CHAPTER – VII
SUMMARY, CONCLUSION AND SUGGESTIONS
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With the emergence of folklore as a new field of learning in the nineteenth century, scholars from various disciplines such as mass communication, literature, anthropology, linguistics, history, geography, musicology, sociology, social work and psychology evinced keen interest on studying it. The studies are mostly interdisciplinary in nature. Much of the folklore research in India focused on historical dimension of folklore. Many researchers investigated the origin of folk literature in one particular geographical area or region. There are a few studies, which dealt with communication aspects of folk arts in a region like Coastal Karnataka.

An approach integrating modern mass media and traditional folk media has paid rich dividends in the field of communication. Mass media have extended the area of coverage of a folk performance, while traditional folk media, with their inspiring colour and costume, dance and music have enriched the content of mass media channels. In addition, utilization of folk media for communication revives culture of the common man. Systematic organisation of people's performances makes the motivational work more community-based with the objectives of social and economic betterment and cultural revival.

The experience of other developing countries has shown that in rural communication system the traditional folk media can play a very important role. The effective use of folk media serves as an extension of mass media. It helps in securing knowledge of cultural norms and attitudes of people representing a sensitive area and acts as a vital force in communication strategies. It is a unique source of information for those interested in studying people, their living and working conditions.

Researchers have conducted many studies exploring the nature and history of folklore in many geographical areas all over the country. But, not many studies have been taken up to examine the utility of folklore as a medium to accelerate
developmental processes. India, as a vast country with long history of culture, has given birth to various folk performing arts. Since the country is yet to achieve progress in the areas of health, family welfare, rural development and environment, the folk art forms as media for development communication can be effectively used to accelerate favourable changes in these areas. In this context, the present study assumes importance as it aims at exploring the nature and utility of selected folk performing arts as media of mass communication in the coastal districts of Karnataka.

The present study was a descriptive-analytical study of folk media in Coastal Karnataka, which had main objective of understanding and analysing typical features of folk arts of this region as media of mass communication and also of investigating various social functions of folk media of the region. It laid importance towards exploring the modes of effectively employing traditional folk art forms of this region in various media of mass communication and the future of folk arts and folk media artists of Coastal Karnataka in the changing Indian social scenario. The last objective of this study was to provide functional suggestions for better utilisation of folk media in the comprehensive development of this region.

The present research study was intended to conduct an in-depth analytical study of folk art forms of Coastal Karnataka with special reference to their mass media reproduction. The hypotheses were constructed on role and functions of folk arts in this region, use of folk arts in electronic media, integration of traditional and modern media, change in folk arts, decline in folk arts and artists and also on effective use of folk arts in mass media. Among the hypotheses, the researcher was able to prove most of them. But the hypotheses on corruption of folk arts and decline in folk arts and artists were partially proved in this study. They need further research.

Study data for this doctoral research work was collected through first hand details of information. The region selected consisted of five villages each from six taluks of Coastal Karnataka namely, Mangalore and Bantwal (Dakshina Kannada
District), Udupi and Kundapura (Udupi District) and Honnavar and Karwar (Uttara Kannada District). The study sample included both folk performers as well as the audience from among the common men and women. The total sample consisted of 600 individuals of whom 120 were performers and 480 from the audience in addition to 15 case studies.

The secondary source of information was collected from the Regional Research Centre, Udupi, Karnataka Janapada and Yakshagana academy, Bangalore and Libraries of Universities. The tools used in the present study for primary data collection were interview, case study and observation. The selected folk media performers and the audience were individually and formally interviewed for the purpose of study data. The two interview schedules – one for the artists and the other for the common people - were used for quantitative data collection. The case study method was used to study the social life of folk media artists as well as the programmes offered by them on various occasions. The folk media forms selected for case study were Yakshagana, Bhuta worship and folk dance Suggi Kunitha. The artists of Bhuta worship from Dakshina Kannada, Yakshagana from Udupi and Halakki Suggi Kunitha from Uttara Kannada were selected.

The researcher has adopted the standard social scientific methodological approach in the present study, because the study data was partly quantitative and partly qualitative in nature. To make proper sense of the data in comparative terms, simple statistics such as percentage of the sub sample to the total sample worked out. These percentages were provided in the table, along with the absolute numbers.

Findings and conclusions:

After presenting tables and providing explanations and interpretations, broad conclusions of the study are presented as the following.
In this study, majority (80.83%) of performers selected was male. Only 19.17% were female. Men were performing majority of folk arts selected. Hence, their number was more. Among the performers, 33.33% belonged to Yakshagana, 17.5% to Bhuta Kola and least to Kangeelu (0.83). Other folk arts selected were Suggi Kunitha, Pugudi Kunitha, Gopu Kolata, Kudubi Kunitha, Siri, Nagaradane, Houndarayana Valaga, Karangolu, Panarata, Chapparada Yakshagana, puppetry and folk songs.

An equal number of performers (37.5%) from age groups of 25-40 years and 41-60 years were selected. Other performers belonged to age group of below 25 years and above 60 years. A majority of performers (19.17%) selected here was from Halakki Okkaliga, then Brahmin (17.5%), Nalke (15%) and least from Nayaka (0.83). The performers from other castes like Billava, Shetty, GSB, Parava, Pambada, Harijana and others were also selected for study. Among the performers, 34.25% got primary education followed by higher educated (26.7%) and illiterates (21.7%). The remaining got high school education. Majority (40.83%) them were getting annual income of 11000 and below. Only 19.17% performers were getting income of 5000 and above. Others were getting income of in between 11001 and 50000. So the income of majority of performers was very low. Hence, they need financial support.

About 48.33% of performers were having family size of 4 to 6 members. Only a small percentage has family size of 1-3 members. About 50.83% of performers’ mother tongue was Kannada. It was followed by mother tongue Tulu (38.33%) and Konkani (10.83%). The majority of performers selected (48.33%) were from rural area and small percentage (12.5%) from urban area and others from semi urban area. About 90.83% of the total performers were still practicing their folk arts. Only a small percentage (9.17%) was not practicing folk arts. Majority performers still practicing was strength of this study.

Like performers, majority (65.63%) of audience selected was male. Only 34.38% were female. About 13.54% of audience was selected from Billava
community, 11.25% from Shetty and least from Namadhari and Jain (2.08%). The respondents from other communities were also selected for study. About 33.5% of the total audience got higher education and 18.3% were illiterates. Others got primary and high school education. About 25.42% of the total audience was employed and least percentage of audience (8.13%) was housewives. Others were agriculturists, business people, daily wageworkers, students and others. About 28.35% of the total audience belonged to income group of 11000 and below and 23.3% to income group of 25001-50000. Majority (45.42%) of audience came from rural areas and only 19.17% from urban area. Others belonged to semi urban area.

Among the selected performers, about 74.17% opined that folk arts were more powerful in Coastal Karnataka compare to mass media. Only 26.67% of performers were not ready to say that folk arts were powerful in this region. To support the opinion of performers, about 51.7% of audience opined that folk arts were more powerful in Coastal Karnataka compare to mass media. Only 33.8% of audience said that they were not powerful. Among the performers who opined folk arts were powerful, 64.04% justified their opinion with reason of enough audience for folk art performance. Only 2.25% of performers gave the reason of no direct participation in mass media. About 51.21% of audience gave the reason of people believe them more for powerfulness of folk arts. So folk arts are more powerful in Coastal Karnataka, people believe them more and they have enough audience.

About 34.13% of audience opined that Yakshagana was a popular folk art in Coastal Karnataka. The percentage of other folk arts was less compare to Yakshagana. The audience of Dakshina Kannada pointed out both Yakshagana and Bhuta Kola as popular, audience of Udupi mentioned Yakshagana as more popular and audience of Uttara Kannada mentioned Suggi Kunitha as more popular. So Yakshagana is more popular than other folk arts in this area. For popularity of folk art, about 32.60% gave the reason of spirituality and only a few (7.43%) mentioned reason of flexibility.
Regarding theme of folk arts, about 42.65% of selected performers opined that they were propagating spiritual themes. And a small percentage opined that they were propagating psychological themes. But a good number of performers (25.74%) said that folk arts were propagating all themes like social, cultural, psychological, spiritual and other themes. But most of the performers disagreed with folk arts propagating political and economic themes. About 28.37% of audience opined that folk arts of Coastal Karnataka were propagating all the themes mentioned above. About 19.86% of audience opined that they were propagating religious themes. So folk arts of this area are propagating all themes with stress on spiritual or religious themes.

A majority (95.83%) of performers told that people would accept the theme of folk arts. Only 4.17% of performers did not agree with it. To support their opinion, majority of audience (76.5%) told that they were accepting theme of folk arts. Only 16.9% of audience told that they were not accepting the theme of folk arts. To accept theme of folk arts, about 67.83% of performers gave reason of their strong belief in it. Only 3.48% of performers said that people would accept the theme of folk arts because they had no alternative. But no one said that people would accept theme of folk arts because of family pressure. About 34.18% of audience gave reason of their strong belief for accepting theme. Only 8.55% of audience gave reason of family pressure. So, most of people accept theme of folk arts because of their strong belief in them and not for family pressure.

A majority (70.83%) of performers found out all cultural aspects like dress, norms, justice, behaviour and others. Only 5.83% of performers found out cultural aspect other than above aspects in their folk arts. Majority (90%) of the performers agreed that folk arts were used for social purposes in Coastal Karnataka. The remaining only 10% of performers did not agree with it. About 50.93% of the performers said that folk arts were used to unite people and only 2.78% of performers said that folk arts were used to honour personality. But majority of performers told that folk arts were not playing any role in political issues. Some
performers said that they were used for political purposes. But according to them it should not be done. So folk arts are playing an important social role in uniting people of Coastal area.

About 33.85% of the audience was watching folk arts for entertainment in Coastal Karnataka and about 28.75% were watching for mental relief. Only a few (8.35%) were watching for all reasons like entertainment, information, education and mental relief. Majority (84.8%) of the audience told that folk arts were necessary in a society and only 5.4% of told that they were not necessary. About 51.11% of the audience who agreed with necessity of folk arts gave reason of social unity. Only 1.47% of audience gave reason of solving the disputes. So folk arts are necessary to unite people in society.

Regarding the decline in demand for folk art performance, about 61.67% of performers said that there was no decline and only 38.33% of performers said that there was decline in demand for performing folk arts. But majority (70.8%) of the audience opined that there was decline in folk art performance and only 20.2% of audience said there was no decline. Among the performers who opined decline in performance, about 69.57% of the performers gave reason of mass media influence and only 4.35% of performers gave reason of busy life. Among the audience, about 36.76% of them gave reasons like media influence, less audience and declined interest. Only 7.94% of audience gave reason of costly and less artists. For disappearance of some folk arts, about 40.42% of audience gave the reason of mass media influence and a small percentage gave the reason of other job opportunities and other than above reasons. So it is difficult to come to conclusion about decline in folk art performance. But mass media have a role in decline or disappearance of folk arts in this region.

Regarding status of artists, about 53.33% performers started to perform when they were youth. Only a small percentage (5.83%) started to perform in their adulthood. The percentage of performers who started to perform in childhood was 40.83%. So majority of folk performers started to perform during childhood or
when they were youth. About 54.17% of them accepted folk arts as family tradition. A small percentage accepted it as profession and others as hobby. About 35.83% of performers learned folk arts through their family members and 31.67% through co artists. And a small percentage learned it by just observing. So most of the folk artists accept folk art as their family tradition and obviously learn it from their family members.

A majority (75.83%) of performers was performing their folk arts occasionally. And a small percentage was performing it very rarely. Others were performing daily or once in a year. Only few Yakshagana artists perform more or less daily. About 35.83% of performers were giving average number of 53 and above performances in a year. The remaining performers were giving an average of less than 52 performances. About 69.17% of performers were not depending upon folk arts for their livelihood in Coastal Karnataka. The remaining 30.83% of performers were only depending upon folk arts. About 40.96% of performers who were not depending upon folk arts for their livelihood gave all reasons like limited season, less performance and less remuneration. Only 15.66% of performers gave other than above reasons. So majority of folk artists were not happy with opportunity for performance and with their earning.

About 64.17% of performers opined that there were enough artists for performing folk arts in Coastal Karnataka and remaining 35.83% of performers told that number of artists was not enough for performing folk arts. About 68.5% of the audience said that there was decline in number of folk artists in this region where as only 22.5% of audience said that there was no decline. The opinion of audience was contrary to that of performers. About 39.51% of the audience who agreed with decline in number of folk artists gave reason of less remuneration, other good job opportunities etc. Only 10.94% of audience gave reason of no future to folk arts.

The folk artists were facing many problems. Among them, lack of financial support from people and government, less remuneration, limited season, less
cooperation and preparation of co artists were the main problems. So for some artists it was difficult to maintain life by depending upon folk arts. But some folk artists were satisfied with their performance and earnings. They were leading a respectable life.

Regarding the restrictions, about 60% of performers said there were no restriction for women in performing folk arts of Coastal Karnataka and 40% of performers said that there was restriction. About 54.17% of performers who said that there restriction on women for performing folk arts gave reason of tradition existed in folk arts and only 6.25% of performers gave reason of weakness of women. About 56.67% of performers said that there was no restriction of caste in performing folk arts in Coastal Karnataka and 43.33% of performers said that there was restriction of caste. Majority (71.15%) of performers who said that there was restriction of caste for performing folk arts gave reason of tradition existed in folk arts and only 5.77% of performers gave reason other than tradition and division of labour. The tradition plays an important role in performance of folk arts in this region.

About 65.2% of audience said that there was no restriction of gender for participating in folk art performance of this region and only 20% of audience said that there was restriction of gender. About 69.8% of audience said that there was no restriction of caste for participating in folk arts. Only 16.7% of audience said that there was such restriction. About 46.40% of audience who said that there was restriction of gender and caste in participating folk arts gave reason of ritualistic of folk arts and only 6.40% of audience gave reason of maintaining secrecy. The restriction on performing folk art is more than participating in it.

About 38.25% of performers opined that folk arts of Coastal Karnataka were used in television and only 6.01% of performers opined that they were used in advertising. About 41.28% of audience opined that folk arts of this region were used in television and only 2.21% of audience opined that they were used in
advertising. So folk arts of Coastal Karnataka were mainly used in television compare to other mass media.

About 49.24% of performers opined that folk arts of Coastal Karnataka were used in mass media for the purpose of entertainment and only 2.27% of performers opined that they were used for education. About 33.40% of audience opined that folk arts were used for entertainment and only 5.63% of audience opined that they were used for advertising. So folk arts of Karnataka were mainly used for entertainment especially in electronic media.

About 31.67% of performers opined that less time was main problem in using folk arts in mass media and only 5% of performers opined that there was no problem in using folk arts in mass media. Other problems in using folk arts in mass media were artificial stage and artificial focus. About 48.3% of audience opined that using of folk arts of Coastal Karnataka in mass media was not effective and only 29.6% of audience opined that they were effective. About 34.91% of audience opined that no original format was main reason for not effectiveness of folk arts using in mass media and only 8.62% of audience opined that artificial stage used in mass media was a reason for not effectiveness. As audiences were not getting feeling of natural performance in electronic media, they didn’t get satisfaction.

About 37.97% opined that Yakshagana was used in mass media and percentage of other folk arts was less compare to Yakshagana. Other folk arts like Talamaddale, Bhuta Kola, cockfight, Suggi dance, folk songs, Kambala, Hoovina Kolu, Nagaradane, Harikatha, puppetry, Kolata, Gopata, Panarata and others were used in mass media especially in electronic media like radio, television and cinema. So only popular folk arts were used in mass media especially in electronic media.

About 55.83% of performers opined that mass media were employing folk arts of Coastal Karnataka and only 26.67% of performers opined that mass media were not employing folk arts. About 55.6% of the audience opined that mass
media could employ folk arts of this region and 13.1% of audience opined that mass media could not employ folk arts. So mass media are employing folk arts of this area.

About 55.22% of performers opined that mass media were employing folk arts of Coastal Karnataka through all the ways like costume, music, characterisation and dialogue and 2.99% of performers opined that mass media were employing folk arts through dialogue only. About 28.76% of audience opined that mass media could employ folk arts of this region through all the ways like costume, music, characterisation and dialogue and 29.57% of audience through music and 8.33% of audience opined that mass media could employ folk arts through dialogue. So the mass media especially electronic media can employ folk arts of this region comprehensively.

About 56.67% of performers opined that there was influence of mass media on folk arts of Coastal Karnataka and 40.83% of performers said that there was no influence mass media on folk arts. About 49.6% of audience opined that there was influence of electronic media on folk arts of this region and only 32.5% of audience did not agree with it. About 32.34% of audience who opined that there was influence of electronic media on folk arts of Coastal Karnataka termed cinema style in music and dance as its result and 5.20% of audience termed more publicity as its result. So there is influence of mass media, especially electronic media like television and cinema on folk arts of Coastal Karnataka.

Regarding change in folk arts, majority (75.83%) of performers said that there was change and 24.17% of performers said no to change in performing folk arts. About 21.28% of performers who agreed with the change in performing folk arts found out change in dress of performers and only 3.72% of performers found out change in restriction of gender and caste. Majority (76.7%) of audience opined that there was change in folk arts and only 14.6% of audience said no change. About 46.67% of audience who agreed with change in folk arts gave reason of
influence of mass media and only 4.62% of audience gave reason of influence of language. So it is true that there is change in folk arts of Coastal Karnataka.

About 63.33% of performers said that there was no corruption of folk arts in Coastal Karnataka and only 33.33% of performers said that there was corruption of folk arts. Majority (80%) of performers who said that there was corruption of folk arts in Coastal Karnataka gave reason of filmy style in music and dance. Only 7.5% of performers gave reasons other than filmy style and artificial ritual. So the folk arts have been transformed, but not corrupted.

Majority (60.83%) of performers said that there was possibility of conveying development messages through folk arts of Coastal Karnataka and only 36.67% of performers did not agree with it. Majority (89.04%) of the performers who agreed with possibility of conveying development messages through folk arts said that all developmental messages like AIDS awareness, environmental awareness, literacy could be conveyed through folk arts and only 1.37% of performers said other than above messages could be conveyed through folk arts. About 43.78% of the audience said that all these developmental messages could be conveyed through folk arts. Only 5.14% of audience said message of family planning could be conveyed through folk arts. About 53.60% of audience said that Yakshagana could be used for developmental messages and only 2.76% of audience said that Nagaradane could be used for development message. So, all types of development messages can be conveyed through folk arts of Coastal Karnataka like Yakshagana.

About 48.33% of the performers said that development messages conveyed through folk arts of Coastal Karnataka were fulfilling the purpose and only 38.33% of performers did not agree with fulfillment of the purpose. About 69.57% of the performers who did not agree with effectiveness of development message through folk arts gave reason of people don’t like change in folk arts and only 6.52% of performers gave other reasons.
Majority (70%) of the performers did not perform for development messages in Coastal Karnataka and only 30% of performers performed for development messages. The percentage of female artist used for programmes of development message was also very less. About 53.66% of the performers performed for development messages of all types and only 9.76% of performers performed for development messages of other than above. It shows that folk performers in Coastal Karnataka have been performing for development messages like literacy, AIDS awareness, environmental awareness, but there is a need of using folk artists of this area more in number for development messages.

A majority (82.5%) of the performers opined that change was required while using folk arts for development messages and only 4.17% of performers opined change was not required. About 54.55% of performers opined that people would accept change while using folk arts for development messages and 42.42% of performers opined that people would not accept the change. Majority (76.19%) of performers who opined that people would not accept change while using folk arts for development messages in Coastal Karnataka gave reason that folk arts were traditional. So a lot of preparations are needed while changing the format of folk arts to convince the audience.

Among the selected three folk art forms of case study, Yakshagana is very flexible folk theatre form. It has been widely used in mass media especially in television. It has been also used for disseminating development messages in effective way. Most of the Yakshagana artists accepted it as an occupation. Some accepted it as a hobby. Yakshagana artists are earning good amount. There is no restriction of gender and caste. The status of artists is good compare to other folk arts. This theatre form is popular in entire Coastal Karnataka. It is famous in world as an art form of Karnataka.

Compare to Yakshagana, Suggi Kunitha is less flexible. It is performed during festival of Holi only. Now only few troupes are performing it for competition or for entertainment during other occasions. It is performed as a ritual, not for profit.
The artists accepted it as their family tradition. Though it has been used for propagating development messages, it was not effective. It is because the message given in a song is difficult to understand. It has not comprehensively used in electronic media. Only few films and television programmes used some sequence of *Suggi Kunitha*. Though different communities like Kudubis and Siddis perform *Suggi Kunitha*, the *Suggi Kunitha* of Halakki Okkaliga is very popular in Uttara Kannada.

Compare to *Yakshagana* and *Suggi Kunitha*, *Bhuta* worship is very rigid folk art form. It is a religious folk dance. It is performed as a ritual only. Though it has been used in electronic media like television and cinema, it was not perfect performance. Folk songs of *Bhuta* worship have been used in radio. It was not used for propagating development messages. Though the artists have to perform only in few months of a year, they live happily without doing other works. Only some of the artists are facing serious problems of livelihood because of some factors like bad habits, few performances and less remuneration. Lastly, we can conclude that folk arts of Coastal Karnataka were used in mass media and development communication, but not adequately and comprehensively.

**Suggestions:**

Based on the findings of this research study and suggestions given by folk art performers, following suggestions are provided for strengthening folk arts of this region, for effective use of these folk arts in electronic media and development process of this region and also for further research.

- The government needs to come to the rescue of folk artists by financially supporting them. The performers should be given a financial assistance for purchase of material needed for performance. Folk art performances should have to be adequately rewarded in monetary terms. Folk artists should be supported, encouraged and accorded due recognition in the form of...
awards and incentives. The Janapada and Yakshagana Academy should recognise eligible and experienced artists for its awards. Pension and other facilities should be given to experienced and aged artists.

- Some young artists who are learning the art should not corrupt the folk art forms. The new learners of folk art lack discipline in the sense that they use different instruments and different styles of narration to attract the audience. In the process, the original art is corrupted losing its vigour and native charm. So young artists should enter the field with adequate training and guidance from senior artists. There is a need of more training school and hobby troupes for folk arts like Yakshagana. The artists should study the art form before accepting it. They should involve in research of concerned folk art also.

- To get satisfaction in folk art performance, the artists should give up bad habits if any and develop good qualities. They should practice their art form with devotion and commitment. They should not forget the original purpose of performing folk arts. They should maintain purity and trust spirituality. As far as possible the artists should try to maintain their art form in original format. They should use more mythological themes than new and modern themes in folk theatre like Yakshagana.

- The one reason for decrease or disappearance of some folk art performances is government laws, which prohibit some folk rituals and another one is inferiority complex among artists. So the government should relax such laws so that some rituals can be observed in a respective manner. The people should give moral support to artists to give up inferiority complex and to actively involve in performance. The artists should unite themselves and make efforts for wellbeing of not only their art form, but also their community.

- Because of flexibility in format, folk art forms of Coastal Karnataka like Yakshagana, Talamaddale, Harikatha, Suggi dance and various folk songs can be used for development communication. The concerned departments should identify them and try to use local experienced performers. The number of
development programmes should be increased. Now there is only one Yakshagana troupe giving programmes of development messages. The number of troupes should be increased. There is a need of troupes for communicating development messages in other folk art forms like Suggi Kunitha, Harikatha, puppetry and folk songs. The new themes should be adopted in development programmes and variety of stories should be created. The artists should be given proper training on programmes of development message.

Folk artists used for development message felt that whenever they were invited to the performances, they were not properly treated by the government agencies. They suggested that all the artists should get equal preference in terms of treatment and affection shown towards them which will encourage them to perform with confidence. The payment and other facilities given to such artists should be increased.

The duration of folk art performance is about maximum one hour in electronic media like All India Radio and Doordarshan. Since this time is inadequate to do justice to the theme, the duration of the programme should be increased to allow the artists to complete the theme. There should be regular programme schedule for performance of folk arts. The mass media should use not only popular folk art forms, but also unpopular and disappearing folk art forms. In some channels folk art programmes are telecast in late night when most of the rural people have already gone to bed. In middle of programme, many advertisements are given that disturb the viewers. This trend should be changed.

The integration of both the folk and mass media should be done to encourage the traditional media. While using folk arts in electronic media, comprehensive study and research should be done on characteristics, merits and demerits of both the electronic media and folk arts to be used. Co-ordination between folk and mass media for development of the society should be ensured either
through existing organisations or if necessary, by setting up new organisations for that purpose.

- The government can formulate alternative communication policies to use these folk media for communication purposes. In the era of globalisation, communication channels play an important role in the information dissemination. The folk arts can be utilised by introducing the relevant themes to benefit the people at the grassroots level who do not have access to the advanced channels of mass communication like the television and the internet. Through educating the folk artists, contemporary and development themes can be incorporated in folk arts. More and more folk media programmes development messages should be arranged in rural areas.

- The folk media can be better utilised in the developmental processes to benefit the people and to help in national development. Arrangements should be made by government agencies to organise these folk media programmes at all important religious places and temples with the objective of fostering social equality, which could be easily done by allocating a part of the temple earnings for this purpose.

- The theme and contents of flexible and semi flexible art forms should be made adaptable and modernised to suit the changing interests of the society and taste and preferences of programme viewers. But it should not harm the art form in any way. Folk artists should do new experiments and include new thoughts in their performances that will attract more audience. They should develop good taste among audience. The commercial interest should not enter into folk art performance.

- The duration of performance can be decreased without affecting structure, ritual and theme of folk arts. For example, Yakshagana can be played within two or three hours by accepting a small prasanga. New and unpopular prasangas could be adopted. Such attempts were done by Idagunji Mela and became successful. Because of busy life and other popular entertainment,
people have no patience to watch programme whole night. They can watch such programmes of less duration.

- If the perfect experienced and sensitive persons manage the traditional festivals, they would have gone a long way in promoting culture in India and in attracting more tourists to the country. The experiences of Spain, Greece and Egypt could have been followed in the promotion of traditional culture in India. Preference should be given to folk art performances in coastal festivals organised by three districts. Companies, departments and associations could sponsor folk art performances in such festivals.

- Some of the folk arts could be used for unity of a region. The Bhuta Kola has an element of communal harmony in undivided Dakshina Kannada district. People belonging to different castes gather and arrange Bhuta Kola performance. Such performances should be increased to maintain harmony and unity in society like coastal area where communal disturbances are often taking place.

- Some folk arts like Bhuta Kola, Nagaradane, and Siri performance are very rigid. It is difficult to convey development messages through them directly. But we can convey new messages indirectly. For example if we create awareness on Nagaradane in original format, it will lead to environmental awareness. In original way, Naga is worshipped under bunch of trees, not under concrete tower like that of today. People won’t cut such trees. If such practices are increased, the forest will be protected.

- There should not be restriction on caste and gender as far as possible on performing folk arts. Opportunities should be given for good talents. The competitions on folk art performances should be organised in local level in which actual folk artists should be invited.

- There should not be selfish motive in folk art performance. There are some instances like Bhuta Kola where it was used for selfish motive of landlords. In such cases people may give up trust on folk arts. They should be free from
politics. People should develop devotion and concern towards religious folk arts like Bhuta Kola, Nagaradane, Siri performance etc.

- Documentation of folk arts should be increased as much as possible. Folk arts, which were disappeared, should come to frontier. Educated people should pay attention towards identifying, developing and maintaining folk art forms. More educated people should accept performance of folk art as their profession or hobby. Then only folk arts will be cultured and adjust with modern society.

- If folk art is to remain a source of meaningful entertainment, attempts should be made to for better appreciation of folk art form in rural areas and it should be protected from the damaging impact of modern entertainment. Courses of appreciation and training in folk arts could be introduced in the primary schools in the rural areas to increase awareness of folk arts. New courses could be started in University and colleges of this region appreciate particular folk art form. The training on folk arts should be given to children to create awareness and also to preserve folk arts.

- As there are many flexible and non-flexible folk arts with some special feature are existed in this area, the communication aspects of each folk art form with special reference to development communication could be studied in detail. The Mass communication and Journalism departments can take up further research on this area.

Lastly, if folk arts develop, the culture of society improves. If culture improves, the society will improve. So folk arts of Coastal Karnataka should be preserved and maintained. Selecting folk arts of this region and studying their communication aspects, especially with regard to employing them in electronic media and using them for development communication, research scholars can do further research. Mass communication departments and research centres of folklore study should support such research.