



Arts and Crafts Curriculum at Public Schools of Pakistan

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ABSTRACT

In a country where generations have been indoctrinated via biased and filtered information in the curriculum; this study was found to be a significant addition to the local narrative and discourse of education and curriculum planning. School curriculum around the world includes arts and crafts especially at the elementary school level. Here the researchers have explored the dimension of education which can add something locally profitable and that may be acceptable for the planners who are willing to develop a curriculum that is meaningful and useful for skill development among student. The study at hand is a step towards a curriculum reform to develop the skill-set that is culturally grounded, so that it may not be considered either irrelevant or labeled as a foreign agenda. The researchers' assumption is that Pakistan being a country of various land resources, climate, and cultures, could develop a unique model of wholesome economy; if the local arts and crafts turn into globally marketable product; but for that it is important to bring the right skills set in the curriculum. The researchers conducted a mixed method study with an ethnographic approach in Rawalpindi district using a lens of skill based entrepreneurship education to identify the local arts and crafts which may be offered and included in the curriculum of secondary schools. The findings of this study informed how the curriculum could be reformed if it is based on experiential learning of local arts and crafts.



Introduction

The National Foundation for Educational Research (NFER) in England and Wales on behalf of the Qualifications and Curriculum Authority (QCA) in England published a report based on 19 different education systems around the world in year 2000, and concluded that it is normally considered very important to enhance creativity among students but it also mentioned: 'A concern about how to organise and manage the arts in the context of the demands of the whole curriculum, including the necessary emphasis on literacy and numeracy; a need to find effective ways of raising the profile and status of the arts in education'.

There are two major aspects to be realized here in the context of twenty first century learning - one is the significance of art and culture in curriculum and the second is value of entrepreneurial and vocational education. The importance of vocational education has been realized in the entire world. Vocational and entrepreneurial education is prioritized to produce workers for economic activity. The integration of Vocational Education and Training (VET) programs in mainstream education leaves a good impact on a developing country's economic development because it enriches person with skills which helps to gain better position in the workforce. (UNESCO-UNEVOC 2008)

It is observed that people mostly devalue the craftsmen, the artists and the personnel with vocational education instead of general academics. Jon Lauglo (UNESCO-UNEVOC 2005), also testified the fact that the introduction of vocational subjects helps to reduce the difference between social classes and to teach that laborers and hand-workers are also respectful. Inclusion of art, craft and vocational training could be beneficial for school leavers' in adaptation to work and in minimization of antisocial behavior of youth.

The research study on The Economic and Social Significance of the Handicraft Industry in Botswana reveals the importance of craft sector in the development of the country as it opens the doors of job opportunities and helps to reduce poverty. Craftwork plays a positive role in the personality development by enabling them to earn their identity, respect, confidence and a sense of empowerment. The craftsmen get Entrepreneurship, leadership and management skills. It helps to enhance cultural identity, strengthen the culture, expand the tourism and foreign exchange is generated through exports of crafts (Terry 1999)

Cultural Background of Subcontinent

The culture of subcontinent was prominent and eminent in the era of Asoka Maurya, Kushan, Gupta Empire and Mughal Empire. Even before that, the Indus valley civilization had remarkable expertise in the sculpture making, music and architectural. The archaeologists discovered the statues, engraved seals, musical instruments, properly designed and organized system of living from the ruins of Harrapa and Moen Jo Daro. During the period of Maurya, the stupas and engraved pillar with Buddhas' stories were built. Even the use of stone was started in architecture to build the stupas and monuments at that time. After that, in the Kushan era, Gandhara art was excelled. Gandhara monasteries, stupas and monuments reveal the civilization and culture of those days. During the Gupta Empire, the art of sculpture was developed at large in the form of animal figures, and the gods of Hindus which got the human faces in the era of Rajputs. Performing art (dancing and singing) was observed as a religious rite. Paintings were considered mandatory during festivals for the decoration of walls, doors and streets of specified area. (Naqvi and Mohmand 2012)

The influence of Persian art and culture was obvious during the Mughal Empire on the culture of subcontinent. The art of sculptures was declined. The carved and painted art of calligraphy and painting of geometrical designs on the walls of Mosques, forts and tombs were in full swing. Except Kathak dance in the north side, all other genres of dancing were prohibited. The Mughals had a great interest in music. There were thirty eight music masters in Akbar's court. Tabla, Shehnai, Rabab and Sitar were the famous musical instruments of that time (Naqvi and Mohmand 2012).

According to (Saeed 2011), Islamic art is a fusion of the Arab and Persian art. Arabs command on mathematical and geometrical designing, and Persian brilliance in calligraphy, architecture, painting, music, poetry and decorative art are the essence of Islamic art. Persian decorative art is comprised of carpet making, textile art, metal and glass ware art, pottery, book binding and its illumination, wood carving and jewelry. Miniature art, architecture, decorative art and landscape paintings are the dominant Islamic arts which were excelled in the subcontinent in Mughal Empire.

Handicraft Education in Pakistan

In Pakistan, handicraft industry is in its struggling stage. First of all, the local artists reside in remote areas where learning institutes are unavailable. In addition to this, the trained artisans are afraid to have less sale of their product if they use new designs in their art & craft. Moreover, due to globalization and industrialization, the craftsmen are unable to compete with the mass production of goods and innovative designing of imported items. Last but not the least, new generation is given less exposure and shows very less interest in adopting arts n craft profession so the handicraft industry in Pakistan is decreasing for several reasons. (Yang, et al. 2018) According to recent reports craft and its related trades is the occupation group in which number of employed persons is decreasing gradually. In 2010-2011, 14.98% of people were engaged with this occupation whereas by 2014-2015, only 13.54% people joined (Government of Pakistan 2016).

There is a gap between cultural and creative industries and higher and vocational institutes which is needed to be filled by focusing on the requirements of future skills and knowledge. British council referring to its own report of 2009 stated that half of the youth between 18-29 age believe the gap between education and required skills of modern labor market which is the reason of unemployment. For the enhancement of creative industry in the country, it is required to look into the relevancy the curriculum with present and future demand based skills to have economic stability in rural and urban areas equally. Although an NGO namely AHAN (Aik Hunar Aik Nagar) has become a source of income for the rural people by providing training of craft in 400 clusters across the country to enhance the economic and cultural development of rural areas and few other NGO's are following them but that is much less than the need (British Council 2014).

Handicraft Education in the World

During the period of 1774-1918, technical and handicraft education was included in general education in Czech Republic at primary schools. The primary purpose was to provide manual and craft-related skills

for the development of diligence, obedience, resolution, morality, and ability to think for their future life whereas the secondary purpose was to create the attractive and joyful education for the students. Even the students who had physical, learning and behavioral disorders showed better results due to the introduction of handicraft education in their schools. (Jiri Dostal 2017)

It is referenced by (Kantola, 1997) that in 1866, there was a start of craft education as a compulsory subject in Finland and according to (Anttila, 1983) till 1970; handicraft training was given in Finland. In the era of industrialization (1920-1960), as mentioned by (Kananoja, 1989), there was more focus on industrial skills in the craft national curriculum of Finland and craft education was transformed into technical or textile craft. Several attempts were made to integrate technology education in general education but in the end, it was decided to teach technology education as an integrated subject in all subjects whereas art and craft education did not lose its importance at that time. (Ossi Autio n.d.)

In United Kingdom (UK) art and craft education has status of spinal cord for the economic development as it produce £3.4bn and 150,000 people are engaged in craft related businesses (Craft Council 2014). In UK, art & craft education along foundation subjects is compulsory for all the students of ages 5-14 in maintained schools since Education Reform Act of 1988 but due to amendment in the National Curriculum of 1995, 2000 & 2007, art and craft education has been influenced (Ofsted 2012). According to the reports, the students participation in art and craft subject fell to 25% during 2007-2013. It is reported that the students enjoyed their lessons which inculcate sense of independency, confidence, creativity, positive attitude in their lessons. In short, Art and craft education played paramount role in spiritual, moral, social and cultural development of the students. (Craft Council 2014)

Entrepreneurship Education

According to Timmons (1999) the formal education system plays a pivotal role to motivate students towards entrepreneurship. Unfortunately, formal education system is counterproductive as it provides only knowledge which does not develop a thought among university students to start a business. It is further mentioned by Peterman & Kennedy (2003) in a study was conducted in 17 schools of Australia in which 109 students attended entrepreneurial program result of survey depicted that the entrepreneurial program transformed the thoughts of those students who had less entrepreneurial skills by equipping them with stronger mindset which shows the entrepreneur education has a great impact on entrepreneurship intentions. (Anjum, et al. 2018)

Entrepreneurship Education in Pakistan

The importance of entrepreneurship education is inevitable for the economic development of the country and entrepreneurship education and economic development of Pakistan are correlated (Muhib and Khan 2010). In Pakistan only one or two subjects are incorporated in undergraduate programs of Business Administration which are clearly insufficient to provide entrepreneurial education to the students (Muhib and Khan 2010). In Pakistan, there is a need to introduce such entrepreneurial courses from secondary schools onward which enable students to avail the entrepreneurial opportunities in a skillful manner (Qureshi, Cheema and Fawad 2015). It is also endorsed that if we need to enhance the economic development, we need to focus on the provision of different skills which will be ultimately helpful for the development of new startups and entrepreneurship (Khan 2016).

Art & Culture Policy Framework for Punjab

The Art and Culture Policy Framework is given for Punjab in 2017, it emphasizes creation of such environment where creativity enhances and creative artists emerge and cultural industries flourish. Through art and culture policies, the teaching of art could get focal point in education and there could be golden chance for the evolvement of cultural relations and trade with other countries (Punjab Government 2017).

Objectives of Art & Culture Policy Framework for Punjab

The main objectives of Art & Culture Policy Framework for Punjab are mostly focused on the introduction of skills to transfer the traditional skills and crafts and for economic development. Moreover, Art & Culture Policy Framework for Punjab aims to introduce business skills training for the development of the art and craft sector and the introduction of training programs for cultural industries in the institutes of TEVTA and to promote art & culture by spreading awareness amongst public through formal education including cultural activities. (Punjab Government 2017)

Sectoral strategies for promotion of Art & Culture

Art & Culture Policy Framework for Punjab also focuses on the facilitation of visiting cultural heritage sites, preservation of puppetry skills and forms, and development of vocational skills programs to make youth skillful to qualify for job. The other important strategies of Art & Culture Policy Framework for Punjab are the introduction of the traditional art and craft forms in school curriculum, introduction of training programs for skill development, the revival of craft sector by improving the product design of craft and the

training of teachers to introduce participatory teaching methods such as drama and visual arts. (Punjab Government 2017)

Having these policy documents at hand, this study was conceived and conducted in one of the big districts of Punjab i.e. Rawalpindi.

Statement of Problem

Pakistan, in 2015, stood in the category of medium human development by attaining 0.681 National Human Development Index (HDI). Education is one of the dimensions of HDI (UNDP 2017). Unfortunately, Pakistan's youth literacy rate is lower than many of the Asian countries (Rehman, Jingdong and Hussain 2015). One of the major reasons for dropout at elementary and secondary schools is the non-alignment of curriculum with the needs of local communities (UNESCO 2010). This study addresses the current problematic scenario in Pakistan, with regards to arts and craft education not being prioritized as it should be.

Research Questions

Following were the questions explored through this study:

- Which are the local crafts in the specified geographical region (Rawalpindi)?
- Which local crafts are dying or becoming extinct in the specified geographical region (Rawalpindi)?
- Which art, craft and entrepreneurial courses can be introduced in secondary school curriculum?

Methodology

This article presents a smaller portion of a "sequential exploratory mixed method" research. According to Creswell (2009), sequential exploratory mixed method research is divided into two phases - qualitative and quantitative. In the first phase, qualitative data was collected and analyzed; based on the results of the first phase then quantitative tools were used to collect data in second phase.

Sampling

This study was conducted in Rawalpindi district. In the first phase of study, focal person of Rawalpindi Arts Council, District Education Officer and Director of Technical and Vocational Education were interviewed. Following were the participants of quantitative survey:

Table 1

Sampling for Survey

Sr. No	Institute Type	No of Institutes	No of Teachers
1	Public Secondary Schools of Rawalpindi District	97	303
2	TEVTA's Institutes of Rawalpindi District	5	10

Data Collection

The data of this study was collected through semi-structured interviews and questionnaires. Content validity was ensured with the help of five experts from mainstream and professional education departments. In-depth interviews were conducted during which probing questions emerged. The questionnaires were mailed and e-mailed to the concerned participants, while face to face interviews were conducted. With the questionnaire, a consent letter was attached to explain the purpose of the study and to seek informed consent. To have better response from the participants, follow up strategy was used. The researcher personally visited 70 out of 97 public secondary schools for the collection of data.

Findings and Discussion

Following themes emerged from interviews:

Need to introduce Art and Cultural activities in the schools

It was highlighted during the interview with district officer that inclusion of arts and cultural activities in schools had been a tradition but it was reduced over the years with enhanced content of religious history and political history of the region. The content of subject knowledge increased over the years and the portion of arts and crafts became too small. Indoctrination through curriculum has brought intolerance and polarization in the youth, along with frustration of unemployable knowledge at hand. Now one of important strategy of Punjab government is to bring change in schools' curriculum by introducing technical skills as well as traditional art and crafts and to train the teachers to use participatory method of teaching for drama and visual arts. The focal person of Arts council emphasized that through activities related to arts, the hidden talent of youth can be explored and creativity can be enhanced. Cultural activities give youth a sense of identity, and including multiple cultural studies tourism industry can prosper as well as preservation of heritage is a whole new field for them to work. Moreover, these activities give stability to economy through cultural relations and trades with other countries, especially in the form of handicrafts. Such activities make

environment peaceful. The traditional crafts are needed to be transferred to next generation to preserve and promote them with creative innovations to be useful in multiple environments. Director of technical and vocational education was of the view that there is a dire need to introduce the training of business skills and training programs for cultural industries to not just learn the local crafts but also to market them at a larger scale. In Rawalpindi district, technical and vocational skills are being taught to the students mainly at TEVTA institutions and specific set of arts and crafts skills are also offered by Rawalpindi Arts Council (RAC), which is a single institution; while in general schools no such courses are being taught except a few pilot schools located in Rawalpindi district. There are some private institutions in different districts of Punjab which are opened by craftsmen in their own areas. Crafts are taught at homes as well and this process of learning is successful.

Status of students and skill learning process

Director of Arts Council mentioned that female participation is more in learning art and craft. The reason behind this fact is that male can do any job and can go any field and females may have less opportunities. In some crafts, male participation is more than females while in some crafts, the participation is vice versa. There is more male participation in wood carving, stone carving, chappal making and khussa making while in pottery making, both male and female work. In short, male and female participation is depended on the type of craft. In secondary schools, 100% students do not learn trades or skills. It is decided by teachers that which student should learn skills. It also depends on students' personal interest or potential of learning skills. But the students who learn skills are never struggling students. It is the personal experience of the experienced teachers of secondary schools that the struggling students leave the education and start work in workshop to acquire skills but this is not the purpose of the teachers. District officer mentioned that some schools have committees to enhance art and culture through co-curricular activities and students take active part in these activities.

Teachers and trainers in pilot schools of Rawalpindi

District officer also reported that in pilot schools, the major issue has always been non-availability of trained teachers. Instead of technical teachers, general subject teachers are given responsibility to teach art and craft. Arts teachers are appointed at some places but the crafts and industrial skill training is not possible without specifically qualified teachers or trainers. In pilot schools of Rawalpindi, the selection of trades varies from school to school. Many of the pilot schools cannot offer the whole range of courses because the teachers are neither trained nor willing to accept additional responsibility.

There are many crafts of Rawalpindi but the main crafts of Rawalpindi are Doll Making, Paper Mache, *Namda Ghabba*, *Moti Kari* and *Potohari Chappal*. Textile Designing, Handmade Jewelry and Fashion Designing are also crafts which are being taught in the arts council. In Murree, there is an institution where training is being given to both genders but the enrolment is not too encouraging. In Rawalpindi, there is an institution namely "*SanatZaar*" where some of these crafts are being taught. This institution runs under social welfare. There are many crafts which are considered as dying crafts. *Namda Ghabba* is the art considered as dying art because purchasing of this art decreased.

Different Ways for Promotion of Crafts

Not the educational institutions but "*Melay*" and "Display Centers" help a lot in the promotion of crafts. Recently, the Arts Council arranged a "*craft mela*" at LokVirsa for the promotion of arts and crafts of Punjab. The stalls for all participants were free of cost. The other way to promote the crafts is to display crafts at international level. Punjab Arts Council developed a website named "*Fun Masti*" for international buyers. This website displays crafts from all over the Punjab. Through the system of e-purchasing, crafts are bought by local and international buyers.

Government's policies for craft sector

Current government has done some measurements for the elevation of craft sector. The policy for the entire Punjab is to conduct competition among craftsmen because passion for work increases through competitions. Handsome amount will be given to the winner as a prize. This policy will be implemented within few months.

Crafts for the students

The head of arts council suggested enhancing of the art and craft sector through encouragement of craftsmen and their involvement in schools. There is a requirement to expose such crafts to students which are being made but are not introduced due to lack of publicity. There is a need to dig out crafts at Union Council level. By going to the field, more crafts can be explored. There are many skills which could be taught in schools. Any craft which is made by using low cost recycled materials should be taught in schools.

Interrelation of crafts and Lok Virsa and no relation of crafts and TEVTA

There is no relation between crafts and technical and vocational education. Lok Virsa is responsible to preserve craft. It happens in the entire world that crafts are done by few skillful persons only. Lok Virsa has to produce two items in a year but TEVTA's purpose is to produce 25,000 skillful students yearly. Local crafts are not included in the curriculum of TEVTA. In TEVTA, there are no craftsmen.

Minimization of youth's Purposeless Activities

It is important to engage youth with practical skills. Practical skills help to use the youth's energy for the betterment of the country. Through the introduction of practical skills at secondary level, negative and useless activities of youth will be minimized and positive activities will be adopted. Uneducated people are busy in crime so it is needed to engage them in learning practical skills.

Crafts Learning Facility in Rawalpindi and other Districts of Punjab

In public sector, there is an institution namely Rawalpindi Arts Council where specific crafts like NamdaGhabba, Paper Mache, Doll making, Moti Kari and Potohari Chappal are not taught but the art of Textile Designing, Handmade Jewelry, Fashion Designing and Stained Glass are taught to the male and female students. The participation of male and female students in learning crafts depends upon the type of crafts. Sanat Zaar is private institution of learning crafts in Rawalpindi which runs under social welfare. In Murree, crafts training is being given to both genders. Small industries have some craftsmen who give training also. There are private institutions of craftsmen also where crafts are being taught successfully.

Use of New Techniques and Technology in Making of Crafts

There is a focus on the use of new techniques of art and crafts in Rawalpindi Arts Council. Graphic designing plays a vital role in the selection of designs of art and crafts. Even designs of "charpai" are selected with the help of computers. Laser printing and other forms of computer based arts can also infuse local culture.

Present and Future Measurements for the Elevation of Craft Sector

Presently, Rawalpindi Arts Council is playing its role for the elevation of craft sector by arranging craft mela at LokVirsa. In that craft mela, craftsmen were facilitated by giving them stalls free of cost. In this way crafts are promoted and sold. Punjab Arts Council has developed website namely "Fun Masti" for the international buyers and local buyers are also facilitated through this website. LokVirsa promotes the craftsmen but there is no display center. Even small industries display the handicrafts of craftsmen. For future, it is needed to arrange "craft mela" and open display centers. The elevation of craft sector is also possible if more crafts are dig out at union council level and by encouraging craftsmen through publicity of their crafts.

Need to Change the Existing Education System

All three interviewees were of the view that the existing education system has become outdated and needs huge reforms. It is not fruitful as it focuses more on theoretical knowledge which only helps to some extent in cognitive domain and less emphasize on arts n crafts that helps in affective domain as well as psychomotor domain that can be enhanced through practical skills. The result is that students have knowledge but are unaware of practical implications of their knowledge, they learn about human civilization but have no idea of responsible citizenship. Schools are not producing good products for the society because life skills are not taught in school. Life skills should be taught at an early stage. Education could be made well-rounded and comprehensive by giving skills to secondary level students about financial literacy, career planning, future prosperity, making good decisions & solving problems.

All three experts emphasized the importance of practical knowledge that is longer lasting than the theoretical knowledge because practical knowledge clears the concepts. In short, students should be able to perform some productive skills after each level of education which increases the importance of learning skills. It is of paramount importance to keep the youth engage in healthy, positive and productive activities. Arts and cultural activities make youth tolerant and they learn to relate with other cultures in positive manner and prevent them to adopt any negativity. Introduction of employable skills help in making them active members of economic activity at a suitable time, this can help a developing country like Pakistan.

Skills for the Personal Development of the Students

Wholesome personal development and individual growth depends upon cognitive, affective and psychomotor domain. Even for higher level cognitive development the skills are important for the development of self-reliance from early age, joy, social skill, collaborative skill, and autonomy of individuals lead to logical, scientific and critical thinking. To enhance creativity, managing skills, discipline, intellectualism, emotional intelligence and self-confidence by giving exposure to students, to perform duties in well-mannered way and empowerment of youth, introduction of practical skills is necessary. Individual

growth of students depends upon the practical skills which they get. Skills exposure enhances self-confidence, good decision making ability and power of problem solving in the students. The interviews mostly ended at a hopeful note by proposing the the inclusion of art and craft with a perspective of technical and vocational skills development, which can help the youth of this country to develop into responsible and active citizens, who will build a brighter future.

Phase 2

The following tables show skills identified through document analysis and city survey:

Table 2

Skills to be included in Curriculum

Art & Crafts					
Embroidery		Makrama		Crochet	
Basket making		Doll making		Candle making	
Carpet making		Stitching & Sewing		Dress designing	
Computer Graphics		Laser Printing		Jewelry Making	
Mirror work		Stain glass		Clay work	
Wood carving		Stone carving		Pottery	
Paper Mache		Paper quilting		Zari work	
Leather handicrafts		Decorative Art		Baking/cooking	
Calligraphy		Truck art		Gandhara art	
Lacquer art		Sculpture making		Photography	
Theater		Dancing		Singing	

Table 3

Three highest frequencies of data related to Art & Crafts

Art & Crafts Marked by School Teachers	Highest frequencies
Computer graphics and related arts	106
Stitching & sewing and related arts	76
Creative and performing arts	73

- Embroidery, creative writing and baking/cooking had frequencies of 44, 39 and 36.
- The calligraphy drawing, decorative art, photography and drawing/ painting had frequencies of 22, 24, 23 and 29 respectively.
- The art of leather handicrafts, laser printing, jewelry making and framing got frequencies of 12, 15, 16 and 13.
- The art & crafts of zari work and carpet making had same frequency of 11.
- Wood carving and color/dyeing got the same frequency of 10.
- The art & craft of basket making, mirror work, acting, doll making, stain glass, stone carving, clay work, pottery, Gandhara art, knitting, block printing and metal ware art had frequencies of 4, 6, 5, 2, 3, 2, 7, 5, 2, 7, 3 and 8 respectively.
- Paper Mache, truck art, sculpture making, dancing, *crochet*, candle making, singing and bamboo work got same frequency of 1.

Conclusion and Recommendations

In Rawalpindi District, arts as a subject are being offered but not necessarily taught in public and private schools yet mostly it is treated as a hobby and not as a skill for future work. The specific local crafts are not even identified at district level. The skills being taught in Rawalpindi Arts Council are chosen randomly by

demand. Schools, arts council and technical vocational education institutions are working separately but have no common grounds to work together and support each other in enhancing the education of arts and craft.

A very positive step in this regards is that the Government of Punjab has given a policy for the elevation of art & craft sector and to include it in curriculum but that policy is yet to be implemented. The study indicated that curriculum must be locally designed with the skills to make graduates globally compatible. As the world's developed countries like Finland, United Kingdom and Denmark have education system where students at secondary level have options of skill based learning which makes their knowledge long lasting but also due to hands on skills make them confident and practical experiences open a path of their future career. Their education systems transforms the lives of their youth by enabling them for self-earning, for their families and makes them productive citizens of their country and pave the ways to entrepreneurship for students. It is recommended strongly to introduce skills based curriculum in the schools. The participants of the survey were also agreed to bring change in education system by introducing skills and training related to occupations, industries/business, art & crafts and services to the students to make them practical man.

This study suggested exploring of those local arts and crafts which are not publicly famous to revive them and enable to students to make new market for these. The conduct of *craft-mela* and literary or art festivals, and development of display centers promotes local crafts, but unless these are not made a part of school curriculum, these skills will die with the passage of time. Like science quiz and expos there is a dire need of arrangement of art competitions at schools level. On the one hand the introduction of different forms of art and crafts in schools can keep the art and crafts alive, on the other hand cultural activities will help in peace building and enhancing positive behaviors in a polarized country, where for many decades religious and political intolerance is being expressed in many form. Last but not the least if craft is displayed in designing new products, it would be helpful to display our art and craft to people of other countries in much attractive way. This sort of curriculum reform will include maximum local knowledge, history and culture which is ignored in many parts of the world during post colonial era.

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