fj;Jlh; gq;Fgw;Wif Member participation in the industry	පවුලේ/ FLk;gk; / family	බාහිර/ ntsp /Outside
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**H**

ජාතික ශිල්ප සභාවේ ලියාපදිංචි වී තිබේද? (1 -ඔව් /2 -නැත)/ Njrpa fiyQh;fs; rigapy; gjpT nra;Js;sPh;fsh ? 1. Mk; 2. ;y;ly Have you got registered with the National Craft Council 1. Yes 2. No											
වසේ නම/ mg; gba hdh v	ලි.ප.අංකය gjpT .y. registration no.									දිනය/ p/fj date	

**I**

හඳුන් කරමින් සිටින නිවැරදි වීම් මගින් සහාය ලබාදීම/ ifg;gzp njhopy; <LgLk; NghJ ePq;fs; Kfq; nfhLf;Fk; gpur;rpids; Problems faced while engaging in the industry	1.	හාණ්ඩු අලුත්වීමේ දුෂ්කරතාව/ nghUl;fis tpw;gid nra;tJ fbdk Difficulty in selling
	2.	අමුද්‍රව්‍ය සපයා ගැනීම/ %yg;ngHUl;fis ngWtJ providing raw materials
	3.	අමුද්‍රව්‍ය ප්‍රවාහනය කිරීමේ දුෂ්කරතාව/ %yg;ngHUl;fis nfhz;L nry;tJ fbdk; transporting raw materials
	4.	ප්‍රමාණවත් පුහුණුවක් නොලැබීම/ NjitahdsT gapw;rp .y;yhik lack of training
	9.	වෙනත්(සඳහන් කරන්න)/ NtW (Fwpg;gpITk;) others (specify)

**J**

ඔබ හඳුනාගත් විශේෂ අවශ්‍යතා ඇති අයෙක්ද යන වග? (1 -ඔව් /2 -නැත)/ ePq;fs; milahsq; fhzg;gl Ntz;ba tpNv NjitAilatu? 1. Mk; 2. ;y;ly Are you an identified special need person ? (1. Yes 2. No	
ඔබ තම සඳහන් කරන්න/ Mk; vd;why; Fwpg;gpITk If yes, state	
ඉහත සඳහන් තොරතුරු සත්‍ය හා නිවැරදි බවට සහතික කරමි./ NkNy Fwpg;gplg;gl;Ls;s tpguq;fs; cz;ikahdit vdTk; rupahdit vdTk; cWjpaspf;fpNwd;. I certify the information given are true and correct.	
..... දිනය/p/fj date	..... ශිල්පියාගේ අත්සන/rpw;gpapd; ngah Artiste's signature
ඉහත සඳහන් ශිල්පියාගේ තොරතුරු ඔහුගෙන්ම ලබා ගත් බව සහ ඔහුගේ දැනුමේ හැටියට ඉහත සඳහන් තොරතුරු සත්‍ය බවට සහතික කරමි./ NkNy Fwpg;gplg;gl;Ls;s rpw;gpapd; tpguq;fs; mtupINk ngw;wit vdTk;> NkNy Fwpg;gplg;gl;Ls;s tpguq;fs; cz;ikahdit vd ehd; cWjpaspf;fpNwd;. The information furnished above was obtained from the artiste and I certify that as far as my knowledge the information is true.	
..... ග්‍රාම නිලධාරී / සමීක්ෂණ නිලධාරීගේ අත්සන (නිල මුද්‍රාව) /pukh Nrtth; /Ma;;T mjp/hupapd; ifnahg;gk; / Grama Niladari / Surveying officer	

**එතිහාසික ලිපි සහතික  
දැනට අනුලබ්‍යවන මෙහි  
මට්ටම කැපවීමට ලක්වේ**

- 1. අලු බඩු සාදා බිඳා 001 ලද බිඳා / 010 වඩා බිඳා (සෙවිට)
- 2. කේ අලු බඩු 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 3. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 4. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 5. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 6. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 7. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 8. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 9. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 10. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 11. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 12. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 13. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 14. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 15. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 16. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 17. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 18. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 19. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු

**පිහිටි නිෂ්පාදන ක්ෂේත්‍රයේ පැරණතරීන්  
සුඛවිභූතව නිෂ්පාදන ක්ෂේත්‍රයේ**

- 1. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 2. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 3. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 4. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 5. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 6. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 7. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 8. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 9. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 10. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 11. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 12. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 13. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 14. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 15. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 16. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 17. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 18. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු
- 19. අලු බඩු සාදා බිඳා 001 ලදා / 002 කේ (සෙවිට) කේ බඩු

**Handicraft Sectors  
Presently assisted by  
The National Crafts Council**

01 Clay	0101 Red Clay
02 Leaves and Grass	0201 Glazed Pottery (Ceramic)
	0202 Mats
	0203 From Other than coconut fibre)
	0204 Leaves & Grass
	0205 (Other than Dambana Design without Thulash & Thakola)
03 Dambana Designs	0301 Henu / 0302 Cotton
04 Carved Bamboo	0401 Carve / 0402 Bamboo
05 Metal	0501 Metal Carving / 0502 Metal Carvings
	0503 Silver Carvings / 0504 Gold Carvings
06 Jewellery Related Crafts	0601 Metal Based Jewellery
	0602 Stone Bound Jewellery
	0603 Miscellaneous Jewellery Related Crafts (Red Clay, Coconut Shell, Car fibre etc.)
07 Masks and Puppets	0701 Masks / 0702 Puppets
08 Carved Masks	0801 Carved Masks
09 Musical Instruments	0901 Traditional Musical Instruments
	0902 Non Traditional Musical Instruments
10 Textiles and Textile Based	1001 Hand Embroidery
	1002 Machine Embroidery
	1003 Painted Textiles
	1004 Patch Works
	1005 Traditional Handloom Textiles
11 Batik	1101 Batik Wall Hangings
	1102 The other Batik
12 Lace	1201 Bobbin Beerd/Lace
	1202 Tatted Lace / 203 Hand Lace
13 Lacquer Works and Porcelain (Searth)	1301 Lacquer Works
	1302 Porcelain (Searth)
14 Wood Based Crafts	1401 Wood Carvings
	1402 Other Wood Based Items
15 Leather Crafts	1501 Leather Crafts
16 Stone Based Crafts	1601 Stone Sculpture / 1602 Stone Carving
	1603 The other Stone Crafts
17 Traditional Paintings and Sculptures	1701 Traditional Paintings (Based on Ancient Paintings)
	1702 Traditional Sculpture (Ancient Rituals - Bell, Thook etc.)
	1703 Artistic creations based on Traditional rituals
18 Coconut/Shell/ Talipot/Palmfrsh Related	1801 Coconut Shell
	1802 Shell (raw), Manila and flour Related
	1803 Talipot / 1804 Talipot
	1805 Palmfrsh / 1806 Coconut Decorations
19 Miscellaneous Crafts	1901 Hand made Paper
	1902 Pulp Product / 1903 Saw Dust Related
	1904 Sea Shells Related
	1905 Miscellaneous Raw Material Based

## Annexure III

### Cooperating Bodies, Organizers, Craftspeople and Facilitators

#### Cooperating Bodies in Sri Lanka:

NAME	DESIGNATION
<b>Mr. Buddhi Keerthisena</b>	Chairman National Crafts Council (NCC) Ministry of Traditional Industries and Small Enterprise Development, Folk Art Center, Battaramulla Sri Lanka
<b>Mr. Sujeewa Jasinghe</b>	Managing Director Center for Eco Cultural Studies (CES) PO Box 03, Diyakapilla, Sigriya Sri Lanka
<b>Ms. Himali Jinadasa</b>	UNESCO Focal Point Colombo, Sri Lanka

#### Organizers:

NAME	DESIGNATION
<b>Ms. Ritu Sethi</b>	Chairperson Craft Revival Trust, India (Member of IRCI Advisory Board)
<b>Ms. Moe Chiba</b>	Section Chief & Programme Specialist for Culture Culture Unit, UNESCO New Delhi
<b>Ms. Misako Ohnuki</b>	Deputy-Director International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI) Japan

Craftspeople and representatives of craftspeople were met with and discussions undertaken in the following places:

**Northern Province – Jaffna; Kilinochchi; Mannar; Mullaitivu; Vavuniya**

**Eastern Province – Ampara; Batticaloa; Trincomalee**

**North Central Province – Anuradhapura; Polonnaruwa**

In addition, special meetings with experts and facilitators were held to discuss methodologies and processes for conducting the survey.







