

The Significance of Cultural Tourism to Sustainable Development with Special Reference to the Kolhapur City

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Abstract—The Indian has significant historical background. Culture and heritage are accompanying to history of Indian civilization. Indian has rich cultural and heritage significance. As tourism is one of the fastest growing industries. So, the potential of cultural and heritage tourism can be utilized for tourism development.

The cultural, tradition, art, architecture, religion and other social structure of the region have substantial impact development region. The tangible and intangible cultural aspect play important role in sustainable development and tourism growth of the region.

It is identified the previous studies focused on sustainable development in tourism but did not focus on cultural tourism, so in this study it has been considered.

The regions issues and challenges of cultural tourism has been analyzed. For the study the research methodology used is integrated an inductive design through literature study in order to attain qualitative data.

The present study is about the cultural tourism and its significance of the region. The various intangible and tangible cultural aspects are studied. The utilization of cultural resources of the region and its impact on the sustainable development of the region.

Keywords—Cultural tourism ,Sustainable development

I. INTRODUCTION

Tourism

Tourism represents the movement of people from one destination to another destination which is an economic, social and cultural phenomenon. It is a temporary movement of people to an outside destination or place. (prof yogesh hole, 2019)

Cultural tourism

According to the definition adopted by the UNWTO General Assembly, at its 22nd session (2017), Cultural Tourism implies “A type of tourism activity in which the visitor’s essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination. These attractions/products relate to a set of distinctive material, intellectual, spiritual and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and the living cultures with their lifestyles, value systems, beliefs and traditions”.

Cultural tourism in India

India's cultural tourism, because of its unique heritage cultures and climatic features, India has become one of the world's popular tourist destinations, attracting a great number of people each year. Tourism has grown-up intensely over the last 25 years, and it is one of the most notable elements driving economic development. India is the among country that offers a variety of tourism options. By presenting India as the ultimate tourist destination, the Indian government hopes to increase revenue from the tourism business. The religious ideas and philosophical tendencies of the time affected Indian art. The temples in the south, as well as the caves of Ajanta, Ellora, and Khajuraho, provide witness to the aesthetic quality reached by Indian artists, sculptors, and architects in those costly and spiritual reawakening on visiting these temples. The consistency of Indian music's development is noteworthy. In India, there are three primary classical dance systems: Baratnatyam, Kathakali, and Maipuri. Other notable dances include Andhra Pradesh's Kuchupudi, Orissa's Odissi, and Kerala's Mohiniattam.

Maharashtra is third-largest state in India's by area and population. Domestic tourist arrivals in Maharashtra have increased by around 7.2 percent, while foreign tourist arrivals in India have increased by 20.8 percent. Along with the Konkan area, it boasts a 720-kilometer-long coastline. There are various hill stations in the Western Ghats and the Sahyadri mountain range. With its deep woods, Maharashtra's Vidarbha region is home to various wildlife sanctuaries and environment parks. Historic cave temples, unspoilt beaches, ancient forts and monuments, woods and wildlife, unique hill stations, pilgrimage centres, and a long legacy of festivals, art, and culture abound throughout Maharashtra

II STATEMENT OF THE RESEARCH PROBLEM

It has been determined that the most of the study carried out on cultural tourism only few aspects are considered and focused on development of infrastructure. The policy and strategies by the government is not analyzed in the previous study which substantial part has to consider.

However, the concern about to utilize the fullest potential of cultural tourism. And to focused on traditions, culture and tourism of the region and relationship is developed between them. So there is need to conserve the culture, traditions of the region and use it for economic, social benefit of the society and local community development.

Hence the study pursued to significantly provided a various cultural and traditional aspects of the region and analysis of the need for sustainable development policies for cultural tourism for the region. Further significant solutions will be provided for the sustainable development of cultural tourism which will be

contributed in formulating strategies, policies and government to comprehend and implement it that are appropriate for growth and sustainable development of the region.

OBJECTIVES OF THE STUDY

- To explore the culture and traditions of the region for sustainable development.
- To relate culture, traditions and tourism for social, economical development of community.
- To analyze ,can the cultural tourism could contribute in reviving the regional economy

II LITERATURE REVIEW

cultural heritage can become an element capable of causing benefits for the development of societies, the relationship with tourism being the most often used to achieve this goal. Thus, cultural tourism becomes an vital strategic feasibility for tourism development. This type of tourism may decrease the seasonality of the sector and favour the opening to new markets. (José Álvarez-García, 2019)

The traditional market functions as a regional distribution center (Hsieh & Chang, 2006; Timothy & Wall, 1997). The regional festivals and events contribute to reviving regional economies with the help of the local and national governments. However, the strategy can be implemented to revive regional economies by accessing cultural tourism resources by adopting Korean model. (Woohyoung Kim, 2013)

If the different events in the city are combine it will be effective and urban regeneration strategies, which can benefit to attract short-term attention to the city simultaneously new cultural facilities are being settled to increase the "real cultural capital" base of the city in the long term (Richards, 2001), (LIU, 2014)

II. HISTORICAL BACKGROUND OF KOLHAPUR

Kolhapur is located on the Brahmapuri branch of the Panchganga River. Dakshin Kashi is another name for it. Kolhapur was controlled by a number of dynasties, ranging from the Maurya to the Bahamani dynasty. Shivaji Maharaj's rule was continued by Shivaji Maharaj's successors. Shahu Chhatrapati reigned from 1922 to 1922. His rule is significant in Kolhapur's social, educational, and cultural history. He laid the groundwork for Kolhapur's socioeconomic development. And passionate promotion of educational programs aiming at achieving social equality, justice, and universal primary education, as well as the emergence of the boarding movement by disseminating education across various communities. Many theatrical companies were patronized by Chh.Shahu, and Shahu employed the Tamasha, a type of folk art, to disseminate the Satyashodhak philosophy

A. Cultural developments in Kolhapur

During the reign of Chh.Shahu Maharaj, Kolhapur gained prominence in social, educational, and cultural history. It is well-known for its arts, education, industry, sports, gastronomy, footwear, jewellery, religions, and, most notably, wrestling.

The temples of Kolhapur district are well-known.

The Mahalaxmi temple, which is one of the 'shakthi peethas' and has religious significance, is the main attraction for Hindu worshippers. It was created in the Hemadpanthi style and has architectural significance. Jyotiba temple is a short distance away. Other adjacent temples such as Khidrapur, sangshi, Beed-Aare, and Vithal Mandir date from the Mahalaxmi era. Pavandara Caves, Jain Bastis, Muslim shrines such as Babu Jamal Darga, and churches add to Kolhapur's religious prominence.

There are numerous historical and ancient monuments in the area.

In Kolhapur, there are Juna Rajwada (Old Palace), Nava Rajwada (New Palace), Shalini Palace, Town Hall, Bindu chowk tatbandhi, Dhunyachya chavya at Rankala, Panyacha Khajina at Kalamba,

Sathmari, Jaiyprabha Studio, Keshavrao Bhosale Natyagrahu, Panchaganga Many sights in the district are worth seeing, including Vishalgad fort, Bhudargad fort, Rangana fort, Masai Caverns, Mahadev temple at Aare, birthplace of Chh. Shahu Maharaj-Laxmi Vilas Palace, Panahala, Pavangad, Masai caves, Panhala-Pavankhinda marg, Pargad at Chandgad, Gandharvagad,

B. Museums

The different museums of ancient relics, Weapons, objects, Paintings, Literature and Life story of Chh. Shahu Maharaj such as

Town Hall – Ancient relics from Kolhapur and art.

New Palace – Weapons, objects, etc from house of Chh. Shahu

Suryakant Mandre Kaladalan – Paintings of Suryakant Mandre.

V. S Khandekar – Literature, awards of V. S Khandekar

G Kamble Dalan - Paintings by G Kamble.

Birth Place Chh. Shahu - Life story of Chh. Shahu Maharaj.

There are a lot of statues, articles, stone inscriptions, documents from Archives available in Kolhapur. Also, the Shahu Mill can become a centre to conserve the social and cultural fabric of Kolhapur. These museums show case the social -cultural and traditional lifestyle of the city

C. Kolhapuri Arts

Kalanagari is another name for Kolhapur. In these places, the monarchs sponsored a variety of cultural activities and sports. Several cultural traditions of these communities can be traced back to the past. In some ways, the towns' deep ties to historical cultural traditions have helped to foster a distinct 'cultural identity' among its residents. In his kingdom of Kolhapur, Chhatrapati Shahu Maharaj promoted the development of fine arts such as music, theatre, and painting. In 1883, the 'Kolhapur Gayan Samaj' was created in Kolhapur. Deval Club, on the other hand, was founded in Kolhapur in 1892. In the twentieth century, the 'Deval Club,' where classical music was taught, played an essential role in the history of Indian classical singing. The Deval club perpetuated the tradition of earlier masters such as Alladiya Khan, Manji Khan, Bhaskar Buva Bhakhale, Nivruttibuva Samaik, and Govindrao Tembe Shankarao Samaik during the post-independence period.

Abalal Rehman, Baba Gajbar, Baburao Painter, Dattoba Dalvi, Ravindera Mestri, Chantrakant Mandre, and Madhavrao Bagal were among the painters who gave Kolhapur its distinct painting tradition.

Three arts schools, namely the Siddharta Art Education Society's School of Arts, Kalaniketan mid Kalamandir, and Kalaniketan mid Kalamandir, have preserved the tradition in the post-independence period.

D. Gold and silver Jewellery

The jewellery industry in Kolhapur has been around for over a century. Because of His Highness' initiative, traditional jewellery began in Kolhapur. „Chatrapati Shahu Maharaj is the name of the Maharaj of Chatrapati Shahu. With a total of 247 jewellers and gold smiths shops in 1926, gold and silver smithy was the "only one substantial industry in the city." During the period under consideration, the expansion and concentration of the silver ornament production business in Hupari was a significant event in Kolhapur state's industrial history. Krishnaji Ramchandra Potdar established the first silver decoration workshop in Hupari in 1904. Potdar worked for the Kolhapur Darbar, making jewellery for the royal horses and elephants. The silverwork industry in Hupari began as a handicraft industry that was carried out solely at the artisans' homes. After a few years, the jewellery company slowly grew. Because Kolhapur is a district centre, many people come here to shop for jewellery. In 1955, the jewellers formed the "Kolhapur Saraf Vypari Sangh," which stands for "Kolhapur Saraf Vypari

Sangh." The jewellery industry in the Kolhapur district has thrived since 1955.

• Famous jewellery shops can be found in many areas of Kolhapur, including Shivaji Peth and other locations, Bhaushingaji Raod,Rajarampuri, and Station Road. Gujar is the oldest town and is known for its traditional jewellery making. This work is carried out by a large number of artists and craftspeople. The inside design of the jewellery store is traditional, with Indian sitting and a low cash register (padhi). Traditional gold and silver jewellery is made by a large number of artisans and craftsmen. Kolhapuri saaz, Kolhapuri rani haar, Kolhapuri thushi, and other traditional Kolhapur gold jewellery can be found (*sutar, october 2020*)



(figure .1 kolhapuri saaz)

E. Handicraft Centres

Many traditional crafts were practiced by hereditary artisan castes who received customary shares of village produce, often supplemented by rent-free land and cash payments. The historical evidences have listed twenty industries worth the name existing in Kolhapur territory. There was a trend toward regional manufacturing.

Traditional small scale and handicraft

Industry continued to exist side by side with modern large scale industry. Small scale concerns engaged in handloom weaving, silver and gold work, black smithy, oil crushing, brick and tile making, carpentry, leather working,tanning, and fibre working had come to be centred in certain settlements given below.

Handloom Weaving - Ichalkaranji, Kolhapur, Vadgoan,

Kagal,Kodoli

Brick Tile and Pottery - Kolhapur, Hupari, Kagal

Carpentry - Kolhapur, Ichalkaranji, Ajara

Leather Working - Kolhapur, Ichalkaranji, Ajara

Fibre Working - Kabnur, Vadgaon, Hupari and Kodoli

Blacksmithy - Kolhapur

Silver and Goldsmithy - Hupari, Kolhapur, Kagal

Oil crashing - Vadgoan, Kodoli

Tanning - Kolhapur, Vadgaon, Ichalkaranji

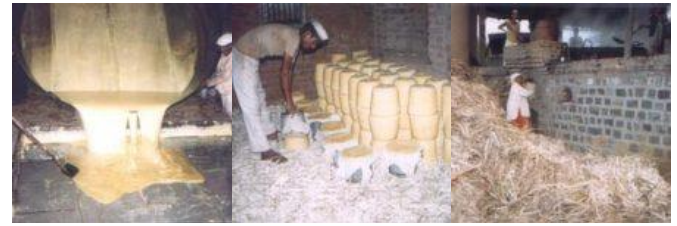
Bidi making - Kolhapur Jaisingpur and Ichalkaranji

F. Kolhapuri Jaggery

The economy of Kolhapur is supported by the cultivation of sugarcane which is used in large amount in the production of the famous Kolhapuri Jaggery.

The place where jaggery is made is called Gurahla. Despite the fact that jaggery was the state's main export, there was no wholesale market for it until the first decade of the twentieth century. In Shahupuri, Kolhapur city, near the railway station, Shahu Chhatrapati developed a wholesale market for jaggery and groundnut selling. The jaggery market in Shahupuri, which had just opened, preferred open auctions or competitive bidding, and so became popular among jaggery producers. From Kolhapur station,

sugar and jaggery are exported via train. Kolhapur had established itself as a significant jaggery market in south India.



Liquid Jag Jaggery Dhep Gurhal Chul
(figure 2 kolhapuri jaggery)

G. Blanket making

- Another important article was the *cumblee* (blanket). This was old locally manufacturing of blanket
- was an essential article to the farmers, labourers and other lower classes and was mostly used by the lower classes. Cumblees were largely made in villages, but the towns of Shirol, Kolhapur, and Vadgoan were also important cumblee-making centres. For the growth of villages and the upliftment of local people engaged in those operations, it is necessary to promote the manufacture of such products
- Pottery work gain importance in Kolhapur State. As per history there were about 1,505 potter's kilns situated in 261 different places distributed throughout the state. Pottery work mostly done by the Kumbhars
- Kolhapur state had many other artisans manufacturing handicraft products.metalwork, lacquer work, bangdi-making, carpenters, goldsmiths and Jingers or Saddlers.
- Goldsmiths were situated in all market towns and large villages.As per historical marks there were large number of families of Goldsmiths and some goldsmiths of Kolhapur city were employed by capitalists.
- Jingurs or saddle-makers were also an important artisan community in Kolhapur. The demand for saddles had dropped extremely in later period .
- cane and coir work is other handicrafts and confectionary, bamboo work, performers, patwegars and tailors.Thus, the traditional small-scale industries overcame in the towns of Kolhapur in old days. The industries were organized in the household or in small factories.The skilled are required for all the manufactured articles made in the towns

H. Kolhapuri Chappal

Kolhapur is also known for its cottage leather industry which comprises of tanning and leatherware. Kohapur also know for chappal has gained the importance worldwide.

Kolhapuri Chappal (footwear from Kolhapur) is traditional handicraft product which is recognized in national and international market. Local people are engaged in this work and it has created employment to local people.



(figure 3 kolhapuri chappal)

I. Kusti and Talim's



figure 4 Timeline of Kusti culture in Kolhapur city.

Wrestling has historical significance in Kolhapur since Chh. Shahu and his successor Chh. Rajaram patronised the talims and akhadas in the city. Wrestling is referred "Kusti" in Marathi language and wrestlers are known as "Malla". Kolhapur is pilgrimage centre for the wrestlers known as 'Kusti Pandhari'. The talims and akhadas are ancient indigenous institutions for training athletes and wrestlers. There are many Akhada in Kolhapur region where these wrestlers are practice from which one of the well knows and famous one is Gangavesh Talim. Chh. Shahu had constructed the famous 'Khasbag Maidan' for 'kusti phads' to arrange wrestling tournaments.



figure 5 Khasbag Kushti Maidan

The Raja of Kurundwad was also a patron of wrestlers. It was Khasbag Maidan where Wrestler Satpal, who is immortalized in local history, won the previous Rustpm-i-Bharat championship.

Kashaba Jadhav won bronze medal in Olympics of 1952 which immortalized the name of Kolhapur, as it remained the only individual medal won by an Indian for a long period. Still wrestling events are held in Kolhapur

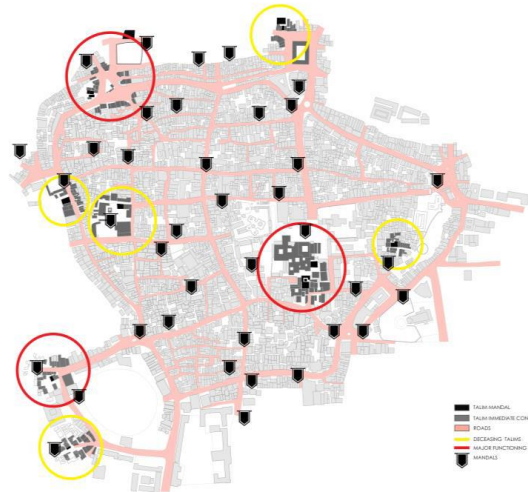
Though the Talims which were formed mainly for training wrestlers and athletes in 'mardani khel' (manly sports). Talims are one of those few places in Kolhapur where people of different castes are treated equally. The talims were centres to promote fitness, moral values, wrestling spirit, sense of unity still exists in the city of Kolhapur.

It has been a major part of the city's culture and history. The importance of talim was primarily for promoting wrestling sport, ethical living, encouraging mardani khel, providing a place for warriors.



(figure 6 Gangavesh Talims or Akhara

Other important Akharas in the city include Motibag Akhara, Shahupuri Akhara, wrestlers from around the country come here to learn wrestling. And talims such as Gangavesh talim, Tatakadil talim, Bavdekar talim, Babujamal Bara Imam talim and sardar talim. These traditional games should be encouraged and conserved the culture of games in talims for social-cultural development of the city. So there is need to encouraged and conserved the culture of traditional games in talims for social-cultural development of the city.



(map 1 Talim and talim mandals and mandals located across the larger city extents.

Kridanagari (city of sports)

The rulers of the erstwhile princely state of Kolhapur encouraged traditional sports among their citizens: wrestling and 'mardani khel' (manly sport) using the traditional Maratha weapons of 'phirgadaga' 'dandpatta' 'vita', 'jambiya', 'bana', the Kolhapur maharajas were particularly fond sport of 'wrestling' or 'kusti'.

The Talims which were originally founded for training wrestlers and athletes in 'mardani khel' (manly sports) shifted their focus to other games like football in the latter half of twentieth century.

In Kolhapur's football tradition, the first football club, known as the 'Jamdar Club,' was founded in 1930. Shahaji Maharaj, the Chhatrapati of Kolhapur, formed the Dewas Yuvraj Club, a football club. Some talim mandals formed their own football teams after the 1960s. In the city, local and large tournaments are now held.

Along with other games the importance of traditional games should be increased and encouraged for community and social development of the region.

Urbanization in Kolhapur district during 1950 2000 A historical perspective

Chitranaagari (city of films)

The tradition of drama inherited by Kolhapur from the famous Keshavrao Bhosale. Chh. Shahu patronized many drama companies. He encouraged Keshavrao Bhosale (1890-1921 A.D.), a famous singer and actor, he founded Lalit Kaladarsha Mandali. Keshavrao Bhosale continued and preserved by institution like 'Deval Club', 'Abhiruchi' and 'Pratyay' during the 1950-2000 period.

The origin of Marathi cinema in Kolhapur is in Kolhapur. The foundation of Kolhapur film industry was laid down by Baburao Painter's Sairandhri produced, by Maharashtra Film Company, in 1920 (Patil, 2002). He was known as Kalamaharshi. The famous Prabhat Film Company was also established in Kolhapur. The work done in Marathi films by the Pendharkar brothers, Sulochana, Chadrakar and Suryakant Mandre, and many others kept alive the art of film making in Kolhapur. In the early 1980s this glorious tradition of film-

making was sought to be resurrected in the city by setting up a Chitrnagari at Kolhapur. There is need create, display and documentation of work done in the field of film making and Marathi cinema reach to various level. The culture of marathi cineama and film making is heritage of the region which needs to utilize for the development of the region.

Sahityanagari (city of literature)

Kolhapur was home to the great Marathi litterateurs V.S. Khandekar and N.S. Phadke. V.S. Khandekar who began there literary career in 1923 was the first Marathi writer to win the Gyanpeeth award for his novel 'Yayati'. In the post- Independence period, the three brothers G.D. Madgulkar, Vyankatesh Madgulkar and Ambadas Madgulkar wrote their novels in Kolhapur. Ranajit Desai, the famous Marathi novelist was educated in Kolhapur and wrote many novels like Swami, Radheya, Samidha, Shriman Yogi and Bari. Another writer of Kolhapur who made a lasting impact on Marathi literature was Shivajirao Savant. His *Mrutyunjay* and *Chawa* became very popular. And other writers continue but because of this strong literary tradition Kolhapur hosted the 65th Akil Bhartiya Marathi Sahitya Sammelan in 1992. So considering the contribution of great Marathi litterateurs there is need to conserve their work and create awareness about marathi sahitya in the region. The visitor coming to Kolhapur should be also get glance of their work so that it can reach to other parts of the country.

Table 7.1: Cultural Facilities in towns of Kolhapur in 2001

Town	Stadium	Cinema	Auditorium	Public Library /	Reading Rooms
Ajra		1	1	1	
Gadhinglaj		1	2	1	
Gandhinagar				5	
Hupari	1	2	1	5	
Ichalkaranji	2	11	2	8	15
Jaisingpur	1	4	6	2	1
Kabnur				3	
Kagal	1	1	5	2	2
Kalambe				2	2
Turf Thane					
Kolhapur	2	15	15	7	0
Korochi				2	
Kurundwad		1		1	
Malkapur			1	1	
Murgud	1	2	1	1	
Pachgaon				2	2
Panhala				1	1
Uchgaon				3	4
Vadgaon		4	1	1	0
Kasba					

Source: Census of India 2001, Maharashtra, Mumbai, Town Directory- Maharashtra-2001, Compact Disk (CD), Directorate of Census Operations, Mumbai

Powada (Ballads)

Kolhapur also had a 'Shahir' tradition. *Powada*, a Ballad form, is a folk form of entertainment based on socio-political events. Also known as *Shahiri* a very popular during the Peshawa period and was singled out by Chh. Shahu for his special patronage. The Royal Durbar would often arrange *Kalgi-tura* (it involved a light question-answer feature of much entertainment value) and felicitate the winners *Shahir*. Lahri Haider, *Shahir*, was very famous for his *Powada*, *Zanshichi Rani*. The famous *Shahir* M.N. Nanivadekar, G.D. Madgulkar are also linked with this city. This popular mode of entertainment have decline over the period of time so there is need to enhance the such mode of entertainment as well as conserve the folk and culture of the region and utilize it for socio-political events.

Tamasha

Chh. Shahu used the *Tamasha*, a form of folk art, to spread the *Satyashodhak* philosophy through *Tamasgir* Bhau Fakkad. During Peshwa rule, the elements of story, drama and political happenings came to be involved in *Tamasha*. It comprises *Gan* (a prayer song offered to God Gajanana at the beginning), *Gavlan* (a small song glorifying Lord Krishna) and *Vag* (presentation of contemporary events through dialogues, dances and songs.). However, its main attraction is *Lavani* a scintillating dance. The first Marathi *Tamasha Vag*, *Mohan Batav* was presented in 1670 by Uma-Bapu.

Bhanids and Gondhals

Bharuds and Gondhals, both of religious nature, were also the traditional avenues of entertainment.

The other culture like sasan kati, lezim, halgi and dhol were also practice as tradition and culture of the region.

III CONCLUSION

The region have historical, cultural background and have different traditions, culture. In past few years these tradition and culture is declining and potential is not utilized. Different festivals, cultural events are part of the city traditions.

After studying various the traditions and culture of the region, it is analyzed that events, festivals, art and crafts needs to conserve and can be utilized for development of society. It is observed that the spaces and the culture associated with the city play a major role in celebration of culture, landmarks culturally significant helps one to analyse the sociality within the context.

The talims and mandals a very crucial aspect of Social equity lies within the people of this city where we see on occasion of festivals and cultural events. These mandals and talims also helps in allowing social interaction within communities and tries to keep the nature of sociability and social equity very strong.

The past history has evidences that the traditions, culture were source of economy generation. so cultural tourism can be used as a catalyst to revive the regional economies by attracting domestic as well as foreign tourists.

The maintenance of heritage, customs, historical monuments, festivities, ceremonies can have cultural exchange between the local people and visitors will help in creating a positive image of the city. Cultural tourism have potential for regional development. The importance of cultural tourism in local people to improve quality life of the people.

The various arts, crafts and traditional business can be explore and can provide market which will

provides leisure and cultural space for residents in the area, which will revive the regional economy, and that the traditional market can attracts tourists by providing them regional specialty and market opportunity to local people.

Government can focus on cultural tourism and provide cultural experience and places can be developed for which will support tourism and growth of regional market of traditional product that has potential.

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THE PREFERRED SPELLING OF THE WORD "ACKNOWLEDGMENT" IN AMERICA IS WITHOUT AN "E" AFTER THE "G." AVOID THE

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