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**NARSAPUR – 534275**

## **DEPARTMENT OF HISTORY & TOURISM**

### **MINOR RESEARCH PROJECT 2019-2020**

We completed and submitted the MRP (Minor Research Project) on 05-02-2020 as Principal Investigator, with Co-Investigator of Dr. V. Ramabrahmam, Assistant Professor, Dept. of History & Archaeology, Yogi Vemana University, Kadapa, under the RUSA, 2.0 sponsored by MHRD, New Delhi, the topic entitled, “Rural Tourism and the Role Handicrafts in the West Godavari District of Andhra Pradesh”, for the academic year 2019-2020.

# **MRP REPORT**

## **Rural Tourism and the Role of Handicrafts in the West Godavari District Of Andhra Pradesh**

### **Chapter I: Origin and evolution of handicrafts in Andhra Pradesh**

#### **Definition of Handicrafts**

Encyclopedia Britannica defines it as ‘occupation of making by hand usable products graded with visual appeal. Handicrafts encompass activities that require a broad range of skills and equipment, including needle work, lace-making, weaving, printed textiles, decoration, basketry, pottery, ornamental metal working, jewellery, leather working, wood working, glassblowing, and the making of the stained glass.’ This definition has been cited in an apex court ruling in India while deciding whether agarbattis (incense sticks) could be qualified as handicrafts.

#### **Classification of Handicrafts**

The primary medium of the items created can be classified into Earth, Fiber, Metal, Wood, Stone, Leather, and Ivory, Bones, Horns, and Shells.<sup>2</sup> The medium of earth includes clay, ceramic and glass, fiber includes mainly textiles and wood includes cane and bamboo, papier-mache items as well. Incidentally, archaeologists use a similar approach to classify the objects that they excavate at different sites as the item’s functional/decorative value may not be known in advance and the principal medium based classification is easier.

Therefore, handicraft items are also classified based on the finished products, whose nomenclature Sometimes indicates the primary medium used and sometimes the finished product as shown in Table 1.1.

<b>Art Metal Ware</b>	Bells & Chimes, Candle Holders, Candle Sconces, Fireplace, Flower Vases, Jewellery Boxes, utensils. Etc.
<b>Wood Ware</b>	Almirah, Beds, Cabinets, Chairs, Home Temples, Mirror Frames, Side boards, Sofa Sets, Stools, Tables
<b>Home Furnishing</b>	Bed Covers, Carpets, Coverlets, Curtains, Cushion Covers, Duvets Kitchen Towels, Quilts, Rugs & Mats, Sofa Covers, Throws
<b>Imitation Jewellery</b>	Anklets, Armlets, Bangles, Bracelets, Brooches, Chokers, Cufflings, Earrings, Necklaces, Pearls, Pendants, Rings, Toe Rings

<b>Garden Accessories</b>	Garden Benches, Bird Feeders, Fountains, Garden Planters, Hanging Baskets, Garden Lights, Pedestals
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<b>Toys &amp; Dolls</b>	Clay Toys, Cloth Dolls, Paper Mache Dolls, Wooden Puppets, Wooden Toys
<b>Table Accessories</b>	Coasters, Napkin Rings, Napkins, Pen Holders, Table Lamps, Table Mats, Table Runners, Table Skirtings, Tea Cozy
<b>Antique Armory</b>	Armor, Breast Plates, Chain Mails, Daggers, Helmets, Mace, Pole arms & Battle Axes, Shields, Swords, Throwing Stars
<b>Paintings</b>	Batik, Frame Paintings, Glass Paintings, Kalamkari, Madhubani/Mithila, Marble Painting, Miniature Paintings, Palm Leaf Etchings, Patachitra, Religious Paintings, Silk Paintings, Tanjore Paintings, Velvet Paintings
<b>Needle works of India</b>	Chikan Embroidery, Crewel Embroidery, Crochet work, Kantha Embroidery, Mirror work Embroidery, Zardozi Embroidery, Appliqué work, Ajrakh Prints, Bagh Prints.

Source: <http://handicrafts.nic.in/>

**Table 1.2: Broad Categories of Craft Items, DC-H Definition**

Sl. No.	Name of the Craft	Sl. No.	Name of the Craft
1.	Bidri	17.	Musical instrument
2.	Cane & Bamboo	18.	Pottery and clay objects
3.	Carpet	19.	Rugs & durries
4.	Conch-Shell	20.	Stone (carving)
5.	Doll & Toys	21.	Stone (inlay)
6.	Filigree & Silverware	22.	Terracotta
7.	Folk Painting	23.	Theatre, Costumes & Puppet
8.	Furniture	24.	Textile (handloom)
9.	Grass, leaf, reed & fiber	25.	Textile (Hand embroidery)
10.	Horn & Bone	26.	Textile (Hand printed)
11.	Jewellery	27.	Wood (carving)
12.	Leather (footwear)	28.	Wood (inlay)
13.	Leather (other articles)	29.	Wood (turning and lacquer ware)
14.	Metal ware	30.	Zari
15.	Metal images (classical)	31.	Coir twisting
16.	Metal images (folk)	32.	Miscellaneous crafts and Paintings

Source: <http://handicrafts.nic.in/>

## **Chapter II: Concepts of Tourism & Rural Tourism in Andhra Pradesh**

Man's search for food and shelter and his curiosity for things around gave birth to travel. Travel led to tourism. Tourism is the activity of tourists and those who deal with them. Tourism is not a single industry, but an aggregate of many components. As a means of education and

cultural exchange, tourism is an excellent instrument for the promotion of national integration and international understanding friendship and peace. The growth of tourism is closely related to the age and speed of travel, economic growth and political developments. It grows gradually over the years as earlier and foster ways of travel became available.

### **Sunrise Andhra Pradesh**

Andhra Pradesh is the State of Opportunities. The State now targets to be among the top 3 states in India by 2022 and a developed state by 2029. With the second longest coastline of 974 kilometers in the country, a rich historical and cultural heritage, ancient and spiritual temples, serene valleys and hills; the new state of Andhra Pradesh with 13 districts holds vast tourist potential, hitherto. Andhra Pradesh is strategically located on the south-eastern coast of India and is a natural gateway to East & South-East Asia. The state has a population of 4.93 crore (Census - 2011), accounting for 4% of country's population.

- i) To highlight tourism products that enable visitors experience the diversity of Andhra Pradesh culture and heritage;
- ii) To offer suggestions to facilitate heritage conservation;
- iii) To identify the potential tourist circuits/destinations in the Study area west Godavari in Andhra Pradesh with Handicraft industry.
- iv) Assess the existing infrastructure – basic and tourism related for the Circuits/destinations;
- v) Perceptions and opinions of Tourists: Problems & Prospects.
- vi) Identify infrastructural projects to be initiated by Centre/State/Private sector.

### **The Methodology**

The Primary aim of the present study is to examine the changes taking place in Tourism sector in Andhra Pradesh. The historical methodology is based on an analysis of development of tourism in Andhra Pradesh and its impact on tourist destination. Information gathered from various reports, gazette orders issued from time to time, the annual administrative reports of Department of Tourism, available tourism files, and tourism news letters from General Administration Department of the Secretariat, Vijayawada, and newspaper articles.

## **Introduction to Rural Tourism**

Rural tourism showcases the rural life, environment, serene beauty, art, culture and heritage at rural locations, thus bringing economic and social benefits for the local community. It also strengthens the interaction between the locals and the tourists for more enriched tourism experience. The rural tourism system consists of three interrelated components- market, travel, and destination (Boniface and Cooper, 1987). The first component of the system consists of economically developed areas with high standard of living (high per capita discretionary income, increased leisure time etc) where people can think of travelling outside to satisfy their felt needs. This felt need depends upon one's own perception of the outside environment.

## **Tourism and Rural Development**

Tourism can serve as a rural development catalyst as the tourist expenditure permeates through whole of the rural economy. It generates synergy between tourism related industries, the local government as well as national and international tour operators and agencies. Tourist expenditure initially comes from the expenditure on accommodation, food and beverages and shopping souvenir items. This expenditure in the destinations provides opportunity for employment, increasing local income and consumption with consequent migration of people from surrounding rural areas. This results in population growth in the destinations. With this enhanced spread effects, tourism is acting as a catalytic agent in backward area development.

## **Key factors responsible for widening the scope of rural tourism**

- Desire for escape from the monoculture of city living.
- Increasing Interest in Outdoor Recreation, Eco-Tourism and Special Interest Tourism.
- Rural locations are ideal for relaxation and rejuvenation.
- Over-familiarity and Congestion with traditional tourist resorts
- Increased Interest in alternative and off-beat attractions
- Curiosity for rural India and its culture, customs and heritages
- Accessibility of Rural Areas.
- Growing number of special interest tourists.
- A move towards Short-Break Holidays.

### **Chapter III: Origin and Evolution of Narsapur: Lace Work Handicraft**

India has a significant position of Handicrafts through ages around the world for its creativity, aesthetics and exquisite craftsmanship. It represents the artistic skills, cultural heritage that are forwarding from generation to generation not only in crocheted goods but also in other areas. This informal sector is now playing a vital role in job markets and influencing imports and exports of our country. India is a big exporter of fabrics and accessories. India's strengths not only depend on the tradition, but also in its raw materials. World over, India is the third largest producer of cotton, the second largest producer of silk and the fifth largest producer of man-made fibers and lace products.

Handicrafts are a form of creative art and craft which involves making of products by one's own hands. Since ages in memorial human beings have been relying on handicrafts for earning their livelihood or pursuing it as a hereditary. This creative practice is basically considered conventional as it manifests the traditions deeply embedded in the culture of a region. It also reflects the skills of artisans of specific geographic regions who use different tools, techniques and pattern which are unique to a particular cluster to create an object. Handicrafts epitomize centuries of evolutionary tradition and include the products having religious sanctity and cultural significance, like crochet work, metal ware, pottery, Jewelry, quilting and waving are the main items which constitute Indian handicraft industry.

UNESCO/ITC defined handicrafts broadly "Artisanal products are those which are produced by artisans, either completely by hand or other means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product. These can be produced from sustainable resources without having any restrictions on quantity and use of raw materials. The special nature of these products derives from their distinctive features, which can be utilitarian, aesthetic, creative, culturally attached, decorative functional, traditional, religiously and socially symbolic and significant".

During Renaissance both peasant women and ladies of the court executed crochet trade often produce lace-like fabrics such as embroidered netting and gauze. As well as drawn and

cutwork embroider survive from Egypt and Peru. Truce lace, however dates from Renaissance, needle lace from Italy and Bobbin lace in Faders. The art of making crochet lace has existed in India for at least three-four hundred years. The oldest centre is in Jamnagar in Gujarat; where women of the Whora community have been engaged in this art from the time of Aurangazeb. They specialize in a particular type of a cap in conical shape. Crochet lace is well developed and has spread extensively around the delta area of the river Godavari. Narsapur was an important town once, and in contact with outside world. Project Report on Skill Development Program under Comprehensive Handicrafts cluster Development Scheme, O/o Development Commissioner (Handicrafts), Ministry of Textiles, GOI.

Narsapur women of making 300 designs in lace. In chikan embroidery the use of lace most probably was picked up from the European ladies (as here is no record confirming the use of lace) who visited Oudh (Avadh) and since they all had their private tailors in India they migled both these arts for their personal use. Today crochet lace is used quite sparingly, as trimmings for ‘chunnis’, ‘kurtas’ and other small items like napkins and table cloths.

**Lace means: Ladies Attractive Crochet Embroidery**

The oxford dictionary defined the word lace as “Delicate Ornamental Open work fabric of threads”. An attractive and ornamental approached fabric made by looping, knitting, plaiting or twisting threads into meaningful patterns. Hence, this work involves some artistic view with above mentioned techniques to end with beautifully woven lace in desired patterns.

#### **Chapter IV: Narsapur Lace-Evidence from Regional to International Standards**

In the year 2004, the first of its kind lace park in India was established here where thousands of crochet lace makers can market their products. Almost this lace work is providing employment directly or indirectly to more than 2 lakh middle class women at their own homes. This large employment provider started long back, in remote Narsapur in West Godavari district of Andhra Pradesh has grown into an internationally recognized handicraft and hence it demands the attention of the historians. It has grown from the status of mere skill, imparted to supplemented family to that of a full-fledged trade catering to the needs of foreign market.

## **Chapter V: Impact of Tourism on Handicraft Industry**

The importance of handicrafts is both cultural and economic. The cultural importance of handicrafts leads to the preservation of the heritage, traditional skills and the art. Its economic importance lies in high employment potential, low capital investment, high value addition, and potential for export/foreign exchange earnings. The craft or handicraft sector is the largest decentralized and unorganized sector of the Indian economy, and is among India's largest foreign exchange earners.

However after independence, the artisans again became the masters of their own art. Although the Government failed to provide them the earnings and the patronage they enjoyed in the ancient times, still their condition improved. However, there was no particular change in the status of the craftsmen in the country. The visitors/tourists have once again come to the rescue of the art and artisans in the rural India. Centuries later, today the changing scenario can be observed in our country.

Increasing demands for the handicrafts in the international market, if tapped appropriately, may bring the long awaited prosperity for the artisans. It is the time we can provide the due respect and affluence to the artisans of the country. The handicrafts articles particularly, gems, jewellery, leather goods, mirror work, ivory, stone and the brass work constitute the main shopping items of the foreign tourists. The International Passenger Survey (1996-1997) reported that nearly 40% of the tourist's expenditure on shopping is spent on these handicrafts, which in turn contributes heavily for the sustenance of several small/medium firms which account to 90% of the tourism business'.

## **Chapter VI: Suggestions and Conclusion**

*“Tourism as a Vehicle for Intercultural Dialogue and Cross-Cultural Understanding”*- UNESCO Studies conducted and the experiences collected from the tourists at the various historical and religious sites are quite revealing in the sense that they become a fountain source of Knowledge borne out of historical prominence and great cultural significance. Historically built religious institutions and cultural centers are more attracting the tourist's visits more and become, ipso facto, thrust area for the tourism promotion.



The artisans depend upon the mediators for their products to reach the market and thus are paid less than the market price of the products. There is usually a very wide differential between the manufacturer's prices of the products. They have a positive impact on the handicraft industry in the study area that is to say; more the arrival of the tourists better will be the status of the industry in the rural areas.