



Azal Arts and Humanities

Volume 3, Issue 1, 2026 | <https://azalpub.com/index.php/AAH>

OPEN ACCESS

RESEARCH ARTICLE

Article Info

Received: 1/5/2026

Accepted: 3/25/2026

Published: 3/30/2026

The Loom of Life: Traditional Handloom Weaving as a Means of Livelihood and Cultural Community

Fedelyn Perez

Quirino State University

Abstract

This qualitative study explores the dual role of traditional handloom weaving as a vital source of livelihood and a vessel for cultural preservation among the artisans of Barangay Gomez, Cabarroguis, Quirino. In an era of rapid globalization and mechanized textile production, the handloom industry representing approximately 3.5 million workers globally faces significant threats to its sustainability. Using a phenomenological approach, this research delves into the lived experiences of traditional weavers to understand how this craft supports their families and reinforces their ethnic identity. The study identifies the challenges and struggles encountered by these artisans, including intense competition from factory-made fabrics, limited resource access, and the risk of disappearing indigenous knowledge. Through in-depth interviews and thematic analysis, the research documents the coping mechanisms and strategies employed by weavers and stakeholders to navigate these contemporary obstacles. A key focus is placed on the intergenerational and informal learning processes, such as family apprenticeships, which serve as critical pedagogical tools for passing down cultural values and manual skills. The study portrays traditional handloom weaving in Barangay Gomez as a complex intersection of economic survival and cultural resilience. Identified as a "secondary safety net," the craft provides vital cash flow for rural families to meet immediate needs like education and food when primary income from farming is delayed. Beyond its financial role, weaving serves as a critical vessel for ethnic identity, where the transmission of indigenous knowledge through family apprenticeships acts as a "first classroom" to preserve tribal history and heritage. However, this tradition faces existential threats from the rise of mechanized fabrics, a lack of operational capital, and a widening intergenerational gap characterized by declining interest among the youth. Despite these challenges, the artisans maintain a sense of "engaged patience," leveraging community associations and government support to transform their manual labor into a tool for both household stability and cultural continuity.

Keywords: cultural preservation, phenomenological, qualitative research, traditional handloom weaving

Introduction

The handloom industry is far more than a commercial venture; it is a living tapestry of cultural heritage and community resilience. In the Philippines, traditional weaving serves as a vital thread in the nation's social fabric, allowing diverse ethnic groups to express their unique identities and artistic legacies (Guru et al., 2022). This craft facilitates the intergenerational transfer of indigenous knowledge, preserving customs that define various cultural groups (Mishra & Mohapatra, 2020). However, modern pressures ranging from the dominance of mechanized textiles to the forces of globalization threaten the sustainability of these ancient practices.

While the Handloom Census indicates that millions of workers rely on this sector, many face significant obstacles, including bureaucratic inefficiencies and a lack of market access (Sarkar & Mukhopadhyay, 2019). The economic stability of rural communities is intrinsically tied to the survival of the loom; for many, it remains the primary source of livelihood and a buffer against poverty (V.K. & Sindhu, 2023). Consequently, reviving this sector is essential for maintaining both cultural continuity and economic survival.

This study explores the dual role of handloom weaving in safeguarding ethnic identity and fostering economic resilience. It specifically examines how traditional practices contribute to a sense of pride and belonging among artisans. Beyond economics, integrating these crafts into educational frameworks such as the Schools of Living Traditions serves as a powerful pedagogical tool. By legitimizing skills often passed down through oral tradition, schools can combat the marginalization of indigenous knowledge and promote creative problem-solving (Maheux et al., 2020).

Current legislative efforts, such as the Philippine Handloom Weaving Industry Development Act, underscore the urgency of formalizing weaving as a technical skill through partnerships with agencies like TESDA (Senate of the Philippines, 2025). Ultimately, this research provides the necessary insights to develop targeted policies and curricula that protect Filipino cultural heritage while enhancing the socio-economic well-being of artisan communities in an increasingly digital world.

Theoretical Framework

Lev Vygotsky's Sociocultural Theory posits that learning and development are fundamentally shaped by social interaction, cultural tools, and shared community practices. Knowledge is constructed through participation in culturally meaningful activities, where individuals acquire skills and understanding through guided interaction with more experienced members of the community.

Within the context of this study, traditional handloom weaving serves as a significant cultural tool through which skills, knowledge, and values are transmitted across generations. The learning of weaving techniques occurs through apprenticeship, observation, guided practice, and oral instruction, primarily within family and community settings. These processes exemplify Vygotsky's concept of socially mediated learning, particularly through the Zone of Proximal Development (ZPD), where novice weavers develop competence with the guidance of experienced practitioners.

Beyond its technical aspects, handloom weaving functions as a socially embedded practice that conveys cultural meanings, beliefs, and collective identity. As such, the handloom industry not only provides a source of livelihood but also reinforces community cohesion and cultural continuity, consistent with Vygotsky's assertion that culture plays a central role in human development and productive activity.

Gloria Ladson-Billings' Culturally Responsive Pedagogy emphasizes that learning becomes more meaningful and effective when it is rooted in learners' cultural backgrounds, lived experiences, and community-based knowledge. This theoretical framework advocates for the recognition of indigenous and local practices as legitimate and valuable sources of knowledge.

In this study, traditional handloom weaving is viewed as a culturally grounded knowledge system that sustains both economic livelihood and cultural identity. The weaving practices of the community embody local wisdom, values, and historical narratives that are often underrepresented in formal educational structures. Recognizing weaving as a valid form of knowledge aligns with the principles of culturally responsive pedagogy, which seek to empower cultural communities, foster cultural pride, and promote cultural sustainability. Furthermore, the continued practice of traditional weaving supports individuals and communities in preserving their cultural heritage while responding to contemporary economic realities. Integrating such practices into educational and community development initiatives reflects culturally responsive approaches that value community voices, intergenerational learning, and social equity.

Research Objectives

Globally, educational reforms emphasize improving the quality of Mathematics teaching through pedagogical This study aims to explore and understand how traditional handloom weaving functions as a source of livelihood and as a means of preserving cultural heritage among local artisans in Cabarroguis, Quirino.

Specific Objectives

The study specifically seeks to:

1. To explore the lived experiences of traditional weavers regarding how handloom weaving contributes to their livelihood and supports their families.
2. To examine the challenges and struggles encountered by traditional weavers in maintaining and continuing their weaving practices.
3. To identify and document the coping mechanisms, insights, and suggested strategies of weavers and key stakeholders in sustaining and strengthening the handloom weaving tradition in Barangay Gomez, Cabarroguis, Quirino.
4. To explore how traditional handloom weaving contributes to informal and intergenerational learning.
5. To produce a booklet on a glossary of terms that can be used in teaching.

Methodology

This study employed a phenomenological qualitative research design to explore traditional handloom weaving as a lived practice, focusing on its socio-cultural and economic significance within the real-life context of Barangay Gomez, Cabarroguis, Quirino, Philippines. This approach allowed for an in-depth exploration of the perspectives and experiences of artisans regarding their livelihoods and cultural continuity.

The researcher utilized purposive sampling to select participants from the Gomez Ethnic Women Weaving Association (GEWWA). Inclusion criteria required participants to be active weavers with at least two years of experience, a resident of Barangay Gomez, and directly involved in the weaving process. The sample included master weavers, apprentices, and community members with significant indigenous knowledge of traditional patterns and customs.

Data was collected through a triangulated approach involving semi-structured interviews, field observations, and documentary analysis. Preliminary visits were conducted to establish rapport and build trust within the community. Interviews focused on motivations, challenges, and intergenerational knowledge transmission, while observations captured the technical and ritualistic aspects of the craft. Ethical standards were strictly maintained, ensuring voluntary participation and confidentiality. The gathered narratives were processed through thematic analysis, identifying core themes such as family survival, physical struggles, and the "bayanihan" spirit in cultural preservation.

Results and Discussion

Theme 1: Weaving as a Supplemental Source of Income

For many rural households, weaving serves as a critical economic pillar, bridging the gap between survival and stability. Far from a mere hobby, it functions as a strategic financial buffer when primary wages are delayed or insufficient. This "extra" income is often the lifeline that secures daily essentials, covering everything from rice and electricity to children's education.

The practice exemplifies panagbiag (livelihood) by offering a flexible, home-based workspace for women. While some participants describe it as a "sideline" or a quick source of cash ("pangmabitan"), the reality is that the boundary between supplemental income and essential funds is remarkably thin. What begins as a secondary task frequently evolves into a family's primary defense against poverty.

Research supports this trend of livelihood diversification. In regions like Ethiopia's Gamo Zone, over 90% of households blend farming with crafts to bolster food security. Similarly, global bibliometric studies highlight that weaving is a cornerstone of rural development, acting less as a standalone profession and more as a powerful tool for poverty mitigation. Ultimately, the loom provides more than just fabric; it provides the resilience needed to keep families steady during financial storms.

Theme 2: Livelihood Despite Delayed and Modest Returns

The narrative of weaving is defined by *tiyaga* (perseverance) a steadfast commitment to a craft that offers long-term security over immediate wealth. For these artisans, weaving is not a path to riches but a vital financial safety net. Despite the slow arrival of income and the physically demanding nature of the work, the loom remains a

reliable anchor when other economic streams falter.

The reality of this labor is stark: producing 15 yards of fabric might yield only 1,500 pesos, a figure that hardly reflects the grueling days of effort involved. As one weaver noted, while the income comes slowly ("mabayag"), its contribution to household survival is undeniable. This "slow-growing garden" of revenue requires immense patience, yet the weavers remain hopeful, viewing their work as a dignified struggle for stability.

This local experience mirrors global patterns of "engaged patience." Research into Ghana's kente weavers reveals a similar culture of disciplined waiting, where artisans endure physical strain and economic uncertainty fueled by a "tense hope" for a better future. Ultimately, every thread woven is a testament to resilience, proving that weaving is a profound act of survival and a shield against chronic insecurity.

Theme 3: Weaving as Productive Use of Time

For rural weavers, the loom represents a deliberate choice to transform spare moments into tangible support for the family. This practice upholds the cultural value of kasipagan (hard work), ensuring that time is used meaningfully rather than lost to idleness. By integrating weaving into their domestic routines, these artisans bridge the gap between household chores and economic productivity.

The lived experience of these women highlights a preference for the quiet focus of the craft over social distractions. As one weaver noted, she chooses to weave rather than engage in neighborhood gossip ("makimarmarites"), finding a sense of purpose in the rhythm of the threads. Beyond productivity, the work offers physical comfort; unlike the grueling labor of farming under the sun, weaving provides a shaded, dignified workspace ("nakalinung").

Recent studies emphasize that cultural weaving fosters a profound sense of well-being and social recognition. Even amidst economic shifts, it remains a respected vocation that secures a woman's position within her community. Ultimately, the loom is more than a tool it is a sanctuary where mental peace and physical labor converge, proving that even small pockets of time can weave a legacy of stability and self-respect (Getachew et al., 2025).

Theme 4: Livelihood Intertwined with Family Survival

For rural artisans, the loom is far more than a tool for artistic expression; it is the economic engine of the household. Weaving is intimately "interwoven" with every domestic necessity, from funding school projects to securing the next meal. This craft represents a family-centered survival strategy, allowing parents to remain present for their children while actively generating the income required to keep the home running.

The lived experiences of these weavers underscore the high stakes of their labor. As one participant noted, the craft is not merely a job but their entire way of life ("pagbiagan mi"), directly addressing immediate expenses ("daily nga gastusin"). In this context, the Abel (cloth) acts as a tangible shield against poverty.

However, this vital lifeline faces modern pressures. Recent scholarship by Sharma (2025) warns that while weaving remains a primary income source, it is increasingly threatened by industrial competition. Despite these hurdles, experts like Oosterbeek (2025) and Prieto (2022) argue that the "Loom of Life" serves a dual purpose: it maintains financial flow while preserving cultural identity. Ultimately, the loom ensures that survival and heritage are passed down as a single, unbreakable thread to the next generation.

Theme 5: Financial Constraints and Lack of Capital

The primary obstacle facing modern weavers is maid pundu (lack of funds), a systemic shortage of capital that disrupts the continuity of their craft. For many, weaving becomes a "stop-and-go" process because they lack the cash flow to purchase sinulid (thread) or compensate fellow laborers. This financial instability forces artisans to dip into personal savings just to keep the looms moving ("sikami iti nagprovide"), sacrificing household resources to sustain their vocation.

This localized struggle reflects broader global patterns. According to Das & Paltasingh (2023), the economic plight of weavers is exacerbated by middlemen who capture the lion's share of profits, leaving households with "meager" earnings. This cycle prevents the accumulation of "working capital," making it nearly impossible for independent weavers to fund their own operations.

Research by Meher et al. (2024) highlights that this lack of financial resources often drives artisans toward exploitative "master weaver" systems or informal lenders. When the "Loom of Life" is constantly interrupted by high material costs and low returns, the craft becomes a precarious survival act. Ultimately, without dedicated funding, the preservation of this cultural heritage remains at the mercy of personal sacrifice and chronic economic anxiety.

Theme 6: Declining Interest and Shortage of Weavers

This theme reflects the profound anxiety of elderly weavers witnessing the gradual erosion of their heritage. There is a widening chasm between ancient traditions and the contemporary aspirations of the youth. Elders fear that the next generation lacks the "engaged patience" required for such labor-intensive work, viewing the shortage of new weavers as a terminal threat to their cultural identity.

The crisis is visible in the data: while demand remains high ("Adu ti ag-order"), the workforce is vanishing. Training efforts often falter; one weaver noted that out of ten trainees, only four successfully mastered the craft. For many young people, the slow rhythm of the loom cannot compete with the immediate gratification of modern employment. This creates a "heartbreaking gap" where looms sit silent despite a waiting market.

Research by Paul, Lakshmi, and Bindu (2022) confirms this decline, citing the physical toll on aging artisans and the refusal of younger generations to inherit the family trade. This breakdown in skill transfer causes irreversible damage, as complex techniques vanish with their practitioners. Without a new generation taking up the shuttle, the "Loom of Life" risks an unfinished halt, leaving a vibrant cultural fire to turn into ash.

Theme 7: Physical and Technical Difficulty of Weaving

This theme examines the profound physical and mental demands placed upon the weaver. The narrative reveals that weaving is an arduous process, characterized by chronic back pain, joint stiffness, and severe eye strain necessitating corrective lenses. Beyond the physical fatigue, artisans must navigate technical frustrations, such as repairing snapped threads or untangling complex knots. For these makers, the "Loom of Life" is a rigorous occupation that demands immense *anus* (patience) and physical grit.

The reality of the craft is one of endurance; many prospective weavers simply give up ("nag give up da") because the toll is too great. Every finished textile represents a sacrifice of health, as the lack of ergonomic support leads to long-term physical decline. Research by K. and Badimala (2025) and Bori (2021) confirms that longer hours at the loom correlate directly with increased musculoskeletal issues and vision impairment.

Ultimately, the beauty of the final product masks a "heavy burden." To sustain this tradition, weavers must possess a resilience that transcends financial motivation. When viewing these intricate designs, it is vital to recognize the tired muscles and steadfast hearts behind the fabric proving that cultural preservation is a labor of both love and pain.

Theme 8: Lack of Infrastructure and Workspace/facility

This theme examines the logistical barriers caused by the lack of dedicated weaving facilities. Most artisans are forced to operate within the cramped confines of their own homes ("idiay babbalay mi"), where space for looms and thread storage is severely limited. The absence of a permanent weaving center or a community hub restricts the growth of the tradition, making it difficult to coordinate large orders or foster collective problem-solving.

Without a central workspace ("awan iti ustu nga pag-abelan"), weaving remains a "hidden" and disconnected struggle. A shared building acts as more than just a shelter; it serves as a cultural anchor where mentorship and professional organization can flourish. When the craft is confined to private corners, it lacks the visibility needed to transition from a survival chore to a recognized community business.

Scholars like Das & Paltasingh (2023) argue that even expert craftsmanship is stifled when weavers lack modernized infrastructure and state support. Furthermore, Kumara et al. (2022) highlight that a lack of logistical investment creates industry-wide inertia. To ensure the "Loom of Life" evolves into a lasting heritage, the transition from fragmented home-based work to a unified, professional space is essential.

Theme 9: Collective Effort through Association

This theme explores how weavers leverage collective action to safeguard their livelihoods. By organizing into an association ("Nag organize kami"), artisans transition from an isolated struggle to a shared mission. This unity allows them to distribute large orders and pool scarce resources, ensuring that the "fabric" of their heritage does not unravel. In this model, the association acts as the warp the structural foundation that provides tension and strength while individual weavers serve as the weft, creating the intricate patterns of their culture.

Working together ("tulung-tulong") is not just a social choice; it is a strategic defense against economic instability. Research by De, Biswas, and Dey (2024) confirms that cooperative-led systems produce superior professional outcomes compared to private-led clusters. These structured groups foster higher entrepreneurial competence and greater collective bargaining power. Most notably, this institutional framework acted as a critical buffer during the COVID-19 pandemic, providing a level of resilience that individual weavers could not achieve alone. Ultimately, the association ensures that their ancient traditions remain robust and relevant in a modern, competitive world.

Theme 10: Dependence on Government and External Support

This theme examines how weavers depend on government and external agencies to sustain their craft. Recognizing that passion and skill alone cannot overcome high production costs, weavers look to organizations like DTI for equipment, professional training, and market access ("Tumulong ti DTI"). These partnerships provide the "stronger threads" of funding and logistics that fill critical financial gaps.

For this heritage to endure, it must transition from a subsidized craft to a professionalized career with solid economic backing. However, recent research by Purohit (2025) reveals a systemic challenge: even with institutional aid, the presence of middlemen creates a "profit drain." While agencies help with supplies and marketing, these intermediaries often capture the financial gains, leaving the primary producers with diminished returns. Ultimately, ensuring the "Loom of Life" keeps spinning requires not just one-time aid, but a direct, transparent pipeline from the weaver to the global market.

Theme 11: Family-Based Transmission of Skills

This theme explores how weaving is preserved through intergenerational transmission within the home. Far from formal classrooms, this craft is a "living heirloom" passed down with quiet devotion. Children learn through observational learning, watching their elders before eventually assisting with simple tasks. As one weaver noted, "Our parents taught us" (Ti nagannak mi ti nagisursuro), a cycle that continues as they mentor their own children.

This matrilineal education—transferred from mothers and aunts—is vital for enculturation. Research by Dias et al. (2020) and Burnette et al. (2020) highlights that this informal curriculum ties technical mastery to family resilience and personal wellness. By centering the loom in the household, families ensure that their history and cultural identity remain vibrant. Ultimately, the home serves as a sanctuary where livelihood and heritage are shared, proving that as long as the shuttle moves, the family's roots remain deep and unbreakable.

Theme 12: Learning Through Observation and Practice

This theme illustrates how weaving mastery is acquired through "quiet teaching" a process where the next generation learns by observing hand movements rather than reading books. As one weaver noted, "I observed... then I became interested" (Buybuyaek... nagka interesado ak). This natural progression from curiosity to practice allows children to absorb the rhythm and patience of the craft before ever touching the shuttle.

Research by Zhang et al. (2023) confirms that this "hands-on" model is the global standard for preserving traditional crafts. It transforms the loom into a living classroom where complex techniques are felt and seen. However, this traditional transmission is increasingly vulnerable to modern economic shifts. To protect this "gift passed down through the eyes," scholars suggest blending financial support with innovative ways to connect ancient methods to the modern world. Ultimately, by valuing observational learning, families ensure their heritage survives through patient practice.

Theme 13: Weaving as Expression of Cultural Identity

For the artisans of Cabarroguis, weaving transcends economic utility; it is a profound declaration of Indigenous identity. Every intricate pattern and chosen hue serves as a historical record, honoring ancestors and anchoring the community to its roots. As one weaver reflected, the craft serves as a constant reminder of their heritage ("maysa ak nga IP"), ensuring their specific tribe is recognized and respected ("Marecognize nu anya ka").

Scholars like Liu et al. (2024) argue that this practice is essential for maintaining cultural lineage, instilling a deep sense of communal pride. Furthermore, Basu (2024) highlights that such textiles act as a social language, broadcasting identity, hierarchy, and status through design. By continuing panagabel, these weavers protect a unique cultural spirit from being erased by modernity. Ultimately, the loom is a vessel for a living legacy, ensuring that history is not just remembered, but worn and cherished by the next generation.

Theme 14: Cultural Preservation through Practice

This theme underscores that the most effective way to safeguard a culture is to weave it into the fabric of daily life. For these artisans, tradition is not a static artifact confined to a museum; it is a living practice sustained through every shuttle pass. By choosing to weave daily, they ensure their heritage remains a vibrant part of the present rather than a fading memory of the past. As one weaver succinctly stated, the goal is simple: "So it will not disappear" (Tapno saan nga maawan).

Recent scholarship by Hidayani (2024) reinforces that preserving weaving as a national asset requires consistent engagement and structured skill transmission across generations. This local commitment mirrors findings by Abad et al. (2024) in Vigan, where the survival of Panagabel faces risks due to declining youth interest. Both studies suggest that weaving must be repositioned as a dignified, viable profession rather than a historical

relic. Ultimately, through the act of daily labor, these weavers turn their ancestral history into a sustainable future, proving that a culture stays strong only as long as it is still being made by hand.

Conclusions

This study concludes that traditional handloom weaving in Barangay Gomez serves as a vital "Loom of Life," functioning as both a primary economic safety net and a resilient vessel for cultural continuity. While artisans demonstrate profound technical mastery and dedication, they face systemic hurdles, including maid pundu (lack of capital), rising material costs, and physical health tolls like chronic back pain and eye strain. These challenges, compounded by a lack of dedicated communal workspaces, often render their practice a precarious, "stop-and-go" endeavor.

Crucially, the research identifies the home as the primary "cultural anchor," where intergenerational knowledge is transmitted through observational learning and matrilineal apprenticeship rather than formal instruction. However, a widening generational gap and declining youth interest threaten the survival of these unique tribal "markers". The findings suggest that the path toward sustainability lies in moving from isolated survival to collective action through associations like GEWWA, supported by strategic government partnerships with agencies like the DTI and TESDA. Ultimately, preserving this heritage requires professionalizing the craft into a viable, dignified career that ensures the Indigenous spirit remains a vibrant part of the modern world.

Recommendations

Based on the findings regarding the socioeconomic and cultural challenges of the weavers in Barangay Gomez, the following recommendations are proposed:

First, local government units and the Department of Trade and Industry (DTI) may establish a centralized Community Weaving Center. This facility may address the critical lack of proper workspace, providing a professional venue for large-scale production, raw material storage, and collective marketing. Such a hub would transform weaving from a fragmented home-based activity into a structured community enterprise.

Second, a formal intergenerational mentorship program may be integrated into the local school curriculum through the Special Program in the Arts (SPA) or TESDA. By providing incentives for youth to learn Panagabel, the community can bridge the generational gap and ensure that technical mastery is not lost.

Third, financial institutions may offer low-interest micro-financing or "seed capital" packages specifically for weavers to eliminate the maid pundu (lack of funds) cycle. This may empower artisans to purchase threads in bulk and bypass exploitative middlemen.

Finally, health and ergonomic workshops may be conducted to introduce better seating postures and lighting tools, mitigating the physical toll of the craft. These combined efforts will ensure the "Loom of Life" remains a viable, dignified, and enduring source of livelihood.

Declarations

Ethics approval and consent to participate: Informed consent was obtained from participants; confidentiality and voluntary participation were ensured.

Competing interests: The author declares no competing interests.

Funding: None declared.

Data availability: De-identified data may be made available upon reasonable request, subject to ethical considerations.

Funding

This research received no external funding

Acknowledgment

The author would like to sincerely thank her thesis adviser, panel members, Quirino State University Diffun Campus, colleagues, participants from Gomez, Cabarroguis, Quirino, DepEd SDO Quirino and everyone else who helped make this paper possible. She expresses her sincere gratitude to her family for their everlasting love and support during this path and gives all glory and thanks to the Almighty God for the strength, perseverance, and wisdom that allowed her to reach this scholastic milestone.

Conflicts of Interests

The author declares no conflict of interest.

References

- Abad, J., & Rabago, J. (2025). From Local Threads to the Formation of Ilocano Identity: The Socio-cultural Relevance of Panagabel in Vigan City, Ilocos Sur. *Asian Journal of Agricultural Extension, Economics & Sociology*. <https://doi.org/10.9734/ajaees/2025/v43i52736>.
- Basu, S. (2024). Women as carriers of the 'weaving legacy': Shifting labour and changing gender relations in marriage. *International Journal of Educational Research Open*. <https://doi.org/10.1016/j.ijedro.2024.100361>.
- Bori, G. (2021). "Factors Affecting Handloom Weaving Practices among Women Weavers of Assam". *Economic Affairs*. <https://doi.org/10.46852/0424-2513.4.2021.15>.
- Burnette, C. E., Liddell, J. L., & Roh, S. (2020). "The craftsmanship of our mothers": The role of traditional weaving in the wellness of indigenous women. *Journal of Community Psychology*, 48(4), 1221–1235. <https://doi.org/10.1002/jcop.22331>
- Das, A., & Paltasingh, T. (2023). Weaving as a Livelihood Option: A Study of the Bhulia Weaver Community in Odisha, India. *TEXTILE*, 22, 180 - 200. <https://doi.org/10.1080/14759756.2023.2175946>.
- De, I., Biswas, S., & Dey, D. (2024). Micro-entrepreneurship, Institutional Environment and the COVID-19 Pandemic: A Comparison of Weaving Clusters in West Bengal, India. *The Journal of Entrepreneurship*, 33, 59 - 87. <https://doi.org/10.1177/09713557241233904>.
- Desta, D., Tilahun, T., & Yirgu, T. (2024). Livelihood diversification strategies and food security in the weaving based livelihood system of Gamo Zone, Southern Ethiopia. *F1000Research*.
- Dias, R. B., Brandão, R., & de Oliveira, J. M. P. (2020). Learning through practice: The transmission of traditional weaving knowledge in a Brazilian community. *International Journal of Education through Art*, 16(2), 231–245. https://doi.org/10.1386/eta_00028_1
- Getachew, T., Alemu, C., & Wudu, H. (2025). The challenges and opportunities of women working in weaving cultural clothes at Bahir-Dar City, Bahirdar, Ethiopia. *Discover Global Society*, 3. <https://doi.org/10.1007/s44282-025-00139-y>.
- Guru, R., Thennarasu, P., Panigrahi, S., & Kumar, R. (2022). Study on the traditional handloom textiles in India. *Textile & Leather Review*, 5, 392–413. <https://doi.org/10.31881/TLR.2022.34>
- K., M., & Badimala, D. (2025). A Study on Challenges Faced by Women Handloom Weavers (A Case of Dharmavaram Mandal, Andhra Pradesh). *International Journal for Multidisciplinary Research*. <https://doi.org/10.36948/ijfmr.2025.v07i02.41725>.
- Kumara, V., Kumari, P., Yadav, P., & Kumar, M. (2022). Ancient to contemporary—The saga of Indian handloom sector. *Indian Journal of Fibre & Textile Research*. <https://doi.org/10.56042/ijftr.v46i4.59209>.
- Liu, M., Yahaya, S., Guo, C., & Yan, H. (2024). Preserving Mojiang Hani Hand Weaving Techniques: Understanding Complexity for Culture and Sustainable Development. *PaperASIA*. <https://doi.org/10.59953/paperasia.v40i4b.147>.
- Maheux, C. R., Lussier, N. R., & Niyibizi, G. (2020). Integrating indigenous knowledge systems in curriculum development: A framework for cultural responsiveness. *International Journal of Indigenous Education*, 15(3), 55–74.
- Meher, R., Naik, H., & Nag, T. (2024). FACTORS PERSUADING THE SAMBALPURI WEAVING COMMUNITY TO WORK FOR A MASTER WEAVER: A CASE STUDY OF SUBARNAPUR DISTRICT, ODISHA. *EPRA International Journal of Economic and Business Review*. <https://doi.org/10.36713/epra16307>.

- Mishra, B. B., & Mohapatra, B. B. (2017). Handloom and handicraft sector in India: A review of literature on its demand in the market. *INSPIRA Journal of Modern Management & Entrepreneurship*, 7(4), 130-141.
- Oosterbeek, L. (2025). Beyond Culture/Nature Divides: New Approaches and Tools for a Cultural Integrated Landscape Management. *Diversity*. <https://doi.org/10.3390/d17060436>.
- Paul, M., Lakshmi, V., & Bindu, E. (2022). Socio - Technological Transitions Vital for the Handloom Sector and their Contribution in Achieving Certain SDGS. *Agriculture Association of Textile Chemical and Critical Reviews Journal*. <https://doi.org/10.58321/aatccreview.2022.10.01.29>.
- Prieto, A. (2022). Contribuciones al análisis de la gobernanza desde el territorio iku y las prácticas femeninas de cuidado de la sangre menstrual. *Antípoda. Revista de Antropología y Arqueología*. <https://doi.org/10.7440/antipoda49.2022.06>.
- Purohit, K. (2025). Livelihood Opportunities of Sambalpuri Handloom Weavers in Western Odisha: An Analysis. *European Economic Letters (EEL)*. <https://doi.org/10.52783/eel.v15i3.3433>.
- Sarkar, B., & Pradeepa, S. V. (2024). Women empowerment through handloom and handicraft: unveiling the weaving cultural identities of Assam. *Gap Bodhi Taru A Global Journal of Humanities*, 7(II), 74-79.
- Senate of the Philippines. (2025). Senate Bill No. 2XXX: The Philippine Handloom Weaving Industry Development Act. Senate of the Philippines Legislative Archives.
- Sharma, K. (2025). Manipuri Women Handloom Weavers in Hailakandi District of Assam - A Case Study. *International Journal of Research and Analytical Reviews*. <https://doi.org/10.56975/ijrar.v12i3.317805>
- Yeh, J., Lin, S., Lai, S., Huang, Y., Yi-Fong, C., Lee, Y., & Berkes, F. (2021). Taiwanese Indigenous Cultural Heritage and Revitalization: Community Practices and Local Development. *Sustainability*. <https://doi.org/10.3390/su13041799>.
- Zhang, L., Wang, Y., Tang, Z., Liu, X., & Zhang, M. (2023). A Virtual Experience System of Bamboo Weaving for Sustainable Research on Intangible Cultural Heritage Based on VR Technology. *Sustainability*. <https://doi.org/10.3390/su15043134>.