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Dilli Haat: Reviving Lost Glory

Amita Mital and Shrey Vig wrote this case solely to provide material for class discussion. The authors do not intend to illustrate either effective or ineffective handling of a managerial situation. The authors may have disguised certain names and other identifying information to protect confidentiality.

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Dilli Haat should capture and reflect the Indian culture through traditional foods, costumes, and folklore from various parts of the country to become a more happening and vibrant place.

Manoj Kumar, manager, Dilli Haat

Dilli Haat, an urban marketplace for handmade crafts in Delhi, India, was abuzz with visitors on a sunny winter day in January 2016. As Manoj Kumar, the manager of Dilli Haat, gazed out of his office window, he could see the visitors enjoying the warmth of the day and the company of their families and friends. However, Kumar felt restless, as a leading newspaper had recently reported that Dilli Haat had lost its spirit, which dampened the company’s ambitious plans. Kumar was hoping that his efforts at reviving the market would be successful in the forthcoming spring season. He walked out of his office to meet some of the visitors and find out for himself how he could convert Dilli Haat into a vibrant and happening place.

INCEPTION

Dilli Haat, established in March 1994, was designed to emulate a rural market, or *haat*. It was an innovative marketplace for artisans and craftspeople from all over India. The concept of the haat was conceived as a solution for avoiding the exploitation of artisans. Most artisans lived in rural and semi-urban areas. They worked hard to make their products, but sold their crafts to intermediaries at very low prices. As a result, they did not receive appropriate pay or recognition for their expertise. Those who did manage to reach urban markets were forced to live in slums and erect temporary stalls on the pavement, and were thus considered a nuisance.

Against this backdrop, a social activist, Jaya Jaitley, inspired by weekly markets in Brisbane, Covent Garden in London, and Quincy Market in Boston, proposed to establish an urban marketplace for goods made by India’s artisans. The social purpose of Dilli Haat was twofold: to protect craftspeople from exploitation by intermediaries and to create an attractive urban infrastructure that provided economic opportunities and a dignified environment for artisans to sell their works. Dilli Haat was a centralized market for rural producers who needed access to the purchasing power of a larger community, but with minimum overhead and flexible stock quantities. The low infrastructure cost supported producers’ survival.[[1]](#footnote-1) However, the market took a long time to come to fruition. Jaitley stated:

The space was a huge *nallah* (rain water channel) that was lying unused. It took me six years to persuade the Delhi government that a haat on the space would work as one of Delhi’s most visited landmarks. I was able to influence the decision, as I was already organizing small bazaars to promote and market arts and crafts. I am proud that I didn’t have to be in Parliament to create Dilli Haat. It has, luckily, paved the way for younger generations to come close to crafts.

The Prime Minister’s Office called for a joint meeting of the Delhi Administration and the Central Government, to reclaim the land spread across 6.27 acres (2.5 hectares) by covering it with concrete and soil. The land could withstand only light structures, which proved to be fortunate because it was unsuitable for large buildings but perfect for small stalls. Moreover, the location was easily accessed by public transportation.

Turning the concept for the market into reality required collaboration among several government bodies, including the Delhi Tourism and Transport Development Corporation (DTTDC) and the New Delhi Municipal Corporation (NDMC). The DTTDC was charged with the administration and operation of the haat. It was also allowed to collect rent from stalls and income from entry tickets to finance maintenance. The NDMC retained ownership of the land and infrastructure and provided space for parking, for which it received 50 per cent of the ticket sale revenue. The Ministry of Tourism contributed a grant at the start of the project and worked toward making the haat a tourist destination. The *Dastkari Haat Samiti* (the National Association of India Craftspeople), headed by Jaitley, became an honorary advisory partner, and provided support in marketing and product design. The various state tourism departments managed the operations of the food stalls, which offered the cuisine of their respective states. Since the Ministry of Textiles maintained a database of craftspeople and artisans and their varied fields of expertise, it supported Dilli Haat in the selection of craftspeople and the allocation of stalls. Architect Pradeep Sachdeva designed Dilli Haat using simple north Indian architecture styles and colour schemes, incorporating small brick stalls for shops, open spaces, a stage area, and some permanent food stalls.

Dilli Haat was meant to recreate village shanty markets that were popular throughout India. The haat was a temporary marketplace where producers from surrounding villages came to sell food, crafts, and utility items. It also served as a meeting place, where cultural activities were organized in the form of folk dances, music performances, and *nukkad natak* (theatre performances). To make Dilli Haat more like a village haat, food stalls were included, as were spaces for cultural programs. The food stalls offered cuisine from different parts of the country, and open spaces and stage areas hosted cultural programs and festive activities. As a result of its rising popularity, Dilli Haat also included a souvenir shop, a bank, and public telephones.

The stalls were allocated to craftspeople on a rotational basis for 15 days in a three-month period. Once selected, an artisan would not be given the stall again in that quarter. The rotational allocation was a creative aspect of Dilli Haat that had several advantages. First, it increased the variety of crafts available, which kept visitors’ interest—they could look forward to new products every 15 days, thereby increasing attendance. Second, customers knew that the displayed products were available only for a short period of time, thereby increasing their willingness to make purchases. Third, Dilli Haat catered to craftspeople who had limited production capacity and thus had inventory sufficient for only short periods of sale. Fourth, artisans faced difficulties in attending large urban markets for a long period of time. With the rotational model in place, they could be at Dilli Haat for 15 days, giving them enough time to build customer loyalty. Thus, Dilli Haat became a permanent marketplace for impermanent artisans, with success depending on how it served the interests of both the craftspeople and visitors.

Craftspeople

To be allocated a space at Dilli Haat, craftspeople needed to obtain an artisan card by registering as a genuine artisan with the State Department of Textiles and Handlooms. Initially, to attract craftspeople, Dilli Haat offered an allowance in return for setting up a stall. When registered craftspeople applied for a stall, a selection committee allocated a space based on the craft and the state of origin, which ensured equal opportunity to all types of craftspeople from all states. Dilli Haat also allocated spaces to master craftspeople who were national and state awardees, new craftspeople who were being trained in income-generation programs, craftspeople from charitable institutions, and craftspeople suffering due to political or natural calamities or loss of their local markets.

Visitors

Dilli Haat was established as a one-stop shop for purchasing handicrafts and food from different parts of the country. Visitors comprised local urban buyers, exporters, and designers. The local buyers visited Dilli Haat to explore and purchase handicrafts, celebrate festivals, relish the cuisine, watch cultural programs, and enjoy evening entertainment. For exporters and designers, Dilli Haat represented an exhibition space and a contact point for future business opportunities. It was positioned as a rural bazaar in an urban setting designed to promote and protect authentic Indian arts and crafts. Dilli Haat was able to attract mainly young people, who represented 45 per cent of Delhi’s population.[[2]](#footnote-2)

SALE OF HANDLOOMed products AND HANDICRAFTS AT DILLI HAAT

Dilli Haat’s management realized that visitors had alternatives for buying clothes, such as tailored or ready-made clothes sewn from machine-made fabrics, and handwoven fabrics that were available at various state emporia or *Khadi Gram Udyog*.[[3]](#footnote-3) Consequently, Dilli Haat presented itself as a one-stop shop to cater to visitors’ needs for handloomed products and handicrafts, while providing a unique visitor experience and a beautiful ambience. With its rotational policy, it aimed to provide a wider variety of products than the available alternatives. Dilli Haat offered stalls, rooms, open areas, and promotional grounds, each serving a different purpose and catering to the requirements of different craftspeople and artisans.

Craft Stalls

Dilli Haat had a total of 201 craft stalls meant for displaying both handloomed products and handicrafts. Of these stalls, a committee comprising the development commissioner of handloomed products controlled 46 stalls, and the development commissioner of handicrafts controlled 120 stalls. The remaining 35 stalls were added later, and were allocated by the DTTDC. The stalls offered a variety of handicrafts, and handloomed and traditional products, such as brass work from Andhra Pradesh, Bihar, Maharashtra, and Uttar Pradesh; shell ornaments and cutlery from West Bengal; *Madhubani* paintings from Bihar; and *Pattachitra* (traditional scroll paintings) from Orissa; stone ornaments; marble carvings; crystal; woodwork; and pottery. Handicraft stalls comprised 72 per cent of the stalls, sold 93 per cent of the total sales volume, and generated 61 per cent of Dilli Haat’s total revenue.

Handloomed products included pashmina and cashmere shawls and woollens; handmade mats and carpets made from a variety of materials, ranging from jute to cotton, silk, and wool; and various styles of regional traditional clothing. Hand embroidery included regional embroidery work, including the *chikankari* of Uttar Pradesh, *aari* work of Kashmir, *phulkari* of Punjab, *kasuti* of Karnatka, *gota* work of Rajasthan, *banni* work of Gujarat, *kantha* embroidery of Bengal, *shamilami* from Manipur, and *naga* work. Some stalls sold products such as ayurvedic and essential oils. Handloomed products were sold at 28 per cent of the stalls and comprised 7 per cent of the total sales volume and 39 per cent of Dilli Haat’s total revenue.

Languish Arts

Languish arts were arts from different parts of India that were at risk of being forgotten. The government was trying to revive them as a representation of India’s rich cultural heritage. Space was available for a maximum of 10 artisans at a time for 15 days to sell puppets, paper flowers, toys, wristbands, and clay carts; or to do hair beading, tarot card reading, palmistry, mehandi art (henna), portrait sketching, or name printing on grains of rice or key chains.

Brand Promotion Stalls

Dilli Haat had five brand promotion stalls, which were allotted to big brands and companies for a 15-day period, after which they needed to wait a minimum of two months before being eligible for a subsequent period of 15 days. They were strategically placed in Dilli Haat, and attracted much attention.

ACTIVITIES RELATED TO CULTURE AND CRAFTS AT DILLI HAAT

Dilli Haat evolved into a centre for cultural events. Because movies and theatres were common options for entertainment, it established a unique selling proposition with a focus on folklore, dance, and music.

Stage and Open Area

The stage area was allotted to non-governmental organizations (NGOs) and cultural academies for exhibiting their crafts on a first-come, first-served basis. The weekend cultural programs included folk dances and short acts depicting folklore from different regions. While the allotment was on a paid basis to most organizations, a few government bodies not only were provided with the stage free of charge but also received assistance with basic sound and lighting arrangements. These organizations included the *Delhi Sahitya Kala Parishad* (the cultural wing of the Government of the National Capital Territory of Delhi), state culture academies, and the Ministry of Information and Broadcasting. These organizations, especially the Delhi Sahitya Kala Parishad, were contacted every time a cultural program was to be organized.

Conference Halls and Committee Room

Dilli Haat had two conference halls and one committee room. The conference halls were utilized for commercial and non-commercial exhibitions, craft exhibitions, conferences, workshops, seminars, performing arts, music and dance shows, birthday parties, and kitty parties (but not wedding functions).[[4]](#footnote-4) Free entry was provided for 50 persons per hall and 20 persons for the committee room. However, DTTDC officials enjoyed a 50 per cent discount when using this facility.

Festival or Event Stalls

Temporary stalls were allotted for crafts and food during festivals such as *Diwali, Holi, Teej, Baisakhi, Ganesh Utsav*, and Christmas. Festival celebrations included such cultural programs as folk dances, regional plays, and the sale of products associated with the festival. For example, during Diwali, visitors could purchase clay lamps, pots, vases, idols, and *rangoli* colours, while Holi saw the sale of organic colours and *gujjias* (Holi sweets). State festivals were organized by state tourism corporations to showcase art and culture in an effort to boost tourism in their regions. Other festivals were organized in support of causes or to celebrate the seasons. For several years, Dilli Haat was the venue for the Delhi Literature Festival, wherein leading authors presented their work. The Dastkari Haat Crafts Bazaar, in association with the NGO Dastkari Haat Samiti, was one of Dilli Haat’s sought-after annual festivals. Another festival, SHE, was organized on Women’s Day in 2015 by NGOs working toward the empowerment of women. Dilli Haat welcomed the summer season with *Sharbat* (regional beverages) and mango festivals, and celebrated the winter season by organizing the annual Winter Carnival.

Live Demonstrations

Dilli Haat showcased artisans who were *Shilp* gurus (master craftspeople) or recipients of national crafts awards through special demonstration stalls where the artisans demonstrated their crafts. Visitors could watch the craftspeople in action and interact with them, thereby connecting more with the craft. Dilli Haat also hosted live demonstrations by national awardee artisans such as Lajwanti Chadha (phulkari embroidery), Yaseen Chhipa (block printing), and Iqbal (leather products).

FILMS, FASHION, AND BRAND PROMOTION AT DILLI HAAT

Dilli Haat’s beautiful architecture and colourful stalls made it one of the preferred locations for shooting feature films and documentaries. India’s National Institute of Fashion Technology, one of the country’s premier fashion schools, often chose to organize fashion shows at Dilli Haat. Leading fashion designers such as Tarun Tahiliani and Rohit Bal had held their shows at Dilli Haat at the start of their careers. Major blockbuster movies such as *PK*, *Pyaar ka Punchnama*,and *Sarfarosh* were filmed at Dilli Haat.

DIVERSE REGIONAL CUISINE

The idea of having food stalls in the craft marketplace was intended to emulate the village haats, and it had blossomed into a presentation of the rich diversity of Indian cuisines. The Food Plaza in Dilli Haat comprised 25 permanent stalls allotted to different state tourism corporations (see Exhibit 1).

Over the years, Dilli Haat had evolved as a place that offered much more than handicrafts and handloomed products. With a fortnightly turnover of ₹50 million,[[5]](#footnote-5) Dilli Haat became a centre for a plethora of activities and a wide variety of cuisine, both of which attracted visitors seeking a unique experience of a snapshot of India. During his visit to India in 2004, Prince Charles was so impressed by Dilli Haat that he invited Delhi Tourism to set up a miniature version of the haat at Trafalgar Square for 10 days.

CHALLENGES FACED BY DILLI HAAT in 2016

In the past few years, Dilli Haat had faced several challenges in delivering quality crafts, food, and entertainment programs. Kumar decided to conduct a survey of the visitors to better understand their expectations and concerns. Many of the loyal customers surveyed visited Dilli Haat less often than they had done when the market was at its peak. Visits to Dilli Haat in 2016 were 84 per cent of what they had been in 2004 (see Exhibit 2). Apart from challenges internal to Dilli Haat, India was undergoing a change in demographic preferences. Several shopping malls were opened and were attracting the younger generation away from their traditional culture.

Selection of Artisans

Some artisans had started to hold stalls throughout the year, without offering opportunities to other craftspeople. To do this, members of a group registered themselves as individual craftspeople. Because selection was rotational, all of the artisans in the group could be allocated a stall each time, thereby ensuring the presence of the group throughout the year. This scheme went against the basic intent behind the rotational policy, and resulted in less product variety and loss of opportunity for other craftspeople. Craftspeople also sometimes sublet their allotted stalls to traders and merchandisers of branded products. Jaitley observed, “A majority of craft-sellers are now of a different breed. Instead of gifted communities rotating regularly, a cartel of city-based craft traders permanently occupy 70 per cent of the stalls through devious means.”

Traders started putting up stalls in Dilli Haat and charged much higher prices for low-quality, non-authentic industrial goods. Visitors had to bargain with traders to buy the products at reasonable prices. This approach sometimes culminated in conflicts between visitors and traders, which led to ugly situations that spoiled visitors’ experience and caused them to doubt the authenticity of the products. Visitors and loyal customers noticed the decreasing variety and lower quality of products, and noticed the same vendors throughout the year selling the same type of products but in different stalls.

Maintenance of Facilities

Visitors to Dilli Haat often found it difficult to find a place to sit and rest, with seating at the food stalls available only for customers. The facade of Dilli Haat was often covered with aesthetically unappealing banners promoting extraneous events that were posted without permission from management. Temporary stalls were covered with plastic sheets as protection from sun and rain. Open areas were used as dumping grounds for waste products or for storage of inventory, which often spoiled the ambience of the haat. Visitors complained about the degrading hygienic conditions of the washrooms.

Another major challenge was the encroachment of products at Dilli Haat. Shopkeepers stacked their inventory outside their stalls on the stairs, disability ramps, lampposts, and on Dilli Haat signage. These intrusions not only spoiled the aesthetic but also obstructed traffic areas, making it difficult to navigate with wheelchairs. Jaitley remarked, “The marketplace has become a landscape of makeshift plastic coverings, piles of litter and additional makeshift stalls selling sundry and machine-made goods. Signage once elegantly carved in red sandstone are negated by flex banners.”

Brand Promotion Stalls

The emphasis on brand promotion stalls and temporary stalls led to a proliferation of non-handcrafted products. These stalls sold such diverse products as energy drinks, costume jewellery, toys, pirated DVDs, spices, pickles, and snacks. These wares reduced the credibility of Dilli Haat as a marketplace for quality handicrafts.

Quality of Food and Cultural Programs

The 25 food stalls initially offered a wide variety of authentic regional cuisines and attracted food lovers. With time, however, almost all stalls were offering popular food items that did not even belong to their region. The most ardent food lovers were often disappointed to realize that even the regional dishes lacked authentic flavours. In addition, while seating and serving areas appeared to be clean, kitchens were dilapidated, dirty, and unhygienic. The governance structure was ineffective in checking the quality and hygiene levels of the food stalls.

The frequency and quality of cultural programs were also reduced. The deteriorating conditions and unavailability of infrastructure reduced the attractiveness of the venue. From there, Dilli Haat entered into a vicious loop: the less attractive venue led to thinning crowds, which led to low-quality performers and cultural events, which led to a further decrease in the interest and attractiveness of Dilli Haat.

Unregulated Markets on Surrounding Pavements

The well-paved area outside of Dilli Haat attracted temporary vendors who sold low-quality, low-cost products. Their presence not only tarnished the image of Dilli Haat but also made it difficult for visitors to make their way to Dilli Haat.

REVIVING THE LOST GLORY

Dilli Haat, which its founders had conceived to be a window into the cultural diversity of India, had slowly lost its charm. While it continued to be an attractive tourist destination in Delhi, and to be counted among the prominent icons of the city, its glory was diminishing. Kumar tried to gain insights from similar markets in other countries. The street markets in Europe provided opportunities to farmers and small businesses to reach consumers directly; however, they did not offer permanent infrastructure. Vendors were free to move from one street market to another. Vendors required a licence from the municipal government to set up a stall in the street markets. Most vendors also set up stalls in flea markets on Sundays (see Exhibit 3).

Marché Bastille

Marché Bastille, one of the largest markets in Paris, focused on selling farm produce, seafood, cheese, prepared foods and snacks, scarves and shawls, souvenirs, key chains, jewellery, and clothes. The sellers were required to have annual permits from the town hall; on the basis of those permits, a committee allotted the stalls. The market was open two days a week, Thursdays and Sundays. Sellers paid daily rent that varied depending on the size of the stall. The marketplace comprised 100 temporary stalls but sellers needed to build their own infrastructure. Sellers in Paris typically tried to attend as many weekly markets as possible on different weekdays. Their products were brought to the market in trucks, and leftover inventory was kept in a permanent store or in cold storage.

Piazza Vittorio

Rome’s Piazza Vittorio street market comprised 20 shops selling an assortment of electronics, fresh produce, cheese, and jewellery. When the market started, most of the customers and vendors were Italian, but, over time, people from all over the world started visiting the market.

Market in Porte San Giovanni

The Porte San Giovanni market, also in Rome, comprised approximately 100 shops selling clothes, bags, belts, and shoes. Many products were considered to be of lower quality; other products were illegal copies of luxury brands. The market attracted students and other people living on tight budgets. The market remained closed on Sunday.

Piazza Del Fiori Market

This market comprised 30–40 shops selling fresh vegetables and fruits, gourmet pasta, kitchen equipment, flowers, and jewellery. It was frequented by tourists and locals, but was largely a farmers’ market where food products were priced at a premium. The sellers differentiated their products by their freshness, and by being organically grown and homemade. Most sellers were traders rather than actual producers or manufacturers.

THE NEXT STEPS

Kumar realized that despite some of Dilli Haat’s similarities to European markets, it was essentially different: the rotational policy at Dilli Haat ensured a wide variety of crafts from across the country, which was not the case in European markets, as these were based mainly on fresh produce and allied products. Moreover, the majority of the European markets were temporary markets set up only once a week during the morning or the daytime.

Kumar conducted a survey to ascertain the reasons behind the declining visits and to elicit visitors’ expectations (see Exhibit 4).The survey revealed that visitors had not been informed about upcoming festivals and events, which indicated the casual nature of Dilli Haat’s management toward Dilli Haat’s promotion and publicity.

Visitors also complained of a lack of information about the products. They did not know why the exhibited handicrafts were special. There were no platforms or boards to educate visitors about the products, art forms, or skills required to make the products, nor about the products’ significance. Such information could pique the interest of visitors and increase their willingness to make purchases.

Visitors had alternatives for purchasing handloomed products and handicrafts. For example, various state emporia sold traditional clothes and handicrafts at fixed prices. The National Handicrafts and Handloom Museum also offered a wide variety of handicrafts, including rare styles and pieces preserved for exhibition. Periodic trade fairs and exhibitions featured authentic crafts from across India, including a full range of handmade, handwoven, organic, herbal, and recycled products dating back centuries, along with cultural performances and food courts.

Several options had become available for leisure activities. Delhi was the second-largest theatre hub after Mumbai, and its many auditoriums showcased plays, and musical and dance performances. Visitors to Dilli Haat had the option of watching cultural programs in auditoriums and theatres such as India International Centre and India Habitat Centre. Thus, unlike in 1994, when visitors to Dilli Haat had few alternatives in the form of new movies and only one television channel, in 2016 several alternatives for entertainment were available.

For traditional regional food, visitors often frequented state houses, where a restaurant served the state’s traditional food, which was considered a benchmark for the food of that region. In addition, several restaurants offered authentic regional cuisines. Dilli Haat was popular as a place for family outings and meeting friends, and also for shopping and cultural programs. The ambience, products offered, food, and cultural programs were among the offerings that people liked most, and this experience of getting everything at one place had perhaps helped Dilli Haat retain its popularity. However, visitors had found alternatives for everything; as a result, the gap was increasing between visitors’ expectations and what Dilli Haat delivered. Dilli Haat was managing to attract visitors, but their visits had been dwindling.

Kumar set about analyzing several alternatives. He wondered whether he could draw on some practices from the European marketplaces for innovative ways of improving Dilli Haat. As he analyzed these alternatives and the survey data, Kumar was convinced that Dilli Haat could regain its lost glory—but the question was how.

Exhibit 1: RESTAURANTS AND FOODSTALLS in DILLI HAAT food plaza

|  |  |  |
| --- | --- | --- |
| **State** | **Size**  **(in square metres)** | **Name of Food Stall** |
| Andhra Pradesh | 60.39 | Andhra Food Stall |
| Arunachal Pradesh | 18.36 | Momo-Mia |
| Arunachal Pradesh | 60.39 | Himalayan Taste |
| Assam | 18.36 | Assam Food Stall |
| Bihar | 60.39 | Bhoj Bharat |
| Goa | 60.39 | Increvel Goa |
| Jammu & Kashmir | 60.39 | Wazwan |
| Jharkhand | 60.39 | Mahak Restaurant |
| Lakshwadweep | 18.36 | SPORTS |
| Maharashtra | 60.39 | Maharashtra Food Stall |
| Maharashtra | 60.39 | Maharashtra Food Stall |
| Manipur | 18.36 | Manipur Food |
| Meghalaya | 18.36 | Shillong View |
| Nagaland | 60.39 | Nagaland Food Stall |
| Orissa | 60.39 | Odisha Food Stall |
| Punjab | 18.36 | Punjabi Rasoi |
| Rajasthan | 60.39 | Rajasthan Food Stall |
| Rajasthan | 60.39 | Mr. Momo |
| Sikkim | 18.36 | Tashi Delek Food Stall |
| Tamil Nadu | 60.39 | Hotel Tamil Nadu |
| Uttar Pradesh | 60.39 | Darbar-e-Awadh |
| Uttaranchal | 18.36 | Zayaka |
| West Bengal | 60.39 | Bijoli Grill |
| Not Specific to Any State | 60.39 | Navdanya |
| Pan India | 18.36 | Mother Dairy |

Source: Company files.

Exhibit 2: VISITORS TO DILLI HAAT, BY MONTh, 2003–2016

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Month** | **2003–04** | **2004–05** | **2005–06** | **2006–07** | **2007–08** | **2008–09** | **2009–10** | **2010–11** | **2011–12** | **2012–13** | **2013–14** | **2014–15** | **2015–16** |
| April | 103,350 | 112,187 | 118,897 | 138,566 | 103,713 | 78,416 | 84,339 | 76,761 | 111,221 | 106,439 | 94,632 | 85,782 | 98,964 |
| May | 109,733 | 111,302 | 117,292 | 86,301 | 106,491 | 87,650 | 82,776 | 78,871 | 96,352 | 92,180 | 73,424 | 83,559 | 74,188 |
| June | 134,694 | 116,430 | 103,157 | 109,345 | 100,393 | 93,835 | 70,845 | 79,364 | 102,649 | 88,357 | 105,047 | 79,344 | 93,247 |
| July | 105,999 | 97,528 | 112,696 | 122,191 | 93,186 | 70,937 | 81,716 | 72,804 | 106,642 | 103,153 | 82,704 | 86,439 | 82,228 |
| August | 164,452 | 134,478 | 128,547 | 99,714 | 111,904 | 82,474 | 71,176 | 75,970 | 107,523 | 95,514 | 105,916 | 88,723 | 94,006 |
| September | 114,307 | 118,969 | 94,765 | 124,040 | 103,185 | 69,940 | 82,613 | 95,717 | 103,384 | 103,774 | 95,960 | 104,274 | 82,180 |
| October | 150,669 | 168,185 | 143,233 | 154,336 | 128,178 | 110,769 | 109,919 | 180,213 | 155,017 | 146,379 | 148,898 | 133,401 | 128,282 |
| November | 163,204 | 162,792 | 138,732 | 152,304 | 121,896 | 108,058 | 108,903 | 127,457 | 150,257 | 175,969 | 180,257 | 201,381 | 178,250 |
| December | 175,466 | 181,476 | 154,421 | 194,978 | 170,603 | 142,527 | 141,149 | 153,650 | 18,5529 | 165,897 | 171,490 | 149,296 | 153,468 |
| January | 142,814 | 148,267 | 151,909 | 146,006 | 116,309 | 112,785 | 108,661 | 148,334 | 164,442 | 145,552 | 144,757 | 128,906 | 156,166 |
| February | 124,778 | 123,898 | 131,206 | 137,371 | 115,732 | 109,590 | 103,405 | 128,275 | 140,029 | 149,324 | 117,055 | 106,951 | – |
| March | 134,991 | 131,153 | 125,245 | 133,083 | 110,495 | 105,368 | 94,193 | 138,921 | 143,070 | 136,302 | 132,548 | 112,213 | – |
| Total | 1,624,457 | 1,606,665 | 1,520,100 | 1,598,235 | 1,382,085 | 1,172,349 | 1,139,695 | 1,356,337 | 1,566,115 | 1,508,840 | 1,452,688 | 1,360,269 | 1,140,979 |

Note: Data is only available up to January 2016.

Source: Company files.

Exhibit 3: DILLI HAAT compared WITH SIMILAR MARKETS in EUROPE

|  |  |  |
| --- | --- | --- |
|  | **International Markets** | **Dilli Haat** |
| **Nature** | Temporary | Permanent |
| **Frequency** | Weekly | Permanent |
| **Infrastructure** | Temporary   * The seller was responsible for arranging the stall in given area. | Permanent   * The government provided the sellers with stalls. |
| **Sellers** | * Fixed sellers * Sellers could be traders or actual manufacturers. | * Temporary sellers * Sellers had to be original manufacturers and artisans, and not traders or intermediaries. |
| **Registration Requirements for Sellers** | * A permit was required from the city municipal body to erect a stall on the streets. * One-time permission was required from the committee running the street market. * Both permits had to be renewed annually. | * Artisans had to register for an Artisan card at the Ministry of Textiles. |
| **Fee** | * No entry fee for visitors and shoppers. * Sellers paid daily rent (according to the area of stall). | * Entry fee for visitors and shoppers. Sellers paid a one-time rent payment for a 15-day period. |
| **Products** | * Fresh vegetables, fruits, and seafood * Prepared and cooked foods (e.g., cheese, sausages, wine, snacks, olives, pasta) * Clothes, shoes, belts, wallets * Kitchen and household products * Jewellery, handicrafts * Cheap electronics | * Handicrafts (e.g., woodwork, metalwork, leatherwork, engraving, sculptures, paintings, stonework, jewellery) * Handloomed products (e.g., shawls, clothes, carpets, mats, woollens) * Traditional Indian products (e.g., ayurvedic health products, organic products, organic colours, essential oils) * Languish arts (e.g., name on rice grain, handmade wooden instruments such as the sarangi, small wooden children toys, bioscopes) |
| **Governance** | * City municipal body * Respective street market committee | * City municipal body * Ministry of Textiles * Ministry of Tourism * State tourism bodies |

Source: Prepared by the case authors based on a comparison with European markets.

Exhibit 4: SUMMARY RESULTS OF VISITOR SURVEY AT DILLI HAAT

|  |  |  |
| --- | --- | --- |
| **Visitor Profile** | | |
| New/ Repeat | New Visitors | 17.24% |
| Repeat Visitors | 82.76% |
| Age  (in years) | < 20 | 0.17% |
| 20–35 | 61.07% |
| 35–50 | 21.69% |
| > 50 | 17.06% |
| Income  (in ₹ per month) | < 20,000 | 25.37% |
| 20,000–50,000 | 21.69% |
| 50,000–100,000 | 26.44% |
| > 100,000 | 17.74% |
| undisclosed | 8.76% |
| **Frequency of Visits by Repeat Visitors** | |  |
|  | Average | 10.52 times per year |
|  | Standard Deviation | 14.42 |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Reasons for Visits, by Age Group** | | | | |
|  | | | | |
| **Reasons for Visit** | **Food** | **Handicrafts** | **Cultural Event** | **Family Outing/Meeting Friends** |
| Age Group |  | | | |
| 20–35 | 50.00% | 59.38% | 40.63% | 59.38% |
| 35–50 | 42.86% | 71.43% | 35.71% | 57.14% |
| > 50 | 41.67% | 66.67% | 25.00% | 83.33% |
| Grand Total | 45.76% | 64.41% | 35.59% | 64.41% |

|  |  |
| --- | --- |
| **Features of Dilli Haat Ranked among Visitors’ Top Three Favourites** | |
|  |  |
| Ambience | 72.88% |
| Variety and Range of Products | 57.63% |
| Food | 54.24% |
| Cultural Programs | 40.68% |
| Festivals | 28.81% |
| Crowd | 13.56% |
| Hygiene and Cleanliness | 11.86% |
| Logistics and Parking | 3.39% |

Note: ₹ = INR = Indian rupee; all currency amounts are in ₹ unless otherwise noted; US$1 = ₹68 on January 1, 2016.

Source: Prepared by the authors based on a survey of visitors to Dilli Haat.

1. Jaya Jaitley, “The Urban Haat Experience and Possibilities,” AsiaInCH Encyclopedia, accessed January 15, 2016, www.craftrevival.org/Voicedetails.asp?Code=109. [↑](#footnote-ref-1)
2. India’s 1991 census report indicated that 44.49 per cent of Delhi’s population was in the 20- to 50-year-old age bracket, with an average per capita annual income of ₹18,166, which was higher than the country average of ₹7,690. [↑](#footnote-ref-2)
3. Khadi Gram Udyog was an organization that sold natural products and handwoven clothing. It was the outcome of a movement in 1947 at the time of India’s independence to promote small-scale production. [↑](#footnote-ref-3)
4. A kitty party was a regular social gathering where women contributed money to a central pool. Members drew lots to decide which member would get the entire sum to put toward the purchase of capital goods. At each party, a different member received the pool of money. The practice started at a time when financing was not available in India. Gradually it turned into a social event, and although financing became available in India by the turn of the century, the kitty parties continued. [↑](#footnote-ref-4)
5. ₹ = INR = Indian rupee; all currency amounts are in ₹ unless otherwise noted; US$1 = ₹68 on January 1, 2016. [↑](#footnote-ref-5)