





A STUDY ON HANDICRAFT ARTISANS PERCEPTION ON THE ROLE OF GOVERNMENT AND NON-GOVERNMENT EFFORTS FOR HANDICRAFT PROMOTIONS IN TELANGANA STATE.



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ABSTRACT: Handicrafts are special artworks that represent a country's culture and traditions. They are made by skilled artisans and are important for the economy and heritage. To help these crafts thrive, both the government and other groups that aren't part of the government (non-government organizations) work to promote them. They organize events and activities to show people how amazing these crafts are, which helps artisans earn money and keeps their traditions alive. It's really important to know if these promotional efforts are actually helping the artisans. Do the artisans feel that these activities are making more people interested in their crafts? Do they think these efforts are helping them earn a better living and keeping their traditions alive? This research is all about finding out what the artisans think. This research will look into what artisans think about the things that the government and non-government organizations do to promote their crafts. By understanding the artisans' thoughts, we want to learn more about what is working well and what could be better. The goal is to make sure that the artisans are happy with the promotional activities, and that these activities help them in their lives and careers.

Keywords: handicraft industry, handicraft industry, central and state governments, NGOs, Registered Societies, perception of handicraft artisans, promotion etc.

I. **Introduction:** In India, the handicraft industry is crucial to the nation's development. More than 7 million people in our nation are employed in the handicraft industry, making it one of the most significant economic sectors in the nation after agriculture. There are a number of bodies or organizations that will contribute to the creation and implementation of these policies to support handicrafts in our nation. In India, the Ministry of textiles is in charge of formulating policies that govern how the handicraft industry operates. The central and state governments have been working continually to grow this industry and support the artists through a variety of plans and initiatives. Parallel to the government to various NGOs, Registered Societies and Individuals working towards the development of this handicraft industry. So, in this paper, the researcher tries to know the perception of handicraft artisans on government and non-government role in promotion of handicrafts in the study area.

II. Review of Literature

1. **Arunava Dalal et al (Dec-2023)¹** This study aimed to identify and address the challenges faced by this sector. Employing qualitative content analysis, the research examined factors affecting both artisans and the industry, utilizing empirical observations. Data was gathered through in-depth interviews with forty-five artisans from diverse Bengal regions. The study's findings led to the creation of a model that employs internet technology as a tool to address the identified constraints. This model aims to enhance artisans' socio-economic conditions, promoting sustainable livelihoods within the sector.
2. **Ms. Meeta Siddhu, (June,2023)²** The research highlights the evolution of traditional Indian textiles and handicrafts from functional items to designer products. It also challenges the prevailing notion that handlooms and handicrafts have been sidelined in the fashion industry.
3. **Uma Shankar Yadav et al (Dec-2021)³** made a study titled, "Artisans in India to Boost Indian Economy: A Way to Developing Global Handicraft Index" explained that India and more than 130 countries are suffering from COVID-19 Pandemic disease and has become a large challenge for the current world. In this paper, they have tried to provide the important Strategies for starting a new Innovative Entrepreneurship or stand the Communities, weaker section. The main aim of this paper is to develop entrepreneurial capacity in artisans.
4. **Amisha Shah (2019)⁴** made a study titled, "Suggestive Measures to Empower the 'Heirs of Handicrafts'", the main objective of this research is to study the problems of rural handicraft artisans working in an unorganized sector in Surendra Nagar District and to explore the potentialities towards them if they organize themselves in a collective form like cooperative association. Therefore, this paper focuses on the socio-economic condition of rural handicraft artisans and suggests appropriate measures to promote, revive and preserve various handicrafts of Surendra Nagar district.

5. **Majeed (2018)**⁵ made a study titled, “Indian Handicraft Industry and Globalization: An Analysis of Issues and Challenges”, explained that India is a rich country in terms of cultural heritage and ethnic traditions and also the hub of handicraft products. The purpose of the present paper is to study the impact of globalization on the handicraft industry and artisans, challenges affecting the handicraft industry and artisan, and government policies and programs for the promotion of handicraft industry and artisan in India.

III. Research Gap: Most of the studies are conducted from different parts of the country but very less found in the geographical area of Telangana State. So, the present study is under taken to mitigate the gap.

IV. Objective: To study the handicraft artisan’s perception of the Promotional efforts of government and non-governmental organizations.

V. Hypothesis: There is no significant association between the handicraft categories of artisans and their opinion about the craft to be languishing.

VI. Research Methodology: Research Methodology helps in conducting a study with a systematic and scientific approach. It also provides a structured inquiry along with acceptable scientific methods which in return helps in the creation of new knowledge and finding answers to a problem. It includes several steps that enable us to find answers to the research questions. With the help of a proper research methodology, a researcher can understand the functioning of the society, can evaluate social problems, the effects of the problem on the community, and to find out some possible solutions to tackle those issues.

- 1. Sample Design:** The Karimnagar district in Telangana specializes in silver filigree and stone carving handicrafts, as stated by the Telangana Handicrafts Development Corporation. However, discrepancies were found during field visits, revealing shifts, migrations, or non-availability of artisans. Out of 800 artisans, 400 directly involved in handicrafts were selected through convenience sampling for data collection. The selected respondents, 200 from each category, were interviewed to understand the ground reality.
- 2. Period of the Study:** The data was collected from Handicraft Artisan household for the period 2022 September to December 2022 was obtained by canvassing a structured Interview schedule.
- 3. Sources of Data:** Primary data are collected directly by the researcher from first hand experiences for a specific purpose. While, published data collected in the past by others for any other purpose is secondary data. For this research study, the required information was collected from different sources.
- 4. Tools of data collection:** The primary data were collected with the help of the following tools and techniques: An interview schedule/questionnaire is a list of questions arranged in a sequence pertaining to the investigation, which is used to collect the data from the field.
- 5. Statistical tools:** For analysis of data descriptive statistics such as mean, standard deviation, and coefficient of variation is applied. To find the association chi-square test, and cross tabulation were used. For conducting the analysis statistical package for social sciences (SPSS) is used.

VII. Data Analysis and Interpretation

1. Handicrafts Artisans' awareness and Satisfaction on government promotional programs The central and state governments aim to enhance socio-economic conditions for artisans through policies and programs. However, in India, artisans often lack awareness of existing government schemes due to the absence of proper mechanisms. This paper assesses respondents' awareness and satisfaction with government promotional programs, addressing the challenge of information dissemination among artisans.

Table.1: Handicraft artisans' awareness on government promotional programs

S. No	Are you aware about the government promotional programs				Total		
	Categories	Yes		NO		No.	%
		No.	%	No.	%		
1	Silver Filigree	104	52	96	48	200	100
2	Stone Carving	51	25.5	149	74.5	200	100
	Total	155	38.75	245	61.25	400	100

Source: Compiled from Primary Data

The above table.1 shows that 38.75% (155) of the respondents are aware of the government promotional programs. Of these 38.75% (155) respondents, 52% (104) were from silver filigree and 25.5% (51) were from stone carving. The remaining 61.25% (245) of respondents were not aware of the role of government in promoting handicrafts. Of these 61.25% (245) respondents, 74.5% (149) were from stone carving and 48% (96) were from silver filigree handicraft categories.

Table.2: Handicraft artisans' satisfaction on government promotional programs

S. No	Are you satisfied about the government promotional programs.				Total		
	Categories	Yes		NO		No.	%
		No.	%	No.	%		
1	Silver Filigree	61	30.5	139	69.5	200	100
2	Stone Carving	14	7	186	93	200	100
	Total	75	18.75	325	81.25	400	100

Source: Compiled from Primary Data

The above table.2 reveals that out of 400 respondents, 81.25% (325) respondents were not satisfied with the government promotional programs. Of these 81.25% (325) respondents, 93% (186) were from stone carving and 69.5% (139) were from silver filigree artisans. Only 18.75% (75) of the respondents were satisfied with the government's role in promoting handicrafts. Of these 18.75% (75) respondents, 30.5% (61) were from silver filigree and 7% (14) were from stone carving categories.

2. Artisans' membership in respective organizations and assistance details

The handicraft industry, being unorganized, finds strength in unity. An organized identity for artisans in Telangana, facilitated by cooperatives, welfare societies, and NGOs, fosters opportunities for success through collective efforts. The Ministry of Textiles (GOI), DC Handicrafts, and various initiatives actively support the formation of organizations, promoting collaborative assistance for handicraft artisans.

Table.3: Artisans' membership with formal association or group

S. No	Artisans' membership with formal association or group				Total		
	Categories	Welfare Society		Cooperative Society			
		No.	%	No.	%	No.	%
1	Silver Filigree	200	100	0	0	200	100
2	Stone Carving	0	0	178	100	178	100
	Total	200	50	178	47.08	378	100

Source: Compiled from Primary Data

The above table-3 shows that 378 artisans are associated with some of the formal organizations such as the Welfare Society (SIFKA) and Cooperative Society of Ramadugu working in this area. Among these 378 respondents, 100% (200) of the silver filigree artisans are active members of the SIFKA Welfare Society, Karimnagar and 100% (178) of the stone carving respondents are active members of the Cooperative Society (Sri Rama Shilpakarula Sahakara Sangham- Ramadugu) which is established in 1975 with 11 members by father of shekalla Harihara, now president of this organization. The remaining 5.5% (22) respondents don't have membership with any organization. Of those respondents, all the respondents were from huzurabad stone carving.

Table.4: Type of assistance received from organization's

S. No	Categories	Type of assistance received from organization's					
		Training		Marketing		Financial	
		No.	%	No.	%	No.	%
1	Silver Filigree	148	74	110	55	106	53
2	Stone Carving	140	70	90	45	84	42
	Total	288	72	200	50	190	47.5

Source: Compiled from Primary Data

Note: Multiple Answers found

The above table-4 shows that 72% (288) of artisans have received training assistance. Of these 288 artisans, 74% (148) were from silver filigree, and 70% (140) were from stone carving. 50% (200) of artisans have taken advantage of marketing assistance. Of these 50% (200) artisans, 55% (110) were from silver filigree and 45% (90) were from stone carving. while 47.5% (190) of artisans have taken advantage of financial assistance. Of these 47.5% (190) artisans, 53% (106) were from silver filigree, and 42% (84) were from stone carving. Nearly 250 members in both categories benefited from four- months of basic and one-month design training programs, which are conducted by DCH with the cooperation of their respective organizations in addition to providing 10,000 Rs. worth of the tool kit.

3. Artisans ID Card: The Office of Development Commissioner (Handicrafts) under the Ministry of Textiles, Government of India, issues artisan identification cards—a photo ID that specifies the artisan's craft. Craftsmen eligible for these cards gain access to various national initiatives, including marketing, finance, insurance, and participation in government programs. These ID cards, accepted nationwide, open doors to benefits such as the Mudra program, social initiatives, and national awards for the recognized artisans.

Table.5: Artisans ID Card

S. No	Do you have artisans ID card				Total		
	Categories	Yes		NO			
		No.	%	No.	%	No.	%
1	Silver Filigree	182	91	18	9	200	100
2	Stone Carving	41	20.5	159	79.05	200	100
Total		223	55.75	177	44.25	400	100

Source: Compiled from Primary Data

The above table-5 shows that out of 400 respondents, 55.75% (223) respondents have an artisan identity card. Of these 223 respondents, 91% (182) were from silver filigree and 20.5 % (41) were from stone carving artisans. 79.05% (177) of respondents do not have an artisan identity card. Of these 177 respondents, 79.05% (159) were from stone carving and 9% (18) were from silver filigree artisans.

4. Participation in Fairs/ Exhibitions: The Ministry of Textile's Office of Development Commissioner (Handicrafts) offers impactful programs for handicraft development, including the Marketing and Service Scheme. Artisans benefit from participating in national and international events like craft bazaars, exhibitions, and SARAS Mela, providing a platform for rural artisans to showcase their goods at the national level. Additionally, the Department of Cottage and Rural Industries, through entities like Index-C and TSHDC, implements state-level marketing assistance schemes, promoting Telangana Handicrafts through exhibitions and live demonstrations. The Telangana Tourism Department also contributes by organizing fairs and exhibitions for handicraft artisans.

Table.6: Participation of Levels of Fairs/ Exhibitions

S. No	Participation of Levels of Fairs/ Exhibitions						Total		
	Categories	District		State		National			
		No.	%	No.	%	No.	%	No.	%
1	Silver Filigree	45	45.91	41	41.83	12	12.24	98	100
2	Stone Carving	16	66.66	5	20.83	3	12.5	24	100
Total		61	15.25	46	11.5	15	3.75	122	100

Source: Compiled from Primary Data

Table-6 shows that Out of 200, only 98 respondents participated in fairs and exhibitions from silver filigree, among them 45.91% (45) artisans have participated in district-level fairs; 41.83% (41) artisans have experienced participation in state-level fairs while only 12.24% (12) have participated in the national level of fairs of exhibitions. Out of 200, only 24 respondents participated in fairs and exhibitions from stone carving, among them 66.66% (16) artisans have experienced participating in district-level fairs; 20.83% (5) artisans have experience participating in state-level fairs while only 12.5% (3) have participated in the national level of fairs of exhibitions.

5. Handicraft Languishing: According to the Cottage and rural industries policy 2016, a traditional craft – be it handloom or handicraft – is said to be languishing, when it has ceased to be practiced any more or is practiced by a few whose number is fast dwindling. This may be due to any of the following reasons: Reluctance in the newer generation to take up or learn the craft: non-availability of raw materials: and lack of market relevance. In the

present study, the respondents were asked whether their craft is languishing or not; and the responses have been analyzed as follows:

Table 7: Handicraft Languishing

S. No	Handicraft Languishing				Total		
	Categories	Yes		No		No.	%
		No.	%	No.	%		
1	Silver Filigree	47	23.5	153	76.5	200	100
2	Stone Carving	173	86.5	27	13.5	200	100
Total		220	55	180	45	400	100
HO₁: There is no significance association between the Handicraft Categories of Artisans and their Opinion about the Craft to be Languishing							
Chi- Square Test		Value		Df		Asymp. Sig (2- sided)	
Pearson Chi- Square		160.364 ^a		1		.001	

Source: Compiled from Primary Data

- 0 cells (0.0%) have expected count less than 5. The minimum expected count is 43.50
- Computed only for a 2x2 table

The above table-7 shows that out of 400 respondents, 55% (220) gave their opinion that their handicraft is languishing and hence less in demanded in the market. Of these 55% (220) respondents stone carving artisans are in first place with 86.5% (173) artisans followed by silver filigree artisans with 23.5% (47). 45% (180) of artisans denied believing that their Handicrafts were languishing. Among them, 76.5% (153) artisans of silver filigree and 13.5% (27) artisans of stone carving are included.

Here, The Pearson Chi-Square value is. 160.364^a and the P value (.001) is Less than 0.05. Hence, the null hypothesis is rejected at a 5% level of significance. It means that there is a statistically significant association between “the Handicraft Categories of Artisans and their Opinion about the Craft to be Languishing”. Hence, it is concluded that artisans’ Opinions about the Craft are Languishing and handicraft categories of Artisans are significantly independent.

- Artisans’ expectations from their children about their Craft:** The future is based on the acts of the present. The sustainability of handicrafts depends to a large extent on the attitude and perception of the artisans involved in such activities. Here, the expectations of artisans from their children and the attitude of children towards handicrafts have been studied to infer the future of these art forms.

Table 8: Artisans expectations from their children about their Craft

S. No	Artisans 'expectations from their children about their Craft								Total	
	Categories	They should accept it as occupation		They should learn for hobby but should be engaged in some other occupation		They should never learn it				
		No.	%	No.	%	No.	%	No.	%	
1	Silver Filigree	22	12.35	84	47.19	72	40.44	178	100	
2	Stone Carving	0	0	2	1.21	163	98.78	165	100	
Total		22	6.41	86	25.07	235	68.51	343	100	

Source: Compiled from Primary Data

The above table-8 shows that out of 343 total respondents (57 artisans don't have children) 68.51% (235) handicraft respondents want their children not even to learn this work; among them, stone carving artisans are found with 98.78% (163) Followed by silver filigree artisans with 40.44% (72). These artisans said that they expect their children to study more to achieve a higher position in their careers. 25.07% (86) of handicraft respondents feel that their children should learn as a hobby but should be engaged in some other occupation instead of their handicraft occupation. Of these 25.07% (86) of respondent's silver filigree artisans are found with 47.19% (84) and only 1.21% (2) respondents from the stone carving category. Only 12.35% (22) of respondents want their children to adopt his handicraft as an occupation, among them, all 12.35% (22) of respondents are from silver filigree artisans only.

VIII. Findings

- out of 400 respondents, 81.25% (325) respondents were not satisfied with the government promotional programs. Of these 81.25% (325) respondents, 93% (186) were from stone carving and 69.5% (139) were from silver filigree artisans.
- 94.5% (378) of artisans have a membership with welfare and cooperative societies operating at the local level. Among these 378 respondents, 100% (200) of the silver filigree artisans are active members of the SIFKA Welfare Society, Karimnagar and 100% (178) of the stone carving respondents are active members of the Sri Rama Shilpakarula Sahakara Sangham- Ramadugu, (Cooperative Society)
- 72% (288) of artisans have received training assistance. Of these 288 artisans, 74% (148) were from silver filigree, and 70% (140) were from stone carving.
- out of 400 respondents, 55.75% (223) respondents have an artisan identity card. Of these 223 respondents, 91% (182) were from silver filigree and 20.5 % (41) were from stone carving artisans.
- 30.5% (122) of artisans have participated in fairs and exhibitions organized for promoting handicrafts: among them, artisans of silver filigree are found the highest in number at 49% (98) followed by stone carving artisans 12% (24).
- The Pearson Chi-Square value is. 160.364^a and the P value (.001) is Less than 0.05. Hence, the null hypothesis is rejected at a 5% level of significance. It means that there is a statistically significant association between “the Handicraft Categories of Artisans and their Opinion about the Craft to be

Languishing”. Hence, it is concluded that artisans’ Opinions about the Craft are Languishing and handicraft categories of Artisans are significantly independent.

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IX. Conclusion: The role of government initiatives in supporting artisans has been examined, and it is evident that these efforts have made significant contributions to the welfare of artisans. However, there remains room for more targeted and sustainable policy measures to further uplift the artisan community.

X. Suggestions: Here are a few suggestions for the sustainability of Telangana handicrafts

1. **Encouraging traditional craftsmanship:** Government and local organizations should encourage and support the continuation of traditional craftsmanship by providing training, resources, and market access to artisans.
2. **Promoting local handicrafts:** Handicrafts should be promoted both locally and globally to increase demand and generate income for the artisans.
3. **Establishing fair trade practices:** Establishing fair trade practices will help ensure that artisans receive fair wages for their work and have access to stable markets.
4. **Diversifying product offerings:** Diversifying product offerings to include new and contemporary designs will help attract a wider range of customers and maintain interest in the handicrafts.
5. **Creating tourism opportunities:** Encouraging tourism around the handicrafts and creating opportunities for visitors to observe the crafting process and purchase products directly from the artisans can provide a stable source of income for the industry.
6. **Implementing sustainable production methods:** Adopting sustainable production methods, such as using eco-friendly materials and reducing waste, will help ensure the long-term sustainability of the industry and protect the environment.

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