



EXAMINE THE PRODUCTION PROCESSES, MARKET DYNAMICS, AND VALUE CHAINS ASSOCIATED WITH TRADITIONAL WEAVING

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ABSTRACT

There are sophisticated manufacturing techniques that are steeped in legacy that are involved in traditional weaving, which is an important cultural and economic practice. Within the scope of this research, the processes of traditional weaving are investigated, beginning with the processing of raw materials and ending with the finishing of textiles. Spinning, dyeing, warping, weaving, and finishing are all steps in the production process. Each of these steps requires specific skills and methods that have been passed down from generation to generation. Despite the fact that weavers are currently facing competition from mass-produced alternatives, market trends indicate that there is a consistent need for traditional textiles. This desire is driven by cultural relevance, tourism, and the ethical fashion movement. In traditional weaving, the value chain includes the procurement of raw materials, the manufacture of the product by experienced craftsmen, and the marketing and distribution of the product through several channels, which ensures that the product reaches a wide range of customer bases. Not only does traditional weaving help to conserve cultural history, but it also makes a substantial contribution to the economics of the surrounding areas. Traditional weaving has the potential to become more prominent as a result of the rising interest in environmentally friendly and ethically produced goods on a worldwide scale. This would enable it to provide economic possibilities while simultaneously enhancing cultural landscapes.

Keywords: *production, processes, market, dynamics*

INTRODUCTION

The art of traditional weaving is a craft that has been done for millennia throughout a wide range of countries and places. It is a representation of the creative legacy and craftsmanship of their respective communities. It incorporates a wide range of methods, materials, and styles that are exceptional to other civilizations, and it reflects the histories and identities of those distinct cultures. Methods that have been handed down from generation to generation are frequently utilized in this time-honored craft, which is characterized by its complicated and labor-intensive techniques that turn raw fibers into elegantly woven fabrics. The cultural and aesthetic worth of traditional weaving is only one aspect of the relevance of this artistic practice. By supplying craftsmen with a means of subsistence and making a contribution to both domestic and international markets, it plays an essential part in the economy of a great number of places. In recent years, there has been a resurgence in interest in traditional weaving. This enthusiasm has been spurred by a number of causes, including the rising push toward sustainable and ethical design as well as a global respect for handcrafted and artisanal items. This research intends to dive into the many of facets that are associated with traditional weaving by investigating the intricate manufacturing methods, the dynamics of the market that maintains it, and the intricate value chains that are

involved. By gaining a knowledge of these components, we are able to see the significance of traditional weaving not just as a cultural heritage but also as a vital economic activity. The research sheds light on the ways in which traditional weaving maintains its rich legacy while simultaneously adapting to the needs of the modern market. It also provides insights into the future possibilities of traditional weaving in a world that is fast changing.

OBJECTIVES

1. To study examine the production processes.
2. To study value chains associated with traditional weaving.

HANDICRAFT AND SOCIETY

Crafts and works of art have a huge impact on society because they have the ability to control opinions, instill ideals, and reflect experiences that span both distance and time. Paintings, sculptures, music, and other forms of art are believed to be the archive of a society's collective memory. Handicrafts are also considered to be part of this archive. The effect of handicrafts on the fundamental feeling of self and community has been proven by a number of study studies. These works have also indicated how handicrafts can be an essential parameter in deciphering and comprehending any particular society and culture. In order to have a better understanding of the function that handicraft plays in society, the following part provides a comprehensive discussion of the interrelationships that exist between handicraft and religion, culture, social beliefs, the economy, and sustainability. Crafts and works of art have a huge impact on society because they have the ability to control opinions, instill ideals, and reflect experiences that span both distance and time. Paintings, sculptures, music, and other forms of art are believed to be the archive of a society's collective memory. Handicrafts are also considered to be part of this archive. The effect of handicrafts on the fundamental feeling of self and community has been proven by a number of study studies. These works have also indicated how handicrafts can be an essential parameter in deciphering and comprehending any particular society and culture. In order to have a better understanding of the function that handicraft plays in society, the following part provides a comprehensive discussion of the interrelationships that exist between handicraft and religion, culture, social beliefs, the economy, and sustainability.

There are a variety of handloom techniques that are utilized in various parts of India. These techniques vary according to the climate, cultural values, raw material availability, and other characteristics of the state. Jamdani and Tant, which originate from West Bengal, Patola, which originates from Gujarat, Banarasi Brocade, which originates from Uttar Pradesh, Chanderi, which originates from Madhya Pradesh, Kanjivaram, which originates from Tamil Nadu, Pochampally and Upadda, which originate from Andhra Pradesh, and Kota doria and Pattu, which originate from Rajasthan are among the more notable and significant handloom techniques. These handloom techniques not only serve as excellent representatives of Indian art and culture in the global community, but they help alleviate the environmental stress that is caused by the textile and clothing manufacturing industries.

Interrelation between Handicraft and Religion

There are numerous researchers who have defined "religion" as nothing more than a community of human beings that collectively embrace one concept of the Almighty and act in accordance with the rules that are associated with that concept. Beautiful things that have become a standard have been produced by societies that have been

inspired by the legendary stories and personalities of such religions. India is home to a wide variety of handicrafts that are steeped in history and sacred beliefs. Over the course of several centuries, rural communities have incorporated handicrafts as an integral part of their culture and traditions. Not only are the handicrafts of each state products, but they are also a representation of the various empires and faiths that existed in that state.

Many different types of crafts all throughout the country provide an explanation of the direct influence that religious beliefs have on the items that are created by the same group. In the case of Mithila, the "Madhubani paintings" are a traditional example. The "Madhubani paintings" can be dated back to the time of the Ramayana, when King Janaka of Nepal gave the order for his kingdom to beautify the town in preparation for the wedding of his daughter Sita to Lord Rama. It was women's great need to be one with God and their yearning for religiousness that served as the initial source of inspiration for Madhubani art. Additionally, the influence of religion on handicrafts was demonstrated by the carving of stone in the southern region of India and the metalwork that originated in the northern region of India.

Interrelation between Handicraft and Culture

Handicrafts are an important part of any civilization or region's culture and customs, and they play a key role in representing those aspects. Local workmanship and materials are used in the creation of these crafts, which are a crucial and one-of-a-kind manifestation of the rich traditional art, culture, and heritage that exists. In addition to this, they accurately depict the natural world, celebrations, scents, colors, and languages of the society from which they originate, and they tell stories of a time when people lived their lives to the fullest. Crafts are not only a representation of the progression of existence, but they also shed light on the significance of rituals and customs. "Warli Paintings" is a great example of comprehending the cultural impact of society on handicraft. "Warli paintings" originated in the Western region and were performed by the tribes of Warli about 2500 BC. When they were first performed, they were a type of craftsmanship. In India, one of the oldest forms of artistic expression is the warli painting. In general, they are composed of mathematical shapes such as triangles, circles, and straight lines, and they are meant to symbolize activities that occur on a daily basis such as hunting, fishing, festivals, dances, and so on.

Interrelation between Handicraft and Social Beliefs

The social development of a given community, from which handicrafts come, has been significantly influenced by the handicrafts themselves during this time period. There is a correlation between the existence of craft and better livability, social well-being, and community identity in the neighborhood. It has been demonstrated by a great number of researchers that the practice of handicrafts, or any other skill for that matter, can be related with community empowerment, particularly the empowerment of women, because they are equally associated with the activity. Low-income communities that have cultural resources and art forms have 14% fewer occurrences of child abuse and neglect and 18% less serious crime than low-income neighborhoods that do not have cultural resources and art forms, according to a study that was published in the journal "Cultural and Social Wellbeing" in 2017.

Research Method

The individuals that participated in this research were professionals in the weaving sector, distributors of raw materials, and distributors of marketing materials. The population of weaving industry players consisted of 47 individuals who were involved in the woven industry. When it came to the raw material distributors and marketers, the data collection method that was utilized was the snowball approach, while the census method was

utilized for the industry players. During the course of this investigation, a quantitative descriptive analysis through the utilization of frequency tables and cross tabs was utilized as the method of analysis. In order to determine the activity pattern of raw material supply in relation to marketing, the value chain analysis was utilized. Additionally, the analysis was utilized to identify the hurdles that were encountered by each industrial activity in order to devise strategies that would minimize these obstacles.

Result and Discussion

India Weaving Industry Characteristics

Another one of the hamlets that can be found in the Bihar District, Special Region is called India Tourism Village. The Non-Machine Weaving Tools (NMWT) that are woven in this tourism community have earned some notoriety. This particular industry of weaving has been around since the 1950s. The data presented in Figure 1 demonstrates that the number of weaving industries in India has been steadily decreasing since 2008. Furthermore, there are only a few weaving sub-industries that are still operating at this time. As a means of adapting to the changing times, the products of handicrafts have experienced a number of transformations. Stagen and lendang were the two sorts of handicrafts that were frequently made in the past. These days, production has progressed, which has led to the creation of placemats, napkins, bags, and other types of crafts.

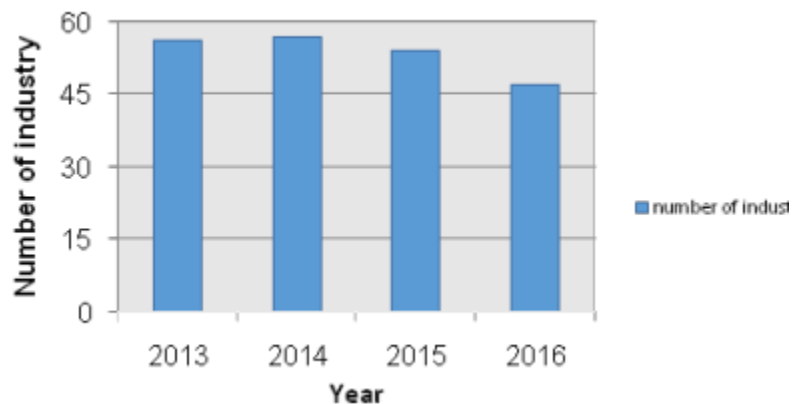


Figure 1. The number of India weaving sub-industries 2013 to 2016

As shown in Table 1, the industries that are contained inside India Tourism Village can be classified into three distinct categories according to the number of employees. The majority of the businesses in India Tourism Village are home-based businesses that make woven items like stagens and napkins. On the other hand, the small and medium-sized businesses that are associated with weaving products produce a wider variety of goods, including stagens, napkins, placemats, mats, bags, and so on. In addition, the number of workers in small and medium businesses produces a greater quantity of goods in comparison to the domestic industry. As a result, the productivity of small and medium industries is higher, and as a result, they are able to compete more effectively in the market.

Table 1. Type of industry based on the number of workers in India Tourism Village

Type of industry	Total	Percentage (%)
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Home industry	30	63.8
Small industry	12	25.5
Middle industry	5	10.6
Total	47	100.00

Industry Value Chain

According to Silitonga (2010), the value chain is a tool for cost management analysis that is used in strategic decision making when dealing with the increasingly harsh competition in the business world. A corporation can be viewed as a series of operations that changes inputs (raw materials) into outputs that are valuable to customers (finished goods), and this is what the value chain explains. According to Pearce and Robinson (2008), value chain analysis is a method that investigates the ways in which a company generates value for its consumers by analyzing the ways in which various activities within the company contribute to the creation of those values. This chain of value is derived from the actions that are carried out, which range from the procurement of raw materials to the delivery of the final product to customers, which also includes after-sales services.

According to Kusumawati (2013), the framework for the value chain classifies activities carried out by businesses into two broad categories: primary activities and activities that supply support for the primary activities. The primary operations consist of those that are associated with the production of the physical product, such as sales, distribution, and assistance after the product has been sold. There are five components that make up the structure of the value chain. These components are the end markets, supporting businesses and surroundings, vertical relationships, horizontal relationships, and supporting markets. According to Campbell (2008), the dynamics of the value chain include upgrading, the establishment of the value chain, the power that organizations employ in their contacts with one another, collaboration and competition between companies, the flow of knowledge and learning outcomes across companies, and various other activities.

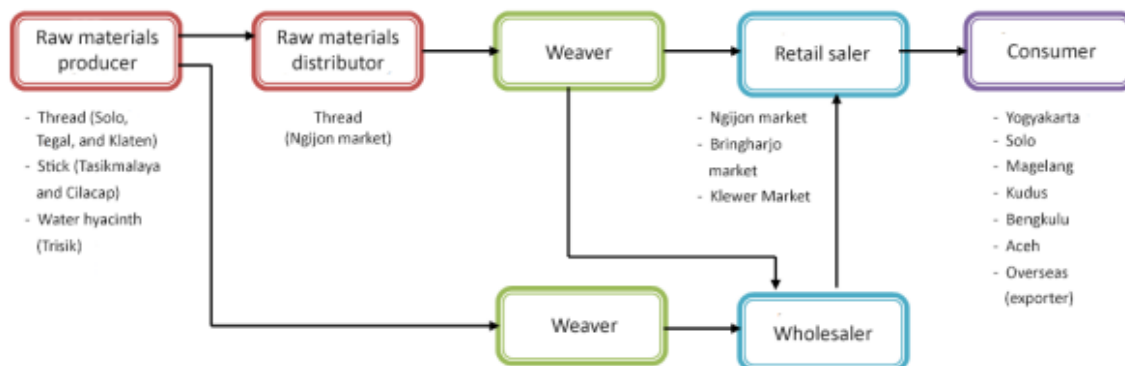


Figure 2. Home industry value chain of India weaving

The term "raw materials" refers to the materials that are utilized in the production of goods with the material being entirely visible on the finished products (or the most significant portion of the goods). It is necessary to have labor, raw materials, capital in all of its forms, and expertise or skills in order to complete the production process. According to Rosyidi (2004), production is defined as any effort that either creates or further increases the utility or worth of the items. Producing anything is a component of productivity, and production can be defined as any activity or industrial activity that is connected to output. The concept of productivity refers to an industrial activity that focuses on the effective utilization of resources and labor, both of which are significant contributors to the overall economic value of productivity. The most important drivers of growth in the process of achieving sustainable development are increased levels of productivity and efficiency. Other than that, sustaining the durability of long-term productivity improvements requires a high and sustainable growth rate, which is also a significant factor. Increasing the quality of both labor and capital will have an effect on the growth of production, provided that the quantity of both resources is increased. According to Farid and Subekti (2012), marketing or distribution is an economic activity that serves the purpose of bringing or delivering goods and services from the producers to the customers.

The value chain of the home industry shows that processing raw materials to be able to turn them into products for the consumers involves going through four to five chains as shown in Figure 2. In the industrial value chain, the producers of raw materials market their products to distributors or directly market them to weaving craftsmen. Most of the home industry actors get the raw materials from a small retailer in Ngijon Market. This is due to the lack of capital ownership and the small amount of the labour who work in the industry, which consists of less than four people from the direct family. As a result, they are not capable to produce stagens or napkins in large quantities.

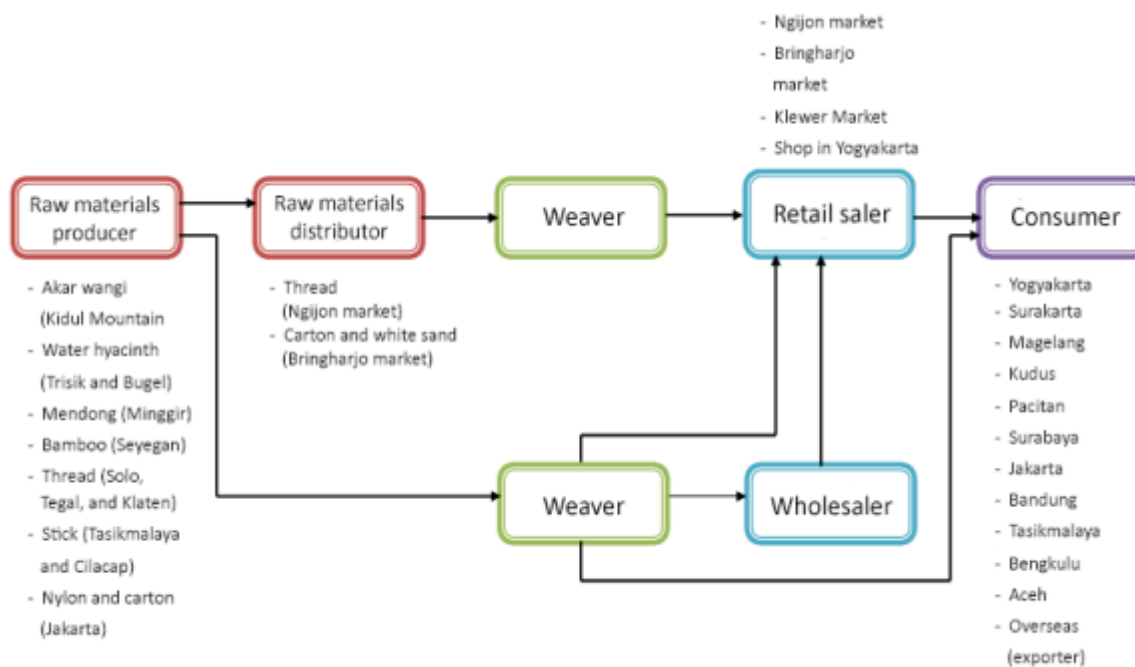


Figure 3. Small medium enterprise value chain of India weaving industry

The value chain of a small to medium firm, as seen in Figure 3, demonstrates that the processing of raw materials must go through between four and two chains, or hands, before reaching the end consumers. The marketing of raw materials is carried out by the producers of the raw materials through two different intermediaries, known as distributors or directly to the craftspeople. A significant number of small and medium-sized businesses obtain their woven raw materials directly from the producers of the raw materials. Wholesalers, retail dealers, and consumers themselves are the marketing channels via which the products of small and medium-sized industries are distributed to customers.

Table 2. The chain actor and their role

Actor	Role
Raw materials producer	<ul style="list-style-type: none"> • Producing raw materials i.e. thread, water hyacinth, stick and dye. • Conducting cooperation.
Raw materials distributor	<ul style="list-style-type: none"> • Distributing materials. • Increase the added value of materials by dyeing thread and dyeing sticks.
Weaving producer	<ul style="list-style-type: none"> • Weaving production • Selling the final product of weaving. • Selecting
Distributor	<ul style="list-style-type: none"> • Collecting and buying weaving from the weaving producer. • Selecting weaving. • Keeping. • Supplying/selling weaving to the consumer.
Retail Seller	<ul style="list-style-type: none"> • Distributing/selling weaving to the consumer.
Consumer	<ul style="list-style-type: none"> • Weaving product user.

Table 3. The number of industries based on the method of providing raw materials

Way of providing	Number of home industry	Number of small medium enterprise
Raw material producer	6	13
Raw material distributor	24	4
Total	30	17

According to Kotler and Andreasen (1995), direct marketing to customers will result in increased profits for both the industry and the consumers. This is due to the fact that both parties are able to negotiate independently, which results in a bigger number of benefits getting achieved. Direct marketing to customers is practiced in response to the consumer's desire for such marketing. To put it another way, the consumer places an order for the handicraft in accordance with their preferences, which include the amount, shape, and price that they desire.

There are various different types of industrial value chains that are involved in the weaving business in India Tourism Village. These chains include both home industries and small and medium enterprises. To begin, the flow of the value chain begins with the manufacturers of raw materials, followed by the producers of weaving, distributors, retailers, and finally customers. From the producers of raw materials all the way up to the consumers of the India Weaving Industry, the roles that each actor in the chain plays in connection to the operations that are carried out are outlined in Table 2.

CONCLUSION

Traditional weaving is a vital part of cultural heritage and plays a significant role in local economies. Its production processes are complex and deeply rooted in tradition, while market dynamics and value chains reflect a blend of cultural preservation and modern economic practices. As global interest in sustainable and ethical products grows, traditional weaving is poised to gain further prominence, offering both economic opportunities and cultural enrichment. According to the findings of the research, it is possible to draw the conclusion that the value chain of the product that is produced by the weaving industry as a whole is comprised of six different actors. These actors include raw material suppliers, raw material distributors, weaving industry participants, distributors, retailers, and consumers. According to the findings of the research, the limitations that are present in the weaving business can be broken down into three categories, each of which is determined by the activities that are carried out in the sector. Taking raw materials through distributors, rising costs for raw materials, restricted availability of raw materials, and inadequate financial management are the primary factors that contribute to the majority of the limitations that are exerted on the activities that are associated with the supply of raw materials. Additionally, the low productivity that is a result of the low number of years of success, the old workforce, the utilization of conventional looms, and the low level of innovation are all factors that are limiting the activities that are involved in production. The low level of marketing prospects, the low level of technology use, and the fact that the majority of industries promote their products through wholesalers and merchants are the factors that are limiting the marketing operations.

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