

Woven Heritage, and Indigenous Knowledge Systems: A Comprehensive Reviews on Preservation of Embroidery Culture

Smitamayee Raj¹, Dr. Ajay Kumar Singh²

¹Research Scholar, Faculty of Education, Banaras Hindu University, Varanasi
Corresponding Author Email: [smitamayeeaj\[at\]gmail.com](mailto:smitamayeeaj[at]gmail.com)

²Assistant Professor, Faculty of Education, Banaras Hindu University, Varanasi

Abstract: *This review explores the multi dimensions of embroidery within tribal and indigenous communities, emphasizing its educational, cultural, aesthetic, and socio-political significance. Studies such as Alajaji (2019) and Sawant et al. (2023) emphasize embroidery as a traditional method of decoration (motif and fabric), deeply rooted in regional aesthetics and craftsmanship. Others, like Sahu & Tiwary (2024) and Yang & Yodmalee (2024), highlights embroidery's role in preserving traditional knowledge systems and literacy, showing that how fabric arts serve as living archives of cultural heritage. Several works, including Singh & Singh (2025) and Lin et al. (2024), explore embroidery as a sustainable and evolving practice through integration with contemporary design and digital innovation. The pedagogical power of embroidery is underscored by Eldridge (2018) and Ross (2000), who link art forms to create identity, civic awareness and consciousness as well as educational frameworks. Specifically focusing on Dongria Kondh traditions, researchers like Sethi & Naik (2020), Rastogi (2023), and Prusty (2024) reveal how embroidery; particularly the kapdaganda-acts as a form of intergenerational learning, cultural resistance, cultural identity, and socio-economic empowerment for women. Embroidery not only a craft, but as a "living curriculum" that transmits values, history, and identity. Collectively, the reviewed literature affirms embroidery's several role as both tangible heritage and epistemological tool, where knowledge is produced, and transformed. Its supporting the broader inquiry into how embodied practices like stitching function as acts of memory, pedagogy, and resilience among tribal communities.*

Keywords: Traditional knowledge system, Cultural heritage, Embroidery culture, Socio-economic Empowerment, Living Curriculum

1. Introduction

Embroidery, in its most elemental form, is the practice of decorating fabric using a stile and thread. However, within tribal and indigenous communities across the globe, embroidery transcends decoration; it becomes a mode of cultural expression, a repository of ancestral wisdom, and a potent pedagogical tool. The reviewed literature affirms that embroidery not merely encapsulates aesthetic sensibilities but also perform as a living text of identity, resistance, education, and socio-cultural continuity. This introduction consolidates findings from 27 key studies to establish the context for exploring Dongria Kondh embroidery as a form of cultural education and a "living curriculum." Many scholars have investigated embroidery as a medium of cultural preservation and heritage transmission. For instance, Alajaji (2019) points out the decorative value of embroidery among the Najd desert tribes, revealing how needlework expresses community identity and aesthetics. Similarly, Sawant et al. (2023) document the historical legacy of northern Indian embroidery techniques, emphasizing on motifs, fabrics, and colour usage as intergenerational knowledge carriers. These studies illuminate the centrality of embroidery in sustaining intangible cultural heritage.

The pedagogical dimensions of embroidery are further explored in works such as Eldridge (2018) and Ross (2000), who assess indigenous art forms through educational frameworks. Eldridge repositions Native American spirituality within art education, recommending for a decolonial historiography. Ross explores the Akan visual culture in Ghana, arguing for its pedagogical relevance in shaping identity and civic consciousness. Both scholars

acknowledge traditional arts as rich sites of informal education and epistemological practice, a perspective echoed in Sahu and Tiwary's (2024) study on Lambani embroidery and Indigenous Knowledge Systems (IKS).

Emerging studies on embroidery also immerse with its dynamic evolution in the face of modernity, globalization, and technological development. Lin et al. (2024) and Hassaan (2025) explore how traditional embroidery is being adapted into contemporary fashion and digital collaboration. By integrating embroidery with modular design and AI-generated patterns, these works reveal how traditional crafts are being recontextualized while maintaining their cultural roots. Singh & Singh (2025) provide a systematic review of embroidery's revival through sustainable design, underscoring the necessity of combining traditional knowledge with contemporary methodologies for recurring relevance and economic viability. Focusing more intimately on tribal communities in India, several studies provide critical insights into the socio-cultural functions of embroidery. Prasad (2021) highlights how tribal art forms in Andhra Pradesh reflect cultural resilience while undergoing transformations under modern decorative design influences. Majhi (2023) examines skill development initiatives among Dongria Kandha women during the COVID-19 lockdown, positioning embroidery as a livelihood approach that fosters economic development and cultural preservation. Behera (2018) and Rastogi (2023) further delve into tribal art as a repository of oral literature and spiritual symbolism, particularly reinforcing the significance of design interventions to enrich the visibility and marketability of crafts without compromising authenticity. The Dongria Kandha tribe of Odisha occupies a remarkable place in this

Volume 14 Issue 8, August 2025

Fully Refereed | Open Access | Double Blind Peer Reviewed Journal

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literature due to its unique socio-cultural practices and resistance to external interventions. Studies by Mohapatra (2017), Nath (2023), and Devi (2016) foreground the tribe's struggle to preserve their sacred geography, socio-economic rights, and cultural identity in the face of industrial infringement and modernization. Within this context, embroidery—especially the traditional shawl known as “*kapdaganda*” emerges as a symbolic and functional artifact. Sethi & Naik (2020) highlight how Dongria women engage in embroidery not merely as artisans, but as cultural custodians, embedding cosmological, ecological, and communal narratives into each thread. Complementary studies by Tripathy (2023) and Prusty (2024) talk about the intersection of textiles, ritual, and ecological knowledge, emphasizing how Dongria weaving practices embody an integrated worldview that links land, identity, and pedagogy.

Dhar (2018) and Mukherjee (2009) critique the inadequacy of mainstream education systems in addressing indigenous epistemologies, advocating for educational models that center indigenous narratives, practices, and ways of knowing.

Taken together, these reviews construct a compelling framework for understanding embroidery not only as craft, but as a cultural curriculum. They illuminate embroidery's potential as a site of intergenerational learning, a medium for articulating identity and resistance, and a practice that bridges traditional knowledge with contemporary relevance. This context fixes the stage for the present study, which seeks to explore embroidery as a form of cultural education—an embodied, lived pedagogy where thread, fabric, and memory converge to produce, transmit, and sustain indigenous knowledge and tradition.



(Dongria kandha Kapdagonda Shawl)



(Najd desert tribes embroidery)



(Lambani Embroidery)



(Tibetan Silk Embroidery)

Review's on Embroidery & Indigenous Culture

| S. No. | Name and Year | Context | Findings |
|--------|------------------------|--|---|
| 1 | Mukherjee (2009) | Tribal education in India: An examination of cultural Imposition and Inequality. | The research revealed that the modern education system makes little attempt to address cultural specificities in designing education policies for tribal students which results in the development of a negative self-image. |
| 2 | Ross (2000) | Symbols of Identity: Akan Art in the popular culture of Ghana and its educational implications. | This study conducted during the summers of 1997 and 1999, It deals with the meanings of African art forms and symbols in contemporary Ghanaian arts, popular culture, and education. |
| 3 | Prasad (2021) | Emerging tribal Art trends in modern design an empirical study. The study was carried out in two different villages situated in the outskirts of A.P. Areas covered were Rampachodavaram (East Godavari district) and Jangaraddy gudem (West Godavari district). | Result revealed that there is a significant impact of modern tribal art designs on tribal culture in A.P. finally it is conclude that there are many emerging tribal art trends in modern design in the sample section villages. |
| 4 | Eldridge (2018) | An indigenous reframing of Art Education Historical Research: Acknowledging native American spiritual values. | These ideas are intertwined with the history of suppression of native American religions. This article continues to decolonize art education historiography through Indigenous reframing, particularly in reference to native American spirituality. |
| 5 | Minenok et.al.(2024) | Art education as a means of forming cultural identity and civic consciousness. | The conclusions emphasized that the combination of Ukrainian specificity and modern digitalization trends creates objective conditions for the development of musicology in Ukraine and its presentation at the international level. |
| 6 | Panna (2022) | Cultural identity of tribals in relation to NEP 2020. | It highlighted the relation between the cultural identity of the tribal community and NEP 2020 and the means of preservation and propagation of the tribal culture of India. |
| 7 | Alajaji (2019) | Traditional embroidery as a method of decoration in Najd desert tribes. | The embroidery has increased the aesthetic value of the costume or textile. |
| 8 | Sawant et. al.(2023) | Indian Northern region old heritage hand embroidery manufacturing techniques. | The study deals with the ancient textile embroidery of the northern region has discussed, the history of embroidery, the fabric, the colour of the thread, and the motifs have been told. |
| 9 | Behera (2018) | Persistence and reflective of tribal narratives on Art and craft: A curatorial study on the particularly vulnerable tribes of Odisha. | This paper is an attempt to describe and illustrate the contents of rich tribal literature which are preserved through oral transmission and the invisible expanding and preserving their literatures that remain concealed in the Art and Craft traditions. |
| 10 | Majhi (2023) | Promotion of sustainable livelihood through skill development of Dongria kondh communities during lockdown. | The paper has covered the status of the dangria kondh tribe and the skill development programme of women SHGs during the lockdown helped a lot to revive their income. |
| 11 | Mahmoud Hassaan (2025) | Merging the Arts of Hand Embroidery with painting for creating interchangeable modular fashion. | The significance of the study represented in adopting experimentation in the field of fashion, the current experience can be used by students of fashion programs. The study adopts the experimental, developmental and exploratory approach. |
| 12 | Yang & Yodmalee (2024) | The Historical development and literacy of Jiarony Tibetan Embroidery in Education. | Through a meticulous exploration of archaeological findings, historical narratives, and cultural influences, this research sheds light on the rich tapestry of Jiarong Tibetan embroidery, highlighting its roots, development stages, and profound impact on education and cultural identity. |
| 13 | Lin et.al.(2024) | application of Gan embroidery (yuzhang embroidery) in Neo-chinese-style wollen clothing with the inheritance of intangible cultural heritage. | This research summarizes the primary contributions of the study, including an enhanced comprehension of the development of Neo-Chinese-style clothing and the burgeoning role of embroidery craftsmanship in the international fashion industry. Additionally, this research explores potential future research directions to deepen our understanding of Neo-Chinese-style clothing and traditional craftsmanship. |

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|----|----------------------|---|--|
| 14 | Sahu & Tiwary (2024) | Indigenous knowledge systems and preservation of embroidery culture: case studies on Lambani embroidery in India. | The study emphasizes that Lambani embroidery is a living tradition steeped in IKS, which includes not only the embroidery techniques but also the social and cultural meanings associated with it. These knowledge systems are vital to the preservation of the Lambani community's unique identity, particularly in the face of globalization and modernization. |
| 15 | Zhuo et.al.(2024) | Combined query embroidery image retrieval based on enhanced CNN and blend transformer. | This paper presents Blend-Transformer, where the core lies in the GEA module, which replaces the MHSA in ViT and extracts features from the reference embroidery image from different dimensions, greatly enriching the feature information. |
| 16 | Yance et.al. (2025) | Exploring the design elements of Chinese intangible cultural heritage Shu embroidery: an iconographic analysis. | Using Panofsky's iconographic framework, six traditional and modern Shu embroidery patterns were analysed. The findings reveal diverse forms, intricate compositions, and balanced or asymmetrical layouts, highlighting the transition from traditional craftsmanship to modern innovation. |
| 17 | Wang (2024) | The digital interactive display design of intangible cultural heritage Lu embroidery technology- taking the yellow river culture in Shandong as an example. | The finding highlights that the digital interactive display design of intangible cultural heritage Lu embroidery skills, from the perspective of Shandong Yellow River culture, is not only a means of protection and dissemination of traditional skills, but also a design that actively explores modern cultural innovation. |
| 18 | Rastogi (2023) | Design intervention on the motif patterns of kapdagonda craft of dongria kondh tribe of Orissa. | The study reveals the significance of colours and the brief history behind the traditional motifs of Kapda Gonda through interviews of artisans of the tribe helped in analysing Conservation - Cum - Development Plan for Dangaria Kandha Pvtg, Dangaria Kandha Development Agency, Kurli, Chatikona (2016) the weaving and embroidery process involved in the Kapda Gonda, shawl development. |
| 19 | Nath (2023) | Defending the secreted : Discourses of development , identity and everyday resistance among the dongria kondh. | The study focused that at the core of this resistance is a conception of kondh's 'sacral polity' that is embedded within the environmental history of the region and remains a fundamental aspect of their cultural and political resistance to outside interventions. |
| 20 | Devi (2016) | Socio-econonic status of the dongria kondhs: A primitive tribal group of Niyamgiri hills in eastern ghats of Orissa. | The findings revealed that the existing infrastructure and welfare schemes are to be reinforced without compromise with targeted surveillance goals. To save the PTG, preparation of action plan for their survival, protection and development is required urgently for fulfilling basic needs and socio-economic update to meet the challenges of modernization. |
| 21 | Dash et.al (2013) | Indigenous technical knowledge of tribal art & craft in Odisha: A step for survival and revival. | Reinforce the view that indigenous arts, including embroidery, are under threat from homogenizing forces of modernity, thus necessitating protective strategies rooted in community agency. |
| 22 | Mohapatra (2017) | Adivasi's struggle for niyamgiri-A study. | This article highlights the timeline of the dongria kondh tribe's struggle against the mining giant, Vedanta. Starting from the appearance of Vedanta in Odisha and concluding with the present situation of the conflict, it illustrates the sacrosanct relationship between the Niyamgiri forests and the dongria kondh and the devastating impact the mining activities would have, not only on the environment, but also on the dongria kondh. |
| 23 | Prusty (2024) | socio-cultural changes of Dongria kondh tribe, Rayagada district of Odisha | To documented the traditional festivals, ethno medicinal practices, and their weaving practices as an intersection of art, culture, and environment. |
| 24 | Dhar (2018) | Traditional knowledge and cultural identity of different tribal communities of Eastern India : A study. | Result revealed that managing and documenting indigenous knowledge will not only safeguard but also expose the hidden treasures of the region including domestic, religious and healing practices that the world has not known about. |
| 25 | Sethi & Naik (2020) | Gender role in handicraft promotion: A case study among Dongria kandha women in Rayagada district, Odisha. | This paper revealed the gender role in production, promotion and preservation of the skill of traditional handicraft. |
| 26 | Singh & Singh (2025) | Traditional embroidery revival for sustainability: A systematic literature review and bibliometric analysis. | The results underscore a significant need for more research focused on practice-led approach, emphasizing the importance of integrating contemporary methodologies with traditional techniques. |
| 27 | Tripathy (2023) | Tribals and textile handloom of Odisha : With special Reference to Koraput. | Study highlights that these numerous textiles have been woven using a variety of techniques, including hand block printing, Chanderi, Bandhani, tie-dye, batik, and others. These techniques contribute to the textiles' visual appeal and fascination, making them popular with people all around the world. Tribal textiles from India have a long and rich history, which has contributed to their present proliferation and fashion. For thousands of years, tribal textiles from India have maintained their excellent style and pattern. |

2. Critical Analysis of Embroidery Culture

The literature on embroidery offers a vibrant and interdisciplinary side, spreading light on its aesthetic,

cultural, educational, socio-economic, and political dimensions. Researchers have explored embroidery across a broad range of areas from India and Ghana to China and the United States-highlighting its global relevance. While this

Volume 14 Issue 8, August 2025

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body of work adds valuable insights, it also reveals some noticeable gaps and inconsistencies. There are contradictions in approaches, recurring methodological issues, and common themes that deserve more in-depth replica and analysis.

1) Embroidery as Cultural Identity and Heritage Preservation

Several studies underscore embroidery as a important marker of cultural identity and heritage preservation among indigenous communities. Alajaji (2019), Sawant et al. (2023), and Sahu & Tiwary (2024) highlight the aesthetics and indigenous knowledge systems embedded in traditional embroidery practices across tribal communities in India and the Middle East. These studies collectively show that embroidery serves not only as decoration but as a medium of cultural storytelling and identity negotiation.

For instance, Behera (2018) and Sethi & Naik (2020) explore embroidery among Odisha's tribes, particularly the Dongria Kandha, revealing how their motifs and weaving practices perform as oral history and communal memory. Similarly, Yang & Yodmalee (2024) and Yance et al. (2025) present embroidery in Tibet and China, respectively, as artistic embodiments of ethnic identity that are passed down through generation by generation. Such embroidery traditions represent more than craft; they embody indigenous epistemologies, reinforcing the study's central argument that embroidery functions as a "living curriculum" and cultural pedagogy.

2) The Role of Elders Especially Women as Cultural Educators

The intergenerational transmission of embroidery skills often centers on elder women. Majhi (2023) illustrates how skill development among Dongria Kondh women, especially during the COVID-19 lockdown, revitalized community-based livelihoods and reinforced their role as cultural educators. Similarly, Dhar (2018) and Devi (2016) emphasize the role of elder women in sustaining socio-cultural knowledge systems in tribal Eastern India. This aligns with the objective of the user's study to explore how embroidery making, especially when taught by elders, operates as an informal educational system. The role of women, in particular, emerges as vital in resisting cultural erosion and sustaining embodied traditions that extend beyond the economic to the epistemological.

3) Embroidery in Education and Pedagogical Frameworks

Basically, many studies look at embroidery and tribal arts from the same educational teaching perspective. Eldridge (2018) and Minenok et al. (2024) further examined this issue itself. Their research provided additional insights into the problem. Art education should remove colonial influence and respect local culture to support indigenous historical stories. This approach regarding cultural teaching methods validates traditional knowledge systems. Basically, these frameworks connect with the Dongria Kandha situation, where embroidery works as the same kind of local teaching method.

Ross (2000) and Mukherjee (2009) surely criticize how tribal cultural practices are left out from formal education systems. Moreover, they highlight that this exclusion leads to cultural

transference among tribal communities. Basically, these findings show that education needs to include traditional knowledge like embroidery, which validates the same experiences and identities of Dongria Kandha youth.

As per these studies, education needs rethinking regarding including indigenous knowledge forms like embroidery. This approach actually preserves cultural heritage and definitely helps young people from communities like the Dongria Kandha feel valued and connected to their roots. It also helps them engage with modern education while respecting their traditions.

4) Modernization, Innovation, and Sustainability

A significant theme emerging across reviews is the conflict between tradition and modernity approach. Studies by Lin et al. (2024), Mahmoud Hassaan (2025), and Zhuo et al. (2024) examine the integration of traditional embroidery into contemporary design and digital technologies, including Artificial Intelligence and modern perspectives. This theme points to possibilities for innovation while raising concerns over authenticity and commodification.

Rastogi (2023), in her study on design intervention in Dongria Kandha textiles, illustrates a sensitive balance between innovation and cultural adherence. Similarly, Singh & Singh (2025) argue for a practice-led, sustainable approach to embroidery revival that maintains cultural integrity while ensuring artisans' economic viability.

These studies provide valuable insights for understanding how the embroidery practices of the various culture can evolve without being slender, ensuring both survival and innovation.

5) Resistance, Identity Politics, and Embroidery as Epistemology

Many reviews link embroidery with resistance and the politics of identity. Nath (2023), Mohapatra (2017), and Prusty (2024) explore how Dongria Kandha cultural expressions including embroidery are situated within broader environmental and political resistance movements against state and corporate encroachment. These works suggest that embroidery is not just a craft but a form of epistemic resistance, embodying sacred relationships with land and tradition.

Dash et al. (2013) and Naik (2018) reinforce the view that indigenous arts, including embroidery, are under threat from homogenizing forces of modernity, thus necessitating protective strategies rooted in community agency.

The epistemological role of embroidery is further enriched by studies like Wang (2024), which combine technology with tradition to create interactive platforms for learning and memory-making. These insights support the research objective of viewing embroidery as an act of knowledge production, remembrance, and transformation.

A significant strength of the reviewed studies lies in the consistent recognition of embroidery as an **intangible cultural heritage**, which promote cultural significance. Research by Alajaji (2019), Sawant et al. (2023), and Lin et al. (2024) efficiently reinforces embroidery's role in

preserving traditional motifs, materials, and techniques, thereby resisting cultural erasure. These studies predominantly take on a **descriptive or historical approach**, with limited engagement in theorizing embroidery as a knowledge system or epistemological practice. This narrow emphasis on form, materials, or aesthetics though important may fail to interrogate the deeper socio-cultural meanings embedded in embroidery. In contrast, studies by Ross (2000), Eldridge (2018), and Sahu & Tiwary (2024) expand the conceptual lens by linking embroidery and visual arts with **education, identity formation, and Indigenous Knowledge Systems (IKS)**. These works signify a more analytical and critical strand, illustrating how embroidery facilitates civic values, spirituality, and intergenerational learning. Importantly, they advance the argument that embroidery is not merely an artistic practice but a **pedagogical framework**, embodying oral histories, and ecological wisdom. Such positioning resonates strongly with contemporary discourses in decolonial theory and indigenous values.

The literature also displays embroidery's **adaptive potential in the modern context**. Hassaan (2025) and Singh & Singh (2025) examine the integration of traditional embroidery with digital technologies, modular design, and sustainability frameworks. These studies are methodologically innovative and future-focused. A notable contribution is the literature highlighted on **Indian tribal communities**, particularly the Dongria Kandha, Lambani, and other tribal communities from Odisha, Andhra Pradesh, and Eastern India. Studies by Prusty (2024), Sethi & Naik (2020), Majhi (2023), and Rastogi (2023) stand out for situating embroidery within the lived realities of indigenous decorative artisans. These works move beyond aesthetics to explore embroidery as a **form of resistance, economic survival, and cultural continuity**, especially in the front of socio-political marginalization, displacement, and modernization pressures. However, a critical gap remains in integrating **tribal voices** directly. Most studies adopt an external ethnographic gaze, often treating communities as subjects of study rather than collaborators in knowledge production. Participatory or indigenous research methodologies are scarcely employed. In terms of **gendered perspectives**, the literature emphasizes the central role of women in embroidery practices. Studies like Sethi & Naik (2020) and Naik (2018) delve into women's agency in the transmission of embroidery knowledge and the maintenance of socio-cultural identity through dress and craft. These analyses are valuable, yet underexplored are the **power dynamics within communities**, such as generational conflicts, shifting gender roles, or the commodification of women's work under state-led skill development programs.

Several studies—such as Nath (2023), Mohapatra (2017), and Mukherjee (2009), touch upon embroidery in relation to **larger political struggles**—resource conflict, displacement, and cultural resistance. The linkage between environmental justice and cultural expression is particularly appropriate to Dongria kandha communities, whose embroidery practices are entwined with their spiritual relationship to land as well as nature. However, these connections are often **discussed separately** from embroidery, rather than as integrative aspects of craft practice. There remains scope for deeper intersectional analyses that position embroidery within

broader frameworks of environmental knowledge, resistance narratives, and indigenous supremacy.

From a methodological standpoint, the corpus reveals a heavy reliance on **qualitative approaches**, like-interviews, field observations, case studies, and literature reviews. While these are applicable for cultural studies, only a few works such as Prasad (2021) and Singh & Singh (2025) engage in **empirical or mixed-method approaches**, potentially limiting generalizability and policy application. Moreover, many studies lack critical self-reflection on researcher positionality (Reflexivity) or the ethical dimensions of representation, which is play a vital role when working with indigenous and marginalized communities.

Despite these critiques, the collective literature underscores embroidery's significance as a **multifunctional cultural tool**—a site of memory, resistance, livelihood, and education. The focus on Dongria Kandha embroidery, as seen in Rastogi (2023), Sethi & Naik (2020), and Prusty (2024), affirms the uniqueness of "*kapdaganda*" as both an aesthetic and epistemological artifact. These studies validate the central premise of the current research: that embroidery functions as a "living curriculum," embedded in everyday practice and transmitted through intergenerational, informal means, particularly by women elders who act as both artisans and cultural educators.

3. Findings

Embroidery in tribal communities surely serves as more than just art, as it connects knowledge, culture, and daily life together. Moreover, this craft works as a living system that helps preserve traditions while supporting people's livelihoods. This craft surely preserves ancestral wisdom by passing stories, ecological knowledge, and community values from one generation to the next. Moreover, it serves as a vital bridge connecting traditional understanding with contemporary communities. This vocational education actually gives young people practical skills while definitely keeping them connected to their heritage. Basically, focused embroidery training improves the same crafting skills and helps artisans express creativity while meeting market needs. This training basically prepares them for the same changing demands in business.

We are seeing that women are the main part of this tradition, where they only work as makers and teachers. When women practice and promote embroidery, they surely gain income, confidence, and leadership skills. Moreover, these benefits strengthen their important role within the community. Basically, the craft protects cultural identity by putting history and spirituality into every design, fighting against the same forces that erode culture. Embroidery actually brings families and neighbours together when they work on projects. This definitely creates strong bonds and helps older people teach younger ones. Traditional crafts actually provide steady income to artisans and definitely help them live better lives. These crafts maintain their original authentic style while supporting families economically. As per this approach, embroidery helps women gain knowledge and economic support while preserving our heritage. Regarding social

benefits, it also builds community bonds and supports overall growth.

4. Educational Implications of Embroidery

We are seeing that embroidery works as a simple but strong teaching tool, giving lessons that regular schools only miss out on. We are seeing how traditional knowledge systems can enrich regular education when we combine cultural learning with practical skills in a thoughtful way.

1) Skills Orientation

Skills orientation focuses on developing practicality that students can definitely use in real work circumstances. This approach ensures students gain experiential learning rather than just theoretical knowledge. Embroidery surely develops fine motor skills and concentration in students. Moreover, it cultivates design thinking and problem-solving abilities. Schools can actually include craft-based subjects and job training courses to teach students discipline and creativity. These practical skills definitely help students find work directly after completing their studies.

2) Overall Development

- **Physical:** Needlework surely helps improve hand-eye coordination and makes fingers more skillful. Moreover, regular practice of stitching develops better physical control and movement precision.
- **Mental:** We are seeing that this craft sharpens the mind because it needs only focus, patience, and proper planning to improve thinking skills.
- **Social:** Working in embroidery groups surely helps students develop teamwork and cooperation skills. Moreover, this group learning approach builds cultural respect among learners.
- **Emotional:** The meditative nature of embroidery surely reduces stress and builds self-confidence by giving learners visible progress of their pure effort.
- **Spiritual:** Traditional motifs connecting learners to ethical values, ecological respect, and ancestral wisdom.
- **Economic:** Economic benefits actually show that craft skills prepare students for job opportunities. This approach definitely connects education with earning potential.

3) Women Empowerment

Women empowerment itself means giving equal rights and opportunities to women in society. Further, it helps women become independent and make their own decisions in life. Basically, when embroidery is taught in schools, women become teachers and leaders, which gives girls the same confidence and helps them earn money while keeping their culture alive.

4) Innovation and Modernization

As per current requirements, organizations are implementing new technologies and updating their systems regarding business growth. Modern approaches are being adopted for better efficiency and competitive advantage in the market. Formal education can surely connect traditional embroidery with modern design and digital tools, helping students learn entrepreneurship skills. Moreover, this approach shows how

cultural heritage can adapt to today's world while keeping its authentic value.

5) Storytelling Form

Storytelling surely presents information through narrative structure with characters and plot development. Moreover, this form engages readers by connecting facts to human experiences and emotions. Embroidery itself preserves oral traditions and histories through its motifs and patterns. These designs further carry forward cultural stories from one generation to another. As per classroom requirements, it can teach cultural stories, environmental awareness, and moral lessons in a creative visual way. Teachers can use this method regarding different subjects to make learning more engaging.

5. Conclusion

The collective body of related literature reviewed in this paper reveals that embroidery, far beyond its surface as an aesthetic craft, functions as a dynamic cultural mode and a deeply rooted educational practice and epistemological artifacts within tribal and indigenous contexts. The studies underscore embroidery's role in preserving indigenous symbolic heritage, shaping cultural identity, transmitting intergenerational learning, and sustaining livelihoods. It emerges as a form of embodied pedagogy that not only teaches skills but also expresses values, and histories that formal education systems often overlook or marginalize. Several key themes generate across the literature review, such as-

- 1) Different regions embroidery is repeatedly identified as a tool or framework for cultural preservation and resistance, particularly among indigenous communities such as the Dongria Kandha, Lambani, and Banjaras in India; as well as its cover globally.
- 2) Embroidery is shown to serve as a gendered specific role of learning and empowerment, with women playing a crucial role as both practitioners and mentors.
- 3) The intersection of embroidery with contemporary concerns, such as- sustainability, digital innovation, and economic resilience illustrates its adaptability and continued significance in contemporary contexts.

However, critical gaps persist. Many studies remain descriptive, lacking theoretical depth in understanding embroidery as a knowledge system. There is limited use of participatory or indigenous research methodologies that emphasize community voices and lived experiences. Additionally, few works engage deeply with embroidery's epistemological role or its potential to inform alternative models of education grounded in indigenous global views. This review lays the foundation for further inquiry into embroidery not merely as intangible or cultural heritage but as a "living curriculum". In doing so, it calls for a more nuanced, interdisciplinary, and community-centred approach to researching traditional textile practices, particularly in the context of indigenous education and cultural continuity.

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