





Exploring the revival of traditional Handloom techniques in contemporary fashion trends in emerging technologies and sustainable finance

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Abstract: In a new era of technology and sustainable financing, the poignant revival of traditional handloom techniques in contemporary fashion is gaining prevalence. This return to quality reflects an upsurge in the respect for genuine artisanal techniques from of old, a concern about environmental sustainability and-across all spectrums-the desire to fund models that better effect the planet. This study aims to explore the revival of traditional techniques within contemporary fashion culture to approach towards an emerging sustainable, cultural and ethical priority. Unlike efficiently manufactured textiles, handloom textures frequently use normal filaments and dyes, minimizing the environmental impression of the material industry. Even the decentralized idea of handloom creation lessens dependence on energy-escalated hardware and transportation, lining up with standards of economical utilization and production. By embracing and reviving the techniques, societies recover their social identity, fostering a feeling of satisfaction and Continuity. Moreover, the recovery of conventional handloom procedures holds huge financial significance, basically where these practices have been the foundation of occupations for generations. By supporting nearby craftsmen and winding around communities, this restoration engages underestimated groups, promotes fair work rehearses and adds to the monetary versatility of rustic areas. Through a mix of verifiable investigation, financial examination and natural considerations. It looks to enlighten the importance and capability of resuscitating customary handloom techniques. Nowadays the intricacies of globalization and modernization, the recovery of these strategies fills in as a guide of resilience, offering a pathway towards an additional comprehensive, socially rich and ecologically feasible future.

Key Words- Heritage preservation, Cultural revival, Textile innovation

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1. Introduction

“Clothing” is equally important to fundamental human needs as food and shelter for humans. The “Handloom” industry is one of the main sources of employment in society and is practised by nearly all states as a means of generating revenue from international trade. India is become a major player in the handloom industry, as India’s ancient past is where handloom weaving initially began. It served as a means of resistance against foreign invaders and British colonists who wanted to eradicate indigenous culture by outlawing everything from Indian silk saris to hand-punched cotton textiles [1]. In a market that is changing quickly, the handloom industry—which is rooted in tradition and cultural heritage—faces modern problems. This paper delineates multifaceted strategies intended to elevate artisans' livelihoods, promote sustainable practices, and enhance market access.

Handwoven is the labour intensive industry which is also the major contributor to national economy; because it represents an enormous artistic talent hidden in its fold even as a part of rich legacy. The Indian handloom fabrics are not only receiving patronage on that scale and being draped by royalty, historical accounts also establish their global market reputation centuries before the western world took its historic Industrial Revolution [2]. Handloom is another very labor-intensive process business, in which large number of handloom weavers in Indian are self-employed skilled workers who do their weaving work at home with the help from members on a pro-loom and post-loom activities. Hand-weaving, a fine example of Indian cultural heritage is also one of the most vivacious.

Similarly, the revival of traditional techniques in contemporary fashion trends represents a significant movement towards embracing cultural heritage and sustainable practices in the fashion industry. This method is driven by an aim to preserve the artistry and craftsmanship that define traditional textile and garment-making methods, which are often rooted in old cultural practices. Contemporary designers are increasingly integrating these techniques into modern fashion, resulting in a fusion of old and new generations that appeals to a growing audience seeking authenticity and uniqueness in their clothing. The main aim behind the revival of old designs to new designs is the recognition of the environmental impact of fast fashion [3].

This research offers a comprehensive examination of traditional techniques like hand weaving, natural dyeing and embroidery are inherently sustainable, often use locally sourced materials and produce less waste compared to industrial manufacturing processes. By adding these methods contemporary fashion can reduce its carbon footprint and promote eco-friendly practices. Even its revival provides economic opportunities for artisans and craftspeople in various areas. By

valuing and purchasing handcrafted goods, the fashion industry supports the communities, helping to preserve their cultural heritage and ensuring that their skills are passed down to future generations. Indian designers like Ritu Kumar, Gaurang Shah, Manish Malhotra, Sabyasachi Mukherjee, Neeta Lulla, etc. are among those who have successfully integrated traditional craftsmanship into their collections, creating pieces that are not only stylish but also rich in cultural significance. This trend has also sparked collaborations between high-end fashion brands and local artisans, resulting in collections that highlight the beauty and complexity of traditional methods [6].

The objective of this investigation is to investigate the revival of traditional techniques in contemporary fashion trends representing a meaningful shift towards sustainability, cultural preservation and ethical production. It demonstrates a growing appreciation for the craftsmanship and stories behind the garments we wear, encouraging a more conscious and responsible approach to fashion. The revival of traditional handloom techniques in contemporary fashion trends brings a beautiful blend of heritage and modernity. It celebrates cultural craftsmanship while adding unique textures and authenticity to modern designs. It's not just about style, it's also about preserving artisanal skills and supporting sustainable practices in the fashion industry[7].

1.1 Handloom

National Handloom Day is observed on August 7th every year to celebrate weavers and the country's handloom industry. The Indian Handloom brand is given only to high-quality defect-free authentic handloom products for catering to the needs of those consumers who are looking for niche handloom products. It aims at generating a special market space and increasing earnings for the weaver. Utilizing different methods conventional handloom can be flawlessly coordinated into contemporary style and by protecting and significance in the cutting edge world [7]. Coordinated efforts joining forces with conventional craftsmen and fashioners to make present-day understandings of handloom materials. Development Presenting new designs, colour mixes and winding around methods while keeping the substance of the customary art. The current review depends on essential information which has been gathered from the handloom area of Nadia locale of Shantipur makers, wholesalers, retailers and customers. Based on the expressed goals and measurable tools, a self-planned poll has been arranged remembering the exploration targets of the study. The deliberate arbitrary testing technique was embraced to choose the quantity of male and female weavers [9].

Table 1 Types of Products

Type of Product	Demand	Profit/Loss	Functionality
Saree	High	High profit	Own manufacture
Furnishing	Low	Moderate	Do not represent ownership
Bedsheet	High	Profit	Tie up with philia
Gamcha	Moderate	High profit	Own manufacture

Source: Authors' Own compilations

1.2 History of the Handloom Industry

The handloom industry first originated long back date in ancient India and steeped in tradition and cultural heritage, faces contemporary challenges in a rapidly evolving market. Before the 19th century, in which machines had not yet begun to produce cloth, textiles fulfilled all economic requirements used in everyday life. One of the prominent symbol for India's rich heritage and creativity stage its HANDLOOM WEAVING, as handloom weaving sector is biggest cottage cum labour intensive Industry of India that has given very critical aspect to economy in last sixty-odd yrs carrying along with making a good part finely tuned skill-weaving[13]. Handloom fabrics of India had forged a special place for itself in the western firmament long before the historic Industrial Revolution whirred into life and Indian Handloom fabrics were like symbolic threads, which popular royals would adorn themselves with other than having made its niche globally as well. Examples of Indian cotton textiles date back 5000 years and Weaving centres in India started making sarees for royalty in the 12th and 13th centuries weaving is one of the oldest artisanal crafts in history, long back from almost 12,000 years ago (Netholic Era).

2. Review of Literature

2.1 Integrated Cluster Development

Sharmistha Sarkar (2015) opined that Cotton textile industry West Bengal had huge Neolithic in era of cotton area. Work of rural artisans who used to do this work because these designing is their reflection of hope, aspiration and lifestyle through color combination which other part in the world admire. Bardhaman cluster is one of the heritage clusters in West Bengal out of twenty famous clusters though not limited to - Nakshipar Tangail saree & Jamdani weaving. To uplift the sector and protect it from being weeded out by power loom owners in a phased manner, Integrated Cluster Development Scheme was introduced by Ministry of Textile during 2005-06. It deals with various aspects of the Bardhaman cluster under Integrated Cluster Development Scheme as well a SWOT analysis is made

to identify the strengths and opportunities but also mitigate weaknesses and threats through innovative marketing strategies[15].

2.2 Innovation Towards Originality

Aswathi (2020) pointed out that hand woven have been the identity of Indian traditions, culture and ethos on which weavers grew up. The skilled weavers enrich it with their imaginations, myths faiths and symbols create new designs. Where Power loom sector may not be able to replicate a lot of this innovative design is where the strength of handloom lies. A Geographical Indication of Goods is one of the aspects under Intellectual Property Rights, which identifies goods with their origin from a specific place and it covers various categories like agriculture products & natural goods (handicraft items), manufactured in urban areas such as food stuff or other kinds including textile. India is one of the fastest-growing countries contributing to the growing intellectual property that is Geographical Indication. Banaras Brocade and Saree received the status of GI in September 2009 [1].

2.3 Failure of Textile Companies

Rajesh Sharma (2017) Looked into Failure of Textile Companies in Punjab states is not a new phenomenon but interesting thing we learnt that banks with owned by either Government entity have so miserably failed to maintain such strict inspection about their debtors, they have often only been an instrument/vehicle for channelling government considerations towards vested parties already favoured under the garb industrial advancement or development. Hence, its state-owned Banks pruned every countermeasure from strict monitoring in order to mask these bad loans under the various deferred programme[17]. The situation is different in the case of funding from private sector banks as they exercise strict monitoring of their debtors and also take very hard recovery measures in case they see signals of slight indiscipline in the servicing of their debts. The ongoing crises in state-owned banks and the observed failures of nominee directors to monitor debtor firms effectively - which might explain rising NPAs- suggest we must rethink exactly what a government presence on an Indian firm board is capable of when it comes having any meaningful disciplining effect. These are already being taken note of by Reserve Bank of India (RBI) as has been highlighted in the RBI report on Trends and Progress of Banking in India, where state-owned banks have been asked to overhaul their risk management systems, credit appraisal & sanction process, post-sanction monitoring and follow-up. inter-alia, operationalisation of a comprehensive MIS to facilitate early warning system for alerts in respect of their borrower accounts [16].

2.4 Subsidizing the cost of silk

Roy, Chandan and Dey, Arindam, (2018) stated that at Murshidabad, Silk is the second traditional silk producing district after Murshidabad of West Bengal, holding a royal past spanning down to 17th-century India at par since then. Kassimbazar had been one of the most pivotal points for purchasing silk by British heritage mill and merchants who trade in Silk. During the post-Independence period, as The Industrial Revolution in the West advanced, this industry went into soup-to-nuts decline. So, in an effort to generate more job and income opportunities for the rural economy this home-based artisanal industry was also revived [18].

On the other hand, 23 thousand silk farmers and 10 thousand weavers left their agriculture in this sector during a decade from 1992 to 2002. Key data analysis showed that 'language efficiency', 'number of family member', ownership a bicycle/motorbike and television, male de jure population in labour force age category '20 to 59 years' (male labour share) and female autonomy seem positively affecting the income with respect to silk producing household. The parameter value of 'age of the household head', female workers, cost of production, male family members, morbidity in women and expenditure autonomy for females within the family were found to significantly affect negatively with level annual income status at 5 % significant levels. For this purpose, the Government should take proactive steps such as incorporating silk weavers in the list of subsidy and strengthening financial success for health insurance coverage to all women workers engaged making with silks manufactured and interpreters opposing earning capability [20].

2.5 Integration of E-Commerce

Tarai, Santosh Kumar, Shailaj (2020) commented that the integration of E-Commerce in the Handloom Sector will provide clarification on customers and retailers' perceptions towards the launch of handloom products in the E-platform to enlarge the customer base across the country. The outcome reveals that people perceive handloom products are occasional as compared to power-loom products. The availability of these products in the E-platform including all other factors is a game-changer to the sector. Some of the strengthening factors such as design elements, price, convenience, and the variety of products have revealed a positive impact on the decision-making of consumers to purchase [23]. Others, availability of products in the digital platform, the attribute of E-platform application, and transparency of product information, and information E-platform

management on addressing complaints from consumers are the most searching on which they motivate to purchase any product.

2.6 The Popular Traditional Cultural Expression of Assam

Mridul Dutta (2022) in his paper stated Gamosa, the traditional cultural expression of Assam which is a piece of handloom cloth with white base and red stripes on three sides along its length as it has a religious importance incorporating floral designs at fourth side where propagates that endowment referred to(a sacred value(Goxain Kapur &Thapona Kapur) and offered out being obligated/bonded (Bihuwan). But then this Gamosa comes in a yellow, green, blue and chocolate colour according to the regional practice of gifting these items. It is the product that is used most, because of its all-use nature. They learn weaving through traditional knowledge practices which are passed from mother to daughter (from generation to generation) as the Gamosa of Assamese women living mainly in villages that displays their extraordinary innovative skills. It just no longer has that historic stamp of truthfulness. With over time the rapid commercialization leading to mounting demand of the product largely affecting social and economic output accruable as gain for rural women [7]. Therefore, the government could not safeguard traditional weaving conditions that ultimately prompted the infringement and trademark violations we see today paving way for this dangerous competition of these machine-made replicas. As a result, people are pushing the tradition of producing and they removed an original product out from market. This is progressively eroding the traditional weaving art and proving to be an MAJOR THREAT, also it is draining both economically as well but at worst we have no rights for compensation. Thus, the changing demand of consumers has shaped into an additional factor creating a muddle to persist quality consistency in Gamosa making skills turning down towards poor quality [19].

2.7 Technologies and Practices

According to Annapurna Mamidipudi (2016) handloom weaving is the second most important occupation after agriculture in rural India. Therefore, any enhancement in the technology and processes employed for handloom will then have a direct bearing on millions of Indians as well; this

being true with a lot more such communities across the global South and East. If you look at handloom weaving as a socio technology, we will demonstrate how the Weaving communities keep on evolving their technologies through design interventions new markets and business models or even more productive social organization without calling it innovation [12]. This case of innovation in handloom is a far cry from the stereotypical and perhaps quite genuine image of doom that business usually have about current-even traditional-handlooms as unsustainable social practices, ones which sociological prudence-one would suspect/want to believe anyway-calls for replacing through mechanized means or preservation within museum precincts (as opposed to apna nagar)nagar nednalgonda, Nalgonnda Chittor.

3. Research Methodology

To undertake a brief examination of the revival of the handloom industries of Shantipur, this investigation implements a literature review methodology that is based both on primary data and secondary data. The methodology consists of several critical steps:

3.1 Data Acquisition

- Scholarly Literature: This category encompasses academic books, conference papers peer-reviewed journal articles, empirical studies and review articles that offer theoretical and practical work on the handloom sector.
- Regulatory Documents: These are official publications from government agencies, regulatory bodies and international organizations that delineate existing and proposed regulatory frameworks.
- Industry Reports: Here reports are collected from factories, manufacturers, wholesalers, retailers, and consumers that provide practical perspectives and data on the impact of revival of handloom products in the market.

3.2 Data Synthesis

- The sources that have been collected are systematically reviewed to identify the trends, and mindset of different categories of workers, and self-designed questionnaires in the existing literature.
- Structured analysis is facilitated by the industries and direct manufacturers of relevant data from these sources.
- Descriptive Research Design is used for the study because a pilot study has been conducted on 15 selected weavers' houses to find out the current situation of the handloom sector. sample are the

weavers, laborers both male, female and children and many men inherited from Bangladesh are critically evaluated.

4. Data Analysis

4.1 Different techniques applied in reviving of traditional handloom sector in contemporary fashion trends-

Using various techniques traditional handloom can be seamlessly integrated into contemporary fashion trends and also by preserving and relevance in the modern world.

4.1.1 Collaborations: Partnering with traditional artisans and designers to create modern interpretations of handloom textiles.

4.1.2 Innovation: Introducing new designs, colour combinations and weaving techniques while keeping the essence of the traditional craft.

4.1.3 Education: By conducting some workshops, training programs, seminars, and open-field programmes to teach younger generations about traditional weaving methods and their importance.

4.1.4 Market Access: By providing market access through online platforms, fashion shows and exhibitions to showcase the beauty and versatility of handloom industries.

4.1.5 Sustainable practices: Emphasizing sustainability in production processes, using natural dyes, organic fibres and eco-friendly practices.

4.1.6 Storytelling: Sharing the cultural heritage and stories behind each handloom textile to create a deeper connection with consumers

4.1.7 Celebrity Endorsement: By Partnering with influencers and celebrities to promote handloom textiles and increase their visibility among modern consumers.

4.2 Interaction between the weavers and the handloom sector that they face almost every alternative day

The handloom industry faces various challenges such as competition from powerlooms, lack of modernization and market access, and Lack of knowledge, guidance, awareness programmes and level of education among the society about handloom weaves with powerloom weaves has already affected the overall textile industries. There are various challenges the handloom weavers face every day like problems in weaving, problems in the workplace, problems in the dyeing process, marketing problems, etc. But among the various problems, the most dangerous one is the power loom which has collapsed the export market and side by side shrunk the local markets [21].

4.2.1 High cost of yarn

The cost of the yarn is a major challenging factor for the weavers. The yarns produced using sustainable or ethical practices often have higher production costs, even the dyed yarns are costly due to the time and skill involved in the process. The most difficult situation in the handloom sector is the increased price of the raw materials and the reason behind the price hick is the unavailability of natural resources. Day by day the raw materials are getting scarce, which results in slow production of the goods leading to a lack of material [22]. This is one of the challenging factors of every handloom weaver. Because it leads to disruption in the supply chain and challenges in sourcing high-quality fibres. One of the significant challenges for handloom weavers is the lack of working capital. It can hinder a business's ability to cover day-to-day expenses. The growth opportunities become limited and the smooth operations become difficult [4].

4.2.2 Decreased number of weavers

A decreased number of weavers implies various things depending on time, profit, social constraints, economic changes, changes in consumer preferences etc. Handloom products are a time-consuming process, as it takes 12 to 15 days to complete a full saree and 5 to 7 days to complete a stole. One of the challenging factors which decreases production and ultimately impact the number of weavers leading to fewer practitioners in the industry. There is too much physical effort in preparing a handloom product, which deters individuals from entering in this profession [18]. As a result, there arises a decline in the number of weavers over time especially as modernization offers alternatives with less physical strain. In this sector skilled workers are needed to continue the work, unskilled workers are not in use as they don't have the proper knowledge of weaving. This factor acts as a barrier to entry for new weavers [12].

4.2.3 Lack of technology upgradation

The lack of technology upgradation has led to a decline in the number of weavers because the industry has become less competitive, which leads to decreased efficiency, higher production costs and an inability to meet modern business demands. Tough competition from power loom is one of the reasons for the downfall of the handloom sector. Power looms offer faster production times and lower costs, making them more appealing to businesses seeking efficiency and cost-effectiveness [24]. A tough situation for the handwoven products. Even a lack of strong marketing tactics could hinder the visibility and demand for handwoven products, impacting the livelihood of weavers and potentially leading to a decrease in their numbers. So an effective marketing strategy is needed to promote the value and uniqueness of traditional weaving to attract customers and sustain the industry. In lack of Adequate marketing and distribution channels, limits a business's reach and hinders its ability to connect with customers. Marketing trends change with every phase of time and the distribution channels are disturbed [11].

4.3.3 Lack of awareness about government subsidies

There is a huge lack of awareness about the importance of traditional weaving. Without understanding the cultural significance of their craft younger generations may not pursue weaving as a profession, leading to a decline in the number of skilled artisans and also quality standardization, traditional weavers will have to struggle to compete with mass-produced goods, which becomes challenging for hand weavers. This could lead to a loss of demand ultimately resulting in fewer opportunities for weavers to sustain their livelihoods. This lack of awareness about government subsidies means not getting financial support and incentives that could help them upgrade their technology, improve their skills or access better resources [5]. This lack of awareness may result in missed opportunities for growth and sustainability within the weaving sector. Without access to credit, weavers may struggle to modernize their work or meet growing market demands. The absence of credit facilities for weavers could help their ability to invest in technology upgradation, purchase raw materials or expand their business. with limited production, it may lead to reduced income for weavers and a decrease in the number of products available in the market. It could result from various factors such as insufficient resources, outdated equipment or a shortage of skilled labour. The handloom industry faces a myriad of challenges ranging from technological barriers to market competition and lack of awareness [14].

5. Conclusion

This investigation has examined the marketing challenges in the power loom sector. It represents an important convergence of heritage and innovation. Handloom textiles are often eco-friendlier than mass-produced fabrics, aligning with the growing consumer demand for sustainable and ethical

fashion choices. Incorporating traditional techniques helps preserve cultural heritage and supports the livelihoods of artisans, ensuring these skills are passed down through generations. Handloom fabrics offer unique textures, patterns and quality that cannot be replicated by machines, appealing to consumers seeking individuality and craftsmanship in their clothing.

Supporting handloom industries can boost local economies and provide economic opportunities in rural areas, motivating community development. Designers are creatively blending traditional handloom techniques with modern styles, resulting in innovative fashion pieces that resonate with a broad mass of people. Overall, the revival of traditional handloom techniques in contemporary fashion trends is a powerful movement that bridges the past and present, offering richer, more sustainable and culturally significant alternatives to fast fashion. Emerging technologies and sustainable materials offer new ways to integrate these techniques, preserving cultural heritage while meeting modern demands. This paper shows that traditional handloom techniques can thrive in today's fashion industry, harmonizing tradition and modernity. It creates a dynamic landscape where tradition meets innovation in the fashion industry. This interaction not only preserves cultural heritage but also fosters creativity and sustainability.

6. Future Study

Advocate for the enforcement of existing policies (1985) to protect the interests of handloom weavers and prevent exploitation Facilitate opportunities for weavers to showcase their products at exhibitions and trade fairs to access larger markets. For Researchers also there is a long way to go about handloom sectors which can be beneficial for society at large. Some suggestions regarding the same include the following:

- To analyze the effectiveness of skill upgradation mechanisms in the handloom industries.
- To investigate the matter of increased productivity ensuring the availability of quality products.
- Further studies can create awareness among consumers and the mindset of youth for adopting handloom as their profession.

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