

THE KALAMKARI PROJECT

Exploring Artisan Welfare and
Livelihoods in Srikalahasti



ACKNOWLEDGEMENT

This research study was undertaken as part of an academic initiative to document and understand the evolving dynamics of Kalamkari artisans in Srikalahasti, with a focus on artisan welfare and sustainability in the absence of cooperative structures.

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CHAPTER 1

INTRODUCTION

1.1 BACKGROUND

Kalamkari is a storied textile art form with roots stretching back over two millennia, flourishing under royal patronage in the Vijayanagara Empire and later finding global markets during the Mughal and colonial eras. The term kalamkari itself comes from Persian—*kalam* (pen) and *kari* (craftsmanship)—reflecting the use of a bamboo pen to hand-paint intricate designs with natural dyes. Two main schools of practice evolved: the Machilipatnam style (block-printed) and the Srikalahasti style (freehand pen painting). Srikalahasti's tradition, in particular, grew out of temple rituals, with artisans depicting mythological narratives on temple cloths. By the mid-20th century, however, this ancient art was in decline and might have been lost if not for deliberate revival efforts around 1957-58. Pioneers like Kamaladevi Chattopadhyay (of the All India Handicrafts Board) intervened to rejuvenate Kalamkari, establishing training centers in Srikalahasti and reorienting the craft for secular markets. This revival enabled Kalamkari to transition from a temple craft to a broader hand-painted textile art, sparking a renaissance that carried the tradition into modern times.

Despite these mid-century revival initiatives, the cooperative structures that could sustain Kalamkari artisans' livelihoods have steadily eroded in subsequent decades. Earlier, artisan cooperatives and government-supported societies provided crucial assistance—organizing production, supplying raw materials, extending credit, and marketing goods. Today, such support is conspicuously absent in Srikalahasti. In fact, even private Kalamkari enterprises sometimes adopt the veneer of “mutually aided societies” or other

developmental labels in name, while functioning essentially as private firms controlled by individual owners (field observations). This decline of genuine cooperatives mirrors trends observed in other Indian craft clusters. For example, in the brassware cluster of *Kantilo*, Odisha, cooperatives that once bolstered artisans eventually became dysfunctional, leading to a sharp downturn in the craft's fortunes (Behera). Researchers note that as these cooperatives collapsed, artisans lost access to collective bargaining power and support, and they urge a revival of cooperative institutions to rescue such traditional industries (Behera). The *Srikalahasti* Kalamkari community faces a similar predicament: without strong cooperatives or associations, artisans are largely dependent on private workshops and middlemen, which can limit their earnings and bargaining power.

Another significant shift in the Kalamkari landscape involves changing generational attitudes toward the craft. On one hand, consumer interest in traditional hand-crafted textiles has been rising in recent years. Globally, demand for handmade, sustainable arts has surged, creating new markets for crafts like Kalamkari (Chaudhary). Even within India, there is a “renewed interest” in Kalamkari's heritage value and aesthetic, with designers and buyers seeking out its natural-dyed, narrative-rich fabrics.

On the other hand, the participation of the younger generation of artisan families in Srikalahasti is waning. Qualitative insights from our field interviews reveal youths' **unwillingness to pursue the craft**, describing themselves or their peers as “not interested” in learning



the labor-intensive painting and washing techniques. The primary reason cited is the meager and uncertain income the craft currently provides. For a young person comparing career options, Kalamkari work—often paying just a few thousand rupees per month—is far less attractive than modern jobs offering stable salaries. Seasoned artisans lament that with no reliable livelihood in Kalamkari, it is difficult to motivate the next generation to invest years in mastering the art. Thus, even as Kalamkari products gain appreciation in the marketplace, the community of artisans faces an aging talent pool and a real risk of knowledge attrition, driven by economic disincentives for youth. This paradox of rising external demand but declining internal supply of artisans forms a crucial backdrop for our research.

1.2 Research Motivation and Objectives

The absence of any robust cooperative or collective employment structure for Kalamkari artisans in Srikalahasti is a central motivation for this study. Artisans here typically work under small private workshops or as informal piece-rate labor, a stark departure from the cooperative models that have proven beneficial in other craft sectors. Existing literature suggests that where artisans organize under cooperatives or similar collectives, their welfare outcomes improve markedly. For instance, a comparative study of handloom weavers in Kullu, Himachal Pradesh showed that members of a weavers' cooperative enjoyed higher and more stable incomes than those working in isolated clusters or for private traders, owing to better access to credit, raw materials, and government support schemes (Garg et al.).

Conversely, when cooperatives fail or are absent, artisans often struggle with exploitation, low earnings, and missed opportunities for support (Behera).

In Srikalahasti's case, the de facto lack of cooperatives raised the question of how artisans are faring under the prevailing employment arrangements (mostly private enterprises masquerading as societies). This gap in structure and support, combined with the observed generational disinterest in the craft, led us to formulate the guiding research question for this project.

Core Research Question:

How do employment structures and changing generational attitudes impact the welfare and future aspirations of Kalamkari artisans in Srikalahasti?

In essence, the study seeks to understand how the way artisan work is organized (individualized private employment versus potential cooperative frameworks) and the shifting mindset of the artisans themselves (especially the youth's outlook on working in traditional crafts) are affecting both the current well-being of Kalamkari artists and the long-term sustainability of this heritage art form. By investigating this question, we aim to uncover the links between labor structure, cultural values, and economic outcomes in the Kalamkari community.

The research objectives include:

- (1) evaluating the socio-economic welfare of artisans under the current employment system
- (2) assessing the influence of generational aspirations on the continuity of the craft
- (3) exploring viable interventions or models (such as cooperatives, social enterprises, or policy support) that could enhance artisan welfare and craft sustainability.

The relevance of this research is both practical and scholarly. Practically, it speaks to artisan welfare – understanding these dynamics can inform policies or business model innovations to improve incomes, job security, and quality of life for Kalamkari workers. It also concerns cultural sustainability – Kalamkari is an intangible cultural heritage, and its survival hinges on artisan participation and inter-generational knowledge transfer. Insights from this study could help prevent a scenario where a historic craft diminishes because artisans can no longer afford to practice it. Finally, the study has implications for local economies in craft-centric regions. Traditional arts like Kalamkari are often pillars of rural economies; when supported,



they can drive employment and discourage distress migration (Chaudhary), but if neglected, the opposite occurs. By shedding light on the interplay between employment structures and artisan decisions, this research contributes to broader discussions on sustaining India's creative industries in a way that balances economic viability with cultural preservation. In summary, our investigation is not merely academic – it is rooted in pressing developmental concerns of how to empower artisan communities, keep heritage crafts alive, and harness their potential for equitable local development (Chaudhary). The findings aim to assist policymakers, cooperatives, non-profits, and the artisan community itself in forging a more resilient future for Kalamkari and similar crafts.



1.3 Context

India's Craft Sector

India's handicraft sector forms a vast and vital portion of the informal economy, with an estimated 200 million artisans nationwide. Notably, a majority of these artisans (around 56%) are women, underscoring how crafts serve as an important source of livelihood and empowerment for women in rural and semi-urban areas. Despite its cultural richness and economic potential, the craft sector remains largely unorganized and fraught with challenges. According to the Ministry of Textiles, the average artisan earns only on the order of a few dollars per day, and merely one-third of artisans report having a consistent, stable income (United Nations).

In practice this means many artisan families live hand-to-mouth, with earnings fluctuating by season and order volume. The sector's informal nature – characterized by small family units or informal workshops – often translates to lack of social security, erratic work availability, and weak bargaining power in markets. In fact, even though handicrafts are considered the backbone of many rural economies, the industry continues to face systemic constraints: disorganized production chains, low access to capital, limited exposure to new technologies, and poor market linkages are persistent issues (United Nations).

Government reports highlight the “poor institutional framework” supporting artisans, pointing to gaps in training, credit, and marketing infrastructure (United Nations). Nonetheless, crafts contribute significantly to employment and exports, and there is increasing recognition that strengthening this sector can aid rural development and heritage preservation. Initiatives like skill development programs, microfinance for artisans, and online marketplace linkages are gradually being introduced, but their reach and efficacy vary across regions and crafts.



Andhra Pradesh's Role

Within India's vast craft ecosystem, the state of Andhra Pradesh holds a distinguished place, renowned for a diverse array of traditional arts – from the lacework of Narsapur and the leather puppetry of Anantapur, to the iconic Kalamkari of Srikalahasti. Andhra Pradesh has been both a beneficiary and a steward of India's handicraft legacy. It is home to thousands of artisan families and several craft clusters that not only produce cultural products but also sustain local livelihoods. Recognizing this, the state government and allied agencies have made efforts to support the crafts sector. For instance, Andhra Pradesh's Economic Development Board in recent years launched initiatives to promote Kalamkari's growth, tackle industry challenges, provide training to artisans, and boost revenue through exports.

Such programs indicate the state's awareness that crafts like Kalamkari are assets worth investing in – they carry the state's cultural identity, attract tourism, and if properly marketed, can command premium prices globally. However, on the ground in Srikalahasti, much of the production still occurs in small, privately-run units with traditional methods. The region's Kalamkari received a Geographical Indication (GI) tag in 2013, underlining its importance and uniqueness tied to locale. Yet, the GI status and government schemes (such as those from the Handicrafts Board) have not fully translated into improved conditions for all artisans, partly due to issues in implementation and awareness. Andhra Pradesh's case thus epitomizes the broader Indian craft scenario: rich traditions and stated policy support, but persistent gaps between intent and impact at the artisan level.

Gendered Labor Dynamics in Kalamkari: A striking feature of Kalamkari production in Srikalahasti is its gendered division of labor. While the initial drawing of outlines (especially when creating intricate narrative panels) is often done by master craftsmen, the painstaking work of painting – filling in colors with natural dyes – is almost exclusively carried out by women artisans. Our field data showed a clear female majority in the workforce: out of 62 artisan respondents, 50 were women (81%). These women, many of them from artisan families or introduced via female community networks, have become the backbone of Kalamkari painting. Engaging in the craft provides them with a source of income and a degree of social empowerment, as it allows participation in economic life beyond the household. The access to welfare schemes for these artisans is extremely limited under current conditions.

CHAPTER 2

METHODOLOGY

2.1 Study Design

A central feature of the methodology is its integration of both quantitative and qualitative data collection tools within a single research framework. This dual approach enables the study to generate structured, generalizable insights while also capturing the nuanced, subjective dimensions of artisan life that are often missed in purely statistical analyses.

The core of the data collection involved a comprehensive survey administered to 62 Kalamkari artisans working across several private enterprises. The survey instrument was intentionally designed to include both closed-ended and open-ended components.

- Quantitative sections focused on measurable indicators such as monthly income, wage structures, division of labor across tasks (drawing, painting, washing), and the level of awareness and utilization of government welfare schemes.
- Qualitative sections explored personal narratives—how artisans entered the craft, their perceptions of how Kalamkari has evolved, their thoughts on whether the craft will be passed onto future generations, and the motivations behind continuing or leaving the profession.

2.2 Complementary Interviews

To complement the artisan-level data, interviews were conducted with the heads of the selected private enterprises. These interviews served as a critical counterpoint to artisan narratives, offering visibility into the organizational and structural factors that shape artisan experiences.

Specifically, the interviews focused on the business

model, leadership structures, artisan recruitment and training mechanisms, task allocation, and pricing/value appropriation. These perspectives helped contextualize the labor conditions reported by artisans, revealing how managerial decisions and firm-level strategies impact everyday work life.

2.3 Sampling Strategy

Rather than using a random or purposive sampling approach across the broader population of artisans in Srikalahasti, the study employed a census-based sampling strategy within selected private enterprises. All artisans working under each selected firm were surveyed. This strategy offers several advantages:

- It ensures complete coverage of work dynamics within each firm, capturing intra-firm consistency and diversity.
- It allows for controlled comparisons across artisans operating under similar business contexts, mitigating the noise that might arise from variations in firm leadership, design ethos, or scale of operations.
- It facilitates a more accurate mapping of wage structures, task allocation, and access to resources within organizationally bounded environments.

2.4 Rationale for Approach

The strength of this methodology lies in its ability to foreground artisan voices while situating them within broader structural and organizational contexts. By pairing structured survey data with narrative accounts and triangulating these with managerial perspectives, the study captures both the empirical contours and emotional textures of Kalamkari work. The firm-level census approach, in particular, enhances analytical clarity by anchoring artisan experiences in clearly defined and comparable settings.

CHAPTER 3

Quantitative Findings and Analysis

3.1 Demographic Insights

The mean age of artisans is approximately 37 years, with a significant age range from 18 to 72 years. This wide age range indicates a diverse generational involvement in Kalamkari. Though some artisans have decades of experience, many have relatively fewer years in the craft, suggesting a mixed workforce in terms of expertise. Older artisans generally possess extensive experience, which could serve as a valuable repository of skills and traditional knowledge. However, the presence of younger artisans, some with limited experience, suggests an ongoing renewal of the workforce but also highlights the need for structured training to sustain craftsmanship quality.

Figure 3.1 : Gender Distribution

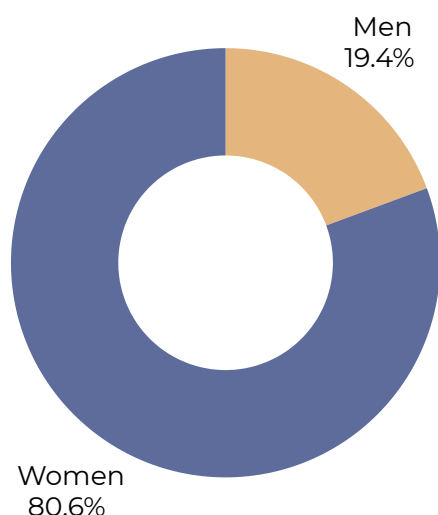
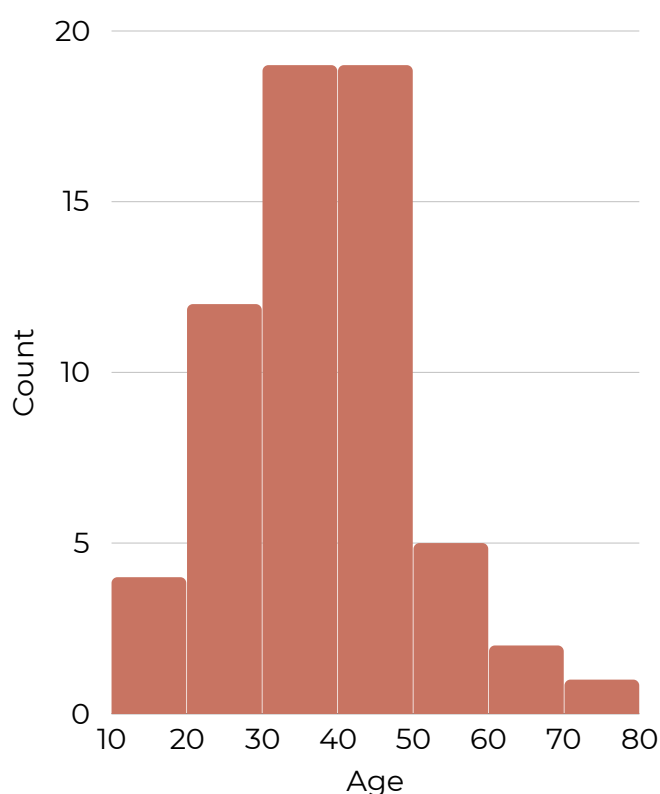


Figure 3.2: Distribution of Age



A clear female majority is observed, with 50 out of 62 respondents being women, signifying that women play a critical role in Kalamkari's production. The substantial participation of women could reflect local socio-economic dynamics, where employment in Kalamkari potentially offers women significant opportunities to engage economically and socially in ways that might be otherwise limited by local norms or opportunities.

Figure 3.3: Form of Employment

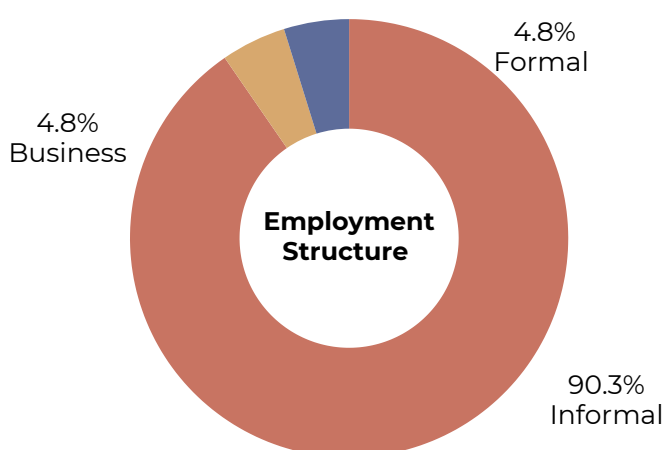
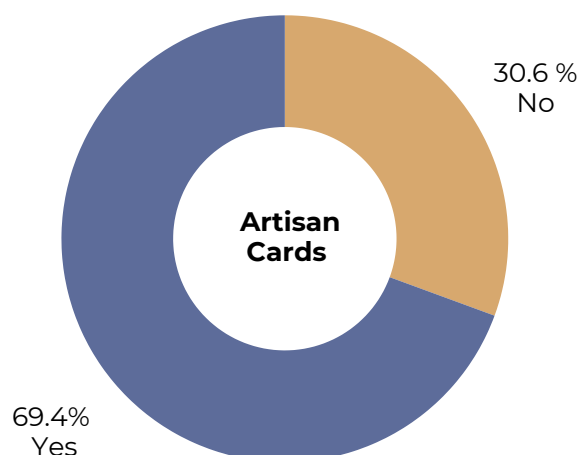


Figure 3.4 : Access to Artisan Cards



3.2 Employment Structure and Work Conditions

The employment landscape in Srikalahasti for Kalamkari artisans is predominantly informal, with approximately 90.3% of artisans working without formal contracts. This informal setup considerably limits their legal protections, job security, and bargaining power, potentially making them vulnerable to exploitation or economic instability. Despite working nearly full-time—averaging seven hours per day, six days a week—artisans lack the benefits associated with formal employment. For almost everyone in the sample, Kalamkari is their only source of income.

Monthly earnings range widely between ₹3,000 and ₹60,000, though most artisans cluster at modest incomes of ₹6,000–₹10,000. Interestingly, while men show a slightly higher median income, the difference is minimal despite women constituting a significant majority. This relatively equitable income distribution, irrespective of gender, suggests potential fairness within the craft yet simultaneously underscores the generally modest earning potential across the board. An overwhelming majority of artisans (close to 90%) are paid in cash. While cash payment might be more convenient in some cases, it creates problems relating to keeping a digital track of the payment.

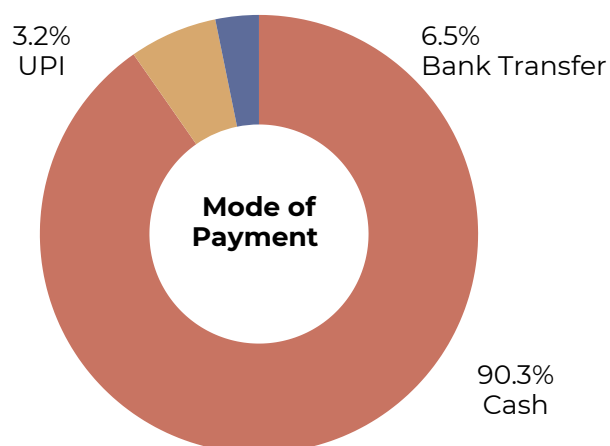
The high degree of specialization within Kalamkari—where artisans handle specific stages like washing, designing, drawing, and painting—highlights both efficiency and vulnerability. While specialization can lead to mastery and improved quality, it can also lead to economic instability, particularly if artisans lack broader skill sets or the flexibility to move between roles effectively.

A critical finding is that nearly 69.4% of artisans do not possess Artisan Cards, excluding them from important welfare schemes, training, and support programs. This gap represents a significant missed opportunity to improve job security, enhance skills, and potentially raise incomes.

3.2.1 Skill Development and Career Growth

Artisans specializing in designing roles generally earn higher wages compared to those engaged in painting and washing. However, senior artists highlight a notable lack of interest among younger individuals in dedicating time to learn the designing and sketching aspects of the craft. Interestingly, most artisans involved in designing have previously performed other tasks such as drawing and painting, indicating a learning curve that artisans progress through. Yet, around 83% reported limited opportunities to enhance skills or transition into higher-paying roles.

Figure 3.5: Form of payment



3.3 Women Engaged in the Art

A Women’s dominant involvement in painting, a core and skilled component of Kalamkari, indicates both empowerment and specialization. Interestingly, painting is exclusively conducted by women, highlighting a unique gendered division of labor that reverses conventional expectations of gender roles in manual or artistic tasks. The specific engagement of housewives—constituting the majority of women artisans—through informal networks (64.5% introduced through word of mouth) is notable. It reflects how Kalamkari acts as an empowering medium, providing economic independence and a sense of community engagement beyond domestic responsibilities.

The informal yet regular monthly payment structure (91.9%) enables these women to achieve a certain level of financial stability and autonomy. Moreover, the empowerment is further enhanced by flexible conditions allowing these artisans to balance household duties with economic activities. Despite their substantial contributions, these women artisans remain vulnerable due to informal employment structures, lack of formal training (around 74.2%), and limited access to incentives and bonuses (only about 11% receiving such benefits).

Figure 3.6: Sources of Income

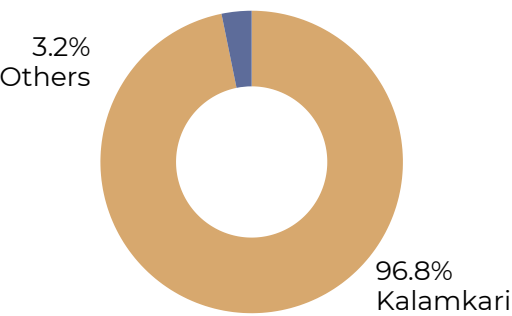


Figure 3.7: Recruitment

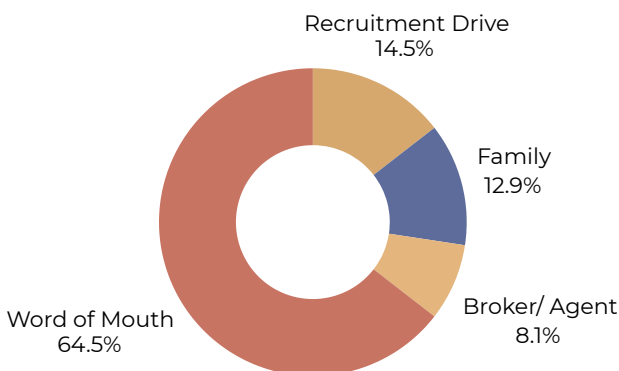


Figure 3.8: Formal training

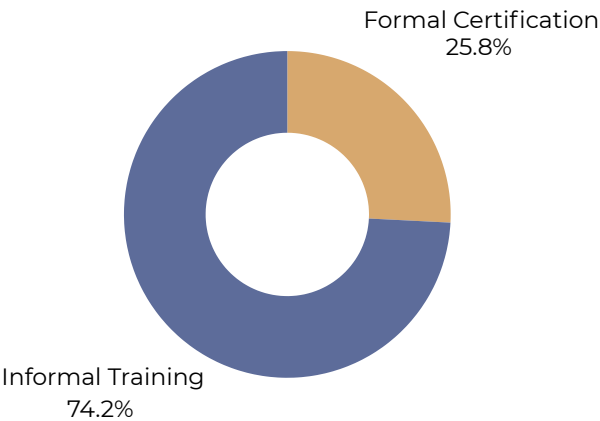
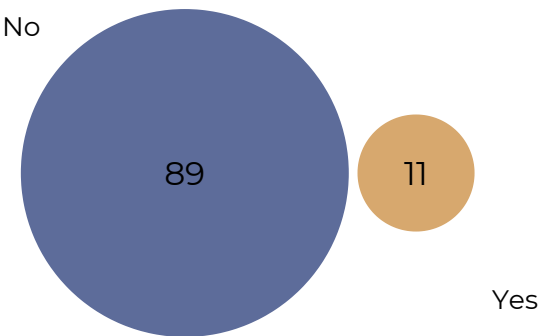


Figure 3.9: Awareness of Government Schemes



3.4 Government Schemes

Awareness about government or NGO support schemes among artisans is very low, with only 11% aware of such schemes. Furthermore, even among those who are aware, only one artisan has actually availed the support. This indicates not only widespread unawareness but also a certain reluctance or barriers preventing artisans from accessing available schemes. Critically, these schemes predominantly cater to enterprise or firm heads, overlooking the individual artisans who directly engage in the craft.

In sum, Kalamkari not only provides women, particularly housewives, with crucial economic opportunities but also contributes significantly to their social empowerment. However, to realize the full potential of this empowerment, structural reforms, formal recognition, and improved access to welfare and training schemes are essential.

CHAPTER 4

Qualitative Findings and Thematic Analysis

4.1 Changing Aspirations

The data suggest a notable decline in younger generations' interest in joining the Kalamkari craft. Many respondents emphasized disinterest, describing youth as “not interested” or “unwilling” to learn core skills like painting or washing. Beyond general reluctance, economic dissatisfaction emerged strongly: repeated references to low salaries and limited job security signal that younger individuals find more lucrative or stable alternatives in modern industries. Furthermore, occupational hazards—such as chemical exposure and physical fatigue—deter some from continuing or taking up the craft.

Beyond these factors, master artisans point to a lack of genuine skill development among newcomers. According to master artisan Srinivasulu, many recent entrants seek quick income rather than investing the time required to develop creative and design-oriented skills. This mindset diminishes the pool of dedicated learners, threatening the long-term transfer of nuanced artistry.

4.2 An Artisan's Identity

Kalamkari artisans demonstrate diverse and often deeply personal connections to their craft. While many speak of pride—fuelled by unique skills and childhood fascination—a significant number also cite economic necessity. For some, Kalamkari is purely a livelihood, while for others it is an essential marker of cultural heritage. Artisans repeatedly used words like “satisfaction,” “peacefulness,” and “interest,” underscoring the intrinsic rewards they find in painting and drawing. Yet recognition—from local communities, broader society, and governmental bodies—remains a central desire. Many stated they feel validated when recognized as Kalamkari artisans or see their work appreciated by others.

Societal undervaluation further complicates artisans' sense of identity. Some respondents noted that the craft is viewed as menial, hinting at the broader cultural challenge of elevating Kalamkari to an esteemed art form. Conversely, older housewives and senior artisans find the work comparatively more manageable than other forms of manual labor, highlighting its flexibility and a degree of accessibility that fosters dignity in employment.



4.3 Challenges

Low Wages and Informal Employment.

Economic vulnerability is pervasive. Artisans often operate without formal contracts or benefits, leading to minimal job security and precarious earnings. Coupled with stiff competition—both within Kalamkari and from other sectors—this situation makes it difficult for many to maintain stable livelihoods or invest in skill development. As older master artisans note, the influx of workers seeking “fast money” without fully learning the craft further exacerbates these financial and quality-control challenges.

Workplace Conditions.

Long hours of intricate drawing in high heat underline the need for improved ventilation, coolers, or air conditioning. Many respondents described lack of fans or safe drinking water as additional stressors. Over time, these factors reduce productivity, lower morale, and contribute to health concerns, particularly for those with limited mobility or pre-existing conditions.

Recognition and Certification.

Across the responses, a key challenge is the lack of formal acknowledgment for Kalamkari artisans. Many emphasize that government-issued artisan cards, certificates, or official accreditation would provide both symbolic validation and practical benefits, such as easier access to support schemes or business loans. Beyond boosting morale, such recognition can catalyze broader visibility and market opportunities.



CASE STORIES



1. Lack of interest in skill training

Velayudham Srinivasulu Reddy is a renowned artist from Srikalahasti, Andhra Pradesh, celebrated for his exceptional contributions to Kalamkari hand-painting. He was awarded the prestigious Shilp Guru award, recognizing his mastery in depicting intricate motifs such as Ashta Dikpalakas, Navagrahas, Sri Chakram, and Padmavyuham through Kalamkari.

During the interview, Mr. Srinivasulu expressed his concerns about the declining interest in kalamkari art. He said, "People are not willing to come and learn kalamkari anymore. They are only interested in easy money. To truly understand and master this craft, it takes at least a year of dedicated learning."

He further shared his disappointment regarding his employees, stating, "None of my employees know how to ideate or design. They only do outlining and painting work." Reflecting on his journey, he remarked, "I learned this art 45 years ago, but I have not passed it on to anyone. Whatever I know will die with me."

However, he offered hope for those genuinely interested in preserving the craft: "If anyone is willing to come and stay here to learn for a year, I will happily teach them. But no one is ready."



2. Need for government recognition

M. Nagaraj, a 72-year-old Kalamkari artisan from the Agrahara area in Srikalahasti, has been practicing the art for over 45 years. Known for his skills in designing, drawing, and washing, he learned Kalamkari informally through word of mouth and now earns around ₹10,000 a month through his work.

Reflecting on the state of the craft, Nagaraj noted, "Thakkuva salary... interest vundhu" — acknowledging that while there is still interest in Kalamkari among some, the low wages discourage many from pursuing it seriously. He believes that recognition and support from the government are urgently needed to sustain the art, especially in the face of low market demand.

Despite the challenges, Nagaraj remains committed to Kalamkari. "I like the work... It's peaceful," he shared. While he currently receives the Kalamkari Artist Pension, he emphasized the importance of creating more structured opportunities for skill development. He also expressed hope that the establishment of skill development centres could provide a path forward for the next generation.



3. A story of Empowerment

Devi, a 55-year-old artisan, has been working at Usha Kalamkari for the past two years. For her, the job is not just a source of income but a source of joy and independence. "This work gives me purpose beyond household duties," she shared with a quiet smile.

Living close to the workshop, Devi finds it easy to balance her personal and professional life. She returns home for her meals and appreciates the comfort of a routine that doesn't demand strenuous physical effort. "At this age, this is the best kind of job I could ask for," she said.

She also emphasized how timely payments and a supportive work environment have made her experience at Usha Kalamkari fulfilling. In a world where many women struggle to find dignified, flexible work, Devi's story stands as a quiet reminder of what empowerment can look like.

CHAPTER 5

CONCLUSION

In conclusion, this research study sheds light on the critical socio-economic conditions, employment structures, and the evolving aspirations of Kalamkari artisans in Srikalahasti. Through comprehensive quantitative and qualitative analyses, the study reveals significant insights into the current state and future viability of this heritage craft.

Primarily, Kalamkari artisans operate predominantly in informal employment settings, significantly lacking job security, formal recognition, and stable income. Despite a clear division of labor and specialization enhancing craft quality, artisans—particularly women who dominate the Kalamkari workforce—face precarious working conditions, limited formal training opportunities, and minimal access to government welfare schemes. The research distinctly highlights a severe gap in awareness and accessibility of these schemes, which are primarily directed toward enterprise heads rather than individual artisans.

A particularly notable trend is the declining interest among younger generations to pursue Kalamkari, driven by inadequate financial incentives, occupational health hazards, and limited career progression opportunities. This generational disconnect poses a tangible threat to the transmission and sustainability of the intricate Kalamkari skills, potentially jeopardizing the continuity of this culturally significant craft.

Furthermore, artisans' narratives illustrate the profound intrinsic value and cultural pride they

associate with their craft, yet simultaneously underscore the urgent need for improved working environments, structured skill development programs, and government acknowledgment through formal certifications and artisan cards.



An important shift observed in the post-COVID era is the significant decline of traditional workshop-based practices. Artisans, particularly women, increasingly prefer taking Kalamkari pieces home, driven by desires for flexibility, safety, and better work-life balance. While beneficial for personal convenience and domestic management, this transition has diluted the collaborative spirit and the communal knowledge-sharing previously fostered within workshops. Consequently, the decentralization of production has inadvertently complicated efforts to conduct comprehensive research, creating accessibility barriers in reaching certain artisan groups, especially women working from home.

Additionally, Kalamkari has emerged as a robust platform for women's empowerment, providing substantial opportunities for social engagement and economic participation. Many women artisans, including housewives, value their involvement in Kalamkari beyond mere financial rewards, deriving significant emotional fulfillment, community interaction, and a sense of personal identity from their work. Despite persistent informality in their employment and limited financial incentives, these women artisans frequently find in Kalamkari a meaningful and dignified source of personal empowerment and independence.

Lastly, the research critically evaluates existing government schemes and policies, revealing considerable inefficiencies and gaps. Predominantly

benefiting enterprise heads, these schemes often fail to reach the individual artisans, who remain largely unaware and underserved. Enterprise leaders themselves exhibit limited awareness of available governmental support, exacerbating the exclusion and challenges faced by artisans.

Effectively addressing these challenges demands targeted policy initiatives, enhanced awareness campaigns, structured skill development programs, and strategic investment in artisan welfare. Such comprehensive measures are critical to preserving Kalamkari's rich cultural heritage, improving artisan livelihoods, and ensuring the sustainability and resilience of this valuable art form for future generations.



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