

Role of Arts and crafts in Promotion of Indian tourism

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India is a land of very rich diversity. Various cultural, religious or languages have built up our country and bound each other in the inspirations of various different customs and beliefs, arts, way of life and the India's natural features from sandy deserts to tropical rainforest and Himalayan snows, is extremely huge, different types of its nature and every region has its own style and pattern of arts, culture and heritage that's attract the every people of the world.

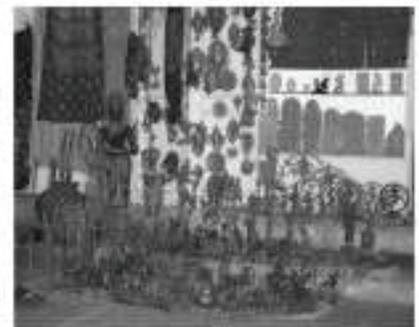
India's large number of traditional and natural raw materials gradually to involve a dynamic development in art and craft, culture, which through its exciting and interesting ideas and also excellent workmanship, very rich art and craft heritage like earthen pot, bamboo works, brightly colorful wooden and earthen toys, stone carved various artifacts, metal works etc the most basic artifacts and traditions of village life is a spectacular array of arts and crafts, representing the wealth of our country. The folk arts of India are very ethnic, simple, yet colorful and vibrant enough to speak volumes about the country's rich heritage. The rich craft heritage of India is unique and diverse as its customs and traditions. Indian craft tradition has no parallel in the world, in diversity as well as in technique and use of materials. The craft traditions of India vary from region to region. These crafts not only cater to the day-to-day needs of the people but are also used for decorative and religious purposes.

Similarly a work of art is also identified by its locale or environment. In order to understand each we have to know something of the culture that produce them. We have to know something of the ideas and the people for whom these works were necessary and meaningful. Whether art is created for individuals or for the public it is created for an audience. It is true that art has not always found its appropriate audiences for there are flowers that bloom without being discovered and songs sung which have never been heard.

The vicissitudes of history and the tides of time have not robbed the enchanting diversity, rich landscape and beauty of Indian crafts. The aesthetics of India reflected through the

crafts and its forms, shapes and its color palette are almost like the cuisines of India reflecting the great diversity and tastes. There are more than 23 million craftsmen engaged in different craft sectors and it is estimated that there are over 360 craft clusters in India. The multitude of hues and forms seen in the sandy's and the melas of India tell the stories of hundreds of crafts that belong to a vast country with 18 major and 1600 minor languages and dialects, 6 major religions, 6 major ethnic groups, 52 major tribes, 6400 castes and sub castes, 29 major festivals and over 1 billion people, 50 percent of them in rural areas, spread over coast lines, valleys, hills, mountains, deserts, backwaters, forests and even inhospitable terrain. Living culture and evolving crafts are required to preserve both culture and crafts.

Tourism has long been one of the leading sectors in the world economy and craft industry is the largest sector in India. The relationship between tourism and cultural heritage must be intimate and infinite, one of the primary benefits of developing a synergy between culture, arts and tourism is that it will help to create a more sustainable tourism product. It makes sense that when people coming from all around the world



there are so many advantages, when they come originally, they come specifically for our core offerings which are weather, water, nature, mountain, sandy beach etc. But after a while, they start looking for additional things and then those things are local man created. Visitors are most often interested in and engaged by what is distinctly local and authentic and the arts forge connections between people and their environments. Now people don't want to just stay in their smaller cities anyone. Now, they want to explore and excavate all the precious gems of arts and culture that have been growing in our own backyards with the help of enthusiast's visitors.

While the nature, sun, mountain, sand and sea component of tourism is certainly lucrative, it is also quite fragile, particularly in light of the geographical location of our country and thus, our resultant vulnerability to natural hazard like flood, storm etc. Such natural hazards often destroy our tourist spot and physical infrastructure. A prime example of this was the flood in Kashmir, Uttarakhand and heavy storm in the Southern part of Bay of Bengal in recent years. This resulted in the resort or tourist spot being closed for many years. As a consequence, there was significant reduction in revenue and employees were laid off for an extended period of time. By incorporating a viable cultural and art component, we can provide another avenue for tourism marketing to a different brand of tourist, who is more concerned with the cultural, ethnic, and artistic features as opposed to just our white mountain, sandy beaches. This will ensure that our tourism industry is not one dimensional in its structural disposition and will create employment and wealth opportunities for our people. Cultural tourism can embrace the full range of experiences that make a destination unique – its lifestyle, heritage, arts and people – and providing and interpreting that culture to visitors. According to the World Tourism Organization, cultural tourism accounts for 37 per cent of world travel and this is growing at the rate of 15 per cent a year.



This study uses the omnivorous-omnivorous theoretical framework of the arts marketing studies to identify relationships between the Role of Arts and crafts

in Promotion of Tourism. Tourism and arts have become important industries as their products have been standardized and adapted to the masses. In turn, including the arts as part of the tourism offer can sharpen the destination image and extend the tourism season. To design and implement common marketing strategies is necessary to start finding relationships between art consumers and cultural tourists. Some studies have identified similar socio-economic structures and motivational drivers between art consumers and cultural tourists. Tourism destinations are built on things that give a place its own distinctive character and that separate it from other destinations. These factors are lifestyle, heritage, cultural activities, landscape, flora and fauna and constitute the basic tourism product of any destination. Cultural tourism gives visitors the opportunity to understand and appreciate the essential character of a place and its culture as a whole. Creating a relationship between the visitor and the host community is an important feature of cultural tourism as are the concepts of sustainability, authenticity, integrity and education.

There is a need to identify more specific niche markets which have an interest in specific products in the region. As the competition to attract cultural tourist increases, it is vital to give people a specific reason to visit a destination which relates to their interests. In many cases this involves identifying niche products that can be sold to specific target segments. For the arts, cultural tourism can provide an opportunity for greater earned income and a vast publicity in a tourist spot. Cultural tourism programs like plays, musicals, opera, ballet, orchestral concerts, singers, comedians, dancers and rock and pop concerts are the catalyst for new audiences and dollars, helping artists and art organizations to grow stronger in these days of declining federal grants and increased competition for dollars at foundation and corporate levels. For tourism, arts and culture are the expressions of a community's heart and soul. Together they form an image that sets the city/village a part and creates anticipation and excitement for the traveler. Cultural festivals and events have found their way in both large cities and metropolises and in small towns and villages, which otherwise would not feature as cultural tourism destinations.



There is a growing concern for local cultural sustainability in the face of increasing global serial reproduction of culture that the international branches. Both of these are a means for revitalizing urban environments by improving their cultural identity; however, more and more places are using similar strategies. By creatively capitalizing on what is unique about a place and a community, the heritage, artistic and cultural life of an area can be used to attract visitors and create a better quality of life for those who live there. For example, Khajuraho is now famous for its enchanting temples and its legendary Khajuraho dance festival. The week-long festival of classical dances is held every year against the spectacular backdrop of the magnificently lit temples. Visit to Taj Mahal is always a memorable moment in one's life. But it is always special to visit a place at the time of special festive occasions. Yes, it is time of Agra Taj Mahotsav, represents the rich heritage of tradition, arts, crafts, culture, cuisine, dance and music of Uttar Pradesh. The Goa Carnival is one of the leading social festival in Goa. It is an exclusive festival owned by the Goans. The Goa Carnival is a time for entertainment and enjoyment for tourists from around the world. During the carnival, the streets in Goa are full of enthusiasm and joy. Everywhere visitors can see merry-making in different forms like street plays songs, dances, and unrehearsed farces mocking the establishment which are performed before an ardent and responsive audience. Floats depicting popular lullabies and nursery rhymes make a capricious and colorful sight on the streets. A whole lot of tourists irrespective of their nationality and social status participate in this mind-blowing festival. During this time, the hotels in and around the small state of Goa are filled with thousands of tourists.



We are Concentrates on the performing arts including plays, musicals, opera, ballet, orchestral concerts, singers, comedians, dancers and rock and pop concerts. But, in contrast to the number of studies on heritage sites, museums, art galleries and castles as constituent parts of cultural tourism. Niche arts tourism markets include the traditional and modern artistic canons found in dance, film, music, opera and theatre; indigenous cultural performances; and innovative cultural forms emerging in late developing countries.

Visitors come from around the world to Kolkata when they may only know one thing about this city – art and cultural capital in India, Assam means – Bihu, Gujarat – dandia... When cities are able to define themselves succinctly, they understand that their culture is truly what they have to 'sell'. Herein lays the opportunistic marriage of culture and tourism. And like all partnerships, the relationship must include mutual respect, commitment and trust. Like a business partnership, it also requires entrepreneurial capabilities. For tourism, arts and culture are the expressions of a community's heart and soul. Together they form an image that sets the city a part and creates anticipation and excitement for the traveler.

With a high degree of cooperation and goodwill, cultural resources and tourism enterprises can attract high yield tourists and contribute to economic revitalization, create employment opportunities and help to preserve our cultural heritage for future generations.

Domestic and international tourism continues to be among the foremost vehicles for cultural exchange, providing a personal experience, not only of that which has survived from the past, but of the contemporary life and society of others. It is increasingly appreciated as a positive force for natural and cultural conservation. ... It is an essential part of many national and regional economies and can be an important factor in development, when managed successfully.'