



# **Tribal Textiles of Odisha**

**Scheduled Castes and Scheduled Tribes Research and  
Training Institute, Odisha**

# TRIBAL TEXTILES OF ODISHA

*An Empirical Study in Eight Tribal Districts of Odisha*



*Prepared by*

**SCHEDULE CASTES & SCHEDULE TRIBES RESEARCH AND  
TRAINING INSTITUTE, GOVERNMENT OF ODISHA  
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## **Study Team**

### **Principal Guide**

Prof (Dr) A.B. Ota, IAS,  
Commissioner-cum-Director, SCSTRTI, Govt. of Odisha, Bhubaneswar

### **Nodal Officer & Research Coordinator**

Shri A. K Gomango, Dy. Director, SCSTRTI, Govt. of Odisha, Bhubaneswar  
Smt. Arati Malla, Dy, Director, SCSTRTI, Govt. of Odisha, Bhubaneswar

### **Research Team**

Shri OmkarNathTripathi, Principal Investigator

Shri Ranjan Kumar Sahu, Field Supervisor

Shri Santosh Kumar Meher, Researcher

Shri Ramsankar Das, Researcher

Shri Ranjan Kumar Mallik, Researcher

Shri Dutikrushna Nayak, Researcher

P. Benumadha Subudhi, Researcher

Shri. Debashree Mohapatra, Researcher

Ms.Priyanka Moharana, Researcher

Smt. SaritaTripathy, Data Processing

Ms. Sasmita Malla, Data Processing

### **Coordination**

Mr. Prafulla Kumar Behera

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Prof (Dr) A.B. Ota, IAS,  
Commissioner-cum-Director  
SCSTRTI, Bhubaneswar

# Preface

The transition in economy and impact of liberalization, privatization and globalization has indeed impacted the tribal households' economy. It has not only changed the tribal development paradigm but it has also broken the social fabric of tribal community. As such the weavers among the tribal communities are now-a-days rarely seen. Out of the total eight tribal communities investigated, the study has revealed that only four of them such as "Bonda, Gadaba, Kandha and Kulis" are weavers and the remaining four like "Santal, LanjiaSaora, Gond and Juangs are classified as non-weavers.

Our markets do not recognize the true value of tribal textiles. Even in socio-economic and cultural context, most of the tribal textiles has been less appreciated. If this value is recognized and people are willing to pay a higher price for tribal textiles, this would translate into higher wages for weavers and act as a boost to most of the rural-based livelihood opportunities associated with these activities. If the weavers are not given enough work, it kills the art of textiles and livelihood of the weavers. There are agencies like TRIFED promoted by the State Government for promotion of marketing of tribal textiles, placing tribal textiles at the center of the quest for profitability and growth. Besides, various cooperative models have been tried out in the state but most of them have failed due to poor profit margin.

The dwindling natural resource base (raw material availability) further limits the scope of making tribal textiles a supportive occupation for livelihoods of tribal. Branding, positioning and pricing of tribal textiles do not support the competitive textile world. Yet, it seems essential to enable all weavers to become stakeholders and beneficiaries of the larger wealth creation process through sale of tribal textiles. Intellectual property rights for tribal textiles are other issues which researchers have grappled with throughout the investigations. It would require that each of the tribal textiles is to be documented and some of the designs and colour are decoded in order to bring it to a proposition of achieving intellectual property rights. It will certainly open up new avenues for competitive business.

The study on tribal textiles has cited a greater importance on tribal textiles preparation as weavers found themselves valued, respected, a part of something bigger than their own immediate interest, and therefore the nature of their contribution changes. The study draws positive ambience for further promotion of tribal textiles. The greatest motivation come from the weavers, who have been willing to take up the work on a commercial scale, small idea given by them to the mainstream retail to give relevance to tribal textiles. There are several very successful stories in the textile space. Taking these to the next level it necessitates investment and resources which recognize the value of textile and the socioeconomic returns it generates for weavers. This is the perspective that this study bring to the fore-front.

The report is organized in to 5 Chapters. Besides, the report contains the executive summary, references and Annexure including a set of tools, lists of tables and figures. The Chapter-I gives study background, review of literature, research methodology and analytical framework. The Chapter-II presents profile of study tribes and their sample households. While the Chapter-III maps tribal textiles in Odisha, Chapter-IV discusses on the marketing and livelihood issues relating to tribal textiles. Finally, Chapter- V suggests way forward and recommendations.

It is expected that the study would be helpful for the administrators and key field functionaries at government level for conservation of tribal textiles of Odisha.



**Commissioner-cum-Director  
SCSTRTI, Bhubaneswar**

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## Executive Summary

Tribal textile has its distinction in terms of its uniqueness reflecting the racial feeling and their cultural identity. There are separate costumes which are being used for different ceremonies and occasions. The age and the position in the society is also reflected in tribal dressing material. Although textile weaving in tribal community originated with the basic need to cover the body it has now become so much important given their use and acceptance by larger community as well. The tribal textile is used extensively by outside people also and this provides an ample opportunity and scope for exploring the same for supplementation of livelihood of the community. This study primarily focuses on assessing the potential of existing tribal weavers for supplementing their livelihood.

### Objectives of the study

The objectives of the study are as follows:

1. To identify economically feasible tribal textiles products across selected PTGs of Odisha
2. To find out the customary practices and cultural values linked to the identified tribal textiles.
3. To understand the implication and possibilities of supporting tribal livelihoods based on value chain analysis of identified textiles
4. To develop strategy and road map for promotion of identified tribal textiles, appropriate Institutional arrangements, market linkages and capacity building strategies.
5. Explore the possibilities of obtaining Intellectual property rights (Copyrights) for tribal textiles for weaving community

### Methodology

Looking at the objectives of the study and the information analysis requirement the study has adopted **Mixed Research Method**. It may not be possible to arrive at the suitable conclusion using only quantitative research method. Mixed research methods research is the type of research in which elements of qualitative and quantitative approaches (e.g., use of qualitative and quantitative viewpoints, data collection, analysis, inference techniques) are combined for the purpose of breadth and depth of understanding and corroboration. This type of research combines the deductive logic of quantitative technique and inductive logic of qualitative techniques to reach to a holistic conclusion of the subject under study.

There are a number of methods of undertaking Mixed Design Researches such as Convergent Parallel, Explanatory Sequential, Exploratory Sequential and Embedded. Out of these methods we are proposing to undertake the study in **Convergent Parallel Method**.

Data collection was done from 20 villages (selected randomly) from 9 districts, viz. Malkangiri, Koraput, Nabarangpur, Mayurbhanj, Keonjhar, Kandhamal and Rayagada. The survey included 11 Block and 11 Panchayats with 20 FGDs. Overall, 500 weavers household, 20 village leaders and Panchayat representatives were interviewed and analysed.

Focus group discussions were conducted with middle men, weavers and important people in the village and in the area in which the weaver's community are located.

### **Main Findings:**

The study conducted across eight different tribal groups included Bondo, Kulis, Gond, Kandha, Juang, Santal, Saora and Gadaba. It was found that out of these eight tribal group three of them namely Bondo, Gadaba and Kulis are weaver's community and they represent the tribal who prepare and use by themselves and prepare and also used by others. The Dongaria Kandha tribe undertake value addition by doing embroidery on cloth which are either purchased from outside or supplied by micro projects, other tribes like Santal, Juang, Saora are depending on textile prepared by others and used by them. It was found that among the existing tribes the demand for textile prepared by Kulis is very high and it is sold by cooperatives and middlemen in open market. There is substantial income also made out of selling their products.

The textile of Bonda is hardly sold in open market and the value for their product is yet to be appreciated in the open market. This is also primarily due to size and use of textile prepared by them. The textile does not offer much utility for use by general consumer and it is sold as a remembrance to having visited pristine hills of Bondo.

The shawls prepared by Gadaba tribe are having market value and utility for general consumers. It is preferred by the community within the district. It has the potential to be sold in the open market and fetch returns for Gadaba weavers. The product is yet to be exploited in terms its usage, marketability and further reaching out to the larger community. The production system of Gadaba is also very primitive and it requires months together to prepare a finished product. Organised production is lacking and this may be promoted through bringing Gadaba people in the fold of community led producers groups.

The embroidered shawls of Dongaria Kondh have market value and it is sold in open market as well. The product has utility and returns for money as perceived by the consumers but it requires that there is an organised production and supply mechanism which will ensure that

the families are able to achieve significant return from their engagement in terms of textile productions. There are multiple issues in terms of availability of raw material, prices, communication, transportation which certainly deprives the community to undertake commercial production of embroidered shawls.

***Textile as a livelihood venture for tribal weaver's community:*** It was explored in greater detail for all the four important communities identified as being potential weavers. They are Bonda, Kulis, Gadaba and Dongaria Kondh. The study examined the value chain of the products developed by them. It was found that all three important dimensions viz. input supply, productions and marketing lacks the proper integration and it is highly dependent on middlemen, micro projects and local traders. It is suggested in the report that in order to realise a sustainable livelihood framework using tribal textiles we need to invest and improve all the five capitals. The suggestions are made for improvement of social, financial, physical, natural and financial capital so that the weaver's community can leverage benefits for their households. It has come out very prominently that tribal weaving communities have potential for scaling up their production system and achieve a sustainable livelihood proposition.

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## **Chapter I:**

### **Introduction and Background**

The origin, history and development of tribal textile can be traced back to the history of man's progress from primitive barbarism to civilization. Tribal used leaves as their dress in the ancient times. This can be treated as crude form of cloths during ancient days. Then they used bark of the tree as their dress. This gave them much discomfort, so they used some son bark to avoid this inconvenience. It was not also so soothing; hence they started extracting fibres from the barks and subsequently converted it into thread. Gradually they came to know more about fibre thread etc. and then began the weaving of clothes. Later on, they also dyed the fibres to make it beautiful. They also use turmeric to colour the threads. These are also several trees in the forest that excrete colour in their bark and the tribal use the bark of these trees to dye the thread. Firstly, they boiled the bark and soak fibres in it. By that way they got various coloured threads and wove according to their requirement. Sometimes instead of making the coloured threads themselves, they purchase them from the market and then weave. Some tribes like to wear clothes of a single colour, while some others like to use multi-colour clothes and at times they knit fine embroidery work on it and make it fit for their use. Through the dress they reflected their traditional culture, artistic skilfulness and thoughts, for which their cultural life flourish on the base of dress. It gave a special lustre to their community life and differentiated one tribe from the other.

To weave clothes they use their own indigenous technology. They use bamboo and other trees to get the fibre usually; they install the wooden loom in front of their house or in the backyard and some of them also install it in the narrow path of the village. They weave during their leisure time. Both men and women weave. In some communities only women weave. The women weave various clothes for them as well as for the male members of their family.

In the olden times the tribal wove their clothes from their loom. But now a day, after they came in contact with the civilized world, they purchase their clothes from the market, resulting in the decay of their culture. Now-a-days they do not have the slightest inclination to wear old fashioned clothes and have even expressed their hesitation to use their traditional cloth. After the advent of the industrial textile culture, they have already forgotten about their looms. In the changing scenario they no more boast for their tradition and culture. In some of the tribal communities the dress culture is in a complete state of extinction. And in some other communities it is in a dormant state or on the way of decay. In the Kutia Kandha

tribe it has almost decayed. In the Didayi community to find a cloth woven in their own fashion has become a difficult affair. Among the Bondo community the alien cultural assimilation is so strong that, forgetting their own traditional dress they have started wearing the dresses of the non-tribal especially the print sarees manufactured by textile industries. Among the Santal the condition is the same as in the other communities. Though the elderly members of the community wish to preserve their tradition, the younger generation abhor the idea. The young ones of the community are not at all worried about the depletion of their culture and the disintegration of their social and community life, to which the elder members express their dissatisfaction. The intrusion of the alien cultures shuns them. Neither are they capable of restricting it, nor can they fully assimilate it. They are caught in a dilemma which is unprecedented in their racial history. The industry based textiles and the process of deforestation is also to some extent responsible for the partial annihilation of their cultural life. It is not a simple matter that ponders only the tribal communities rather it is a matter of contemplation and retrospection for the researchers, philosophers and thinkers those who really value their pristine culture.

Amid the impact of modernization the raw materials for tribal textiles is purchased from the market and which the mainstream consumers use as well. Today the tribal community has accepted and use the textile made by people outside their society.

Indian tribal textiles have been traded and exported to countries all around the world in the form of different textiles. The old and rich traditions of Indian tribal textiles have augmented there modern expansion and style making them even more stylish and designer sustaining this old tribal tradition with a history of thousands of years.

Speaking of the tribal Population as per the census 2011, India has a total of 104,281,034 tribal with 93819162 staying in the urban areas and 10461872 still residing in the rural pockets of the country showing a decadal change of about 23.7% from 2001 to 2011. In India there are 104281034 are tribal's out of which 52409823 are males while 51871211 are females. The figures clearly indicate that there is not much of a difference in the tribal's on the basis of gender.

The tribal's wear very significant and worthwhile attire and just not dress merely to hide their nudity but it reflects there racial feeling and their cultural identity. The tribal's wear different traditional costumes during festivals and ceremonies. Every specific tribe has a varied range of the apparel that they wear from birth to old age. The costume also differs from man and woman as its natural that they have to pay more attention in covering their

body. In some tribal communities the women folk emphasize on the fact that their male partners be dressed elegantly and impressively. Dressing up in their traditional dresses also helps them in many adversities and also helps to propitiate gods and goddesses who safeguard them against the malevolent atrocities of the ghosts, spirits, etc.

The Textile Productions employs over 65 lacs people in weaving and allied activities with 35 lacs looms. This production is weaver- specific and occupational in nature, with the majority of weavers belonging to the poorest and the marginalized sections of the society. It is estimated that of the total workforce, women constitute 62.40% and SC/STs category constitute 32% (as per the Joint Census of Handlooms & Power looms 1995-96).

For assisting the Handloom Weavers, including SC/ST and women weavers, the Government of India is implementing various developmental Schemes through State Governments with the objectives of Employment Generation, Modernization and up gradation of technology and Input support. The government also believes in marketing support, Publicity & Exhibition, Infrastructural support, Welfare measures and Development of Exportable Products with Research & Development.

### **1.1 Tribal Textiles of Odisha**

Odisha has a dense tribal population, consisting of sixty two tribes living in different parts of the state from the highlands, forests, valleys and in the foot hills. They make their own traditional ethnic cottage and perpetually live in it. In order to proclaim the self-identity intra group wise, socially and culturally different tribes live in different places. Each tribal community has separate mode of living and they differ significantly in their dress, ornaments, skill in building houses, and moreover in their way of life. This difference in their life is clearly discernible from their material culture, art objects from the paintings and drawings and also from the size and shapes of different objects that they use. To the tribal's, dress is a cultural need and it is also a part of their tradition.

The tribal's also uses dress according to the position of individual in the society like the clan's head, the priest, and the revenue collector etc. The dress that they use at the time of marriage, birth, death, worship etc. is also different. They use dresses keeping in view the occasion, age, sex. They wear a different dress when they dance and that too in a very attractive manner. The costume has a special significance depending on the occasion. Different styles represent different surroundings and there convenience and inconvenience while dressing themselves for an occasion. They do not like to dress very pompously at the time of work but dress exuberantly and exquisitely when they go for shopping to the nearby market place or to visit any fair or festival.

Different tribal communities use different kind of dresses, differing in their colour and size. Their dresses are designed keeping in view their necessity and their ambiance. The socio-cultural and the religious views of the tribal's slightly contribute for the variety in their dresses. There are several tribes like the Bondo and Gadaba who weave their own clothes. While the other tribes purchase their dress from another community or the neighbouring Damas or Panas. The tribal dress and ornaments mostly belong to the non-tribal group and there are very few tribal weavers. The non-tribal weavers like the weavers they live adjacent to the tribal villages. These people manufacture the costumes of a specific tribe and sell them in the weekly village market. Sometimes these weavers are being paid in cash or in kind in the form of agricultural products. The tribal costumes are very simple and it provides immense comfort to the wearer. Generally, in the Kandha community the Dongria Kandha, the Kutia Kandha and the Desia Kandha, Lanjia Saora and the Santals depend on other communities (non-tribal weavers) for their clothes. Lanjia Saora and some other tribal community make threads by themselves and give it to the Damas to weave for them. They purchase that cloth from the Damas by cash or kind. While the Bondo and the Didayi, the Gadabas weave their own clothes though the Dangrias purchase the cloth from the neighbouring Damas. They knit fine needle work on it and use it.

There is a little similarity among the tribal in their dress those who live in a specific area. The Koyas, the Halabs and the Gandias are inhabitants of the same districts. Though it seems that they have some kind of similarity in their costume but in reality they differ from each other. The Kandhas live in a specific area, like the Kutia Kandha and the Dongria Kandha both the communities live in two different sides of the same hill. But as far as dress is concerned they differ significantly. Similarly, the Mundas and the Santals though they live as neighbours they differ in their dress and culture. The Juangs and the Bhuyan high lander live in close proximity but they differ in their dress. The Kisans and the Gonds though live in the same belt they have also difference in their dress. At times there are similarity of the dress in colour, design and pattern but they differ in their cultural and social life as well as in their ritual and rites.

Tribal textiles of Odisha have the potential for supporting tribal livelihood, and have entrepreneurial value. The systematic identification of these tribal textiles and assessment of their customary and cultural aspects is one part of the study while analysing the marketing potential and supporting livelihood will remain another most important aspect of the study. In relation to the research study for the tribal textiles in Odisha, there is a need to and mapping of such potential tribal textile items having entrepreneurial values, assessment of the market environment, infrastructures and developing detailed value chain analysis of the identified



items. Over a period of time there has been changes in the manner in which tribal textiles has been developed.

## **1.2 Tribal Textile as Livelihood option**

The tribal economy is also equally distinctive since it is closed and undifferentiated characterized by adoption of primitive technology in economic pursuits. The tribal people earn in their livelihood by undertaking many occupations such as forestry and food gathering, shifting cultivation, settled agriculture, and industrial labour, animal husbandry, fishing, traditional commerce of which household industry including handi textiles is of prime importance. There is substantial gap in the level of development between the scheduled tribes and the rest of the population. The work force among the scheduled tribes constituted 58 percent of the total tribal population. Among them about 55 percent of them are cultivators who are mostly marginal and small farmers. Textile is a part of their activities but not their main occupation inherited from their forefathers.

A majority of the tribal, irrespective of their occupation is living below the poverty line. Their poverty levels are reflected in their low levels of incomes and expenditures as well as their standard of living. Tribal have been producing different textile over centuries. Tribal economy in the earlier days was a barter system through mutual help. Gradually Traders or middle men came on the scene and slowly these tribal weavers who display their skill, acquired through tradition, used to sell their products to these traders or middleman, unfortunately these weavers are being exploited and are paid paltry amounts. Even this system is getting eroded due to poor marketing facilities and is unable to with stand competition from manufacturing industries.

Studies have shown that there is continuous depletion of their numbers over time and, many of them have become a large body of landless agriculture labour. Their pride place in traditional textiles manship which provided an outlet to the innate artistic talents by manifesting itself in full range of variegated shapes size and designs is at present in the state of total disarray. They gradually are moving towards extinction and the official help to market them is tardy. In order to overcome the problems of unemployment and poverty and a higher incidence of migration of active population, the diversification of economy from subsistence to commercialized production of farm and non-farm products has been recognized among the most important alternative options and a necessary policy.

### 1.3 Review of Literature:

The review of literature for the study of tribal textiles of Odisha has added value to the proposed research study. There has been studies conducted on tribal textiles of Odisha and their socio- cultural aspects has been clearly laid down by various researchers. Researchers have come across such research papers. The mapping of database from SCSTRTI has been done to come up with a detailed socio demographic distribution of TSP areas. Secondary information collected from offices of respective TSP areas has been analysed and used to prepare a list of tribal textiles. The following literature survey has been done in order to arrive at the sample and tribal textiles which will be taken into consideration for detailed analysis.

1. An analysis of literature entitled ***“The Incredible Cultural Heritage of Gadaba Tribe of Koraput District”*** written by **Dr. Soubhagya Ranjan Padhi** revealed that art of wearing cloth, decorating their bodies and hairs is one of the remarkable cultural traits of Gadaba. Both men and women tie their long hairs with linseed oil and decorate it with forestry flowers and different ornaments. Gadaba use very scanty cloths. The men folk use a small piece of loin cloth called Lenguti with a flap which hangs down in front. They also use napkin (Gamacha or Lungi). The women use to wear long strip of cloth commonly known as Kerang (prepared from Kerang fibre) tied round the waist and second piece of cloth is worn across the breast. But however due to the impact of modernization, now a day Gadaba have started using the normal cloth of general people.

The Gadaba women are fond of wearing a number of ornaments generally made out of brass or aluminium. Traditional peasant jewellery fascinates the Gadaba women for its eloquent design. Even the poorest Gadaba women also wear ornaments. Gadaba males prefer to wear rings in their finger, bracelets in the wrists and earrings (guna). Women use different types of hairpins and wear ear rings, nose rings and finger rings made with coins. They use bangles which are made of brass. Some of the commonly used ornaments of Gadaba community are Hair clip (Khosa Dang), Big silver neck rings (Khagla), Nose ring (Dandi), Black Necklace (Taitul), Red Necklace (Bandara), Long Necklace made with Ghunguru (Bid/Gagara) etc.

2. An analysis of literature entitled ***“Development of Primitive Tribe: Didayi”*** written by **Dr. Bhagyalaxmi Mahapatra** revealed that dress material worn by Didayi reflects some of the cultural traits and identity of an ethnic group. The traditional dress of women is known as KISALU, a self-woven unstitched clothing of bark fibres and a thread. It is to be put on and around the waist to cover the lower part but the upper part is left.

uncovered. The traditional dress of man is known as LENGATI, a piece of loin cloth put around a thread and the upper part remains uncovered.

The married women wear sari in a particular way so as to distinguish from others. The one end of the cloth is either taken on left or right shoulder; the other end is taken under opposite arm pit and is tied knot over the left. or right shoulder. Usually the old women are seen on a long cotton cloth (Patti) which may be either in white or red colour.

Normally a didayi women of both cut off and plain settlers prefer to put on saris with traditional style, but when they go outside particularly to weekly market and micro project officer they use saris and comb long hairs of the head quite attractively in the manner of neighbouring communities used to practice.

The didayi hill top settlers are relatively conservative with regard to dress. Only the young girls of some of the villages are seen in saris. The girls from interior most villages clad sarees in traditional way whether they remain in the village or outside the village. The men folk of three different settlements of Didayi are still found in their traditional dress called LENGTI inside the village. But among them some of the people prefer DHOTI to LENGTI to wear even on normal days. The students and service holder are no more seen in their traditional dress, they normally put shirt with trousers.

3. The *“Embroidered shawl of Dongoriakondh”*

literature extracted from the *“The Art and Textiles of kondh”* authored by **Dr. A. C. Sahoo** reveals that the REKTI KAPADAGANDA the embroidered and sanctimonious shawl that Dongoria Kondh use during the time of meria festival and other occasions. It is also commonly known as Dongaria shawl. Through the shawl is being used by everybody from the age of 5 to 50 years old in the community only the maidens make the embroidery work in it. The maidens purchase the shawl from their neighbouring weekly market and then they do the fine embroidery work on it with their needle and coloured threads. The Dongaria Kondh use this kind of shawls as traditional cloths which has several socio-cultural implications.



4. *“Bondo highlanders”* written by **Verrier Elwin** reveals, men and boys wear the simplest possible loin cloth, a mere scrap of which is often attached to the waist- cord in front and passed between the legs and hung over the cord at the back. The flap may hang down or be tucked into the cord at one side. Very occasionally, someone back from the tea gardens may be seen in a tattered or an old waist- coat, but generally men go as nearly necked as it

is possible to be and are able to display their splendid bodies to the sun and wind. Traditionally the men clothing's is known as GASI/NODI.



Generally women wear loin cloth is held in place round the loins by a waistband, to which it is attached in front but not behind, where it slips down low over the buttocks. The girdle is now a day brought in the bazaar and is sometimes made of little brass or iron bugles strung together. Formerly the women made rough cords of KERANG fibre, strips of creeper or anything else

available. There do not seem to be any special traditions about this girdle or rules for its use. Bondo women do not even during menstruation wear a public cloth between the legs. The skirt is the least part of a Bondo woman's dress. She covers herself from the head down wards with a variety of ornamental devices.

5. The Birhor wear half Dhoti and have a Gamachha when they are in the Tanda. But on the day, of marketing, they wear Ganji and Shirt, too. The women wear Sari, Saya and Blouse. The children in early age wear only Ganji. The half portion of the body generally remains naked. But in late childhood, the boy wears paint, shirt, Ganji etc. They girls wear paint and frock. They also use plastic slipper in their feet. The women are fond of ornaments. They wear ornaments in wrist, finger, feet, neck and ear. The ornaments are made up or brass, bronze, steel, glass, thread, shall, seeds etc.
6. According to Chuktia Bhunjia, some peculiarities are marked in the dress and ornamentations of the Bhunjias especially in case of woman. Men wear mainly a piece of cloth and the better of people wear under garments and shirts. The women wear only sarees and are not in the habit of wearing blouses and undergarments. They use ornaments like necklaces made of beads and coil, glass and brass bangles, anklets and ear-rings made of either aluminium or silver. Bhunjia women comb their hair in a very descent manner and arrange the hair into a massive bun at the back of their head by using a bulky tassel and fix pins into it to keep the bun in position.
7. The Book "**Lanjia saora**" authored by **Prof. A. B. Ota and S. C. Mohanty** reveals the meaning behind the name Lanjia Saora. They are so called by their neighbours for their distinct style of male dress in which the long and narrow strip of male loin cloth is worn in such a fashion both the red embroider ends hang down in front and back like a tail(Lanja). Occasionally a man wears a bed necklace. The traditional dress of a Saora woman is a coarse waist cloth with grey/red borders about three feet length and about two

feet in breadth which hardly reaches the knees. In chilly weather she covers the upper part of the body with another piece of cloth tied back with a knot. Saora women do not use too many ornaments. They wear a few bead necklace, metal neck rings, round wooden plugs in ear lobes, spiral rings made of brass, bell metals or aluminium in the figure and toes, little rings in the alae of nose and metal anklets. These are purchased from local market.

8. An analysis of literature entitled “*Socio-Economic Conditions Of Hill Kharia Tribe In Jashipur Block In Mayurbhanj District Of Odisha (India)*” written by Anupama Rout published in *International Journal of Research in Sociology and Social Anthropology* reveals the children in early childhood wear only ganji or shirt in upper part of body. Their lower part of body generally remains naked. But in late childhood, boys wear paint, Ganji and shirt, while girls wear paint, frock and salwar-suits. Men wear only half Dhoti and Ganji at the time of work and in the house and village. But when they have to go out of the village, they wear full dhoti, Ganji, Kurta and Gamachha. The aged women wear Sari, Sata and Jhula. The Kharia women are fond of ornaments. They wear ornaments in hair, neck, nose, ear, wrist, feet and fingers, the ornaments are made up of brass, bronze, nickel, shell, thread, seed, silver, imitation of gold and silver.

The analysis of literature and reports of micro projects revealed that there are specific kinds of textiles which are being used by the PTGs in Odisha. An assessment and summary of tribal textiles is presented as below:

<b>Tribe</b>	<b>Textile Name</b>		<b>Textile Name</b>	
<b>Bonda</b>	<b>Men</b>	<b>GASI</b>	<b>Women</b>	<b>RINGA</b>
		This loin cloth is made of plain white yarn with red fringes, which is attached to the waist chord in the front and paired between the legs and hang over the chord at the back. The waist Chord itself is simple attire and may have a few cowries attached.		Ringa is a small multi-colour piece of cloth and is the only traditional garment of the Bonda women. This garment was woven using fibre made from the bark of a tree called Kerang. Today cotton from local market is purchased to weave the Ringa.
<b>Dongaria Kondh</b>	<b>Men</b>	<b>DRILI</b>	<b>Women</b>	<b>KAPDAGANDA</b>
		This white loin cloth with richly embroidered ends is the chief garment of the Dongaria men. It is 16 Feet in length and is		The richly embroidered shawl is used as an upper wrapping by the men and women in cold weather. This distinctive

		<p>wrapped around the waist several times before being passed between the thighs to hang at the front and back. Village elders wear turbans &amp; conch shell necklace are worn on ritual occasions much like a sacred thread.</p>		<p>garment plays an important role in courtship and Dongaria Kondh boys present such shawls to their girlfriends as sign of affection.</p>
<b>GADABA</b>	<b>Men</b>	<b>LENGTI</b>	<b>Women</b>	<b>KERANGA</b>
		<p>The men folk use a small piece of loin cloth called Lenguti with a flap which hangs down in front. They also use napkin (Gamacha or Lungi).</p>		<p>This is traditional garment of Gadaba women made from the Keranga fibre. In the past the women used to prepare the fibre themselves and dye the yarn using vegetable dyes of three colours white red and blue. Indigenous looms were used to weave this cloth. According to a Gadaba myth KERANGA first resembled a tiger's skin. Today a second piece of this cloth is used to cover the upper body, draped over one shoulder and secured with aknot at the back.</p>
<b>LANJIA SAORA</b>	<b>MEN</b>	<b>GUMSA</b>	<b>Women</b>	<b>ORSIOLIAKAN</b>
		<p>This string of bells is worn by both men and women on festive dances. The men usually weave this string on top of a length of red cloth that they wrap around the upper half of their bodies. The men wear few ornaments which are usually purchased from the local market.</p>		<p>Made from course cotton cloth, this garment has a creamy white body with richly embroidered borders. It is worn so that both the embroider ends hang down the front and back like a tail. The draping of this garment gives the community the name Lanjia Saora.</p>
<b>KANDH A</b>	<b>Men</b>	<b>BHATTADA</b>	<b>Women</b>	<b>ORSIOLIAKAN</b>
		<p>The loin cloth is the only traditional garment of kutia Kondh. Additionally a chaddar</p>		

		or shawl may be used in cold weather to cover the upper part of the body. Usually these garments are of plain white cotton, but recently other colours are also being purchased.		
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#### 1.4 Research Questions

- Profile of tribal people from different ITDA, producing, using and selling any kind of handlooms/ handi textiles;
- Preparing business to business directories for tribal handloom/handicraft. products;
- Determine the volume of production and existing sales,
- What has been demand of specific tribal handloom/handicraft? products;
- What is the magnitude of supply of tribal handloom/handicraft?
- What input and techniques of production is used;
- What is the knowledge and skills available and potential for improvement for scaling up production;
- What are the markets available and have potential for marketability;
- Infrastructure availability and connectivity to market, issues of storage, packaging of product, branding and promotion using resources available;
- Identification of institutions working for marketing of tribal handlooms and possible convergence for promoting tribal handlooms identified.

#### 1.5 Objectives of the Study

Objectives as provided and from our understanding of the research study can be envisaged as the following:

- I. To identify economically feasible tribal textiles products across selected tribes of Odisha
- II. To find out the customary practices and cultural values linked to the identified tribal textiles of selected tribes.
- III. To understand the implication and possibilities of supporting tribal livelihoods based on value chain analysis of identified textiles
- IV. To develop strategy and road map for promotion of identified tribal textiles, appropriate Institutional arrangements, market linkages and capacity building strategies.
- V. Explore the possibilities of obtaining intellectual property rights (copyrights) for tribal textiles of weaving communities.

## 1.6 Study Methods

### 1.6.1 Desk review of secondary Literature

Post discussions with the client, a comprehensive desk review has been done on the existing materials. Besides, other material that was available from secondary sources relevant to the context has also been reviewed. This stage was to set the ground for further inroads into a more structured and deeper analysis of the problem. Desk Research involved collection of secondary data and other related information on the following aspects:

- General review of the tribal textile of the selected tribes in the state
- Study of published official documents and other related reports with reference to the study.
- Study of role-played by the state and the other support organizations.

The secondary data was collected through desk approaches by collecting information available in the survey State Tribal Departments and Tribal Research Institutes, Bhubaneswar.

### 1.6.2 Sampling and coverage

The study has covered 20 villages under 11 Gram panchayats across 9 districts. The snowball method of sampling has been used in order to find out the traditional weavers in the eight different tribal communities across the state. The information from micro projects and ITDA authorities were collected about their presence and distribution within the district and based on secondary information sample units has been finalized. The following table depicts details of the sample taken for the study.

**Table 1: District & village wise Sample**

Sl	Tribe	District	Block	GP	Village	No of HH	FGDs
1	Kandha	Rayagada	Bisam Cuttack	Kurli	Khambesi	41	1
					Khajuria	34	1
		Kandhamal	Tumudibandha	Belghar	Burlubaru	37	1
2	Lanjia Saora	Rayagada	Gunupur	Putasingh	Rajintal	15	1
					Markoi	12	1
					Dungdangar	13	1
3	Kulis	Bargarh	Bargarh	Deogaon	S.Turunga	18	1
			Barpali	Kusunpuri	Kusunpuri	18	1
4	Juang	Keonjhar	Banspal	Kodiposa	Kodiposa	18	1
					Jamudiha	18	1
5	Santal	Mayurbhanj	Rairangpur	Purunapani	Dandabose	34	1
					Patepani	25	1



			Bahalda	Gambharia	Bhaludihi	26	1
					Brahmanbose	13	1
6	Gond	Nawarangpur	Raighar	Sarguli	Chelidangari	42	1
					Chalanpada	24	1
7	Gadaba	Koraput	Lamtaput	Guneipada	Sailpada	30	1
					Bairpada	24	1
8	Bonda	Malkangiri	Khairput	Mudulipada	Bandiguda	28	1
					Phadeiguda	30	1
	8 Tribes	9 Districts	11 Blocks	11 GPs	20 Villages	500 HHs	20 FGDs

### 1.6.3 Sampling design:

The study covered 500 households (those practicing textile weaving and selling it on a scale), distributed across the TSP blocks in the state. The sampling design was a mix of purposive sampling and multistage random sampling. It was pertinent to undertake a purposive selection of tribal groups undertaking weaving and selling of textiles. Then, a list of villages was prepared and out this list sample households were selected within the strata using multistage random sampling. In order to capture the comprehensive picture of tribal textiles in Odisha against various broad segments of this study the following tribal groups were selected as sample.

**Table 2: Segment wise selected tribes in different districts**

Tribal textile segment	Tribal groups	Districts
Textiles prepared by tribal and used by them	Bonda, Gadaba, Kulis	Malkangiri, Koraput, Bargarh
Textile prepared by tribal and used by other tribes	Kandha	Kandhamal
Textile prepared by tribal and used by non-tribals	Kulis	Bargarh
Textile prepared by others and value added by tribal	Dongaria Kondha	Rayagada
Textiles prepared by others and used by tribals.	Santal, Gond, Khodha, Saura, Juang	Mayurbhanj, Rayagada, Keonjhar

Source: As suggested by Study Expert team SCSTRTI

Thus on the whole it was planned that the study will cover 500 households spreading across 8 different tribal groups in 9 districts of Odisha. The corresponding micro plans area, TSP blocks and villages were finalised after the first round of visit to the sample districts.

#### 1.6.4 Sampling Method:

The study was drawn heavily on extensive field work using exploratory methods. Under this method different technique were applied for mapping of households doing weaving in villages, collection of raw material and discussion on cultural aspects of textiles and their methods of productions, designing etc. The district for each tribe was selected on the basis of highest concentration of sample tribe population in the district and for selection of villages mainly snow ball techniques were applied and there after households were selected to collect information.

Snowball sampling uses a small pool of initial informants to nominate, through their social networks, other participants who meet the eligibility criteria and could potentially contribute to a specific study. The term "snowball sampling" reflects an analogy to a snowball increasing in size as it rolls downhill. It is important to use snowball techniques for sampling of villages and households in this study as it is possible that the potential households and villages may not explicitly available and they are latent and confined to a small geographical location etc.

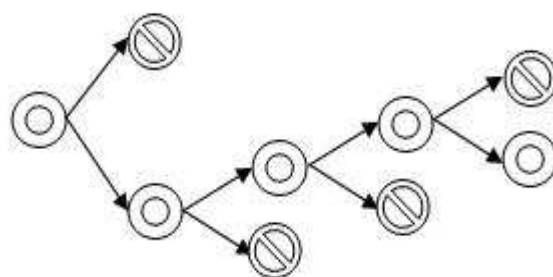


Figure 1: Snowball sampling technique

In each village a list of total household and households involved in the weaving activities were collected and out of weaving households a fixed percentage of households were selected on simple random basis for collection of detail information. The primary data collection, collation and analysis at household level were done using structured questionnaires and schedules. A case study research and Focus Group Discussions was conducted for further in-depth analysis about the study. Individual schedule for different stakeholders like District Market Intelligence Officers, TDCC and ORMAS representatives were roped in for collection of information and further analysis. Apart from this, village key informants who have enough knowledge about the tribal textile of their village were included under the purview of the study.

#### 1.6.5 Development of Tools:

Development of tools is very important since it is instrumental to collect requisite information as per the objectives of the study. For this study, both primary data collection as well as reviewing secondary literatures has been included. In this regard four sets tools was

prepared for collecting information from different cross sections of the target groups and those have been enumerated below:

- a) **Household Schedule:** This schedule has been done to gather pertinent information from the households those who are engaged in textile work. A set of questions have been asked about textile production with different design, socio cultural value of textile, engagement of human resource, marketing mechanism, livelihood supplement and suggestions from the households for improvement of tribal textile productions.
- b) **Focus Group Discussion (FGD):**FGD is a form of qualitative research in which a group of people are asked about their textile design, production, marketing and their livelihood sources etc. For the purpose of this study semi structure questionnaire was structured and the groups were asked about details of their textile weaved by them.
- c) **Key Informant/Stakeholders Interviews:** It was perceived that one of the major responsibilities of this assignment would be to identify the needs for effective intervention and proper utilization of essential services and the information was collected gathered through interviews with key informants at village and Panchayat level.
- d) **Village Schedule:** In each village a set of questionnaire have been asked to village elites regarding their profile of the village along with the traditional textile produced and used by them. It was also asked about their occupation and other services available with them. Finally their overall suggestions have been collected for improvement of tribal textile productions.

The tools were prepared on the basis of indicators identified and further level of discussion with SCSTRTI. Further, the secondary review included the review of ToR and overall quality and contextual relevance of these documents with the programme. The review would also include secondary literature reviews.

Finally, prepared tools were finalized by the SCSTRTI and after formal approval the required numbers of sets were prepared to be administered during the course of the field work at the sampled places

### **1.7 Analytical framework:**

The first level of analysis was the existing documents which are available with department of SCST and micro projects at the district level. Existing materials, data, report of the earlier conducted study etc. was analysed to draw an overall picture of the tribal textile productions. This provided enough substance to bring out a clear approach and define the scope and contours of the assignment.

The primary data analysis was primarily qualitative in nature and GP/block wise information was collected after which matrix analysis of optimal potential utilization of the existing situation was done. FGDs and IDIs finding was documented and analysed to meet the objectives of the study.

Triangulation of information obtained from the primary quantitative information, qualitative information and secondary information was done in order to ensure that the validation and finalization of outcomes was properly grounded as per the real situation in the field.

After completion of secondary information analysis and primary data analysis a triangulation exercise was taken up to draw conclusions from the study conducted. The study arrived at the findings keeping in view the various stakeholders' suggestion, findings of the primary data analysis.

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## Chapter II: Background & Profile of the Sample

Odisha is known for rich tribal tradition and customs. The study is mainly focused on eighth tribal community across the state. The eight tribal community forms the majority of the population of the state. The study is an attempt to reveal the potential of these tribal groups in terms of their capacity to undertake production of tribal textiles and use the same as their livelihood option. The selection of tribal community is against broadly classified into four categories, these are tribal who prepare their cloth and use them, tribal who purchase cloth from outside and add value to it, tribal prepare the cloth and sell it in market, tribal who purchase and use their cloth from other tribes, tribal who use cloth purchased from market. Out of them the study has primarily focused on the tribal group who prepare and use their cloths and also those who sell it in the market. In the present study it has been focused on the textile of 8 different tribes of Odisha. The details of their profile are enumerated below:

### 2.1 Background of the sample tribe

#### 2.1.1 Bonda

Bonda is a primitive tribe in Odisha residing in the remote hilly areas of Khairput block of Malkangiri district. The Bondas population was 2565 in 1941 Census, but as per 2001 Census their number is 9378. Bondos

are regarded as entirely savage, the strange dress and appearance of their women, their violent homicidal way and inaccessibility of their food separate them from the rest of Odisha. The area where most of the Bondos are living in Malkangiri district is called a Bondo hill which is about 3000 ft. high overlook the Malkangiri plain to the west and Machkund

valley to the south. A Bondo village is always charming; it generally stretches along or climbs up a hill side; most houses have a view. The dark evergreen jackfruit tree, the glorious colour of the mango; rise above the grey roof of their houses and their red walls. The Bondo house is a self-contained unit in a strong communal and democratic setting. The walls are of



mud with number of wooden pillars supporting the roof, which is thatched with grass and veranda is fenced in with an un-plastered bamboo wall used for grinding, husking grains, cleaning rice and millet, making mats and often as a bedroom.

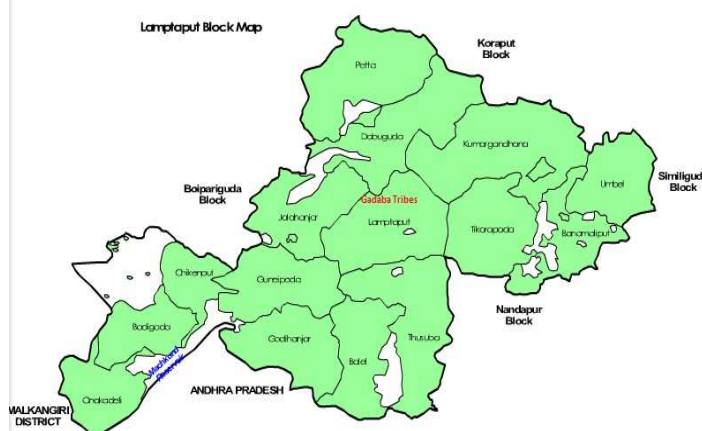
Modern civilization has not changed the Bonda very much. They preserved themselves comparatively unaffected by the march of civilization and the still maintain their primitive social customs and traditions. Their literacy percentage has been calculated to be as low as 14% against 7.36% and 26.18%, the corresponding averages for the tribal and general population of the State.

The Bonda celebrate different fests and festivals with great merriment. Among these festivals, 'PatkhandaYatra' is worth mentioning because of the importance of this festival in the lives of the tribal community. Other important festivals are PausaParba (Pus Arke), MaghParba (SusuGige), Chaita Parba(Giag-gige), DasharaParba (Kumbadagige) celebrated in the Oriya months of Pausa,Magha, Chaitra and Aswina respectively

The main occupation of the Bonda is agriculture and collection of forest produce. They are both settled and shifting cultivators and their economy is still essentially a barter economy. About 93% of the total households depends on agriculture and out of them about 56% depend on both shifting and settled agriculture while 44% depend on shifting cultivation alone. The non-cultivation households which constitute 7% approximately earn their livelihood mainly by wage earning. There is specific division of labour by the male and the female. Gainful employment opportunities are very much limited and the Bonda are no longer self-sufficient as they were 3 decades ago.

### 2.1.2 Gadaba

The Gadaba tribe is reckoned as one of the ancient tribes in Odisha mainly residing in the remote hilly areas of Koraput district. Apart from being singularly attractive tribe Gadaba are also friendly and hospitable. Orissa has the highest Gadaba population in the country. The Gadaba population of Orissa constitutes 62.74% of the total Gadaba population of the country. It is followed by Andhra Pradesh (31.2),



Chhattisgarh (5.43%) and Madhya Pradesh (0.81%). As per 2001 census Gadaba population

in Odisha is 72982 out of them 36284 are male and 36698 are female. Koraput district has the highest concentration of Gadaba population. Out of the total population of Gadaba in the state, Koraput has 58,559, which constitutes 80.23 percent of the total Gadaba population of the State. It is followed by the Malkangiri district (14.60%) and Nabarangapur district (03.44%). The literacy among the Gadaba tribe is very low, being 3.3 percent during 1971 and 6.5 percent during 1981; it has gone up to 21.21 percent in 2001 census. There is wide gender disparity found among the Gadaba in terms of literacy rate. While male literacy is 33.01 percent, the female literacy is only 9.64 percent. Gadaba are permanent settlers who live in a specific village for life long. Communal life with a strong solidarity is one of the most important salient features of Gadaba culture. Gadaba establish their village in the lap of nature always surrounded by green patches and stretches long on a hill side. It is believed that they have their ancestral home in the north Vindhya mountain ranges. The houses are found in close-knit community set-up. These are usually not scattered over a large area. Rather concentrated in a single place. Usually a Gadaba house consists of two or more huts one for the parents and other for the married sons.

Agriculture is the main occupation of the Gadaba tribe, thus making their society an agrarian one. Moreover, some of them involve in other activities like gathering forest products, fishing and hunting. They use animals and its products for various purposes. The cows and buffaloes are utilized mainly for ploughing. They do not milk the cows, as they believe it reduces the strength of the animals in many ways.

The cloth, decorating their bodies and hairs is one of the remarkable cultural traits of Gadaba. Both men and women tie their long hairs with linseed oil and decorate it with forestry flowers and different ornaments. Gadaba use very scanty cloths. The men folk use a small piece of loin cloth called Lenguti with a flap which hangs down in front. They also use napkin (Gamacha or Lungi). The women use to wear long strip of cloth commonly known as Kerang' (prepared from Kerang fibre) tied round the waist and second piece of cloth is worn across the breast. But however due to the impact of modernization, now days Gadabas have started using the normal cloth of general people.

### **2.1.3 Kulis**

Kulis are numerically a small community mostly living in Bargarh, Sambalpur, Bolangir and Sonepur district of Odisha. The word Kulis has been derived from the word *Kulina* means clean work, denoting traditional occupation and weaving. As per 2001 Census Kulis population of Odisha is 11164 out of which 5620 male and 5544 female and their literacy rate is 70.22. The child population of Kulis is 1460 which is 0.13 percent of the total Kulis population of the state. All the Kulis in the state are Hindus and their major occupation is



weaving and wage earning. Mostly Kulis families are nuclear, patrilocal and patrilineal and they observe different festivals and rituals like, Makar, Nuakhai, Dussera, Pus Punei, SitalSasthi and other local festivals. Weaving is the principal occupation of Kulis.

#### 2.1.4 Saora

The Saora are the second most prominent tribal community in the Rayagada district of Odisha and specific pockets of Koraput and Gajapati districts and are also present in Srikakulam, Vizianagaram and Visakhapatnam districts. They are sometimes called *Lanjia Saoras* due to their dress pattern of wearing a loin cloth hanging from behind and which could be mistakenly identified as a tail by a stranger. They dwell in blocks of Gunupur, padampur and Gudari. Their highest concentration is found in the Puttasingi area, approximately 25 km away from Gunupur NAC. Although, they are close to the assimilation process, yet some interior GPs like Rejingtal, Sagada and Puttasingi have Saoras who still retain their traditional tribal customs and traditions. As per 2001 Census the Saora population in Odisha is 4,73,233 out of which 235739 are male and 237494 are female. Their decadal growth is 17.28 and literacy rate is 41.13 percent



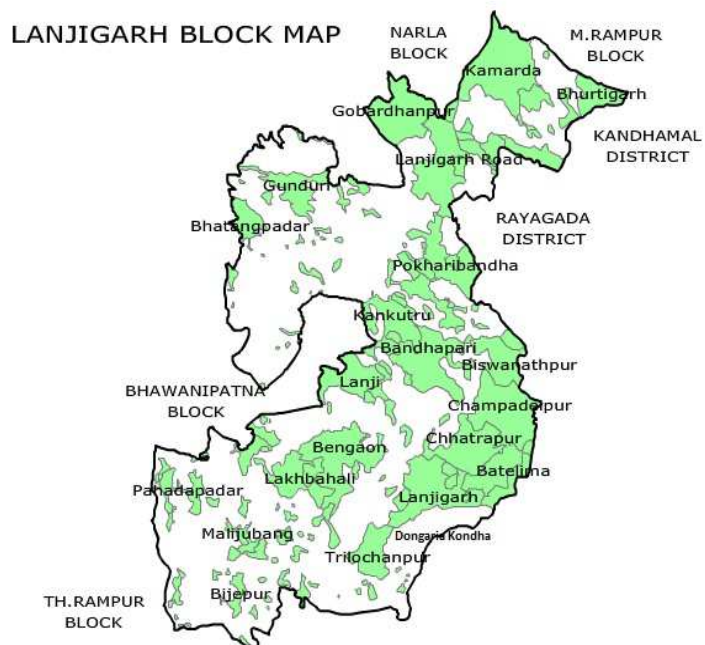
The Saora are very spiritual and give a lot of importance to every religious natural incident attributed to the auspicious rituals related to deities or spirits. Therefore, the customary law, values, norms are highly respected by all members of the society for the fear of inviting personal or communal harm. Saora village broadly conform to a linear pattern. Each village consists of two rows of houses facing each other and separated by a long and narrow village street road. The individual houses in each row are built adjacent to one another thus forming the front verandah of all houses – continuous one from one end of the row to other.



Saora are not a weaving community. They purchase their cloth from other community people as per their tradition linked with their cloth. The dress of Saora is simple and supplied by a person of “Damba”. The attire of a woman comprises of a waist cloth with grey borders hardly reaching the knee. Only in winters, the upper portion of the body is covered. The man’s dress consists of a loin cloth about 6 ft. long and 10 inches breadth. This may be plain or may be decorated with red tarsels at the ends. A traditional dress of a saora woman is a waist cloth with grey border which hardly reaches the knee. The skirt is about three ft. in length and about two ft. in breadth and for the upper part they wear another piece of cloth.

### 2.1.5 Kondha

The **Kondha** are indigenous tribal groups residing in Odisha and their highest concentration is found in the blocks of Rayagada, Kashipur, Kalyanpur, Bissamcuttack and Muniguda. They have a great cultural heritage and values which respect nature. Maliah Kondhs are majority among the Kondh sub-groups. Their Kui language is Dravidian and spoken with only slight regional variations. Their height is about the average standard of the persons of the Peninsula.



Dongria Kondhs inhabit the steep slopes of the Niyamgiri Range of North-West Koraput (undivided) district and over the border into Kalahandi. They work entirely on the steep slopes for their livelihood. The Niyamgiri Range provides a wealth of perennial springs and streams which greatly enrich Dongria cultivation. They inhabit Rayagada, Koraput and Kalahandi districts. Their major concentration is found in the blocks of Kalyansinghpur, Bissam Cuttack and Muniguda. They are called Dongria or dweller of *donger* ("hill") and settle in higher altitudes due to their economic demands. The Dongria Kondh call them Jharnia meaning those who live by the Jharana (streams). Hundreds of perennial streams flow from Niyamgiri hill, and there are hundreds of Dongria villages by the streams. The Dongria

are considered the protectors of these streams, hills and jungles by the people of the nearby plains. Some Kondha tribes live in Gajapati district.

They have a subsistence economy based on foraging, hunting & gathering but they now primarily depend on a subsistence agriculture i.e. shifting cultivation. The Dongaria Kondh are excellent fruit farmer and the most striking feature of the Dongaria kondhas is that they have adapted to horticulture and grow pineapple, oranges, turmeric, ginger and papaya in plenty. Forest fruit trees like mango and jackfruit are also found in huge numbers, which fulfil the major dietary chunk of the Dongaria. Besides, the Dongaria practice shifting cultivation or "Podu Chasa" as it is locally called, as part of an economic need retaining the most primitive features of underdevelopment and cultural evolution.

The Dongaria family is often nuclear, although extended families are found. Female family members are considered assets because of their contribution inside and outside the household and women are on equal footing with the male members in constructing a house to cultivation. Women do all the work for household ranging from fetching water from the distant streams, cooking, serving food to each member of the household to cultivating, harvesting and marketing of produce in the market. Due to this, the bride price is paid to her parents when she gets married which is a striking feature of the Dongaria. However, the family is patrilineal and patrilocal.

The Dongaria are great admirer of aesthetic romanticism. Their personal adornment is unique with each male and female member using hair clips, ear rings neck rings, hand rings made up of brass, iron and Hindalium prepared by themselves as well as purchased from local markets. Body tattooing is practiced by both sexes.

The gods and goddesses are always attributed to various natural phenomena, objects, trees, animals, etc. They have a god or deity for everything and anything. The Dongrias give highest importance to the Earth god (Dharanipenu), and Niyampenu (Niyamgiri Hill) who is held to be the creator and sustainers of the Dongaria. For instance, in a house, there is a deity for back and front street, kitchen, living room, implements and so on and so forth. In the Dongaria society, breach of any religious conduct by any member of the society invites the wrath of spirits in the form of lack of rain fall, soaking of streams, destruction of forest produce, and other natural calamities. Hence, the customary law, norms, taboos, and values are greatly adhered and enforced with high to heavy punishments, depending up on the seriousness of the crimes committed. As with any culture, the ethical practices of the Dongaria reinforce the economic practices that define the people. Thus, the sacredness of the

mountains perpetuates tribal socio-economics, whereas outside cultures that neglect the sacredness of the land find no problem in committing deforestation, strip-mining etc.

### **2.1.6 Gond**

The Gonds are the tribal community mostly found in the Gond forests of the central India. They are widely spread in the Chhindwara District of Madhya Pradesh, Bastar district of Chhattisgarh and also in some parts of Maharashtra, Andhra Pradesh, and Orissa. The name by which the Gonds call themselves is Koi or Koitur which means unclear. Gonds are one of the largest tribal groups in the world. Gonds have been largely influenced by the Hindus and for the long time have been practicing the Hindus culture and traditions. Gonds are the worshipers of Janani or the mother of creator. They use the title Thakur. Gonds mainly worship Pharsa Pen, who is worshiped under the form of the nail and sometimes a piece of iron chain. Besides Pharsa Pen, they also believe in several other Gods namely Mariai – the Goddess of plague and other diseases, and Bhimsen – the Hindu God. Apart from these God and Goddess, there exist great number of deities and spirits in the beliefs of Gonds. According to them every hill, river, lake, tree is also inhabited by a spirit. They say that the earth, water and air are ruled by the great number of deities which must be appeased by sacrifices. Gonds fair and festivals are influenced from the Hindu traditions. Keslapur Jathra is the important festival of the Gonds. In this festival they worship the snake deity called Nagoba, whose temple is found in the Keslapur village of Indervelly mandal of Adilabad district. Gusadi dance is the most famous dance performed by the Gonds. It is performed by wearing head gears decorated with the peacock feathers.

Gonds tribes of India origin have a typical Indian dress culture. Men in the Gonds tribe wear Dhoti (long piece of cotton cloth wrapped around the waist passing through the legs). Women wear soft cotton saris along with the Choli or blouse. The staple food of Gonds is the two millets known as Kodo or Kutki. Rice is the ceremonial feast of the Gonds, which they prefer eating during the time of festivals. Most of the Gonds are the meat eaters. Agriculture is their main work. Gonds tribes are today mainly farmers. While some Gond communities have risen to the status of landowners, many are landless laborers. Herding cattle is a part of Gond Tribes occupation as part of their livelihood.

### 2.1.7 Juang

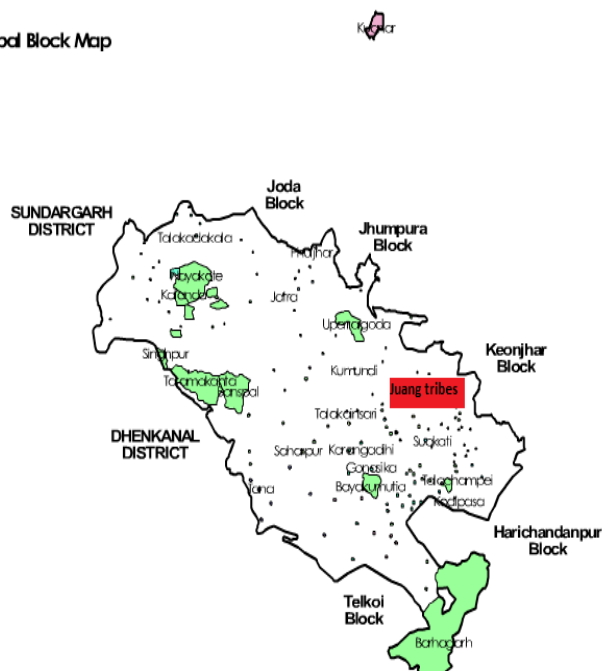
The concentration of the Juang tribes is in several places including Banspal, Telkoi and Harichandanpur blocks of Keonjhar district, Odisha. For better living, the Juang villages have been established mostly on the plains. They are also located in ample number in Keonjhar and some are scattered in Dhenkanal. Juang people are basically a jungle tribe and are divided into two broad sections, namely, Thaniya and the Bhagudiya. Thaniya comprises of those of the Juang tribes who have settled down

in the original homelands, while the Bhagudiya are those Juang people who have migrated to some other places. The Juang tribes believe that in primitive times, they originated from earth on the Gonasika hills. In these hills the river Baitarani has its source and it is also not far from the Honda village in Keonjhar. The etymological significance of the word Juang emphasizes the fact of their origination man from the same place. Juang are also called by the name of 'Patuas' meaning 'leaf-wearers'. According to some people, the Juang tribes can also be referred to be patra-savaras, where the patra signifies leaf.

The languages of these Juang tribes belong to the Munda group of people. Due to influence of several Oriya speaking people, these Juang tribes have incorporated several Oriya words in their dialect. Recently, the Juang people have become well conversant in Oriya language. Primarily, the Juangs were gatherers and hunters later they also developed cultivation. Apart from adapting to the common profession of cultivation, some of the Juang tribes also have taken up weaving. Some of the Juang tribes exploit the forest resources and sustain their livelihood. Apart from these, they were also adept in making baskets and they used to exchange foods and money from it.

The Juang tribes fete quite a number of festivals, which enrich their religious exuberance. Especially numerous religious festivals are held in commemoration of worship of several deities in honour of their gods and goddesses. For these Juang tribes, Dharam Devta and Basumata are the principal gods. 'Gramashree' is the village deity. They also believe in spirits and ghosts. Apart from worshipping local tribal deities, they also worship Hindu gods

Banspal Block Map



and goddesses. They offer fowls and animals to their gods and goddesses. Few harvesting festivals too are popular amongst the Juang tribes, including PushaPurnima, AmbaNuakhia, Pirha Puja, Pirha Puja, AkhayaTrutiya, Asarhi, Gahma etc. Dancing and singing mark all these occasions. They celebrate these occasions with dances and songs. A kind of drum called changu is accompanied during dancing performance.

According to the 2001 Census population of Juang tribe in Odisha is 41339, out of which 20524 male and 20815 female. Out of the total Juang population of Odisha, about 55 percent are residing in Keonjhar district followed by Dhenkanal (39.0%). On the basis of highest concentration of Juang population, sample has been finalized in Keonjhar district to study the traditional textile of Juang. In this context two villages under Kodiposa GP of Banspal block was selected and 36 households have been contacted to collect the information.

### **2.1.8 Santal**

Santal are the largest tribal community in India and mainly found in the state of Odisha Jharkhand, Bihar, west Bengal, Madhya Pradesh and Assam. In Odisha total Santal population is 777204 out of which 393386 are male and 383818 are female as per 2001 census. Santal are widely spread across 30 districts of Odisha but the highest concentration of population are found in Mayurbhanj i.e. 5, 65, 268 population followed by Balasore (84713) and Keonjhar (61097). Their literacy rate is 40.46 and male literacy is double than the female. Major economic activities of the Santal are agriculture, collection of forest produce from the forests and cultivation. The livelihood of the Santal revolves around the forests they live in. They fulfil their basic needs from the trees and plants of the forests. Apart from this they are also engaged in the haunting, fishing and cultivation for their livelihood. Santal labourers were considered very efficient and they easily found employment in coal mines. Beside agriculture they also domesticate animals like cows, buffaloes and pigs. Apart from these the Santal also are well versed in the art of hunting, where their exceptional skills with bow and arrows are noticeable. Now days, Santal, who got education engaged in well paid governments and private jobs.

### **2.2 Profile of Sample Households**

For the study of tribal textile we have selected textile of eight different tribes and the sample has been taken in in different district to find out the details of textile prepared and used by the tribal. On the basis of highest concentration of sample tribe population, households have been selected. The profile of the sample households are as follows

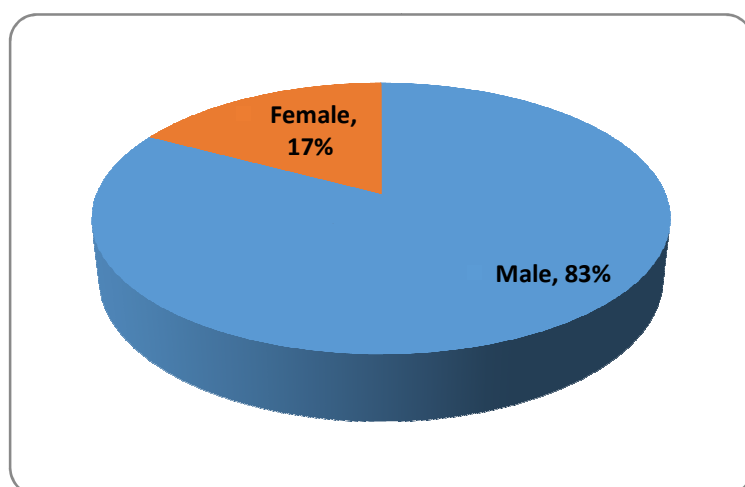
### 2.2.1 Gender distribution of the sample Respondents

The information of 500 households was collected across eight tribes during the course of the field work. The gender profile of the respondents has been depicted in the table below.

**Table 3: Gender disaggregation of the respondents**

Sl	Tribes	Male	%	Female	%	Total
1	Bondo	44	75.9	14	24.1	58
2	Gadaba	44	81.5	10	18.5	54
3	Gond	56	84.8	10	15.2	66
4	Juang	36	100.0	0	0.0	36
5	Kondh	82	73.2	30	26.8	112
6	Kulis	36	100.0	0	0.0	36
7	Lanjia Saora	32	80.0	8	20.0	40
8	Santal	84	85.7	14	14.3	98
	Total	414	82.8	86	17.2	500

The gender wise breakup of the sample HHs shows that out of 500 HHs, 414 (82.8%) are male and only 86 (17.2%) are female. Further, tribe wise it reflects that there are no female respondents in the category of Kulis and Juang. This primarily confirms to the fact that the



**Figure 2: Gender of Sample HHs**

women are not so actively involved and coming forward in tribal for the purpose of interview. It was also difficult to even find out an Odia speaking person in case of Bondo tribe and transacting with them was a major issue in this community.

Apart from tribe wise gender classification shows that more than 70 percent respondents of

each tribe are male as it can be seen in table-3. Overall percentage distribution of the gender of the sample tribe is shown in **Figure-2**.

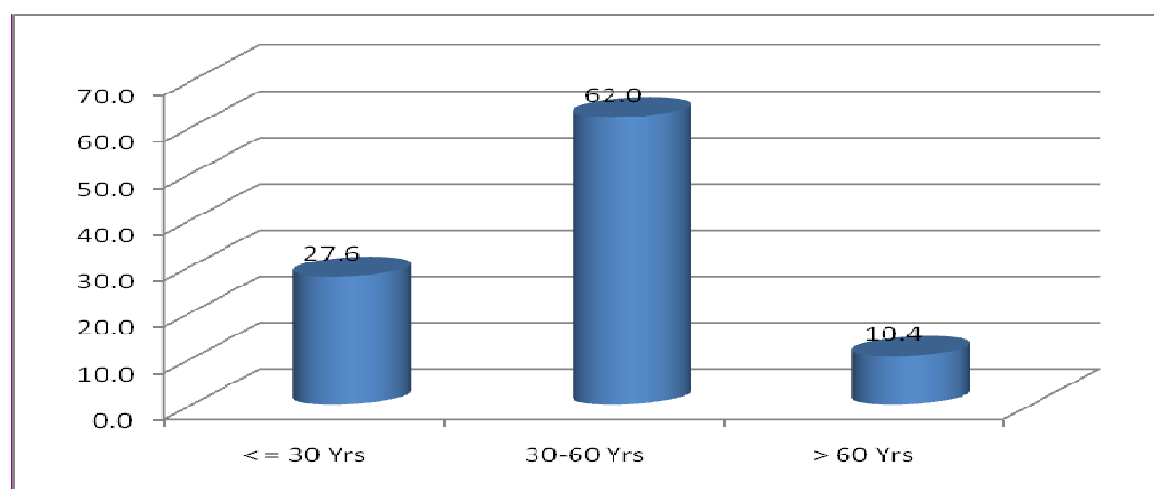
### 2.2.2 Age profile

The table-4 depicts the age profile of the sample head of the household. The data collected clearly indicates that the highest (62%) numbers of sample head of the households are in the age group of 30-60 years and 138 (27.6%) sample household heads are in the age group of

less than 30 years. Apart from only 52 (10.4%) household heads are in the age group of more than 60 years. Further tribe wise age distribution shows that Gond sample household heads are highest (57.6%) in the age group of less than 30 years and Gadaba household heads are highest (77.8) in the age group of 30-60 years. In the age group of more than 60 years Lanjia saora sample households are highest (17.5%). The overall age distribution of the sample head of the households are depicted in the figure-3.

**Table 4: Age distribution of the Head of the HHs**

Sl	Tribes	<= 30 Yrs.	%	30-60 Yrs.	%	> 60 yrs.	%	Total
1	Bondo	15	25.9	38	65.5	5	8.6	58
2	Gadaba	4	7.4	42	77.8	8	14.8	54
3	Gond	38	57.6	22	33.3	6	9.1	66
4	Juang	15	41.7	20	55.6	1	2.8	36
5	Kondh	30	26.8	70	62.5	12	10.7	112
6	Kulis	10	27.8	23	63.9	3	8.3	36
7	Lanjia Saora	5	12.5	28	70.0	7	17.5	40
8	Santal	21	21.4	67	68.4	10	10.2	98
	<b>Total</b>	<b>138</b>	<b>27.6</b>	<b>310</b>	<b>62.0</b>	<b>52</b>	<b>10.4</b>	<b>500</b>

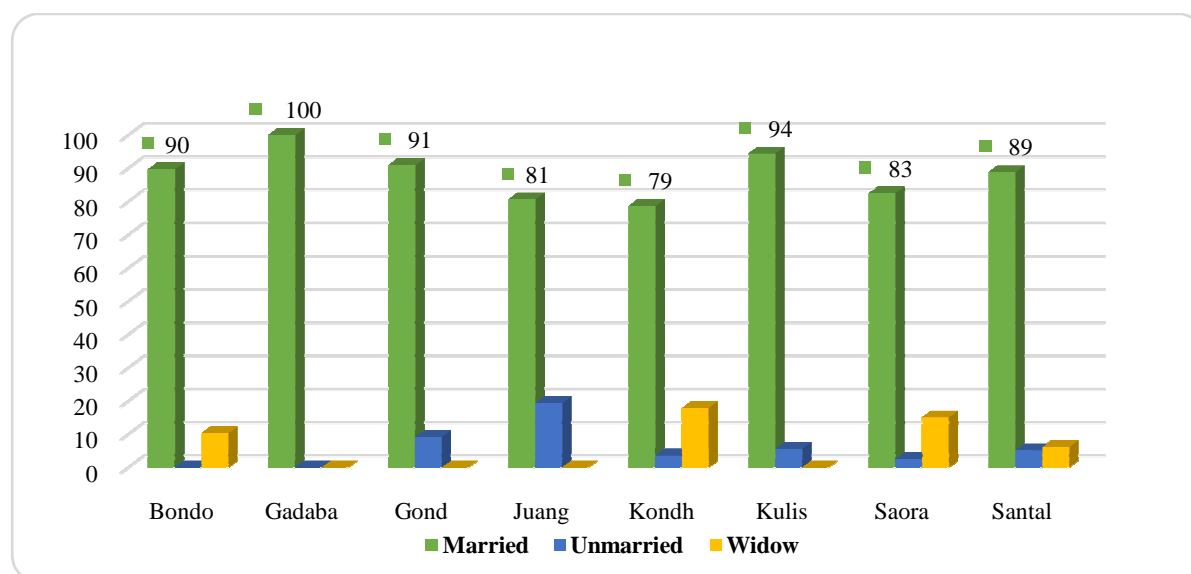


**Figure 3: Age group of the sample head of the HHs**

### 2.2.3 Marital status

As regards their marital status of the head of the sample household it was found that majority i.e. 437 (87.4%) household heads are married, 25 (5%) are unmarried and 38 (7.6%) heads are widows. Tribe wise it shows that all the Gadaba head of the households are married and in case of unmarried Juang respondents are in the top of the list. However, about 89 percent

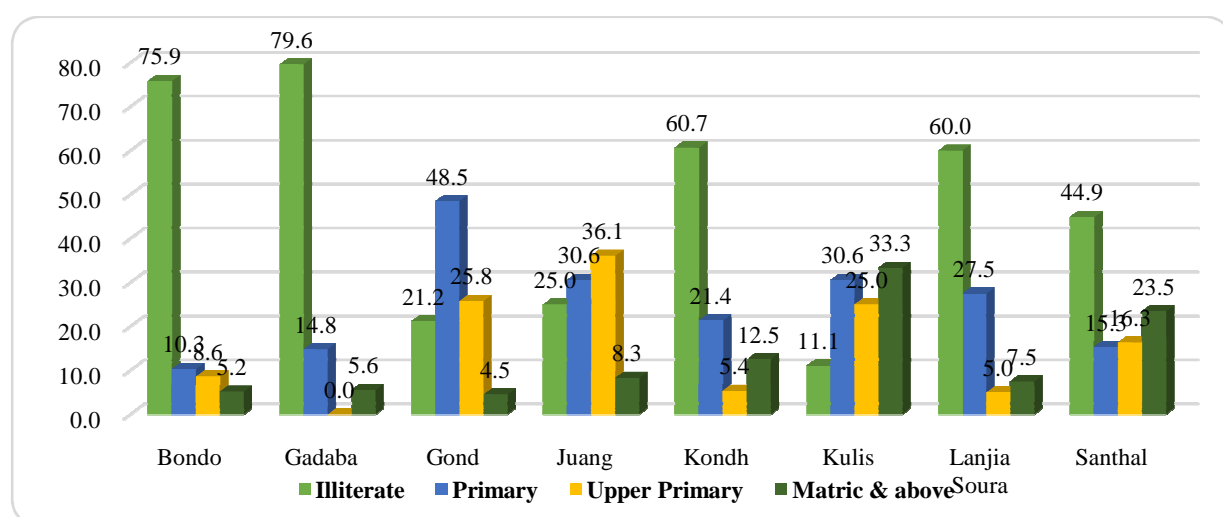
head of the households are married among all the sample households. Overall percentage distribution of the marital status of the head of the sample households are depict in the figure-4.



**Figure 4: Marital status of the Head of the Sample HHs**

## 2.2.4 Educational profile of the sample HHs

The educational status of head of the surveyed households reveal that about 24 percent have passed the primary level and 14 percent have completed upper primary. Only 12 percent sample household heads have completed matric and above qualification' of which only 10 are graduates. But, majority (50%) household heads are illiterates as the study revealed.



**Figure 5: Percentage distribution of education of Head of the HHs**

Further, tribe wise educational attainment of the sample head of the household shows that highest (75.9%) Gadaba household heads are illiterates followed by Bondo (75.9%) and Kondh (60.7%). In primary and upper primary level highest are Gonds (48.5%) and Juang



(36.1%) respectively. But in the level of matric and above qualification, highest 27.8 percent Kulis household heads have identified. However, it was found that half of the sample head of the households are illiterate among all the sample tribes. The figure-6 depicts the per cent distribution of the educational attainment of the head of the sample household.

### 2.2.5 Occupation

Occupation wise the sample households reflect a mixed picture. A good majority (74.8%) people are dependent on agriculture as their primary occupation. About 11% of sample household are engaged in wage labour and 6.4% of the sample are engaged in collection of forest produce, but except Kulis there is no other tribe engaged in weaving as their primary occupation since the return from textile weaving is not contributing to their livelihoods or the income of the household. It has been found that, 40.4% sample household have accepted that weaving is their secondary occupation. Besides, 27.8% people are also engaged in labour work as their secondary occupation. The figure shows the percentage distribution of occupation of the head of the sample household (fig-6).

**Table 5: Primary occupation of the sample HHs**

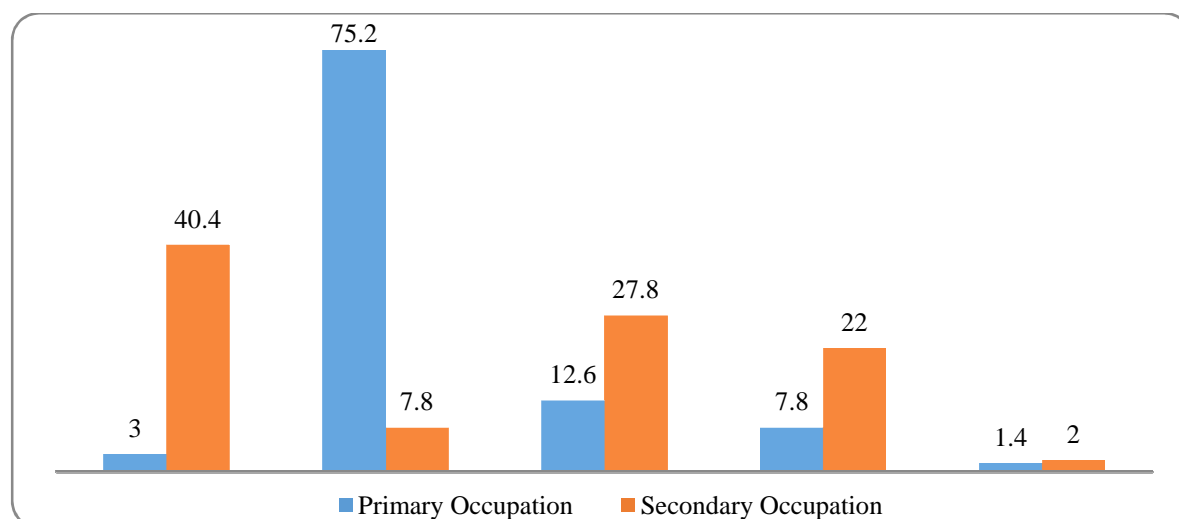
Tribes		Weaving	Agriculture	Wage labour	Collection of NTFP	Others	Total
Bondo	N	0	42 (72.4)*	1 (1.7)	15 (25.9)	0	58
Gadaba	N	0	45 (83.3)	3 (5.6)	5 (9.3)	1 (1.9)	54
Gond	N	0	50 (75.8)	8 (12.1)	7 (10.6)	1 (1.5)	66
Juang	N	0	27 (75.0)	9 (25)	0	0	36
Kondh	N	3 (2.7)	98 (87.5)	4 (3.6)	2 (1.8)	5 (4.5)	112
Kulis	N	12 (33.3)	14 (38.9)	10 (27.8)	0	0	36
Lanjia Saora	N	0	28 (70.0)	5 (12.5)	7 (17.5)	0	40
Santal	N	0	72 (73.5)	23 (23.5)	3 (3.1)	0	98
Total	N	15 (3.0)	376 (75.2)	63 (12.6)	39 (7.8)	7 (1.4)	

\* Figures in bracket are percentage

The major findings from the **table.5** above are that except Kulis there is no other tribe which is involved in weaving as primary occupation. There are 12 (33.3%) of the sample household agreeing to the fact that they undertake weaving for primary occupation and agriculture is secondary occupation. It was also found that among the eight tribes Bonda, Gadaba and Kulis are weaving community whereas the Dongria are the tribe who purchase the cloth from the market and does embroidery on the same which is then sold at a much higher rate in the market.

In case of Kulis tribe 24 (75%) sample household have agreed that they undertake weaving as profession and there is contribution to their household income from weaving. In case of

Bondo the sale of their product and contribution to household income was negligible. In case of Gadaba also the income to household or contribution to their livelihood was found to be minimal. The product wise Kulis product has clear market demand and times it also becomes difficult for them to supply the product, as production process is found to be very rudimentary and time consuming. A Gadaba shawl is another item which has a clear market demand and it can be sold in the market easily. In case of Bondo the product needs market linkages and there is limited utility of the Bondo product for the consumer.



**Figure 6: Percentage distribution of the Occupation**

The weaving is a traditional activity of the tribal community and they have not gone for any formal training for the same. The interest of the next generation in the tribal community is reducing and it is found that the same may not be possible to sustain if a profitable equation is not worked out in terms of income of household. The traditional reason why tribal community were weaving is to cover their body, but now they are able find a replacement for the same and next generation is more inclined to pick up the dress available in the market rather than traditional dress materials.

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## **Chapter-III:**

### **Mapping Tribal Textiles of Odisha**

Tribal economy is mostly depending upon farming, collection of Non Timber Forest Produces, hunting and gathering. Tribal over generations inherited their traditional textile. This textile is still continuing despite all odds faced by tribal households. This chapter primarily attempts to map various types of textiles produced and used by different tribes in across the districts of Odisha. The study has been conducted across eight different tribal groups. Out of them only five tribal groups have their own textile which they mainly use and a very small number of textiles produced by tribal groups are sold in market to earn some amount of livelihood. The chapter also presents processes adopted for production of textiles, raw material used, tools for weaving, training, time and cost involved and socio cultural value of textiles produced by tribal. The livelihood supplementation as a main objective is also explored and finally an objective analysis of major challenges faced by tribal group in continuing the traditional textiles production is presented.

The study explored eight tribal groups of Odisha and out of them we have found four tribal community namely Kulis, Bondo, Gadaba and Kandha producing their own textiles and using them and remaining four of them namely and are mainly depending on cloths from outside and use the same. The earlier four tribal communities producing textile are Bondo, Gadaba, Kulis and Dongria Kandha. The other four tribal groups who are mainly getting their cloths from outside are the Lanjia Saora, Gond, Juang and Santal. These tribal groups mainly procure their cloth from open market and they use it. Except, in some traditional and cultural rituals, only they wear the traditional dress which are purchased from other tribes, not produced by themselves.

#### **3.1 Textile of Bondo**

Bonda is a primitive tribe in Odisha which are residing in the remote areas of Khairput block of Malkangiri district. Their population in the district is more than 9000. For the study of tribal textile we have visited 58 households in two villages of Mudulipada GP. During the field visit it has been found that Bondos are using scanty clothes to cover up their body. Women are using “*Ringa*” which are weaved by them out of Sitakudi fibre and male persons use “*Gamcha*” which are prepared by them. They do not purchase their cloths from the market and only use their traditional clothes weaved by their community.

### 3.1.1 Production

Bondos are using three types of home woven clothes for their daily life. The most striking is the coloured strip which is used as a women skirt called Ringa. Men are using a loin cloth generally plain white with red border line about 3.5 ft. long and 9 inch breadth called Ghasi. A special cloth prepared by Bondo which is four feet long and one foot wide plain white sling used for carrying their babies. However, Bondos are using Ringa and Ghasi regularly but the third type of cloth is rarely woven and used by them for their babies. The table below reflects about Bondo cloths.

**Table 6: Bondos Textile**

Sl	Name of the textile	Used by	Normal Size
1	Ringa	Women	A multi coloured piece of cloth about 3 ft. long and 1 foot breadth
2	Nadi	Men	A loin cloth generally plain white with red border line about 3.5 ft. long and 9 inch breadth
3	Jhula	Women for carrying babies	A plain white cloth about 4 feet long and 1 foot breadth rarely used by women for carrying their babies

The normal size of the textile cannot be extended as stated by them. They told that the sizes we are preparing are actual size to wear our community people habituate to use these length and breadth. Their textile names have been given as per their traditional belief and to sustain their customary practice. For weaving the textile, females do the major work i.e. collection of fibre from the Sitakudi / Kerang plant, extract threads from the bunch, connect threads with each other as per the length of the textile and colour all these threads for weaving.



### 3.1.2 Raw materials & Tools

Production of textiles in different areas by tribal is linked with the availability of raw material locally or in the district. It has been observed that for raw material, Bondo weavers were primarily dependent on natural resources but now the situation has changed and it has changed and they are now procuring it from the nearby open market. Two type of raw materials namely; thread and colour are used by Bondo weavers to prepare their textile. The study revealed that all the sample respondents collect fibre from Sitakudi plant for preparing thread and purchase colours from the local market. In procurement of raw material the community is facing challenges. The extent and severity of challenges faced by community is depicted as below in the table-7



**Table 7: Problems for procurement of raw materials**

Sl.	Problem	Yes (N=56)	No (N=56)
1	Non availability of sufficient Sitakudi plant	46 (82.14)	10 (17.85)
2	Unreliable supply of colour by the local provider	18 (32.14)	38 (67.86)
3	High price of colour	26 (46.42)	30 (53.57)
4	Distance market/ Poor communication	12 (21.42)	44 (78.57)

The table above revealed that a major problem faced by 46 HHs (82.14%) is non availability of sufficient Sitakudi plant to collect fibre. Another 26 HHs (46.42%) Bondo tribe weavers face the problem of high unaffordable price that they have to pay for the raw materials and 18 HHs (32.14%) weavers face the problem of unreliable supply by the local provider. Further poor communication and distance market is a problem stated by 12 HH (21.42%).



Bondos are using different tools like *Gunuru*, *Buden*, *Selono*, *Kunup*, *Tunuk*, *taipona* and *Insul* for weaving their textile. These tools are self-made and few people (12%) purchase locally for preparing their textile. Nobody used modern tool since it is difficult to use, expensive and needs training for their use. To make the textile beautiful Bondos are using



different colours like black (Tulkai) Yellow (Tulsai), Red (Bunbai), blue (suso) and green (parusu). These colours have some traditional beliefs and it also identify their custom and traditions. They do not use any symbol in their textile.

Bondo tribes are also known as highlanders and they remain in high mountains with valleys and dense forest. The connectivity of these tribe with the local market is a challenge. Any communication to approximately 50 Bonda villages can be possible for a daylong of walk into difficult terrains. Bringing their product to the market and ensuring transportation and other physical infrastructure like electricity, storage for products etc. is a real challenge for state and Bondo development agency as well. It was also found that about 5 household does have any infrastructure for weaving, they manage by using their neighbours' infrastructure to prepare their cloths.

### **3.1.3 Training**

Bondos are not given any training relating to their weaving textile. They have learnt the same from their parents and this is how the weaving as a tradition has descended. Senior family member or senior person of their community trained younger generations on different activities of weaving. Their weaving pattern is traditional and they may not be opting for any change. Even communicating with them would be a challenge as there is hardly any Bondo script available and Odia is not known to Bonda. Any change in their weaving pattern of the textile may be possible if a communication can happen. While asking, some people told that training may not be an option for improving weaving of textile.

### **3.1.4 Time & Cost of the product**

Bondo people are mostly forest dwellers and concentrate on agriculture and collection of forest produce as their primary occupation. Though they have engaged in weaving work there is no specific time for doing these activities. Study revealed that 72% respondent told that they prefer afternoon, about 21% prefer night time and 7% prefer mid-day for weaving the textile. In our focus group discussion it was found that the afternoon time is the most common time and it is suitable for the Bondo people for doing their textile weaving. When asked about the time taken in preparation on Bondo Ringa, it came out clearly that almost one to six months' time may be taken for preparation one Ringa. Average it was discussed during FGD that if it is a monsoon season Bondo prefer to remain in house for longer duration and they prefer to weave after completion of podu (agriculture) cultivation. During this season the time taken for preparation of one Ringa is just two months. It was difficult to work out clearly as to how much time one can consume for preparation of a Ringa. But in terms of

number of hours it is almost 100 hours of weaving that undergoes in preparation of one Ringa and this makes this product very costly and low return for community.

**Table 8: Man Power Involved in weaving work**

<i>Sl</i>	Man power Involved	Yes (N=58)	No (N=58)
1	Men	4 (6.90)	54 (93.10)
2	Women	36 (62.07)	22 (37.93)
3	Unmarried girls	10 (17.24)	48 (82.75)
4	All	8 (13.79)	50 (86.20)

The **table.8** above depicts the manpower involved in the weaving work. It revealed that 36 (62.07%) respondent told women are mostly engaged in weaving their textile in spite of their household work and men are rarely (6.90%) involved. Further, 8 HHs (22.22%) stated unmarried girls help in this work sitting at home in their free time while 8 HHs(13.79%) stated all family members engaged in weaving work at their leisure time.

Regarding their earning from textile it was discussed in the FGD it emerged that there is no organized outlet or a shop for selling Bondo Ringa. Earlier the visitors to the Bonda hills use of pay some amount and collect their product from as a remembrance to having visited the pristine hills of Bondo. It was found that now they are coming to the local hat on Monday and selling their product which they hardly understand as to what is the cost and benefit involved in the same. With the help of micro agency we could gather some information about possibility of up scaling the same and asking some of the Bondo community to come forward and dedicatedly producing the Ringa which can then be sold in the market with support of TDCC and other tribal products marketing agencies promoted by state government.

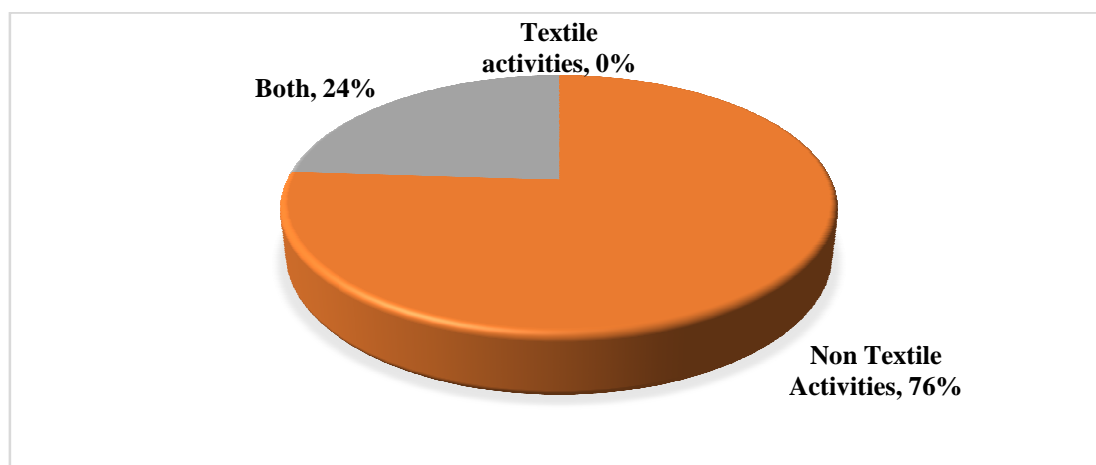
### **3.1.5 Socio-cultural Value of the Textile**

Bondos are observing different festival i.e. *Pus Parab*, *Sahid Parab*, *Biaha Parab* and *Patkhand Parab*. In these festivals they use their textiles as gift. to their relatives and it is mostly use in the marriage ceremonies of their community.

### **3.1.6 Livelihood Supplementation**

The major source of livelihood for Bondo people are agriculture and collection of forest produce. Though they are engaged in weaving activities, it does not provide financial income to the household and their contribution of household livelihood is minimal. It has been observed that none of the household is engaged in weaving activities as primary occupation for sustenance of their family. About 76% respondents engaged in non-textile activities as

their primary source of income and the remaining 24% undertake both textile and non-textile activities as their source of livelihood (Fig-7).



**Figure 7 : Economic activities undertaken by the Respondent**

While enquired about different government programme Bondo community people told that no state sponsored programme has been organized for Bondo as a community in terms of development of textile. Government does not provide any support for production of our textiles. Only at the time of exhibition micro agency officials collect their product and provides some amount for the same. It was also found that some non-government agencies purchase their product and sell it to non-weaving Bondo communities i.e. Lower Bonda and Didayi.

### **3.1.7 Constraints in promotion of Bondo textile**

There was focus group discussion organized in the community to find out the constraints and challenges in terms of promotion of textile as a source of livelihood for the community. It was found that the textile has never been a source of livelihood for the Bondo community. The primary source of livelihood is the Podu cultivation (agriculture) followed by NTFP collection. The community remains busy for almost nine months in these two major activities. Textile weaving is done only during the lean period and hence to promote this as a livelihood may not be a suitable option. The traditional mechanism of weaving, lack of communication, lack of infrastructure facility and raw material poses further threat to the process of promotion of Bondo textile as a viable option for the livelihood. It was found that the community is highly ignorant to the culture and tradition of mainstream and any investment in terms of livelihood should be done for promotion of their agricultural practices and promotion of NTFP. The economy in Bondo hills is still a barter economy. Infusion of currency for exchange of goods is yet to happen and the community requires that they are protected in the natural ambience and support systems are in place for promoting their



existence. Their population is decreasing over the years and this needs to be taken into consideration for preserving the traditional heritage of Bondo.

However, during our field visit we have captured their suggestions for development of textile

- To develop/cultivate more Sitakudi plant for producing more thread
- Training should be provided use of machine to weaving textile
- Provide proper infrastructure
- Provide raw materials for weaving
- Government should provide financial assistance for weaving our traditional textile

### **3.2 Textile of KULIS**

Kulis are a small community living in different districts of Odisha. Majority of Kulis population are found in the Bargarh district. For the present study sample has been taken in the Barpali and Bargarh block of Bargarh district. 36 households have been selected as sample during the course of the field work. Regarding their textile it has been found that Kulis are preparing different type of textile for their use and also their product have market value and sold in mainstream market.

#### **3.2.1 Production**

Kulis are weaving different types of textile for their use and also have a viable income for household for supplement their livelihood. They are weaving different type of textile namely; Ghaghara Charbuti, Sambalpur design and Bidyabandha etc. These name has been given to identify their product and as per their traditional belief and customary practice. Regarding their textile activities it has been found that mainly females are doing different types work for weaving their textile. The picture below depicts female's activities taken up in village for weaving textile. The dying of yarn and preparation of loom for further weaving is depicted in the picture.

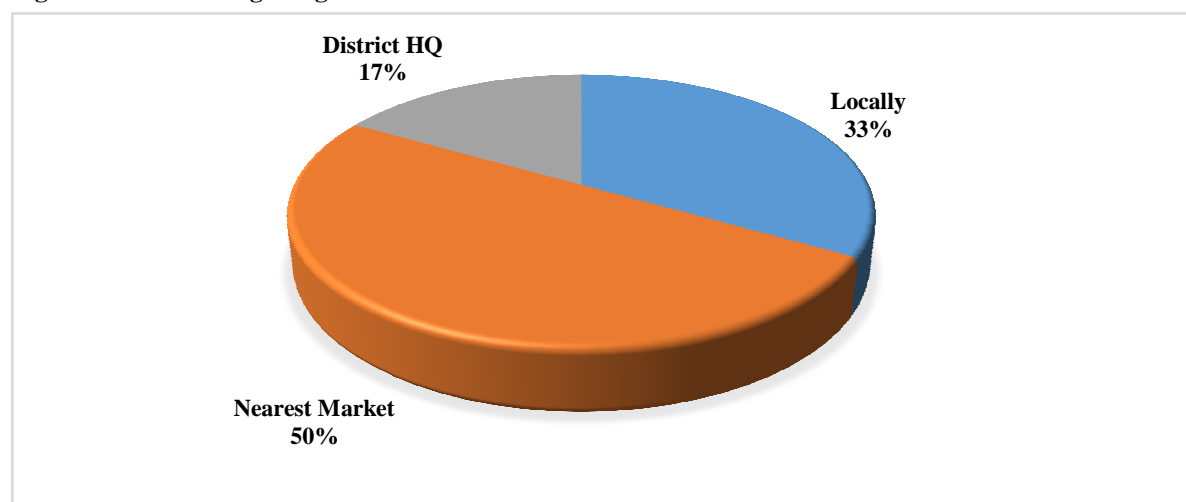


**Table 9: Activities done by female**

<i>Sl</i>	<b>Activities</b>	<b>Works under the activities</b>
<b>1</b>	Tanapura	To extract thread from the bunch
<b>2</b>	Tanajhura	To connect threads with each other as per the length of the textile
<b>3</b>	Nalibhara	To connect different type of thread as per the length of the textile
<b>4</b>	Pajen	To put the threads into the rice broth (Peja) and drying
<b>5</b>	Colouring	To colour all these threads with different colours.

Kulis are using different tools like *Manga, Phulbadi, Arata, Uchalbadi, Uchalpata, Dungi, Nali, Purei, Phuldubbey, Bijhabadi, Batli, seabor, Nateiand Jatur* for weaving their textile.

**Figure 10: Source of getting tools**



The **figure.10** above reflects source of getting tools by the Kulis weavers for preparing their textile. It has found that 10 (33%) sample households are purchasing their tools from locally, 18 (50%) households from nearest market and 6 (17%) households purchasing tools from district head quarter i.e. Bargarh. No self-made tools are used by the Kulis people. It seems due to availability of tools in the nearest market most of the Kulis weavers are purchasing. However, use of modern tools is zero since its use is difficult and need training for proper use.

### **3.2.2 Raw materials & challenges in production of Textile**

The Kulis as a community is highly organized in terms of production of textile. The raw material, colour and any other requirement is supported by middle men. It was found that the sample households are members of cooperative society and these societies were in fact supporting all these household for raw materials, colour and marketing of the products. But

over the period of time it was found that these cooperatives have become defunct and the support required for these household is now given by middlemen. The profit margin involved is mainly exploited by these middlemen and it is not becoming possible for household to leverage the profit for themselves.

The emerged that in case of Kulis tribe the among the sample 28 (76%) Purchased raw material from the market, mainly assisted by middlemen and remaining 8 (24%) is procuring it locally, which is mainly from their own resources. The important raw materials are *Yarn, Bandha, Muster, Colour* etc. While procuring raw material weavers are facing multiple challenges. In case of Kulis tribe the procurement of raw material and issues around the same is multifold. There are monopolistic supply, poor quality, unreliable supply and high prices which is responsible for decrease in realization of profit for Kulis tribe. The quantitative data collected presents the order and severity of the same and it is presented in the **table.14** as below.

**Table 11: Problems for procurement of raw materials**

<i>Sl</i>	<b>Constraints</b>	<b>Yes (N=36)</b>	<b>No (N=36)</b>
<i>1</i>	Monopolistic supply of raw material	29 (80.56)	7 (19.44)
<i>2</i>	Poor quality provided by the traders	34 (94.44)	2 (05.56)
<i>3</i>	Unreliable supply by the local provider	23 (63.89)	13 (36.31)
<i>4</i>	High price	22 (61.11)	14 (38.99)

It can be seen that the poor quality is an issue of concern for 34 (94.44%) of sample, followed by monopolistic supply as shared by 29 (80.56%) of sample Kulis household. The FGD with the stakeholders revealed that due to collapse of cooperatives and community institutions it has become all the more difficult and middle men control the entire raw material supply and marketing of final goods. It is difficult to avail fair price for products for the weavers. It is important to revive institutions of Kulis textile weavers in order to ensure that the monopolistic production and marketing system is challenged.



The other major issue of concern is the unreliable supply of raw material and high price of raw material. Unreliable supply by the local provider is a concern for 23 HHs (63.89%) Kulis weavers another 22 HHs (61.11%) weavers face high unaffordable price for the raw materials. Availability of the required raw materials at a reasonable price is one of the necessities for the Kulis weavers to ensure better quality and leverage profit for their textile.

To make the textile beautiful Kulis are using different colours like black, yellow, red, blue and green. These colours have demand in the market and it is also linked to their traditional beliefs. In their textile it has been found that they are using some symbols in the border and body line of the textile. These symbols are goddess Laxmi, peacock, Sebati flower, flower of supari, birds, fish and different plants which implies their traditional belief.

Normal length and breadth of the Saree prepared by Kulis is 5.5 meter and 48 inches which cannot be extended as shared by the Kulis weavers' community. It appears that the size of their product is up to the satisfaction of the consumer and hence the same should not be changed as it may have impact on consumer demand in the open market.

Apart from that, increase in length and breadth of the saree will make it costly and will also require that their looms are refurbished. Kulis tribe doesn't have required infrastructure for increasing size of textile. The table below reflects the reasons for not changing the length and



breadth of the textile. The **table.12** below reveals that among the sample Kulis households 20 (56%) respondent shared that there will be no demand for their product in the market if size of textile is changed. The existing size is suitable for the purpose for which it has been prepared and therefore no change in size is required. Further about a quarter of 10 sample Kulis household (27.78%) shared that increase in size will make the

product expensive. It was also discussed during the FGD with stakeholders that increase in the size of product will decrease the demand in market and decrease in size may not be able to serve the purpose for which it has been created. Kulis weavers doesn't have proper infrastructure as shared by 6 (16.67%) Kulis households for increasing the size of the textile.

**Table 12: Reasons for not extending the size of the textile**

<i>Sl</i>	<b>Reasons</b>	<b>Yes (N=36)</b>	<b>NO (N=36)</b>
<b>1</b>	No infrastructure for extending the size	06 (16.67)	20 (83.37)
<b>2</b>	Expensive	10 (27.78)	26 (72.22)
<b>3</b>	No demand in the market	20 (55.56)	16 (44.44)

### 3.2.3 Training

In our FGD with stakeholders it was discussed that training for Kulis weavers can take it to next higher level. As such the demand for textile prepared by Kulis tribe is very high and if training on design, colour combination and style of production is provided to Kulis tribe their textile can become a major livelihood source and source of sustainable income of the household. It was shared in the discussion that Kulis weaver does not receive any training for improving their textile. The weaving is a traditional transfer of skill and knowledge at the community level and no such formal education or skill up gradation is ever done in Kulis weaver's community. There has not been any effort but state and or civil society organizations for training Kulis for improvement of situation of textile produced by them. During the course of the survey they told they need training on skill development in terms of design, improved colour combinations and marketing of products. It is also required that the defunct institutions of Kulis tribe is revived and training and capacity building on management of institutions for Kulis should be also organized, these institutions can be easily developed into producers company and can be a sustainable source of raw material and marketing institution working for tribal community. The table.13 below indicates the type of training needed for Kulis weavers:

**Table 13: Type of training needed**

<b>Sl</b>	<b>Type of training</b>	<b>Yes (N=36)</b>	<b>No (N=36)</b>
<b>1</b>	New Design (Bandhha Training)	18 (50.00)	18 (50.00)
<b>2</b>	Colour mixing	8 (22.22)	28 (77.78)
<b>3</b>	Embroidery training	12 (33.33)	24 (66.67)
<b>4</b>	Weaving skill	16 (44.44)	20 (55.45)
<b>5</b>	Design with Machine	10 (27.78)	26 (73.22)

Apart from various challenges that Kulis tribes are facing the weavers also feel that their textile will be much better and will have finesse if they are trained in the latest methods related components to enhance the quality of their final product. About 18 (50%) sample Kulis household expressed need for training on new designs-bandha training while 16



(44.44%) expressed that they require training to improve their weaving skills. While 12 (33.33%) sample household want to improve their Embroidery skills while 10(27.78%) on designing with the help of sewing machine and 8 (22.22%) feel that training on appropriate colour mixing is needed to increase the quality and elegance of the textile

### **3.2.4 Time & Cost of the product**

Kulis people are mostly weaving community but they also undertake agriculture as their secondary and or primary occupation. Though they remain engaged in weaving work there is no specific time of doing these activities. Study revealed that 65% sample household respondent told that they prefer morning time, 18% of sample prefer night time and 17% sample prefer after noon for weaving the textile. It appears that morning time is most common time for respondents for weaving their textile.

Regarding their earning from textile they told that they are not getting actual price of their product because of poor institutional framework supporting their production. Kulis are traditionally skilled weavers, but they don't have idea about changing patterns, colour and design and embroidery work and because of no fixed scheduled for weaving it takes more time to complete a product. During the Focus Group Discussion with the stakeholder it emerged that the following remains major reasons for not getting actual price for Kulis textile:

1. Lack of supportive institutions framework for productions;
2. Lack of knowledge about marketing;
3. Lack of knowledge about embroidery work;
4. Lack of modern designs which stereotypes the textile to be old fashioned and hence no increase in prices of product;
5. Every household practices weaving in a small unorganised manner;
6. Raw materials are becomes costly and monopolistic marketing and supply;
7. Taking more time due to unorganised weaving;
8. No knowledge on colour combination in textile;

It was also shared during discussion that near the village of Kulis weavers there is a "Bhulia" tribe, residing nearby village and they are skilled weavers and are able to produce more textiles in specified time duration. Their product is attractive and more demand in the market. People prefer their textile which are prepared by machine and have modern design on it. They also know the colour mixing and prepare Bandha work which Kulis weavers are purchasing at a price from these communities.

**Table 14: Man Power Involved in weaving work**

Sl	Man power Involved	Yes (N=36)	No (N=36)
1	Men	6 (16.67)	30 (83.33)
2	Women	4 (11.11)	32 (88.89)
3	Unmarried girls	8 (22.22)	28 (77.78)
4	All	18 (50.00)	18 (50.00)

Normally the weavers involve their family especially the women folk to carry out the basic work involved in textile weaving to save time and also labour charges. According to the



maximum 18 (50%) respondents the whole family participated in the weaving occupation to complete the final product much faster. In as many as 8 HHs (22.22%) unmarried adolescent girls help in this work sitting at home in their free time while 4 HHs (11.11%) women also pitch in spite of the heavy work load. The respondents also told that in 6 HHs (16.67%) even men participate in the weaving

process to hasten the completion of the final product that can be used or sold in the market.

While discussed about different government programme community people told that no such state sponsored programme is implemented for the development and organization of Kulis textile producers. State should come forward to support for development of institutional mechanism or supporting Kulis tribe productions of textiles, and marketing of product.

### **3.2.5 Socio-cultural value of the textile**

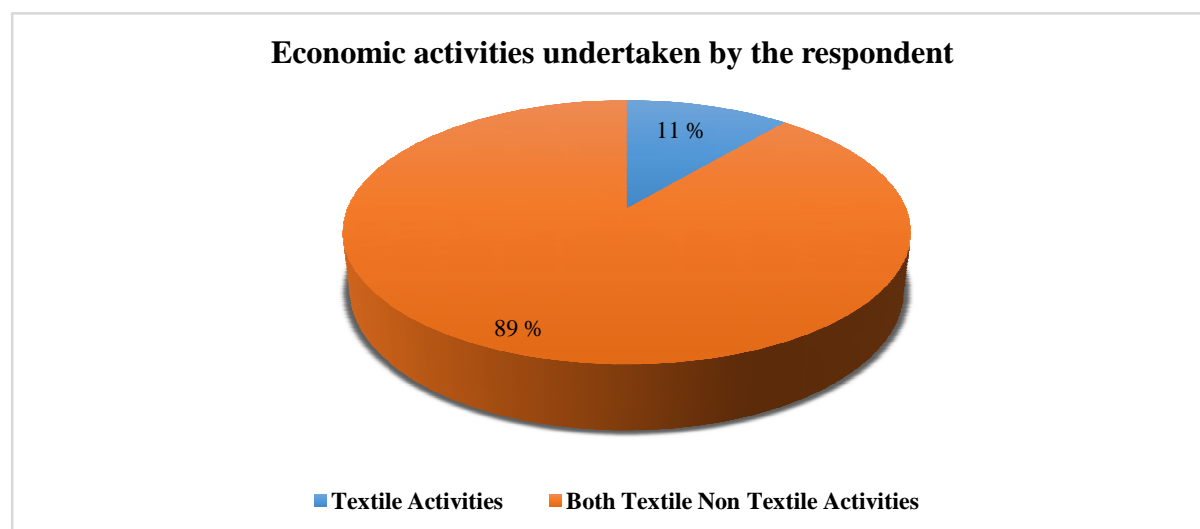
The socio-cultural and the religious views of the Kulis contribute for the variety in their dresses. Kulis textiles are mainly used as gift to their relatives on special occasion and it is mostly used in the marriage ceremonies of Kulis tribe and in general it also used for clothing on special occasions. The colours and symbols identify their traditional belief.

### **3.3.6 Livelihood Supplementation and challenges**

Kulis as a tribe are weaver's community and they have well developed production system and products are well recognized in market and demand for their product is very high. Supply shortfall the demand. Given this composition it becomes very obvious that the textile

produced by Kulis weavers has capacity to support the income of household and can be a sustainable source of livelihood. The profit margin for the textiles is not in favour of Kulis and it requires that the institutional mechanism is promoted around the supply of raw material and marketing of textiles. The small financial requirement of weavers can also be met from these institutions and such arrangement will prove to be a major support for Kulis tribe and improve the textiles contribution to the livelihood of the community.

**Figure 8: Economic activities undertaken by the Respondent**



It is mainly because of small profit margin that the significant number of Kulis tribe work as daily wager or indulge into farming on small piece of land or collect NTFP from forest surrounding nearby village areas. It has been found that significant number of household, although involved in weaving textile doesn't consider weaving as primary occupation in economic ladder. During the FGD it was found that the revenue generated from textile activities does not have substantial share of total household income. From the analysis of information, it has been observed that 32 (89%) sample households are engaged in both textile and non-textile activities whereas 4 (11%) households engaged in only textile activities as their source of income (fig-9).

The major non textile activities undertaken by Kulis includes agriculture and wage labour. The Kulis tribe economy mainly focused on meeting their domestic consumption. Though the agricultural/ farming produce is not sufficient to sustain the household throughout the year, but the weaving and daily wage labour emerged as major support mechanism for sustaining livelihoods. Kulis tribe engage in exchange of their textile for survival and it is a support to the household economy.



**Table 15: Households Annual Income from Textile Activities**

Sl	Income	Yes	No
1	Up to 25000	18 (50.00)	18 (50.00)
2	25001- 50000	15 (41.67)	21 (58.34)
3	More than 50000	3 (8.33)	33 (91.77)

An analysis of income of Kulis tribe from their textile has been presented in Table.18. A significant portion of sample Kulis household 18 (50%) household income is up to Rs. 25000/- while 15(41.67%) households earn an amount of Rs. 25001/- to Rs. 50000/- per year and a very small number of 3 households (8.33%) are able to earn more than Rs. 50000/- per year. This clearly depicts that the tribal are not able to earn in proportion to the extent of time and resource that they are investing.

### 3.2.7 Constraints in promotion of textile prepared by Kulis

The major constraints and problems that the Kulis weavers face for taking up commercial production of textile is the lack of strong institutional mechanism. The cooperatives promoted over a period of time has become ineffective and this has led multiple issues like low realisation of prices, raw materials available at higher rates, monopolistic supply of raw material. It was found that about 25 sample respondents (69.44%) expressed that the gaps in the procurement of the raw materials are responsible to finish the end product on time, however 17 sample respondents (47.22%) think that there is lack of adequate infrastructure to enable the completion of the garment and 16 sample Kulis tribe (44.44%) feel that there are problems in the transportation facilities which further reduces the possibility of reaching out to market for raw material and direct selling of products.

**Table 16: Respondents opined their Constraints for promotion of textile**

Sl.No	Constraints	Yes	No
1	Procurement of raw materials	25 (69.44)	11 (30.66)
2	Lack of adequate infrastructures	17 (47.22)	19 (52.78)
3	Lack of transportation facility	16 (44.44)	20 (55.56)
4	Distance of market place	15 (41.67)	21 (52.44)
5	No market facilities	12 (33.33)	24 (66.67)
6	Non availability of loan	13 (36.11)	23 (63.37)
7	Non availability of modern technology	8 (22.22)	28 (87.23)

Further it was found that 15 respondents (41.67%) expressed that long and inaccessible distance of the market from their village is a major challenge and 12 respondents (33.33%)

share lack of market facilities for adverse impact on the promotion of Kulis textile. It was also shared by significant proportion of tribe that unavailability of loan facilities is a major area of concern for Kulis weavers. It was found that 13 sample household (36.11%) and 8 respondents (22.22%) shared lack of modern technology as a major bottlenecks in up scaling the Kulis tribal textile, and ensure a livelihood composition out of the same.

During the focussed Group Discussion the appreciation of challenges faced by the community was discussed in greater detail. In order to upscale textile as a livelihood venture suggestion were also explored in the community. Kulis weavers and important stakeholders suggested following points to take into consideration to improve textile productions in their community

1. Promotion of SHGs and federations of SHGs for supporting tribal weavers;
2. Textile cooperatives should be strengthened and made operational for Kulis weavers;
3. Organize textile oriented training programme with modern technology;
4. Provide financial assistance for textile production;
5. Provide proper infrastructure;
6. Government should create employment facilities for Kulis weavers;
7. Ensure raw materials for weaving;
8. Ensuring of market facilities to sell the product;
9. Government should consider construction of community hall with all weaving instruments for mass weaving;
10. Provide loan and finance with low interest for weaving textile.

### 3.3 Textile of Gadaba

Gadaba is one of the primitive tribe in Odisha residing in the remote hilly areas of Koraput district. Their population in the district is more than 60000. For the study of tribal textile we have visited 54 households in two villages of Lamtaput block. During the field visit it has been found that Gadaba females are using self-woven strip clothes called “Kishal” which are prepared out of Kerang fibre and male persons wear “*Gamcha*” and its end flap hanging down in front.



### 3.3.1 Production

Gadaba are weaving cloths i.e. Kishal and Gamchha for their own use. They do not purchase their cloths from the market and only use their traditional clothes weaved by their community. Now some young people prefer modern dress to use, but Gadaba's more than the age 50 prefer their traditional cloth. The table below reflects about Gadabas' cloth.

**Table 17: Gadaba's Textile**

Sl	Name of the textile	Used by	Normal Size
1	Kishal	Women	A multi coloured piece of cloth about 2.5 ft. length and 1 ft. breadth
2	Gamchha	Men	A cloth generally plain white with red border line about 2.5 ft. length and 1.5 ft. breadth

The normal size of the textile cannot be extended as stated by them. They told that the size we are preparing are actual size to be used by our community people. The community is habituated to use these length and breadth. Their textile names have been given as per their traditional belief and to sustain their customary practice. For weaving the textile, females do the major work i.e. collection of fibre from the Kerang plant, extract threads from the bunch, connect threads with each other as per the length of the textile and colour all these threads for weaving.

The size of the Kishal is 2.5 ft. length and 1 ft. breadth and the size of Gamcha is 2.5 ft. length and 1.5 ft. breadth which cannot be extended as stated by Gadaba people. Sample



households told that the sizes we are preparing are actual size to wear. People in the age group of 50 plus shared that now our next generation children prefer modern cloth instead of our traditional cloth. But at the time of our festivals like *Pus parab*, *Chaitparab*, *Bandapanaparab* and *Bihaparab* all are wearing our traditional cloth and dance

together. In these festivals textiles are used as gift. to their relatives and it is mostly used in the marriage ceremonies of their community.

### 3.3.2 Raw materials & Tools

Production of textiles in different areas by tribal is linked with the availability of raw material locally or in the district. It has been observed that for raw material, Gadaba weavers are depending on natural resources but over a period of time they have started procuring the same from the open market. Two type of raw materials namely; thread and colour are used by Gadaba weavers to prepare their textile. The thread and colour were prepared locally in earlier days but later but now the study revealed that all the sample respondents collect fibre from Kerang plant for preparing thread and purchase colours from the local market. While procuring raw material Gadaba' weavers are facing multiple challenges. The extent and severity of the challenges is been depicted as below in the tables:

**Table 18: Problems for procurement of raw materials**

Sl	Problem	Yes (N=54)	No (N=54)
1	In sufficient Kerang plant	38 (70.37)	16 (29.63)
2	Unreliable supply of colour by the local provider	16 (29.63)	38 (70.37)
3	High price of colour	30 (55.56)	24 (44.44)
4	Distance market/ Poor communication	8 (14.81)	46 (85.18)

The **table.18** above depicts Percentage distribution of the problems faced by the Gadaba weavers. It reflects that 38 (70.37%) respondents are facing insufficient Kerangplantas the major problem for collection of thread. 30 (55.56%) respondents viewed high price of colour, 16 (29.63%) respondent told unreliable supply of colour by the local partner are the problem for weaving our traditional textile. However, Gadaba are managing their weaving activities by procuring raw materials from different places.

Gadaba's are using different tools like *Kurnu*, *Saigurai*, *Tegni*, *Jera* and *KutiaDandi* for weaving their textile. They are purchasing colours from market and prepare threads collected from Kerang plat for weaving the textile. To make the Kishal beautiful Gadaba's are using different colours like white (sukul) Yellow (sangsang), Red (Tugar), blue (Nili) and green (parusu) but male persons Gamcha is only white colour. These colours have some traditional beliefs and it also identify their custom and traditions. They do not use any symbol in their textile.

Gadaba's are purchasing their raw materials and instruments from the nearest local market. They purchase only colours from the market and for thread they collect fibres of Kerang plant and prepare thread for weaving. The main instrument they use for weaving is *Parcupine Spine/quill* (locally they called *JhinkaKathi*). They have also their traditional infrastructure called Tanta (locally called *KutiaDandi*)

Gadaba's are facing problems relating to their infrastructure. They do not have any modern equipment for weaving. Some people do not have infrastructure for weaving, they manage by using their neighbours' infrastructure to prepare their cloths.

### 3.3.3 Training

Training for traditional textile weaving of Gadaba's is hardly available. The community has a history of weaving and the same gets translated to the next generation through their parents only. Senior family member or senior person of their community provides a handholding support for different activities of weaving to other. It is also found that the community involve their children in undertaking some of the difficult activities and they support their parents in the preparation of textile. This is an informal training and dissemination of skills for themselves. The pattern of weaving is traditional and the community does not seem to change their weaving pattern. When discussed in the community, some respondents shared that they have interest to participate in training for weaving textile with machine and preparing new design, this is mainly restricted to low age group respondents.

### 3.3.4 Time & Cost of the product

Gadaba people are mostly forest dwellers and depend on agriculture and collection of forest produce as their primary occupation. Though they have engaged in weaving work but there is no specific time period for the same. Study revealed that about 78% respondents prefer afternoon and about 22% prefer morning time for weaving the textile. During FGD also it came out very clearly that afternoon time is suitable for the Gadaba people for doing their textile weaving.

Regarding their earning from textile it was shared by the respondents that it is not sold in the market; neither do they have any experience of organised selling. Some people rarely sell within their community with very low price. Regarding manpower it revealed that men, women and unmarried girls have engaged and spare some time to complete a product.

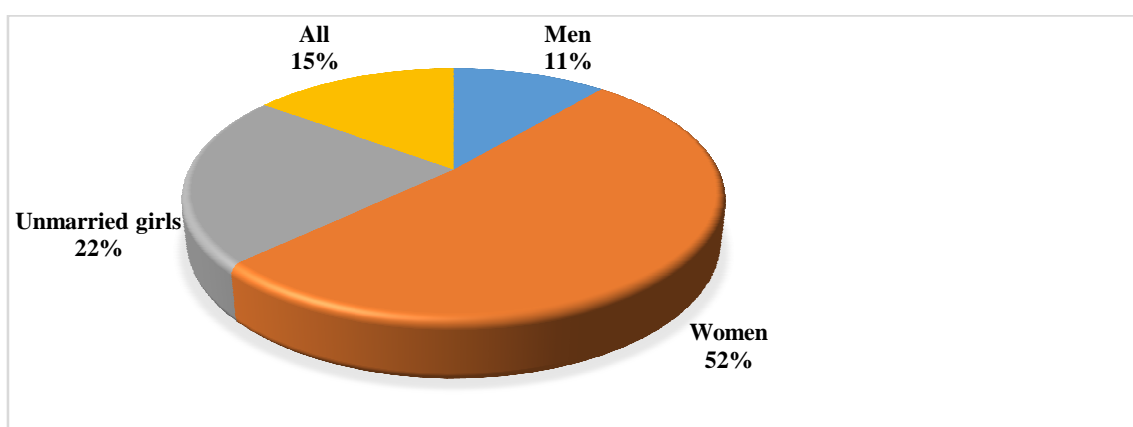


Figure 9: Man Power Involved in weaving work



The **figure.9** above depicts the manpower involved in the weaving work. It revealed that 28 (51.85%) respondent shared that women are mostly engaged in weaving their textile and men are rarely (11.11%) involved. Apart from unmarried girls (22.22 %) have also engaged in weaving activities. The remaining 15 % respondent shared that all the family members remain involved in the weaving work.

### **3.3.5 Socio-cultural Value of the Textile**

The socio-cultural value of Gadaba's textile is imbibed in their product itself. It is observed that during different festival i.e. *Pus Parab*, *SahidParab*, *BiahaParab* and *Patkhand Parab* community member prepare themselves in traditional attire with traditional dress material for performance. During the festivals textiles produced are also used as gift to their relatives and it is mostly use in the marriage ceremonies of their community. It comes out clearly that the life and style of Gadaba community involve use of cloths and the same is met out from their traditional weavers.

### **3.3.6 Livelihood Supplementation**

It is observed from the study that the major source of livelihood for Gadaba people is agriculture and collection of forest produce. Though they are engaged in weaving activities, it does not provide financial support to the household and is never accept by community as a source of livelihood. It is observed that none of the sample household is engaged in weaving activities exclusively for sustenance of their family as their textile does not have any return in terms of household income and supplementation to livelihood of family. It was found that most of the respondents are engaged in non-textile activities as their primary source of income.

When asked about different government programme Gadaba community people told that no state sponsored programme has been organized in our area for improvement of textile as a sector for supporting livelihood. It emerged during our Focus Group Discussion that state can provide support for production and marketing of Gadaba textile product. During the exhibition ITDA officials are collecting their product and pay a suitable amount for their product and display the same in the exhibition quoting it as Gadaba textiles. Sometimes it was also found as shared by the community that middle man & non-government institutions purchase their product and sell it to non-weaving Gadaba communities.

### **3.3.6 Constraints in promotion of Gadaba textile**

The challenges in terms of promotion of Gadaba textile as livelihood option for the community are paramount. It is observed that the community is largely dependent on agriculture and NTFP collection as primary occupation and replacing this primary occupation

with weaving would be an uphill task and would require huge investment as well. This statement is made based on findings that there have been multiple challenges like availability of infrastructure, raw material, Natural resources and infestation of middle men also in entire value chain and this would require that the community is organized into cluster and then the promotion of commercial textile of Gadaba is done.

The study revealed that 24 respondents (44.44%) face the problem of adequate infrastructure, 15 (27.78%) HHs feel purchasing colour with high price is a major problem for them. Procurement of raw material is another problem as stated by 10(18.52%) respondents.

**Table 19: Respondents viewed their Constraints for promotion of textile**

Sl	Constraints	Yes (N=54)	No (N=54)
1	Lack of adequate infrastructures	24 (44.44)	30 (55.56)
2	High rate of colour	15 (27.78)	39 (72.22)
3	Procurement of raw materials	10 (18.52)	44 (81.48)
4	Distance market for purchasing material	5 (9.26)	49 (90.74)

During our field visit we have captured their opinions for development of Gadaba textile. It came out clearly that the community is preparing textile for own use and also sharing as gift to their own community. Other community person does not have any preference for the textiles prepared by Gadaba Community. If we can promote the same as the product from the Gadaba tribe of Odisha and having some values associated with it and market it at a very high cost then only it would be feasible for preparation of cloth on commercial scale also. It would be easier once we have an assured market for the commodity only then community should be provided training and raw materials for preparing clothes which can be then sold in market. It was suggested in FGD by the community that they would require:

- More number of Kerang plant should be available for producing more thread
- Training should be provided use of machine to weaving textile
- Provide proper infrastructure for weaving our textile
- Provide colours and other raw materials for weaving
- Government should provide financial assistance for weaving our traditional textile

### **3.4 Textile of Lanjia Saora**

Saora tribe is one of the most ancient tribe residing in the inaccessible hilly areas of different parts of Odisha. The majority population of Saora is concentrated in Gajapati and Koraput district. For the purpose of study of tribal textile we have visited 40 households in three villages of Gunupur block of Rayagada district. During the field visit it has been found that Saora are not preparing any clothes and depends on other community people for their

traditional clothes. Regarding their traditional clothes it was observed that male persons are using the cloths called Uliya Kab, Reredul Kab and Jarina Kab and females are using Gatun Kab and Jarin Palna Kab. The **Table-20** reflects the details of the clothes used by Lanjia Saora.

**Table 20: Lanjia Saora's Textile**

Sl	Name of the textile	Used by	Normal Size
1	Uliya Kab Reredul Kab	Male	A plain or red coloured cloth is about 6 ft. long and 10 inch breadth
2	Jarina Kab Gatun Kab Jarina Palna Kab	Female	Female cloth is a wrist cloth with grey border which hardly reaches up to knee and skirt is about 3 ft. long and 2 ft. breadth

Normal size of the male cloth is about 6 ft. long and 10 inches breadth. This may be plain or may be decorated with red colours at the ends. The traditional dress of saora women is a waist cloth with grey border which hardly reaches the knee. The skirt is about 3 ft. in length and about 2 ft. in breadth and for the upper part they wear another piece of cloth. These clothes are prepared by other community people and Saora purchase it for their use. Their textile names have been given as per their traditional belief and to sustain their customary practice. The Saoras are highly religious with each and every activity. So they use their particular cloths to believe some Gods, deities or spirits.

Saora are not weaving community. They purchase their cloths from other community people as per their tradition linked with their cloth. They told that the communities who are weaving our cloths be trained to make new design dress as per our demand. Sometimes the weaver's community those who are preparing our cloth are not able to provide as per our demand, so they should be provided raw materials and proper infrastructure for weaving our cloths.

The main occupation of Saora is shifting cultivation and collection of NTFP. Saora's females are



hardworking and contributing more for their household income. They help their family members in ploughing and harvesting the crops.



### 3.5 Textile of Dongria Kandha:

Dongria Kandhas were taken as sample representing the segment of textile prepared by others and value added by tribal. The Dongria Kandha sample study was conducted in the Bisamcuttack block of Rayagada District. The Traditional textile worn by both the sexes of the Dongria tribe is called ***Kapada Ganda*** resembling a shawl that is draped around the body. The women also wear ***Gandire Ganda*** like a saree and the men wear a Lenguti called **Drill**. The demand for the traditional textile is good and also regular. The men folk concentrate on the NTFP as the primary source of income generation while the women folk embroider the textile from home.

#### 3.5.1 Production

The Dongria Kandha does not weave any cloth but they purchase the cloth from the market and embroidery on it by women and girls. The white loin cloth with richly embroidered ends is the chief garment of the Dongria man is called Drill. It is 16 Feet in length and is wrapped around the waist several times before being passed between the thighs to hang at the front and back. The richly embroiled shawl is used as an upper wrapping by the men and women in cold weather. This distinctive garment plays an important role in courtship and Dongria Kandha boys present such shawls to their girlfriends as sign of affection. Embroidery is mostly done by unmarried girls but any woman can do it. The table below reflects about Dongria Kandh's cloth.



**Table 21: Dongria Kandha's Textile**

Sl	Name of the textile	Used by	Normal Size
1	Kapada Ganda	Men & Women	The richly embroiled shawl is about 6 ft. 4 inch length and 3 ft. breadth is used as an upper wrapping by the men and women
2	Gandira Ganda	Women	A white coloured Saree for use of women
3	Drill/ Lenguti	Men	A white loin cloth with richly embroidered ends is about 16 ft. length and is wrapped around the waist

In embroidery work, yarns of three colours namely; green, yellow and red are used. Each colour carries some implications manifested with socio-cultural values. **Green** colour symbolizes *hills and mountains, green crop fields, trees, plant species*, etc., it is also the reflection of germination of seeds, its growth and spread of branches, prosperity and development of community. **Yellow** colour stands for *peace, smile, togetherness, health and happiness, family, lineage, village, Mutha* (an administrative cum territorial boundary) and community as a whole. It is also regarded as sign of auspiciousness. Red colour is the symbol of *blood, energy, power, revenge, aggression, tit for tat*, etc. It also signifies appeasing of *deities, gods, goddesses, spirits* and *ancestors* by offering blood sacrifice of buffaloes, pigs, goats, fowls and pigeons etc.

The most common symbols used to decorate the textile are based on nature like mountains, hills, trees, plants, birds, Salap leaf and maria festival which is a very significant symbol used.

### 3.5.2 Raw materials

Availability of raw material is an important component for undertaking embroidery by the Dongria Kandha. Regarding the production of the Dongria Kandha's textile it has been



observed that Dongria Kandha Development Agency (DKDA) provides plain clothes, tools and necessary material required for embroidery work and also takes the final product for selling in the appropriate market. For their remuneration DKDA pay money to the weavers on the basis of number of clothes. Normally the tools required to embroider a shawl are needle, scissors, different colour threads and knife

etc.

### 3.5.3 Training

It was found that the women are not trained in embroidery work. It was found that none of the tribe involved in embroidery work is trained as it's a family tradition that is passed from one generation to another. Senior family member or senior person of their community trained

different activities of weaving embroidery to other. But the women feel that if given official training on designing embroidery work the final product will be much better and will earn a better price in the market and demand for their product will increase. Most of the respondents interested to undergo training programme on embroidery designs, up gradation of skills with new design and embroidery work with machine which will be beneficial for them for enhancing their income.

### **3.5.4 Time & Cost of the product**

There is no specific time fixed by Dongria Kandha for embroidery work. Study revealed that 35% of sample respondent prefer afternoon, 20% of them prefer morning time and 10% sample prefer night time and rest of the people have no specific time for weaving the textile. It is found that there is no fixed time for Dongria Kandha tribe community and it is done in leisure time. This may be because the embroidery is not primary source of income for the community and household. Selling price of one shawl is usually Rs. 1000/- to Rs. 1500/- on an average and it takes about one and a half months to two months to embroider one shawl. The women get Rs 200/- to Rs. 300/-for embroidering per shawl which is provided by DKDA.



Dongria Kandha tribe earning from textile is skewed in favour of middlemen and agencies. The tribal weavers are not getting actual price of their product since it takes more time to prepare one shawl in its final stage. They are not skilled weavers, they do not have any idea about modern design and because of manual weaving it takes more time to

complete a product. Moreover the women also feel that they earn much lesser than their hard work and time they put in weaving one shawl. During the FGD with important stakeholders the following suggestions emerged for making the textile lucrative for tribes:

- No modern designs invented which may match with the customers perception;
- Taking more time due to manual embroidery work;
- No knowledge on new design;
- Irregular supply of raw materials from DKDA;

### **3.5.5 Socio-cultural value of the textile**

The Dongaria shawl is presented as a tradition to the daughters in the wedding which is a compulsory ritual. The Traditional textiles are also used as a gift in *Maria festivals* and to initiate a ritual before farming. The textile has a very important social meaning attached. During the rituals and beliefs it is considered to be auspicious to be used. Mainly during the weddings and festivals the use of shawl is mandatory. There are no specific government schemes for the Dongaria nor is any special assistance given from any other sources for the further improvement of the textile produced by the tribes.

### **3.5.6 Livelihood Supplementation**

There has been a market value for shawls prepared by Dongaria Kandha's tribe. During the FGD with major stakeholders it came out clearly that in order to promote textile as livelihood venture it would be required that an institution of primary producers is promoted and manages all the functions of productions and marketing of textiles professionally. At present the embroidery work of tribe is considered as part time occupation or tertiary activity in economic ladder. The revenue generated from weaving doesn't have substantial contribution to the income of the household.

It was further reflected and discussed in stakeholder meeting that the following support would be required to ensure a commercial production of Dongaria Kandha textiles. Suggestions from discussion emerged for improvement of situation and up gradation of embroidery work of Dongaria Kandha.

- Ensure regular supply of raw material by DKDA;
- Development of modern technology and training for tribal weavers;
- DKDA to assess the cost and time involved and accordingly make the payment for their product and subsidize the same for consumers;
- Manual embroidery work should be replaced with alternative form of and faster ways of completion of work;
- Ensuring financial assistance from government for weaving community;
- Regular and timely payment from DKDA for weavers;

The weavers themselves also pointed out these suggestions to improve textile productions in their community

- Organize textile oriented training programme with modern technology
- Provide financial assistance for own textile production
- Provide proper infrastructure for weaving
- Actual labour cost should be provided by DKDA



- Provide raw materials for weaving
- Arrangement of market facilities to sell the product
- Government should construct community hall with all weaving instruments for mass weaving

### 3.6 Textile of Gond:

In Odisha Gonds are mostly concentrated in Nuapada and Nawarangpur district. For the present study sample this tribe has taken under the segment 'textile prepared by others and used by tribal' and Raighar block of Nawarangpur district was selected for the sample area. In total 66 households have been selected for collection of information on the basis of population of the district. Gond people are wearing different type of traditional



clothes. Generally Gond men wear loin cloth called dhoti and Ganji with a Gamchha. The dhoti is long piece of white cotton cloth wrapped around the wrist and drawn between the legs and tucked into the wrist. The Gond men also wear shirt when they have to go out the house to meet relatives or to purchase materials from market. The women wear cotton saree a length of fabric wrapped around the wrist with one end thrown over the right shoulder with a blouse.

### 3.7 Textile of Juang:

The Juangs are mostly concentrated in Banspal, Telkoi and Harichandanpur Blocks of Keonjhar district. For the present study sample has been taken Juang tribe under the segment 'textile prepared by others and used by tribal'. Banspal block was the sample area and 40 households have been selected for collection of information about their textile. During the field visit it was observed that normally Juang's are not preparing any clothes for their use, they are purchasing their traditional clothes from other community people. Young generations are using the normal clothes as the non-tribal people but the people more than 50 years of age prefer to wear their traditional clothes which are prepared by Tanti community people. The table below reflects about Juang's traditional cloth.

**Table 22: Juang Traditional clothes**

Sl	Name of the Clothes	Used by	Normal Size
1	Samsang Saree	Female	The yellow colour saree is about 5 meter length and 1.2 meter breadth used by women
2	Andra Dhoti	Male	A white coloured Dhoti is about 3 meter length and 1 meter breadth for use of male person
3	Sindur Gamcha	Male	A red colour Gamchha is about 5 ft. length and 2 ft. breadth used by both male and female person

### 3.8 Textile of SANTAL

Santal are inhabitants of Rairangpur block of Mayurbhanj district. For the study sample has been taken on the basis of their population in the district. Total 98 households have been selected in proportion to population for collecting the information about their traditional textile. It was observed that Santal are not preparing any textile for their use; their traditional clothes are prepared by other community called Parta Tanti. The new generation does not use the traditional textile at all and wear modern clothes purchased from the market. But people more than 50 years those who are illiterate and living on their traditional way are using their traditional clothes. However, in festival time or marriage time all Santal people are wearing their traditional clothes. There are different varieties of traditional textiles used by these tribes. The table below shows the details about the Santal textile.

**Table 23: Santal Traditional clothes**

Sl	Name of the Clothes	Used by	Normal Size
1	Pene Kachha	Male	A white colour dhoti is about 7 ft. length and 4 ft. breadth used by male person
2	Pene Jhella	Female	A yellow coloured saree is about 5 meter length and 1.5 meter breadth for use of male person
3	Phuta Kachha	Male	A red colour Gamchha is about 5 ft. length and 2 ft. breadth used by male person

The men usually wear a *penne kachha* which is like a white colour dhoti and women wear *Penejhaala* like a saree. The penejhalla is white in colour saree with yellow border. Different symbols like *birds, flowers, bows and arrows* and *Santal houses* are decorated on both the ends of the saree to make it beautiful. The santals do not weave any cloth themselves but buy handmade textiles from the market.



The common colour threads used by Santal have different local names like White(Penne), Yellow(sasang), Green-(harial), Red-(ariar) and the most common symbols are elephant-(haathin), horses(sadam) tiger-(katra), deer-(silap), swan-(gedei) , flower-(bata) and bow and arrow-(asar). Wearing traditional textiles at weddings is a compulsory in Santal

tradition and the ritual is considered inauspicious without a traditional textile. The Santal buy the cloth from PatraTanti who are weavers for Santal.

The traditional textile is worn in a fixed measurement otherwise it's considered as inauspicious. The penne kaccha has to be 7 ft. into 4 ft. while the penejhalla is 5 meter into 1.5 meter. As they do not actually weave the cloth they have no issues with the raw material supply but the weavers who do so delay there supply because of these constraints. The penne kaccha is priced at Rs 200- 250 per piece, the penne jhalla at 350 to 400 per piece while the kaccha costs 120 to 150 in the market.

### 3.8.1 Socio-economic value of Santal textile

Traditional Santal textile has a great importance at the time of marriage and local tribal festivals in their community. When the tribal participate in the customary dance its mandate that the girls wear the Penejhalla and the men wear the Penne Kachha. At the time of marriage Santal girls dance together by wearing Pene Jhalla. *Bahabanga* is the important festival of Santal community and at that time the priest uses the traditional cloth and worships their goddess.

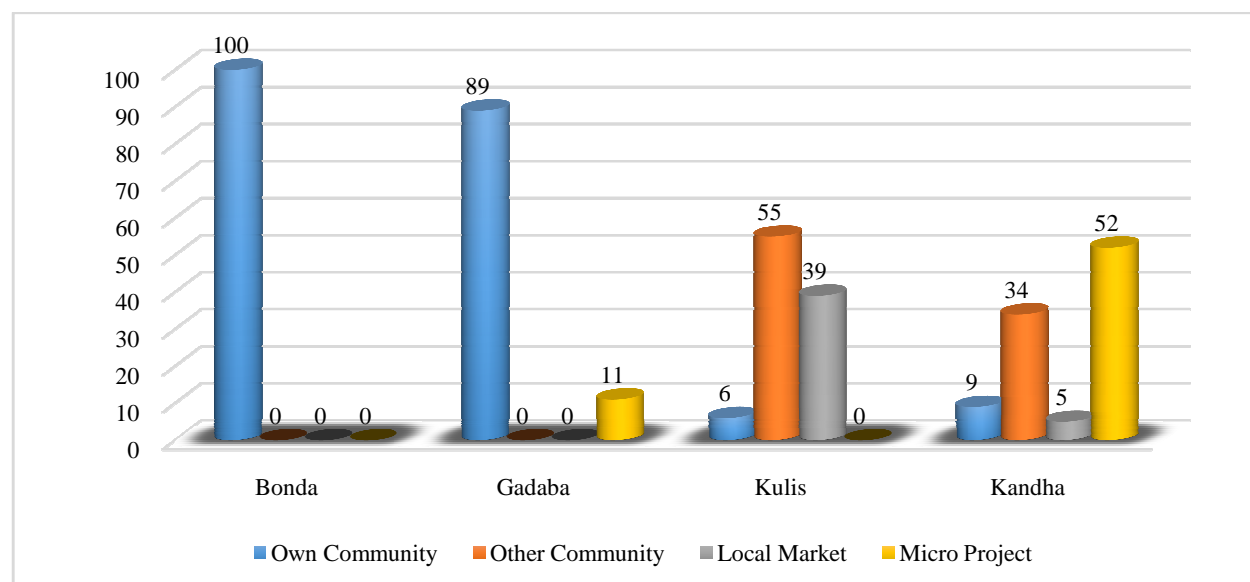
There are no government schemes to support the Santal tribe for their textile. Santal people suggested that they are purchasing their traditional textile from market weaved by Patra Tanti with high price. So Government should provide infrastructure and trained us for weaving traditional textile of Santal.

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## Chapter -IV: Tribal textiles marketing and Livelihoods

The weavers for tribal textile is Fragmented. There is no specific kind of organization which is promoted around tribal textiles. It is mainly limited to the traditional households who have been doing it for over last so many years. This chapter will mainly bring about the existing situation of the marketing of tribal textiles and an objective diagnosis of the situation which will further improve the marketing and livelihoods linkage based on tribal textiles producing households.

The study has focused on textile of 8 different tribes across different districts of Odisha and out of them it was found that four tribal groups are only preparing textile as a traditional occupation. The preparation of textile is not a primary occupation for any of the tribal groups rather it is a secondary work for them. Tribes namely Kulis, Bondo, Gadaba and Dongaria Kandha prepared textile and other four tribes do not prepare any clothes and for their use they purchase from the market or from other communities. Tribes, who are preparing the textile, use it and also sell through different source. The sources of marketing for selling of clothes are depicted in the following figure:

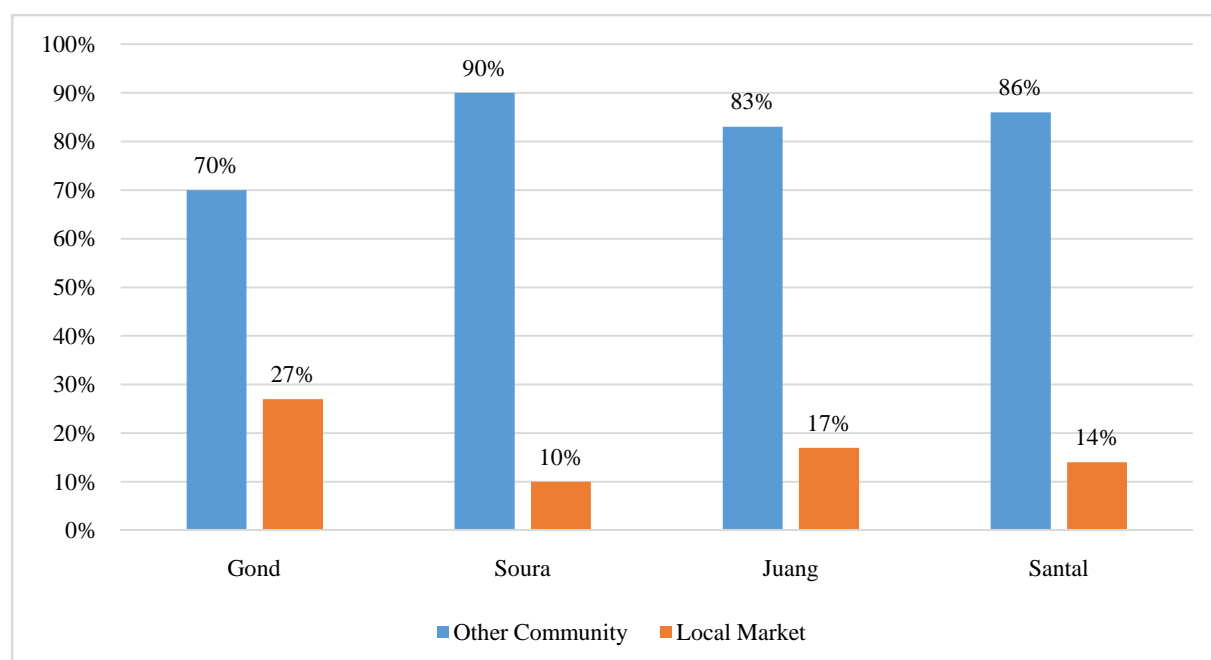


**Figure 10: Distribution for Place of selling the textile**

Tribes do not prepare textile and depend upon other community or local market are Gond, Saora, Juang and Santal. These tribes are mainly dependent on their cloths from open market and other communities in the village and they use them. The distribution of purchase of clothes from different source is depicted in the following figure 21 above. It can be seen that



the major place where they community sale their textiles are the local community itself. In case of Gadaba tribe textiles ITDAs are supporting the marketing functions. Kulis are mainly selling their produce to other community people and also in the local market and Kandha textile is sold to other community people directly and they are also supported by micro projects in order to ensure that they are getting remunerative prices for their textiles.



**Figure 11: Source of purchasing the product for non-weaving tribal**

The non-weaving tribal community was also assessed for their purchase of cloths. The findings have been presented in the **figure.11**. It can be seen that the most of the non-weaving community has purchased their cloths from other community within the village. Local market is not a preferable option for non-weaving tribal community for purchasing their cloths.

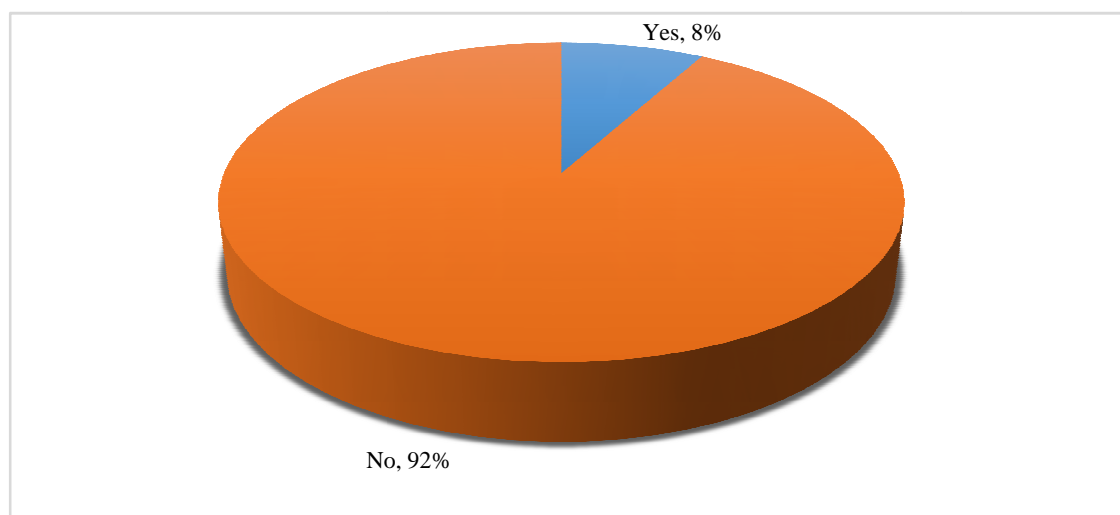
The next level of analysis has been done taking into consideration the pricing pattern that has been followed by the tribal weaving communities. The findings of the pricing patterns have been presented in the **table.24**. It can be seen that there are two different kinds of price quoted one for inside the community and another for outside the community. The decision making for prices has been done by the head of the household in case of Bonda tribe and Gadaba tribe. The pricing of Kulis textile is decided by the main family member who is involved in weaving textile and the most important is the Dongaria Kandha. The DKDA agency is doing the determination of prices both for the consumers inside the community and outside the community. This is important to note that in case of intervention by micro projects there has been a better realization of prices and Kandha are able to survive their traditional knowledge through weaving, however there are other weaving communities like

Bonda, Kulis and Gadaba who is at the threshold of losing their traditional knowledge system about weaving textiles.

**Table 24: Tribe wise average Product Price**

Sl	Tribe	Product	Price Inside Community	Price Outside Community	Price fixed by
1	Bonda	Ringa	180.00	-	Women and men together
		Ghasi	150.00	-	Women and men together
2	Gadaba	Kishal	180.00	-	Head of the HH
		Gamchha	120.00	-	Head of the HH
3	Kulis	Charbuti Saree	650.00	850.00	Women with Head of Household
		Body Bandha Saree	1200.00	1500.00	Women with Head of Household
		Linebuti Saree	500.00	750.00	Women with Head of Household
		Sambalpuri Design	1250.00	1500.00	Women with Head of Household
4	Dongaria Kandha	Kapadaganda/ Shawl	1500.00	1450.00	Dongaria Kandha Development Agency

An analysis of knowledge about tribal textiles supported by state sponsored programmes has been done across the tribal weaver's community. The findings have been presented in the **figure.23**. It was found that most of the weaver's community i.e. 80 % of them have said that they don't have any information about supporting programmes.



**Figure 12: Respondents awareness on Textile related development programme**

It is envisaged that the state government should come forward for the support of tribal weavers and protect the age old traditional heritage with some of the rarest variety of ethnic

textiles. The department of SCST & OBC covers that extra mile for supporting the tribal groups to protect their identity with textiles.

#### 4.1 Value chain analysis for tribal textiles

For a comprehensive understanding of the current state of the tribal textiles, as well as areas that need improvement, it is important to understand the tribal textiles value chain. The textiles value chain shown in figure.23 has been created based on our observations on the ground as well as inputs from tribal textiles experts. It aims to demonstrate the different stages in textile production from weavers to markets and inputs required at each stage. It must be noted, however, that each textile will have a slightly different set of processes. The stages explained below have therefore been simplified to a certain degree to provide a general understanding of how the textiles productions functions.

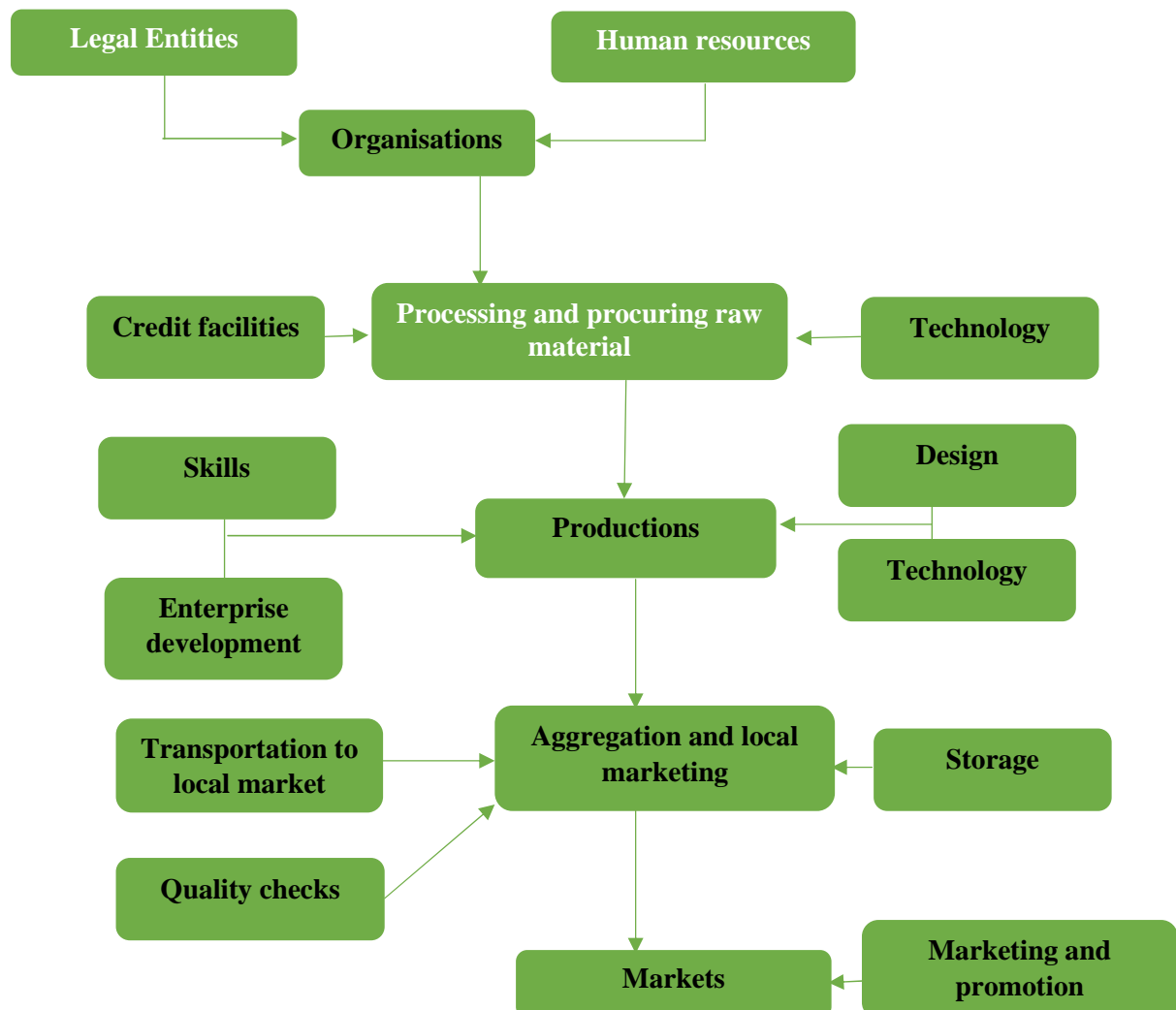


Figure 13: Value chain analysis

#### **4.1.1. Organization:**

There has not been a single organization of tribal textile across the sample districts. Even information organization which is exclusively promoted for tribal textiles production is missing. It was very challenging to identify tribal household which are engaged in textile production.

However, most weavers continue to work independently as there is a widespread lack of awareness about the advantages of being organized in to the above forms. The benefits of formulation of organization around tribal textiles would also be realized as improvement in human resources and an identity of being legal entities.

#### **4.1.2. Procuring and Processing Raw Materials:**

Traditionally, raw materials used by weavers are getting scare due to the close linkages between depleting natural resources. Further, the system of exchange, which consisted of a reciprocal relationship between weaver's tribe and the wider village community for the supply of goods and services, provided weavers with access to community resources. However, with the breakdown of these traditional structures, along with competition from organized textile industry, weavers find it challenging to buy quality raw materials at affordable effort and rate. In the absence of raw material banks, they are often forced to rely on local traders who provide them with raw materials against orders, albeit at high prices, or switch to non-traditional raw materials.

#### **4.1.3. Production**

Although techniques and processes vary widely from one textile to the next, textile production really takes place in households, with multiple family members engaged in different aspects of the process. Even where organized weavers structures exist, weavers typically produce within community settings. Production is generally seasonal, with textile activity being suspended during harvest season, as most weavers are also engaged in agriculture to supplement their livelihoods.

#### **4.1.4 Aggregation and intermediary trade**

Aggregation involves bringing together products from decentralized production units to enable economies of scale in transportation, storage and retail. Due to the dismal status of infrastructure and communication in state, aggregating products is a challenging task, and leads to many of the bottlenecks in the textiles supply chain today. Buyers and retailers lack incentives to overcome upstream, supply-side issues, which results in a loss of opportunities for weavers to access markets.

#### 4.1.5. Markets

The markets for the textile products can be broadly understood as local, retail shops which are promoted by state government as well as mainstream, exhibitions and tribal fairs. Among these, local markets (haat) are still most common markets for many weavers. The contemporary markets, domestically as well as outside, have grown with an expanding demand for ethnic products that have a story linked to them. However, these products are in low supply due to supply chain inefficiencies.



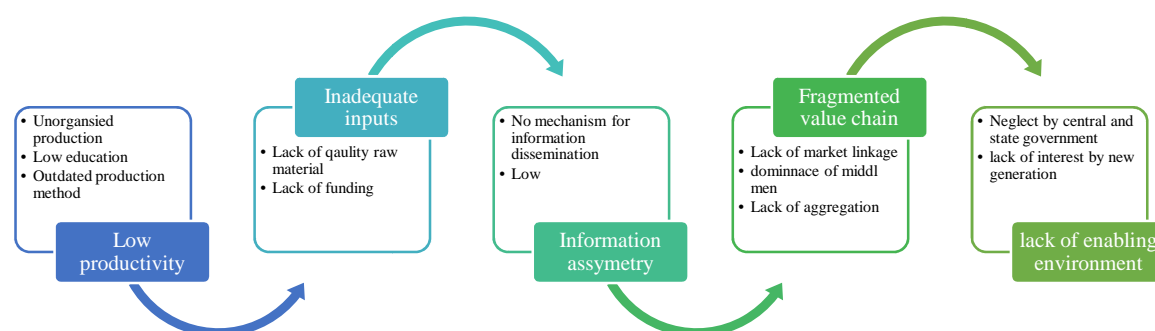
#### 4.1.6. Demand

With the advent of globalization and the availability of cheaper and more varied products, textiles from tribal hinterland have been facing severe competition in contemporary markets. They are typically perceived as traditional, old-fashioned and antithetical to modern tastes. There have been limited efforts to reposition the image of tribal textiles and build consumer appreciation of the history and cultural identity associated with handmade products. In addition, there are few instances of traditional textiles being “contemporized” to fit with changing consumption patterns.

#### 4.2 Challenges in up scaling tribal textiles

Traditional textiles have largely been marginalized by mass produced consumer goods, which tend to be cheaper due to the economies of scale associated with mechanization. The nature of the textile productions and challenges faced by weavers reduces their ability to compete with machine-made products. Catering to the mainstream market often necessitates a decline in quality and/or workmanship, leading to the eventual loss of skills over a few generations. There are very few instances like Sambalpuri textiles where a traditional craft. has successfully "contemporized" itself for mainstream markets. Weavers were traditionally an essential part of the village economy producing everyday utilitarian items and requirements catered towards local markets, using designs and motifs that were of significance to their communities. However, with the advent of industrialization and increasing urbanization of markets for textile, the historical weaver-consumer relationship has broken down, and largely been replaced by traders. This has rendered weavers' knowledge and skill, acquired over generations, virtually useless and made textiles an unsustainable source of livelihood.

The five main challenges facing weavers in creating sustainable livelihoods in today's economy can be described as follows:



#### 4.2.1. Low Productivity

The tribal textile production by tribal are largely informal in nature and the low level of education of most weavers create issues such as:

**Unorganized Production-** As largely unorganized productions, textiles faces problems such as a paucity of professional infrastructure such as work sheds, storage space, shipping and packing facilities.

**Low Education-** Many textiles require the entire household to participate in production in some capacity. For example, in weaver households, women and girls traditionally undertake warping of the yarn, winding the thread on to bobbins, and share with men the task of starching the thread. In many cases, textiles also serve as a seasonal source of income for agricultural households. This means that children miss school, resulting in low education levels for the family overall. The lack of education makes it difficult to manage inventory, access Government schemes and market information and bargain with traders and middlemen. It is estimated that out of the sample selected for the study 90 % of household heads of textile producing families have no education whatsoever, and more shockingly, around 100% of the women in these households were completely uneducated.

**Out dated Production Methods-** Weavers also lack the financial capability to upgrade technology in production, or undergo necessary training on a regular basis, as would be available to them in a formal work setting. This compromises the quality of their products and raises the cost of production.

#### 4.2.2. Inadequate Inputs

As discussed in previous section on of the limiting factor of the mainstreaming of tribal textiles. There are three main issues:

**Lack of Quality Raw Materials-** tribal weavers often lack access to quality raw materials. Due to the low volumes required, they have low bargaining power and are forced to buy substandard materials at a higher price. In textiles such as weaving, handloom weavers have to compete with the power loom industry for high quality raw materials, which are more easily accessible to the power loom industry as a result of government subsidies. Further, many raw materials used commonly by weaver people such as wood, cane, silk, scrap and natural dyes have become increasingly difficult to acquire. The availability is reducing and costs of some of these materials are rising faster than the wholesale price index.

**Lack of Funding-** Tribal textiles producers suffer greatly from lack of working capital and access to credit and loan facilities. Often, weavers never resort to bulk production and they may not be able to meet the demand in bulk because they lack the capital and availability of raw materials, and simultaneously support their family's living needs while the textile is being prepared. While there are several government schemes which are intended to fill this gap for weavers through institutions such as National Bank for Agriculture and Rural Development (NABARD) and Small Industries Development Bank of India (SIDBI), it is difficult for the uneducated weavers to access these programs and manage the necessary collateral or funds for bribes. Banks cite poor recovery rates, wrong utilization of funds, lack of marketing facilities for finished products and lack of education on part of the borrowers as reasons for the low proportion of loans made to weavers. In general, this forces weavers to borrow from their local moneylender or trader at high interest rates. The All India Debt and Investment Survey (2002) showed that the proportion of money borrowed by rural households from money lenders rose by over 10% from 17.5% in 1991 to 29.6% in 2002.

**Tribal weaver's financial weakness also hampers their ability to sell** - they have low bargaining power at the marketing point and are forced to sell to buyers at a low price in order to recover costs and support themselves.

**Design Inputs** - In most traditional societies, design is evolved in the interaction between the weavers and the depiction of cultural and religious meanings as perceived by the users. Further, the weavers are aware of the socio cultural context of the consumer, and could thus design products that suited their needs and tastes. Due to the breakdown of the historic weavers and user's relationship, and the increasing urbanization and globalization of markets for textiles, weavers have difficulty in developing the products and designs which will be best suited the purpose for which users will be able to buy their products. The weavers may not speak the same language as the user, both literally as well as metaphorically. An example of this includes women of Dongaria Kandha producing shawls and selling them in tribal fair to an urban consumer may not be able to communicate and understand as to what design will be

best suited for them and what is the requirement. The communication and changing pattern of tribal textile market has an impact on the input for design.

#### **4.2.3 Information asymmetry**

Due to their low education, weavers often cannot identify potential new markets for their products, nor do they understand the requirement for interacting with these markets. This reduces their understanding of the market potential of their goods, the prices of their products in different markets, Government schemes instituted for their welfare and diversification opportunities.

#### **4.2.4 Fragmented value chain and lack of market linkages**

While consumers of traditional textiles products are increasingly becoming urbanized, textile continues to be sold through local markets; weavers have few opportunities to reach new consumers through relevant retail platforms such as department stores and shopping malls. Further, due to their rural orientation, weavers are often unable to access training and technology to supply their products to online markets.

**Dominance of middlemen:** although middlemen are necessary to enable effective market linkages, they often, if not always, exploit weavers by paying them a fraction of their fair wages. This may be due to lack of information on the part of middlemen about true manufacturing costs, or merely due to their ability to coerce weavers, who often lack bargaining power.

**Lack of Aggregation** – Textile production by tribal are typically taking places in scattered clusters in rural areas, while markets are usually in urban centres. Currently, there is a lack of organized systems to efficiently aggregate goods from small producers, carry out quality checks, store goods in warehouses, and supply them to wholesalers and retailers in urban areas. In lieu of this, retailers have to directly source from select producers, which is often not viable in the long run, resulting in the loss of a large percentage of the market for weavers.

**Lack of enabling environment** - Rural tribal weavers are neglected, as is evident in the lack of viable records regarding their numbers and socioeconomic status. The Government views the tribal textile as something non-viable in the given mainstream context, no longer relevant in India's technology driven economic growth. Thus, schemes designed for weavers tend to have low priority in terms of execution and assessment. Within tribal textiles, the Government's priorities are skewed towards the export market, with 70% of its textiles budget going towards development of environments to enable export. Further, the fact that the textiles productions falls under the purview of different Government ministries, ranging



from the Ministry of Textiles to the Ministry of Women and Children, results in confusion and inaction. There is need of synergy at department level.

**Lack of Interest by Second Generation** – Tribal youths the next generation tribal community are increasingly disinterested in continuing their family textile traditions, for three main reasons. First, having seen their parents struggle to find markets and fair prices for their products, they are inclined to pursue other trades. Second, the school system today does not integrate lessons regarding the importance of textiles in to the school curriculum, and instead students are pushed towards white collar office jobs, providing them reservations, even if they are lower paying. Finally, textiles are strongly associated with a family's religion. In many cases weavers are ostracized for being from the lowest caste, which further dissuades rural youth from joining the family trade. Reducing the obstacles faced by the tribal textiles weavers can provide employment for millions of citizens especially those traditionally excluded from the mainstream. At the same time, it will provide a source of sustainable income.

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## **Chapter-V:**

### **Way forward and recommendations**

The detailed investigation into the tribal textiles across the state and among the major weaving tribal groups provides for enough evidences for making suitable programmatic and policy recommendations. The major dimensions and inherent reasons behind the input supply, productions and marketing of tribal textile has been diagnosed and therefore this chapter will mainly bring out way forward and recommendation based on churning done so far.

#### **5.1 Major Focus**

The four cornerstones are:

##### **1. Handholding the weavers through the Value Chain**

Any investment in improving the weaver's ecosystem as a whole must pay particular attention to strengthening the individual weavers and enterprises engaged in production. Since challenges faced by weavers are pushing them into other daily wage earning jobs, concerted efforts are needed to upgrade the current piecemeal nature of production. Textile promotion efforts should focus on making weavers aware of the value of their skill, which would make them take greater pride in their work and encourage the second generation to enter the textile production. Further, it is essential to help weavers continuously upgrade their skills and product offerings. This requires design inputs and skills development efforts.

##### **2. Increasing demand for textiles and strengthening market linkages**

There is an urgent need to revive consumers' interest in textiles and make textiles relevant to increasingly urban lifestyles. Efforts are needed to sensitize the emerging middle class consumer to the history and value of tribal textiles in state to ensure a robust domestic market. Strengthening branding efforts and introducing geographical indicators such as a "*Handmade in India*" classification, will enable tribal textiles to compete in increasingly global markets. Textiles can be branded on the national, regional or local, and enterprise level. On the national or regional level, some countries are known or even famous for their excellence in handi textiles, or in specific textiles. The branding of a tribal textiles image depends on the public perception of that states culture and textile weaving skills. States that, for different reasons, de-emphasize their indigenous culture and traditions and focus on their modernism create a much tougher environment for the promotion and export of their indigenous textiles. Textiles lies well within the informal productions, bringing with it

challenges of taking a completed product to market. Most weavers produce at relatively low volumes and at irregular intervals, creating few opportunities to market products at scale. New business models are needed that blend social and commercial goals to provide value added services to weavers particularly in aggregation of products and intermediary trade. As weavers are scattered across geographies, there is a need for players who can source products from them in a centralized fashion and introduce economies of scale into the supply chain. These intermediaries will provide the essential bridging services between small producers and the different markets where products can be sold and thereby smoothen seasonality of production.

### **3. Strengthening the decentralized production model**

The fragmented supply chain, lack of organization and seasonal production characteristic of the textiles productions need to be overcome to maximize production potential. Geographically scattered production, which is typical of the textiles productions in state, requires services at weavers door steps. Leveraging technology for information as well as for innovations in process will infuse efficiencies in textile production and enable weavers to produce more. Limited education and low exposure to the skills essential to running a business prevent weavers from scaling up their operations. Providing business support in areas such as quality control, standardized processes, inventory management, cash flow management and securing credit would help them create stringer enterprise.

To this effect, capacity building cooperatives and producer companies would ensure standardized systems and processes, quality control, and professionally run businesses that can access capital and enable them to compete in markets. Moreover, fragmentation in the value chain can be overcome with clusters such as Special tribal textile trade fare etc. These are defined as a combination of production and distribution activities operating within a common structure, capable of promoting creativity, research applications and distribution systems. Historically, clusters and regional boundaries are created for production and bureaucratic efficiencies, ignoring their function as a sales platform. While the sales focus has been tried at some areas, creative clusters are generally the exception.

### **4. Building a Multi-Stakeholder Approach**

The textiles productions overall stands to benefit from increased participation by different stakeholders in their areas of specialization. Building an ecosystem of collaboration will align the roles of different stakeholders each of whom can support weavers in different ways. Leading academic institutions such as the National Institute for Fashion Technology have a major role to play in the textiles designing productions etc. and fetching intellectual property

rights for these innovative designs and methods of productions. As warehouses of technical knowledge, they can work closely with weavers to build capacities in more institutionalized way. In Addition a working with students sensitizes them to existing tribal textiles, deepens their understanding of tradition in a way that they can implement in the mainstream. This fosters the perseveration of culture by continuously adapting it to modernity. Setting up academies for the tribal textiles will also restore a sense of importance to tribal textiles otherwise excluded from courses offered in academic institutions. Financial institutions can play a greater role in creating financial mechanisms for weavers, many of whom today borrow money through local moneylenders. The nature of textile production often means that weavers require credit at frequent intervals but of smaller amounts, which increases transaction costs for banks. In addition, the paper work associated with borrowing excludes a number of semi-literate and illiterate weavers from credit. Increasing the understanding of the tribal textile productions and providing suitable credit mechanisms will help overcome its common perception of a high-risk, low-profit investment and enable weavers to secure credit. Lastly, the role of the private productions especially mainstream retail in ensuring markets for weaver's products is pivotal to create a self-sustaining ecosystem.

## **5. The role of non-profits in building sustainable tribal textile based livelihoods**

There are various non for profits working with the community for improvement of livelihoods of tribal. They are supported by state development programmes, or externally aided projects like OTELP, TRIPTI etc. They are also working on formation of producers groups or apex organizations of producers relating to NTFP, Honey, Lacs etc. According to our analysis, non-profits with an outreach of between 1,000-3,500 weavers are in the ideal position to scale up their operations, as they have stronger organisations processes in place and have designed and implemented models replicable in other regions. As a result, we should focus to work in collaboration with such kind of non-profits to promote the tribal textile for the livelihoods of tribal groups.

The six high-impact interventions suggested to be promoted through civil society groups are:

### **1. Certifying Products and Standardizing Processes**

Due to the lack of Government initiatives in creating a national standard for certification of handmade products, non-profits leverage their presence in weaver's communities to design minimum acceptable benchmarks for the production of various textiles. Ultimately, this leads to greater ability to brand and market textiles products in ways that are attractive to consumers and fair to weavers. Key criteria that non-profit certification generally focuses on include:

- Genuine Handmade- Products should be handmade with minimal inputs from machines
- No Child Labour- Children under 14 should not be engaged in production
- Fair Wages- Men and women should be paid equal wages, commensurate to the labour provided by them
- Environmental Concerns- No banned materials should be used in production, and harmful by-products should not be released untreated into the surrounding areas
- Safe Work Spaces- Weavers should be provided with a safe workplace and be fully trained and protected before undertaking hazardous tasks.

On the production and execution side, non-profits also assist weavers with process standardization, to help them easily adhere to certification standards. This includes standardization in terms of textiles skills developed and social and environmental practices in production.

Given the diversity of tribal textiles- processes applicable to one kind of textile by a particular community cannot be applied to other textiles productions, therefore interventions related to both certification as well as process standardization require representatives from non-profits to immerse themselves in the weavers community. Often, a dedicated team should spend time in the field to understand and document processes followed by weavers, certify them and carry out periodic follow-up.

Examples are as follows: IBS denote genuine standards in food quality, it develops productions-wide minimum standards and norms for labelling a product as an IBS certified, and increase consumer awareness of distinctions. Under this initiative, IBS field staff carries out a thorough analysis of production processes followed by food-based businesses, cooperatives and non-profits, and licenses the IBS logo for use on product tickets and labels to those who are found to be in compliance. Moreover, IBS assists these enterprises with the marketing initiatives, and also spreads awareness about IBS on their behalf to improve the standards of the textile productions overall. Sambalpuri textiles, recognizes that natural dyeing is a disappearing art in Western Odisha villages, and those weavers who continue to practice natural dyeing lack the quality standards necessary to meet market demands, sambalpuri weavers are developing natural dyeing facilities at its shared resource centre to be used by weavers. This facility aims to support weavers' efforts to standardize and systemize the practice of natural dyeing, as well as connect them to natural dye suppliers and dye experts.

## **2. Improving Design, Product Development and Quality Control**

As weavers are far removed from the urban consumer, NGOs often can provide design inputs and product development assistance from the beginning of the value chain to ensure that the end product matches the requirements and preferences of contemporary markets. This includes providing new designs as well as helping weavers formulate new and unique applications for existing skills using a range of different raw materials.

For example, block printers are trained to modify their traditional motifs to create table mats and napkins, a typically urban item that artisans would rarely need or use in their own households. Co-creation of designs by weavers is often central to non-profit interventions. Designers should not over-design, misguide or cause harm to the creative inspiration of the weavers, but should instead work as catalysts to help weavers understand contemporary design principles. If designers adopted a topdown approach to interventions, designs would no longer hold relevance to weavers and the textiles process would be reduced to that of skilled labour production. Non-profit design and product development interventions also play an important role in encouraging economically viable methods of textile production, particularly in relation to quality control. As textile production is typically home-based and informal, weavers struggle with creating well-finished products that are consistent in quality. Products often differ in shape, size, colour, and may have stains or tears, which makes it challenging for aggregator and retailer to procure and fulfil orders. Design interventions often focus on building the capacity of weavers to create consistent products and understand how to separate products into tiers based on quality.

Such efforts could take the form of providing a small bonus for each well-finished product or charging a penalty for poorly-finished products. The study analysis found the following type of design interventions to be highly successful:

### **3. Fellowships for designers and weavers:**

Civil society Groups can provide a venue for weavers to participate in residential design fellowship, where they can learn design aesthetics, lateral thinking and packaging skills, and improvise their work. Similar programs can also be created to provide field exposure for students interested in fashion and design, in partnership with institutions such as National Institute of Fashion Technology (NIFT.) and National Institute of Design (NID).

#### **In-house design team:**

Civil society Groups can hire designers who can then provide design and product development services to weavers in their networks, either on a pro bono basis or as a paid

service. The in-house team often carries need assessment with weaver's organisations and complements it with market research to ensure that their inputs have contemporary relevance and can directly facilitate market linkages. Implementation of design and product development strategies is carried out in two ways:

- Direct training with weavers: Designers engage one-on-one with individual weavers or a group of weavers
- Cascade training: Designers engage with and train master weavers, who in turn train weavers in their communities.

These interventions ensure that products are attractive to the consumer, and in this way provide economic viability to weavers.

As textile producer groups and enterprises are often unfamiliar with formal management principles, they find it challenging to run their business in a viable manner. These institutional weaknesses limit their ability to tap into mainstream markets and scale up operations, which results in severe supply issues in the textile value chain. NGOs tackle these issues by helping weavers' enterprises build capacity in two main areas:

- Business Support: Interventions focus on strengthening internal institutional processes related to operations, financial management, administrative and human resources systems, costing and pricing, and marketing strategy development. The aim of these interventions is to help organizations become market ready. Non-profits may also be involved in assisting with organizational design, registering the business entity and ensuring that legal requirements are being met.
- Training and Up skilling: Due to financial constraints, weavers are often unable to upgrade their techniques as required by market demand. NGOs play an important role in providing skills training to weavers and master weavers, as well as periodically conducting workshops to up skill weavers and move them up the value chain.

These services are equally relevant for producers organizations in the nascent stage of development, where weavers have not yet organized themselves into self-help or producer groups, as well as long-standing organizations which need re-engineering of their value chain. The depth and duration of a non-profit's engagement with a weavers enterprise depends on the initial needs assessment. Business support and training services may be provided on a long- or short-term basis, depending on the level of support required. NGOs may provide these services to weavers in their membership base or on a fee-for service basis with external organizations.



Direct interventions in the form of trainings and workshops have been shown to raise the awareness of weavers on key institutions they can leverage to improve their businesses. For instance, awareness levels rose by 74% on the different Government schemes aimed at weavers' welfare. Direct interventions in the form of trainings and workshop have to be conducted to raise the awareness of weavers on key institutions they can leverage to improve their businesses.

There are several examples of successful interventions to strengthen weavers' institutions as follows:

- Sahaj works with marginalized women weavers in the Dahod region of Gujarat and provides them with skill development and upgrading in textiles such as quilts and bamboo artefacts. Workshops are carried out on a regular basis at the Common Facility Centre (CFC), which is a shared workspace set up at the cluster level, and are aimed at making the weavers able to work independently, without CFC help.
- Dastkar and ORUPA- These are apex bodies working at the pan-India and Odisha level respectively, focused on providing comprehensive capacity building services. These include organizational design, skills development, finally tends to be highly customized and long-term.

#### **4. Conducting Research, Documentation and Dissemination**

The textile productions operates through large, flexible and fluid networks of small players, which sets it apart from the formal economy, and makes information gathering a challenge. A reliable database on weavers is lacking, and data available through Government agencies tends to be piecemeal. All this results in widespread ignorance about various aspects of the productions, including critical data such as the number of individuals engaged in the productions, and increases the risk of losing valuable tribal textile traditions and heritage. Further, it poses a difficulty for non-profits and academics interested in understanding and working with weavers to enhance their socioeconomic status. Non-profit leverage their on – the – group and presence and knowledge to fulfil this gap by documenting information about tribal textiles and textiles weaving communities. They focus their research and documentation efforts on three main areas:

- Preservation: Living textile traditions are precariously balanced on the edge of survival. Over the past decades, remarkable examples of textiles have been removed from communities and sold to tourists and museums, or been lost due to natural disasters. Non-profits focus on collecting, documenting and preserving masterpieces and textile

techniques so that communities that engendered these traditions can continue to engage with them and perpetuate them in a contemporary way.

- Mapping the State of the Productions: Weavers' dispersion has led to their invisibility, and consequent ignorance of a reliable database on weavers is lacking, and data available through government agencies tends to be piecemeal. All this results in wide spread ignorance about various aspects of the productions, including critical data such as the number of individuals engaged in the productions, and increases the risk of losing valuable tribal textile traditions and heritage.
- Size and scale in the national planning agenda. NGOs provide a face to weavers by conducting research on the socioeconomic conditions of the communities with whom they engage. This is a multi-faceted process and includes compiling information on their physical location, demographic indicators and needs through surveys, interviews and field research. Often, non-profits implement Management Information Systems (MIS) to collect this data through existing interventions in the field.
- Building an evidence base of best practices: Non-profits focus on documenting and sharing their learnings to enable productions building in an organized and meaningful way. Since there are numerous textiles in Odisha, the importance of compiling evidence of impact and best practices is in providing blueprints for future initiatives. To ensure that their research efforts translate into a direct impact on the living condition and sustainability of weavers, non-profits place strong emphasis on dissemination. This includes sharing their findings with other non-profits as well as with weaver's communities, in a form that can be easily translated into actionable recommendations. For example: United Artists Association set up a museum, housed in their community centre, focusing on textiles from artisan communities in Ganjam, Odisha. Each object in the collection is complemented by documentation on its history and relevance to the textiles and crafts. UAA has focused on digitizing the entire crafts library to ensure virtual access. This has also enabled greater participation from weavers in creating new designs.

## **5. Influencing Government Policy and Spending:**

The presence of multiple Government bodies has resulted in a lack of a unified policy for the textile productions. While the Government allocates insignificant funds towards tribal textile growth and development, both at the national as well as state level, policies tend to be poorly executed and fail to have a significant impact on weavers' lives. As non-profits hold extensive knowledge of communities and on-the-ground interventions, they play a key role in providing evidence to guide policy planning and implementation. This is done through advocacy efforts

such as membership of relevant committees, formal submission of the research reports and recommendations, as well as workshops and conferences on policy issues. These efforts are directed at various Government institutions including the Ministry of Textiles, Export Promotion Council for Handicraft's and the Planning Commission. Non-profits also play a key role in building awareness about budgetary allocations to the handicraft's and handloom productions by publishing regular analysis of budget documents. Typically, advocacy in the tribal textile productions has been conducted in the following areas:

- **Improving Occupational health and welfare:** Many textile-related activities such as printing, metal works, use of dyes, and woodwork seriously affect the health of workers in textile manufacturing. As most units are home-based or small-scale units, they do not have adequate safety arrangements or sewage treatment facilities. Non-profits typically advocate for social safety nets that will protect weavers and improve their living and working conditions.
- **Safeguarding Intellectual Property Rights:** As most textiles tend to be passed down in the form of oral traditions, and recreation of traditional community motifs is encouraged, weavers find it challenging to protect their designs and creations. The geographical information Act implemented by the Government attempts to solve some of these issues by allowing weavers to register their unique products based on their location. However, the process is cumbersome and complicated, and there is a lack of awareness among weavers, leaving several textiles forms unprotected and vulnerable to being duplicated using machines. Non-profits typically connect weavers to relevant schemes that will safeguard their intellectual properties.
- **Creating Conducive Legal Entities:** At an institutional level, advocacy is required to bring attention to the fact that none of the current legal structures available for non-profits hold extensive knowledge of communities and on-the-ground interventions, they play key role in providing evidence to guide policy planning and implementation. This is done through advocacy efforts such as membership of important committees, formal submission of research reports and recommendations, as well as workshops and conferences on policy issues. There is no legal structure a viable for a tribal weaver enterprise to facilitate generation of an optimum balance of debt, equity and grant funding. Several tribal textile promoting organizations tend to legally register as a producer or private limited company and opt for a hybrid structure by setting up a non-profit that focuses on the non-revenue generating aspect of the business, which includes capacity building and training for weavers. This leads to several grey areas from a legal point of view and could make it

challenging to access both grant funding as well as investments, especially if clear legal boundaries are not established between the two entities.

- **Promoting Financial Inclusion:** Both private as well as public productions banks are extremely risk averse and do not prioritize the tribal textiles productions as something which is bankable, despite its being the largest employer after agriculture and engaging a large number of marginalized groups as well as women. Advocacy is required to push the Government to create a more favourable borrowing environment for weavers and artisan enterprises. The main impetus behind advocacy is to spur the Government to create an ecosystem that would enable the indigenous textile productions to transition to an organised and competitive part of the mainstream economy in the state, capable of lifting incomes and living standards of producers. Combined with the scale that the Government policies are capable of achieving, this could have a catalytic effect on improving the livelihoods of millions of weavers. Policy and Advocacy efforts aims to identify gaps in the current policy regime relating to strengthening livelihood security and enhancing the incomes of weavers. The organisations like ORUPA, TRIFED and SCSTRTI should engage institutions, scholars and practitioners to contribute to research to address these gaps and disseminate information on policy issues through publications, reports and policy briefs.
- **Providing Market Linkage Platforms:** Due to their low education status and decentralized existence, primary producers often lack direct access to markets and market information, resulting in a mismatch between production and market demand. Non-profits recognize that market linkage are the Achilles' heel of most tribal textile interventions, without which it would be extremely challenging to secure sustainable livelihoods for weavers. Thus, they facilitate linkages in the following ways:
  - **Proximity to markets:** Non-profits aim to bridge the gap between customers and weavers, both in terms of distance as well as perceptions, by organizing fairs and bazaars as well as setting up websites to bring them together on a common platform. Weavers can use this as an opportunity to gain direct feedback regarding products, while customers, including buyers, retailers and end-users, are able to meet and interact with weavers from across the country in a cost- and time-effective manner, and potentially establish business relationships with them.
  - **Market Diversification:** Non-profits should focus on connecting weavers to multiple markets to avoid the risks that can result from focusing on a narrow channel.
  - **Export Opportunities:** While liberalization has opened up markets for import and created severe competition for local industries, it has also created opportunities for small

weaver's group enterprises to export products to developing countries. NGOs should leverage this opportunity by bringing together global stakeholders and carrying out trade facilitation and product development efforts.

- Domestic Markets: NGOs leverage their knowledge of current market trend to connect weavers with untapped sources of revenue through partnerships with stakeholders such as corporate CSR departments, thus providing a diversified source of income. Although many non-profits have established retail stores to sell products created by weavers in their networks, these stores are often not revenue generating and tend to fail due to the lack of business and inventory management expertise within non-profits. Successful market linkage interventions carried out by non-profits focus on leveraging their networks in a cost effective, replicable and sustainable manner.

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# Tools used in study

## 1. Household Schedule

Section: 1 General information		
1.1 Identification		
i	Household _ ID	
ii	Name of the head of the Household	
iii	Name of the PTG/ST	
iv	Name of the Village	
v	Name of the GP	
vi	Name of the Block	
vii	Name of the District	

1.2 Household Demography (Start from the Head of the household)									
Sl.	Name of the household members	Relationship to the HH@	Age (in years)	Religion+	Gender*	Marital Status**	Education***	Occupation#	
								Primary	Secondary
1									
2									
3									
4									
5									
6									
7									

**Code:** @ Self-1, Spouse-2, Son-3, Daughter-4, Father-5, Mother-6, Grandson-7, Granddaughter-8, Nephew-9, Neice-10, Grand Father-11, Grand Mother-12, Others Specify----- -13

+ Hindu-1, Christian-2, others (specify)-3

\* Male-1, Female-2

\*\* Married-1, Unmarried-2, Widow-3, Divorced/Separated-4

\*\*\* Illiterate -1, Primary -2, UP-3, Matric-4, Graduate-5, Post Graduate-6, Technical-7, Others (specify)-8

# Weaving-1, Agriculture-2, Wage labour-3, Service-4, Business-5, Collection of forest produce- 6, others specify-7



Section-2: Production			
2.1	What are the handmade textiles used by your community?		
Sl.	Name of the Textile	Used by (Male-1, Female-2, Male Child-3, Female Child-4, All-5)	
i.			
ii.			
iii.			
iv.			
v.			
2.2	What is the name of your handmade textile?	1.	
		2.	
2.3	Why was this name given?		
	1.		
	2.		
	3.		
	4.		
	5.		
2.4	Do you prepare the cloth having design with embroidery? (Yes-1, No-2, Only prepare cloth-3)		
2.5	If no, do you purchase the plain clothes and do embroidery work on it? (Yes-1, No-2)		
2.6	From where do you purchase the cloth? (From the neighbouring community-1, Outside the same tribal community-2, Local Hat-3, Any other specify-4)		
2.7	How much does it cost to purchase a piece of cloth?	Rs.	
2.8	Who are helping you to prepare the textile? (Men-1, Women-2, , Unmarried girls-3, All of them-4, Any other (specify))		
2.9	What is the role of a female in preparing textile?		

Production Phase-1: Technology & Raw materials		
2.10	Name the textiles you prepare? a. _____, b. _____, c. _____, d. _____	
2.11	What are the tools used in preparing your textile? a. _____ b. _____, c. _____, d. _____	
2.12	Source of getting the tools (Self-made-1, Locally-2, At nearest market-3, At district-4, Others specify _____ -5)	
2.13	Do you use modern tools for preparing in the textile? (Yes-1, No-2)	
2.14	If yes in Q.No.2.13, how do you learn to use the modern tools? (Training undergone-1, Hereditary-2)	
2.15	Have you undergone any training on preparation of textile? (Yes-1, No-2)	

a)	If yes, what was the source of training? (Design development-1, Technology-2, Product marketing- 3, All-4)			
2.16	Do you think any additional training is required for you? (Yes-1, No-2)			
2.17	If yes, what type of training do you require? Why			
2.18	Raw materials used for weaving the textile?			
Sl	Name of the Raw materials	<u>Source of procurement</u> Purchased from market-1, Supplied by Micro projects-2, Locally available-3, Any other (specify)-4		
i.				
ii.				
iii.				
iv.				
2.19	What are the major colours you use for preparing the textile?			
Sl	Name of the colour	Local Name	<u>Source</u> (Prepared by self-1, Purchase from Market-2, Both-3))	Implication of the colour
i.				
ii.				
iii.				
iv				
v				
2.20	Do you use materials of different colour for preparing the textile? (Yes-1, No-2)			
2.21	If yes, what is the significance of such colour combination?			
2.22	Which colour do you prefer to design the border?	1.	2.	3.
2.23	Why do you prefer such colours for designing the border?			
2.24	Which colour you prefer to design body?	1.	2.	3.
2.25	Why do you prefer such colours for designing the body?			
2.26	What symbols do you prefer to use in body and why?			
Sl	Name of the symbol	Local Name	Reasons for use it in body	
i.				
ii.				
iii.				
iv.				
v.				
2.27			Length:	Breadth:
2.28	Why have you selected this length and breadth?			
2.29	Can you extend the length and breadth of the textile? (Yes-1, No-2)			
2.30	If no, why? (Expensive-1, No Demand-2, Create problem in weaving- 3, culturally restricted-4 Any other (specify)-5)			

Preparation Phase 2: Time & Cost			
2.31	What time do you prefer to prepare the textile? (Morning-1, Midday-2, Aft.ernoon-3, Night-4)		
2.32	Where do you prepare the textile? (Own house-1, Youth dormitory-2, Back side of the house-3, Under the tree in a group-4, Any other location specify_____ -5 )		
2.33	How much time it takes to complete a _____ (name textile) by devoting _____ hours? (on an average) (<5 hours-1, 5 to 10 hours-2, 10 to 20 hours- 3, More than 20 hours-4)		
2.34	How much amount you spend to prepare one piece of _____ (Textile name)?		
Sl.	Name of the Materials/ items	Amount (in Rs.)	
i.			
ii.			
iii.			
iv.			
v.			
	Total cost:		
2.35	What is the selling price of one piece of your product? (In Rs.)		
2.36	Are you getting actual price for your finished product? (Yes-1, No-2)		
2.37	If yes, what is your average monthly earning from textile? (In Rs.)		
2.38	If no, what are the reasons for not getting the actual price?		

Section-3: Artistic works			
3.1	Which colour yarn is used in the textile? (Green-1, Yellow-2, Red-3, All-4, Any other-5)		
3.2	Significance of such colour blends?		
Sl	Name of the colour	Significance	
i.			
ii.			
iii.			
3.3	What are the symbols you use in the textile? Specify the implications of all the symbols?		
Sl	Name of the symbol	Implications	
i.			
ii.			
iii.			
3.4	Whether the textile weaved by other communities is of the same colour blend and symbols? (Yes-1, No-2, Can't say))		
3.5	If no, what other colour blend and symbols are used by them?		

Section-4: Socio-Cultural value of Textile.			
(Ask the specific name of the textile to each tribal group)			
4.1	What are the significance/ importance of traditional textile in your community? i. _____ ii. _____ iii. _____ iv. _____ v. _____		
4.2	Whether the textiles are used to give as gift. to others? (Yes-1, No-2)		
4.3	If yes, name the textile and for what purpose?		
4.4	Seasons for wearing the textile? (Round the year-1, Winter-2, Rainy-3, On special occasion-4, Any other season-5)		
4.5	If the answer is 4, name the special occasion when the textile is used? a. _____, b. _____, c. _____, d. _____		
4.6	What are the tribal customary practices / traditional beliefs linked with the different textile items used by PTGs/STs?		
Sl	Name of the textile items	Traditional beliefs linked with	
i.			
ii.			
iii.			
iv.			
4.7	What are the traditional beliefs linked with the major colours which are used for preparation of tribal textile?		
Sl	Name of the colours	Traditional beliefs linked with the colour	
i.			
ii.			
iii.			

Section -5: Human Resource			
5.1	Who are involved in preparation of textile? (Men-1, Women-2, , Unmarried girls-3, All of them-4, Any others (specify)-5)		
5.2	Are they adequately trained for weaving the cloth? (Yes-1, No-2)		
5.3	If yes, Who trains them?(multiple answer possible) (Family members-1, Community members having knowledge-2, Cooperatives- 3, NGO-4, Govt-5, Any others specify- 6)		
5.4	What are the normal training days? (< 10 days -1, 10-20 days -2, One month- 3, More than one month-4)		
5.5	Have you paid for the training? (Yes-1, No-2)		
5.6	If the training was free, did you receive any stipend? (Yes-1, No-2)		
5.7	What was the focus area of the training? (Traditional artistic work -1, Modern artistic work -2, Both- 3, Any other -4)		
5.8	Do you need more training for capacity building of your family members? (Yes-1, No-2)		

a)	If Yes, What type of training do you need?		
5.9	What changes have taken place in your textile work after getting training? i. _____ ii. _____ iii. _____ iv. _____		
5.10	Do you have proper infrastructure for your textile work? (Yes-1, No-2)		
a)	If yes, What is the infrastructure available?		
b)	If no, how do you manage the activities?		
5.11	Have you got any support from government or any other institutions? (Yes-1, No-2)		
5.12	If yes, whose support and what type of assistance you are getting?		

Section -6: Marketing Strategies				
6.1	How do you sell your product? (Own Community-1, other community -2, , Both-3, Local market -3, Cooperative society -4, Middle man- 5, Own shop -6, Others specify -7)			
6.2	Are there enough customers in your own community to purchase your materials? (Yes-1, No-2)			
6.3	Is there a demand of your product outside your community? (Yes-1, No-2)			
a)	If yes, are your products sufficient enough to meet the demand of outsiders? (Yes-1, No-2)			
b)	If no, Why?			
6.4	Product price			
Sl	Name of the product	Unit/Number	Value ( in Rs.)	
			Inside community	Out side
i.				
ii				
6.5	Who fixes the price of the Textiles? (Self-1, Head of the household-2, Cooperative Society-3, SHG-4, Govt-5, Any other (specify)-6)			
6.6	Are you aware about different Textile related development programmes launched by Govt./ various agencies in your area? (Yes-1, No-2)			

a)	If yes, mention the name of the programmes & their sponsoring authority?	
6.7	What are the textile related government sponsored developmental activities going on in your area?	
6.8	Does it benefit you and your community? (Yes-1, No-2).	
a)	If yes, how?	
6.9	Did you participate in the government sponsored developmental programme in your area? (Yes-1, No-2)	
6.10	Is the government providing support for marketing of your products? (Yes-1, No-2)	
(a)	If yes, who supports it? (TRIFED-1, Micro Projects -2, Cooperative society -3, NGO-4 Others specify -4)	
(b)	What type of assistance are you getting?	

### Section -7: Livelihood Supplementation

7.1	What are the economic activities taken up for sustenance of your livelihood? (Textile Activities -1, Non textile Activities-2, Both-3)	
7.2	If answer is 2 or3, what are the non textile activities? (Agriculture-1, Horticulture-2 Wage labour-3, Service-4, Business-5, Collection of forest produce- 6, Others specify-7)	
7.3	If answer is 3, which type of activity is more beneficial for you? (Textile Activities -1, Non textile Activities-2)	
7.4	How much does your family earn from textile activities during a year? (In Rs.)	
7.5	Is it sufficient for the maintenance of your family livelihood? (Yes-1, No-2)	
7.6	If no, what is your alternate source of income? A. _____ b. _____	
7.7	How much do you earn from the alternate source during the year? (In Rs.)	
7.8	Where do you get financial assistance for operation of your textile activities? (Own Fund -1, SHGs -2, Cooperatives -3, Bank-4, Any Other specify -5)	
7.9	Do you or any of your family members involve in any kind of institutions like SHGs? (Yes-1, No-2)	
7.10	If yes, Name of the group?	
7.11	What is your position in this SHG? (Member -1, Secretary -2, President -3, Any other position specify -4)	
7.12	What type of support do you avail from the group? (Financial -1, Technical -2, Physical infrastructure -3, Any other specify -4)	

## Section -8: Constraints

8.1	<p>Constraints in textile promotion:</p> <p>(Procurement of raw materials-1, Lack of adequate infrastructures-2, Lack of transportation facility-3, Distance of market place-4, No market-5, Non availability of loan-6, High rate of interest on loan-7, Lack of human resources-8, Non availability of modern technology-9, No constraints-10, Any other specify-11)</p>			
8.2	<p>What problems do you face for procurement of raw materials?</p> <p>(Non availability-1, Poor quality -2, Unreliable supply-3, High price-4, No problem-5, Any other-6)</p>			
8.3	<p>What problems do you face for marketing of your product?</p> <p>(Growing competition-1, Low return -2, Lack of raw materials-3, Lack of transportation facility-4, Distance market -5, No problem-6, Any other-7)</p>			
8.4	Is government sponsored programme on textile beneficial to you (Yes-1, No-2)			
8.5	If no, what are the reasons?			
8.6	Are there any welfare schemes like insurance, pension, work shed and housing facilities etc. implemented for the artisans? (Yes-1, No-2)			
8.7	<p>Give your suggestions to improve the Tribal textile sector in your community?</p> <p>i. _____</p> <p>ii. _____</p> <p>iii. _____</p>			

Signature of the Field Investigator

Signature of the Respondent

Date:



## 2. Schedule for Key Informant/ Stakeholder

Section: 1 General information	
Name	
Designation	
Address with Contact no.	
Category (put tick mark)	(Input Provider/ Production/ Marketing)
Name of the TSP Block	
Name of the District	

1. What are the major handmade textile items used by the tribal community in your locality?
  - a) \_\_\_\_\_
  - b) \_\_\_\_\_
  - c) \_\_\_\_\_
2. What changes have taken place in the traditional pattern of textile?
  - a) \_\_\_\_\_
  - b) \_\_\_\_\_
  - c) \_\_\_\_\_
  - d) \_\_\_\_\_
3. Where from do the villagers get the financial assistance to undertake textile activities?
  - a) \_\_\_\_\_
  - b) \_\_\_\_\_
  - c) \_\_\_\_\_
4. What are the tribal customary practices / traditional beliefs linked with the textile products prepared by the villagers?
  - a. \_\_\_\_\_
  - b. \_\_\_\_\_
  - c. \_\_\_\_\_
  - d. \_\_\_\_\_
5. What is the market mechanism to sell the tribal textile product?
  - a) \_\_\_\_\_
  - b) \_\_\_\_\_
  - c) \_\_\_\_\_
  - d) \_\_\_\_\_
6. Which institutions are working for marketing of tribal Textiles in your area?
  - a) \_\_\_\_\_

- b) \_\_\_\_\_
- c) \_\_\_\_\_
- d) \_\_\_\_\_

7. What are the textiles related government programmes going on in your area to support the tribal weavers?

- a) \_\_\_\_\_
- b) \_\_\_\_\_
- c) \_\_\_\_\_
- d) \_\_\_\_\_

8. Mention the strategies adopted for employment creation capacity of cluster and improving marketing of textile items?

- a) \_\_\_\_\_
- b) \_\_\_\_\_
- c) \_\_\_\_\_
- d) \_\_\_\_\_

9. Give your views on existing infrastructure for cluster promotion and suggest the additional infrastructural requirement?

- a) \_\_\_\_\_
- b) \_\_\_\_\_
- c) \_\_\_\_\_
- d) \_\_\_\_\_

10. In your view, what are the constraints for promotion of textile in tribal community?

- a) \_\_\_\_\_
- b) \_\_\_\_\_
- c) \_\_\_\_\_
- d) \_\_\_\_\_

11. Give your suggestions for improvement of tribal textile sector?

- a) \_\_\_\_\_
- b) \_\_\_\_\_
- c) \_\_\_\_\_
- d) \_\_\_\_\_
- e) \_\_\_\_\_

Signature of Respondent

### 3. Village Schedule

Section- 1:Identification		
1.1	Name of the Village	
1.2	Name of the GP	
1.3	Name of the Block	
1.4	Name of the ITDA	
1.5	Name of the District	
1.6	Name of the Village Head with contact no.	

Section-2:Demographic Profile						
Sl.	Name of the Community	Tribal/ Non-tribal	No. of HHs	Population		
				Male	Female	Total
i.						
ii.						
iii.						
iv.						
v.						
vi						

Section- 3: General Profile			
Occupation			
3.1	Categories	Number of Families	
		Primary	Secondary
i	Weaving		
ii.	Self-employed in Agriculture		
iii.	Self Employed Non agriculture		
iv.	Government Service		
v.	Private Service		
vi.	Rural Artisan		
vii.	Causal Labour		
viii.	Collection of forest produce		
ix.	Any others specify _____		
x	Any others specify _____		
xi	Any others specify _____		

Education		
3.2	Education level	No. of persons
i.	Illiterate	
ii.	Up to Primary	
iii.	Upper primary	
iv.	Matric	
v.	Intermediate	
vi.	Graduation	
vii.	Any other specify	

Section- 4: Health & Sanitation facilities			
4.1	What is the main source of drinking water? (Well-1, Hand pump/Tubewell-2, Pipe water-3, Pond-4, Spring-5, Any other specify-6)		
4.2	Health institutions/ facilities available in the village	Yes-1, No-2	If no. how far from the village (in Km)
i.	Primary Health Centre/Dispensary		
ii.	ANM Centre/Sub centre		
iii.	Anganwadi Center		
iv.	ASHA		
v.	Traditional Healer/ Quack		
vi.	Dai (Trained/ Untrained)		
vii.	Any Other		
4.3	Are the following programmes organized in the village	Yes-1, No-2	If no, Kms where it organized
i.	Immunization programme		
ii.	Health check-up of mother & child		
iii.	Health awareness campaigns		

Section-5: Infrastructure		
5.1	What is the name of the nearest market?	
5.2	How far is the nearest market from the village? (in Kms)	
5.3	How far is the district head quarter from the village? (in Kms)	
5.4	Is any part of the village accessible by road? ( Yes-1,No-2)	
5.5	Does this village have electricity? ( Yes-1,No-2)	
5.6	How many households in the village have electricity?	
5.7	What is the common source of public transport in the village? (By foot-1, Bus-2, Twowheeler-3, Train-4, Boat-5, Any other specify-6)	
5.8	What is the name of the nearest market place where you purchase the raw materials for weaving?	
5.9	How far is it from the village? (in Kms)	

5.10	Are the followings available in the village	Yes-1, No-2	If no. how far from the village (in Km)
i.	Gram Panchayat office		
ii.	General shop		
iii.	Primary School		
iv.	Post office		
v.	PDS		
vi.	Self Help Group (SHG)/ Weavers Co-operative		
vi.	Local Hat		
vii.	Bank		
viii.	Cottage Industry		

Section-6: Socio-economic Profile		
6.1	No of BPL Families in the village	
6.2	No. of Antodaya/ Annapurna Beneficiaries in the village	
6.3	Number of IAY beneficiaries	
6.4	No of MGNREGA beneficiaries	
6.5	Families having Pucca house	
6.6	No of Families having Household Latrine	

Section-7: Tribal Textile		
7.1	What are the tribal textiles used by the villagers?	
7.2	How many families in the village have engaged in weaving work?	
7.3	Where do they purchase the raw materials? (From the market-1, Supplied by micro projects-2, Locally available-3, Any other specify-4)	
7.4	Do they have required infrastructure for weaving? ( Yes-1,No-2)	
7.5	If no. how does they manage the weaving work?	
7.6	What is the average annual income of the household from weaving? (Less than 5000-1, 5000 to 10000-2, 10000 to 20000-3, More than 20000-4)	
7.7	What are the institutions working in your area for marketing of tribal Textiles?	
7.8	What are the textiles related government programmes going on your area to support the tribal weavers?	
7.9	What are the tribal customary practice / traditional beliefs linked with the textile products prepared by the villagers?	
7.10	In your view, what are the constraints for promotion of textile in tribal community?	
7.11	Give your suggestions for improvement of tribal textile sector?	

#### 4. Guidelines for Focus Group Discussion

1. What are the textiles used by your community?  
(Name of the textiles, tribal or nontribal, available source, no of households involved in weaving in the village, cultural aspects, pattern of weaving, men and women participation, occupation of villagers)
2. What are the raw materials used by you for the textile activities and from where do you procure it?  
(Type of raw materials, use, availability, source of procurement, Cost and time, payment made, middle men as supplier etc.)
3. What are the infrastructures available for weaving activities?  
(Type of infrastructure, ownership, cost, challenges, handloom vs. power loom, efficiency, quality of handlooms, marketing potential, storage, aggregation, branding, transportation, financial support, linkages, groups formation, registered-non registered producers company/group, any other suggestions for improving facilities for production and marketing across the community, potential for investment etc.)
4. What are the colours, symbols and designs you use for your textile?  
(Name of the colours, symbols and its cultural and social significance, embroidery work, source of collection/purchase, cost involved, unique proposition of texture, design and overall textiles)
5. Are there any tribal customary practice / traditional beliefs linked with your textile items? If yes, discuss in details?  
(Significance of textile, tribal beliefs linked with colours and symbols, occasional importance of textile etc.)
6. Marketing strategy to sell your textile product.  
(Where & whom do you sell, available and accessibility of market, demand & supply, Cost of the product, benefits, any support from govt. institutions)
7. Is there any government sponsored programme/ schemes implemented on your village for improvement of tribal textile? If yes, what activities are organized under this programme?  
(Schemes including pension, insurance, workplace and housing facilities etc.)
8. Problems faced by the weavers relating to raw materials, infrastructure and marketing etc.  
(What has been their structure and systems in place for production and marketing facilities at the village, block, district and state level, mechanism they follow when they sell their products, )
9. What should government do for benefits of artisans?  
(What can be a possible approach and strategy to make tribal textiles a viable option for supporting their livelihood suggestion based on specific components which are relating to all the necessary elements of livelihood has to be incorporated like

- a. What kind of social capital such as motivation of artisans, support from household members, village members, institutions, groups etc. would be required if textile is to be considered as one of the venture to support livelihood?
- b. What kind of Physical capital is required like road, storage centre, market place, transportations etc.?
- c. What kind of Human capital is required like skills, training and capacity building, support from agencies which are engaged in marketing etc.?
- d. What kind of financial capital is required like saving and credit, commercial banks linkages, loan for raw material may be through credit cards like kisan credit cards etc.?
- e. What kind of natural capital is required like is there enough raw material available from within the nature, plantation of such species, propagation and preservation of such identified species etc. would be required in order to achieve a sustainable livelihood for artisans?

10. Overall suggestions from the group

(Possible framework for intervention required can emerge out of discussion with them which may be further enriched if the institute requires.)

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