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PRAGMATIC SIGNIFICANCE OF INDIAN ARTS AND CRAFTS IN MAKING STRATEGIES FOR DEVELOPMENT OF DOMESTIC TOURISM IN INDIA

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ABSTRACT

India is a treasure-trove in terms of uniqueness, richness and diversity of cultural manifestations. Over the years, the sustained interplay between the 'local social fabric and 'extremely diverse topographic, meteorological and biotic environments prevailing in different parts of the country paved way for emergence of ever newer traditions, festivities, life styles, settlement patterns and art and craft forms. One can aptly perceive the magnitude of 'uniqueness' and 'diversity' of Indian culture through the varied art and crafts traditions of the country. Consequently, these forms have been and would continue to prove instrumental towards enhancing the 'tourist appeal of a given destination, which go a long way in enriching the destination experience of both international and domestic tourists. Of the various art forms, handicrafts have special significance from the perspective of both the guests and hosts. For tourists, the handicraft products are practically tangible expressions of the otherwise intangible 'cultural experience'. They love to buy such native products as 'souvenirs/memoirs' and gift items, while others take them on account of their utilities or aesthetic values. On account of this, 'promotion to tourist shopping' is now being seen as an integral part of destination development strategy, in almost every part of the world. Fact remains that every popular destination offers some unique souvenirs that ultimately acts as a source of 'world of mouth publicity'. The present work seeks to prove that, today, it is imperative to foster and develop endemic art and craft, as an important ingredient of tourist products. It also attempts to provide reasons for inclusion of Indian art and crafts, while formulating strategies for promotion of domestic tourism in India.

KEYWORDS

shopping tourism, indian arts and crafts, tourist shopping destinations, sustainable development.

INTRODUCTION

At global level, every country is engaged in strategic formulation of plans and policies and tactical implementation through deploying all the available natural and manmade tourist resources to expand the elements of tourist product lines, horizontally and vertically. Amongst those elements of tourist product lines, the art and craft, which is an inseparable part of any culture from great ancient era to modern perspective, in turn, has been converted as a new emerging tourism trend known as 'Tourist Shopping'. Interestingly, looking its enormous benefits, several countries are vigorously attempting to establish themselves as 'tourist shopping destinations' by exploring, nurturing, facilitating and promoting the entire potential of tourist shopping products. The fact remains that many Asian countries like Singapore, Hongkong, Thailand, Macao, Malaysia, etc. and some western countries have successfully developed themselves as 'Tourist Shopping Destinations'.

Promotion of local art and craft 'through tourism and for tourism' will naturally ensure optimum benefits of tourism to the local community, in terms of entrepreneurial and employment opportunities. This, in turn, paves way for self-motivated involvement of local people in tourism development which is so vital for long term success of any destination. Otherwise also, the very purpose of tourism development is defeated if the local community is not benefited from it. Community involvement in tourism naturally fosters a stronger sense of 'self-confidence', 'self-reliance', and 'self-pride' among the local people, apart from providing them a befitting opportunity for 'self-actualization' and 'quality life'. It is particularly true in case of developing economies. However, to this effect, community empowerment through appropriate training and skill development programs is vitally required. Local traditions, products and, art and crafts etc. are particularly decisive in the ultimate success, especially that of a cultural tourism destinations.

LITERATURE REVIEW

A good deal of literature, in the form of books, popular articles and research papers, is now available on tourist shopping. The themes of the available literary contributions on the subject touch almost every important perspective of tourist shopping. Some key studies to this effect are documented, herein under.

Shopping has emerged as a universal activity which tourists indulge in, while traveling to different places (Kent, Shock, Snow, 1983). In spite this, shopping is seldom mentioned as the primary motive for undertaking a trip. *It is however an important leisure and tourist activity and also a significant contributor to an economy* (Cook, 1995; Di Matteo & Di Matteo, 1996; Jansen-Verbeke, 1991; Timothy & Butler, 1995). *For many visitors, no trip is complete without having spent time on shopping* (Kent, Schock, & Snow, 1983 cited in Turner & Reisinger, 2001; Heung & Qu, 1997). *Many studies have recorded that travellers often spend more money on shopping than on food, lodging or other entertainment* (Turner, W.L. and Reisinger, Y., 2001). *In some regions of the world shopping ranks number one in terms of tourist expenditure* (Turner & Reisinger, 2001). *Shopping may constitute a major attraction, drawing tourists to many less developed countries where prices of goods are generally low* (Jansen-Verbeke, 1991; Ryan, 1991; Timothy & Butler, 1995). *Hence, other than simply accounting for the largest portion of total tourist spending, shopping actually offers a real attraction for tourists* (Law & Au, 2000).

A considerable percentage of a tourist's time and money is spent on shopping; however, the subject of shopping as a tourist activity has been relatively under researched. Turner and Reisinger (2001) *enumerate several reasons for including shopping as a tourist activity; "it creates an attractive and inviting environment and incentive to travel; it develops an attractive tourist product, and it is a source of pleasure and excitement"*. Jansen-Verbeke (1991) *opines that the development of shopping sectors is instrumental in tourism promotion. Tourist shopping behaviour may be different from that of an ordinary shopping and there may be several shopping motives when on holiday. Shopping behaviour may change within the exciting and non-home atmosphere of travel* (Turner & Reisinger, 2001). *Tourist shoppers may seek unique products and souvenirs and are concerned about the brand names and logos, product and package size, price, product attributes and location of stores* (Gee, 1987 cited in Turner & Reisinger, 2001, p. 17). *The range of goods purchased by tourists is large and it does not just consist of souvenirs and necessary personal items. It includes items such as clothes, jewellery, books, art and craft, duty-free goods and electronic goods* (Turner & Reisinger, 2001) *and the items bought may differ from culture to culture and also between young and senior travellers* (Kim & Littrell, 2001). *In addition to acquiring goods, many tourists may seek to experience a specific habitat (i.e., the shopping street) in different ways* (Bloch, Ridgway, & Dawson, 1994 cited in Jones, 1999). *These reflect the capabilities of shopping to entertain and include looking at exhibits, talking with other shoppers and shop assistants, socializing with friends, and browsing with no intentions of buying* (Jones, 1999). *It should be noted that tourists may have multiple motives for a single shopping trip, including the motives of diversion, self-gratification, learning about local traditions and new trends, and sensory stimulation* (Tauber, 1972 cited in Jones, 1999).

Thus, the given state of art entails us to effectively work on promoting Indian art and craft as an important tourist product amongst domestic tourist market as well as international tourist market.

OBJECTIVES OF THE STUDY

After going through the extensive literature survey it seems pertinent to enlist the objectives to be completed by the present work.

1. To the extent possible, identify and record the existing art and craft practices in various parts of India
2. To understand the comprehensive significance of promotion of Indian art and craft, as a tourist product
3. To provide the reason for inclusion of Indian art and craft, while formulating strategies for promotion of domestic tourism in India

RESEARCH METHODOLOGY

This Research Paper is based on the Descriptive analysis of secondary data. Hence, the Scholar is totally depending on the available secondary resources of information which have been collected through Books, Journals, Research Papers, Newspapers, Public/Private Institutions' Data and Survey Reports, Periodicals, Magazines, Conferences/Seminar/Symposium' Proceedings, etc. The data, so collected have been analyzed and interpreted to detect the right conclusion.

TOURIST SHOPPING

So far as Tourist Shopping is concerned, it refers to the phenomena of purchase of specific endemic tangible goods (handicrafts/souvenirs) which are not available to the tourists' residence market.

Jafari (1982) in his article on '*Tourism- market basket of goods and services*' has classified tourist products four generic categories, i.e., *ROPs (Resident Oriented Products)*, *TOPs (Tourist Oriented Products)*, *BOPs (Back Ground Oriented Product)* and *RTPs (Retrievable Tourism Products)*. For promotion of a destination in an effective manner, all the four categories of products are required to be developed in an integrated manner. The last component of tourism product identified by Jafari, i.e., *Retrieval Tourist Product* refers to '*tourist experience/memories*', are vitally instrumental in sustained success of a destination. In this context, souvenirs purchased by the tourists not only tempt them to revive the destination experience every now and then, but also instigate them share the same with others. In this way, the souvenirs practically act as '*the marketing representatives*' on behalf of the concerned destination, while the money spent by tourists in purchase of souvenir goes a long-way in conservation and promotion of the given art-form. *The artisans, alongside earning a respectable livelihood by selling their artifacts, are also simultaneously motivated to 'innovate' as well as, 'create more'*. In the process, tourism vitally contributes to the cause of heritage conservation and promotion. Further, money spent on craft products by foreign tourists not only leads to increase in the net income of the destinations but also handsomely add to the foreign exchange earnings of the country.

Opportunities for shopping at a given destination essentially enrich the '*destination experience*' of the tourists, while also acting as a decisive point of reference in destination choice, especially in case of shopping enthusiasts. UNWTO's leading reference documents, the International Recommendation for Tourism Statistics (IRTS 2008) state that '*tourism trips can be classified according to the main purpose, one of those are 'shopping' from demand perspective i.e. visitor making a trip with shopping mind.*'

SIGNIFICANCE OF PROMOTION OF INDIAN ART AND CRAFT, AS A TOURIST PRODUCT

So far as, the objectives of tourism development are concerned, India, as a massive reservoir of traditional arts and crafts that flourished almost every city of the country, may be a best alternative to fulfill those objectives which encompass; *(1) earn foreign currency as well as national currency for country (2) boost up socio-economic status of the poor communities,(3) generate potential for employment and entrepreneurship and also carried out as a part time job (4) prevent from extinction of unique arts and crafts and artistry skills (5) stop population migration towards urban (6) develops a sense of self-respect in poor communities (7) re-sustaining artisanal skills which have reached to the verge of extinction (8) instrumental in transmitting endemic cultural values over the nation as well as the worldwide (9) restrain from languishing of product quality (10) contributes in mitigation of negative impacts on environment and ecology (11) inject anxiety in the tourist to revisit the destination and also enforced the others to visit the place (12) play a decisive role to choose destination to visit (13) artifacts itself act as a marketing representative of the concerned destination (14) The artisans, alongside earning a respectable livelihood by selling their artifacts, are also simultaneously motivated to 'innovate' as well as, 'create more'*. Consequently, the above mentioned characteristics make the Indian art and craft most requisite components for promotion and development of domestic and international tourism. Thus, Indian art and craft, as an important element of tourist product, needed to formulate strategies and intense implementation to penetrate domestic market as well as international.

In the present study, the term 'Tourist Shopping' is applied to 'buying of souvenirs by the tourists'. The local art products taken by the tourists as 'souvenirs' actually act as '*goodwill ambassadors*' and '*image builders*' alongside performing as a resilient medium of '*world of mouth publicity*' for the concerned destination. In fact, 'destination development' and 'conservation of art and craft', have synergic relationship, where-in each contributes towards effective enhancement of the other. Evidently, promotion of 'souvenir sector' as an integral part of destination development may prove instrumental in '*enhancement of the touristic appeal of the destination*', '*substantial increase in per tourist expenditure*'; '*enrichment of the tourist experience*'; '*promotion/conservation, and even revival and rediscovery of many lost art and craft traditions*'; '*building positive destination image*'; and '*paving way for better life to the artisans*' while also '*strongly infusing the zeal for creativity in them*' besides '*giving them due recognition for their creativity*'. Further, buying of souvenir by foreign tourists is virtually '*on the spot export of it*' which may also go a long way in creating a demand for it in the foreign and consequently. Every part of the country has its unique heritage of art and craft with obvious flavor of the local folk culture and values

INDIAN ART AND CRAFT

Every destination, region or state of India has its own unique heritage of art and craft with obvious flavor of local folk culture and values which make it distinctive. However, India is virtually un-parallel, in this regard. The country is blessed with dramatically diverse and multilayered culture heritage of art and imbibed through the ebb and flow of historical events that rest upon societal practices and religious belief. The art forms have seeped; taken roots; spread through time, generations and communities and through the simple act of a living in dynamically changing political, socio-economic and environmental conditions. Extreme geographic contrasts prevailing from north to south and east to west of the country too has its distinct imprints on the expressions of art and artisans.

The crafts of India present both the widest canvas of creative activity and the broadest spectrum of development. From village pottery, made in the same manner as it was done during the Indus Valley days of the third millennium BC to the highly evolved and sophisticated artistic forms of today, Indian crafts have travelled a long way to reach to its existing state of '*dynamic diversity*' and '*magnitude of distinctiveness*'. Taking elements of *Thuranian, Dravidian, Greek, Sassanian, Mongol, European* and various other sources, India now has become a fabulously rich repository of unique art and crafts forms of the world.

The unique and distinctive art and craft products which flourished almost in every state of India have been identified and recorded here-in under.

TABLE 1

	Andhra Pradesh
Hyderabad	Bidriware; Paagdu bandhu – yarn tie-resist- dyeing; Banjara embroidery; Lac bangles
Warangal	Durrie weaving; Painted scrolls of Cherial; Nirmal painting; Lace making; Silver filigree; Dhokra – lost wax metal casting; Sheet metal work
Visakhapatnam	Wood and lac turnery of Etikoppaka; Veen –string instrument; Jute craft; Metalwork
Machilipatnam	Block printing; Telia rumal – yarn-resist-dyed textile; Knotted carpets; Leather puppets; Wooden toys of Kon-dapalli; Crochet work
	Arunachal Pradesh
Bomdila	Bamboo and cane bridges; Flattened bamboo containers
Ziro	Apa Tani; bamboo products
Along	Cane haversacks; Coiled cane hats
Khonsa	Wood carving
	Assam
Nalbari	Bamboo craft of Assam; Bamboo nesting bas-kets; Coiled cane work; Brassware; Eri silk spinning
Silchar	Sheetalpati – reed mat ; Flattened bamboo mat ; Cane furniture ; Coiled cane craft
	Bihar
Madhuban	Terracotta; Madhubani painting; Sujuni embroidery; Sikki craft; Papier-mâché; Lac bangles
Patna	Stone carving; Wooden toys; Khatwa – appliqué
Bhagalpur	Tribal jewellery; Jute work
	Chandigarh (Union territory)
Chandigarh (Union territory)	Palm leaf work; Sarkanda work; Brass ware; Jutti – leather, Palm leaf work; Sarkanda work; Brass ware; Jutti – leather footwear; Surahi – pottery
	Chhattisgarh
Sarguja and Raigarh	Painted clay relief; Dhokra – lost wax metal casting; Bamboo basketry; Brass vessels; Bronze ware
Bastar	Iron craft; Terracotta and pottery; Pata weaving
	Dadra & Nagar Haveli
Dadra & Nagar Haveli	Bamboo fish traps; Bamboo baskets; Terracotta and pottery; Fishing nets
	Daman & Diu
Daman & Diu	Crochet and lace work; Tortoise shell and ivory carving
	Delhi
Delhi	Naqqashi – engraving; Zardozi – gold embroidery; Terracotta ware; Papier-mâché; Wood inlay; Carved wooden furniture; Chik making; Sandalwood carving
	Goa
Goa	Kashtha kari – wood carving; Crochet and lace work; Menawati – candle making; Otim kaam – brass ware; Boat making; Terracotta; Coconut based crafts; Dhaatu kaam – copper ware; Shimpla hast kala; seashell craft; Maniche Kaam – bamboo craft; Fibre craft
	Gujarat
Kachchh	Clay relief work Painted terracotta; Kachchhi embroidery; Rogan painting; Bandhani – tie-resist-dyeing Appliqué; Namda – felted rugs; Leather work; Wood and lac turnery; Wood carving; Ajrakh printing ; Silver work Bell making
Rajkot	Bullock cart making; Wood with metal embossing; Pathar kaam/Sompura kaam – stone carving
Ahmedabad	Kite-making; Block making; Mata ni pachedi – ritual cloth painting; Patola weaving; Mashru weaving; Ari embroidery; Bohra caps; Wood carving; Silver ornaments
Vadodara	Sankheda furniture; Pithora painting; Silver ornaments; Agate stone work; Bead work; Terracotta and pottery; Brass and copper ware
Surat	Marquetry; Mask making; Patku weaving; Sujuni weaving; Vaaskaam – bamboo crafts; Devru – embossed metal
	Haryana
Haryana	Palm leaf work; Sarkanda work; Brass ware; Jutti – leather footwear; Surahi – pottery
	Himachal Pradesh
Chamba	Lost wax metal casting; Silver jewelry; Chamba rumal; Chamba painting; Embroidery on leather
Kangra	Thangka painting; Dras-drub-ma – appliqué thangka; Metal work; Wood work of Dharamsala
Kullu	Basketry; Doll making; Thattar ka kaam – sheet metal work; Knitted socks; Pula chappal – grass footwear; Kullu shawls
	Jammu & Kashmir
Kashmir	Papier-mâché; Kaleen–knotted carpets; Kashidakari–Kashmiri embroidery; Namda-felted rugs; Gabba–embroidered rugs; Walnut wood carving; Pinjrakari and khatumband – wood work; Wicker work; Copper ware
Ladakh	Thangka painting; Ritual cloth installations; Khabdan – pile carpets; Tsug-dul and Tsuggdan–woollen pile rugs; Challi–woollen textiles; Hand-spinning Paabu; stitched boots; Thigma; tie-resist-dyeing; Metal work; Wood carving; Painted wood Basketry
	Jharkhand
Ranchi	Bamboo work; Dhokra – lost wax metal casting; Musical instruments; Tribal jewellery; Wall painting of Hazaribagh
Dumka	Jadupatua painting; Black terracotta
	Kerala
Thiruvananthapuram	Bell metal utensils; Marapani – wood carving; Palmyra basketry; Ramacham root products; Horn carving
Ernakulam	Vallam – boat making; Aranmula kannadi – metal mirror; Stone carving; Coconut based crafts; Coir work, Bamboocraft; Natural fibre crafts; Laminated wood work and inlay
Thrissur	Pooram crafts; Bronze casting; Wood carving; Cane and bamboo craft; Kora mat weaving; Screw pine craft
Kannur	Bronze casting; Ship building; Kathakali and Theyyam headgear; Nettur petti – jewellery boxes; Symmetric wood stringing
	Karnataka
Bangalore	Metal casting; Stone carving; Wood carving; Wood & lac turnery of Chennapatna
Mysore	Sandalwood carving; Rosewood inlay; Soapstone carving; Gesso painting of Mysore; Ganjifa cards; Metal casting; Sheet metal embossing; Terracotta; Tibetan carpets
Mangalore	Stone carving; Rosewood carving; Terracotta and pottery; Bhoota figures; Yakshagana costume making; Bronze casting; Areca palm leaf craft; Mooda – rice packaging

Bellary	Terracotta and pottery; Banjara embroidery; Sheet metal embossing
Bijapur	Surpur painting; Bidriware; Sheet metal work; Banjara embroidery; Wood carving
Belgaum	Gold jewelry and silver ware; Navalgund durrie; Kasuti embroidery
	Madhya Pradesh
Jhabua	Wood carving; Pithora painting; Terracotta and pottery
Indore	Block printing of Bagh; Bandhani – tie-resist-dyeing; Leather toys
Ujjain	Wood carving; Papier-mâché; Bohra caps
Bhopal	Zardozi – gold embroidery; Jute craft; Wood and lac turnery
Gwalior	Stone carving
Mandla	Stone carving; Wood carving; Terracotta and pottery; Gond chitrakala – tribal painting
	Maharashtra
Kolhapur	Kolhapuri chappal – leather footwear; Ganjifa cards; Wooden toys; Chandi che kaam – silver ware; Sitar – string instrument
Pune	Terracotta and pottery; Tambaat kaam – copper and brass ware; Uthavache kaam – metal embossing; Bidri ware; Metal dies and metal casting; Durrie weaving; Ambadi – sisal craft; Taal, jhanjh, ghanta – brass musical instruments; Banjara embroidery
Mumbai	Warli painting; Terracotta and pottery; Bamboo work; Patua kaam – jewelry stringing work; Stringing of flowers
	Manipur
Imphal	Traditional bamboo products; Thongjao pottery; Bell metal work; Kauna phak – reed mats
	Meghalaya
Shillong	Bamboo rain shields; Bamboo carrying bas-kets; Garo bamboo house
	Mizoram
Aizawl	Bamboo basketry; Cane stool; Mizo puan weaving; Gourd craft
	Nagaland
Kohima	Wood carving; Kophi – cane baskets; Loin loom weaving
	Orissa
Bhubaneswar	Cowdung toys; Coconut shell carving; Betel nut carving; Talapatra khodai – palm leaf engraving ; Pathar kama – stone work; Papier-mâché
Puri	Patachitra – painting; Pipili appliqué; Shola pith craft; Seashell craft; Coir craft Wood carving; Dhenkanal; Dhokra – lost wax metal casting; Brass and bell metal ware; Brass ornaments; Straw craft; Bamboo craft
Sambalpur	Bandha – yarn tie-resist-dyeing; Kumbhar kama – terra-cotta and pottery
Cuttak	Chandi tarkashi – silver filigree; Stone carving; Sikki craft; Katki chappal – leather footwear; Brass and bell metal ware; Katho kama – wood carving
Koraput	Kotpad sari; Dongaria scarf – kapra gonda; Dhokra – lost wax metal casting; Tribal ornaments; Bamboo craft; Paddy and root craft; Lac products; Terracotta and pottery
	Pondicherry
Pondicherry	Terracotta and pottery; Soapstone sculpture; Kora mat weaving; Seashell craft
	Punjab
Amritsar	Khunda – bamboo staves; Galeecha – knotted carpets
Hoshiarpur	Carved and turned wood work; Panjabi durrie; Wood inlay of Hoshiarpur; Wood and lac turnery
Patiala	Phulkari and bagh – embroidered textiles; Nala – draw-strings; Tilla jutti – traditional footwear
	Rajasthan
Jaipur	Blue pottery of Jaipur; Kundan jadai – gem setting; Meenakari – enamel work; Lac ware; Razai – quilt making; Bandhej and leheriya – tie-resist dyeing; Block making; Block printing of Bagru and San-ganer; Mojari – leather footwear; Handmade paper; Felt products; Bahi – clothbound books; Sanjhi – paper stencils;
Ajmer	Phad painting; Miniature painting on wood; Leather work; Marble carving
Bikaner	Usta kaam – gesso painting; Gangaur idol making; Meghwal embroidery; Bhatti chitra – wall painting; Miniature painting; Sandalwood carving; Silver ware; Meenakari and kundan jewellery
Jodhpur	Mojari – leather footwear; Wood work; Dabu – mud resist printing; Bandhej – tie-resist-dyeing; Seep ka kaam – mother-of-pearl work; Bone work; Musical instruments; Wrought iron work; Pattu weaving; Panja dhurrie weaving; Maati ro kaam – terracotta and pottery; Paatra kaam – utensil making
Jaisalmer	Camel trappings; Terracotta of Pokharan; Stone carving
Udaipur	Pichhwai – painted temple hangings; Kavad – mobile shrines; Terracotta of Molela; Damascening; Metal engraving; Koftgiri – weaponry; Thewa – gold leaf ; Silver jewellery; Meenakari – enamel work; Dabu printing of Akola; Leheriya – tie-resist-dyeing
Jodhpur	Mojari – leather footwear; Wood work; Dabu – mud resist printing ; Bandhej – tie-resist-dyeing; Seep ka kaam – mother-of-pearl work ; Bone work Musical instruments ; Wrought iron work ; Pattu weaving ; Panja dhurrie weaving; Maati ro kaam – terracotta and pottery; Paatra kaam – utensil making
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	Sikkim
Ku	Buddhist figurines ; Choktse – tables
	Tamilnadu
Kanyakumari	Palm leaf work; Kora mat weaving; Seashell craft; Bobbin lace; Kavasam – sheet metal cladding; Stone carving; Stucco work
Tiruchirapalli	Bronze casting; Vilakku – brass lamps; Brass repoussé; Bell metal ware; Thanjavur kalamkari – dye painted textiles; Pallagai padam – Thanjavur painting; Veena – string instrument Nadaswaram – wind instrument; Root carving; Pith work; Cut glass work
Madurai	Terracotta and pottery; Wood carving; Appliqué; Sungadi – tie-resist-dyeing; Muthangi – pearl-studded attire; Brass ware
Salem	Wood carving; Soapstone utensils; Bhavani durries; Woollen druggets ; Rayon durrie; Bamboo flute
Auroville	Handmade paper products ; Pottery ; Crochet and bead work ; Stone carving, Leatherwork
Cuddalore	Wood carving ; Silk garland making
Kanchipuram	Stone carving; Wood carving
Chennai	Wood carving; Palm leaf work
Thanjavur	Glass painting ; Doll making
Coimbatore	Toda embroidery
	Tripura

Agartala	Traditional bamboo products; Bamboo crafts; Bamboo furniture of Katlamara; Pressed clay work of Melaghar; Bamboo fences; Tripuri textiles
Uttarakhand	
Almora	Aipan – ritual floor painting; Ringaal basketry; Nettle fibre craft; Likhai – wood carving; Copper ware
Dehradun	Rambaans – natural fibre craft; Lantana furniture; Tibetan carpets
Joshimath	Wool Work - Carpets, Shawls, Baskets etc
Uttarkashi	Wool Work - Carpets, Shawls, Baskets etc
Uttar Pradesh	
Saharanpur	Wood carving; Tarkashi – metal inlay in wood; Ebony wood carving
Moradabad	Brass ware
Bareilly	Bamboo flutes; Cane furniture
Aligarh	Pottery of Khurja and Chinhat
Agra	Pacchikari – stone inlay of Agra; Marble carving; Soft stone carving; Knotted carpets; Glass work; Sanjhi – paper stencils
Lucknow	Chikankari – Lakhnavi embroidery; Kamdani and fardi ka kaam – metal work embroidery; Silver work; Zardozi – gold embroidery; Varaq ka kaam – gold and silver foil work; Sheet metal work; Terracotta and pottery;
Varanasi	Wood and lac turnery; Repoussé; Wood carving ; Carpets and durries; Meenakari – enamel work; Block printing; Zardozi – gold embroidery
Gorakhpur	Black pottery of Nizamabad; Terracotta and pottery
Allahabad	Moonj basketry; Papier-mâché; Shazar stone jewelry; Date palm craft
West Bengal	
Darjeeling	Wood carving ; Beaten silver engraving; Hill painting ; Carpet weaving ; Konglan – stitched boots ; Terracotta; Cane furniture
Birbhum	Leather craft ; Terracotta ; jewelry; Kantha – patched cloth embroidery ; Wooden toys ; Sherpai – measuring bowls ; Dhokra – lost wax metal casting ; Clay work of Krishnanagar
Bankura	Terracotta of Bankura ; Patachitra – scroll painting ; Ganjifa cards ; Conch shell carving ; Coconut shell carving ; Wood carving; Stone carving;
Cooch Behar	Sheetalpati – reed mats ; Gambhira masks
Murshidabad	Shola pith craft ; Metal ware
Kolkata	Beaten silver work

Source: Parashar, D. A., 2014. Thesis entitled 'Shopping by Foreign Tourist in India: Prevailing Trends, Scope, Grey Areas and Strategic Considerations with Special Reference to Delhi, Agra and Jaipur Circuit'. Submitted at H.N.B. Garhwal University, Srinagar (unpublished).

NECESSITY TO DEVELOP STRATEGIES FOR PROMOTION AND DEVELOPMENT OF INDIAN ARTS AND CRAFTS ALONG WITH TOURISM

International Scenario

UNWTO current report states that Tourism, as an industry, now has assumed the status of 'largest' and yet the 'fastest' growing Industry of the world. And it is expected to increase at an average rate of 3.3% per annum during next one a half decade i.e., per annum increase of about 43 million tourists. The development of shopping tourism is a phenomenon that is attracting increased attention from policy makers, academics and business leaders around the globe. Travelling away from home impacts tourists' shopping habits, spending increases, more non-essential items are bought, and purchases are made on unusual days (e.g., Sundays, evenings and/or holidays). The International Recommendations for Tourism Statistics (IRTS 2008) states "tourism trips can be classified according to main purpose, one of these being 'shopping', from the perspective of demand, i.e. visitors making a trip with shopping mind". Many overseas nations already have included Shopping Tourism, as a new emerging trend, in their strategies for promotion and development of tourism. Many countries have adopted specific policies to improve the shopping experience for visitors, create new shopping tourism products and promote their own unique shopping experiences to potential visitors. For instances (1) NYC, the top international destination, shopping is the single most popular activity among all types of visitors. Almost 20 cents out of every dollar spent by visitors in NYC are spent on shopping. (2) In recent year Barcelona has become synonymous of shopping tourism. Currently it is riding high as a shopping destination. (3) A survey in 2013 showed that about 50% tourists in Venice come specially for shopping. (4) In Paris itself, the 'Shopping By Paris' campaign for 2014 includes a package offering visitors a 10% reduction in over 270 stores for a set period. (5) 'Shopping and dining' are the most popular activities carried out by international visitors to the United States. Global Blue estimates (2014) that a total of US\$1.1 billion was spent on shopping in the country by visitors. (6) PATA's Power market intelligence tool indicates, in 2014 visitors to Hong Kong spent almost 60% of their travel budget on shopping. Visitors to Macau spent 49%, visitors to Korea spent 43% and visitors to Japan dedicated 32% of their travel budget to shopping purchases. (7) In Malaysia (2013) shopping expenditure represents the second biggest share of tourist expenditure after accommodation. (8) Italian Government Tourism Board has made well publicized efforts to promote the country's image as a shopping destination.

Indian Scenario

FIG. 1



Source: Export Promotion Council of Handicrafts (EPCH) Report 2015. Website: www.epch.in

According to the Export Promotion Council of Handicrafts (2015), the exports of handicrafts have estimated growth of Rs. 387.00 Crore in 1986-87 to 27746.84 Crore in year 2014-15. The Indian Handicrafts & Gifts Fair is one among the few fair in world where entry is only for overseas buyers / buying agents. There are 900 permanent marts which are open throughout the year.

According to tourist statistics 2003 (Dept. of Tourism), 'the foreign tourist expenses on handicraft in India formed about 21% of total foreign exchange earnings from tourism.' Statistical data says, on an average a foreign tourist spends about Rs.12187 on handicrafts. UNESCO's crafts/tourism index defined as expenses on handicrafts per foreign tourist per day is found to be Rs.609/-(approx.\$13) in India in 2003. Available report describes, per capita expenditure per tourist is approximately Rs. 16,333. Female tourist spends more than their male counterpart. Business tourists spend highest on handicrafts.

Various Specific Handicrafts' Export Status

TABLE 2

HANDICRAFTS	2012-2013	2013-2014
ARTMETALWARE"	4317.21 CRORE	5244.78 CRORE
WOODWARE	3933.84 CRORE	4477.02 CRORE
"HAND-PRINTED TEXTILES	2673.71 CRORE	3013.46 CRORE
"EMBROIDERED & CROCHETED GOODS	5308.77 CRORE	5628.25 CRORE
"SHAWL AS ARTWARE"	709.06 CRORE	942.40 CRORE
"ZARI AND ZARI GOODS	328.30 CRORE	353.49 CRORE
"IMITATION JEWELLERY	1483.39 CRORE	1959.93 CRORE
MISCELLANEOUS HANDICRAFTS	4750.14 CRORE	6127.41 CRORE

Source: Export Promotion Council of Handicrafts (EPCH) Report 2015. Website: www.epch.in

Though, the above given table describes the last two successive year's comparative growth status, handicrafts have continued its growth rate from many years back, prove it that all the types of handicrafts' export are increasing with good percentage.

'SWOT' Analysis of Indian Handicrafts

TABLE 3

Strengths	<ol style="list-style-type: none"> 1. Rich traditions of excellence in arts and crafts 2. Development of supply-chain with skill satisfaction. 3. Component level manufacturing, providing it the efficiency 4. Achievable/ acceptable social standard. 5. High employment potential. 6. Highly export-driven, for foreign exchange accrual and skill requir
Weaknesses	<ol style="list-style-type: none"> 1. Unorganized marketing and inadequate market information. 2. Inadequate support mechanism for product development. 3. Power interruption and other infrastructural deficiencies 4. Inadequacy of raw material at appropriate prices 5. Lack of mechanism for dispersal of technology for enhancing 6. Lack of investment of fulfilling international requirements. 7. A general poor image of the country as a supplier of quality productivity and final finis goods with consistency.
Opportunities	<ol style="list-style-type: none"> 1. A large trained, skilled manpower base. 2. Existing international presence 3. Existing social interventions and structure 4. Traditional knowledge base 5. Growing export market for quality products and 6. Growing environmental concerns 7. Growing sophistication and buying power of Indian reduction in acceptance of mass produced products, especially in Euro consumers.
Threats	<ol style="list-style-type: none"> 1. Competitors gaining market share on strength of volume 2. Competitors edge out Indian exporters on strength of quality 3. Growing environmental concerns in the country affecting supply of raw materials 4. International campaigns against child labour and social standard 5. Lack of coordination between institution affecting production and export 6. Increased competition among indigenous suppliers leading to price war, high supply costs 7. Excessive reliance on state incentives and props. to price wars, high transportation costs. production and exports standard supply of raw materials. quality. and price supply of raw materials standard production and exports.

Source: Planning Commission' Report, Govt. of India, 2012.

CONCLUSION

It can be obviously said that India is fabulously bestowed with natural and manmade tourist resources which have full potential to be turn as tourism products if, rigorous and judicious efforts take-place, in that order. The massive number of presently existing unique Indian art and craft, some of them have internationally recognized and demanded, have full capability to turn as an important instrumental in development of rural community who have no other source of economy but agricultures, as well as, may be a strong contributor in earning foreign currency for the nation.

The fact remains that India, in spite of having tremendous form of arts and crafts, very little efforts have been given to promote and develop it at international level and even national level too. Although, whatsoever, have been done till date, is only enhancing the attractiveness of documentary record. Interestingly, looking into the SWOT analysis of Indian art and craft and its overall impacts on the rural community, it becomes imperative to not only formulate strategic promotional and development plan but also make sure of the effective implementation of the same at ground level.

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With sincere regards

Thanking you profoundly

Academically yours

Sd/-

Co-ordinator

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