



## Splendid *Kaudi* art - A sustainable enterprise for empowerment of rural women

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The *Kaudi* art is one of the oldest folk art practised among women folk of Northern Karnataka and is also called as Grandmothers' art. It is prepared by old and used cloth swatches which unfolds the creativity of woman folk through their magnificent skill and imagination with thousands of stitches which depict the traditional folklore. In recent years this craft is slowly fading due to reduced commercial value and lack of interest among the present young generation. Therefore, revival of *Kaudi* art through value addition is a need of the hour for its sustainability. Hence, the present study is taken up with the objective for revival and restructure of traditional *Kaudi* for empowering the rural women and it comprised of historical documentation, restructuring of traditional *Kaudi* designs with design elements, organization of principles and skill development training programmes for rural women. Variegated home textiles were designed with *Kaudi* stitches and subjected to consumer acceptability. It was seen that among the home textiles developed, the yoga mat was found to be a trendy item as expressed by the consumers due to its usefulness and comfort properties. It was noticed that the perception towards traditional *Kaudi* art improved remarkably and consumers were convinced on various aspects viz., product diversification through restructuring, design element, principles of design for production of variegated *Kaudi* articles and its promotional techniques. Value addition to traditional *Kaudi* through variegated home textiles was found to be the best means for promotion of *Kaudi* technique, its sustainability and rural entrepreneur can help to establish start ups and microenterprise with minimum investment.

**Keywords:** Design elements, Empowerment, Folk art, *Kaudi*, Product diversification

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India's rich heritage of ornamentation of fabrics dates back to the epic age. The splendour and versatility of Indian hand printed and embroidered fabrics dazzle in every part of the world even today glitter in every part of the world even today<sup>1</sup>. *Kaudi* is splendid embroidery of Northern Karnataka which resembles *Kantha* of West Bengal and is commonly called as quilt. Quilting was originally worked by stitching two layers of fabric together with a soft padding in between as the most practical way of obtaining warmth. The villagers in Northern Karnataka are famous in making quilts of typical style that are elaborate and exclusively handmade<sup>2</sup>.

This art is gradually being replaced by many new techniques. Even so, in India many villages of the states have still retained their traditional art of making the quilts. Therefore, it should be realized that the beautiful art, culture and tradition of India could be seen only in villages which are untouched from the main roads of the cities<sup>3</sup>. From many years, quilting is

practiced by rural folk by joining of worn out fabrics in North Karnataka. It is necessary to diversify and add value to *Kaudi* in order to reach urban areas. Hence, the present study was taken up with a view to generate information on the history and evolution of quilts of North Karnataka and study the socio-economic status and problems of the quilt makers involved in the production of traditional quilts.

Since ages, Indian embroidery is one of the decentralised microenterprise creates lot of employment opportunity among the rural women and feeds millions of rural folk directly and indirectly. In the words of president APJ Abdul Kalam "empowering women is a prerequisite for creating a good nation, when women are empowered, society with stability is assured". Empowerment of women is essential as their thoughts and their value systems lead to the development of a good family, good society and ultimately a good nation<sup>4</sup>. Hence an attempt has been made for revival and restructuring of traditional *Kaudi* for empowerment of rural women.

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### Material and Methods

The study comprised of three parts documentation on traditional *Kaudi* technique by primary and secondary sources, restructuring of traditional *Kaudi* designs using design elements and principles for value addition and development of diversified products and organization of skill development training programmes for rural families for sustainability and empowerment.

A survey was conducted at selected districts of Northern Karnataka with the population of 200 families involved in *Kaudi* making. The major part of data was collected from the women folk in the family, elderly and experienced members of the societies. The data was collected by using personal interview method to get the information with respect to *Kaudi* making, *Kaudi* techniques, constructional details, accessories procured for *Kaudi* and problems faced during *Kaudi* process.

#### Sourcing and cataloguing the traditional *Kaudi* of Northern Karnataka

The traditional quilts of Northern Karnataka unfold the creative genius of local artisan as well as woman folk through their magnificent skill and imagination with thousands of stitches which depicts the traditional folklore. Traditional household quilt

designs were documented through organizing exhibitions and visiting the Folklore University of Karnataka of Historical background for collecting secondary information recording of the *Kaudi* technique (Plate 1).

#### Restructuring the conventional quilt designs into contemporary forms

The traditional *Kaudi* designs were contemporized through innovative approach by adopting elements and principles of design *viz.*, shape, size, space and colour to create diversified novel quilt products to meets the present market demand. The quilts were restructured into contemporary form by applying design repeat *viz.*, block repeat, brick repeat, drop repeat, step repeat and all over designs (Plate 2).

#### Restructuring of *Kaudi* design and techniques for home textiles

A range of *Kaudi* products were designed and developed *viz.*, table cloth, table runners, bread spreads, yoga mats, wall hangings, diwan set and hand bags *etc.*, by adapting design elements and principles for revival and sustainability of *Kaudi* technique. By using self-structured questionnaires, consumer acceptability was assessed for developed articles by a group of 60 consumers and results were tabulated by frequency and percentage.



Plate 1 — Exhibition of on “value addition to traditional *Kaudi*”



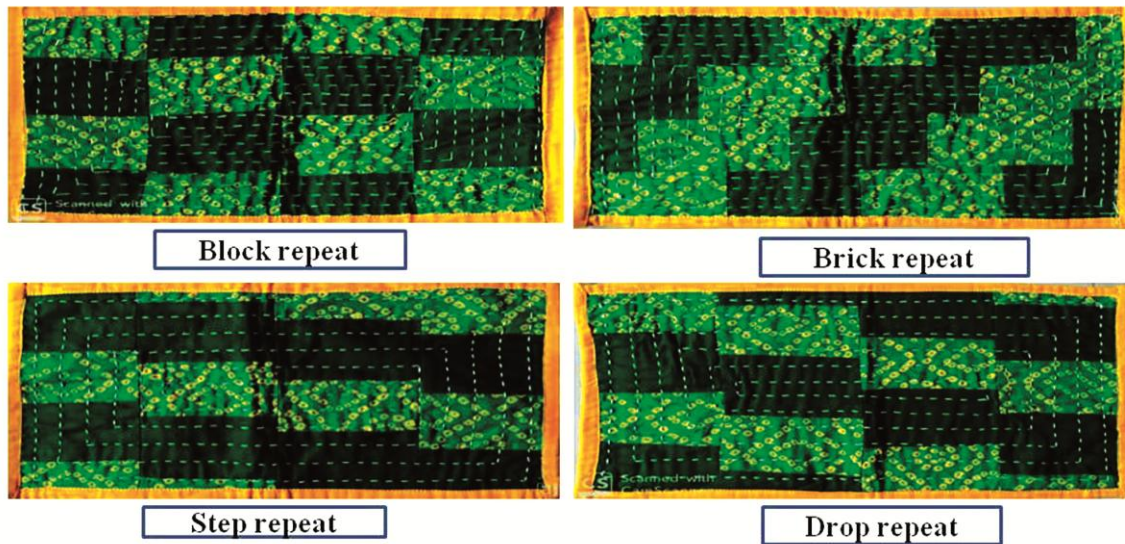


Plate 2 — Restructuring the conventional quilt design into contemporary forms using design repeat

#### *Capacity building training programmes*

Capacity building training programmes on value addition to traditional *Kaudi* were organised in the years 2018-19 and 2019-20 at selected villages of Northern Karnataka viz., Uppin betageri and Tirlapura (Dharwad district), Indi (Vijayapur district), Bailhongal (Belagavi district). The training programme was organised for five days duration with 30 participants. Interested women folk and SHG members had attended the training programme. The training programme comprised of lecture method followed by method demonstration and hands-on experiential learning to the participants. Pre and post evaluation was done and data was analyzed using simple percentage, weighted means score (WMS) and t test for knowledge assessment.

### **Results and Discussion**

#### **Historical background of women folk involved in quilting**

Historical background of *Kaudi* art vocabulary refers to the word “*Kaudi*”, which is an old cognitive novel, meaning of piece of cloth. In Karnataka, ‘*Kaudi*’ is called kavundi, *kauidi*, *kandi*, *kandhi*. In Tamil is called as *Kavandigai*. In general, this art is comparable to kantha embroidery of West Bengal. This *Kaudi* /Quilt is a rare item found all over the country and it has become an essential clothing for rural people. *Kaudi* art has been practised by rural women since ages throughout Northern Karnataka. The earliest references of this art recorded during 2<sup>nd</sup> century by *Charaka Samhita*. The *Kaudi* articles are

prepared by using old and torn clothes for preparing blankets. This art consists of vibrant thread work created by women folk through their intelligence, emotion with the coordination of their fingers. It requires not only skill but patience, concentration, a sense of proportion, an aesthetic appreciation and visual co-ordination.

This kind of fine crafts have grown in the backdrop of folklore such as religious belief, ritual, proverb, puzzles, song and dance. Since time immemorial man practiced the various forms of art for his happiness and elevate boredom. *Kaudi* is one of such creation<sup>5</sup>.

The magnificent folk art of *Kaudi* is considered as grandmothers art that is mastered by the mother and then passed on to a cousins and to their siblings. It is fusion of old coloured cloth swatches joined by white thread with simple running stitches mostly resemblances *Khanta* of West Bengal. The cloth rags are magnificently joined by different shapes of aesthetically cut patches one over the other with explicit creativity. Vivid designs are created on the top layer and joined with fine running stitches with 3/4 ply white cotton thread looks like a piece of patch work. Most of the women folk of Northern Karnataka are practicing this art for preparations of blankets and other articles. It is customary practice among the rural families that the *Kaudi* articles are given to their daughter as a piece of gift during marriage as well as after her first delivery. In recent days even in rural areas the *Kaudi* blankets are replaced with synthetic

blankets due to modernization and lack of interest towards this folklore. It is unfortunate to know the disinterest of the present younger generation who has no interest in this beautiful folk art. To overcome this problem, revival of *Kaudi* art is a need of an hour for sustainability of the traditional art and their livelihoods.

#### **Fabric and accessories used in *Kaudi* making**

Traditionally, *Kaudi* is prepared by using old torn cloths and fabric swatches. This explicit art is the best example for recycling of textiles for safe environment. Textile industry creates lot of environment problems in all the stages from fibre to fabric production. Hence, effective utilization of textile waste is a challenging issue for environmentalists and researchers. In connection to this issue, *Kaudi* art is one the oldest craft practised since time immemorial throughout the Northern Karnataka and one of the best method for recycling of old textile.

Table 1 narrates the fabrics and accessories used for *Kaudi* making among the households of selected population. The data was collected from different households through self-structured questionnaires and interviews of 200 rural women in the selected districts of Northern Karnataka using random sampling technique. The table demonstrates fabric sourcing, fibre content, type of thread, needle and sourcing of

thread *etc.* Irrespective of the families located in different districts of Northern Karnataka, all of the household expressed that old and torn clothes were used for preparation of *Kaudi* articles and no single family procured fabric swatches from tailor shop for article making. This may be due to low economic condition and better awareness among the households in rural areas for effective utilization of old clothes for making home textiles. Majority of the households (70%) opined that for making *Kaudi* both cotton and synthetics swatches were used, followed by cotton only (30%) may be due to their wardrobe pattern. Further, none of the household prefer synthetic alone for *Kaudi* construction due to its fabric quality and tactile property. Moreover, the *Kaudi* article are usually home textiles like bed spread, blankets and baby quilts for these, complete synthetic may not be suitable as stated by the households. Irrespective of the communities located in different districts, all of the women folk, used only cotton thread with 3 ply (69.00%), more than 4 ply (24.00%) and 4 ply (5.00%) respectively for stitching due to its durability and comfort properties. Majority of the womenfolk purchased 3/4 ply cotton threads from wholesale dealers (82%) followed by local market. Type of needle and its length play an important role while making *Kaudi* articles, majority of the rural folk preferred 2 inch (61%) galvanised steel needle with

Table 1 — Fabric and accessories used in quilt making

Sl. No.	Particulars	Total (N = 200)
<b>1</b>	<b>Sourcing of fabrics</b>	
a	Old/ torn out fabrics	200 (100.00)
b	Swatches collected from tailors	-
<b>2</b>	<b>Fibre content of the swatches</b>	
a	Cotton	60 (30.00)
b	Synthetics	-
c	Both cotton and synthetics	140 (70.00)
<b>3</b>	<b>Type of thread used in quilting</b>	
a	Cotton	200 (100.00)
b	Polyester and other threads	-
<b>4</b>	<b>Type of thread</b>	
a	3 ply	138 (69.00)
b	4 ply	10 (5.00)
c	More than 4 ply	48 (24.00)
<b>5</b>	<b>Procurement of thread</b>	
a	Local market	36 (18.00)
b	Wholesale market	164 (82.00)
<b>6</b>	<b>Length of needle used for quilting</b>	
a	2 inch	122 (61.00)
b	3 inch	78 (39.00)

Figures in parenthesis indicate percentage

large eye followed by 3 inch. This may be due to their comfort, easy movement and handling of needle while stitching and also expertise of the women folk.

**Steps for making traditional Kaudi**

All women folk of the Northern Karnataka who were interviewed knew about the *Kaudi* techniques and have been involved in preparation of *Kaudi* articles for home applications by using leftover and old clothes for preparation of blankets, baby quilts and bed spreads. Household old clothes and rags were collected washed, dried and assorted by colours and texture. The *Kaudi* technique included four stages. First stage of *Kaudi* preparation elaborates that joining of large pieces placed one over the other for 3-5 layers depending upon the thickness as required by the end users or types of articles. After placing all the layers which are joined by basting (running stitches) method by hand using large needle and 2 ply cotton thread. This step is locally called as *Lyavi* preparation followed by washing and drying. Second stage explains arrangements of fabric swatches according to design and colour combination on the top layer. Third stage narrates joining of fabric swatches from one end *i.e.*, outer side of the article to the inner centre with a fine running stitches by hand. Skill and expertise of the women folk is the key element for joining the pieces and creation of the designs. Four to five members were involved in stitching of fabrics swatches at a time from four corners of the article.

Fourth stage elaborates the finishing of edges by binding techniques using old sari borders or any other contrast colour fabrics (Plate 3). Traditional *Kaudi* were generally classified as regular *Kaudi* and decorative *Kaudies* depending upon the workmanship and utility (Plate 4). The decorative *Kaudies* are threaded by exquisite hand embroidery with variegated motifs and designs. These *Kaudi* articles are gifted to the daughter after her first delivery for her infant as a baby quilt. It is the most common custom in every household of rural areas considered as most auspicious gift received from the parents irrespective of class of economy<sup>5</sup>.

**Restructuring of traditional Kaudi designs for home textiles**

The home textile market is recognized as an important part of the technical textile that comprises household textiles, furnishings and upholstered furniture industry (including bedding, cushions, sleeping bags and furniture backings). Home textiles transform a house into home by improving designs, patterns, size and styles. Today, people want modern and well-furnished homes in place of traditional and dull looking houses. Therefore, they are ready to accept new and expensive home textile products that could fill colours of newness and excitement to their life. Every furnishing in our house is inspired with latest designs such as upholstery, curtains, table runners and mats, bedspreads and wall hangings. There are so many prints, shades and fabrics available



Plate 3 — Steps for making traditional *Kaudi*



Plate 4 — Traditional *Kaudi* articlesPlate 5 — Contemporized *Kaudi* home textiles

in the market that make it easy to pick one, which decorates the floor of living hall, the tiles of kitchen, the colour of walls and the wooden shade of lobby.

Hometech industry has been bright and striking place in the textile industry in the last decade in India. Designers, producers and the marketers endeavour to observe the consumer aspirations better. In recent years due to consumer polarization, stiff competition within the industry and general access to media, role of textile design has changed in the country and elsewhere, both in terms of practice and appreciation.

People are now realising the role and status of textile design in a broader context. Traditional folk art and weaving is in fashion in field of home textiles. Hence, *Kaudi* techniques and designs are been used to design the home textiles by adapting design elements and principles (Plate 5).

Table 2 represents that *Kaudi* art which is exclusively depicting collage art *i.e.*, fusion of art geometry and individuals imagination. In this study an effort was made to restructure the traditional *Kaudi* art by introducing design element and principles for

production of variegated home textiles. It has been recognised that, geometry plays an important role in making or creating structural design and using basic geometry one can produce enormous numbers of patterns<sup>6</sup> on the textiles and handicrafts. In this study variegated contemporized *Kaudi* home textiles were developed and subjected to consumer acceptability (Plate 6 to 8). However, the suitability of *Kaudi* art to home textiles designs colour combinations and design arrangements for variegated home textiles were evaluated by weighted mean score (WMS). The first factor was suitability of *Kaudi* art to contemporized home textiles explained by weighted mean score which was drawn from the randomly selected consumer group. It was stated that, baby blankets (2.73) and yoga mat were most preferred products by the consumers due to its applicability and comfort. Among the home textiles, yoga mat was found to be a trendy item as expressed by the consumers due to its usefulness and comfort properties. Based on the opinion by the consumers towards the design selection, it was found that wall hanging (2.80) and diwan set (2.70) received highest score followed by table mat (2.56) and yoga mat (2.53). This may be due to suitability of designs and their arrangements.

Colour is the magnificent subtle art which unfolds every waking moment, enlivening and soothing for the individual. It is the first art of element even before style that makes us pause at a particular textile on a wardrobe. Among the value added *Kaudi* products yoga mat received highest mean score for colour

combination followed by table mats and runners (2.60). This may be due to selection of colours *i.e.*, primary colour used for preparation of yoga mats considered the physical effects of colour which narrates psychological wellness. Further, table cover, diwan set, blankets and wall hangings received medium score (2.53) and the least preferences with respect to colour by the consumers was given to double bed spreads. This is mainly because of light colour combinations used for these items. The basic foundation for designing the textiles of any kind is the ability to arrange the design pattern with ease and freedom. The skill of arranging fabric swatches in *Kaudi* art is artistic excellence of women folk. From the table it was found that, design arrangement was excellent in table mats, covers, baby bedding and



Plate 6 — Contemporary *Kaudi* diwan set

Table 2 — Suitability preferences for *Kaudi* technique to the contemporized value added products by the consumers N=30

Suitability preferences by the consumers for *Kaudi* art to the contemporized value added home textiles (weighted mean score)

S N	Name of the product	Suitability of <i>Kaudi</i> art to contemporized value added home textiles	Selection of designs to the contemporized value added home textiles	Colour combination of fabrics used in the contemporized value added home textiles	Arrangement of design to the overall appearance of the contemporized value added home textiles
1	Table mats	2.46	2.56	2.60	2.53
2	Table covers	2.30	2.23	2.53	2.53
3	Table runner & mats set	2.63	2.43	2.60	2.50
4	Yoga mats	2.66	2.53	2.70	2.36
5	Baby quilt	2.73	2.46	2.53	2.53
6	Diwan set	2.60	2.70	2.53	2.53
7	Single bed spreads	2.56	2.36	2.43	2.23
8	Double bed spreads	2.40	2.43	2.23	2.43
9	Wall hangings	2.53	2.80	2.53	2.50
10	Bags	2.33	2.53	2.43	2.43

Note: WMS- Weighted mean score - Higher the score higher the preference

WAR- Weighted average ranking – Lower the score higher the preference





Plate 7 — Kaudi Bed Spreads

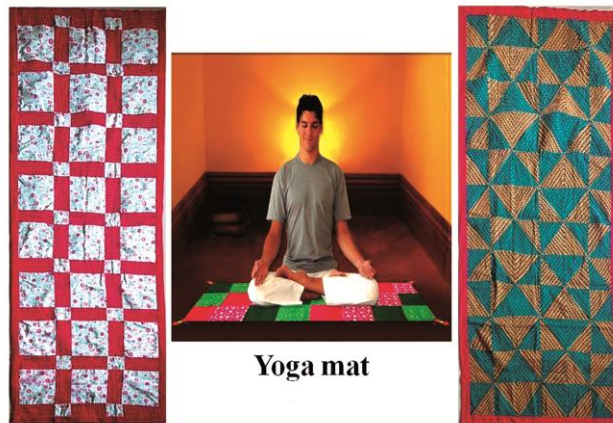


Plate 8 — Kaudi yoga mat

diwan set (2.53) followed by table runner, bed spread, bags *etc.*, as stated by the consumers. Based on the weighted average ranking score first rank received by yoga mats followed by diwan set and baby bedding. Based on the mean score and weighted average ranking (WAR) it was found that yoga mats received the rank due to their applicability, product diversification and overall appearance of the product. Hence, the product received greater awareness among the rural folk and even in urban population. Eco friendly Kaudi yoga mat can replace synthetic yoga mats and soothe the end users.

Table 3 explains that overall opinion about the contemporary value added Kaudi products by the group of consumers. Majority of the respondents stated that excellent effort for revival of traditional Kaudi through means of designing variegated home textiles. About 63.33% of the respondents expressed that revival of Kaudi art has been considered as initiative/ promotional work for developing variegated designs and products for different end utility. Nearly half of the respondents stated that, it is an inspiration for reviving other regional crafts and art for sustainability. 46.67% of the respondents opined that, the revival of Kaudi art is an avenue for self-employment among the rural folk. Many agricultural farm women involved in preparation of Kaudi products during off season as a source of income, in turn it improves their livelihood.

#### *Capacity building training on value addition to traditional Kaudi for empowerment of rural women*

The position of women in the society is an index of its civilization. Women, as co-human beings, have as much right to full development as men have and so emancipation of women is an essential pre-requisite for economic development and social progress. Women are the driving force behind 70% of the small enterprises with nearly 35% of the families dependent on them. In India, about 30% of the total populations



Table 3 — Overall opinion about these contemporary value added quilt products N =30

Sl. No.	Opinion	Multiple responses
1	Excellent effort of reviving traditional <i>Kaudi</i>	26 (86.67)
2	Avenue for self-employment	14 (46.67)
3	Inspiration for reviving other tribal/rural crafts	17 (56.67)
4	Initiative to design many more value added product	19 (63.33)

Plate 9 — Capacity building training on value addition on traditional *Kaudi* for empowerment of rural women

live below poverty line of which 70% are women. Therefore, eradication of poverty of women in India cannot be accomplished through poverty alleviation programmes alone but will require drastic changes in the domestic participation rates and changes in the economic structure in order to ensure their access to resources<sup>7</sup>. Optimum utilization of local resources and sustainability of traditional art is a need of an hour for empowerment of rural women cluster wise through start-ups.

On the basis of case studies of women artisans it was found that traditional embroidery work has brought visible socio-economic changes in the lives of the poor women artisans. Similarly, handicraft provides modest livelihood to a large number of poor women and generates employment opportunities<sup>8</sup>.

Based on the survey, most of the rural women spent their leisure period in *Kaudi* production of traditional art which is a means of relaxation and joyfulness. In this regard, the skill development training programmes were organised by the AICRP HSc- Clothing and Textile which aims to improve their socioeconomic conditions, revival and

sustainability of extinct traditional folk art (Plate 9).

Skill development training programmes on value addition to Traditional *Kaudi* art have been organised by All India Coordinated Research Project on Home Science-Clothing and Textile in different villages for the duration of five days for 30 rural women from each village and feedback from participants were taken. Majority of the participants stated that they were interested in attending the training programme due to the scope of the creativity as per weighted mean score 0.93, followed by acquiring a skill in *Kaudi* technique (0.77). The reasons indicated that, the traditional *Kaudi* art needs creativity with respect to design variation and product diversification for sustainability. Most of the trainees opined that through skill development training they must increase the family income (0.60) by establishing microenterprise at their vicinity with minimum investment. However, other factors were not significant Table 4.

Majority of the trainers expressed that introducing innovative products using *Kaudi* art was found to be excellent with the mean score (2.73) followed by the

Table 4 — Reasons for attending training on skill development training on “Value Addition *Kaudi*” N=30

S. No.	Reasons	Yes	No	WMS	Ranking
1	By acquiring skill in <i>Kaudi</i>	23	07	0.77	II
2	On request of organizers	04	26	0.13	VIII
3	As leisure time spending	05	25	0.17	VII
4	Got motivated by the friends and relatives	09	21	0.30	V
5	Due to scope of creativity	28	02	0.93	I
6	To develop confidence in making <i>Kaudi</i> articles	07	23	0.23	VI
7	To start own enterprise	13	17	0.43	IV
8	To increase family income	18	12	0.60	III

Marks allotted: Yes: 02, No: 01

Table 5 — Opinion of trainees regarding training technique

S No.	Opinion of trainees regarding training technique	Excellent	Good	Fair	WMS	Ranking
1	Duration for the training	08	17	05	2.10	IV
2	Teaching and demonstration methods adapted by the trainers	12	15	03	2.30	III
3	Interaction of trainers and trainees during training	08	18	03	2.10	IV
4	New skill and techniques used by the trainers	13	13	04	2.30	III
5	Concept of introducing elements and principles in <i>Kaudi</i> designs	22	04	04	2.60	II
6	Colour concept for <i>Kaudi</i> designing	08	17	05	2.10	IV
7	Material selection and arrangements	11	09	10	2.03	V
8	Introducing innovative products using <i>Kaudi</i> technique	23	06	01	2.73	I

Excellent: 03. Good: 02, Fair: 01

Table 6 — Knowledge acquisition by the trainees regarding contemporary techniques used for traditional *Kaudi*

S. No.	Knowledge acquisition	Before training (MSD)	After training (MSD)	T test (Paired)
1	Fabrics selection and usage	1.20 (0.63)	2.50 (0.52)	06.00*
2	Design selection	1.52 (0.72)	2.95 (0.21)	08.77**
3	Design arrangements	2.23 (0.83)	2.94 (0.23)	03.16**
4	Colour and colour combination	2.50 (0.85)	2.94 (0.23)	02.04*
5	Value addition techniques	1.68 (0.82)	3.00	06.99**
6	Products diversification	1.69 (0.87)	3.00	07.14**
7	Product labelling and branding	1.47 (0.67)	2.85 (0.47)	07.86**
8	Overall knowledge acquisition	9.00 (2.93)	17.33 (3.40)	10.75**

concept of introducing elements and principles in *Kaudi* designs. This may be due to lack of product diversification in the traditional *Kaudi* since ages. The rural folk were fairly involved in preparation of blankets by using available old and torn swatches with simple running stitches. Through training programme, trainees got motivated and exposed to several issues on *Kaudi* art and its value addition. The trainees expressed that the skills and techniques (2.30) used by the trainers during training had been well appreciated followed by teaching and demonstration methods (2.30). Trainees felt happy for the duration of the training, interaction between trainers and trainees and colour concept used for *Kaudi* designing during training (2.10). They fairly received the

importance of material selection and arrangements of motifs in value added *Kaudi* products (2.03) (Table 5).

It was noticed from the Table 6 that after training trainees stated that the knowledge acquisition on selection of fabric, design, design arrangements, colour combination, value addition, product diversification and product labelling for *Kaudi* art was found to be significantly improved among the group of trainees. Overall knowledge acquisition was found to be highly significant among the trainees and indicated that the skill development training created positive impact on *Kaudi* making. Further, product diversification and sales promotion need to be strengthening by conducting regular training

programmes. From post training programme trainees acquired very good knowledge in product diversification and value addition techniques (3.00), followed by design selection, design arrangements and colour and colour combination (2.94) for *Kaudi* technique. The Knowledge acquisition of trainees regarding the contemporary techniques used for traditional *Kaudi* was more creative and easy for them to start an enterprise. Before training programme the preferences and their knowledge related to *Kaudi* techniques was very fair and less eye catching with simple designs. After the skill development training programme trainees acquired optimum knowledge on product diversification and arrangement of fabric swatches/patterns by adapting elements of design and principles.

### Conclusion

*Kaudi* art is one of the oldest and splendid art practiced by the women folk of Northern Karnataka. Due to lack of interest, less product diversification and promotional activities the art is slowly fading from many households. Through regular skill development training programme on “Value addition to *Kaudi*” been provided positive impact among the women folk for better visibility and sustainability”. Based on the opinion from the trainees before and after training programmes, it analyzed that the perception of traditional *Kaudi* art was remarkably improved and they got convinced on various aspects viz., product diversification through design element and principles and its promotional techniques. After the training programme majority of the trainees are coming forward for establishment of micro start ups locally through Farm Women Interested Groups (FWIGs). It indicates that any traditional art needs proper promotional activities either through central & state government programmes and NGOs for sustainability of regional art and craft. The down falling *Kaudi* art is now blooming with colourful design and stitches. India has been facing severe economic crisis during COVID-19, thousand of labourers are forced back to their natives and searches for their livelihood. In this condition woman folk especially farm women can definitely take up an initiation for establishments of start-ups using

available local resources and regional based folklore for their sustainability.

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### Conflict of Interest

No competing or conflict of interest for this article.

### Authors' Contributions

SKJ: Conceptualization, Methodology framing, Investigation, Design development, Data curation, Validation, Writing – original draft and editing and planning and execution of training programmes and exhibitions. DB: Design developments using softwares, data curation, Formal Analysis and trainer for capacity building, VVS: Documentation of data, Data curation, Writing – review & editing. SM: Collection of data, Data curation, writing reviews and conduction of exhibitions– review & editing. All authors read, provided feedback, and approved the final manuscript.

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