

# UNIT 12 SHOPS, EMPORIUMS AND MELAS

## Structure

- 12.0 Objectives
- 12.1 Introduction
- 12.2 The Village and Small Town ‘Haat’
- 12.3 Seasonal and Festival Melas
- 12.4 The Emporiums
- 12.5 Private Shops, Boutiques and Co-operative Outlets
- 12.6 Marketing Organisations at Grassroot Level
- 12.7 Artisans and Crafts People
- 12.8 Dilli Haat
- 12.9 Let Us Sum Up
- 12.10 Keywords
- 12.11 Answers to Check Your Progress Exercises



## 12.0 OBJECTIVES

After reading this Unit you will be able to learn about:

- the various shopping attractions of tourists,
- traditional and modern handicraft marketing structures in India,
- the artisans and crafts people served by such institutions, and
- how to organise marketing outlets at grassroot level — including holding exhibitions.

## 12.1 INTRODUCTION

As a tourism professional you may face queries from the tourists regarding where to shop or what to shop. Similarly if you are a small entrepreneur you may have to decide what to sell and how to sell. In fact shopping is an important agenda for a tourist and some time is always allotted for this in any itinerary. In India we have a rich tradition of various handicrafts, handlooms and other art works produced by artisans. These not only represent our heritage and culture but at the same time are great shopping attractions for tourists.

Most of the foreign tourists coming to a country want to learn about its culture. This is equally true in the case of domestic tourists visiting another region of their country. Culture is best absorbed by acquainting oneself with language, food, dress, and traditional arts and crafts. The arts are presented through periodic programmes of music, dance, theatre, temporary exhibitions of paintings and photography, etc. At the same time it is the acquisition of crafts and textiles as souvenirs that have the most lasting impression of a nation's/region's skills, artistic sensibilities and items that form part of the daring lives of its people. It is for this reason that shops and emporia play an important part as show windows. These tend to be centred in large cities, competing with high technology, mass produced and aggressively advertised consumer products.

From small towns and villages crafts or locally made rural products are fast disappearing. Where do we find them? How do we preserve them? How do we create new shops to serve rural craftspeople? How do the craftspeople serve society and how does it serve them? These are important questions for the small entrepreneur and also for those involved in the promotion of tourism.

This Unit starts with a discussion on the traditional marketing outlets of handicrafts like the **haat**. Certain seasonal festivals and **melas** have also become tourist attractions where various craft products are on sale. This is another selling outlet taken care of in the Unit. Further the role of the emporia and private shops has also been discussed. The Unit also takes into account the marketing organisations at the grassroot levels. An important aspect dealt with is the life of artisans and certain efforts that are being initiated to improve conditions for them, like the setting up of the **Dilli haat**.

## 12.2 THE VILLAGE AND SMALL TOWN “HAAT”

The concept of marketing evolved as an offshoot of the advent of technology. In early times the potter, both man and woman, but mostly the latter, moulded mud pots by hand for domestic use. Once the potters wheel was invented and production increased, the excess quantity produced became items for distribution to others through the exchange of goods. If goods and services between two needy parties matched, the barter system came into play. When the purchaser of the commodity had nothing worthy of exchange the monetary system was introduced when goods were exchanged for money.

In self-sufficient village economies land owners would sell their agricultural produce while village artisans sold their goods such as ropes, baskets, iron ware, cloth, metal vessels and agricultural implements. These would be exchanged or bought by the very same society that brought goods to the village **haat, mela** or **bazar**. All sorts of activity takes place in such a bazar, where apart from exchange and trade of goods ear cleaning, medicinal remedies, tattooing, astrological predictions and entertainment through song, dance and music were also conducted as part of the interwoven human relationships that extend beyond “market” and “economics” and become a cultural entity in itself. A typical village or small town marketplace is therefore the most indigenous, flexible, and at the same time multi-layered and infinitely complex structure which accommodates economic activities of various natures.



In many parts of India there are informal marketplaces called **haats**. These are generally seen in village clusters, small towns and even capital cities. They operate either one day a week, twice a week, for a few hours a day or even every day. They may be stationery or mobile, as in the case of Delhi where a pavement or bazar spreads out along the pavements of different designated areas each day of the week, ending behind Red Fort on Sundays. In cities it is mostly second hand machine produced goods which are sold. They range from books, garments, fused bulbs, knives and tools, old newspapers, furniture, plastic toys, crockery and glassware etc. The rural market place called a **haat, chanda** or **athwada** bazar depending on which part of the country it is, is almost a **mirror image of village society and its life**. The items put for sale vary region to region. For example, they may sell exclusively handwoven mats, handloom cotton cloth or earthenware pots. The weekly market at Mapusa in Goa sells fish, rope, baskets, handicrafts and vegetables. The **chanda** at Kodungallur in Kerala sells almost ten thousand screwpine leaf floor mats in one hour. **Haats** in Rajasthan sell leather shoes, hand printed, tie dyed or embroidered head cloths, skirts, camel decorations, woollen blankets and edible commodities. Similarly, the number of **haats** also vary. For example, there are as many as sixty **haats** in one single district of Bihar.

Thus each **haat** is a **display of the products, skills and culture of that particular area**. The marketplace in any rural area best conveys the vitality and dynamics of village life and is the basic arena for local trading. These are the characteristics that attract many tourists to **haat** who also know that what they are going to buy is the genuine local product of the artisan.

## 12.3 SEASONAL AND FESTIVAL MELAS

In countries like India which are still largely based on agricultural practices and steeped in religious practices, most fairs and festivals are times of celebration. They link a bountiful harvest season with religious or mythological events such as Holi, Pongal, Onam, Diwali, Baisakhi, tribal celebrations, Id, or Christmas.

In rural areas festivals and fairs are linked with the selling of grain or cattle and the exact date depends on the lunar calendar. There is usually a revered place of worship nearby which makes the visit to the fair a part of a pilgrimage as well. Thousands of people flock to these and brisk business, colourful entertainment and religious fervour are all part of the festivities. The promotional literature of every Tourism Department highlights such fairs and festivals or artisan villages as tourist attractions. Let us for your benefit mention a few here:

- i) One of the largest of such fairs is at **Pushkar** in Ajmer District of Rajasthan . It is held each year sometime in October or November and attracts not only people from Rajasthan but tourists from all parts of the world. Apart from the tens of thousands of camel and cattle for sale, there are camel races, singing and dancing, and sale of musical instruments popular among desert communities, camel trappings, leather **mojris, jooties** and **chappals**, hand spun and hand woven woollen shawls and blankets. All kinds of popular tourist handicrafts

such as puppets, trinkets and pieces of embroidery done by women all over Barmer, Jaisalmer and other parts of Rajasthan are sold at the Pushkar Mela. The Tourism Department now provides accommodation and transport for visitors.



ii) The **Tarnetar** Fair in Gujarat is another traditional cattle and camel fair that has evolved around the famed Trineteswar Temple situated in the village bearing the same name. Tarnetar is the corrupted form of the word **Trenetra** meaning three-eyed one, or Lord Shiva, the destroyer in the Hindu Trinity. Here too, a dip in the reservoir (**kund**) attached to the temple is considered auspicious. The fair is held in September-October every year. Its popularity is growing among tourists because:

- it features the dance (**ras**) music of rural traditions
- many handicraft shops and stalls are put up, and
- as the popularity of Gujarati embroideries have increased the **vagaris**, the nomadic vending community, bring collections of door and wall hangings, quilts, skirts, blouses and head cloths, shawls and blankets to sell.

iii) Orissa is developing an annual fair at Puri, the picturesque seaside town where the famed Jagannath Temple is situated. Between Puri and Bhubaneswar comes Pipli which is known for its applique work. On both sides of the road that passes through the village (now a small kasba) you find shops with beautiful hangings on display. Originally these skills were employed when the Raja of Puri appointed artisans as “**sebaks**” to make tailored articles such as canopies and chariot cloths for the temple festivals. These have developed into various items of modern use and are sold at a row of shops along the main highway. All sorts of products made by local artisans find their way into shops and stalls that spring up on occasions of festivals and fairs. Many co-operative societies find such opportunities useful to market their handloom products, particularly the famed Sambalpur saris of Orissa. Since religious and seasonal festivals are times of celebration, sales of rural products created out of our cultural heritage receive a great boost. This also sustains the livelihood of our traditional artisans and weavers.



iv) The Chaat festival of Bihar, Bihu in Assam, Onam in Kerala, **Teej** in Rajasthan, **Puja** in West Bengal, are some of the important regional festivals when commercial activity combines with festivity to boost the sales of artisan made products from off the pavements to the best of shops.

**Check Your Progress 1**

- 1) What are the functions of a **haat**?  
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- 2) Write your experience of visiting a **haat**.  
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- 3) How seasonal festivals can become an outlet of handicrafts as well as a place of attraction for the tourists?  
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During the freedom struggle Mahatma Gandhi very often referred to the importance of cottage industries. His concept of **swadeshi** meant the sustenance of employment in rural areas, self reliance, the boycott of foreign goods, and the spiritual benefit of learning to appreciate handwork. The powerful symbol of the **Charka** to mobilize every citizen to spin yarn at home and give work to the handloom weaver to produce cloth, and thus undermine the dominance of British Textile mills created the great **Khadi** Movement. **Khadi** or **Khaddar**, was worn by every patriotic Indian. Even today those who wear Khadi (hand spun and hand woven cloth) and handloom (mill spun and handwoven cloth) as a matter of faith, do so to reiterate their belief that our village industries and skills must be sustained and protected from the onslaught of mass produced mill made textiles and foreign cloth. Garments marketed by multinational corporations also destroy our local skills and employment and repatriate their profits out of India.



After Independence, the late Smt. Kamaladevi Chattopadhyay and many others who were actively a part of the freedom struggle worked to create co-operative societies and retail outlets for our artistic rural handicrafts and handlooms. As part of this process the **Central Cottage Industries Emporium** (which later became a Corporation) was set up at Janpath, New Delhi. Many refugees from the aftermath of the partition of India were assisted in setting up production for crafts, which were also marketed through the emporium. The Central Cottage Industries Corporation affectionately known as "cottage" is like a large departmental store of handicrafts and handlooms from all parts of the country, with branches in Delhi, Bombay, Calcutta, Madras and Bangalore. It has always prided itself in selecting, designing and developing the best quality range of crafts from all over the country. While this does not always encompass the poorer artisan who produces his goods on the pavement or from small huts and hovels, the customer is assured of a fair price and a place to select gifts for anyone from a head of state to a member of one's own family. "Cottage" spreads over two floors and a mezzanine floor and has large sections for furniture, furnishings, carpets, machine leather, miniature paintings, shoes and bags, children's wear and toys, saris, fabrics, readymade garments for men, separate department for gift wrapping and sale of tickets for cultural shows. It also holds periodic exhibitions of specifically designed products which are introduced to customers in a special display room. **The prices here are fixed and no commissions are offered.** You should recommend this to tourists for shopping because quality is ensured.



In the late sixties and early seventies, the **All India Handicrafts and Handloom Board** directed the development of crafts and their marketing. It helped each state government to set up state emporia or shops to sell the conventional handicrafts of their states. Best example of this initiative is the states emporia at Baba Kharak Singh Marg, near Connaught Place in New Delhi. Along half a kilometre strip are the emporia of almost all the states from Haryana and Punjab, UP, Tamil Nadu, Rajasthan, Gujarat, Jammu and Kashmir, Bihar, Orissa, West Bengal, Tripura, Assam. Each has a lyrical name — Gurjari, Rajasthali, Mrignayani (M.P), Utkalika (Orissa), Gangotri (U.P), Zoon (Meaning moonlight in Kashmiri), Phulkari (after the embroideries of Punjab). Each name has a special meaning and a history behind it which is worth exploring and discovering.

Not only are the emporia the show window of crafts and handlooms, they also present a cultural picture of the entire state. Jewellery, fabrics, woodwork, metalwork, metalware, stonework, embroideries, carpets, rugs and shawls — all sorts of ornaments, artefacts, decorative and utilitarian articles arising out of particular regions, communities and cultures form a composite whole of each state.

The emporia are usually well stocked but a customer must look carefully to select between high and medium quality goods. The emporium serves the purpose of marketing goods for rural and urban craftspeople, and thus provide them with regular earnings. However, it is not always possible to keep only high quality items and reject the mediocre, simply because the manufacturer may be poor and thus unable to invest in either adequate time or high quality raw materials to produce a fine quality product.



It is however the role of the emporium to guide production of items according to the requirements of city clientele. The customer can be assured of prices that are not varying and over-inflated, and the quality is of a very satisfactory standard. Nowhere else in the world can



such a wide variety of crafts, displaying immense creative and artistic skill be found. India can boast of the widest selection of handicrafts and hand woven or decorated textiles. Unfortunately, the artisans themselves are largely unable to reach the customer or know about urban and foreign tastes. They have traditionally produced goods for local use and supported by local needs and practices. On the other hand as industrialisation brings mechanization and large business houses who can reach their message and product to almost every village, the artisans markets are ever diminishing. India's greatest cultural traditions and assets will be lost if its craftspeople are put out of work. Here, the emporia serve the purpose of keeping the arts, crafts and markets alive. They allow private enterprise to compete, imitate or excel, yet, atleast ensure sustenance of skill and production.

Most emporia cope with bulk orders, special custom made designs for conferences, corporate gifts, export orders and tourism related demands. Adequate instructions and time must be given for fulfilment of these orders as most often craftspeople cannot keep to schedules and there are additional delays involved in despatch and transportation. Prices and quality being dependable the salesmanship at times can be found wanting. Private enterprises have a personal interest in augmenting sales, so they seek out customers and indulge in aggressive salesmanship. Government emporia depend on its management to motivate good work. Most often it is considered a routine job but often customers who are excited about good products will convey their enthusiasm to the sales people who then become more personally involved and responsive to customer demands and questions.

It is important to remember that customers expect salespeople to be well informed about the products they are selling.

A study of local shops, product range, prices and their cultural importance in each town or city with tourist potential would form the basis for a good shopper's guide book.

State emporia are found in all state capitals but not in such a large number nor all situated together as in Delhi.

An important marketing network is the **Khadi and Village Industries Commission** outlets which are called **Khadi Gramodyog Bhavans**. The entire establishment functions under the Ministry of Industries while the other government outlets are either supported by the Ministry of Textiles or state government institutions such as the Small Industries Corporations, Export Corporations or Handloom and Handicraft Development Corporations. The **Khadi Bhavans** may look unimaginative in their display and sales techniques to some. However, they serve a large population of rural artisans who produce khadi cloth, incense sticks, soap, handmade paper, honey, papad, pottery, leather footwear, silks and many other rural and "eco-friendly" items of common use. They also have a vast clientele all over the country as almost everyone has a **khadi kurtha** or **pyjama**. During October, which is the month to commemorate Mahatma Gandhi's birth anniversary the Khadi outlets offer 20% to 30% rebate on almost all products. This is the time everyone stocks up on their white or vividly coloured **khadi kurtas** for the year. Each item that is sold signifies self-reliance and **swadeshi**. Tourists must be told that this truly indigenous institutional network grew directly out of India's struggle for freedom.

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## 12.5 PRIVATE SHOPS, BOUTIQUES AND CO-OPERATIVE OUTLETS

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The entrepreneurial instinct of India's trading communities has been fine tuned over centuries and generations. The survival instinct of those who have to find their place in an increasingly commercialised and consumerist society create clever business people out of pavement dwellers as well as high society womenfolk.

Dull shops transform into glittering boutiques overnight if "fashion" and "demand" is in the air. On pavements in Bombay young boys do a brisk trade in selling crisp sizzling **dosas** fried in butter before your very eyes. A few attractive objects, whether they are rag puppets, chandeliers, handkerchiefs, brass elephants, paper snakes, richly embroidered cloths or a pile of fresh guavas, will invite customers of a suitable category. Pavement shops have no

overheads except the local problems with the police or municipality. In Bombay there is a forty thousand strong hawkers union which negotiates space and area with the authorities, thus eliminating daily harassment and corruption.

Shops catering to the souvenir inclined tourist often put "Government Approved" on their name board to assure customers of their honesty and quality. It does not necessarily hold true.

Many shops at high tourist density towns such as Agra, Jaipur, Srinagar and Varanasi are fiercely competitive and employ touts or "agents" to bring unwary tourists from tours, airports, bus terminals, stations and hotels. Often the more sober and reliable government shops lose out because they do not follow such practices. On the other hand certain shops are more eager to please and efficient private proprietors gain long lasting contacts through personalised and energetic salesmanship.

Large cosmopolitan cities abound in boutiques — small exclusive shops with selected goods most often sold at fairly high prices. Customers pay for the airconditioning, the decor, the general atmosphere of sophistication and exclusive products. It is the wealthy who do not mind paying three or four times the goods worth for such perquisites.



Boutiques specialize in either 'designer' style ready made garments or personally selected handloom cotton and silk saris. Some deal in "art objects" which are genuine or imitation collector's items.

All metropolitan cities like Delhi and Bombay are best equipped with a variety of private shops and shopping complexes suited for tourists who want to buy from amongst the pre-selected best, and find newly designed good quality handicrafts and textiles which are not available at commonplace shops and markets. In Delhi the best handlooms are at the state emporia, Handloom House, Central Cottage Industries, Fabindia, and South Extension Market shops. For handicrafts again the state emporia, Central Cottage Industries, Hauz Khas village, all the shops at Janpath starting from the Tibetan Market, Qutab Minar area and Santushti complex near Ashoka Hotel are the best.

For live demonstrations as well as good shopping there is the Crafts Museum at the gate No. 1 side of Pragati Maidan in Delhi where the **Trade Fair Authority of India** holds fairs and exhibitions throughout the year. There is opportunity to shop from a different set of craftspeople every month as well as from the Crafts Museum Shop which is run by the **Handicrafts and Handlooms Export Corporation** (head office is in the STC building at Janpath in Delhi). These ventures are totally government supported.

The co-operative society, as an important organisation for the unified marketing of rural products, has been quite successful in some states for the handloom sector in particular. Each state has its own co-operative laws. It will first be necessary to find out whether marketing societies are allowed, (yes in Maharashtra, no, in Delhi) or whether they are to be organised according to production and skills. Eleven members are needed to form a co-operative society. In states such as Tamil Nadu and Andhra Pradesh there are many societies which form

federations and their goods are bought by the apex body and sold through APCO and COPTEx shops all over the country. The proper management of a co-operative society requires honest and open dealing so that each member benefits equally from the profits of the society. Records have to be carefully maintained and submitted before the Registrar of Co-operatives regularly. Subsidies, rebates and other preferential benefits are provided to co-operative societies.

There is need to pay attention to the marketing of **antiques** and so-called antiques. Under the Antique and Art Theme Act of 1972, any art item which is over 100 years old cannot be exported out of the country (see Unit-6). Any old piece purchased from reputed shops or state government emporia must carry with it a certificate from the **Archaeological Survey of India** certifying that the article is less than 100 years old. There is a formal procedure to be followed to obtain this certificate.

There is also a flourishing industry of fake i.e. spurious antiques. No less a skilled craft, wood carvings, metal statues, and paintings are treated to look old, faded and exactly like an antique. These are sold at high prices to gullible tourists. If a knowledgeable art collector discovers the dishonesty the loss is the nations self respect. It is far better to honestly admit that skilled copies are made of antique pieces and sold as good quality imitations. This practice is followed in many museum shops in other countries. It is better to encourage sellers and producers to employ honest skills rather than bring dishonour to the entire trade by befooling the customer as well as making a mockery of the attempt to prevent the smuggling of antiques.

**Check Your Progress 2**

1) In what ways emporia promote our traditional craftsmanship and cultural heritage?

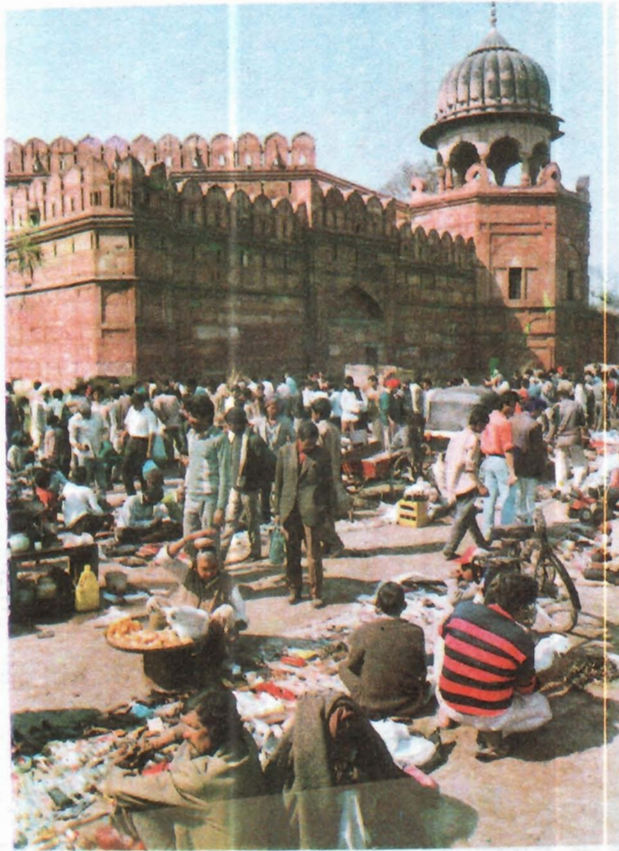
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2) Give your suggestion in 5 sentences to make emporium more attractive to tourists.

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3) What is the function of co-operative societies?

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Sunday Bazar at Lal Quila — Delhi



Shops, Emporiums and Melas





Japanese Tourists – Shopping at roadside

## 12.6 MARKETING ORGANISATIONS AT GRASS ROOT LEVEL

We have earlier touched upon the government and private sectors, as well as producer group organisations such as co-operative societies. There is a fourth category of marketing and retailing of products produced by artisans as well as groups organised by **Non-Governmental Organisations** (NGOs). These include voluntary agencies, people's organisations, trade unions and charitable organisations. They aim at income generation activities for the underprivileged. Much of this work is carried out:

- in slum colonies,
- in tribal and backward regions in different states,
- amongst natural calamity and other disaster afflicted people,
- amongst mentally and physically disabled groups,
- in women's organisations, and
- amongst rural craftspeople and landless artisans who suffer from loss of traditional markets and clientele.

The marketing needs for such groups are very great while both infrastructure and publicity facilities are minimal. Therefore they need encouragement from all those who view "service" in an integrated manner. The products made by most of these groups are in the "eco-friendly" category which is attractive to affluent foreign tourists who like to help the cause of preserving the environment and creating employment among the needy. The **Pondicherry Ashram** products, particularly leather and agarbatti, are examples of a high quality approach. The **Social Work and Research Centre** at Tilonia in Rajasthan has a showroom and sales outlet where products made by rural artisans are sold. **Dastkar** at Hauz Khas village in Delhi sells products made by many groups who have formed co-operative societies or are supported by established voluntary organisations.

The main marketing outlets for such organisations are however **temporary exhibitions** held at different times of the year. The **Council for Advancement of People's Action and Rural Technology** (CAPART) organises the **Gramshree Mela** in major cities in India for two weeks to a month. They invite groups assisted under various development and income generation programmes to market their products directly to the public. This enables the goods to be sold at very reasonable market feedback to the producers.

**Handloom Expos** are also held at large fair grounds in major cities and are worth looking out for as a countrywide range of handloom textiles are sold usually with a 10% to 20% rebate. Co-operative societies, government organisations and private entrepreneurs all participate together and rent individual stall space. Smaller more exclusive exhibitions are held by voluntary organisations who conduct sales at a much smaller level for week long periods.

Many such exhibitions are sponsored by the Office of the Development Commissioner for Handicrafts, Ministry of Textiles, Government of India which is located at R.K. Puram in New Delhi or the Office of the Development Commissioner for Handlooms, Ministry of Textiles, Government of India, Udyog Bhavan, New Delhi.

The Handicrafts office has a variety of schemes under which training, upliftment of languishing crafts, establishment of showrooms and holding of exhibitions is possible. Eligible bodies must either be state government organisations, registered voluntary organisations with experience and certified accounts of at least three years, co-operative societies of producer groups or apex bodies of such societies. The Office sponsors expenses of an exhibition of crafts up to rupees one lakh to cover rent of space and display materials, lighting and water charges, publicity including banners, leaflets and cards, travel and daily allowance for craftspeople and a design fee if a designer is involved. All other expenses have to be borne by the organising group, and the grant of Rs. 1 lakh is reimbursed only after certified accounts are submitted. Co-operative societies, apex bodies and NGOs whose work is well known may

receive grants to cover partial costs of setting up rental outlets or removable existing ones. These prices are approved on a case to case basis.

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## 12.7 ARTISANS AND CRAFTS PEOPLE

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There is an important social aspect deeply integrated into the lives of artisans and craftspeople of India which is required to be noted when their products are admired, purchased, neglected or rejected. This will give deeper understanding of the reasons for the continuity and the eclipse of a variety of skills and rural products.

Since the caste system was established by the Code of Manu, Hindu Society has divided various professions into categories with the unfortunate indignity of structuring them in a qualitative hierarchy. Certain jobs were superior while others were inferior. Most artisan-craftspeople who come under categories such as potters, weavers, basketmakers, leatherworkers, carpenters, and textile decorators fall in the Backward Castes, Scheduled Castes, Scheduled Tribes and among the minorities. Only a few trades relate to the direct needs of the upper castes/classes such as goldsmiths, silversmiths and icon makers belong to the 'upper' or 'socially superior castes'.

Two situations emerged from this tightly bound hierarchy. The craftsperson learned skills through generations and through community solidarity and were thus able to preserve intact the know-how in design and production techniques. This is why in the face of such rapid industrialisation the knowledge of handskills has remained with generations of craftspeople practising traditional craftsmanship. The techniques used for making a pot or weaving a particular textile design, or creating a silver necklace has thus remained the same for hundreds of years.

The second aspect is the negative one. Since the administrative and economic power structures remained exclusively with the upper castes, all benefits of mobility, education, technological advancement and social acceptability through talent did not percolate to the artisan communities. They remained the traditional producers but the traders took over supply of raw material, credit access and both wholesale and retail marketing while the policy makers hardly considered programmes or policies or the social or economic advancement of the producers. The evolution of the industrialized societies created factories and mass produced goods, with machines and technology that displaced rather than benefited the traditional manufacturers.

Today crafts, found in shops, emporia and melas must be viewed against this situation of India's ancient social system.

Traditional melas or fairs have encouraged tourism development agencies to recreate the same atmosphere at state sponsored fairs which are related to attracting visitors on the tourist circuit. These are not connected with religious festivals or places, but focus on adjoining historical monuments, scenic landscape or modern entertainment and sports facilities.

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## 12.8 DILLI HAAT

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The Food and Crafts Bazar product was established at the end of 1993 undertaken by **Delhi Tourism Development Corporation (DTDC)**. The architectural features of the complex have been specially designed to reflect a traditional North Indian style with brickwork **Jali** (lattice) and slate stone roofing. The built up area is almost 7 acre complex which is landscaped to provide a beautiful green and flowered area in the heart of prestigious South Delhi between Safdarjung airport and All India Institute of Medical Sciences on the main road opposite INA market.

It is one of the first ever permanent crafts market for craftspeople from all over India on a rotational basis. Alongside is a unique food stall area offering typical food specialities from

different states of India. The citizens of India's capital, and tourists from other parts of the country and abroad can savour a variety of food expressing regional flavours and demonstrating the vast array of recipes that constitute the term "Indian Food". The place offers delicacies ranging from Kashmir to Kerala, Gujarat to West Bengal and the North Eastern States, each serving their favourite specialities served in earthen cups and leaf plates, basketry and coconut shells to preserve the handcrafted ambience.

An International food pavilion is available for embassies from different countries to hold specialized food festivals for cultural promotion.

The idea is gaining popularity. For example Bangalore and Lucknow are two other cities which have plans for such an enterprise. The crafts bazar complex has a hall which serves as a small auditorium for lectures or special exhibitions. Over seventy built up stalls with shelves, graded steps and platforms for stocking and display of goods are available on a daily rental basis to craftspeople (individuals, co-operative societies, voluntary organisations) so long as they are genuine artisans selling their products without the intervention of traders. Smaller areas for selling have been created to mingle with the informal layout and landscaping to recreate the feel of a traditional **haat** or shanty market that comes alive in the morning and closes down in the evening.

Storage space for artisans goods, available on payment of a nightly rental, office area and banking facility are part of this unique complex.

The Delhi Tourism Development Corporation runs a small souvenir shop with specially designed items to promote crafts, food-fare and the Dilli Haat complex. This is done through shopping bags, postcards, momentos of Delhi, stationery items, posters, brochures, etc.

Cultural activities such as folk music, puppet shows, street theatre, art-craft workshops, special exhibitions and other activities apart from ever changing craftspeople and craft products, create an atmosphere of a typical Indian marketplace with a variety of rich and vibrant cultural traditions. A play corner for children and opportunities to learn pottery and other crafts from artisans is also provided.

Special features include use of solar energy for lighting of pathways and water heating and the involvement of traditional craft skills for special architectural highlights, signage and other decorative elements.

Artisans are second in number only to agricultural workers amongst the self-employed in India. There are over 10 million handloom weavers also. This vast productive base with its immense heritage of skill are seen through out the country. However, it is only a small fractions of this that is finally brought to the shops, emporia and **melas**.

### Check Your Progress 3

- 1) How do the various non-governmental organisations try to help the weaker section of the craftsmen?

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2) How caste and craftsmanship is related? Do you think that modernisation has changed this relationship?

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3) What is your assessment of the DTDC's Dilli Haat project?

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## 12.9 LET US SUM UP

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We hope that after reading this Unit you have understood the importance as well as different ways of marketing of various crafts, handloom products and locally made different works of artisans. Starting from village and small town haats, then emporiums, exhibitions on different occasions, private shops, co-operative societies, etc., all are very useful outlets for the promotion of handicrafts. **Dilli Haat** project is an example to provide facilities to artisans from different parts of the country to share experience with each other and to sell their products. Shopping is an important component of tourism but there are certain do's and don't's that have to be kept in mind while catering to tourists — domestic and foreign.

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## 12.10 KEYWORDS

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**Antiques** : An object, for example an art work, which is valuable because it is rare, very old and has an importance to collectors.

**Artisan** : Skilled craftsman or workman.

**Eco-friendly** : Anything which does not affect our environment or ecology.

**Hierarchy** : It implies the different grades of authority and status visible in society and administration.

**Industrialisation** : Development of industry and its growing application in production.

**Tattooing** : Marking on the skin with a permanent picture or pattern by pricking it and inserting a dye.

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## 12.11 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

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### Check Your Progress 1

- 1) Economic as well as the social role of **Haat**. See Sec. 12.2.
- 2) You must have seen a **Haat**. What are the characteristics of that **Haat**, you have to write in brief. See Sec. 12.2.
- 3) You have to answer this question after careful reading of Sec. 12.3.

### Check Your Progress 2

- 1) Emporia provide the market outlets for selling different craft works and artifacts. These craft works actually carry our traditional craftsmanship and heritage. You have to elaborate it after reading Sec. 12.4.
- 2) See Sec. 12.4.
- 3) See Sec. 12.5.

### Check Your Progress 3

- 1) By facilitating the marketing of various goods produced by weaker sections in society, NGOs try to assist them. See Sec. 12.6.
- 2) In our society caste was based on profession. Lower castes had to bear the major burden of the society. Even modernization has failed to bring desired change in society's outlook. See Sec. 12.7.
- 3) You have to give your own suggestion. See Sec. 12.8.

## APPENDIX - I

### Road Distance and Approximate Time of Journey

From	Distance (Kms)	Time (Hrs)
<b>Agra to</b>		
Bharatpur	56	1
Corbett National Park	420	10
Delhi	203	4.30
Gwalior	118	3
Jhansi	221	5
Jaipur	232	5
Khajuraho	393	10
Mathura	57	1.30
Sikri	36	1
<b>Ahmedabad to</b>		
Bhavnagar	207	4.30
Junagarh	218	5
Lothal	76	2
Mount Abu	227	5.30
Patan	133	3
Rajkot	216	5
Udaipur	252	6
<b>Ajmer to</b>		
Delhi	389	8
Jaipur	131	3
Jodhpur	211	5
Pushkar	13	0.30
Udaipur	274	6
<b>Allahabad to</b>		
Khajuraho	289	7
Lucknow	228	5.30
Varanasi	135	3.30
<b>Aurangabad to</b>		
Ajanta	102	2
Bombay	389	9
Ellora	28	1
Pune	226	5
<b>Bangalore to</b>		
Hampi	350	8
Mysore	139	3
Madurai	422	9
Madras	331	6.30
Ooty	297	7
Srirangapattanam	127	2.30
<b>Bhubaneshwar to</b>		
Chilika	85	2
Gopalpur	171	3.30
Konark	64	2
Puri	56	1.30
<b>Bhopal to</b>		
Indore	186	4
Sanchi	68	1.30
Udaigiri	87	2
Ujjain	188	4
<b>Bombay to</b>		
Elephants Caves (by motor boat)	9	1
Kanheri Caves	44	1.15

From	Distance (Kms)	Time (Hrs)
Lonavala	101	3
Nasik	185	4.30
Pune	163	5
Surat	313	8.30
<b>Bikaner to</b>		
Jodhpur	243	4
Jaipur	321	8
Jaisalmer	333	8.30
Pushkar	246	6
<b>Calcutta to</b>		
Diamond Harbour	48	2
Darjeeling	686	18
Jamshedpur	296	7.30
Shantiniketan	212	5.30
<b>Chandigarh to</b>		
Kasauli	51	2.30
Nangal Dam	103	3
Pinjore Gardens	37	1.30
Shimla	103	4
<b>Cochin to</b>		
Alleppey	63	1.30
Coimbatore	193	4
Kanyakumari	307	8
Kottayam	67	1.45
Lake Periyar	185	5
Quilon	147	4
Trivandrum	210	5.30
<b>Darjeeling to</b>		
Bagdogra	90	3
Calcutta	686	19
Gangtok	97	4
Kalimpong	52	2.30
Siliguri	80	3
<b>Dehradun to</b>		
Chandigarh	180	5
Delhi	235	5.30
Mussorie	34	1.30
Rishikesh	42	2
Shimla	285	8
<b>Delhi to</b>		
Ajmer	389	8
Alwar	164	4.30
Agra	203	3.30
Bikaner	538	10
Brindaban	157	3.30
Bharatpur	215	5
Chandigarh	238	5
Corbett National Park	296	6.30
Dehradun	235	5.30
Gwalior	321	7.30
Hardwar	200	5
Jaipur	258	5.30
Khajuraho	596	12
Kurukshetra	157	3.30
Kullu	571	13
Mathura	147	2.30
Nainital	302	10



**Tourism Services and  
Operations — I**

From	Distance (Kms)	Time (Hrs)
Rishikesh	224	5.30
Shimla	343	10
Sariska	239	5
<b>Guwahati to</b>		
Kaziranga	215	6
Manas Wildlife Sanctuary	170	5
Shillong	100	3
<b>Gorakhpur to</b>		
Kushinagar	53	1.30
Lumbini	108	3
Varanasi	212	5
<b>Gwalior to</b>		
Delhi	321	7.30
Jhansi	103	3
Khajuraho	275	6
Shivpuri	112	3
<b>Hyderabad to</b>		
Aurangabad	547	13
Badami	424	10
Bangalore	562	14
Madras	619	15
Vijayawada	267	6
<b>Jaipur to</b>		
Ajmer	131	3
Alwar	142	3.30
Ahmedabad	657	16
Agra	232	5.30
Bikaner	321	8
Bharatpur	176	4
Chittorgarh	318	8
Delhi	258	5.30
Jodhpur	332	8.30
Kota	242	7
Sawai Modhopur	156	3.30
Sariska	111	3
Udaipur	405	10
<b>Jammu to</b>		
Srinagar	293	10
<b>Jhansi to</b>		
Khajuraho	172	3.30
Orchha	20	0.30
<b>Jodhpur to</b>		
Ajmer	211	5
Bikaner	243	6
Jaipur	332	7
Jaisalmer	308	8
Ranakpur	167	4
Rohet	45	1
<b>Khajuraho to</b>		
Allahabad	290	7
Agra	393	9
Varanasi	421	9
Bhopal	337	8
Jhansi	172	3.30
<b>Kaziranga to</b>		
Guwahati	221	5
Jorhat	88	2.30

From	Distance (Kms)	Time (Hrs)
<b>Manas</b>	391	6
<b>Lucknow to</b>		
Gorakhpur	266	6
Moradabad	337	8
<b>Madras to</b>		
Bangalore	331	7
Kanchipuram	76	2
Mahabalipuram	58	6
Madurai	444	10
Pondicherry	162	4
Tanjore	345	9
Vijayawada	428	10
<b>Madurai to</b>		
Kanyakumari	235	6
Kodaikanal	90	5
Madras	444	10
Rameshwaram (Mandappam)	152	2.30
Trivandrum	264	6.30
<b>Manali to</b>		
Chandigarh	305	8
Dharamsala	265	6
Pathankot	300	8
Leh	450	48
Shimla	260	8
<b>Mount Abu to</b>		
Ahmedabad	227	5
Jodhpur	244	6
Udaipur	292	7
<b>Mysore to</b>		
Belur	149	4.30
Bangalore	139	3
Brindaban Gardens	28	1
Mangalore	248	7
<b>Nainital to</b>		
Almora	65	3
Kathgodam	38	1.30
Ranikhet	54	2
Ramnagar	65	3
<b>Ooty to</b>		
Bangalore	297	9
Cochin	281	8
Coimbatore	88	3
Mysore	158	5.30
<b>Panaji to</b>		
Belgaum	138	3
Bombay	582	15
<b>Patna to</b>		
Bodhgaya	109	4.30
Nalanda	89	2
Rajgir	102	2.30
Ranchi	316	8
<b>Ranikhet to</b>		
Almora	49	2
Kathgodam	80	3.30
Nanital	54	2
<b>Shimla to</b>		
Dharamshala	293	11

**Tourism Services and  
Operations — I**

From	Distance (Kms)	Time (Hrs)
Dehradun	285	9.30
Kullu	220	8.30
Manali	260	10
Mandi	150	5
Mussorie	319	9.30
Palampur	244	9.30
<b>Srinagar to</b>		
Gulmarg	46	2.30
Jammu	293	9
Kargil-Leh	184	10
Pahalgam	94	4
Sonemarg	84	3.30
<b>Trivandrum to</b>		
Alleppy	147	4
Kanyakumari	87	3
Cochin	210	5.30
Combatores	413	10
Kovalam	13	0.30
Madurai	263	6.30
Periyar	272	7
Quilon	63	2.30
<b>Udaipur to</b>		
Ajmer	274	6.30
Ahmedabad	252	6
Bundi	249	6
Jaipur	405	10
Jodhpur	259	7
Mount Abu	292	7
<b>Varanasi to</b>		
Allahabad	135	3.30
Bodhgaya	243	6
Khajuraho	421	9
Lucknow	320	7
Patna	252	7.30
Sarnath	9	0.20

Source: IATO Manual.

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## SOME USEFUL BOOKS FOR THIS BLOCK

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Dharamrajan and Rabindra Seth: **Tourism in India**, New Delhi, 1994.

Ratandeep Singh: **Tourism Today**, U.I. New Delhi 1994.

**Hotels and Restaurant Guide India**, New Delhi, 1994.

Virendra Kaul: **Tourism And The Economy**, New Delhi, 1994.

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## ACTIVITIES FOR THIS BLOCK

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**Note:** Discuss the Activities with your counsellor at the study centre.

### Activity 1

Draw a tourist map of your region with the help of a general map. Then show the different tourist areas connected by rail and road transport.

### Activity 2

Visit a nearest tourist place and make a list of various types of accommodation available there. Also suggest alternative accommodation that can be developed.

### Activity 3

Make a plan to provide four types of subsidiary services to the tourists visiting your area.

### Activity 4

Suppose the place you are living is famous for a particular craft. How you would market that craft to the tourists.

### Activity 5

Narrate your experience of visiting a **mela**. Suggest how it can be made attractive to the tourists.

### Activity 6

Learn how to read a railway time table.

### Activity 7

Collect information on hotel tariffs in your area.

### Activity 8

For ten days see the newspapers for the advertisements of private airlines. Make a list of the routes they operate along with fares and timings.

### Activity 9

A group of ten tourists wants to see the life style of artisans of your area. Plan their visit.

### Activity 10

Go to a taxi-stand. Try to understand the problems of the taxi drivers. Impress upon them the qualities of good taxi drivers and create awareness about tourism.

Please check the departure time of service on the day of the flight and reconfirm onward sector immediately on arrival at each station.

**FLIGHT DETAILS**

Flight Coupon	Flight Number	Reporting Time		Departure
		Date	Airport	

**CANCELLATION CHARGES**

The following cancellation charges are applicable

- 1) More than 48 hrs. from the time of the departure of the flight   --- --- --- --- Rs. 20/-
- 2) More than 24 hrs. but less than 48 hrs.                     10%  
   Minimum of                 Rs. 20/-
- 3) More than 1 hr. but less than 24 hrs.                         25%  
   Minimum of                 Rs. 20/-
- Less than 1 hour   100%

**CANCELLATION CHARGE ON OPEN & RQ. TKTS.**

Cancellation charges on open & requested tickets shall be Rs. 20/- Except on open tkts of return or multiple journey where at least one sector has been utilised However waitlisted tkts. can be cancelled with nil charges if cancelled due to non-availability of seat. Therefore to avoid cancellation fee on such tkts. The same should be presented to Indian airlines/us before departure of flight.

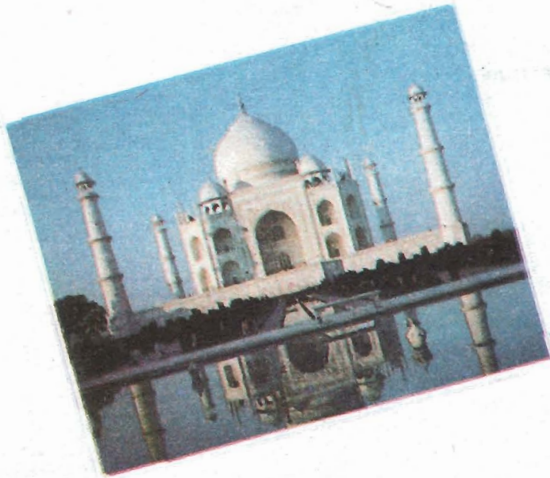
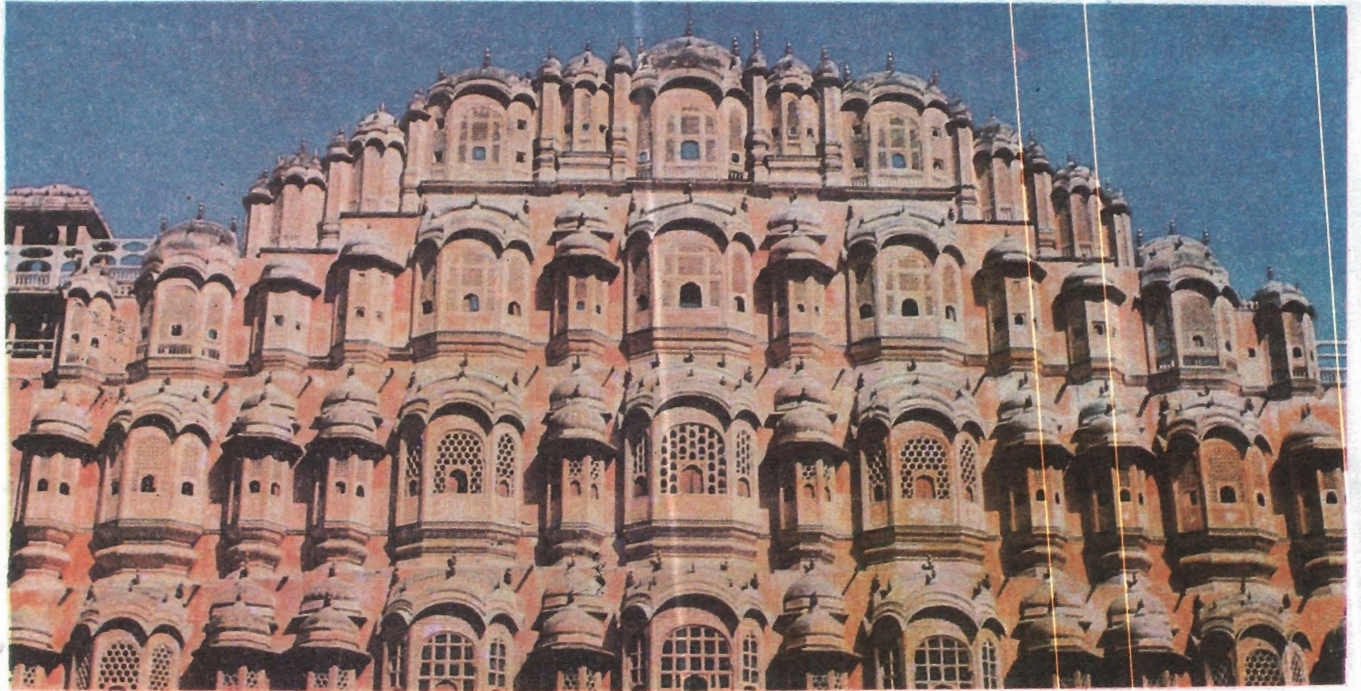
Office of issue \_\_\_\_\_

**No refund will be made in case loss of Indian Airline tickets and documents**

(Instructions For Travellers)

(An Indian Airlines Advertisement)

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*your*  
  
*airline*

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