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Factors Associated with the Decline of Chikankari in Lucknow and Perceived Strategies for Its Revitalization

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Abstract

The rich heritage of traditional craftsmen plays an integral part in shaping the socio-cultural landscape of a city. In the case of Lucknow, which was once renowned for its Awadhi craftsmanship, artisanry, and handicraft industry, all these seem to be declining at a rapid rate. Yet this has been largely overlooked and understudied. This study examines this gap by investigating the factors associated with the decline of the traditional chikankari industry, including digital technology, product innovation, and the commercialized sector. Data were collected from 428 chikankari artisans from Lucknow using a quantitative research approach through interviewer-administered surveys for financial position and the prevalence of digitalization. Notably, digital confidence and competition from the commercialized sector have a statistically significant association with the perceived decline of traditional crafts. These findings suggest the importance of improving the financial position of traditional artisans, as it may be an important factor associated with the craft's revitalization. Understanding these dynamics can help artisans develop strategies to improve their livelihood and financial position. This may contribute to the revitalization of the rich Awadhi legacy of Lucknow.

Keywords: *Chikankari; Traditional Crafts; Artisan Livelihoods; Digitalization; Financial Position; Cultural Preservation*

1. Introduction

The invention of chikankari is often credited to Mughal queen Noor Jahan, who herself was a skilled embroideress. This craft was later patronized by Nawabs of Awadh, which resulted in the craft gaining significant popularity. It originated over 400 years ago and often uses white yarn on white muslin (Verma, 2025). The craft moved to Lucknow when the Awadh capital was shifted to Lucknow in 1775, where it flourished. The craft once existed in cities such as Kolkata, Delhi, Dhaka, Varanasi, Rampur, and Bhopal. However, now it is primarily concentrated in the regions of Lucknow.

Today, traditional chikankari employs around 250,000 people in and around Lucknow (Verma, 2025). The increasing popularity and significance of chikankari also led Lucknow to receive the GI tag for Chikankari in 2008 (Chaudhary et al., 2022). The craft has been associated with the "Lucknowi Culture" and an integral part of the city's history and legacy.

However, despite this, there has been a recent decline in the significance of traditional chikankari in Lucknow. This study, therefore, aims to identify the factors which are associated with the decline of the craft, furthermore, assessing the feasibility of different strategies for the craft's revitalization. This study, therefore, gains more knowledge about the present scenario of Chikankari in the context of Lucknow, which could be helpful for practitioners and policymakers. The methodology employed in this paper is conducting surveys of traditional chikankari artisans in Lucknow to gather more insights and data on the subject. Data were collected through an interviewer-administered survey from 428 traditional artisans. Standardized scales were used to assess digital and financial confidence, market perception, and attitude toward innovation and marketing. For further analysis, Kruskal-Wallis H tests and chi-square tests were utilized. Overall, the present study aims to address the following three research questions:

Q1: Which economic, technological, market-based and intergenerational factors are associated with the perceived decline and sustainability of chikankari in Lucknow?

Q2: How are digital adoption, marketing capability, income, younger-generation interest, product innovation and machine-made competition associated with artisans' livelihoods and perceptions of craft continuity?

Q3: Which revitalization strategies do chikankari artisans perceive as most feasible?

2. Literature Review

Although having a significant presence and cultural association with Lucknow, the factors contributing to the decline of chikankari, particularly the impact of digital technology on the craft, and the possible solutions for its revitalization have remained underexplored. One of the primary factors causing the decline of zardozi, a craft similar to chikankari found in the northern Indian state of Uttar Pradesh, particularly in Lucknow and Bareilly, is the low income earned by traditional artisans, which causes major financial hardships for the artisans, leading to occupational migration to other crafts. According to a survey conducted in Bareilly, the majority of the artisans earn only about ₹300–₹500 per day, which is insufficient for their sustenance (Mishra & Singh, 2025). Exploitation of the artisans by middlemen also results in their lower levels of income. Most of the artisans in the Indian Handicraft sector are still dependent on middlemen for the sale of the craft. Due to the high illiteracy, ignorance, and poverty prevalent among the artisans, the terms of trade are often dictated by these middlemen, resulting in several unfair and exploitative conditions for the artisans. As a result of this, artisans only receive a small fraction of the final retail price (Datta & Bhattacharyya, 2016). Their financial hardships worsened during the COVID-19 pandemic, with about 10.9 million artisans becoming unemployed in 2020 due to the lack of unorganized loans, which are required by the artisans to purchase inventory of raw material. An additional 10 million artisans also became unemployed in 2021, making this a "catastrophic event" for the traditional crafts market, resulting in a decrease in the market for authentic traditional crafts (Khan, 2022). Due to limited access to formal credit institutions, the artisans are often forced into informal high-interest loans, as they lack the necessary collateral or proper documents as required by the banks and other formal credit institutions. The high interest on the loans results in lowering of the profits earned by the artisans (Mishra & Singh, 2025; Datta & Bhattacharyya, 2016). Therefore, due to the lower levels of income and profit, extreme financial distress, exploitation by middlemen, and the unemployment caused during the COVID-19 pandemic, many artisans have migrated to other occupations. This has led to a significant decrease in the number of artisans, causing a gradual disappearance of many authentic traditional crafts (Mishra & Singh, 2025).

Rising raw material prices also play a crucial role in the decline of traditional crafts. Introduction of high taxes on the raw materials results in high cost of production, leading to a significant financial burden on the artisans, therefore leading to the traditional artisans becoming less price competitive in the market (Mishra & Singh, 2025). Furthermore, structural problems such as power outages also reduce the productivity of the workers, which almost halves the productive capacity of the artisans. This further results in an increase in production costs (Sasikumar, 2023). The reduced price competitiveness in the markets has resulted in a shift of consumer preferences from high-priced traditional crafts to cheaper modern industrialized goods. A survey conducted in Chitral displays a positive correlation between high likeliness of modern industrialized products and the decline of the local traditional craft in the region. This has resulted in the isolation of authentic traditional crafts from the majority population (Shahab et al., 2024; Bishnoi et al., 2024).

Decreased interest in the craft by the younger generations of artisans, due to economic insecurity and low social prestige, has resulted in a significant decrease in the number of skilled artisans (Mishra & Singh, 2025; Shahab et al., 2024). The prevalent digital divide, non-acceptance of digital payments, and absence of e-commerce adoption in the sector lead to the isolation of the artisans from the "digital global economy" (Agrawal & Agrawal, 2024; Bishnoi et al., 2024). Furthermore, hazardous working conditions in the artisans' workspaces, including claustrophobia and poorly lit environments, have resulted in severe health issues, which further reduce the productivity of the artisans (Mishra & Singh, 2025).

Due to the unorganized nature of the sector, there is no "collective bargaining power". Furthermore, due to limited governmental support, there is often exploitation of the artisans by suppliers and middlemen (Datta & Bhattacharyya, 2016; Singh & Agrawal, 2021). Furthermore, women artisans contribute to a significant proportion of the workforce; however, they often suffer from inadequate compensation and lack of formal recognition, with their contributions often

regarded as domestic production, which therefore leads to a significant limitation on their access to marketing opportunities as compared to their male counterparts (Shahab et al., 2024).

In the past, strategies such as skill development and training of the traditional artisans through workshops and seminars have been adopted and recommended. Digital training has been one of the most crucial instruments responsible for removing post pandemic barriers for the artisans in various parts of the country (Yadav et al., 2023). This helped artisans gain access to e-commerce and online retail channels as well as collaborating with designers from various parts of the country, therefore, increasing designer-artisan collaboration (Kapur & Mittar, 2014). Furthermore, institutions are established to ensure proper skill development of artisans, such as ART Womens (Association of Rural Trained Womens) (Akhtar & Khan, 2014). Furthermore, it is important to develop not only the craft skill but production skills as well (Deshmukh et al., 2024). Apart from skill development, access to credit has also been identified as a major cause of decline of traditional crafts. Initiatives such as inclusion of 250 crore INR in the state budget of Uttar Pradesh have been adopted to increase sustainable craft development across the 75 districts of the state (Kaur, 2025).

Therefore, there exists a significant difference in the reasons attributed to the decline of various traditional crafts. Similarly, different strategies have been adopted for different traditional crafts. However, the causes for the decline of traditional Chikankari and the methods which can be adopted in order to try to revitalize it still remain underexplored.

3. Research Methodology

3.1 Research Objectives and Hypotheses

This study aims to investigate the causes of the decline of chikankari in Lucknow, Uttar Pradesh, while assessing the perceived feasibility of the strategies for its revitalization. Specifically, the research seeks to understand how digital technology, marketing, innovation, indirect sales, and migration to other occupations impact the artisans' income and the sustainability of the traditional craft, and how feasible solutions such as digital literacy, social media integration, e-commerce, and cooperatives are in revitalizing the craft.

This research employs a quantitative approach to examine these factors associated with the decline. The primary data collection method is a structured survey designed to gather numerical data on various aspects. This quantitative design aims to provide statistical insights into the magnitude and association of factors on the traditional crafts and the perceived feasibility of the strategies for revitalizing the craft by the chikankari artisans. This, therefore, allows for a rigorous examination of the role of causes and solutions for traditional craft.

Below are the null hypotheses of this study:

H_{01}: Digital adoption has no significant relationship with artisans' self-reported income growth.

H_{02}: Perceived marketing capability has no significant relationship with artisans' self-reported income growth.

H_{03}: Income has no significant relationship with artisans' intention to leave the craft.

H_{04}: Interest among younger generations has no significant relationship with artisans' perceived sustainability of chikankari.

H_{05}: Digital confidence and artisans' income have no significant relationship with artisans' perceived craft sustainability.

H_{06}: Product innovation has no significant relationship with perceived consumer demand for traditional chikankari.

H_{07}: Competition from machine-made products has no significant relationship with the perceived consumer demand for traditional chikankari.

3.2 Sampling and Data Collection

The sample consisted of traditional artisans from Lucknow. Despite deeply rooted orthodox norms, traditional values coexist with urbanization. A large proportion of sample owned mobile devices and had access to network and a minimal digital knowledge. Respondents were selected through purposive and snowball sampling (Saunders et al., 2007), as chikankari workers are often embedded in informal and home-based production networks that are difficult to access through random sampling.

The main body of the questionnaire used 5-point Likert-scale items to measure Digital Adoption, Market Access and Innovation, Financial Position, and Craft continuity. To measure Digital Adoption, the following variables were used: digital confidence, smartphone ownership, acceptance of digital payments, prospective use of social media and e-commerce for the sale of goods, and willingness to attend digital literacy workshops and seminars. While measuring Market Access and Innovation, perceived effect of marketing on price, interest in collaboration with designers and formation of an artisans' cooperative, sale of products through middlemen, and preference to sell chikankari directly to customers were used.

Perceptions of credit access, cost of production, profit margins, chikankari as the main income source, sustainability of income to support family, and changes in monthly income were recorded to measure financial position. Lastly, to measure craft continuity, variables such as perception of the effect of machine-made chikankari, sustainable future livelihood, intent to leave the craft, government support, and interest among younger generations were recorded.

3.3 Data Analysis

The quantitative data were analyzed using descriptive statistics and two inferential techniques. Reverse coding was also implemented. First, chi-square tests of association were used to examine relationships between categorical variables such as marketing capabilities and artisans' income (H02), and between artisans' income and the intent to leave the craft (H03).

Second, the Kruskal–Wallis H test was used to compare Likert-scale responses across different respondent groups, such as income increase, perceived decline in demand, and perceived sustainability. This analytical strategy made it possible to move beyond general claims in the literature and to examine which factors appear most relevant in the Lucknow chikankari context. Statistical analyses were conducted using Jamovi, with a significance level set at 5%.

3.4 Ethics and Informed Consent

All data were collected ethically. All the chikankari artisans, prior to their inclusion in the survey process, were provided with proper information regarding the purpose, procedure, and implications of their participation. The participants were assured of the confidentiality and anonymity of their responses. The consent process emphasized the voluntary nature of participation, stating that individuals could withdraw from the study at any point without facing any consequences. The participants were interviewed personally, and the details of the study were verbally communicated, ensuring that each participant had the opportunity to ask questions and seek clarification before providing their informed consent. For participants under the age of 18, informed consent from a parent or legal guardian was obtained. Lastly, there are no potential conflicts of interest that may influence the research or the interpretation of the study.

4. Results and Discussion

4.1 Descriptive Statistics

The demographics of the sample reveal a predominantly male population, comprising 76.17 percent of the sample, while 23.83 percent were female. This was primarily due to the presence of more male artisans at combined artisans' workshops, where the surveys were primarily conducted, while female artisans majorly operated from their homes. The age group of the sampled artisans, as illustrated by Figure 1, consists of 1.64 percent under the age of 18 years, 29.44 percent between the ages of 18 - 30 years, 39.72 percent between the ages of 31 - 45 years, 17.76 percent between 46 - 60 years, and 11.45 percent of the sampled artisans were above 60 years. When examining the monthly income, the majority of the artisans, 53.4 percent, fall within the brackets of ₹20000 - ₹40000 per month. Furthermore, 22.95 percent earned below ₹20000, 22.25 percent earned between ₹40,000 - ₹60,000, while only 1.41 percent earned above ₹60,000 per month, which is depicted by Figure 2. The self-reported income of the artisans is higher as compared to that of the traditional artisans in other crafts. A plausible explanation for this can be that most of the chikankari artisans are self-employed. Therefore, they earn comparatively more as compared to the artisans in other crafts who work for others. Despite this, the monthly income is not sufficient for the sustenance of the artisans and their families.

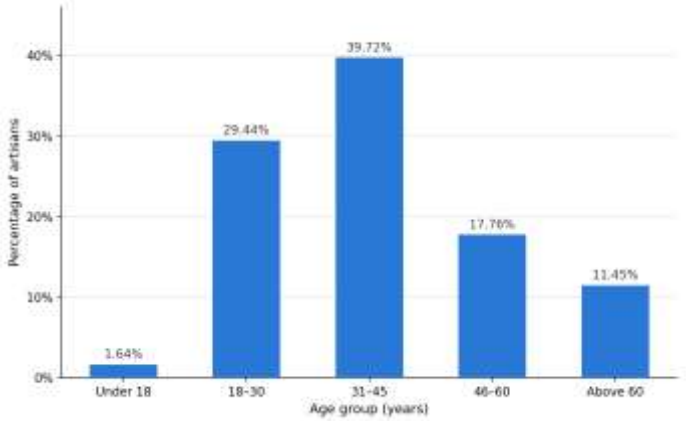


Figure 1. Distribution of Artisans' Age Group

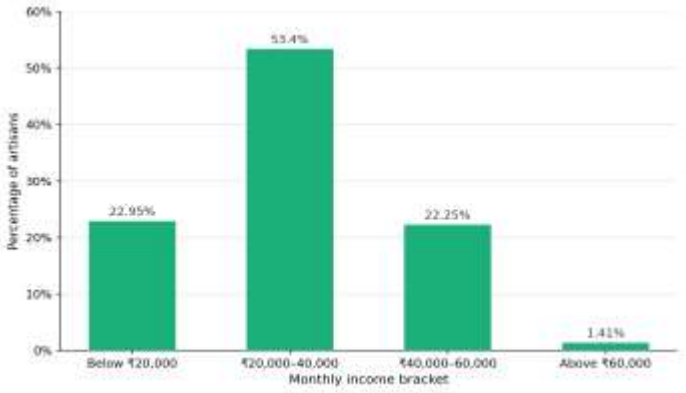


Figure 2. Distribution of Artisans' Self-Reported Income

4.2 (H_{01}): Kruskal-Wallis test: Relationship between digital adoption and artisans' self-reported income growth

Table 1. Non-Parametric One-Way ANOVA: 'Digital Adoption' DVs and 'Monthly income increase' IV

Kruskal-Wallis

	χ^2	df	p	ε^2
Digital Payments	**90.6**	**4**	**< .001**	**0.212**
Digital Confidence	**155.4**	**4**	**< .001**	**0.364**
smartphone ownership	**96.0**	**4**	**< .001**	**0.225**
E-commerce	**151.1**	**4**	**< .001**	**0.354**
social media	**150.1**	**4**	**< .001**	**0.351**

A Kruskal-Wallis test was conducted to determine if there is a significant difference in digital adoption by the artisans, which was categorized using the self-reported increase in monthly income, between use of digital technology and rise in

artisans' income. The most significant effects were observed in Digital Confidence [$\chi^2(4) = 155.4$, $p < .001$, $\varepsilon^2 = 0.364$], E-Commerce [$\chi^2(4) = 151.1$, $p < .001$, $\varepsilon^2 = 0.354$], and Social Media [$\chi^2(4) = 150.1$, $p < .001$, $\varepsilon^2 = 0.351$]. Other factors, such as Digital Payments and smartphone ownership, although statistically significant, showed a more moderate effect (Table 1). Therefore, H_{01} is rejected, which means that there is a statistically significant association between use of technology and self-reported artisans' income.

There could be a plethora of reasons for such a finding. According to a study conducted in Bareilly for Zardozi craft, an increase in digital connectivity results in more business stability and market participation for the traditional artisans (Juneja et al., 2025). Furthermore, a previous Chikankari study identified an association between digital adoption and access to profitable markets, which may result in an increase in artisans' income (Sonkar & Chaudhary, 2025).

4.3 (H_{02}) Chi-Square Test: Relationship between marketing capability and artisans' income

Table 2. Chi-square test of independence: perceived increase in price from Marketing and Self-Reported Increase in Monthly Income

χ^2 Tests

	Value	df	p
χ^2	**93.2**	**16**	**< .001**
N	**428**		

Nominal

	Value
Phi-coefficient	**NaN**
Cramer's V	**0.233**

A chi-square test of independence was conducted between perceived price increase from marketing and increase in artisans' income. There was a statistically significant association between participants' perceived increase in price from marketing and their self-reported increase in income, $\chi^2(16) = 93.2$, $p < .001$(Table 2), therefore, rejecting H_{02}. The strength of this relationship, as measured by Cramer's V, was moderate (V = 0.233) (Cohen, 1988). The moderate strength signifies that other factors (production costs, method of sales, market demand and skill level) may also shape income.

Therefore, marketing is perceived to be one of the contributors to increase in income, not the dominant factor. This is because marketing can result in an increase in the prices of the traditional crafts while allowing them to sell outside the local markets (Patankar, 2026). Furthermore, it is often observed that artisans with limited market capabilities often rely on local contractors for the sale of their products, this results in a significant decrease in the artisans' income (Anumala & Acharyulu, 2015).

4.4 (H_{03}) Relationship between self-reported income and artisans' intent to leave the craft

Table 3. Chi-square test of independence: artisans' monthly income and intention to leave the craft

χ^2 Tests

	Value	df	p
χ^2	**439**	**16**	**< .001**
N	**428**		

Nominal

	Value
Phi-coefficient	**NaN**
Cramer's V	**0.507**

A chi-square test of independence was conducted between artisans' monthly income and the intention to leave the craft. There was a statistically significant association between artisans' self-reported income and the intent to leave the craft, $\chi^2(16) = 439$, $p < .001$ (Table 3). Consequently, H_{03} is rejected. Furthermore, the strength of this relationship, as measured by Cramer's V, was strong (V = 0.507) (Cohen, 1988).

These findings therefore suggest that there is an association between artisans' monthly income and *the intention to leave the craft.* A plausible explanation for the low income is their dependence on the sale of goods through intermediaries, which results in a reduction in the profits earned. This, therefore, reduces the chikankari artisan's profits and threatens the continuity of the craft (Sonkar & Chaudhary, 2025). According to a research conducted for Phulkari Embroidery, artisans earning low wages are often strained with severe "ergonomic strain", this causes the artisans to abandon the craft prematurely (Gupta & Kaur, 2019).

4.5 (H_{04} and H_{05}): Relationship between the perceived sustainability of the craft and interest by younger generation, artisans' income, digital confidence

Table 4. Non-Parametric One-Way ANOVA: 'interest of younger generation', 'Digital Confidence' and 'Monthly Income' DVs and 'Perceived Sustainability of the Craft' IV

Kruskal-Wallis

	χ^2	df	p	ε^2
young family members interested	**196.7**	**4**	**< .001**	**0.4607**
overall young people entering	**150.0**	**4**	**< .001**	**0.3513**
Income rising	**21.9**	**4**	**< .001**	**0.0512**
Monthly Income	**46.3**	**4**	**< .001**	**0.1085**
Digital Confidence	**12.1**	**4**	**.016**	**0.0284**

A Kruskal-Wallis test was conducted to determine if there is a significant difference in interest by the younger generation, digital confidence, income of the artisans, which was categorized using self-reported perceived sustainability of the craft. The most significant effects were observed in interest of younger family generation [$\chi^2(4) = 196.7$, $p < .001$, $\varepsilon^2 = 0.4607$], Overall interest of younger artisans [$\chi^2(4) = 150$, $p < .001$, $\varepsilon^2 = 0.3513$], and Monthly Income [$\chi^2(4) = 46.3$, $p < .001$, $\varepsilon^2 = 0.1085$]. Other factors, such as rise in income and Digital confidence, although statistically significant, showed a more moderate effect (Table 4). Therefore, H_{05} is rejected, which means that there is a statistically significant association between use of technology, artisans' income and perceived sustainability of the craft. Furthermore, H_{04} is also rejected.

An explanation for the association between artisans' income and the perceived sustainability of the craft can be that due to low education, artisans are often forced to pursue the craft without having alternative career options. Limited education, therefore, often restricts the artisan's ability to navigate online platforms. This leads to the e-commerce and online markets being unexplored, resulting in over 90% of the artisans earning only up to 5 lakhs INR yearly. Thus, the low income results in the perception of the craft being unsustainable by the traditional artisans (Nandi & Singh, 2024). Furthermore, due to the low incomes generally earned by the artisans, the younger generation has started to show a disinclination toward traditional crafts, with them struggling to pursue alternative stable careers. This, therefore, causes the existing traditional artisans to perceive traditional crafts as not being sustainable in the future (Dhar et al., 2025).

4.6 (H_{06} and H_{07}): Relationship between perceived demand of traditional chikankari and product innovation and machine-made chikankari

Table 5. Non-Parametric One-Way ANOVA: 'competition from machine-made sector' and 'product innovation' DVs and perceived decline in demand' IV

Kruskal-Wallis

	χ^2	df	p	ε^2
Impact of Machine-Made Chikankari	**174.77**	**4**	**< .001**	**0.4093**
New Design Innovation	**8.15**	**4**	**.086**	**0.0191**

A Kruskal–Wallis test was conducted to determine if there is a significant difference in the impact of machine-made chikankari on traditional chikankari and innovation by the artisans, which was categorized using the decline in demand for chikankari. There was a statistically significant association observed between the impact of machine-made chikankari and the perceived decline in demand for traditional chikankari [$\chi^2(4) = 174.77$, $p < .001$, $\varepsilon^2 = 0.4093$] (Table 5). Therefore, rejecting H_{07}. However, in the case of innovation and new design, there was no statistically significant association found with the decline in demand for chikankari [$\chi^2(4) = 8.15$, $p = .086$, $\varepsilon^2 = 0.0191$] (Table 5). Consequently, we cannot reject H_{06} and cannot accept the alternative hypothesis.

These findings suggest that product innovation might not be a perceived factor resulting in a decline of the demand for traditional chikankari. A plausible explanation for this can be that there is an increase in the preference of older designs over modern designs for traditional crafts. This can be due to "patina," which refers to the physical, emotional, and cultural associations that these crafts represent (Shafi et al., 2021). This can also be attributed to the general trend identified in the preference of Gen Z consumers for traditional ethnic wear as compared to modern innovative designs (Gnanaselvi & Indhupriya, 2026). Furthermore, the mass production of traditional crafts by the machine-made sector results in the loss of distinctiveness of authentic crafts and decreases its demand (Khan, 2022).

5. Revitalization Strategies

The key perceived factors associated with the decline in the traditional Chikankari were: Improper digital knowledge and lack of online retail channels, lack of marketing, low profits being earned by the artisans, competition from machine-made chikankari, and decreased interest by younger generations, which are threatening the perceived sustainability of the craft by the artisans, causing a decline of the craft.

Therefore, for revitalization, it is important to improve the digital confidence and knowledge among the artisans, which can be done through digital training workshops for the artisans. This seemed one of the most feasible options with the 60.9% of respondents to the interviewer-administered survey agreeing to participate in the workshops. Furthermore, to improve the marketing and packaging of their products, the artisans should collaborate with professional designers, this was agreed by 53.2% of the respondents.

Direct sales to the customers need to be promoted, reducing the role of middlemen in the sales. Direct selling may enable artisans to retain a greater proportion of the final sale price, resulting in increased artisans' profit levels which is directly correlated with their perceived business sustainability (Neog, 2025). The artisans could also create a producer market cooperative, which will result in increasing bargaining power of raw materials, reduce transportation costs. This seemed a feasible option with 37.1% of artisans willing to adopt this solution.

6. Conclusion and Future Scope

This research paper underscores the correlation between digital adoption and literacy, marketing, interests of younger generation, and competition from the commercialized sector with traditional chikankari artisans' income, craft and business sustainability, and the intent to leave the craft. Existing research of chikankari and other traditional crafts also attribute such factors to the decline of the traditional crafts. Therefore, to halt further decline of chikankari, artisans should adopt solutions such as direct sales, designer collaborations, e-commerce and online markets, and formation of cooperatives to increase their bargaining powers. These strategies have been perceived as feasible by a large proportion of the traditional chikankari artisans, therefore, they should be effective in revitalizing the craft. Furthermore, such policies have also been adopted previously for different crafts throughout India, therefore, they should be effective for chikankari as well (Jagatramka & Prasad, 2021).

Moreover, this study contributes to the broader literature on traditional crafts and different causes attributed to its decline along with the feasibility and willingness to adopt different strategies to revitalize the craft in a sociocultural context of Chikankari characterized by distinct history, economic realities, and geography.

However, there are some limitations to this study. Firstly, there exists social desirability, which may result in a significant challenge as the respondents may be inclined to provide responses, which they deem to be socially acceptable rather than providing their true opinions and behaviors. Despite efforts to prevent such a bias through ensuring confidentiality and anonymity, the inherent nature of self-reported data may still have certain limitations in capturing their genuine perspectives. Furthermore, the reliance on self-reported data by the respondents introduces the risk of spurious results.

Additionally, the study exclusively focuses on Chikankari, which limits the generalizability of findings to other traditional crafts with distinct socioeconomic and cultural contexts. Further research on this topic area may include a longitudinal study to measure and determine the effectiveness of the different strategies for the revitalization of traditional crafts for Chikankari and other crafts. Furthermore, this study solely concentrated on financial and digital factors, ignoring other dimensions such as women's participation, which could further provide valuable insights into the mechanisms through which traditional crafts operate. Exploring these additional facets could provide a more comprehensive understanding about the current situation of traditional crafts and the effectiveness of their revitalization strategies.

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