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SUSTAINABLE TOURISM: BASED ON CRAFT AND CULTURE

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ABSTRACT

India's national pride is based on the intangible data represented by those people, who are the society's main actors. Cultural Heritage Preservation and Growth, a method that maintains the value of knowledge and its change, requires a comprehensive approach. Traditional civilizations that include their own art history represent the historical knowledge of the people who lived in them. Such cultural significance has survived through India's heritage's unbroken bloodline, which is continuously developing. Though numerous attempts are made to preserve quantifiable art capital, intangible knowledge needs a deeper examination. The goal of this article is to highlight the value of intangible knowledge and how a place's artisan culture may help promote historically sustainable tourism. Take advantage of the fact that studies of various projects are concluding with the negative effects of these kind of models and their integration into various scales.

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

INTRODUCTION

India's crafts push the boundaries of skill, craftsmanship, and other physical concepts. Indian ships are a reflection of regular people's incredible ingenuity in their pursuit of happiness and self-expression. India was formerly thought of as a workshop and a craftsman's home. India's craftsmen and artisans are an essential component of the country's vernacular traditions and absorption of a millennia-long past. Even if they are real, Skill-based understanding is dwindling, indicating a major loss to the artisan community, culture, and life. Growing interest and knowledge of design-related activities, with substantial industrial output impacts Craftsmen who practice the trade suffered in that business, even if it was due to a lack of exposure, economic volatility, and a lack of consumer coverage[1].

Many government initiatives and schemes exist to resuscitate crafts and crafts products, such as the marketing support program and the national aid to Indian Handicraft Creation program. The vast majority of them are either focused on developing new items or marketing and exporting goods. There aren't many programs dedicated to preserving and passing on knowledge of the art

form. Only via experience and the research and manufacturing process can scientific information become available[2]. To really appreciate the crafts, one must be a part of them and experience all of their feelings. It is critical to create contact with the crafts in order to maintain, repair, and uncover the full potential of the craft field and a new perceptual ecology[3].

Handicraft tourism is one sector that may help unleash the full potential of a craft ecosystem. It is, in fact, a positive thing. Tourism subgroup focused on visiting the region's indigenous way of life in its built environment and natural habitat. These problems pique the attention of those who travel. Tourism seeks to diversify its offerings by adding fresh experiences from a different culture, but with the same crafts and methods of interaction and connection with the local population. According to the European Tourism and Leisure Education Association (ATLAS), "Culture, crafts, and the tourism sector are all becoming more intertwined. Local crafts are important cultural elements, and people travel to see and learn about different cultures, traditions, and ways of life, all of which are intertwined. A visitor still wants a remarkable and exciting experience, and a tourist also wants to carry mementos of the craft as a memento of their trip[4].

Tourists spend about 40% of their souvenir money on shopping and other artisan items, according to UNEP and UNTWO. Recent trends show that tourist revenues have become more reliant on the ability to participate. It's becoming more important to create a program for systematizing the output value chain while also providing a compelling tourist craft experience. This has just become a big fad." However, comprehension is essential. Because of the existential character of tourism interactions, they are complex; perception is mirrored in human beings, experienced individually, and can only be transmitted to others, not heard. This was helpful in comprehending India's craft/tourism index in accordance with UNESCO standards. This article is an effort to discuss and encourage the development of a new concept in travel: a travel experience that has not been covered in earlier bibliographical works.

Connecting tourists with local artisans and manufacturing methods is one of the most important aspects of the tourism business. This not only broadens the tourist's understanding of craftsmen and creative techniques, but also raises awareness of the social, cultural, and environmental issues that are connected with the craft industry. Engineering Objects were seen to be carriers of local culture and history. When a visitor purchases such products, he or she is sending a message or advertisement for the goods to indigenous people in the tourist's area. Craft interaction in tourism allows tourists to engage directly with either the supply chain or the creative process, which not only allows for the exchange of information and raising awareness of the artistic process, but also aids in the better understanding and enjoyment of crafts[5].

Tourism may also help towns preserve their historical and cultural legacy by promoting music, crafts, and other creative activities. The Innovation and Craft Resource Center in India has created a "conceptual tourist model of art," which utilizes a theoretical framework to transform a traditional art cluster into an experiential center for crafts. This is intended not just at preserving traditional crafts, boosting the sector, increasing salaries, and giving artisans more exposure, but also at promoting understanding of the contextual factors that form both art and craft enterprises.

Meaning of sustainable development

In order to prepare the conference on which this article is based, I solicited feedback from colleagues on the content and problems. A debate on definitions of sustainable development was not required, according to many colleagues, since its meaning was obvious, and that what was more important was a focus on how it might be implemented. Initially, I agreed with that attitude since so much has been published on the subject in the past decade. However, a closer look at the

literature revealed that, at least in the context of tourism, some debate of the term's meaning was necessary, not because there isn't one, but because there are so many. Because there are so many meanings of the word, as other authors have pointed out, each person has been able to argue that his or her usage of the phrase is acceptable. As a consequence, in many instances, the widespread acceptance of the word cited above is merely acceptance of the phrase without regard for its meaning. The Brundtland Commission defined sustainable development as "development that satisfies the demands of the present without jeopardizing future generations' capacity to satisfy their own needs," as stated in Our Common Future.

STRATEGIES FOR SUSTAINABLE CULTURAL TOURISM

Model for Craft Experience Tourism:

The Craft Experience Tourism Model (CET model) is a step-by-step approach for transforming a craft community into a developing artisanal experience vision tourist destination. There are many villages in India that are developing or creating art clusters, and the idea of developing a DICRC model to assist these communities is a good one. Companies are also developing a strategy plan to identify and implement these opportunities. These artisan clusters are evolving into a tourist innovation hub. The concept is dynamic and, if required, may be replicated at various sizes by other organizations for various craft clusters. The aim is to provide a functional framework for inquiry, creative thinking, consistent output, and clear reflection. Then follow different phases of the CET model, which may be followed as is or modified to fit a particular environment and set of objectives.

Determine the location of a potential craft cluster village:

The main goal of this stage is to conduct structured behavior research and fieldwork, as well as to identify suitable sites (villages and towns) for artisanal experience tourism in the near future. The gathering of villages with established craft typology classes is one of the requirements. The site identifier will also take into account contextual factors such as historical significance, nearby communities, and natural and man-made tools.

Begin the Conversation:

The aim is to start a conversation regarding the project goals as well as an outline of the dimensions and effects of a craft tourist center. Identifying key stakeholders and associated groups in the art clusters is an important element of this. Typically, this step entails making a number of declarations about the tourist artisanal experience strategy, as well as ensuring complete community participation and establishing a level of trust. This approach represents the amount of individuals that are engaged in this project in a meaningful way. This also aids in the development of a long-term connection and a knowledge of tourist receptivity.

Organize Contextual Programs:

This stage is aimed at co-creation and involves equal participation from the design community as well as project stakeholders. The aim of that stage is to cause new ideas and concepts in the craft community, as well as their acceptability among key stakeholders, once a connection has been established with the local society and a conversation has begun. The goal is to introduce stakeholders to a new working method, not only to improve crafts practices and the chain of beliefs, but also to demonstrate their possible tourist effects. This stage aims to generate, recall, trigger, and stimulate new thinking ideas while also functioning as a group. This is accomplished via a variety of seminars, training workshops, group activities, art knowledge, and informal Tea

discussions. This level is extremely demanding and prepares the group to upgrade village / town craft to a production that is experienced at the tourist center[6].

Bringing Craftspeople into the Craft and Design Community:

The goal is to connect the craft public with a wide range of specialists, including other craftsmen, artists, industry experts, businesspeople, prospective consumers, and employees interested in the arts and design sectors. The objective is to expose handicraftsmen to growing economies as well as product development, which is in accordance with the village's goal of becoming a tourist destination focused on handcrafted experiences. It's also a time for organizers and members in the group to form a network, as well as a brotherhood of higher workmanship, which will be useful for future shipbuilding tourist websites.

Identify and evaluate the infrastructure:

Some basic equipment, as well as services, will be needed to equip a town or hamlet to welcome visitors for different kinds of activities. It is essential that the different tourism activities be carried out in dynamic and well-equipped venues in order to create viable pathways. This procedure evaluates the group's accessible infrastructure and built environment, as well as potential growth and upgrade plans. The method is an all-encompassing and consultative procedure in which the craft community explains the importance in engaging with design professionals about physical capital and development plans. The stage ends with suggested actions and development plans based on the first study and assessment of the existing infrastructure available in the community.

Alternative forms of tourism and sustainability

The desire to connect a variety of types of tourism with the idea of sustainable development has added to the uncertainties mentioned above. The bulk of these are types of tourism that may be classified as "green" or "alternative," in that they are not part of mainstream or conventional tourist. The inherent assumption that mass tourism is non-sustainable and therefore has nothing to do with sustainable development has been an unfortunate consequence of this connection. Indeed, some of the most outspoken opponents of mass tourism are also the most passionate advocates of sustainable development and alternative kinds of tourism, perhaps believing that supporting the latter would solve the former's issues. This is a concerning trend for two reasons. To begin with, it is almost impossible to have a kind of tourist growth that does not have an effect on the area in which it takes place[7].

The naïve notion that nature-based tourism is inherently sustainable may not only be wrong, but potentially detrimental. All other things being equal, small-scale tourist projects may fairly be anticipated to have fewer and less severe effects than large-scale developments, making them more sustainable. However, they may not be completely sustainable, because in fact, nothing is truly equal. Many types of alternative tourism, such as ecotourism, take place in extremely sensitive and fragile ecosystems, some of which are unable to sustain even modest levels of usage and have little or no infrastructure to cope with development. Because of the area in which they occur or their cumulative effects, the resultant consequences, however little they may be individually, may become severe.

Second, all instances of mass tourism have yet to be shown to be unsustainable. While the available data tends to support this viewpoint, the comparatively little empirical study on the impacts of mass tourist growth leaves a lot to be desired. More significantly, this assumption seems to have diverted attention away from the tough but critical job of figuring out how to

make mass tourism more sustainable[8]. The main issue with tourism sustainability is not guaranteeing the continuing introduction of small-scale, ecologically and culturally acceptable types of tourism, but rather ensuring that current mass tourist developments are as sustainable as feasible. Studies like Prat's on the Costa Brava are very uncommon in this area of sustainable development[9].

Tourism development in various settings that is sustainable

The environment in which tourism happens has dominated much of the debate on sustainable development and tourism, with many of the locations studied being in the Third World. This emphasis is likely due to the fact that, in many respects, examining new or planned developments in virgin or 'greenfield' locations and arguing how they might be made more sustainable is much simpler than dealing with mature and declining urban tourist destinations. Furthermore, the tourist sector has been quick to recognize the commercial viability of the idea of sustainable development. It recognized that ignoring the outpouring of support for the idea would expose it to criticism and potentially strict restriction, if not outright ban, in certain areas[10]. As a result, it has embraced the idea of sustainable development in name if not in practice in many instances. As a result, numerous small-scale tourism businesses in a variety of places have suddenly started to refer to themselves as "sustainable" in the hopes of competing effectively for the "suitable tourist."

DISCUSSION

As previously said, this is still a significant issue, and because of the ambiguity, virtually any kind of tourism may be labeled as sustainable. The topic of how sustainability could be monitored and assessed if and when a suitable definition of sustainable tourism is developed and adopted is related to this basic problem. Despite all the hype in manufacturing and political circles to convince voters that much is being aimed to accomplish sustainable tourism, there is implicit, though not overt, opposition to evidence that indicates that very little new or existing tourism development is sustainable, or at best, that a decision on its sustainability cannot be made for many years. Furthermore, many proponents of sustainable tourism seem reluctant to recognize that just because a business claims to be sustainable does not mean it is. Even if the components and processes of sustainability are recognized and comprehended, there is no assurance that they will be implemented in tourist destinations. If sustainability is to be accomplished, it will be essential to guarantee that all stakeholders are willing participants in the process. If the industry, at all levels, cannot be convinced that adhering to certain sustainability principles is in its own best interests, then other stakeholders' efforts will be in vain. Few people will adopt sustainable policies and behaviors if the government is unwilling to educate and, if necessary, enforce them.

CONCLUSION

There are many circumstances and possibilities for connecting local artisans and society in today's quickly developing society, not only from the perspective of raising the value of crafts but also from the perspective of starting an immersive visitor experience with the location and background. One such huge opportunity is tourism's art expertise. The breadth of beneficial information and style gained as a result of this will assist not just artisans, but also a variety of tourist effects. Such a tourism approach Activities will provide tourists with the chance to get personal experiences that they will find beneficial. This craft tourism model was developed using a strong theoretical foundation and a variety of practical pilot projects for assessing and executing the framework. The model may be scaled, replicated, and mutated depending on the

environment and group. This model board of directors, organizations, and autonomous practice may be used by various craft clusters, tourism, and other industries. An informal design framework will be developed around the step-by-step approach. In the current zeal to promote sustainable tourism, there is a worrying trend to declare that any small-scale, ecologically or culturally oriented type of tourism is sustainable, especially when it is created by or for local people. Without precise and trustworthy indicators and monitoring, it is impossible to assess a company's long-term viability until many years after it was founded, and only then after comparing its operation and consequences to the condition of the environment at the time of its founding.

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