



Constraints Faced by Traditional Folk Media Artists and Development Functionaries for Rural Development in Rajasthan

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ABSTRACT

The study was concerned to analyse the constraints faced by traditional folk media artists and development functionaries in using traditional folk media for rural development in Jaipur and Jodhpur district of Rajasthan using nonparametric *Kruskal-Wallis* test during 2020. Various types of constraints categorised into several sub constraints confronted by the folk media artists and development functionaries were technological, communication, management, social and financial constraints consisting of the overall mean as 3.63, 2.50, 2.48, 1.99 and 1.97, respectively. The *Kruskal-Wallis* statistic was applied to the combined scores ranking of the constraints was found to be 8.21 smaller than its tabulated value (9.48) at 5 per cent level of significance which indicated that all the constraints confronted by the folk artists and development functionaries during study did not differ significantly showing a similar pattern among the constraints.

INTRODUCTION

The information regarding constraints experienced by the folk artists and development functionaries have been collected using an open-ended question and questionnaire. Traditional folk media is always related to beliefs, customs, culture, experiences and behaviour which the people follow, and which establish itself as a symbolic meaning for people in their lives, also the traditional media is defined as a traditional means of establishing a common understanding among people, which includes folk songs and dance, folk art, rituals, and festivals. In the rural India, people are more associated with cultural and conventional values related to folk media which makes it an important tool for communication (Mohanty and Parhi, 2011; Kumar, 2012; Kathpalia et al., 2014). Constraints play an important role in diffusion of development related information and practices. Constraints in present study were defined as the challenges or difficulties faced by folk media artists and development functionaries to make better usages of various types of resources it is very much essential to minimize the constraints. During last few decades several authors; Chapke (2006); Kumar (2012); Jhajaria

(2012); Daudu (2017) and Wabwire (2019) has studied about the constraints at various places in relation to traditional folk media. The various constraints consist of management, financial, communicative, technological, and social. Present study is to analyze the constraints faced by traditional folk media artist and development functionaries. The folk artists and development functionaries have been asked to indicate about challenges and barriers which they face during diffusion of information through their programmes.

METHODOLOGY

Jaipur and Jodhpur district were selected purposively from the State of Rajasthan as there was an occurrence of regular folk media programmes in recent past. The two development blocks, viz. Osian and Phalodi from Jodhpur and Sanganer and Phulera from Jaipur district were selected purposively. A purposive selection of one village from each block (in Jodhpur from Osian block Osian, from Phalodi block Phalodi and in Jaipur from Sanganer block Watika, from Phulera block Asalpur villages) was made and 30 folk media artists from these four villages and a total of 30 development

functionaries from both districts were selected. Thus, a total of 60 respondents were considered to study the constraints faced by them. The selected folk media artists and development functionaries were interviewed personally with the help of a well-structured and pre-tested interview schedule to get the appropriate information. The scores are used to obtain the opinion of folk artists and development functionaries and they are compared for their significant differences based on their score. The collected data was analyzed through ranks and the appropriate *Kruskal-Wallis test* as detailed:

$$H = \left[\frac{12}{N(N+1)} * \sum \frac{T_c^2}{n_c} \right] - 3 * (N + 1)$$

Where, N = the total number of constraints, Tc = the rank total for each group. Tc1 = 40.5, Tc2 = 46, Tc3 = 54.5, Tc4 = 42, Tc5 = 35, nc = the number of constraints in each group. Here, $n_{c1}=4$, $n_{c2}=3$, $n_{c3}=5$, $n_{c4}=5$, $n_{c5}=3$.

Degree of freedom was operationally defined as the number of total group of constraints minus one. Here we have five major constraints and so we have four degrees of freedom.

RESULTS AND DISCUSSION

The data have been collected under five major constraints *viz*: management, financial, communication, technological and social constraints. Management constraints have been operationalized as several barriers which occurred in management of programme which hindered the effective use of traditional folk media for rural development. The four different components of management constraints were enlisted and responses from respondent based on severity were taken.

Table 1 revealed that, among the management constraints based on their mean score along with rank, lack of reinforcement of

programme on the part of folk artist (mean score = 3.10, Rank I), less number of performers in a folk media programme (mean score = 2.73, Rank II) followed by, difficult in getting dressed and cosmetics on the part of folk artists (mean score = 2.53, Rank III) followed by, no time for rehearsal for folk artists (mean score = 1.58, Rank IV) were the major management constraints. Thus, it concludes that, the total mean scores 597 and overall mean score of management constraints has been found to be 2.48.

Among financial the barrier in form of monetary terms which place limits on the use of traditional folk media by folk artists and rural development functionaries were considered. Three financial constraints are formulated and then enlisted, and responses of respondents were collected. It is revealed that, based on the mean score and rank, Lack of incentives given to folk media artists (mean score = 2.50, Rank I), Lack of finance to organize an event by performer (mean score = 2.03, Rank II), Lack of finance to attend an event by audience due to high cost (mean score = 1.40, Rank III) were the major financial constraints faced by the folk media artists and rural development functionaries. Thus it indicated that, the total mean scores 356 and overall mean score of financial constraints has been found to be 1.97.

Communication constraints operationalized as any factor that restricts the establishment of a common understanding between folk media artists/development functionaries and folk media audiences. Five different components on communication constraints were identified enlisted and responses of respondents were taken. It was observed that, the folk artists and development functionaries expressed Elements of external barrier (noise, nuisance created during the programs (mean score =3.25, Rank I), followed by Unregulated speed of information dissemination in a programme (mean score =2.95, Rank II), Folk media artist's inability to reply to audience problems during a programme (mean score =2.66, Rank

Table 1. The constraints faced by the respondents

S.No.	Constraint	Score	Mean score	Rank
A.	Management constraints			
1.	No time for rehearsal for folk artists	95	1.58	IV
2.	Difficulty in getting dressed and cosmetics	152	2.53	III
3.	Lack of reinforcement of the programme	186	3.10	I
4.	Less number of performers in a programme	164	2.73	II
B.	Financial constraints			
1.	Lack of finance to organize an event by Performer	122	2.03	II
2.	Lack of incentives given to folk media Artists	150	2.50	I
3.	Lack of finance to attend an event by audience due to high cost	84	1.40	III
C.	Communication constraints			
1.	Elements of external barrier (noise, nuisance created during the programs)	195	3.25	I
2.	Unregulated speed of information dissemination in a programme	177	2.95	II
3.	Folk artist's inability to reply to audience problems	160	2.66	III
4.	Lack of communication skill on the part of performer	153	2.55	IV
D.	Language barriers	67	1.12	V
	Technological constraints			
2.	Lack of Innovations in themes in folk media	206	3.44	III
3.	Power problem during programme	157	2.62	V
4.	Long duration of programme	286	4.76	I
5.	More intervention of other media (i.e. mass media)	249	4.15	II
6.	Lack of need based content	192	3.20	IV
E.	Social Constraints			
1.	Non participation of audience in problem solving	147	2.44	I
2.	Problem in mobilizing people for programme	125	2.08	II
3.	Society not giving prestige to folk artist	87	1.45	III

III), Lack of communication skill on the part of folk artists (mean score =2.55, Rank IV) and language barriers on the part of performer 3.25 (mean score = 1.12, Rank V, were constraints faced by the folk media artists and development functionaries. Thus it may be reported that, the total mean scores 752 and overall mean score 2.50 of production constraints has been found.

Technological constraints referred to the barriers which hinder effective use of traditional folk media for information diffusion through different programmes. Five different components on constraints were enlisted and responses were carefully collected. It was found that Long duration of programme (mean score = 4.76, Rank I), followed by more intervention of other media i.e. mass media (mean score =4.15, Rank II), Lack of innovations in themes in folk media (mean score = 3.44, Rank III), Lack of need based content (mean score =3.20, Rank IV), Power problem during programme (mean score = 2.62, Rank V), were the major constraints under technological constraints which hindered effective use of folk media for information dissemination purposes for rural development. Thus, it indicated that, the total mean scores 1090 and overall mean score 3.63 for marketing constraints was obtained.

Social constraints referred to social factor which put a limit on folk artists and development functionaries for usages of folk media. Three social constraints have been enlisted and responses from respondents were collected carefully. It is revealed that, among social constraints in the effective use of folk media for diffusion of information through organization of programmes, respondents expressed that Non participation of audience in problem solving received as rank first with mean score 2.44 followed by, Problem in mobilizing people for programme (mean score = 2.08, Rank II), Society not giving prestige to folk artist (mean score =1.45, Rank III), were the important constraints expressed by the folk artists and development functionaries. Thus, it concluded that there was total mean scores 359 and overall mean score 1.99 of social constraints. In the last all five major constraints were accumulated in a Table 2. These constraints have been analyzed using *non-parametric Kruskal-Wallis test*.

Table 2. Comparison between different constraints

S.No.	Constraints	Overall mean score	Rank	Total mean score
1.	Management Constraints	2.48	III	597
2.	Financial Constraints	1.97	IV	356
3.	Communication Constraints	2.50	II	752
4.	Technological constraints	3.63	I	1090
5.	Social Constraints	1.92	IV	359

Table 2 reveals the calculated value of *Kruskal- Wallis test* (8.21) statistics was smaller than its tabulated value (9.48) at 4 degrees of freedom at 5 per cent level of significance which indicated that all the constraints faced by the traditional folk media artists and development functionaries during study did not differ significant. It showed that all constraints were faced to be similar. This study is in consistency with Chapke (2006); Kumar (2012);

Jhajaria (2012); Daudu (2017) & Wabwire (2019) who studied about a number of constraints.

CONCLUSION

This study provided the analysis on the constraints faced by folk media artists and development functionaries of Jaipur and Jodhpur Districts of Rajasthan. It indicated that the technological constraints create more hindrance, followed by communication, management, social while financial constraints provide the least. The constraints faced by the folk media artists and development functionaries during study period did not differ significantly. The results shown different level of severity due to certain constraints in hindering communication made through traditional folk media, enabling folk media artists as well as development functionaries to understand the constraints and remove them to make communication and diffusion of technologies and information effectively through folk media. Constraints can be removed by working folk artist and audience in a collaborative manner during a program or use of channels by experienced folk artist with systematically designed message so that audiences' attention can be retained towards intended message.

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