

## Prospering Rural Artisans - A Comparative Study on Pottery Artisan in Madurai and Manamadurai

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Gandhiji wrote in Harijan (27-28 January, 1940) regarding his vision on rural industrialization, "I do visualize electricity, ship building, iron works, machine-making and likes are existing side by side with village handicraft, but the order of dependence will be reversed. Hitherto industrialization has been so planned as to destroy the villages and their crafts... Nothing will be allowed to be produced by the cities that can be equally well produced by the villages. The proper function of the cities is to serve as cleaning house for village products". Further, the teaching of "Unto this Last" Mahatma said "I understood to be... That a life of labor i.e. the life of the tiller of the soil and the handicraftsman is the worth living" (Gandhi, 1964).

### **Abstract:**

The art of handling of clay is called Pottery. It was one of the earliest skills inherited by Indians. Lumps of clay that was moulded by hands for making pots, home utilities, toys and deities of worship are potteries. Pottery and earthenware are used for home utilitarian and decorative product. The artisans produce craft by themselves, they sell what they produce. These artisans have not developed as well as their community or the culture and tradition. In Madurai, the artisans are not in-group to help each other though they have local and export opportunity. The artisans do not think pottery as a business or it is only for their daily living. But in Manamadurai, the artisans have cooperative society, marketing activities were taken care by the society, though these artisans avail certain benefits from the cooperatives still they are in pathetic in socio economic condition. In Manamadurai, the pottery craft are in dying condition, artisans have left their traditional occupation. What are the problems faced by these artisans and what are their economic condition with cooperative society and without society and how to prosper them were taken for study. So, that they can develop themselves as well as their community in economic growth, create job opportunity and business enhancement and a source of livelihood for people who are under poverty line.

**Key Words:** *Artisans, Entrepreneur, Resource utilization, Economic Development, Pottery Industry.*

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## **Introduction**

Handicraft industries are one of the second largest industries which provide millions of employment opportunity to skilled and semi skilled artisans in India. It brings economic opportunity and livelihood to many rural folks. India is known throughout the world for its beauty with rich heritage and tradition. In the country, the State of Tamilnadu is known worldwide for its traditional handicrafts products. Among the handicrafts, potteries are integral to the magnificence and spectacle of Tamilnadu's cultural and in festive occasions as well as the daily usage of the people. Resources available are limited but wants of humans are unlimited, it is important to utilize the resources efficiently without waste to satisfy the human wants. These wastages are utilized by the pottery artisans effectively and make wonders out of it in the form of pottery products. But, particularly, after the New Economic Policy, the expectations of the consumers from the pottery industry have changed. Therefore, handicraft industry has to change according to the changing scenario. Studying of economic condition is very important because economic wealth is with the few hands of the country (*Pitchai, 2015*). Economic opportunities are denied to the vast majority of the population, which is forced to depend on a minuscule section for job opportunities. To state simply, economic development is a matter of resource utilization - human resource included. Unless an initiative is taken to effectively utilize these resources, they continue to remain unutilized or underutilized, resulting in a lower level of economic development. Traditional planning has become obsolete. Analysis of environment scenario is one of the factor, which bring success to the business (*Akilandeeswari, 2014*).

Sofar the study the literature were taken from the books, journals, reports, magazines, official websites, government reports, newspaper, thesis and dissertation. The reviewed literature is from the topics on importance of handicrafts, handicrafts production and marketing, their problems and strategies, cooperatives with handicrafts, problems and prospects of pottery in various country, opportunities in pottery and handicraft industries

Prehistoric pots were used for many different purposes (<http://The importance of prehistoric pots.html>) . Whilst often serving a practical function, such as holding food stuffs or cooking food, they were also often used in other situations, for example in graves accompanying the dead. These funerary pots may have been used to contain foodstuffs for the afterlife, or they may have been symbolic, indicating the status of the person the pot accompanied. The use of pots as grave-goods tell us that prehistoric people saw their pots not just as functional objects but as special items in their

own right. Nonetheless, it is clear that during the Neolithic and Bronze Age, pottery was very important to the people who made and used it. Rather than seeing it just as a utilitarian object, people saw its potential for beauty, and spent considerable amounts of time creating well made, attractive pots (*Abraham, 1962*).

**Bhattacharya, (1980)** there is an immediate need for the organization of cooperative societies on the sound footing so that they give a lead in the manufacture of quality and standard products. Cooperative societies should be established to give a lead in the manufacture of the quality and standard products. Such societies can make the artisans of the study area cooperative minded. These cooperative societies should take up the supply of raw material, purchase of finished goods from artisans, marketing and provision of credits. For this purpose, the cooperative societies should be given adequate financial assistance by the state government. Once the cooperative societies are formed, further developmental measure such as usual facilities of loan, grants, subsidies, marketing, mechanization and equitable distribution of products can be effectively channelled.

**Prajapati and Laila1 (1981)** explaining that the diversity marketing in craft industry, recommend regular market survey to compile market information to design workable solutions to solve market problems.

**A project work was undertaken by Indian Census (1981)** has studied the different aspects of bell metal industries. It discusses the present status of the industry, the various problems it faces all around and the reasons for its gradual decay. The report reveals that during the last two decades the craft men witnessed disintegration and has to survive against new rivals. The various reports of Government of Orissa like Task force report of 1977, Status report on handicraft of 1990 and other reports of the Development commissioner, Handicraft, New Delhi, the survey report on marketing of handicrafts conducted by Indian cooperative union (1955) throw light on the socio economic aspects of the industry. From the choice of the raw materials to the final finishing touch, at every stage, craftsmen had to adhere to set standards with almost ritualistic precision. It is the artisans who actually develop handicrafts. Hence, it would be fruitful to examine and understand the socio-economic background of artisans, which influences the development of handicrafts.

**Rao R.V (1982)** in his book “the Role of Cottage and Small Industries” analyzed the handicaps of the handicraft industry as insufficiency of raw materials, lack of finance, inadequate

marketing and old techniques of manufacture. For the revival of handicraft sector, he suggested to organize separate industrial co-operative societies for persons engaged in different crafts.

**Jamuar R.S (1992)** in his article, “Establishment of Industrial Cooperatives” suggested that industrial co-operatives can render immense help to the development of small scale and cottage industries because most of the people engaged in these industries have to face many difficulties regarding production, marketing, credit and finance. He is of the opinion that these difficulties can be overcome by organizing industrial co-operatives by the artisans.

### ***Research Gap and Problem of the Study***

Majority of literature were on the strategies to solve the problems of handicraft industries. The authors have given their views to improve the handicraft industry. But the gaps found in those areas are focused in this study and one of the dying craft i.e., pottery was taken for study. The ancient craft and one of the first known craft of human beings were taken for this research. Pottery is one of the traditional craft, which has to be given more importance, but it is not given due weight age. Pottery artisans continue to carry the traditional work and have either no exposure to modern technology or insufficient capital and lack in confidence to change the technology. Slowly, few artisans migrate to the nearby cities in search of new job. Hence, an attempt has been made in this area to find out whether the socialization or organization of artisans can reduce the poverty and prosper the lives of the pottery artisans. Firstly, the artisan’s problems have to be identified so that internal and external forces may help them to solve these problems.

### ***Objectives of the study:***

- To understand the role played by the cooperative society in Manamadurai and the position of artisans in Madurai without social organization.
- To analyze the problems faced by the artisans in finance, production and marketing of pottery products in Madurai and Manamadurai.
- To adopt suitable strategies for sustainable development and prospects in the life of artisans in Madurai and Manamadurai .

### ***Design of the study:***

The Data was collected from all the pottery artisans in the selected area by following Census Method as the artisans are small in number and they are in a particular place as a group. There are around 120 families at Manamadurai and 140 families at Villacherry who are carrying out the

traditional pottery work till date. So, all the pottery artisans were contacted for survey through a well structured interview schedule.

The researcher wanted to study the traditional and dying craft, particularly old craft Pottery; The products are produced in specific districts like Madurai, Pudukottai, Sivaganga, Salem, Nagerkovil, Dindigul and Theni. Among them Madurai and Sivaganga is very traditional and old place where Pottery craft is done for many years. In Madurai place called Villacherry, in Sivaganga Manamadurai has been taken for the comparative study. Manamadurai artisans have cooperative society for their upliftment but Madurai artisans have not tried for any organizational formation. Both the potters are performing and sustaining in their places, but socialization alone brings better change in the lives of artisans and can give good livelihood to the artisans.

The statistical tools proposed are Chi-Square and ANOVAs, Factor analysis are used to find the relationship between the variables. The version of 16.0 may be used in Statistical Package for Social Studies (SPSS). The data collected by means of schedule will be edited, coded, classified and tabulated to make necessary analysis. Percentage and Ranking method was prepared to make the analysis easy.

#### ***Profile of the Artisans in Madurai, Villacherry***

Villacherry is a village situated in the northern part of Madurai city of Madurai district that is in Nagamallai Puthukottai. Madurai is one of the important pilgrimage tourist centres in Tamil Nadu and provides livelihood to many handicraft artisans. Clay toy making is one of the traditional craft that is produced in Villacherry and Mottaimallai village (an adjacent hamlet) of Madurai district. There are nearly 140 families performing this craft for more than four generations. These artisans take the raw material i.e., clay from Villacherry kanmai (water body), also called as pond, of Vaigai River. For lifting and using clay, these artisans obtain prior permission from the Government (*G.O, District Collector, Madurai. 2013*). Clay from water bodies were taken by carts and it is lifted in the day time from the Kanmai otherwise it will be difficult to identify the required and appropriate clay. Total population of Villacherry village is 7789 (*Census, 2012*) among them, pottery artisans are 865 (450 Male and 415 Female) belong to 142 families. These artisans produce Kudil set for Christmas, clay and Papeir Machie toys like God statues, animals, birds, fruits, house decorative and vase, etc. They are unique in Papeir Machie toys and rubber mould production.

### ***Profile of the Artisans in Manamadurai***

In Sivagangai District, a famous place known for pottery is Manamadurai. The pottery of Manamadurai is popular because of its unique quality of clay from water bodies (Kanmais) like Nedunkulam, Nathapurakki, Sundaranadappu, and Seikalathur. Red clay kitchen set, karthigai lamps, pots of pam, hereditary pots, and water pots, garden pots, firewood ovens, saw dust ovens, maga chools, nursery pots, dhoop stand, and decorative red clay pottery ware are the products produced in Manamadurai. But these artisans are struggling for raw material. The clay is not available or allowed always for lifting and more importantly dearth of money for cart, labour etc. With a view to develop the socio-economic conditions of the pottery artisans at Manamadurai, a cooperative society was registered in the year 1946 as “The Manamadurai Pottery Workers Cooperative Cottage Industrial Society Ltd. K.V.I. PMK No-36”. An industrial cooperative society with 377 member’s combination of male and female, old and young artisans of Manamadurai started functioning as on today. Out of which, 287 males and 234 females belongs to Kulalar community and 2 Schedule Caste as members are working (*Annual Report, 2014*).

The main functions of the society are to purchase the finished pottery products from the members and sell them in the local market and places like Coimbatore, Tiruchy, Erode, Salem, Karaikal, Madurai and Chennai. Sometimes, few items are exported to Malaysia and Gulf Countries (*Asokan. 2002*). More importantly arranging raw materials to the members regularly so as to provide continues work.

This cooperative society provides benefits directly by generating employment approximately to 120 artisan families and indirectly to 185 private potter’s families in and around Manamadurai. The society has been encouraging and supporting the artisans by providing credit, purchase crafts, help in marketing, technical guidance, training and technology upgradation, etc.

### ***Artisans Income (Monthly) from Pottery***

Income earned from a job depends on a number of factors like the place of work, timing of work, climatic conditions, group in which they are employed, technology used in the process of production, risk involved in the job, demand for the product and so on. Pottery income also depends on the seasonal functions and festivals. The particulars regarding monthly income of the respondents are given in Table 1.

**Table 1**  
**Details of Respondent's on Pottery Income (Monthly)**

<i>S. No</i>	<i>Annual Income (Rs.)</i>	<i>Respondents of Madurai</i>	<i>Percentage</i>	<i>Respondents of Manamadurai</i>	<i>Percentage</i>
1.	Below 5000	55	39.29	40	33.33
2.	5000 – 10000	30	21.43	30	25.00
3.	10000 – 15000	25	17.85	30	25.00
4.	15000 – 20000	20	14.29	20	16.67
5.	Above 20000	10	7.14	-	-
	<b>Total</b>	<b>140</b>	<b>100</b>	<b>120</b>	<b>100</b>

**Source:** Primary data

It is inferred from table.1 that more than there is no much difference in the income level of the artisans in both the place. One-third (34 per cent) of the respondents earn a monthly income of Rs.5000 and less in both the place. And, seven percent of artisan from Madurai earns more than Rs.20000 because they are the entrepreneurs and monopoly people in their place. The income earned by the artisans are only when they market the craft during the festival seasons. Mostly all the artisans in Manamadurai are producing same kind of craft and are marketing through society, when there are demand then the craft will be sold more in the society. The artisans in Manamadurai get's continuous order. Though, all the artisans don't know how much they earn. The articles sold daily or weekly will be spent for their household expenses. As the demand for the pottery products are seasonal and used during particular time period, the pottery products are not fetching good prices in the market.

### ***Mode of Savings***

Savings indicate expenditure over income that is not spent on current consumption and it constitutes a large part of nation's aggregate savings and investments. This is a major determinant of the growth of future income and consumption. Generally, the higher the level of income, the greater is the scope for savings. Besides, the size of savings depends upon other economic and non-economic factor as well. So, the savings particulars of the respondents are analyzed. The mode of the savings of the respondents is shown in Table 2.

**Table 2**  
**Mode of Savings**

<i>S. No</i>	<i>Mode of Savings</i>	<i>Respondents of Madurai</i>	<i>Percentage</i>	<i>Respondents of Manamadurai</i>	<i>Percentage</i>
1.	Fixed Deposit	15	17.65	10	10.53
2.	Saving through Banks	70	82.35	85	89.47
	<b>Total</b>	<b>85</b>	<b>100</b>	<b>95</b>	<b>100</b>

**Source:** Primary data

Among 140 artisans, only 85 respondents from have savings for their future and endeavour. It is found that 70 artisans (82.35 per cent) have savings through banks and have account in the banks and only 15 artisans (17.65 per cent) have their savings through fixed deposits in the banks. More importantly the artisans who have saving accounts are entrepreneurs, women members in the SHGs and Society members in Manamadurai. Artisans are lack in social security systems. Though government provide insurance schemes to handicraft artisans, the benefit of the scheme have not reached many of the pottery artisans. Still the earning are not sufficient for survive, so savings are not in the mind of artisans

***Financial Position of the Respondents***

When an enterprise carries out, they face a plethora of seemingly endless problems. The major problem is lack of finance, the following table 3 presents the number respondents who have debt from differ rent sources are presented.

**Table 3**  
**Details on the Debt Position of the Respondents**

<i>S. No</i>	<i>Response</i>	<i>Number of Respondents</i>	<i>Percentage</i>
1.	Yes	218	83.85
2.	No	42	16.15
	<b>Total</b>	<b>260</b>	<b>100</b>

**Source:** Primary data

It is found that out of 260 respondents, 263 of them (84 per cent) have borrowed money and have debt. The amount is borrowed for both personal and business purposes. As these respondents income is very low, they are tempted to borrow from various sources, where ever available and

who ever are ready to provide. Daily the respondents produce pottery items and sell the same on that day or next day itself. The main reason for borrowing the amount is for the daily production and for purchase of raw materials for the same. Sometimes these artisans need money for their daily family expense too. Artisans of Society borrow the needed money from society as advance money and it is repaid by selling the craft in the society, so artisans of manamadurai are not suffering of lenders. Artisans of Madurai go for external source and have debt. The rest of the respondents i.e., 14 per cent have own funds and source and use the same for the business, and they did not borrow money from outside sources.

### ***Source of Borrowings***

Number of entrepreneurs has stated that their success was due to their willingness to take risk by taking personal loans mobilised through the external sources and marshalling the available resources (*McCune, 1995*). The analysis of the economic condition of the respondents reveals that they are not an exception and bound to borrow for the business. The following table 4 reveals the respondents Source of borrowings.

**Table 4**  
**Details on Sources of Borrowings of the Artisans**

<i>S. No</i>	<i>Source of Borrowings</i>	<i>Number of Respondents</i>	<i>Percentage</i>
1.	Commercial Banks	20	7.60
2.	Cooperative Society/ Banks	106	40.30
3.	SHG	20	7.60
4.	Entrepreneur	7	2.66
5.	Master Craftsmen	10	3.80
6.	Friends/Relatives	45	17.30
7.	Multiple borrowing	52	19.77
	<b>Total</b>	<b>260</b>	<b>100</b>

**Source:** Primary data

It is clear that more than 106 (40.30 per cent) artisans have borrowed from cooperative societies, these artisans are members of society which was formed in Manamadurai, the society pay the money as advance amount to the artisans and deduct minimum amount, from the craft given by the artisans and sold in the society. These people borrow money only from the society. Nearly eight per cent of them obtain loans from commercial banks for their financial needs. The artisan

who brought from banks is entrepreneur and Master Craftsmen from the place of Villacherry. Respondents of 18.25 per cent have scrounged from their friends and relatives and they borrow the amount for daily purpose both for personal and business. Nearly, 7.60 per cent of them got from SHG are women of Villacherry of Madurai. More than 50 artisans (19.77 per cent) have stated that according to need and requirement, they borrow amount from all others source i.e. from master craftsmen/entrepreneurs, friends/relatives and banks. To find out the relationship between the family income and source of borrowings of the respondents, the following statement was tested.

Since the calculated value is 32.57 and the table value are 16.7, so Chi-square test is more than the table value at 5 per cent level of significance, so it is proved that family income influences the source of borrowings of the respondents.

### ***Working Hours***

Working hours is an important factor of respondents, it shows how hard these artisans are and sincere to their profession. They work continuously and spend time for their family or personal work, along with pottery work. But the working time may vary according to crafts. The following table 5 presents the respondents actual working hours of artisans per day.

**Table 5**  
**Artisans performing Hours for a day**

<i>S.No</i>	<i>Working Hours</i>	<i>Number of Respondents</i>	<i>Percentage</i>
1.	4 – 6	3	0.98
2.	6 – 8	15	5.00
3.	Above 8	287	94.02
	<b>Total</b>	<b>305</b>	<b>100</b>

**Source:** Primary data

In the sample as shown in table 5 the artisans who work for more than 8 hours are of 94.02 per cent, 6 – 8 hours category respondents were only 5 per cent and one per cent of them were working for only 4 to 6 hours per day. Hence, it is found that artisans work continuously and if they have orders, they find no time for personal work. To find out the relationship between the place of work and working hours of artisans, it was analyzed with chi-square.

Degree of freedom is 3 and calculated value is 18.75 with table value 12.8, since, the calculated value of Chi-square test is more than the table value at 5 percent level of significance, it can be

concluded that there is significant relationship between place of work and working hours of the respondents. If the artisans work from home, they can time spent for their family and simultaneously the artisans can work. If they work outside, time taken for travelling and work will affect the family life style.

***Time of work***

Pottery is a seasonal product, sometimes pottery products have demand and sometimes it won't have. So, it is very important to know when the pottery product has demand and the artisans have to produce accordingly, as these products are non durable, it has to be kept safely if it is produced more. The artisans should aware of time and seasons when orders are placed. But, if it's rainy season, the artisans cannot take clay from the water bodies, so they should know when to take clay and store them, in order to study those anticipation of artisans regarding the production has taken for study. Table 6 presents respondents time of work, for this purpose respondent's opinion was divided into four such as regular, occasionally, rarely and never.

**Table 6**  
**Opinion of artisans about time of work**

S.No	Factors	Opinion				Total
		Regular	Occasionally	Rarely	Never	
1.	Anticipating the demand	101	31	28	100	260
2.	Based on Receiving the orders	160	33	17	50	260
3.	Festival/Functions	219	41	0	0	260
4.	Availability of raw materials	220	40	0	0	260
5.	Export	0	0	10	250	260
6.	Seasonal	220	30	10	0	260

**Source:** Primary data

Among the factors stated in table 6, festival ranks first on the basis of the respondents' opinion, orders, demand and raw materials availability have acquired second, third and fourth ranks respectively. Artisans produce during seasons like summer season (during rainy they cannot avail raw material), for the demand of the product during festivals like Pongal, Navarathiri and for some hindu pooja's and ceremonies etc, so these artisans produce the crafts whenever they

have raw material and preserve it to meet the demand. It is interesting to know that most of the respondents said that they never export or produce for export purpose in their life.

***Respondents Opinion about their Products Demand***

Demand is critically important to successful business development. Growth of craft is possible only when the sector has demand. The demand of the product determines the growth and economic development of the sector. Standard of living of artisans depends on the sales of the craft. The following table 7 presents the respondents opinion about their products demand.

**Table 7**  
**Respondents Opinion about their Products Demand**

<i>S. No</i>	<i>Opinion</i>	<i>Respondents of Madurai</i>	<i>Percentage</i>	<i>Respondents of Manamadurai</i>	<i>Percentage</i>
1.	Yes	106	75.71	110	91.67
2.	No	34	24.29	10	8.33
	<b>Total</b>	<b>140</b>	<b>100</b>	<b>120</b>	<b>100</b>

**Source:** Primary data

It is found that more than two-third per cent (76 per cent) of artisan have responded that their products are demanded one and rest of them are said not demanded in Madurai. But, in Manamadurai 92 per cent of artisans have stated that as they are marketing through society they can produce according to the craft requirement and what are all crafts have demand. As pottery are essential products in Tamil Nadu culture, the artisans produce according to the need of the demand. These artisans do direct marketing for the pottery products. So, it is evident that the pottery products have demand always.

**Table 8**  
**Factor Loadings for Buyer**

<i>S. No</i>	<i>Factors</i>	<i>Loadings</i>
1	Direct Customer	0.870
2	Cooperatives	0.803
3	Orders	0.770
4	Local Dealers	0.756
5	Entrepreneur	0.586

The above table shows that the component factor of buyer details contains variables related to product details in the industry has the highest loadings. It is very clear that these artisans sell their craft to the customer who visits their place. And from the respondent has opinion that local dealers, outside customer who place orders and entrepreneur also purchase the crafts directly from the artisans and in their production place itself. People of Manamadurai sell their crafts to Cooperatives; marketing activities are carried out by the society. As sales are carried out directly with customer it is tested in following table.

### **Factor Loadings for Buyer**

The second component factor or aspect of product details also explains about 17 percent of total variance

<i>S. No</i>	<i>Factor</i>	<i>Loadings</i>
1	Direct Customer	0.870
2	Cooperatives	0.803

Table shows that the main variable included under this component factor is related to buyer which helps marketing the goods in healthy way by directing marketing. How they receive order is very important when they have to decide for marketing their products and if needed they have to adopt strategic marketing for increasing their sale. Even the artisans from Manamadurai sell their crafts directly to their customer, as they are member of the society. So that the artisans know the requirements and preferences of the customer.

### ***Pricing Methods of Artisans***

These artisans does not follow same kind of pricing but according to product they change the pricing (1.396). When there is a demand/season, they follow discrimination price. Regularly they follow cost plus pricing with minimum profit, sometimes when there is no demand the artisans sell the craft for the cost price so as to avoid loss or instead of locking the capital in the form of stock. Wherever, the product is unique i.e. terracotta, jewels, utensils, decorative article and they follow leadership pricing. But these are seasonal, normally pricing of pottery products are low and artisans suffer for fixing the appropriate price. Pricing is not uniform among the respondents and monopoly among the artisans has been witnessed. Some artisans sell at lower price and try to capture the market that ultimately affects the other artisans. Hence, to capture the market (0.874

loading factor), but the artisans of Manamadurai follow different same kind of pricing method and it is uniformly fixed by the society so that the price for craft is same so monopoly is avoided.

***Promotional strategies adapted by artisans***

**Table 8**

**Factor Loadings for promotional activity**

<i>S. No</i>	<i>Factors</i>	<i>Loadings</i>
1	Personal selling	.791
2	Advertising	.483
3	Direct marketing	.804
4	Publicity	.742
5	Internet	.814
6	Others	.798

The above table shows that this component factor of product details contains variables related to techniques used for promotion in marketing by the respondents. Artisans themselves sell their crafts in markets near local places, within country, outside the state and to foreign tourists, visitors etc, so they do personal selling as well as direct marketing by word of mouth method. So they can market to limited customer only. The artisans of Madurai have advertised in local channels but it was not effective when compared to other crafts. Sometimes Government advertise and conduct trade fairs, melas, exhibition, but it does not help pottery artisans as these are traditional crafts and most of the times they don't attend these fairs. The pottery artisans of Madurai and Manamadurai have no idea of internet marketing. If these artisans does not improvise and promote their craft they cannot prosper in life. They sell their craft does not market the craft, so artisans have failed in promoting their craft. This is because of ignorance and illiteracy.

**Factor loadings for Effective Promotion**

<i>S. No</i>	<i>Factors</i>	<i>Loadings</i>
1	Trade show	0.747
2	Catalogue	0.863

The variables included under promotional factor along with their loading are given in the above table. For effective promotion these artisans frequently have to attend trade shows, exhibition and melas, where these artisans can find various kinds of crafts, get information about customers wants and needs, knowledge on other cultures, get exposure and improve their craft. Same way, these artisans have to have catalogue about their products and issue to public at the time of festivals and function seasons. They have to publicity their crafts or survival will be questioned. This method is followed by Manamadurai society, they have catalogue for the craft produced and the society have displayed the craft.

### **Conclusion**

The pottery artisans, particularly in the State of Tamil Nadu, even though reside in different places, they are related. The artisans in Manamadurai are united and formed a cooperative society for fulfilling their needs, right from raw material to marketing and development of new product etc. The surplus earned comes back to them in the form of dividend. Hence, the members of the cooperatives do not find any problem when compared to Vilacherry artisans of Madurai. The socio and economic development out of these members, one could witness the cooperative society members better than the others. It is timely, that the artisans join or organise a formal institutions to safe guard themselves and give a scope for the young persons to take up the traditional pottery artisan work.

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