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MARKETING STRATEGIES BY USING FOLK MEDIA

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Abstract:

Folk, especially children do attract by such live models who often make meaningful movements standing at the same place of the shop and call them. Such live models do not use verbal signals but only body language i.e gestures.

In the market 'havadiga' (snake churner) attracts people with his voice and pung. He also uses Kolalu (flute) and sings song to catch people's attention. Further he shows few magic shows where he uses towel, pocket, box, hand of the folk gathered around him. After showing all such magic and snakes he sells the roots of a particular tree and 'yantra' or 'tayata' to prevent from snake bite. Such traditional ways have been used in markets to sell a product.

A group team of 'dombarata' who show gymnastic like activities attract the people in market by beating drum and clapping. Folk gather immediately to witness the activities and skills of the team. The drum and clapping communicate the public that a public show is going to start there.

KEYWORDS:

Folk Media, Marketing, Advertising, Folklore.

INTRODUCTION:

We cannot market any goods and services without folk. They are the consumers. While marketing folk media are using effectively. There is interpersonal communication and group communication. One or the other folk media are being used by sellers.

Let us take an example of our vegetable market both in rural and urban areas. The vendors cry to sell their goods as “hattu rupayige nalku mavina hannu” “rupayige hattu nimbe hannu”, “bhari swasta ille” (very cheap here) etc. Here inter personal communication plays its role. The vender announces wherever buyers come cross his shop or that spot.

The merchants of readymade garments have been using live models to sell the dress materials and readymade dresses. Both boys and girls are wearing attractive dress, mostly traditional and apply different colours on their faces or wear a mask of devil or demon like face to attract the consumers those who are crossing the road. These are the techniques for the purpose of selling goods.

Apart from this producers use folk music, musical instruments, characters of Sri Krishna Parijata, Yakshagana, Jogappa, Jokumaraswamy, children wearing traditional dress and costumes, traditional food items, traditional medicine in order to sell their products in their advertisements.

Producers are using folk songs like Gee Gee pada, lavani, sobane pada, sampradayada hadu. They insert subject matters of their products and services and arrange to sing the songs in the same traditional tone by the folk singers to give clear effect. In such cases most of the times traditional singers do damage original folk songs to earn money. Companies are exploiting such folk artists and selling their products by reaching the mass. But, it is a great disaster to the folklore of Karnataka.

During elections whether it is assembly or local, the candidates do search traditional singers and artists and make 'all sorts of arrangements' to become popular among contestants and attract the public. Singers do sing songs praising his master. Such traditional singers are not aware of the truth that they are

damaging and giving entirely different shapes to the folk songs for the sake of currency, wine and other facilities.

Companies which are providing services like cellular, telephone, ayurvedic treatment and massage, beauty parlours, education, insurance, health services etc are using one or the other folk media while marketing their products and services.

Both companies of India and multinational are using folk medicine, food, names, costumes, dress and real folklore to sell their products and services.

Halli mane, halli oota, namoora hotel, ragi mudde oota, bilijolada rotti oota, desi dine, aduge mane corner, ammana aduge, ammana kairuchi, desi spa, mane oota, feel you are at home, bhakri oota, rotti zunaka etc., the traditional names of Karnataka are using by sellers of food items. In these days these are becoming popular. People also prefer desi (traditional or folk) food items which have nutritional value.

Few companies are using traditional style of buildings, furniture, vessels, lighting arrangements, man power, dress, costumes, folk music, folk items, folk dance, folk culture etc., in hotels and lodgings. Multinational companies are establishing such infrastructure to attract the customers of cities especially metropolitan workers who are serving at IT, BT etc. They really fed up with so called modern, western culture and western style of offices and management. Therefore they are searching such traditional environment where they can relax and reduce stress. At the first sight of such places they feel free and lose their stress. They do not bother of money. They want real peace and happiness. Such folk environment has been providing a new zeal to them. They have been rejuvenating at weekends. They know that only our traditional knowledge can make them happy and provide relaxation to their mind and body.

After every assignment such workers take a break and prefer to spend their time in order to lose stress and gain enthusiasm and new energy to perform well in future.

FOLKARTS, CRAFTS AND MARKETING:

The carved handicrafts of the Cauvery emporium are not only famous in India but have found place even in the international market. The items are exported to USA, UK, Australia and Malaysia. The artistic tradition has been well preserved by Karnataka State, the state gifted with fabulous artisans. The state presents exclusive varieties of handicrafts such as sandal wood carvings, rose wood furniture and other crafts requiring expertise. To preserve, develop and promote these traditional handicrafts of the State, the Government of Karnataka set up the Karnataka State Handicrafts Development Corporation in 1964. Since then, the Corporation has been striving hard to bring glory to Karnataka's handicrafts. It has established 13 showrooms in different places of the country which are trading in the sales of classy handicrafts of Karnataka. The showrooms are working under the common name of "CAUVERY ART EMPORIA". Among these showrooms, the one set up on Bangalore's most elegant and busiest M.G.Road is the most renowned. The showroom has made a name for itself across the globe through its exquisite wood and metal works. Here, visitors can sense a rare blend of old and new tradition. The items found here can give a glamorous look to even a simple home. It offers the visitors a choice from many varieties of items according to their taste. That is way Caurery is always crowded with people everywhere. Many varieties of handicraft items such as sandalwood, rose wood, bronze items, bidri works, Shivani teak and other wood works, lacquerware, perfumery and dhurries and batics, ivory items are available. All the varieties of items are systematically arranged in different sections so that customers could easily and conveniently select the items according to their tastes.

One can find here the handicrafts ranging from Rs. 15 to more than R 8 lakh. Elegant statues, chariots, carved boxes, photo frames, garlands, wall pictures, dining table, chairs, tepoys etc., give an entirely different kind of experience to the one who visits the showroom. The emporium is not making high strides and profits. People prefer to visit the emporium for its intricately carved product of high quality which cannot be found anywhere else. Nearly 3000 to 4000 people visit the showroom everyday". The best example for this is the sale of a Radha Krishna statue made up of Shivani wood which was sold at Rs. 6,75,000 during 2000.

"The carved handicrafts of the emporium not only famous in India but have found place even in the international market. The items are exported to USA, UK, Australia and Malaysia".

The emporium attracts tourists passing through M.G.Road in large numbers in addition, it has many regular customers who are very passionate regarding their purchases.

A teenager from Calcutta was satisfied with the varieties and returned to her city happily with some statues and photo frames. Some crew from Australia also approached positively saying "this emporium is fantastic".

These eye catching handicrafts are supplied to this emporium and other Cauvery showrooms by the 13 craft complexes established by the Karnataka State Handicrafts Development Corporation. The

Corporation identifies artisans, promotes their art and thereby tries to improve their living conditions.

Abhirami from Chennai visited the showroom for the second time. According to her, the items here are excellent both in terms of art and quality.

These artisans are provided with designs, technical assistance and training in the craft complexes established by the Corporation. They are provided with shelter here itself and are supplied with raw materials and other inputs at subsidised rates. The finished handicrafts are then procured by the corporation through these craft complexes on spot payment. Then these handicrafts are sold through Cauvery emporia. Today's generation is the one which wants to experiment with anything and everything, finding new ways for olden methodologies or getting the best out of least things. It likes to decorate houses with traditional handicrafts. At the same time it also wants to give a modern touch to its interiors. The handicrafts of Karnataka are very much capable of attending to the needs of these people.

So, it is high time for Cauvery to enshrine Karnataka's name all over the world with its exquisite handicrafts and bring glory to our State. By introducing new designs to meet the everchanging market needs, Cauvery has given a distinctive touch of tradition, elegance and glamour to modern homes. Thus, at Cauvery one can sense a rare harmony between the old and the new.

"Aane Gaadi" (elephant cart), to be pulled by Abhimanyu, the elephant, will be an added attraction during Dasara procession. The gaadi had to be repaired as one of its wheels was damaged during a trial ride. The artisans who fixed it fast are from Ganjam, a remote village near Srirangapatana.

The artisan families of Ganjam are traditional cart makers for generations. They basically make and repair bullock carts and these artisans are known to get round-the-year orders from farmers. The Ganjam cart is in good demand for its durability and craftsmanship.

"For the past many years, we have been getting work orders for bullock carts from the distant villages of Kolar and Hassan districts too. Often, we don't accept orders because of the scarcity of jungle wood. We rarely get the required quantity of wood to meet the increasing demand for carts. For quality work we need quality wood, but we are happy that we at least get jungle wood," says Cheluvaiiah, for whom cart making is the chief source of livelihood.

Since a majority of farmers from remote villages still use bullock carts for their agricultural work, the artisans of Ganjam are always busy. However, the cart makers of Ganjam and elsewhere have to struggle in spite of their traditional skills and hard work due to the competition posed by cart making factory units, increasing cost of wood and other raw materials, and the acute scarcity of jungle wood.

As small farmers from nearby villages are mainly dependant on traditional cart makers for the servicing and repair of their bullock carts, artisans from Ganjam are always in demand.

Tiny Mahaut's Traditional Knowledge :

With his name, he could very well be the brand ambassador for tourism in the State. Six-year-old 'Pravas', studying in class II at Sunkadakatte in Hunsur taluk has left everyone spell bound by gaining control of an almost 60-year-old Dasara elephant Sarala.

Pravas is already an undeclared 'mahout' at such a tender age, when most children spend time either watching television or read school books. Pravas' father Kavadi Rama is a mahout by profession and is in-charge of Sarala. The extremely, shy Pravas loves to keep company of the elephant. Both the animal and the boy seem to be enjoying every bit of it. After waking up early every morning, Pravas heads straight towards Sarala, takes her for her bath, feeds her fodder and pulses and then accompanies her for the rehearsal of 'city rounds' in the Dasara procession route along with other elephants, of course, under the close supervision of his father and other mahouts. Together, they are an inseparable pair. Sarala, among the seniors in Dasara elephants, has not once disobeyed her little master'. The mighty and the tiny, they make an interesting sight together.

Traditional Tonga :

Thanks to modernisation, tongas have become a thing of the past in many cities. Automobiles have managed to push tongas aside and establish their monopoly on the roads. But, even today, some of us would love to go for a short ride in the horse-driven tonga and experience fresh air feel every bump on the road and share an extremely interesting conversation with the ever-friendly tongawallah. Tongas, which once dominated the roads of the heritage city, were widely used by people from well-to-do families and even the upper middle class, as they were the only means of transportation. Enchasing on the 'tonga' fetish of travelers who throng Mysore year after year the Tourism Department has been offering them a ride in the vintage tongas. 'Shahpasand Tongas', as they are referred to, have been an instant hit with tourists and locals alike. In fact according to officials, many prefer tongas to travel to different tourist places in the city and

don't mind the long wait to get one.

This year 28 tongas have been identified by the Department and they are being refurbished in such a manner that the riders experience the ancient grandeur of the city. Each tongawallah would be given a map of Mysore with the list of heritage buildings, related structures and the heritage walk route, facilitating easy transportation of tourists to their destinations. Tourists can pay a predetermined amount, while the Tourism Department will support them with Rs. 100 per day. Tongawallah's expenses of feeding the horse and himself come close to Rs 150 everyday.

To make the experience complete to the last detail, each tongawallah would be given a brand new attire, mostly with golden hues and complete with head, gear, transporting them back to the time of Maharajas in the heritage city.

The tongawallahs are free to pick up customers and drive them to any other destinations of their choice, which may not be listed in the map provided by the Department.

Traditional Ilkal Saree :

A recent study conducted under the National Biodiversity Strategy and Action Plan (NBSAP) has revealed that chemical colours have almost elbowed out India's wonderful tradition of natural dyes, forcing many communities of traditional weavers-dyers to go out of business. Among the affected communities are the famous indigo dyers of Ilkal in the Karnataka-Maharashtra border, whose work undergone a significant change since they switched from natural dyes to a noxious Chemical variety, German (now banned in Germany).

Ilkal town in the Bagalkot district of Karnataka was, since the 18th century a well-known centre for weaving and natural dyes, famous for its numerous clay indigo vats. Black, red and yellow were common colours obtained from vegetable sources like the indigo plant, madder and turmeric roots. Traditional dyers belonged to a community called rangares or ban nagarus.

The Ilkal saree enjoyed a pride of place in festivities and weddings in North Karnataka and towns of Maharashtra bordering Karnataka. A must in every brides trousseau was a Chandrakali saree - a blue-black indigo-hued saree with a crimson border and a pallu with a crimson tope-teni design. This was presented to her on the day of Sankranti. The saree was dipped 14 times in the indigo vat to get the particular hue of black-blue. The water of the local Hirehalla nala added a special sheen to the blue.

The significant feature of the Ilkal saree is the pallu or seragu made of red silk with patterns in white. The monotony is relieved by various styles of teni or spokes at the extremities of the white band of the pallu. These spokes are named after their shapes like hanige or comb tooth, koti kammlu or fort ramparts, tope-teni or jowar sorghum-shaped and rampa or the shape of a mountain range. The pallu and body are joined by a technique called kondi or locking, deftly executed by hand. The other striking feature of the Ilkal saree is the border - four to six inches broad, in the auspicious colours of maroon or red with distinct designs, pat-terned in ochre. A variation of the Ilkal is the chaduranga chikki (chess spots), which is Ilkal with finely woven checks.

A typical accompaniment to the Ilkal saree is the blouse piece that ideally suits its knotted choli style. The blouse pieces and khannas are a speciality of Guledagudda, a town just 50 km from Ilkal. This material is characterised by a maroon border with two bands of white thread work, while the body has silk thread brocade. The width is shorter than the usual 36 inches.

In the 21st century an increasing awareness of health risks posed by synthetic dyes has spurred the revival of the use of natural dyes. Ironically, there is today a serious interest in natural dyes due to the bans imposed by European governments because of the health risks from numerous synthetic dyes that they originally developed. Recently, Germany placed a ban on the import of all products which use azo dyes, known to be carcinogenic, toxic and allergy producing. Chemical dyes have, led to environmental degradation with a serious threat of pollution of the air soil and water around us. Synthetic dyes used in food, cosmetics or clothes could cause allergies and pose severe health risks.

A few pockets of ancient dye knowledge continued to survive, and textile dye experts and environmentalists picked it up to become part of the natural dye revival movement in the latter part of the 20th century. After Independence, the Government of India through its Handicrafts Board headed by Kamaladevi Chattopadhyay, initiated training programmes for craftsmen that helped to resuscitate the dying craft practices.

Will natural dyes be the colours for the 21st century? Will they exist only as a niche practice for a limited market? Or should society encourage the mass production of natural dyes? If it has to survive, natural dyeing must rediscover and reinvent the linkages between market and craft production in the globalised world.

An International Natural Dye Symposium was organized by the UNESCO and the craft council of

India recently at Hyderabad where many of these issues were discussed.

A workshop was recently held in Bangalore by CCK with traditional dyers from Ilkal trained by technical experts from The Regional Design & Technical Development Centre (Design Wing), an arm of the Office of the Development Commissioner, Handicrafts, Ministry of Textiles, Government of India. "It was a voyage of rediscovery to dye silken yarns in traditional natural dyes extracted from indigo, neem, amaretto seeds and palasha flowers, and have them woven into Ilkal sarees by traditional Ilkal weavers".

In an effort to contribute to the propagation of natural dyes in India, the Crafts Council of Karnataka (CCK) undertook a new product development initiative called 'Nisarga Ranga' or Colours of Nature.

"We decided to focus on reviving the natural dye tradition of the Ilkal tex tiles of Northern Karnataka," said Mrs. Vimala Rangachar chairperson, CCK.

Mysore Silk Sarees :

Fashion trends change from time to time, but the graceful Mysore silk sari still lures the fancy of women. An instance when Mysore Silk bridal saris priced at Rs 1.5 lakh a piece hit the market three months ago, Bangaloreans just grabbed them. They didn't crib about the price.

The success story of the Mysore silk is also the success story of KSIC. The silk-weaving factory at Mysore is 95 years old. Set up by Nalvadi Krishnaraja Wadiyar, the King of Mysore, in 1912, the factory was to meet the needs of the royal crowd, and to provide ornamental fabrics to the army. After Independence, the Mysore state sericulture department took over the factory. The rein was handed over to KSIC in 1980. Ever since, it has been using the brand name, Mysore Silk, which is sold exclusively by KSIC. The price of the saris range from Rs 4,850 to Rs 1.52 lakh "But the basic fabric in all saris is the same," says V.H. Rattihalli, general manager, who oversees weaving in Mysore. The price depends on the heaviness of the gold lace content called zari.

"Our saris are the finest in the market because of the quality of the fabric and zari," says Vijayan. The quality check begins at the level of silkworm-rearing.

KSIC's claim to fame lies in its conforming to stringent quality norms. "We use S-diversion and Z diversion twisted yarns in weaving the fabric," says weaving master L. Chandradhar. KSIC fabrics, he says, come with 2,200 twists per metre, providing strength and durability to the sari. Adds Rattihalli: "We use 26/28 denier raw silk yarn and not the more common 20/22 denier. This gives our fabrics the required drape and the grainy effect. The twists give a crepe-effect to the sari."

"Each sari comes with 15,000 threads in a width of 45 inches, and this is what makes its construction awesome," says Sadanandaswamy, production manager.

"The weight of our fabric is 60-65 grams per metre, and so it is heavier than the local variety and durable," he says. The colour does not fade because, as dyeing master M.R. Krishnakumar puts it, "we do the exact opposite of what the others do we dye the yarn, and not the fabric". KSIC is proud of its zari quality, which it claims has the highest content of gold and silver. The zari saris, in fact, come with a guarantee in the form of an embroidered code number and a hologram. "Our zari is made at Surat, and we use it after it is tested for quality at the National Test House, Chennai" says Suresh J Dabade, silk processor. Premalatha N.H., an industrialist from Mysore, vouches for the quality. "The zari in KSIC saris never blacken," she says. The oldest Mysore silk sari in her wardrobe dates back 40 years.

Most women from the Hindu and Muslim households in the old Mysore region consider their weddings or festivals incomplete without a Mysore silk sari. Premalatha says the sari's elegance makes it the natural choice for all occasions. "It is very comfortable, too" she says. Weavers explain why the comfort, they say, comes from the air permeability of the fabric. There are claims that Mysore silk spun at Channapattana was used for parachute-making during World War II for this reason. "Our saris breathe," says a weaver. "We use cocoons reared out of local mulberry and locally-reeled silk yarn provide extraordinary lustre and sheen. Our saris are a treasure for life," says Vijayan.

Fascinating Toys of Kinhal :

Beautiful wooden idols of deities and their mounts (vahanas), Palanquins, cradles and theatrical equipments are manufactured at Kinhal, a small village about 16kms from Koppal. There are about 50 families of the 'Chitragar' community engaged in this handicraft industry. It is claimed that the village was awarded as an 'Inam' for this artists community by the Kings of Vijayenagar Empire, who appreciated the work of the artists for the palace, as well as for the temples under the royal patronage. It is also said that these craftsmen were adepts in mural paintings.

The famous mural paintings in the Virupaksha temple at Hampi and Veerabhadra temple at

Lepakshi and the intricate carvings in the wooden chariot at Virupaksha temple are believed to have been the works of the ancestors of the present kinhal master craftsmen.

Later, Koppal was a 'Jahagir' of the great art lover, the Nawab Salar Jung of Nizams dynasty of Hyderabad. Under his patronage, there was a remarkable influence of famous "Nirmal" lacquerware with its Persian designs, specially on articles like Palanquins, marriage peetams (chowkis) and furniture. Here there is a happy blend of Hindu and Muslim art. The entire work, which is done with modest tools, requires a high degree of craftsmanship. The articles produced are generally of traditional pattern and comprise the following. Idols of deities such as Lakshmi, Saraswathi, Shiva, Paravathi, Nandi, Hanuman, Garuda, Simha, Ganesha, Gauri, and several others. Idols are beautifully carved and painted produced in small, medium and also in big sizes. The idols of grama-devatha or the presiding deities of the village such as Durga, Dyamavva, Kariamamma, Annamma, Kollaramma, Chowdi, are carved beautifully with all fearlessness and anger in their faces. Animals, mostly of religious significance such as bull, cow, monkey, elephant, deer, snake etc.

Models of all sorts of fruits and vegetables in natural shapes and sizes with the realistic touch.

Wooden headgears, costumes, masks and other various theatrical equipments.

Cradles, palanquins, chowkis and such other articles in fascinating colours. Kinhal was once known for occupational toys, showing people working at different jobs.

Now the preference seems to be more for figures, birds and animals. There is a big range of animals from the dog and the goat to the deer and the elephant. Similarly, with the birds, they range from the pigeon to the cock to the crane and the peacock. The style is realistic but the designing and the chiseling is masterly. The faces of the woman and men have a serenity and dignity as though they were well composed beings. At the instance, one may say, it is a Kinhal characteristic. A calf drinking milk at its mother's udder, is a pleasing model. The animals are very lively like running hare looking very sprightly while a stage looks startled with fear. During the festivals like Gauri-Ganesh, they make the required clay images in bulk.

The main wood used for this craft is polki along with hale, nugge and bevu. The process in making the toys and other articles is long and laborious. The tamarind seed and the pebble pastes are prepared. Then another sticky substance prepared out of jute rags which are soaked, slivered into pieces, dried, powdered, then mixed with saw dust and tamarind seed paste and made into what is called 'Kitta'. Another paste made by the kinhal craftsmen is mixture of the pebble powder paste with liquid gum and glue called 'Bilidu' is used for embossing like ornamentation, jewellery on the body of the figure.

After the components of a figure under preparation are assembled, kitta is daubed by hand all over, then pieces of cotton cloth are stuck on it with the tamarind paste. Over this is applied the pebble paste which forms the base for the application of the paint.

There are no prescribed or standard colour schemes. And it seems to be left to the choice of the painter. Usually the powders of red, yellow, blue, green, black and white are mixed gums and kneed well in water. The paints of various dyes are retained separately. It is the special feature of this craft that they do not mix colours, but apply each colour separately. This will provide lustre and the finished product will be very attractive. The paint-brush is made from the hairs of the squirrel's tail.

The distinguishing feature of the Kinhal art is the golden colour they employ. When the golden colour traditional method is applied and allowed to dry, and rubbed with a glass piece or a smooth stone, will acquire the lustre of silver. Later the transparent varnish of deep yellow is given to it. It will then shine like gold and not fade for years. This has been the technique perfected by the craftsmen in Kinhal.

Women work with men as equal partners in preparation of the craft pieces in Kinhal. The experience acquired by this co-operation has enabled women to demonstrate their skill in preparation of toys. By using cow dung, Sawdust, cloth and a bamboo skeleton, they produce attractive but very inexpensive toys. They sell them during fairs and shandies. As an instance of the articles made and sold by women of Kinhal one may recall the little toy of Krishna with outstretched arms and legs in alluring yellow colour.

As years rolled by, the craftsmen has gradually lost the rich heritage they had mainly due to lack of patronage in the modern times, want of confidence in selling the hereditary goods and by bad handling of business, devoid of mercantile ethics by middlemen. To overcome this situation, the Karnataka State Handicrafts Development Corporation had set up its Centre at Kinhal during 1976 with an intention to procure the artifacts and to sell them through their Cauvery Emporium at Bangalore and its various branches at cities in and outside the State. The main object of the Corporation was to encourage this lesser known craft even if there were certain losses. There was also a proposal to establish Kinhal toys craft complex at Koppal. The Corporation has also provided the artisans with work cum living sheds of late, the corporation has closed its centre at Kinhal and the proposed complex at Koppal has not come through so far.

But, the Regional Design centre of the Development Commissioner (Handicrafts) at Bangalore, has come forward to provide design, develop and revitalize the traditional Kinhal handicrafts. Now the design centre has some programmes to develop prototypes of this ethnic craft having modern functional value, in order to ensure their demands in urban market. The centre also conducts workshops involving participation of practicing craft persons and provided prototypes and working drawings to them. The centre also promotes the latest craft designs through marketing avenues such as festival of crafts, craft-bazars, product promotion programmes and market meets cum clinics. Under the Baba Saheb Ambedkar Hastashilpa Vikasa Yojana, 'self help groups have been formed among the Chitragar community of Kinhal to induce economic viability among the craftsmen. Development Commissioner, Handicrafts have arranged to establish marketing extension Centre at Mangalore and Mysore to promote the in-land and over-seas marketing the handicrafts including Kinhal crafts.

The specimens of Kinhal Artifacts turned out by Ramachandrappa Chitragar, Sommanna Chitragar have won State as well as Centre Awards. Bhagyamma Basappa Chitragar Trained by Karnataka Craft Council is also a recipient of both the State and Central Awards.

FOLK MEDIA/KNOWLEDGE IN ADVERTISEMENTS :

We have learnt that advertisement is a technique of marketing. Producers sell their product and services and reach their target by doing advertisements.

In these days, advertisers have realized importance of folk media through which they can reach the mass and capture market. Apart from modern mass media advertisers are using folk media which are apt and effective tools to reach mass. Folk media viz. songs, story, riddle, ornate, theatre, costume, dress etc are the life and breath of our folk. They never forget their culture and tradition. Whenever and wherever folk listen to the folk song and music and watch folks dressed and decorated with folk costumes do divert their attention towards immediately. But, such diversion is mostly not possible in the case of modern mass media. Therefore producers are using folk media to advertise their products and services.

Advertisements can reach people where there is traditional knowledge. It may be colloquial language, song art, drawing, theatre, food or any other thing related to folklore.

When we read news paper, colloquial words, pictures of rural life, equipments and other materials we use in our day today life drag our attention immediately. We do feel that it is ours! We will see and read first such advertisements. There may be other advertisements in the newspapers or magazine those do not attract our attention. Only such advertisements catch our mind and make us to observe and read where there is traditional picture and language used in it.

While listening to the radio there are various advertisements broadcast but only few advertisements drag our attention which are giving traditional effect i.e. local language and folk music. Using such folk knowledge producers are reaching the mass effectively and selling their products and services successfully.

Governments also realized importance of folk media and using traditional knowledge while advertising developmental activities and creating awareness among people about social evils like illiteracy, dowry, untouchability etc. Further local language and art forms are using to give effect to the advertisements and achieving their goal.

We can have many examples of such advertisements

“en Ranganna kall kalkond hangyaka kunti?

Yak kundarbardu?

Nanu appa aguvaniddini.

Adakyak asht chinti madti? Matta attigi Iodine uppu tintaralla?

Iodin uppa

Iodine tayi mattu maguvige

.

Kharena mattu adra kharchu ?

Neen sedo beedi kattina kharchigintalu

Kammi aagtaiti mattu nim kutumbakella rakshane sigtati.”

This advertisement aften broadcast on radio to teach importance of Iodine salt. This is the simplest method in Kannada language in order to reach Kannadigas throughout Karnataka.

We can have a glance over another advertisement of DT oorja (non smoky Chimney) broadcasting on radio in Karnataka. This is prepared and broadcast by Govt. of Karnataka.

Gee Gee pada (song) has been converted to convey message in local language. Tone of Gee Gee pada and

subject matter is related to DT oorja.
 Raining and mansoon approached
 Raining and wood became wet
 It is difficult to use chimney
 ||Geeya Geeya Gaagiya geeya ||
 Oh! All of you just wait
 Why should need wood for kitchen
 Now there is new chimney called Oorja
 In that there is no smoke
 And kitchen is also quick
 ||Oh! Geeya Geeya Gaagiya geeya ||
 Oorja chimney has came
 No need of wood
 Kitchen became quick
 And good kitchen
 Oh, there is no smoke at all.
 ||Oh! Geeya Geeya Gaagiya geeya||

Presented D.T. Oorja non-Smokey chimney. It uses pellet fuel. D.T. Oorja, it solves all your kitchen problems. For further details contact your local government.

CONCLUSION:

While marketing chemical fertilizers and pesticides, the companies are using many folklore to sell products. A traditional woman wearing traditional dress and costumes announces in a sweet tone using the rustic language. "Nan ganda bhala shyanya adanu. Hatti hola halagbardanta ida.. enni hodadanu. Eega Kaitumba rokka, maitumba bangara. . . neevu nim gandandirige heltiralla matta. . .? (My husband is so wise. He sprayed this pesticide to prevent cotton field. Now we have handful of money and a lot of gold to decore my body. Don't you tell to your partners?). This is the way of marketing and cost effective also. Folk language, dress costume, tone communicate the public especially women of rural.

Some times producers use voices of male and female or only female voices to convey any messages. It is learnt that female voice, female live model, female poster easily attract the folk rather than male one.

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