Chapter II

REVIEW OF RELATED LITERATURE

Chapter II deals with concepts, review of related literature and related studies. Part A deals with entrepreneurial concepts, review of related literature and related studies. Part B deals with concepts, review of related literature and related studies of small scale enterprises. Part C deals with concepts, review of related literature and related studies of small scale Art Plate entrepreneurs.

PART A: ENTREPRENEURSHIP

Boulding (1934) has described the classical theories of economic development, there is no room for entrepreneurship. And, economic development seems to be automatic and self-regulated. Thus, the attitude of classical economists was very could towards the role of entrepreneurship in economic development. They took the attitude: “the firm is shadowy entity, and entrepreneur even shadower-or at least is shadey when the is not shadowy.”

Danhof (1949) on the basis of his study of the American Agriculture, classified entrepreneurs in the manner that at the initial stage of economic development, entrepreneurs have less initiative and drive and as economic development proceeds, they become more innovating and enthusiastic.

Cochran (1950) the word ‘entrepreneur’ has been taken from the French language where it cradled and originally meant to designate an organizer of musical or other entertainments. Oxford English dictionary (in 1897) also defined an entrepreneur in similar way as “the director or a manager of a public musical institution, one who ‘get-up’ entertainment, especially musical performance.” In the early 16th century, it was applied to those who were
engaged in military expeditions. It was extended to cover civil engineering activities such as construction and fortification in the 17th century.

Parson and Smelser (1956) described entrepreneurship as one of the two necessary conditions for economic development, the other being the increased output of capital.

Cole (1959) defined entrepreneurship as the purposeful activity of an individual or a group of associated individuals, undertaken to initiate, maintain or aggrandize profit by production or distribution of economic goods and services.

Sayigh (1962) simply describes entrepreneurship as a necessary dynamic force. It is also opined that development does not occur spontaneously as a natural consequence when economic conditions are in some sense ‘right’: a catalyst or agent is needed and this requires an entrepreneurial ability. It is this ability that he perceives opportunities which either others do not see or care about.

Knight (1965) also described entrepreneur to be a specialized group of persons who beat uncertainty. Uncertainty is defined as a risk which cannot be insured against and it incalculable. He, thus, draws a distinction between ordinary risk and uncertainty. A risk can be reduced through the insurance principle, where the distribution of the outcome in a group of instances is known. On the contrary, uncertainty is the risk which cannot be calculated. The entrepreneur, according to Knight, is the economic functionary who undertakes such responsibility of uncertainty which by its very nature cannot be insured, nor capitalized nor salaried too.

Collins and Moore (1970) analysed autonomy, independence and self-reliance among successful manufacturing entrepreneurs in Michigan, USA. The
entrepreneurs was viewed as driven by unresolved conflicts around authority stemming from the early relationship with his parents. In the entrepreneurs studied the fathers were typically unsupportive whereas mothers were devoted to the son and ready to rely on him rather than the father. The ambivalence towards authority resulted in the difficulty in forming long lived partnerships. There was a high need to dominate and a fear of being dominated. The entrepreneurs were interested more in achievement and autonomy than in social status and money.

Cantillon (1971) an Irish man living in France, was the first who introduced the term ‘entrepreneur’ and his unique risk-bearing function in economics in the early 18th century. He defined entrepreneur as an agent who buys factors of production at certain prices in order to combine them into a product with a view to selling it at uncertain prices in future.

**ENTREPRENEURSHIP DEVELOPMENT PROGRAMMES** (Adiseshiah, 1985)

While the favourableness of the task environment is more an incentives to the imitator than to the innovator, changes in the general, especially the educational, environment are likely to influence the supply. It is in this context one has to understand the entrepreneurial development programmes.

EDP is primarily meant for developing those first generation entrepreneurs who on their own cannot become successful entrepreneurs. It covers three major variables: location, target group and enterprise. Any of these can become the focus or starting point for initiating and implementing an EDP. The remaining two then will follow by making proper synthesis with the first. As for example if the objective is to promote women entrepreneurs, suitable location and proper entrepreneurial activities must match or if the objective, is to develop North East region. Methodology for selection of the prospective entrepreneurs as
well as support services after the training have a significant impact on the success of the entrepreneur development programme.

The future entrepreneur of this new millennium has to face considerable challenges, severe competition not only from the national angle but also from the global angle. This is more so in the case of such areas like consumer products which will now had some protection. The future entrepreneur, hence has to be prepared through training and exposure for planning and launching and enterprise keeping in mind the following.

- Technology and scope for modernization
- Quality including ISO-90,00 requirements
- Consumer satisfaction / customer service
- Energy conservation
- Pollution / environmental aspects
- Cost of production
- Competition from both national and international angles.

During the 8th plan period (1995-2002) the government of India has taken some initiatives for the entrepreneurship development through the department of small industry. For the first time separate policy measures for the growth and development of village and small scale industries was announced during August 1991. These policy measures have spelt out clearly many issues related to HRD for SSI sector including entrepreneurship development.

Entrepreneurship is one of the four mainstream economic factors-land, labour, capital and entrepreneurship. During 14th century, references speak about tax contractor’s individuals who paid a fixed sum of money to a government for the license to collect taxes in their region by Singh (1985).
Murthy, Chandrasekar and Gangadhara Rao (1986) studied on entrepreneurial motivation classified the factors behind entrepreneurial growth into three categories as follows:

1. Entrepreneurial ambitions
   (a) To make money
   (b) To continue family businss
   (c) To secure self-employment / independent living
   (d) To fulfil desire of self / wife / parents
   (e) To gain social prestige

2. Compelling reasons
   (a) Unemployment
   (b) Dissatisfaction with the job so far held or occupation pursued
   (c) Make use of idle funds
   (d) Make use of technical / professional skills
   (e) Maintenance of large families, revival of sick unit started by father etc.

3. Facilitating factors
   (a) Success stories of entrepreneurs
   (b) Previous association (experience in the same or other line of activity)
   (c) Previous employment in the same or other line of activity
   (d) Property inherited / self acquired / wife’s
   (e) Advice or influence (encouragement) of family members / relatives / friends

Himachalam (1990) quotes on Richard Cantillon, the originator of the term ‘entrepreneur’ defined entrepreneur as one who buys factors of production at certain prices and sells his products at uncertain prices, thereby bearing a non insurable risk.
Drucker (1991) defines entrepreneur as one who always searches for changes, responds to it and exploits it as on opportunity.

**FUNCTIONS OF ENTREPRENEURSHIP** (Bansal, 1993)

- Determination of objectives of the enterprise.
- Development of the organization.
- Securing adequate financial resources.
- Requisition of efficient technological equipment and its revision consonant with technical change.
- Development of market and devising new products to meet anticipated consumer demand.
- Maintenance of good relations with public authorities and society at large.
- Management of human relations.
- Financial management.
- Production management.

<p>| Table 2.1. The various problems encountered by small entrepreneurs |
| --- | --- | --- | --- | --- | --- |</p>
<table>
<thead>
<tr>
<th>Finance</th>
<th>Land</th>
<th>Labour</th>
<th>Marketing</th>
<th>Raw</th>
<th>Miscellaneous</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Inadequacy of fixed and working capital</td>
<td>Non-availability of land / buildings (particularly in industrial Estates)</td>
<td>Non-availability of labour and skilled workers</td>
<td>Inadequate market promotion measures under taken</td>
<td>Lack of supply of raw materials</td>
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<tr>
<td>2.</td>
<td>Lack of collateral/ guarantor for raising loans</td>
<td>Unsatisfactory and congested premises</td>
<td>Higher labour costs</td>
<td>Stiff competition with small as well as large business houses</td>
<td>Poor quality of raw materials supplied</td>
</tr>
</tbody>
</table>
Entrepreneurship may mean many different things to many different people (MacGrath and MacMillan, 2000). The roots of the concept of entrepreneurship data back to the mid-18th century, during the period in which laissez faire, the French free trade doctrine, emerged. Entrepreneur is a person who discovers new ideas and business opportunities, brings together funds to establish a new business to provide economic goods and services for the public.

Khanka (1996) according to Schumpeter, entrepreneurship is based on purposeful and systematic innovation. It included not only the independent businessman but also company directors and managers who actually carry out innovative functions.

| 3. | Unorganized finance sector offering loans at higher rates of interest | High rents demanded for land-buildings | Insecurity arising out of an exodus of labour to large firms | Unsatisfactory performance of assistance giving organizations | Rationing of imported inputs | Lack of training and extension activities. |
| 4. | Inadequate loans sanctioned by organized finance sector | Insecurity arising out of temporary occupation | - | Credit facilities extended to customers | High cost of raw material | Lack of management consultancy support |
| 5. | Shorter repayment period of loans | - | - | Inadequate information on marketing processes and prospects | - | Inadequate machinery and equipments and machine breakdown |

Govindappa (1999) the support system includes financial and commercial institutions, research and training institutions, extension and consultancy services and the like. The efficient and effective support system greatly facilitates the entry of a person into entrepreneurship. The support system in our country is fairly well developed. There is need to create a separate support system for development of entrepreneurship among rural men and women’s.

**NEW ENTREPRENEURSHIP DEVELOPMENT: THE PROBLEMS IN PROJECT PROMOTION AND FINANCING** (Prabhakara Rao, 2000)

The pace and pattern of industrial development of an economy depends on the availability of adequate funds for investment and the supply of large pool of dynamic and result oriented entrepreneurs who can perceive the investment opportunities, organize resources to set up and successfully run the industrial units. A country may possess abundant and inexhaustible natural and physical resources, necessary machinery and capital equipment, but unless there are people who can combine these resources in right proportion, set the task and seek to its accomplishment, the nation cannot make rapid strides towards economic and social advancement. It has been rightly said that development or under development is basically the reflection of development or under-development of entrepreneurship in the society.

During the nineties, the Indian economy has been witnessing unprecedented changes. The move towards economic liberalization and globalization aiming at improving the productivity and efficiency of the sectors of the economy and making it internationally competitive is slowly paying dividends. The deregulation and delicensing process coupled with the withdrawal of the state from many economic activities have opened out a large number of business opportunities for private entrepreneurs. In order that the liberalization policy of the government succeed, it is essential that the base of entrepreneurship
in the country is expanded and diversified both in the urban and rural areas. This would help not only in accelerating the pace of industrial development but also generate more and more employment opportunities, reduce, regional imbalance and concentration of economic power and lead to all round economic growth comparable to other developed countries.

Sundar, Gobu and Syfil Ali (2001) an entrepreneur is a dynamic agent of change, who is instrumental in transforming physical, natural and human resources into value added products and services the entrepreneur to be successful the environment must be conductive and the individual must have an interest initiative and drive in grasping the essential facts.

Dhillon (2003) studied that the entrepreneurs are vital for the development of industries of all sizes in the private sector but particularly so far small-scale industries. This is because though initially the entrepreneur performs all entrepreneurial functions. Such as innovation of a new product or imitation of a product, undertakes risks and economic uncertainty, gets financial assistance, sets up and establishes an enterprise, but later once the enterprise has taken off, then entrepreneurs of large and medium size industries can take on full-time manager and managers for supervising, co-ordinating and organizing production, marketing the product, etc. whereas, an entrepreneur of a small-scale industrial unit has to keep on performing all the entrepreneurial roles himself. It is therefore not surprising when Gupta (1987) viewed small-scale industries as the seed-beds of entrepreneurship for shaping industrial development and economic growth.

**THEORIES OF ENTREPRENEURSHIP** (Balaraju, 2004)

The entrepreneur in a small industrial sector need neither be a Schumpeterian innovation nor possess highly creative personality suggested by some writers. It is adequate if he can benefit from the experience of his fellow
industrialists and can use his ingenuity and judgement to carefully study the economic environment and opportunity to take proper decisions. It should be recognized that supply of entrepreneurship is influenced by various factors and differs from country to country. Hence it is not possible to make any generalization as regards the influences which act and react on economic activity and on entrepreneurship. But apart from Schumpeter there are others like Weber, Everett, E. Hagen, Thomas Cochran, Frank Young, John H. Kunkel and David McClelland who have given theories of entrepreneurship.

They are such as Hagen takes up the forces that will bring about social change and technological forces. By studying a number of countries in which there has occurred a transition from a traditional state to a modern state of continuing economic development, he draws an inference that an important factor initiating a change was some historic shift which caused some group or leading elite who previously had a respected and valued place in the social hierarchy, to feel that they no longer were respected and valued.

A sociological theory of entrepreneurial supply was developed by Thomas Cochran. He starts with the premise that fundamental problems of economic development are non-economic and hence he emphasized cultural values, role expectations and social sanctions as the key elements that determine the supply of entrepreneurs. According to him an entrepreneur is neither a super normal individual nor a deviant person but represents a society’s modal personality.

According to Frank Young the individual level entrepreneurial characteristics are interpreted as “under side” of a group level pattern. Instead of looking at individual, according to Young, one must find clusters; ethnic communities, occupational groups or politically oriented factions. The chief aspects of this group definition of entrepreneurship is that the entrepreneur
typically does not single handed. He is simply the most visible member from an economic point of view of what is typically the cluster of families whose activities are mutually reinforcing and coordinated by a coherent outlook on the world.

John H. Kunkel’s behavioural model starts with the premise that man’s internal state is beyond the scope of presently available means of measurements and objective analyses and knowledge of it is largely unnecessary for the explanation and prediction of the behaviour. Hence the model is concerned instead with the overtly expressed activities of individual and their relations to the previously and presently surrounding social structure and physical conditions. According to this behavioural model change means activities that need not be concerned with altering values; one need to change only certain elements of the operant conditioning context of which all men at all times are an integral part.

MODELS OF ENTREPRENEURSHIP DEVELOPMENT (Balaraju, 2004)

Some methods of entrepreneurship development in India have been experimented. Among these the nature of 5 models will be discussed here.

(a) SIET model

SIET Institute, Hyderabad in Collaboration with D.C. McClelland of Harvard University conducted certain experiments called Kakinada experiment to verify the theory of achievement motivation in developing entrepreneurship. Six training experiments each of two weeks duration were conducted during 1964-1965 with 52 participants from Kakinada (Andhra Pradesh), 26 participants from Vellore (Tamil Nadu) who had already set up SSI units. This is like a before-after experiment where after the completion of the training, performance comparison of trainees with control group an equal number of untrained
entrepreneurs, showed significant improvement in entrepreneurial performance of trainees.

**SIET Model**

1. Entrepreneurial education  
2. Publicity on entrepreneurial opportunities.  
3. Identification of potential entrepreneurs  
4. Motivational training to new entrepreneurs  
5. Evolving new products and process  
6. Creating entrepreneurial forms

1. Assisting modernization  
2. Assisting diversification expansion substitute production  
3. Additional financing for full capacity utilization  
4. Quality testing and improving services  
5. Need based common in facilities centre.

1. Registration of the unit  
2. Arranging finance  
3. Providing land, shed, power, water etc.  
4. Guidance for obtaining machinery  
5. Supply of scarce raw materials,  
6. Getting licenses  
7. Providing common facilities  
8. Tax relief or other subsidy  
9. Marketing assistance  
10. Providing information

(b) **Gujarat Model**

Gujarat Industrial Corporation launched the technicians scheme in 1969 offering loan finance up to 100 per cent of the fixed assets, working capital margin and preliminary and pre-operative expenses to technically qualified or
experienced persons who have viable projects. The scheme was later extended to non-technicians, especially employees with industrial experience, sales management or business graduate and new entrepreneur scheme (NES).

**Integrated Model of SIET and Gujarath Models**

<table>
<thead>
<tr>
<th>SIET Integrated Model</th>
<th>Gujarath Model</th>
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<tbody>
<tr>
<td>* Selection from general</td>
<td>* Selection from experienced and product identification</td>
</tr>
<tr>
<td>* Local agency to initiate and support</td>
<td>* Follow-up by project leader</td>
</tr>
<tr>
<td>* Area survey of industrial prospects</td>
<td>* Collaboration of support institutions</td>
</tr>
</tbody>
</table>

- Selection
- Training inputs, motivations, setting up enterprise and managerial skills.
- Project formulation and follow up
- Institutional financing

The contrast between the two models shows that SIET model aims at electing potential entrepreneur from the general public whereas Gujarat model focuses on the experience. The SIET model assigns an important role to a local agency to initiate and support entrepreneurship, besides the survey of the industrial prospects as an important input. On the other hand in Gujarat model role of support institution is considered important. Thus both models highlight
the significant role of support agencies. The training inputs are similar in both the models.

(C) Entrepreneurship Development Institute of India (EDII) Training Model

Another model has been developed by EDII. According to this Institute model, the general stages of EDP may be broadly divided into three stages:

a) Pre-training
b) Training, and
c) Post-training

(a) Pre-training

In this stage the selection of local/centre and pre-training promotion work for creation of EDP awareness, identification and selections of potential entrepreneur, choosing training inputs as well as local and outside trainers and promising class room facilities and promising classroom facilities and aids are the important aspects of this stage.

(b) Training

The duration of the training varies from two to twelve weeks. The ideal duration would be a six weeks full-time programme and twelve weeks part-time programmes.

(c) Post-Training

Post training support involves:

- Follow up on loan application for finance,
- Provision of infrastructure such as land, sheds, power, water etc., and finally
- Trouble shooting.
ROLE OF FINANCIAL INSTITUTIONS FOR ENTREPRENEURSHIP DEVELOPMENT (Balaraju, 2004)

In Andhra Pradesh many financial institutions especially those which are assisting SSI sector are functioning since the formation of Andhra Pradesh. The first step was the establishment of Andhra Pradesh State Finance Corporation in 1956 to provide long term funds to the small and medium scale industries. Later in 1960 Andhra Pradesh Industrial Development Corporation (APIDC) was set up not only to supplement financing function of APSEC but also undertake promotional activities. It conducted industrial surveys obtained letters of intents and started manufacturing enterprises as its subsidiaries. Later in 1970 it assumed a new role of lending term loans to medium and large scale units under IDBI’s refinance scheme. It also became the agent of IDBI to channelise risk capital to the technocrat / first generation entrepreneurs under the seed capital scheme besides it also took up the responsibility and distributing central and state subsidies.

The studies on entrepreneurship and EDP highlight the traits among entrepreneurs as well as a social pattern. The main conclusions of some of the earlier studies on entrepreneurship is summarized here.

1. The studies by Gadgil and Medhora come to the conclusion that the caste system and its obligations tend to reduce occupational mobility, technical change and innovation, which go against the social and religious prescriptions. It is necessary to mention in this connection that the studies are related to an earlier period of the industrialization of the country.

2. Hazlehurst in his study notes that refugee entrepreneurs tend to be more innovative than local entrepreneurs.

3. On the basis of the social origins (caste or social community to which entrepreneurs belong) of the sample entrepreneurs, Berna concludes that in explaining entrepreneurial activity economic factors such as access to capital,
possession of business experience and technical knowledge are more important than sociological factors such as caste, attachment to traditional activities and approval or disapproval of the social group to which a potential entrepreneur belongs.

4. Hazlehurt’s study reveals that in many cases the extended family is the limit of entrepreneurship, supplying managerial and financial resources needed for business and industrial operations.

5. Singh’s study discloses that the public enterprises are characterised by low profit and savings rates which may be partly due to lack of entrepreneurial skills in the public sector.

6. In Berna’s sample of entrepreneurs 12 out of 52 were graduate engineers which may be taken as indicative of the fact that technocrats may constitute a major source of entrepreneurial supply.

7. The political and socio-economic changes that are taking place in the country during the post-independence period might have reduced the rigidity of the caste system and has helped occupational mobility.

Awar (2004) entrepreneurs create wealth, generate employment and innovate and increase the standard of living the people. Hence the development of a entrepreneurs class is very essential for the economic development of a country. The sociological and environmental policies help to create an entrepreneur idea to a great extent. Entrepreneurship constitutes an important input in the process of economic development economic development has dawn its vital nourishment from a stream of fresh ideas inventions and innovation. Without the development of entrepreneurship the progress of the nation could not be accelerated. In the advanced economy, the stills and innovations of the entrepreneurs are responsible for the wonderful growth rate.
Gupta (2006) describes an understanding of the primary of entrepreneurship is indispensable to and theory of economic development in stagnant economies, where there is no spur of demand or in fact, explain economic growth only by assuming it is already under way, creating markets and demand.

Gupta and Srinivasan (2006), Designing Capital Structure. The initial capital of a new venture comes from the following sources: (a) own capital (b) long term loans from friends and relatives, and (c) term loans from banks and financial institutions. In recent years, the institutional lending has increased rapidly, but it has not yet become the dominant source of funds for small Industry. Banks play an important role in providing working capital finance. However, an analysis of capital structure of small scale units reveals that the support from financial institutions is not adequate and that they should gear up their administrative machinery and produce better performance in order to fulfil the objectives and targets adequately.

The New 8th edition Oxford Advanced Learner’s Dictionary the term entrepreneur means “a person who makes money by starting or running businesses, especially when this involves taking financial risks.” The Great Lifco Dictionary defines the word is one who ventures into bringing capital and labour into play and starts industries. And also some experts meant ‘entrepreneur’ is given as a person who starts an enterprise, business or a firm. He or she works for self and also provides employment to others. In simpler terms an entrepreneur is to have a right mix of all these qualities. He has to have both managerial qualities and innovative skills (qtd. Chandramohan, Ponniah and Vasanthi Kumari, 2007).
**ADAPT TO CHANGES ENTREPRENEURS TOLD** (Chengappa and Bindu, 2007)

Prospective entrepreneurs should learn to adapt to changes and exploit the opportunities provided by institutional business incubator mechanisms, observed speakers at the valediction of a training programme on entrepreneurship and new venture management here on Friday. The training programme, organized with the support of Info-Dev initiative of world bank and department of science and technology, was conducted by Trichy Regional Engineering College Science and Technology Entrepreneurs Part (TREC-STEP) and Bharathidasan Institute of management.

Delivering the valedictory address, K. Premanathan, Chairman Confederation of Indian Industry, said that infusing management and technology skills in entrepreneurs was a constant process. Prospective entrepreneurs should not be afraid of changes and instead embrace them to learn new skills. He also emphasized on the strategy for success in business. The president of Trichy district Tiny and small scale Industries Association, S. Sridharan, appealed to budding entrepreneurs to utilize the incubator mechanism created by institutions such as TREC-STEP. He requested BIM and national Institute of technology, Trichy (NIT-T), to foster entrepreneurial skills at least among a small section of their students.

The president of REC Alumni Association S. Anathakrishnan, told the trainees to identify their core competencies before commencing their ventures. Incubators were the best way forward as they could shape the ideas of the perspective entrepreneurs into commercial ventures, he said. The executive director TREC-STEP, R.M.P. Jawahar, said that the proposal for conducting training from the TREC-STEP was only one to be accepted from India under the Info-Dev initiative of the World Bank. A support system to guide the trainees in their business ventures had also been evolved. The TREC-STEP would continue its association with the BIM and the NIT-T in organizing such programmes.
The head of the centre for contemporary management research, P. David Jawahar, said that a total of 100 prospective entrepreneurs had been trained under the programme, which sought to expose them to basic management concepts.

Entrepreneurship development programmes (EDP) may be defined by Laxmana (2007) “as a programme designed to help an individual in strengthening his entrepreneurial motive and in acquiring skills and capabilities necessary for playing his entrepreneurial role effectively.”

ENTREPRENEURSHIP SCHEME TO BENEFIT MORE DISTRICTS

Rasheed and Desai (2007) the national science and technology entrepreneurship development board, which has been funding a major project for promoting micro-enterprises in Trichy district, is open to the idea of extending the scheme to some neighbouring districts too, its advisor and head, H.K. Mittal, said here on Wednesday.

He was responding to a request made by S. Sridharan, president, Trichy district Tiny and small-scale industries association (TIDITSSIA), which is currently implementing the science and technology entrepreneurship development project funded by the board in Trichy.

The board has sanctioned ₹38 lakh last year to the association under the project, which aims to promoting about 200 micro enterprises in the Trichy region in four years. The TIDITSSIA’s mandate is to identify the projects and prospective entrepreneurs, providing necessary training and guiding them right through their ventures.
Up and running

Already 27 units, in garment manufacturing and food processing sectors, have been promoted in the city. Twenty-five other units are expected to take off soon. Speaking at a face-to-face programme with successful entrepreneurs here on Wednesday, Mr. Sridharan appealed to the board to consider extending the project to Pudukkottai, Perambalur and Karur districts also. The TIDITSSIA would soon send proposals for clearance from the board, he said. Indicating that the board would be willing to consider the idea, Mr. Mittal, however, suggested that the association should first complete the ongoing project in Trichy before moving to other places.

This was the first time that the board was working with an industry body. By fostering micro-enterprises, small-scale industries associations could exhibit their commitment to corporate social responsibility. The Board was keen on helping out innovators at the grass-root level and entrepreneurs with original ideas could get financial support through its schemes.

The executive director of the Trichy Regional Engineering College Science and Technology Entrepreneurs Park (TREC-STEP), R.M.P Jawahar observed that nearly 50 units have been promoted within a short span of time and urged the entrepreneurs to explore further growth prospects. Two entrepreneurs, N. Vasantha of Abinaya Foods and Sumathi of Nallandavar Garments, shared their experiences of their start up ventures. S. Abdul Rasheed, Secretary, TIDITSSIA and C. Ramasamy Desai, Project Director, also spoke.

Salehi and Valizadeh (2007) although the term entrepreneurship has been used for well over 200 years, there is still considerable disagreement as to what the term actually means.
ENTREPRENEURS LIKELY TO GET FREE TRAINING (Sridharan, 2007)

The Hindu, the Trichy district tiny and small scale industries association (TIDITSSIA) has decided to take the help of Bharathidasan Institute of Management (BIM) for offering management training free of cost to 100 existing and prospective entrepreneurs to infuse professionalism in running industrial units.

The TREC-STEP (Trichy Regional Engineering College Science and Technology Entrepreneurs Park) would facilitate the two-day training during mid-November with World Bank aid, said the TIDITSSIA president S. Sridharan.

28 members

Twenty-eight entrepreneurs who foraged recently into garment manufacture under the science and technology entrepreneurship development (STED) programme supported by the department of science and technology, New Delhi, would gain from the training programme along with 22 entrepreneurs identified by the association for starting machining shop units as ancillaries to the BHEL.

The training the first by TIDITSSIA in association with BIM, would be in two parts: one for the existing entrepreneurs and another for 50 prospective entrepreneurs, who is also member of the governing body of TREC-STEP.

Profitability

Aimed at enhancing profit ability of entrepreneurs, the training would focus on building better customer relationship, waste minimization, inventory management and reducing time cycle of product delivery. The garment manufactures are six months into taking up sub-contracting works of the home
furnishing industries based in Karur. The training is expected to empower them
to take crucial decisions that have a bearing on productivity.

Subramanian, Bose and Sundaram (2007) an entrepreneur is basically an
innovator who introduces something new into the economy. He is a person who
is capable of taking investment decisions, calculated risks under conditions of
uncertainty, can plan and innovate, take prompt and wise decisions in selection
of a product or product mix, technology mix and marketing.

QUALITIES REQUIRED FOR AN ENTREPRENEURSHIP
(Chandramohan, Ponniah and Vasanthi Kumari, K., 2007)

According to Sujatha (2007) Mellacheruvu, the following are the qualities
required in an entrepreneur.

- Ability to find and explore opportunity
- Innovativeness
- Independence
- Facing uncertainty
- Positive self concept
- Flexibility
- Need to achieve
- Planning

Raju and Rao (2008) entrepreneurial initiative is a key factor for the
development of any community. Communities where entrepreneurial ingenuity is
high enough to optimally and effectively use the scarce resources at the disposal
of the community, the economic development is more and correspondingly the
quality of life of the members is better. In India, especially since the VIII five
year plan period, it is realized that self employment and small business initiatives
have a very important role of generating employment and developing the economy.

Kasera and Goyal (2009) described that the concept of the entrepreneur is to make a person to establish his own unit/industry for the benefit of own and to give jobs to various persons employed in industry. The term entrepreneur indicates that the person can start his business by spending his own money along with the money from the contribution from various sources. The person, whosoever, starts business is known as an entrepreneur. The person who wants to establish industry for the manufacture of any product by investing any amount by his own source or by collecting finance from financial corporations or by collecting finance from financial corporations or by any other means is called as an entrepreneur.

Vasantha and Gajapathi (2009) have stated that the entrepreneurship means responsibility and accountability. If they are responsible they should be answerable for the money they take from others.

Bai and John (2011) reported that the entrepreneurship activity owes a great deal to the promotional activities of the government and financial institutions. The direction and character of government subsidies, the facilities for term loans offered by government sponsored institutions, the infrastructure facilities and the general investment opportunities afforded by the government have a great bearing on entrepreneurship development on MSMEs.

Debnath (2011) has explored in the era of liberalization, privatization and globalization and with the reduction of jobs in governmental sector, it is imperative to make an innovative search for creation of jobs emphasizing on required skill development in a competitive environment. At a low level of
industrialization in the North Eastern states, it has become very significant to promote entrepreneurship. The NE India comprising of eight states including the state of Sikkim is rich in Bio-diversity, with having unique handloom and handicraft products possesses the potential to develop tourism, small-scale industries. The strategic location of the region being in proximity to South East Asian countries and sharing the international boundaries with Bangladesh and Myanmar can have direct access to international markets of the products produced in these states.

Sankaran (2011) has delivered that the entrepreneurship is an essential tool for overall development of a nation. United Nations Conference on Trade and Development (2008) rightly pointed out that the role of entrepreneurship and an entrepreneurial culture in economic and social development is an important factor. Over the years, it is obvious that entrepreneurship does indeed contribute to economic development. Economically, entrepreneurship revitalize markets. Moreover, the formation of new business leads to job creation and has a multiplying effect on the economic development. Socially, entrepreneurship empowers citizens, generates innovation and changes mindsets.

**KALAM: EDUCATION MUST CULTIVATE ENTREPRENEURSHIP**

The Hindu (2007) president A.P.J. Abdul Kalam on Friday called for an education system that could cultivate in students an aptitude for entrepreneurship right from school.

With a view to transforming employment seekers into job-generators, the system should prepare students right from college education to get oriented to setting up enterprises, which would provide them with creativity, freedom and ability to generate wealth, he said speaking at the concluding ceremony of the Golden Jubilee of the Amolakchand Mahavidyalaya here.
**Student’s capacities**

Among the capacities to be built into students were research and enquiry, creativity and innovation, use of high technology and entrepreneurial and moral leadership.

Every year colleges in the country churned out three million graduates, of whom about 15 per cent might opt for research and teaching and the others would seek jobs.

**Job generation system**

But the employment generation system was in no position to absorb all graduates and hence growing unemployment among the educated.

**Shed Syndrome**

Mr. Kalam urged banks to provide venture capital to prospective entrepreneurs right from the village level. “Banks have to be proactive to support the innovative products for enabling wealth generation by young entrepreneurs by setting aside the conventional tangible asset syndrome.”

Mr. Kalam who was cheered by the students, answered questions on defence environment and other problems.

When a girl asked where he could be reached after July 24, the president who is laying down office, said with a broad smile: “you can contact me at www.professorabdollcalam.com.”

Chief Minister Vilasrao Deshmukh, Higher Education Minister Dilip Walse Patil, Amravati University Vice Chancellor Kamla Singh and Vijay Darda, MP, who heads the institution, participated.
PART B: SMALL SCALE ENTERPRISES

Schumpeter (1939) for the first time in 1934, assigned a crucial role of ‘innovation’ to the entrepreneur in his magnum opus ‘Theory of Economic Development.’ Schumpeter considered economic development as a discrete dynamic change brought by entrepreneur by instituting new combinations of production, i.e. innovations.

According to Barozen (1954-55) in such regions, entrepreneurship does not emerge out of industrial background with well developed institutions to support and encourage it. Therefore, entrepreneurs in such regions may not an “innovator” who would copy the innovations introduced by the “innovative” entrepreneurs of the developed regions.

Rosan (1955) has studied that the potential expansion of SSI and growth of government owned industries and its cumulative effect of supporting a relative risk in industries contribution to national income. The substitution of more labour extensive technologies were also studied by the author.

Berna (1960) has studied fifty medium sized manufacturing units engaged in various kinds of light engineering production in and around madras and Coimbatore city. The study analyzed the entrepreneur’s origin and found that the initial entry to industry was open to persons of different social standings and economic positions. His basic finding goes against the popular belief the caste and tradition play an important role in the emergence of enterprises. The study also found that the performance of the entrepreneurs would be improved and their contribution to industrial progress can be increased if certain help in techniques of production and management could be provided to them.
McClelland (1961) identified three features of entrepreneurs that were related to their need for achievements.

1. Desire to accept responsibility for solving problems, setting goals and reaching the goals.
2. A Willingness to accept moderate risks.
3. A desire to know the outcomes of their decisions.

It was widely believed that a high achievement motivation has a strong likelihood of predicting entrepreneurial behaviour. Individuals with high achievement motive tend to take keen interest in situations of high risk, desire for responsibility and a desire for a concrete measure of task performance.

Lakshmanan (1966) has examined various issues and problems of cottage and small industries. He has discussed the definition, concept and role of small industries and presents fifteen case studies covering economic and techno-economic aspects, integrating all into a composite picture. The study places small industries in the overall economic pattern of economic development and makes the coverage comprehensive. The issues like equipment, obsolescence, capacity utilization, productivity, raw material supply, marketing and problems of finance have been discussed.

Tripathi (1971) in the first wave of manufacturing entrepreneurship, except Parsis, all others hailed from non-commercial communities. Why the well-known commercial communities, namely Jains and Vaishyas of Ahmedabad and Baroda, lagged behind in entrepreneurial initiative throughout the nineteenth century can be explained by two factors. Firstly, the improvement of business climate in the countryside during this period resulted in an increase in the quantum of trade which assured quick returns on investments. This proved the commercial activity more lucrative during the period.
Oomen (1972) examined the emerging pattern of entrepreneurship in the small scale sector of Kerala by studying the origin and growth of firms in the light engineering industry and the impact of government programmes like industrial estates and rural industries project on entrepreneurship. The study was based on the data collected from 45 entrepreneurs. It was found that engineers and technicians formed the single largest group of the entrepreneurs.

Kirzner (1973) when an individual recognizes the market for a product or service is out of equilibrium, he may purchase or produce at the prevailing price and sell to those who are prepared to buy at the highest price.

The Small Industries Extension Training Institute (SIET:1974): Hyderabad, conducted a survey of small units situated in the twin cities of Hyderabad and Seunderabad. The study analysed the reasons for starting industrial units by interviewing 61 entrepreneurs. The study revealed that “Economic gain” was the most important reason for the starting the small industrial units followed by “ambition”, “Social prestige” and “Social responsibility” in that order. The study revealed “capital shortage” and “Government red-tapism” as the most discouraging factors. The study further showed that younger age, formal education, urban background, experience in industry, high scores in levels of aspiration, risk taking and adoption propensity were some of the characteristics that were positively associated with the quality of entrepreneurship.

The Swadeshi campaign that is emphasis on indigenous goods, provided, indeed, a proper seedbed for including and developing nationalism in the country. It was the influence of Swadeshi that Jamshedji Tata even named his first mill ‘Swadeshi Mill’. The spirit of indigenousness strengthened its roots so much in the country that the Krishna Mills in its advertisement of Tribune of
April 13 made the following appeal. “Our concern is financed by native capital and is under native management throughout” (Joshi, 1975).

“New entrepreneurship in small scale industries in Delhi’ by Ramachandran (1975) studied 94 new small scale units in Delhi. The study revealed that the social status and occupational background of the entrepreneurs were responsible for the growth of entrepreneurship.

Subramanian (1975) has conducted a study on “entrepreneurship in small scale industries in Madurai City and its environs” attempted to identify the factors contributing to the development of entrepreneurship in Madurai City. The study revealed that the economic factor is more dominant and influential than the social and caste factors.

Industrial entrepreneurship and productivity in Andra Pradesh by Lakshman Rao (1977) analysed the structure, growth and performance of the small and large scale sectors.

Paliwal (1977) as per the latest announcement in the year 1997 small scale industrial undertakings are those engaged in the manufacture processing or preservation of goods with investment in plant and machinery but (original cost) not exceeding ₹3 crores with effect from 24th December, 1999 the investment in plant and machinery is reduced to ₹1 crore. These revisions were necessary to allow for changes in the value of money and its purchasing power.

Gangadhara Rao (1978) had made detailed and in-depth study of the small scale units located in the industrial estates of coastal Andhra Pradesh state and attempted to evaluate the impact of the programme of industrial estate on the emergence of entrepreneurship in the small scale sector. The study found that
educational and income levels are important factors motivating entrepreneurship of all the ambitions. Money making is the major ambition of the entrepreneurs.

Sharma (1979) examined small entrepreneurial development in some Asian countries aimed at making a comparative study of seven Asian countries. The policies of the respective Governments towards small entrepreneurs were examined. The organizational set up and the problems faced by the entrepreneurs were analysed.

Desai (1979) critically examines the problems and prospects of small industries. According to him this sector accounts for roughly 45 per cent of total industrial production in our country. However, small industries face a lot of problems relating to finance, marketing arrangements and modernization. The author suggests way to overcome all the hurdles with the co-ordinated efforts of all concerned namely the government the financial institutions and the small entrepreneurs.

Sharma (1980) opines all the factors motivating the entrepreneurs into two types as follows.

1. **Internal factors**
   a. desire to do something new
   b. Educational background
   c. occupational background or experience

2. **External factors**
   a. Government assistance and support
   b. availability of labour and raw materials
   c. Encouragement from big business houses
   d. Promising demand for the product
The study was conducted by Patel (1981) the then Chief Economic Advisor of GIDC. Among the important findings of the study it was revealed that a liberal financing scheme can always be used as an effective instrument in accelerating the development of small scale industries. It also helps in diversifying the sources of local new entrepreneurs, decentralize enterprise ownership. The study also found that the potential industrial entrepreneurship for setting up and running viable small and medium enterprises is lying latent in a variety of castes, communities and occupational groups but inhibited by the constraint of finance. Once the financial bottleneck is removed, industrial and commercial employees and technical graduates could be sources of new local entrepreneurs.

Battacharaya (1984) has conducted a study on the problems faced by small scale entrepreneurs located in Howrah and Calcutta of West Bengal. All the units were assisted units of banks. The study found that the need for proportionate increase in capital is inversely related to the size of the small firms. In other words, the smaller the firm, the larger the proportionate increase in finance required to enable it to effectively respond to the demand of its products.

Deshpande (1984) made a survey of 90 small industrial units in the Marathawada region of Maharashtra in 1982. The study among other things evaluated the socio-economic origins of the entrepreneurs and the problems faced by them at various stages. It revealed that caste, family occupation and father’s occupational status are important for entry into the business of manufacturing.

Hadimani (1985) made an attempt to describe the efforts in for the promotion of entrepreneurship among the artisan tastes. Entrepreneurial training,
educational and human resource factors and the economic factors were treated as important in the development of industrial entrepreneurship.

Samuel (1985) made an attempt to study of problems of small scale industry in North Arcot District examined the problems and prospects of SSI units in the study area. It was suggested that the major tast ahead was to gear up the tempo of entrepreneurship promotion which would take India into entrepreneurial society and would place its image in entrepreneurial advanced nations of the world.

Sharma and Singh (1985) have their study of entrepreneurial growth and development programmes in North India, focused attention on identifying the reasons for the failure of small entrepreneurs in North India in general and in Uttar Pradesh in particular.

Shivaramu (1985) says that India uses investment as the criterion for determining the scale of units. The small scale industry consists of (1) units engaged in the manufacture processing and preservation of goods and whose investment in plant and machinery does not exceed ₹20 lakhs, (2) small-scale ancillary units whose investment in plant and machinery does not exceed ₹25 lakhs and engaged in (a) manufacture of parts, components, sub-assemblies, tooling or intermediates: or (b) the rendering of services and supplying or rendering or proposing to supply or render 50 per cent of their production or the total services as the case may be to other units for production of other articles.

Choudhary (1986) has finds that the success in urban small entrepreneurship, was a study of small industrialists of the industrial estates around Hyderabad and Secundarabad. It tried to investigate the association of same factors with the success in urban small entrepreneurship.
Gupta (1987) exposed entrepreneurship in small industries took up the SSI sector in Uttar Pradesh and evaluated the role of entrepreneurship. It identified and examined the environmental and motivational factors that affect entrepreneurship. It also attempted to study the performance of entrepreneurs against their socio-economic background.

Sidhardhan (1987) has conducted a study of “entrepreneurship in small scale industries in Kanyakumari District” investigated the growth and development of the SSI units in the District. The study suggested that timely action by government and other agencies can accelerate process of entrepreneurship.

Timmons (1987) identified that the traits of a true entrepreneur. McClelland (1961) points out in his work, achieving society that successful entrepreneurs are characterized by: (a) an unusual creativeness, (b) a propensity of risk-taking and (c) a strong need for achievement.

Birendra Kumar (1988) says that the small scale industries play a pivotal role in the industrialization of an economy. They are considered as harbingers of economic progress responsible for the transformation of a traditional economy into an industrial one. Several studies have been made on small-scale industries. The central and state governments in India have undertaken a number of research projects on small scale industries by engaging people from academic and non-academic streams, because they provide employment opportunities to millions of people besides bringing, enhanced national income and foreign exchange.

Economic Survey (1988-89) describes that after independence the government introduced a wide range of policies and programmes to support the development of the small scale sector. An extensive institutional support network
was created. These included assistance for marketing through small industries development corporations of the states entrepreneurship training etc. Apart from the infrastructure support to the small scale sector, government also pursued the policy of according protection and purchase preferences to the small scale sector.

The industrial policy statement of February 1973 emphasized that the state industrial sector should cover wider field to promote growth with social justice, self-reliance and satisfaction of basic minimum needs, which would be possible by the development of small scale industries by Kothari (1988).

Vepak Ra (1988) in his paper presented on “modern small industry in India problems and prospects” begins with a scholarly presentation of the challenges for industrial development programme in Japan, India, Asia, Middle East Africa and Latin America. The merit of his work lies in its identification of problems area and formalities of national policy for financial modernization, training and marketing for SSIs.

Deolanker (1989) study on motivational factors, it was found that out of a sample of 264 small scale entrepreneurs, 98 (37.12%) wanted to do something pioneering and innovative for 74 (28.03%) entrepreneurs, the principal motivating factor was the desire to be free and independent. Those who were motivated due to bright demand prospects for the product accounted for 56 (21.21%) for 36 (13.64%), the main motivating factor to start enterprises was availability of sub-contracting facilities from large units.

Erasi (1989) has determined the following as the two important objective underlined in the industrial policy resolution of 1956 were (i) preventing under
concentration of economic power and (ii) encouraging and protecting small industry.

Jha (1989), who splendid commonly on the Industrial Policy of the Government of India (1977) placed considerable emphasis on the development of small industries. With a view to accelerating the pace of small industries development, the government enlarged the list of items to be produced exclusively in this sector from 180 to 807 and District Industries Centres (DIC) were set up in all districts in the country. The idea was that whatever could be produced by the small and cottage industries should be produced in that sector only.

Patnaik (1989) has conducted a study on growth of small industries and problems of small entrepreneurs has been undertaken with the prime objective of studying the rate of growth of the SSI sector in the country and discussing the important problems faced by them which most probably lead some of the units to untimely death he has analysed the growth pattern of small industries before the starting of the DIC programme and after the launching of the programme. In his study he takes four variables to find out the growth of SSI sector. They are (i) number of units, (ii) production, (iii) export and (iv) employment generation and investment.

Ashok Kumar (1990) has conducted a study of entrepreneurship in small industries in the two industrial estates of Marri Palem and Autonagar in Visakhapatnam city. The study revealed that it was mainly the people hailing from Kamma community who dominated the entrepreneurship in the two industrial estates. It was also observed that the lower level of education and rural background of the entrepreneur were not a handicap for the entry into industrial
entrepreneurship, while higher level of education and urban background provide some added advantage.

Himachalam (1990) small scale industries which are the means to increase the prosperity of individuals and also to develop the economy of the country are developed with the help of the industrial promotional agencies and some of them are coming up on their own by the entrepreneurs realising the importance of development of entrepreneurship. Government and financial institutions are trying their best to develop the entrepreneurship and thereby permit and assist the new small scale industries which come up in the process.

Reddy (1990) says that the level of education of the entrepreneurs and their utilization of institutional finance show a positive correlation. That there is stagnation in this development of small industry in both rural and tribal areas has been clearly made by the author.

Sundari and Manimekalai (1990) have assessed the “Role of DIC in promoting entrepreneurship in Trichy District, Tamil Nadu.” In their attempt is made to study the performance of DIC in promoting entrepreneurship in small scale industries. The study relates to the number of industrial units, capital invested, value of production and employment for the period prior to the establishment of DIC and after. It also highlights the structural change in the small scale industrial development with the introduction of DIC.

Sharma (1991) studied the role and contribution of development banks in the promotion and creation of new entrepreneurship, proliferation and upgradation of generated entrepreneurship, revival and rehabilitation of sick and ailing entrepreneurship, promotion and entrepreneurial management and promotion of entrepreneurship in small and medium scale sector, backward areas
and no industry districts. The study of the history of entrepreneurship movement and its operating efficiency revealed that entrepreneurship was still in its infancy and ascent state in India.

Growth of entrepreneurship in small scale industry - An empirical study of Madurai Region aimed at studying the factors motivating the growth of entrepreneurship and problems hindering the development of entrepreneurship in SSI units in Madurai Region by Sounthara Pandian (1991).

Xavier (1992) conducted a study on the contribution of commercial banks in the development of small scale industries in Tiruchirappalli District, Tamil Nadu (2000). The performance efficiency of SSI units was studied with the help of financial ratios, with a view of understanding whether financial assistance from commercial banks had helped them to improve their networth and profit.

Dele (1993) explains the term ‘small scale industry’ had many synonym much as small enterprises, small undertakings, small units, small scale sector, small industrial enterprises small industry etc. In fact these terms are used by different authors to convey the same meaning.

There were many committees set up to analyse the causes for sickness and also to formulate policies for the promotion of SSIs. The committee headed by the Karve had the task of preparing a scheme, industry-wise and state-wise for the utilization of resources for the development of village and small industries. The objectives were the employment provided by these industries should progressively increase and that production and marketing of these industries should be organized on cooperative lines by Balasubramanya (1995).
Brimmer (1995) opines that Agency Houses emerged to overcome the limitations imposed by a shortage of venture capital and entrepreneurial acumen through all may not agree squarely with this view.

The Industrial policy resolution of 1956 specially emphasized the need for modernization of the small scale sector, to become ultimately self sustaining. However the need to support this sector in its infancy stage and the role it could play in generating diffusion effects of economic development, continued to be recognized and emphasized by Bhatnager (1995).

Madalaimary (1996) capital output ratio of small scale industry like tanneries the amount of capital investment and output had been ranging from 62.8 to 79.0. Based on capital assets only the productivity is determined.

Gupta (1997) has explained that one of the several policy supports recommend for the rapid growth of the SSI was to reserve production some identified products to that sector and to eliminate, thereby, competition with large scale producers, because labour intensive production in SSI was not able to withstand the price competition capital intensive production in modern large scale units was initiated in the mid-sixties on the ground that due to high employment the country needed labour intensive instead of capital intensive industries.

Baparikar (2002) the definition of small industry is an important aspect of single, clear cut definition of what constitutes small industry, through the definitions are statutory in nature. Small scale industries occupy prominent position in the development of our country. This is because of their importance in enhancing the economic growth of a country small scale industries play an important part in the productive activities of developed well as a developing
countries. India is predominantly an agricultural country. The proper
development of SSI is vital for the healthy growth of our economy. The primary
object of developing small industries is to generate better employment
opportunities, raise incomes and standard of living and bring about the more
balanced growth for integrated economy. Scarcity of capital and excess of labour
favour development of SSI.

Murthy (2002) an industrial undertaking is one in which the investment in
fixed assets in plant and machinery, whether held on ownership or on lease or on
hire purchase, does not exceed rupees one crore.

FEATURES OF SSI (Boparikar, 2002)
- Capital investment is small.
- Employees are less than 20.
- Located in semi-urban and urban areas.
- Urban units are overcrowded, unclean with improper layout.
- Fixed assets are the largest components of small units.
- Most of the funds come from entrepreneur’s savings.
- Small scale industry activities are bee-hive and seed-bed of
  entrepreneurship.
- Small scale industries are quality conscious.
- Financial discipline is weak.
- Most of the SSI’s are privately owned and are organized as sole proprietor.

CLASSIFICATION OF SSIs (Murthy, 2002)
- Broadly, this can be classified into two types
  - Traditional
  - Modern
Classification of Small Scale Industries

IMPORTANCE OF SSI (Boparikar, 2002)

For a developing country like India which is basically an agricultural one, with more than seventy of the population living in rural areas, the growth of SSI is of great significance apart from increases production, employment opportunity, production of goods and services, the growth of SSI has to be whole-heatedly supported, so that a new class of talented entrepreneurs endowed with initiative, urge and ability to succeed to come to be the front runners of the country.
ROLE OF SSI (Boparikar, 2002)

Small scale industries play a strategic role in the progress of the country. These industries by and large represent a stage in economic transition from traditional to modern technology.

SSI contribute significantly to social and economic development objectives such as employment, income distribution, rural development, poverty eradication, balanced regional development and promotion of entrepreneurship.

In the Indian context, SSI plays a key role in ensuring the growth and health of our economy. They also act as seed beds for entrepreneurship and are stepping stones for entrepreneurs to grow from small to big.

Promotion of SSI has been one of the main strategies for economic development since 1950’s. The special feature of Indian economic planning is that it does not give merely conceptual emphasis to the growth of SSI.

OBJECTIVES OF SSI (Boparikar, 2002)

The basic objectives of small scale industries are (i) To create immediate and permanent employment on a large scale at a relatively small cost. (ii) To meet part of increased demand for consumer goods. (iii) To facilitate mobilization of resources. (iv) To ensure better utilization of skills and capital available in the country. (v) To bring about integration of development of SSI-Rural Economic – Large Scale Industry – Urban Economy. (vi) To ensure balanced and equitable distribution of growth and income.
## CHART SHOWING DEFINITION OF SSI FROM 1948 (IPR)
(Boparikar, 2002)

<table>
<thead>
<tr>
<th>Date</th>
<th>Defining authority</th>
<th>Main features</th>
</tr>
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<tbody>
<tr>
<td><strong>Small-Scale Industries</strong></td>
<td></td>
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<tr>
<td>6th April, 1948</td>
<td>Industrial policy resolution (IPR)</td>
<td>-                                                                                            All industries in handlooms, handicrafts, coil, silk and khadi and village industries are grouped into the small-scale sector.</td>
</tr>
<tr>
<td>6th June, 1995</td>
<td>Small scale industries board</td>
<td>Rupees five lakhs                                                                            Fifty (if using power) or hundred without the use of power) per shift.</td>
</tr>
<tr>
<td>September, 1957</td>
<td>Small scale industries board</td>
<td>Rupees five lakhs                                                                            “Per shift” had been changed into “Multiple shift”</td>
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<tr>
<td>4th June, 1960</td>
<td>-Do-</td>
<td>-Do-                                                                                         Irrespective of the number of persons employed.</td>
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<tr>
<td>8th June, 1966</td>
<td>Ministry of industries, government of India</td>
<td>Rupees seven and half lakhs                                                                  -Do-</td>
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<tr>
<td>November 1974</td>
<td>Small scale industries board</td>
<td>Rupees ten lakhs                                                                             -Do-</td>
</tr>
<tr>
<td>July, 1980</td>
<td>Industries policy resolution, government of India</td>
<td>Rupees twenty lakhs                                                                          -Do-</td>
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<tr>
<td>March, 1985</td>
<td>-Do-</td>
<td>Rupees Thirty five lakhs                                                                      -Do-</td>
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<tr>
<td><strong>Ancillary Industries</strong></td>
<td></td>
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<tr>
<td>June, 1955</td>
<td>Small scale industries board</td>
<td>Rupees ten lakhs                                                                             Nine types of industries manufacturing components were reserved for ancillary industries.</td>
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</table>
PROBLEMS OF THE SMALL SCALE INDUSTRIES AND POLICY MEASURES (Murthy, 2002)

The main problems / difficulties faced by SSIs which have retarded are:

1. Inefficient Human Factor

Owing to the illiteracy, ignorance and the out of date methods of the cottage workers, there is inefficient human factor. The entrepreneurial abilities of the promoters of cottage and SSIs are handicapped by the lack of technical knowhow on the areas of production, finance accounting and marketing management.
2. Lack of credit facilities

The small industrialists are generally poor and there are no facilities of cheap credit. They fall into the clutches of the money lender who charges very high rates of interest, or else they borrow from the dealers of their goods, who bodily exploit them by compelling them to sell their products at very low prices. After the nationalization of 14 major Indian banks in July 1969, the commercial banks were providing only a small proportion of SSIs financial requirements. The position has somewhat improved since then, but it is far from satisfactory yet. Credit to the SSI sector continues to be non-commensurate with its contribution to the total industrial output. As against the share of the village and SSI sector at 40 per cent in the industrial output, its share in total credit to the industrial sector is only about 30 per cent.

3. Absence of organized marketing

As marketing is not properly organized, the helpless artisans are completely at the mercy of middlemen. The potential demand for their goods remains underdeveloped. The SSUs have to face the competition from large scales units in marketing their products. It causes damage to the growth and stability of SSIs. SSIs cannot afford to spend lavishly for advertisement to promote their sales. Further, SSIs produce such products which cannot satisfy modern tastes. They cannot afford to have services of specialists to prepare marketing plans for penetration into domestic and foreign markets.

4. Problem of raw materials

The quantity, quality and regularity of the supply of raw materials are not satisfactory. No quantity discounts, since they are purchased in small quantities and hence charged higher prices by suppliers. Difficulty is also experienced in procuring semimanufactured materials. Many bogus small scale units exist only
to produce raw materials at lower cost and sell the raw materials in the black market.

5. Lack of machinery and equipment

Exclusive machines and equipment suitable for SSIs are not available. This is another serious handicap very little attention is paid to manufacture such machinery. Hence the problem of small scale units (SSUs) is the lack of availability of suitable machines and the obsolescence of the machines in use.

6. Power shortage and frequent power cuts

In the recent years, power shortage and frequent power cuts have played havoc which the SSUs.

7. Problem of late payment of bills

SSUs, face serious financial difficulty in as much as more than half of the total SSUs catering to medium and large industries face the problem of late payments of their bills by the latter. This was as per the report by RBI committee.

Dhillon (2003), a significant feature of the Indian economy since independence is the rapid growth of the small-scale industry sector. At one time, the Indian government grouped small-scale industrial undertakings into two categories, those using power but employing less than 50 persons and those not using power but employing less than 100 persons. However, the criterion of the number employed was considered deceptive as the figures of 50 and 100 persons were purely arbitrary. All small-scale enterprises, however, had capital investment of less than ₹5 lakhs. Another criterion used was the character of organizations and management but this was also not considered sound, for the main feature of both small and medium-scale enterprises is the personal character
of its organization and management in contrast to large-scale organizations. However, regarding ownership and management it could be identical even in large-scale industries like the small-sale industries. Thus, it seems it is merely a question of classifying the entrepreneurial function on a board or a narrower basis and therefore, this criterion was also not found satisfactory.

**NEW INDUSTRIAL POLICY (1990) AND THE SMALL SCALE INDUSTRIES** (Dhillon, 2003)

The new industrial policy was announced by the Government of India Industries Minister on May 31, 1990 and it lists a number of measures to promote small-scale units. The important policy measures were:

1. At present, 836 items have been reserved for exclusive manufacture in the small-scale sector.

2. A new scheme of central investment subsidy, exclusively for the small sector in rural and backward areas capable of generating higher employment at lower capital cost, would be implemented.

3. Programmes of modernization and upgradation of technology of small scale units to improve their competitive strength will be implemented.

4. A new apex bank, known as small industries development bank of India (SIDBI), has already been established. One of the major tasks of SIDBI and other commercial banks and financial institutions, would be to channelize need-based, higher flow of credit, both by way of term loan and working capital to the tiny and rural industries.

5. Bureaucratic controls will be reduced, so that unnecessary, interference is eliminated.

6. To assist the large number of artisans working with support from Khadi and Village Industries Commission (KVIC) and KVI boards, special marketing
organizations at the centre and state levels shall be created to assist rural artisans in marketing their products and also in supply of raw material. Besides providing concessional credit, training facilities and consultancy to groups of artisans will be provided.

7. To identify locations, in rural areas endowed with adequate power supply and to launch intensive campaigns to attract suitable entrepreneurs, provide all other inputs and foster small-scale and tiny industries.

NATIONAL AWARDS (Dhillon, 2003)

The Government of India has introduced a scheme since 1983 for giving national awards annually for recognizing and promoting entrepreneurship in the small scale sector. The first three all India awards carry a cash prize of ₹25,000, ₹20,000 and ₹15,000 respectively. A special recognition award of ₹10,000 is being conferred on the entrepreneur in small scale industries in each state / union territory in recognition of outstanding performance in this sector. A new scheme has been introduced from 1986-87 for small scale units for quality production of goods from out of selected industry product groups. The awards carry cash prizes of ₹15,000 and 10,000 (for first and second) a trophy and a citation

INDUSTRIAL SCENARIO IN DELHI (Dhillon, 2003)

Delhi is one of the largest centres of the small scale industries in the country. Historically industry has tended to develop in the proximity of urban centres. This is understandable because of easy availability of skilled personnel, infrastructural facilities like water, power and raw materials. Better facilities in the field of communication and markets have been important contributory factors in this regard. Delhi is no exception to this general trend all over India. However, being the national capital, what distinguishes Delhi from other cities in the country is that it does not have much hinter land where industrial expansion can be encouraged (Dhillon, 2003: 12-13).
Part C deals with concepts, related literature and also related studies.

CONCEPTS

Art plate (Saravanavel, 1985)

Exposition of the art of metalware such as copper, silver and gold had always enjoyed royal patronage in south India, particularly in the Thanjavur area which had the benefit bestowed by the Cauvery irrigation.

Tanjore Art Plate

Thanjavur accounts for the first example of embossed works in India. Thanjavur artisan for the sheer beauty, its purpose and vigor of the art of engraving and embossing exquisite figures and images of fixing them on brass or copper plates is the unique merit of the craft (http://www.szcc.tn.nic.in).

Metalware (Saraf, 1982)

Traditional Indian metalware in brass and copper has a worldwide reputation and has in the past found a ready overseas market, incorporating, as it does, fine workmanship and relatively modest prices. A wide range of objects are made today by craftsmen who have devoted a life time to master the different hand crafting technique – shaping, casting, engraving, enamelling and repoussé work. The Thanjavur Art Plate is an exquisite example of the work of the artisan of Thanjavur and occupies pride of place among the showpieces adorning many drawing – rooms of elegantly furnished houses. This art of engraving and embossing beautiful figures and images of different sizes and shapes on metal, mainly on copper and silver, fixing them on brass plates, is unique and confined to Thanjavur.
Craft

Craft is man’s first technology, the technology of the hand. A craft at its finest, represents man’s to create simultaneously with mind and hand.

Wood carving

A high degree of technical skill characterizes the wood carvings of Madurai. The delicate carvings in the Kalyana Mahal of the Shree Meenakshi temple at Madurai and the elaborately carved temple – cars speak of the excellence of wood carving as a decorative and devotional art in this part of the country.

Cane articles

Cane weaving is a speciality of Madras city, which produces chairs, tables and chase – lounge in a variety of attractive designs.

Karigiri pottery

In Karigiri, a small village near Madras, a dozen potter families are engaged in producing glazed artistic pottery, with traditional Persian designs.

Art metalware

The artistic metalware of Tamil Nadu includes wax-moulded Kuthuvilakkus (lamps), silver and copper encrusted brass sheet work and bronze sculpture. The production of bronze or copper icons by the cire Perdue (lost wax) process is concentrated mainly in the Swamimalai area of Thanjavur through the craft also.

The base plate

The base plate is made of brass and is 14 gauge in thickness; on this, the relief work made of copper and silver sheets are encrusted.
**Raw materials for Art Plates** (Sukkran 2008)

Other objects cast in copper, brass, bronze and bell metal, include Puja items such as different types of lamps, chembus (container for ritual water) bowls and bells, special utensils and items such as paper weights, which are made at Nachiarcoil near Thanjavur, Nagarcoil, Kanchipuram and Arcot. Madurai is famous for a range of charming miniature brass insects and reptile models.

1. Brass sheets out of which the base plate is made and thin copper sheets and thin silver sheets out of which the reliefs are made.
2. Lead out of which moulds are made.
3. Asphalt which is required for the bass board.

Most of the craftsmen buy the main raw materials as well as the subsidiary raw materials required for them, from local market. The asphalt, one of the subsidiary raw-materials required for the industries is a byproduct. It was procured from Vijayawada (AP. India) but it has become costly and is being substituted by a locally made. This local war is made out of a mixture of bdellium (locally known as ‘Kungilium’), gingelly oil and brick powder.

**Tools for making Art Plate**

The tools required for this craft are the base board, the hammers, the punches and chisels. The most important among the tools is the large number of punches and chisels which form part of the craftsman’s repertoire. These numbers of punches and chisels may be divided into four groups on the basis of the use to which they are: Tracer punches, Impression punches, punches with pointed working ends, cushioning punches. Each of the groups consists of a large number of punches of varying sizes and shapes. These punches are about four to six inches in length but very in thickness. The artisans buy these punches with unground working ends and get the blacksmith to grinding the working ends
according to their personal requirements. Most of the tools are made 10 and are available at the local hardware stores. It is to be noted that the craftsmen inherits the workshop consist tools, machine, etc., from father to son. They use the same type of tools over the centuries, despite the changing designs (http://sukkram.hubpages.com).

THANJAVUR ART PLATES GET LEGAL PROTECTION FROM COUNTERFEIT PRODUCTS (The Hindu, 2010)

Registration of Thanjavur Art Plate under the (geographical indications (GT) Act 1999 of government of India, has given the necessary legal production to the Art Plate from counterfeit products, said S.Ramamoorthy, Regional Director, Office of the Development Commissioner (Handicrafts), Union Ministry of Textiles, Chennai here on Monday.

Speaking at a workshop organized for Thanjavur Art Plate producers to sensitise them for registering them as authorized users under GI Act. Mr. Ramamoorthy said that GI registration has not only conferred the legal protection to the product but also helped to enlarge the market besides giving economic benefits to the producer. Thus the producers can go far legal action against the duplicate products and its manufacturers.

Thanjavur Art Plates are exquisite products of the artisans of Thanjavur. They occupied a pride of place among the show pieces adorning elegantly furnished houses. The art of engraving and embossing beautiful figures and images of different sizes on brass or copper plates is the unique merit of the craft. The Thanjavur Art Plates are classic unique crafts and enjoy the patronage from the connoisseurs of art all over the world. There are 200 artisans engaged in the production of Thanjavur Art Plate in Thanjavur.
By realizing the importance of this craft, the development commissioner (handicrafts) under the union ministry of textiles has registered the product GI Act. GI Act which is a part of trade related aspects of intellectual properties (TRIPS) agreement is an important instrument for protecting the originality of the traditional products, Ramamoorthy said. P. Sanjai Gandhi, advocate and intellectual property (Attorney) said that Thanjavur Art Plate introduced by Maratha king Raja Serfoji two was the original one. Deviation from this originality will deprive the product the name Thanjavur Art Plate. The development commissioner (handicrafts) who is now the registered proprietor of the Thanjavur Art Plate wants the producer groups of this craft to register as authorized users under the GI Act. This will give a logo to these users which can be imprinted on the product and this will prove that it is a original product. Authorized user logo will give individual legal rights. This will boost exports and tell to the outside world that they are the genuine Art Plate producers.

D. Srikanta Sathapathi, State Member, Tamil Nadu Handicrafts Workers Welfare Board, said that a similar workshop was held at Swamimalai recently for sensitizing icon producers to register them as authorized users under the GI Act. The act helps in maintaining originality and gives legal protection.

S. Krishnakumar of textiles committee spoke on general issues of GI Act.

WELCOME TO THE LAND OF THANJAVUR ART PLATE

The Hindu (2005)

Thanjavur PTI: Take time to walk through the dusty roads and narrow bylanes of this historic town, once the capital of Chola and Maratha kinks and marvel at what you find – hundreds of artisans hard at work on some handicrafts, especially the famous Thanjavur Art Plate, for which there is huge demand in the country and abroad.
Working in a small room with delicate chisels to give final shape to an Art Plate, Krishnamurthy, a fifth generation craftsman, says the skills have endured the test of time “as we have carried on the craft with dedication for generations.”

Tracing the origin of the craft he said Maratha king Serfoji, who went on a tour to north India, bought bidri plates, made by artisans of Bihar, Lucknow, Nurshedabad and Kashmir, which had fine specimens of gold and silver inlay on brass plates, mostly floral. “Later, they are spread to Thanjavur under the patronage of king Serfoji” he said.

The plates are made here by the Viswakarma community. Initially during the Serfoji regime, only some people were involved in the art, which was kept a closely guarded secret.

But later on the traditional group of families making the plates spread, says Krishnamurthy, who claims to have made over 7,500 plates in the past two decades (http://www.hindu.com).

**NEED FOR DOCUMENTATION AND DISSEMINATION OF ART AND SKILLS**

Seminar on Geographical indication registration for Thanjavur Art Plate

*The Hindu (2009):* Thanjavur: In this era of competition, there is a need to protect our intellectual property through patents and other acts, said M.Karunakaran, District revenue officer here on Wednesday.

Inaugurating an awareness seminar on ‘Geographical indicating registration for Thanjavur Art Plate, ‘he said that if we fail to protect our intellectual property’, there is the danger of others claiming it as their own. It
happened with neem, basmati rice etc. He stressed the need for documentation and dissemination of art and skills.

S.Ramamoorthy, Regional director, officer of the development commissioner (Handicrafts), Chennai, said that various schemes are implemented by the development commissioner (Handicrafts) for the welfare of artisans in Tamil Nadu and Puducherry. They include implementation of integrated cluster development scheme at 31 clusters covering 9,746 artisans, eight common facility Centres at Kancheepuram, Pulicat, Gummidipoondi, vellore, Wallajapet, Auroville, Kallakurichi and Kanyakumari, raw material depot for the benefit of artisans engaged in metal crafts as Swamimalai, Nachiyarkoil, Kumbakonam and Thanjavur and crafts registered under geographical indication registry i.e., Thanjavur Art Plate, bronze icon at Swamimalai and jewellery at Nagercoil. There are 2.06 lakh artisans in Tamil Nadu and Puducherry.

He stressed the need for registering certain handicrafts under geographical indication registry (GIR) which is a government body. The geographical indications of goods (Registration and protection) Act 1999 Seeks to provide for registration and protection of geographical indications relating to goods produced in India.

The act is administrated by the controller general of patents, designs and trademarks, who is the registrar of geographical indications.

GI is used to identify agricultural, natural of manufactured goods originating in the said area. Some of the examples of possible geographical indications in India include basmati rice, Darjeeling tea, Kanchepuram Silk Sari, Alphonso mango, Nagpur orange, Kolhapuri Chappal etc.
While registration of GI is not compulsory, it offers better legal protection for action on infringement. Many artisans participated in the seminar (http://www.hindu.com).

THANJAVUR ART PLATE PRODUCERS TOLD TO REGISTER UNDER GI ACT

The Hindu (2010): Thanjavur: Registration of the Thanjavur Art Plate under the geographical indications (GI) Act 1999 of the Government of India, has given the necessary legal protection to the traditional craft from counterfeit products, S.Ramamoorthy, Regional Director, Office of the Development Commissioner (Handicrafts), Union Ministry of Textiles, Chennai said here on Monday.

Speaking at a workshop organized for Thanjavur Art Plate producers to get them to register as authorized users under the GI Act, Ramamoorthy said GI registration not only conferred legal protection but also helped to enlarge the market besides giving economic benefits to the producer. It would enable the producers to go for legal action against duplicate products and their manufacturers.

Exquisite products

Thanjavur Art Plates are exquisite products of the artisans of Thanjavur. The art of engraving and embossing beautiful figures and images of different sizes on brass or copper plate is the unique merit of the craft. The Thanjavur Art Plates enjoy the patronage from the connossseurs of art all over the world. There are 200 artisans engaged in the production of Thanjavur Art Plates in Thanjavur (http://www.hindu.com).
 THANJAVUR ART PLATE DESIGNS CAN BE USED TO ADD VALUE TO PRODUCTS

Design development workshop at Poompuhar showroom

_The Hindu (2005):_ Thanjavur: Keeping in tune with changing needs of consumers, artisans producing traditional Thanjavur Art Plates will be taught methods to produce art-cum-utility products, said B.M. Dattatreya, senior assistant director, office of the development commissioner (Handicrafts), union ministry of textiles, here on Wednesday.

Inaugurating a design development workshop in Thanjavur Art Plate craft at Poompuhar showroom here, Dattatreya said that Thanjavur Art Plate designs can be used to add value to utility products such as candle stands, mirrors, Jewel boxes etc. For this the traditional Art Plate producers need some training.

While craft persons were designers themselves, the changing market situations, tastes of buyers and the likely scenario after the advent of the world trade organization regime, had increased the importance and emphasis of design and technical inputs for the development of crafts.

Thanjavur Art Plate, known as tri-metal art work, is one of the traditional crafts of Tamil Nadu. The craft is nearly 250 years old and is practiced today by approximately 250 artisans belonging to Viswakarma community, predominantly in and around Thanjavur town. There is a need to introduce new contemporary themes to suit all markets. Technical inputs for surface treatment to prevent fading and discolouration needed to be introduced to lend longevity and sustainability to craft. Product diversification such as table wares, frames etc., should be explored. The workshop will provide all technical inputs to the artisans.
Sri Ramanan, Deputy General Manager and Circle Head, Indian Bank, said that artisans should be enlightened on bank schemes for their benefit. Indian Bank was the first bank in the country to introduce artisan credit cards. If the needs of the artisans are known; Indian Bank can devise modified scheme to help them. But the artisans should borrow only for their requirement and not more or less.

P.Rajendran, Project Officer, District Rural Development Agency, Sampath Kumar, Project Officer, Mahalir Thittam and G.Kalaimani, Regional Manager, Poompuhar also spoke.

The workshop will be held till January 11, 2006. It is conducted by Rajashekaran Narayan, Alumni of National Institute of Design and Empanelled Engineer (http://www.hindu.com).

PLANNING THE DESIGNS AND PREPARATIONS FOR THE PLATE

Sukkran (2008): The planning of the designs involves the selection of the design and motifs and proper spacing of these on the plate to secure a pleasing and harmonious pattern. The craftsman has a stock of OS-plates of standard pattern (OS-plate is a local term which describes the basic design stencil plate or the mould from which dies are cast) whenever he evolves a new pattern, he has to prepare a new OS-plate for that design. When the selection and composition of the design are completed, the craftsman proceeds to work on the surface of the metal sheet.

He first traces out the design on the copper plate from the design paper with the copying pencil and then proceeds to obtain a firm impression of the design on the plate with the help of metallic tracers. He engraves an outline of the design on the sheet with the tracers. After finishing this stage of work, the craftsman removes the metal sheet from the asphalt bed. The asphalt is slightly
warmed for this purpose and the metal sheet stripped off the bed. The face that have been in contact with the bed is cleaned. He also uses the liner punches to give a varied structure to the background wherever it is necessary. In this process, he has to work on both sides at the plate with the bossing and cushioning punches. While punching is done on the reverse side, protuberance is formed on the front side and vice versa. This process is repeated till the elevations and bulges required for the board details of the design are obtained. After this, silver and copper are cut into thin sheets of required sizes and they are slightly heated to make them malleable. They are then pressed one by one, between the dies to get impression of the design on the sheets. Then the craftsman has to work with chisels and punches of various sizes until a refined and finished figure is produced.

The next stage in the craft is to encrust the relief sheets on the base plate. Cutting recesses and grooves in the base plates will involve a lot of hammering and the plate should be set firmly against a solid background. The contours of the designs are then marked on the plate with the impression punch which has the particular motif needed for the plate. Such motifs punched one after the other make up the decorative of floral design. Then it is polished and traces of asphalt removed. The plate is then washed in diluted sulphuric acid and then in soap nut powder and brushed with a soft wire brush. Thus the final product with a shine is produced (http://sukkran.hubpages.com).

HISTORY OF THE ART PLATE CRAFT (Saravanel, 1985)

Sculptural art on metal in India dates back to 300 B.C. It had spread to different parts of the country and developed as a handicraft of the people. The craft reflects the skill and dexterity of the fingers and the imagination and creativity of the mind.
**Art metal ware centres**

Non-ferrous metalware industry is a very old and traditional industry of northern India dating back to more than four hundred, years. At present Moradabad, Varanasi, Jaipur, Almore, Hathras, Pembarthy, Thirupathi, swamimalai and Thanjavur are the important art metalware Centres in India, producing metal-wares from time immemorial. In fact, the industry had emerged and flourished during the mughal period, especially during the regin of Shahjahan, when elegant touch of artistic glamour was introduced. Then, the metalware industry producing utensils and other household items shifted to manufacturing of art metal-wares of exquisite beauty and earned worldwide reputation for the delicacy of its products. The intricate engravings on metalwares, particularly on brass-ware products of Moradabad, were internationally recognized.

**Origin of the Thanjavur Art Plate craft**

Experienced manufacturers believe that an Egyptian king presented an ornamental copper pot to king serfoji and the sculptors of the Thanjavur palace started making it thereafter. But there is also another version.

The origin is traced back to 250 years at the time of the Maratha rulers in Thanjavur. Some artisans in Moradabad in the north who specialized in the three metal art industry visited Thanjavur and imparted the secrets of mixing the three metals to the local men.

According to another source, Serfoji in his pilgrimage to the three holy Centres of prayag, Kasi and Ganga brought samples of Bidri plates common in north India. The pilgrimage is described in Thirthayatra Lavanya, a poetic memoir written in Marathi. Serfoji who ruled Thanjavur from 1797 to 1832 made the local kammalar community imitate the artistic beauty and workmanship of
Bidri plates. Inspired by the challenge and in expectation of royal patronage, they made Art Plates similar to the Bidri plates. This is the story of the origin of Art Plates current among the royal family of Thanjavur (Maratha) and some families of artisans engaged in this work.

According to the ‘Indian Art’ (1903), centres of Bidri production existed at Lucknow, Murshidabad, Purnea and Kashmir. According to Birdwood (1974), the word ‘Bidri plate’ is from Bidor, a place in Nizam’s dominion, now in Karnataka state, where it was principally practiced. This has no doubt thrown some light on the origin of the Bidri work. But whether the metal art work of Thanjavur developed as a refinement of Bidri plate is still uncertain.

Raja Serfoji, the patron of arts and crafts

It is very difficult to verify the correctness of specific source because no proper record has been kept by any one about the origin of this art. Serfoji has played a very important part in the development of the arts of Thanjavur district and it is likely that he and his successors had given good encouragement to the local Viswakkarma community in the manufacture of such articles and their important in technique and artistry. But it will be unsound to consider that the perfection of the Thanjavur plate could have been attained by a simple trial by four craftsmen. It is untenable to hold the view that Indian art which is largely a process of evolution rather than of discovery could have been developed by royal patronage in such a short time. According to the oral tradition the art has had a foreign origin in the sense that it was a copy of the engraved copper pots manufactured elsewhere but the work of the plate reflects genius of south India and the skill of the artisans of the Kammalar community, a fact which will be evident to anyone who has compared Bidri plates with Thanjavur Art Plates. We are, therefore, inclined to the view that the Thanjavur Art Plate was evolved by the artisans of Thanjavur district under the encouragement of the early Hindu
Rajahs of Thanjavur and in the eighteenth century, it had pronounced royal patronage from Serfoji and his successors. This is the view recorded in the District Gazetteer of Thanjavur published in 1933 and currently held in some families of artisans. In this connection it will be worth recalling that Serfoji and his successors have encouraged the development of the art and culture of Thanjavur district in various forms.

**Bidri plate and Thanjavur Art Plate**

As indicated already the local artisans while imitating the Bidri Art Plate have actually improved on the original. In the Bidri plate the brass plate which formed the base, was cut in grooves and inlaid with decorated reliefs and the reliefs were on the same level as the surface of the plate. But in the Thanjavur plate, the reliefs were encrusted on the base plates, a process which facilitated the incorporation of three dimensional figures thereby rendering the scope of work more elaborate. In the former the designs were only floral decorations. In the latter mythological figures were embossed amidst floral decorations. Thus the creative imagination of the local artisans has been superimposed on the imported art and a product of great artistic value thus produced.

**Kammalar community**

Originally, during Serfoji’s time, the making of Thanjavur Art Plates was confined to four families residing in Thanjavur. Recently a number of others have taken up this craft, but all of them belong to the Kammalar community.

The word Kammala is derived from Karma. There are five distinct subdivisions among the Kammalas, they are as follows:

1. Thattans - Gold and silversmiths.
2. Kannars - Copper and brass – Smiths
3. Kollans - Blacksmiths
4. Thatchans - Carpenters
5. Kal thatchans - Stonesmiths

By religious persuasion, the Kammalas are either Saivaites or Vaishnavaite. But the majority are Saivaites. They speak Tamil except a small section of Vedugu Kammalas who speak Telugu. They wear the sacred thread like the Brahmins and consider themselves as important as Brahmins. They have their own priest to officiate in their ceremonies.

Concentration in Thanjavur town

This handicraft is confined to the few families belonging to this community and has never gone beyond the limits of Thanjavur town. Most of the craftsmen have their residences and workshops in and around the south main street. Nanayakara Chetty Street, Ellaiamman Koil Street, and Javuli Chetty Street are the three sub-streets of south main street where more than 50 per cent of the artisans reside at present throughout the centuries this craft has been considered and treated as the monopoly of the members of this community. It was their policy to see that the knowledge and technique of this craft was not imparted to members of other communities. In earlier times, even other members of the community were denied the facility to learn this art. But the situation has been gradually changing and the community has now successfully persuaded the artisans to share their knowledge with other members of their community in its larger interest.

Developments during 1940’s

The market for Art Plates was limited and only persons with artistic tastes and tourists would purchase these plates. The artisan classes were not economically strong enough to maintain this craft by themselves, so that the middlemen began to purchase the plates at law prices and send them to places like Madras and Bombay for sale. The profits from this limited market went to
such middlemen. Even as early as the thirties of this century one could have seen many of these craftsmen attempting to sell them to foreigners even to the extent of pestering them. This craft however, enjoyed a temporary boom during World War II (1939-46) when those plates were in great demand among the foreign soldiers stationed in vallam, 15 kilometers from Thanjavur. This period of boom was followed by a period of depression. Due to a sudden decline in demand, some of the artisans look to Jewellery making as their primary occupation.

**Developments after independence**

With the establishment of the national government under a democratic set up, a definite encouragement was given for the promotion of handicrafts, rural and small industries. For examples during the first development plan several organizations such as the khadi and village industries board, the all India handicrafts boards, the small industries board, etc., were set up in order to promote the production and marketing of handicrafts. The display of the Art Plates in various sales emporia opened by the government in various parts of the country has made them known to the general public and has stimulated the demand for such articles.

It must be mentioned that district collectors like shri T.K. Palaniyappan and Shri Bhaskara thondaman have helped these artisans in large measure, by organizing exhibitions, seminars and conferences on Thanjavur art works, during 1953-58.

The establishment of “THANJAVUR ART PLATE WORKERS CO-OPERATIVE COTTAGE INDUSTRIAL SOCIETY LIMITED”, on 1-9-1957, has stabilized the industry and an increasing number of artisans have enrolled themselves as members of the society.
The bulk of these plates are now sent to the sales emporia such as Khadi Gramodyog Bhavan in Bombay, central cottage industries (CCI) in Delhi, Bengal home industries in Calcutta, kaveri in Bangalore, Lepakshi in Hydrabad, Kairali in Trivandrum, Victoria Technical institute (VTI) in madras, etc., and a large number of them are purchased by foreign tourists visiting this country.

Many craftsmen have been given the national award for their embossing work. For example,

Shir T.G. Ganesan in the year 1968.
Shir Nataraja Achari in the year 1969.
Shir V.Nataraja in the year 1982.

The first two are being given life monthly pension of ₹200 each.

A few of them have been awarded certificates of merit by the all India handicrafts Board. Experienced master craftsmen are now and then invited to participate in the seminars, conferences and exhibitions organized by the all India Handicrafts board.

**Workshop and artisan families**

Twenty families are now engaged in the production of Art Plates in Thanjavur town. It is practised as a household industry. The front verandah of the house (sometimes enclosed) serves as the workshop which is known locally as ‘Pattarai’ of these families twelve have their own Pattarai and tools. Other’s who do not have any pattarai, work for other craftsmen for wages. Five to six of them are not active producers due to economic reasons. No role is given to the women in this craft. But boys are engaged in giving such assistance as they can to the elders. Actually it is during this unpaid apprenticeship that the boys of the community get acquainted with the intricacies of this art under the guidance and supervision of their elders. This is how the craft technique and skill have been handed down from generation to generation and preserved as a family secret to
this day. Even now the workers are unwilling to demonstrate their workmanship before outsiders, especially those who are likely to take up that work.

As pointed out already, only ten to fifteen craftsmen own their workshop and carry on production regularly. Each of them transacts business yearly upto a lakh of rupees and a few of them even upto 2 lakhs of rupees. Following are the names and address of leading craftsmen in Art Plate works at Thanjavur.

1. T.A. Kumarasamy, Nanayakara Chetti Street, Thanjavur.
2. P.G. Alagirisamy, do
3. Mahendra varman, do
4. V. Rajagopalan, do
5. T.C. Govindachari, do
6. T.G. Ganesan, South Main Street, Thanjavur.
7. D. Arunachalam, do
8. S. Thangavel, Javuli Chetti Street, Thanjavur.
9. A. Dharmalingam, Subedar Lane, South Main Street, Thanjavur.
10. S. Govindarajan, South Main Street, Thanjavur.
11. A. Jothi Thirunavukkarasu, Kalamman Koil Street, South Main Street, Thanjavur.
12. G. Natarajan, Ellaiamman Kovil Street, Thanjavur.
13. V. Natarajan, do
14. G. Marimuthu, do
15. S. Venkataraman, do

**PRODUCTION OF ART PLATES**

**Components of an Art Plate**

The Art Plate of Thanjavur has three main components.
a) The base plates

The base plate is made of brass and is 14 gauge in thickness; on this, the relief work mode of copper and silver sheets are encrusted.

b) The primary relief

The primary or main relief is encrusted in the central hollow portion of the plate and it is the main motif. This is made of silver and is larger than subsidiary reliefs, which are encrusted around it. It generally represents a god or a goddess of Hindu mythology set against a proper background.

c) Subsidiary reliefs

Subsidiary reliefs are made of silver and copper sheets and are encrusted on the rim of the brass plate all around the primary relief. These reliefs may represent a god or goddess, birds, animals, fruits, leaves or merely floral decorations. The subsidiary relief made of silver and copper is encrusted on the rim of the plate alternately so that a silver relief will lie in between two copper reliefs. Floral decorations and engraved in between the outlines of primary and secondary reliefs. They generally consist of some motif that repeats itself.

Raw materials

The main raw materials required for making the Art Plates are:
(a) Brass sheets out of which the base plate is made, and
(b) Thin copper sheets and thin silver sheets out of which the reliefs are made.

The subsidiary raw materials required for the industry are:
(a) Lead out of which moulds are made; and
(b) Asphalt which is required for the base board.
Most of the craftsman buy the main raw – materials as well as the subsidiary raw materials required for them, from the local market. Some of them get them from Kumbakonam and still a few of them procure them from madras. The asphalt, one of the subsidiary raw – materials required for the industry is a by – product of petroleum. It was procured from Vijayawada previously but it has become costly and is being substituted by a locally made wax. This local wax is made out of a mixture of bdellium (known locally as ‘Kungiliam’), gingelly oil and brick powder.

**Tools**

The tools required for the craft are the base board, the hammers, the punches and chisels. Most of the tools are made locally and are available at local hardware stores. It is to be noted that the craftsman inherits the workshop consisting of tools, machine, etc., from father to son. They use the same type of tools over the centuries, despite the changing designs.

**The Base Board**

The base board consists of a wooden plank on which an asphalt bed of thickness of about three to four inches is set firmly. The base plate is set on the asphalt bed before the workman begins to work on the plate. In making the OS-plate also, the copper sheet is first fastened to the asphalt bed before the design is traded on the sheet. The base plate must be set firm against a solid background before the craftsman can work on it, because cutting grooves in the base plate and rivetting the relief sheets involve quite a lot of hammering and any shake would hamper the delicate work. The base plate is set on the asphalt bed by warming up the surface of the asphalt bed with a blow pipe. The asphalt once cooled and set gives a very solid backing for the metal and prevents any ‘shakes’ while hammering. The base board with the asphalt bed is about one to one and a half sq-ft-in area and the artisan can turn about the board any way in which he wants to work on the base plate.
Hammers

Next important item among tools is the number of hammers of varying sizes and weights made use of in the various stages of work. The hammers have flat working ends and are fitted with wooden handles. The light hammers are used in tracing the designs and in chiselling and the heavier hammers are used to cut grooves in the base plate and to rivet the relief sheets on base plates.

Punches and chisels

The most important item among the tools is the large number of punches and chisels which form part of the craftsman’s repertoire. There large number of punches and chisels may be divided into four groups on the basis of the use to which they are put. Firstly, there are the tracer punches which are used for tracing out the impression on the OS-plate. These are sharp edged punches. Secondly, there are the impression punches which are used in engraving floral decorations on the base plate. These impression punches have flat working ends with a motif or design carved out at their working ends. When these impression punches are placed on the base plate and hammered on, firm impressions of the motif or design are obtained on the base plate. Thirdly, there are the chisels and punches with pointed working ends. These are used in working the minute details of the design or motif and in refining the coarse impressions. Lastly, there are the bossing and cushioning punches with blunt working ends which are used in repoussé work – each of these groups consists of a large number of punches of varying sizes and shapes. The punches are about four to six inches in length but vary in thickness. They have generally a thick middle section, so that the grip may be firm. The artisans buy these punches with unground working ends and get the local blacksmith the grind the working ends according to their personal requirements.
**Production stages**

In the production of an Art Plate the following stages of work are involved:

1. Preparation of the base plate
2. Preparation of the reliefs through OS-plate.
3. Encrusting the reliefs on the base plate and engraving the floral designs round the reliefs; and
4. Final touches with chiseling and polishing.

Each of the first three stages requires obviously different types of skill and experience which are rarely found in the same individual craftsmen. The base plate, in the first stage, is prepared only by a heavy metal worker; in the second stage, the preparation of the reliefs is done only by a jewel maker and in the third stage encrusting of the relief on the base plate is done by a diamond – setter. Thus it is a co-operative effective effort of three experts. All the workers don’t attempt every item of the work involved in the production of the plate. Thus the craft is based on a certain division of labour among the artisans.

**Preparation of the base plate**

A typical craftsman buys brass sheets from the market and employs the services of the heavy metal worker, to cut plates out of the sheets in the size and shape in which he wants them. The average thickness of the brass plate may vary from 10 to 24 gauge. However, it has been found that a brass plate of 14 gauge thickness serves the purpose well. Plates of varying diameters, 3 inches to 36 inches and even 48 inches, are cut from the sheet metal. After cutting the plate of required size, it is polished till the surface attains a certain standard of smoothness.
Planning of the designs

The planning of the designs involves the selection of the design and motifs and proper spacing of these on the plate to secure a pleasing and harmonious pattern. The craftsman has a stock of OS-plates of standard pattern (OS-plate is a local term which describes the basic design plate or the mould from which dies are cast). Whenever he evolves a new pattern, he has to prepare a new OS-plate for that design. When the selection and composition of the design are completed, the next stage in the craft sequence is the preparation of the relief sheets.

Preparation of OS-plates

The relief sheets are not prepared directly but are cast from the basic design plate popularly known as OS-plates. This is a copper plate on which designs are worked by repousse work and it serves as the basic design for the preparation of the reliefs of the particular pattern. To prepare the OS-plates, a 40 gauge copper sheet of required size is cut and firmly fixed on an asphalt bed with a wooden base. Asphalt is a kind of wax which can be easily melted and it has the hardness of sealing wax in normal temperature. The copper sheet is fixed on the asphalt bed by slightly heating the surface of the bed with a blow pipe and the copper sheet is made to rest on it firmly. Care is taken to ensure that it rests on an even and hard surface and that there are no air bubbles in between the copper sheet and the bed. Asphalt bed is warmed up with the blow pipe and leveled evenly with the help of a smooth iron rod or spatula. The copper sheet is then pressed and kept down with the handle of a hammer. Heavy weights are also placed on the metal surface till the bed becomes cool and hard and the copper plate is firmly set in it. The surface is examined very minutely for the location of air bubbles. Any air bubble left under the plate is located by a hollow sound which the metal gives when tapped. Any such plate is heated once again either
with a blow pipe or by placing a red – hot iron over it and pressing down again to
get a solid backing for the metal.

Having thus fastened the sheet to the asphalt bed, the craftsman proceeds
to work on the surface of the metal sheet. He first traces out the design on the
copper plate from the design paper with a copying pencil and then proceeds to
obtain a firm impression of the design on the plate with the help of metallic
tracers. He engraves an outline of the design on the sheet with tracers. After
finishing this stage of work, the craftsman removes the metal sheet from the
asphalt bed. The asphalt is slightly warmed for this purpose and the metal sheet
stripped off the bed. The face that had been in contact with the bed is cleaned. He
also uses the liner punches to give a varied structure to the background wherever
it is necessary. In this process, he has to work on both sides of the plate with the
bossing and cushioning punches. While punching is done on the reverse side,
protuberance is formed on the front side and vice versa. This process is repeated
till the elevations and bulges required for the board details of the design are
obtained.

**Casting of dies**

After preparing the Os–plate in this manner, the craftsmen proceeds to
cast the lead dies. Two lead dies are cast on the Os–plate, one on the front side
and the other on the reverse side. The Os-plate is set on a smooth send bad with
its surface covered with lime and a clay border is raised around the sand bed.
Lead is melted and the molten lead is poured slowly over the Os-plate surface.
The Os-plate is then reversed and the process is repeated to get the mould of the
reverse side which should fit in tightly with the mould of the font side. These two
lead dies are known among the craftsmen as the ‘male die’ and ‘female die.’
Preparation of relief sheets

After this, silver and copper are cut into thin sheets of required sizes and they are slightly heated to make them malleable. They are then pressed one by one, between the male and female dies, to get the impression of the design on the sheets. Care is taken to see that while pressing the relief sheet between the dies, the surface does not give way or tear. Only a coarse impression of the design is obtained on the relief sheet, but any number of them can be taken from one set of dies. The next stage in the preparation of the relief sheets is the chiselling and refining of the coarse impression. The craftsman has to work with chisels and finished figure is produced. Then it is ready to be fixed on the base plate. The main relief and the subsidiary relief are thus obtained by using lead dies for any number of Art Plates using lead dies for any number of Art Plates of identical designs to be prepared by them.

The next stage in the craft-sequence is to encrust the relief sheets on the base plate. For its purpose the base plate is firmly fixed on the asphalt bed exposing the working surface. Cutting recesses and grooves in the base plates will involve a lot of hammering and the plate should be set firmly against a solid background. He then marks out the areas with the help of a compass and a scale on the plate where the primary relief and the subsidiary relief are to be superimposed. He also marks out the portions where floral decorations are to be worked.

The contours of the designs are then marked on the plate with the impression punch which has the particular motif needed for the plate. When the impression punch is pressed with proper inter-space and is hammered on, a deep impression of the motif is obtained on the plate. Such motifs punched one after the other make up the decorative of floral design.
**The art of encrusting**

Next he cuts recesses along the contour lines with the lozenge shaped and sharp edged punches. To do this, he first marks the outlines and then deepens the lines. The grooves cut in the plate are slightly slanting so that small ridges are formed above the grooves for the relief sheet to be encrusted into the grooves and then to be rivetted by punching on the ridges. The relief sheet is taken and a slight rim at the edge of the sheet to a width of one-tenth of an inch or smaller, is bent slightly to facilitate the dovetailing of the relief sheet into the groove. The hollow depressions at the back of the relief sheets are filled with a locally prepared wax made of brick powder, gingelly oil and frankincense. The relief sheet is placed on the earmarked portion of the base plate in such a way that the slightly bent rims of the relief sheet fit in well into the grooves and it is then rivetted by punching along the grooves. Thus the relief sheets are set firmly in the base plate.

**Final touches**

Having set the relief sheets in the base plate, the craftsmen examines the relief sheets and refines any coarseness he may see, with the chisel and hammer. After these final touches, the plate in removed from the asphalt board by chipping through the side of the plate which came in contact with the asphalt board. Then it is polished and traces of asphalt removed. The plate is then washed in diluted sulphuric acid and then in soapnut powder and brushed with a soft wire brush. Thus the final product with a shine is produced.

**MARKETING OF ART PLATES**

**Marketing Tasks**

Modern marketing starts and ends the consumer; it precedes and succeeds production. It is thus the guiding element of business, marketing tasks of functions include.
A. Marketing Research
   1. Finding out markets
   2. Identifying consumers and ascertaining their preferences
   3. Demand forecasting

B. Product Planning
   4. Designing and developing the product
   5. Standardising and grading
   6. Packaging
   7. Branding and labelling

C. Product Pricing
   8. Fixing a price
   9. Maintaining it (as far as possible)
  10. Modifying it (when necessary)

D. Sales Promotion
   11. Personal selling
   12. Advertising
   13. Building company image

E. Physical distribution
   14. Storage
   15. Transportation
   16. Selling

F. Follow up (After-sales service)
   17. Servicing the product
   18. Feedback information
G. Facilitating Functions

19. Financing
20. Insurance

To collect information about these marketing functions in the Art Plate industry, the questionnaires and schedules were framed and administered. These data are processed, analysed and interpreted in the succeeding paragraphs.

MARKETING: INSTITUTIONAL APPROACH

Thanjavur Art Plate Workers Cooperative Cottage Industries Society Limited

The normal channel of marketing for an industry of this type will be a co-operative marketing society. The Thanjavur Art Plate metal workers co-operative society was registered on 1st September, 1957 and stated its work on 24th November, 1957. The society is at present housed at the upstairs of the Sangeetha Mahal in the palace grounds. The object of the society is not only to improve the art metal industry of Thanjavur, but also to regenerate the economic conditions of the artisans employed in this hereditary industry. The establishment of the society was the direct result of the initiative taken by Sri T.K. Palaniappan, I.A.S., then director of industries and commerce, who had a good idea of this industry and the artisans, as he had worked as the collector of Thanjavur. The society had a membership of 29 persons, which has now riser to sixty nine. Out of them only twenty are Art Plate (active) workers and others are only sympathizers belonging to the Viswakarma society.

The government of Tamil Nadu (then the government of Madras) gave a loan of ₹4,000 to the artisans to help them buy shares in the society. The society purchases Art Plates and other articles of artistic value from the members and executes orders placed with them by the various government sales emporia and
private dealers throughout the country. Chief of them are the Central Cottage Industries Emporium at New Delhi. The Khadi Gramodyog Bhavan, small scale industries Emporium etc. in Bombay, Tamil Nadu Handicraft Development Corporation (Poompuhar) etc. in Madras, and Bengal Home Industries in Calcutta.

**POOMPUHAR (TAMIL NADU HANDICRAFTS DEVELOPMENT CORPORATION)**

This corporation was registered as a registered company under the companies Act with its headquarters at Madras and came into existence on 1.8.1975. It is owned by the government of Tamil Nadu. The main activities of the corporation are the development and production of Handicrafts (both traditional and non-traditional) of Tamil Nadu. It has production centres in various parts of Tamil Nadu.

**Sales-cum-Show room**

Production and marketing of Thanjavur Art Plate has been one of the activities of the corporation right from its inception. It has a production unit at Thanjavur. This corporation Maintains, several sales cum-show rooms throughout the country. 16 such show-rooms are in this state and 4 outside the state, one each in Pondicherry, Bangalore, Bombay and Delhi.

**Poombuhar, a Treasure house of Handicrafts**

This corporation maintains showrooms and sales offices under the brand name of ‘Poombuhar’ a great name associated with the great epic ‘chilapathikaram.’ The trade mark for Poombuhar is the Thanjavur toy. The Thanjavur office was established by the corporation in 1976 and a production – cum-training centre was also attached to it.
Development of new designs

It employs 2 master craftsmen and 2 more semi-skilled workers besides a superintendent. Generally, workers are well paid and employment is given throughout the year. Whenever the unit receives an order beyond its production capacity, it procures plates from the Art Plate craftsmen through the Thanjavur Art Plate Workers Co-Operative Cottage Industries Society Ltd. This centre produces plates with traditional designs (like God and Goddess) and new designs befitting festive occasions, embodying suitable emblems. For instance, during Bharathi centenary Period/function, Art Plates embodying Bharathiyar figure in the centre were produced and marketed. This was received very well in the market.

This gave an impetus to the making of Art Plates with figures of national leaders and social reformers like Mahathma Gandhi, E.V.R. Periyar, Arignar Anna and Kamaraj. It produces mostly Art Plates ranging form 3 inches to 48 inches. The raw materials are procured by the head office, on behalf of the production centre. Sales offices of the corporation are given discretion in the matter of price policy. Production centres are governed by the factories Act, 1947 whereas showrooms come under shops and establishments Act. Generally the corporation follows a policy of charging 30 per cent to 40 per cent margin on all the products sold by it.

Inter-state and overseas business

This corporation unfortunately did not maintain any inter-state tie-up with other state owned Handicraft Development Corporations like Cauvery in Karnataka, Kairali in Kerala and Lepakshi in Andhra Pradesh. During 1980-81 it organized one exhibition-cum-sales centre at Dubai in which it was able to sell Art Plates with the Mecca figure to the tune of ₹2 lakhs. Poompuhar sales offices are recognized shopping centres included in the tourist map of Tamil Nadu.
VICTORIA TECHNICAL INSTITUTION MADRAS

The Victoria Technical Institute (V.T.I) was established as a non-profit organization in 1887 under Government of Indian handicrafts. It was registered under the societies Act. The main activity of the institute is buying and selling, selling on commission the articles produced by handicrafts men and artists. The articles on sale are typical of the country. Prices are regulated allowing only a small margin of profit thus preventing the Institute from working at a loss and at the same time enabling it not only to help the craftsmen of to-day but by the provision of scholarships to Industrial schools of Arts (such schools are at Kumbakonam and Madras) to ensure that craftsmanship will not die out in the future.

V.T.I. as an authorized shop

The V.T.I. tries to develop and promote south Indian handicrafts. A spacious showroom comprising 3 floors of the building, houses a permanent exhibition-cum-sales centre dealing in an extensive range of out arts and crafts including Thanjavur Art Plates and other art works. Thousands of tourists from abroad as well as from various parts of this country patronize the Institute. The V.T.I has been included as an authorized shop in the approved list of India Tourism Development Corporation, Government of India and also Tamil Nadu Tourism Development Corporation. Over the years the V.T.I has earned wide reputation for offering the world the best of Indian handicrafts, especially the South Indian handicrafts and a visit to the institute is considered essential in the itinerary of the foreign dignitaries visiting our country.

The V.T.I. has been playing a vital role in the development of Thanjavur Art Plate industry of offering reasonable prices to the craftsmen and providing a permanent exhibition-cum-sales centre. It has a separate display-cum-sales, counter is its building, offering a wide range of Art Plates ranging from 3 inches
to 48 inches comparatively, the prices charged by the V.T.I. are reasonable and modest.

The total sales of Art Plate works for the year 1971-72 were around ₹55,000. But the sales went up during 1980-81 to an all time record of ₹4,72,281. However, during 1981-82 there was a decline by ₹13,161 to ₹4,72,281.

OTHER INSTITUTIONS CONNECTED WITH THIS CRAFT

The Handicrafts and Handlooms Export Corporation of India (HHEC)

The handicrafts and handlooms export corporation of India is a subsidiary of the state trading corporation of India (STC) and came into existence in June, 1962. The corporation’s policy in the field of direct exports is designed to develop new markets and expand traditional ones and to introduce new products suitable to the consumer’s demands abroad. The corporation undertakes and executes wholesale orders, conducts, retail sales operations through retail outlets abroad and participates and sells in major exhibitions of the world. The carpets warehousing depot at Hamburg established in 1965 has done well in boosting the exports of hand-knotted carpets to West Germany.

The handicrafts and handlooms export corporation of India helps private exporters by affiliating them as business associates. It also undertakes a number of publicity and promotional measures for the export of handicrafts and handloom products.

The Central Cottage Industries Corporation Pvt. Ltd. (CCIC)

The Central Cottage Industries Corporation Pvt. Ltd. is a successor to the central cottage industries association, a registered society which had taken over from the Indian Co-operative Union. It runs the central cottage Industries Emporium (CCIC) at Janpath, New Delhi the premier retail sales organization in
Indian handicrafts. The CCIC has branches in Bombay, Calcutta, Madras and Jaipur. **CCIC** daily sale today in more than its annual sale thirty years ago, when it was started by a band of social workers. The annual sale now exceeds ₹4 crores.

**All India Handicrafts Board (AIHB)**

The all India Handicrafts Board, presently attracted to the ministry of commerce, was originally set up in November 1952 to advise the government on problems of handicrafts and to suggest measures for improvement and development. The board was also required to study technical, marketing, financial, organizational, artistic and other aspects of handicrafts and to formulate plans on these lines. Its function also included advice and assistance to state government in planning and executing schemes for the development of handicrafts. It may be noted that under the Indian constitution the development of handicrafts is a state subject. Therefore, the primary initiative for the development of handicrafts must emanate from the states and the union territories themselves.

The handicrafts board realizes that craftsmen scattered all over India are handicapped by a lack of organizational facilities to articulate their ideas and problems and to participate directly in the development process. The board is also anxious that the prosperity accruing to the handicrafts sector from increased exports and domestic sales is diverted back to the craftsmen. Their welfare, it is being realised, must find a prominent place in the programme of the board.

There is also emphasis on crafts development becoming a part of the integrated rural development programme in the states and union Territories. The board is taking up a number of new schemes for massive training in selected crafts, design development and dovetailing training and design efforts,
improvement of tools and techniques used by the craftsmen, expansion of facilities and extending the marketing network in both internal and external markets.

In the past, craftsmen would receive recognition from royal patrons and patronage would often be inherited by their families, now in order to honour craftsmen, the board since 1965, has started presenting annual national awards to master craftsmen of exceptional skill under this scheme, each recipient of the national award is presented with a plaque, an angavasthiram (ceremonial shawl) and ₹2,500 by the president of India. This is a rare and much awaited moment in the lift of a craftsmen and it is a moving experience indeed, to watch their response to this distinction.

On the twenty-fifth anniversary of India’s Independence (1972) the board also presented special awards to selected craftsmen throughout the country for their outstanding craftsmanship and imagination. Under this scheme, the prime minister honoured 10 craftsmen with ₹10,000 each and another 25 with ₹2,500 each. A scheme to provide pensions to craftsmen in indigent circumstances is also operating. This is the first step towards providing some form of social security to the crafts community.

A number of young person receive training under the board/apprenticeship scheme, by which these young boys and girls may train with master craftsmen. Both are paid during the training period and it is hoped that this will deter the families of craftsmen from leaving the profession for more lucrative factory jobs and encourage others to enter them once the market can guarantee a viable livelihood, over 1,500 people had been trained in 1981-82.
There are four all India handicrafts board regional design and technical development centres in Delhi, Bombay, Calcutta and Bangalore which render design and technical assistance to craftsmen. A technical wing for research in tools, techniques and materials has also been added to each of these centres. Craftsmen have been deputed in the past from one place to another in the country, to acquaint them with more advanced techniques in certain crafts. Such movement must be more frequent and cover a large number of craftsmen. Some of the more inventive craftsmen should also occasionally be exposed to the experiences of other countries known for their craft traditions and skills.