



## SAFEGUARDING (PROTECTING) OF INTANGIBLE CULTURAL HERITAGE FOR TOURISM DEVELOPMENT - CASE STUDY OF THE UPPER KRISHNA BASIN OF MAHARASHTRA

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### **Abstract:**

“We share cultural expressions that have been passed from one generation to another have evolved in response to their environments and contribute to giving us a sense of identity and continuity.” The Upper Krishna basin of Maharashtra have rich intangible cultural heritage. Kolhapur, Sangli and Satara these three districts are include in the study area. These three districts have lot of traditional things that we regard as important to preserve for future generations. They may be significant due to their present or possible economic, social, emotional values. These intangible things are our way of life. Intangible cultural heritage in the study region is an important factor in maintaining cultural diversity to face of growing globalization. It is important that an understanding of intangible cultural heritage of different communities. It is helps to increase inter cultural dialogue and encourage initial respect for other ways of life. Protecting intangible cultural heritage is most essential for development of cultural tourism in the Upper Krishna basin of Maharashtra.

### **Introduction:**

Safeguarding intangible cultural heritage is important to cultural manifestation as well as increasing knowledge and skills that is transmitted from one generation to another. This transmission of knowledge is relevant for minority state. Intangible cultural heritage have their social and economic value it is also important for the development of state and every one of society. Intangible cultural heritage to giving us a sense of identity and continuity and it provides a link from our past through the present and in to our future. It contribute to social cohesion, encouraging a sense of identity and responsibility which helps individual to feel part of one or different community and feel part of society at large.

Intangible cultural heritage is constantly changing and evolving and being enriched by each new generation. Many intangible cultural heritages are under threat, endangered by globalization and cultural homogenization, and also by a lack of support, appreciation and understanding. It intangible cultural heritage is not safe grad or protected; it risk becoming lost forever of frozen as a practice belonging o the past. Intangible cultural heritage in Maharashtra are also under threat, endangered condition. Preserving this heritage and passing it on to future generation strengthens it and keeps it a live while allowing for it to change and adopt. Safeguarding to intangible cultural heritage, we needs different measures from the ones used for conserving monuments, sites and natural sites. For intangible to be kept alive, it must remain relevant to a culture and be regularly practiced and learned with in

communities and between generations. Safeguarding intangible cultural heritage means measures aimed at ensuring the viability of the heritage including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission particularly through formal and non-formal education as well as the revitalization of various aspects of such heritage.

Safeguarding activities must therefore always involve the communities, groups and where appropriate; individuals that bear such heritage. Safeguarding focuses on the process involved in transmitting or communicating intangible cultural heritage from generation to generation rather than on the production of its concrete manifestations such as dance performance a song, a music, instruments, an art and craft or goods. Safeguarding means making sure that intangible cultural heritage remains as an active part of life for today's generation that they can hand over's to tomorrows. Safeguarding intangible cultural heritage is also an important source of tourism development, economic development, and sustainable development.

### **Objective of the study:**

- To identify the Intangible Cultural Heritage in the study region.
- To explain the significance of safeguarding these ICH for tourism development.

### **Intangible Cultural Heritages:**

The 2003 UNESCO 'Convention for the Safeguarding of the Intangible Cultural Heritage' (ICH), defines ICH means the practices,

representations, expression, Knowledge, skills as well as the instruments, Objects, artifacts and cultural space associated therewith – that communities, groups and in some case, individuals recognize as part of their cultural heritage (cf. Aikawa-Faure 2009). This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their

environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. Table no 1 shows the different intangible cultural heritage in the Upper Krishna basin, includes folk Art, Folk dance, Festivals, Food, Craft traditional cloths, Instruments, oral expression.

**Table 1:** Intangible Cultural heritage in the Upper Krishna Basin

Sr no	Name of Heritage	Types of Intangible Cultural Heritage
1	Folk Dance	Zimma – Fugdi Lavani (Tamasha) Gondhal, Bharud Waghayamurlai Gaja Dance (Dhangari Nrutya) Dindi, Kala
2	Folk Art	Dand patta Lezim MalKhamb Kusthi (Wrestling) Vasudev
3	Festival	Dasra Mohostav – Kolhapur and Satara Moharam –(Kadegaon) Bagad- Satara Krushnamai Mohostav – Wai
4	Food	Kolhapuri Misal, Tambda Phandra (Nonveg cuisine), Gur (Jaggri), Satara-Kandhi pedha, Strawberry of Mahableshwar, Termeric of Sangli, Grapes and Raisin
5	Crafts,	Kolhapuri Chappal, Hupri Payal, Kolhapur Saj
6	Traditional cloths	Kolhapuri Pheta, Navvari Saree
7	Oral Traditional and expression	Songi Bhajan, Keertan, Povada, Vasudev, Pingala,

#### Convention for International Recognition

As a driving force of cultural diversity, intangible cultural heritage has received international recognition and its safeguarding has become one of the priorities of international cooperation. The Convention adopted by the general Conference of UNESCO in 2003 is the first international treaty to provide a legal, administrative and financial framework to safeguarding this heritage. A Convention is an agreement under international law entered into by states and that establishes rights and obligations between each party and every other party. The 2003 Convention aims at safeguarding intangible cultural heritage that is in step with international agreements on human rights and that meets requirements of mutual respect among communities and of sustainable development.

#### Stapes to Safeguarding Intangible Cultural Heritage:

- First step in safeguarding, to identify those expressions and manifestations that can be considered intangible cultural heritage and making a record or inventory of them.
- The communities themselves must take part in identifying and defining their ICH.
- To find out which ICH is most under threat or under greatest presser.
- To be noted that has much widespread the ICH and how many participated in them and how much an impact on them.
- ICH is constantly subject to changes, inventories should be regularly update

### **Safeguarding (Protecting) Indigenous Intangible Cultural Heritage in the Upper Krishna Basin of Maharashtra**

The folk dance, folk art, folk music, traditional musical instruments, festivals, traditions are the tools to understand human culture and its progress in the courses of time. The state of Maharashtra is also rich of various folk arts, folk dance and folk music. It includes people various castes, creeds, religious and of languages. The folk arts show cultural unity of the people. These folk arts are used from many years for entertainment as well as for propaganda and social awareness. Nearly 30 to 40 years ago there were no mediums of entertainment except folk art. So these folk arts are the major formats of entertainment as well as they give the artist their live hood.

The folk arts have been broadly two types.

1. Villages (Gavgada) : The folk arts developed by the villages that includes Tamasha, Bhedikshayari, Barud (Shahiri), Gondhal, Waghya-murali, Dhamagai, Ovyra, Dhangar gajanrutya, Dakagayan, Jogte, Bhajan, Kirtan, Davari, Ektari, Songi Bhajan, Lavani and games like Zimma, Fhugadi, Mardani Khel( Lezim, dandpatta) , Halgivadan, Khusti, (Westerling).

2. Folk art developed by wondering people.

It includes Pahatgar, Dhasm, Jagavonl, Pangan, Bal Santosh, Pingala, Kudmude Joshi, Vasudev, Aradhya Gondhali, Potraj, Kadak Laxmi, Masanjogi, Dhmbari, Bhupya and Helavi, Bhutya, Bahurupi, etc. These wandering people present their art from place to place in crop season and earn their live hood.

Today the time has changed due to globalization, urbanization we find massive change in entertainment. Because of science and technology media became powerful.

So the new generation has new and modern ways of entertainment. Because of this change and development in electronics the folk arts of Gavgada is on the verge of extinctions. The medium like television has reached to villages. Because of this electronic revolution the folk arts folkdance, folk music which is our cultural heritage is likely to be lost. The twelve Balutedar are now no more so their art. Still some of the folk arts like Tamasha, Lavni, Khusti, Powada ( Ballad) Gondhal, Waghaya Murlil, Dhonagari Gaja Nritya folk arts developed by wondering people are almost lost. These arts are our cultural heritage and we have to preserve them. The society has to come forward to protect these

cultural activities and arts. The people from foreign countries came to India to study these folk arts. But we native people do not pay alteration to this. To protect this rich intangible cultural heritage we have to take following measures.

1. The government has to support folk art, folk dance and music. At various tourist places, a folk art center is to be developed so that these artists can perform their art and they can earn their lively hood and people will be entertained. Rajasthan has made such Lok Kala Kendra (folk art centers) as Udaypur, Jodpmur, Jaisalmer etc.

Kolhapur is also known as Kalapur. If such center is developed at Kolhapur it will helpful to preserve and develop folk art and boost tourism.

2. The aged and old artist of folk art should get pension for their survival. The establishment of training centers for folk art will generate interest of these arts in new generation. Even by using modern techniques the folk art will be improved to entertain the society and preserve it.

3. At university level subjects will be started to folk art, folk dance and folk music. The students may get a chance to learn and to develop it.

4. At college and university level. Youth festivals have to be organized to have for competition among college students performing folk arts. The winning teams will be given prizes so that young college. Students will keep these folk arts alive. And this young generation will propagate the folk art among the society.

5. The competitions will be organized at village level during Ganesh Chaturthi, Shiv Jayanti, Dipavali, Dasara so people will participate with their folk arts that will help to protect and preserve these rich cultural activities of our earliest generation (competitions of Zimma, Fugadi, Folkdance etc.

6. The folk arts developed by wandering people are about to die because people performing these arts are now entered in to new type of business for their live hood. It is necessary to protect these people with their art. In early days the economy was solely depended on agriculture so people wonder from place to place presenting their art during crop season. From early dawn to night every art has had its time of performance. For example Vasudeo, Pingla came to village before rising of the sun. Whereas Dombari, Potraj show their art at evening. They live on the grains given by the farmers. But because of

various factors these folk arts are now not performed as used to be once upon a time.

7. The helping hand from the govt. is very essential to protect, preserve and retain great folk arts, folk music and folk dance. It is proved fact that written literature has had its roots in folk art. All modern literacy forms and genres have their roots in folk art. The study of society will remain in complete and one sided if we lose our great cultural heritage that recites in folk arts. The people their unique identity because of these very features of folk art, folk dance and folk music. It is the need of time to help all those artists in whom these arts are alive unless we will lose our history with them.

8. Every region has its specialty in cuisines or products or crop for example Kolhapur is famous for Kolhapuri Chappal, Kolhapuri Gur (Jaggary), Turmeric of Sangli, Ghansal rice of Ajara, Kandhi Pedha Satar, Strawberry of Mahableshwar, Tambada Phandara Rassa (Mutton) of Kolhapurs and so on. All these things are regional identity as well as social and cultural heritage. We must preserve all these flavors of life of various regions of Maharashtra with all its multi colored, multicultural nature.

Folk art and folk artist are to be supported by the govt. they must be provided good financial support so that they can handovers the heritage of great culture to coming generation. In the world of interest and media and multipliers, a common man of village who give all his life in performing folk art must be respected. He must be given dignity so that new generations will carry it forward.

#### **Conclusion and Suggestions:**

In the modern period the impact of globalization and urbanization is shown on these traditional cultural intangible heritages. New generation has new modern ways of entertainment because of this the folk arts, dance, music and other cultural heritage is likely to be lost. Intangible cultural heritage is our legacy and we have to preserve them. The society has come forward to protect these cultural activities and arts. This intangible cultural heritage has lot of tourism potential hence to protect and give the promotion for tourism development. For

safeguarding intangible cultural heritage we have to take following measures.

- The government has to support folk art, folk dance and music as well as safeguarding and promotion for these should be established Lok-Kalakendra (folk art centers)
- To establishment of training centers for folk arts and music.
- Give the promotion to artists to present their art at tourist place.
- The university level to start the subjects related to folk art and folk dance, music.
- To organize the university level completions among the college students performing folk art, folk dance.
- Organization of cultural festivals at village level it is helpful to preserve the rich cultural activities.
- The folk arts developed by wandering people are about to die, to protect these arts give the economic support to these people.
- The helps hand from the government and public institutions, NGOs is very essential to protect, preserve and retain our grate intangible heritage.
- It is essential to organize cultural programmes and festivals to promotion of art and craft, local products for the conservation of intangible cultural heritage, as well as tourism development in the study region. Programmes on folk dance, folk art, music organized at Kolhapur festival, Satara festival. This type of festivals and programmes should be promoted to tourism in the study area.

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