
CRAFT AND CULTURE MODEL TO PROMOTE SUSTAINABLE TOURISM

Dr. Raghu Anand

Associate Professor, HOD, Department of Management,
Center for Management Studies, JAIN (Deemed-to-be University), Bangalore, India
Email Id- raghuanand@cms.ac.in

Abstract

The national pride of India lies in the intangible data expressed in those individuals and its key players are in the society. A multifaceted approach is important for Cultural Heritage Preservation and Growth, a strategy that preserves the importance of information and its transformation. The historical understanding of the individuals who lived in them is reflected by traditional cultures integrating their own art history. Such cultural importance has persisted with unbroken lineage of India's heritage and this is constantly evolving. Though there are many efforts ensuring the protection of measurable art capital Culture, intangible knowledge requires a closer look. The purpose of this paper is to emphasize the importance of Unquantifiable knowledge, and how a place's craft culture Might boost tourism that is historically sustainable. Take advantage of that Studies of the various projects undertaken end with the adverse effect possibilities of such models and of their Integration to different scales.

Keywords: Sustainable floating community, Floating villages, Ecotourism, Climate change.

I. INTRODUCTION

India's crafts extend the concrete limits of Skill, workmanship and other aspects of physics. Indian ships are a reflection of ordinary citizen's immense creativity in the struggle for contentedness and life-expression. India used to be known as a workshop and craftsman's property. India's craftsmen and artisans are an important part of vernacular customs and assimilation of history which is spanned many millennia. Even if they do exist Growing interest and knowledge of design-related activities, with significant industrial production effects, Skill-based understanding is diminishing, which indicates a huge loss to the craftsman society, culture as well as life. Even if due to lacking exposure, economic instability and less customers Coverage, craftsmen who practice the craft struggled in that business, continuously.

Many government programs and schemes exist, such as marketing support program and national assistance to Indian Handicraft Creation program to revive crafts and crafts goods. Nearly most of them are focused on either creating new products, or selling and exporting goods. There are hardly any programs aimed at maintaining and passing on knowledge of the art. This scientific knowledge passes only through the experience and the development and production process. Therefore, to really appreciate the crafts it is important to be part of it, and feel it with all the sensations. So to preserve, restore and discover the full potential of the craft field and a new perceptual ecosystem and it is important to establish interaction with the crafts [1].

Handicraft tourism is one industry that can also support to unlock the true potential of an ecosystem of crafts. It's indeed a good thing. Tourism subgroup concerned with visiting the indigenous way of living of the region in its built local and natural ecosystem. The people who travel get interested in these issues. Tourism is looking to enrich itself with a new collection of experiences from a different society but with the same crafts and the same Types of contact and communication with the local community. The European Tourism and Leisure Education Association (ATLAS) reports that "Culture, crafts, and tourist industry are becoming rapidly inseparable partners. The local crafts are significant cultural components, and people are traveling to see and learn other cultures, customs and ways of living which is highly connected. A visitor still needs an experience that is memorable as well as stimulating, and a tourist alongside it wishes to bring souvenirs of the craft as a memoir of their journey.

It is measured according to UNEP and UNTWO that tourists invest about 40 per cent of their souvenir budget in shopping and other craft goods. Recent trends prove this that earnings from tourism have increasingly depended on the part to make. It's getting critical now develop program for systematizing the value chain of output along with engaging tourist craft experience. This has been a very huge trend lately. "But understanding Tourism encounters are complicated due to their existential existence nature; perception is reflected in human beings, experienced personally and can only be communicated to others and not heard. This was useful for understanding the index of craft / tourism for India, in accordance with UNESCO guidelines [2]. This paper is an attempt to address and promote the creation of the new idea of travel: a travel experience that was not addressed in previous works for bibliography.

One of the major components of tourist industry is to connect visitors with local craftsmen and manufacturing method. This not only increases the tourist's knowledge of the artisans and craft methods, but also makes the tourist aware of the social, cultural and environmental problems associated with the craft field. Engineering Objects were perceived as the carrier of local culture and historical data. A tourist buying those handicrafts means he / she is buying something, it is a message or advertising of the product for indigenous people of that tourist's locality. Tourism's craft interaction enables visitors to connect directly with either the supply chain that not only offers

the opportunity to exchange information and raise awareness of the artistic process, but also helps in better understanding and building appreciation of crafts.

Tourism can also be a major factor in maintaining historical and cultural heritage and can promote music, crafts and other creative practices within communities. Project to create tourism artisanal experience, innovation and Craft Resource Center, India, has developed a "conceptual tourism model of art" that uses a theoretical structure to turn a conventional art cluster into an experiential hub for crafts. This is not only aimed at maintaining traditional crafts, strengthening the industry, raising incomes and creating visibility opportunities for craftsmen, but also at building awareness of the contextual forces that help shape both art and craft businesses [3].

II. STRATEGIES FOR CULTURAL SUSTAINABLE TOURISM

A. Craft Experience Tourism Model:

The Craft experience tourism model (CET model) is described here as a gradual guide for to grow a craft community into an evolving artisanal experience vision tourist center. There are several such villages in India with an Coming up or forming art clusters and the concept of Developing such a DICRC model is intended to support communities And companies are creating a strategic plan to recognize and execute Such craft clusters are developing into an innovative center for tourism. The model is dynamic and can be reproduced at different scales by different organizations for different craft clusters if necessary. The goal is to provide a functional structure for inquiry, imaginative thinking, and consistency production and last but not least clear reflection. Then pursue separate stages of the CET model and can be followed in the way it is or changed in to suit specific context and goals [6].

1. Identify A Potential Craft Cluster Village:

The primary aim of this stage is organized behavior study and fieldwork and the discovery of potential locations (Villages and towns) which could be an artisanal experience near-future tourism center. One criteria is the collection of village with proven craft typology class. The site identifier will also be based on the contextual references such as historical importance, villages surrounding them, and natural and man-made tools [7].

2. Initiate the Dialogue:

The intention here is to start a discussion about the project goals and overview of the dimensions and impacts of a tourism center for craft knowledge. Kern part of this is identify primary stakeholders and related groups in the art clusters. Typically the stage involves doing several statements about the tourism artisanal experience plan and ensure full community engagement and

creating a degree of confidence. This method gives a meaningful representation of the number of people involved in taking part in this project. This also helps grow a long term relationship and understanding receptivity turning to tourism [8].

3. Conduct Contextual Program:

This stage is geared towards co-creation and includes the equal involvement of the design community and of stakeholders participated in the project. After a link has been formed with the local society and the start of a dialogue, the purpose of that stage is designed to cause new ideas and concepts in the craft community as well as their acceptance among key stakeholders [9]. The aim is to expose the stakeholders concerned to a new working technique and not just improving crafts practices and the chain of beliefs but also to show them towards potential impacts on tourism. This stage attempts to create, recollect, trigger and catalyze new thought concepts and working together as a team. This is achieved by means of various workshops, training workshops, group events, art knowledge and casual conversations around Tea. This stage is very rigorous in nature and equips the group to upgrade village / town craft to a production the tourism center is experiential [10].

4. Connect Craftspeople to Craft and Design Fraternity:

The intention is to link the craft public to a variety of experts from fellow artisans, artists, industry experts, businessmen, potential customers and workers interested in the fields of art and design. The aim is to reveal handicraftsmen to developing economies as well as product creation which is in line with the goal of make the village a visitor destination with artisanal experience that is the main theme. It's also a stage in which to network develops between organizers and participants in the group and the brotherhood of greater craftsmanship, which will act as a valuable tool for future shipbuilding tourism websites [11].

5. Assess the Infrastructure:

To equip a town or village to host tourists for various types of activities, some base equipment will be required and the services, as well. To build viable paths, it is important that the various tourist events are carried out spaces for various events are dynamic as well as equipped. This process assesses accessible infrastructure with built atmosphere for the group and suggested possible expansion plans and updates. The process is a process all-inclusive as well as consultative process in which the craft community describes the key in consulting with design experts physical capital, and its growth strategies. Building on the initial analysis and evaluation of the current infrastructure available in the community concludes the stage with suggestive steps and growth plans [12].

III. CONCLUSION

In the present rapidly evolving society there emerge a lot of situations and opportunities for Connect local craftsmen and society, and not just from the prospect of elevating the value of crafts but also of initiating an immersive tourist experience with the place and background. Tourism's art knowledge is one such big Opportunities. Via this the range of favorable knowledge and Style, will not only benefit craftsmen but will also benefit a number of visitor impacts. Such a touristic approach Activities will offer visitors the opportunity to obtain experiences personally considered as helpful to them. This tourism model for the craft experience was created centered on solid theoretical basis in combination with various realistic pilot projects for evaluating and implementing the structure. The model is built with the option to scale, replicate, and mutate according to context and group. Various craft clusters, tourism, may use this model boards of directors, organizations, and independent practice. The step by step process will be built into an informal design system.

IV. REFERENCES

- [1] J. Z. Bratich and H. M. Brush, "Fabricating Activism: Craft-Work, Popular Culture, Gender," *Utop. Stud.*, 2011, doi: 10.1353/utp.2011.0043.
- [2] J. Lave, "The culture of acquisition and the practice of understanding," in *Cultural Psychology*, 2012.
- [3] C. Gómez-Corona, M. Lelievre-Desmas, H. B. Escalona Buendía, S. Chollet, and D. Valentin, "Craft beer representation amongst men in two different cultures," *Food Qual. Prefer.*, 2016, doi: 10.1016/j.foodqual.2016.05.010.
- [5] E. Kakiuchi, "Culturally creative cities in Japan: Reality and prospects," *City, Culture and Society*. 2014, doi: 10.1016/j.ccs.2015.11.003.
- [6] A. Hoppen, L. Brown, and A. Fyall, "Literary tourism: Opportunities and challenges for the marketing and branding of destinations?," *J. Destin. Mark. Manag.*, 2014, doi: 10.1016/j.jdmm.2013.12.009.
- [7] K. L. Sidali, E. Kastenholtz, and R. Bianchi, "Food tourism, niche markets and products in rural tourism: combining the intimacy model and the experience economy as a rural development strategy," *J. Sustain. Tour.*, 2015, doi: 10.1080/09669582.2013.836210.
- [8] D. Southerton and M. Jalas, "Craft Production," in *Encyclopedia of Consumer Culture*, 2014.
- [9] M. C. Lo, T. Ramayah, and A. W. Yeo, "Harmonizing Rural Tourism and Rural Communities in Malaysia," *J. Sustain. Dev.*, 2016, doi: 10.5539/jsd.v9n4p27.
- [10] C. M. Cameron, "Captives and Culture Change," *Curr. Anthropol.*, 2011, doi: 10.1086/659102.
- [11] J. Yang, C. Ryan, and L. Zhang, "Sustaining culture and seeking a just destination: Governments, power and tension - A life-cycle approach to analysing tourism development in an ethnic-inhabited scenic area in Xinjiang, China," *J. Sustain. Tour.*, 2014, doi: 10.1080/09669582.2014.924953.
- [12] M. Nitsche, S. Zwaan, A. Quitmeyer, H. Y. Nam, and K. Farina, "Teaching digital craft,"

-
- in Conference on Human Factors in Computing Systems - Proceedings, 2014, doi: 10.1145/2559206.2578872.
- [13] Y. Zheng, J. Wang, S. B. Tsai, G. Li, J. Wang, and J. Zhou, "Research on customer satisfaction in marine cultural and sustainable tourism-A case study of Shanghai," *Sustain.*, 2017, doi: 10.3390/su9060921.
- [14] S. S. Hawkins, R. Glenn, K. Oswald, and W. A. Conway, "Creating a culture of performance excellence at Henry Ford Health System," *Glob. Bus. Organ. Excell.*, 2013, doi: 10.1002/joe.21469.
- [15] Y. Yang, M. Shafi, X. Song, and R. Yang, "Preservation of cultural heritage embodied in traditional crafts in the developing countries. A case study of Pakistani handicraft industry," *Sustain.*, 2018, doi: 10.3390/su10051336.
- [16] I. Manosevitch and Y. Tzuk, "Blogging, craft culture, and women empowerment," *Cogent Soc. Sci.*, 2017, doi: 10.1080/23311886.2017.1408753.