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Exploring Heritage of a Hill State - Himachal Pradesh, in India

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ABSTRACT

Tourism is a powerful economic development tool which creates jobs, provides new business opportunities and strengthens local economies. Starting with the local culture and already existing communities and geographies, tourism developments can enhance the interesting and unique aspects of a location. Using local traditions, beliefs, and resources reinforces the cultural heritage of a location, making these new areas thriving cultural hubs. These communities hold the social values of the residents that connect them to their culture and history, and they also promote the education of these values, which attracts tourists and visitors who are interested in understanding local culture. This increased flow of people boosts local businesses, which in turn supports the community by building a strong economic foundation, allowing the local culture to flourish and create an even more vibrant community. It is now well admired worldwide that development and management of tourism at any destination or place, requires a multi-dimensional approach (strengthen the institutional capacity, engage with multiple stakeholders, establish appropriate protocols and systems). When cultural heritage tourism development is done right, it also helps to protect our nation's natural and cultural treasures and improve the quality of life for residents and visitors. Linking tourism with heritage and culture can do more for local economies than promoting them separately. This article explores the ethnic heritage and emphasizes on the holistic tourism development approach after considering the various heritage tourism resources available in the state.

Keywords: Cultural Tourism, Ethno Tourism, Heritage, Vibrant Community, Creative Tourism.

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Introduction

Tourism is a complex phenomenon that can be conceptualized on several levels. It can be considered demographically, as the flow of temporary leisure migration across international boundaries (international tourism) or within the boundaries of a given country (domestic tourism). It can be thought of institutionally, as the system of enterprises (airlines, travel companies, touring agencies, hotels, resorts, guest houses, souvenir shops, restaurants, theme parks, and so on) and organizations (travel associations, local and national tourist authorities, and international tourist organizations) that process and serve that flow. Finally, it can be conceptualized socially, as the complex of attitudes, motivations, norms, and role models that regulate and shape that flow into a distinct institutional domain. Ethnic tourism is "travel motivated by search for the first hand, authentic and sometimes intimate contact with people whose ethnic and /or cultural background is different from the tourists". Ethnic tourists are driven by the desire to see something different where curiosity is the ultimate factor. The travelers choose to experience firsthand the practices of another culture, and may involve performances, presentations and attractions portraying or presented by indigenous communities. In a broader perspective, it includes cultural, heritage, anthropological, tribal, village and similar forms of tourism. Ethnic tourism, if properly planned and managed, can be promoted as sustainable form of tourism and can be utilized as a tool for the preservation and conservation of culture and heritage as well as poverty alleviation. India, rich with its cultural diversity, grand heritage and inimitable history, is a world famous cultural tourism destination. The focal point of India's attractiveness as a destination is its diverse ethnicity. India have numerous Historical Places, Palaces, Monuments, Ancient Tombs, Forts, Stupas, Temples, Mosques, Churches and Gurudwaras and associated museums under state governments and under the Archaeological Survey of India. The whole country presents diversified culture, customs, traditions, fairs and festivals. All these are the repositories of a wealth of art and culture collectively known as heritage. India has cared major heritage properties like Tajmahal , various Forts and Palaces, villages, sites and developed some geo-heritage fossil parks those attract domestic , international tourists and scientists but, very few restoration efforts are visible, non of prehistoric sites have been developed , to attract heritage tourists; most sites remain unprotected. The only site that has yielded earliest human fossils in South Asia is "Hathnora" in Narmada valley in Madhya Pradesh, i.e. Narmada Man's which stands unprotected and without any site museum. Similarly a new pre-historic site "Haritlayangar" in Shivalik hills of Himachal Pradesh, i.e. Ape Man's is still under the interdepartmental game. The prehistoric heritage potentials of the country are yet to be exploited for heritage tourism in the form of restoration of old buildings, preservation of culture, human natural history museums, fossil parks and heritage research centers (Sankhyan 2013). Himachal Pradesh is well known for ecotourism and nature based tourism but it has potential for becoming a destination for heritage tourism too. Being a State full of isolated valleys and high mountain ranges, it is also full of pre-historic (fossils & artifacts) and historic (built heritage) heritage resources those have not been fully

developed, promoted and needs to be incorporated within the overall package of tourist attractions. Heritage tourism is travel that provides an authentic experience and communicates the lives, events, or accomplishments of past peoples. Heritage tourism enables the tourist to learn about, and be surrounded by, local customs, traditions, history and culture. In a broader sense, this includes travel to archaeological and historical sites, parks, museums, and places of traditional or ethnic significance. This phenomenon is also known as cultural, historical, ethnic, archaeological or cultural heritage tourism.

Cultural tourism is a broad term encompassing ethno-tourism, anthropological tourism, food and drink, historical tourism, arts-festival tourism, museums and heritage sites. For this study, I prefer the definition that Stebbins (1996) "Cultural tourism is a genre of special interest tourism based on the search for and participation in new and deep cultural experiences, whether aesthetic, intellectual, emotional, or psychological". This definition incorporates a variety of cultural forms, including museums, galleries, festivals, architecture, historic sites, artistic performances, and heritage sites, as well as any experience that brings one culture in contact with another for the specific purpose of that contact, in a touring situation. Whereas Ethno-tourism is a specialized type of cultural tourism defined as any excursion which focuses on the works of humans rather than nature, and attempts to give the tourist an understanding of the lifestyles of local people. According to Bolnick (2003), ethno-tourism is a "narrow term describing any excursion, which focuses on the works of humans rather than nature, and attempts to give the tourist an understanding of the lifestyles of local people". It is also called "Indigenous Tourism". The ethno-tourism is directly related to the revaluation of the ancient cultures, as a way to build close ties to early cultures whose way of life often differ dramatically from the West. This is a new alternative in international tourism, which although still not very exploited, is highly interesting for the level of contact that visitors have with other human groups, interacting with them and sharing life experiences. In many countries, such as the United States of America, Canada, Australia, Peru and South Africa, traditional handicrafts and artworks are highly marketable products that can be a lucrative source of income for traditional communities. Some customers are attracted by the ethnic origins of such products and may be willing to pay extra when they are convinced of their authenticity. According to Silberberg (1995), Cultural and Heritage Tourism is a tool of economic development that achieves economic growth through attracting visitors from outside a host community, who are motivated wholly or in part by interest in the historical, artistic, scientific or lifestyle/heritage offerings of a community, region, group or institution (Silberberg 1995). Such travel is focused upon experiencing cultural environments, including landscapes, the visual and performing arts and special lifestyles, values, traditions, and events. It also includes travel to foreign countries to experience different cultures and explore their prehistoric and historic roots. This is a worldwide industry of significant proportions (Pinter 2005) which involves travel directed toward experiencing the heritage of a city, region, state or country. Tourism can be, and often is, defined quite broadly to include business and other forms of travel. The present

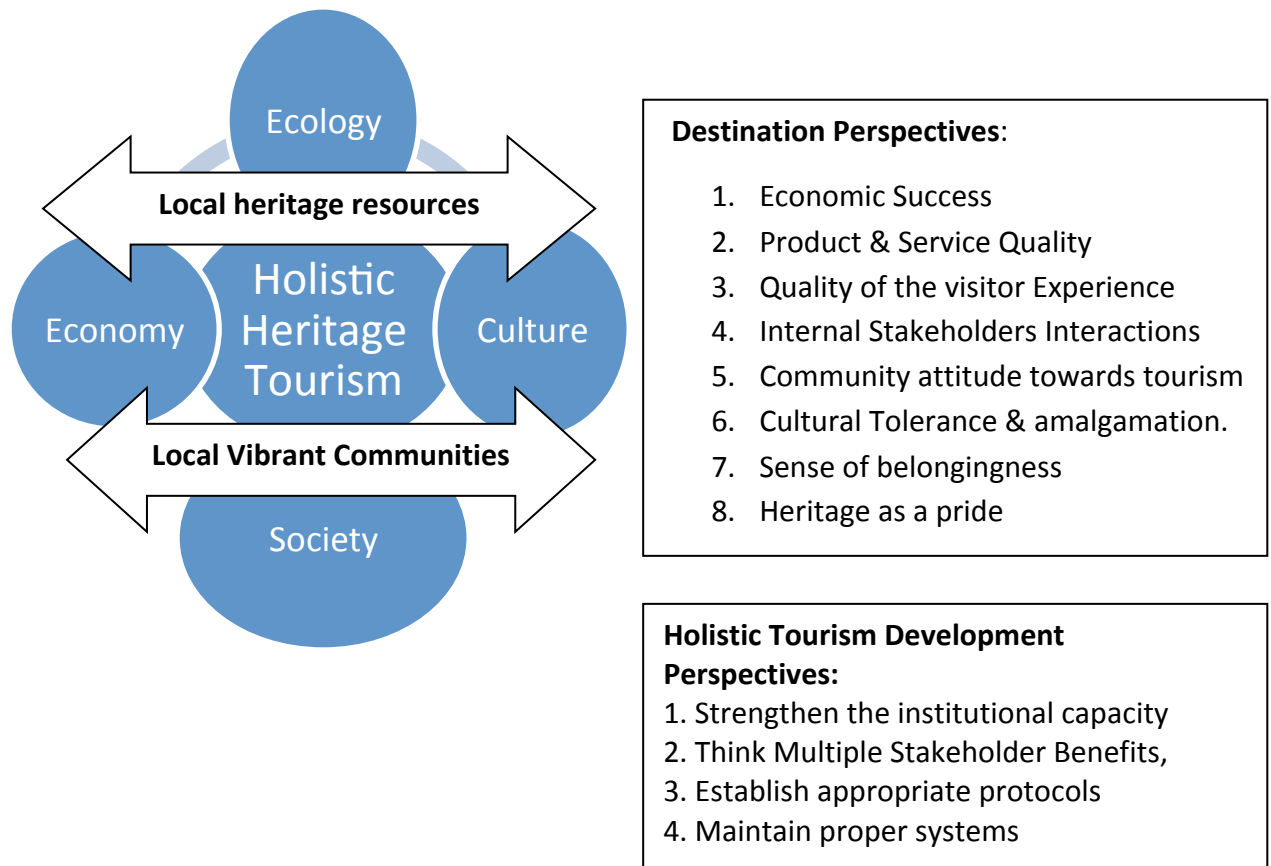
focus of the study is on recreational travel, the “layman’s” concept of tourism aimed at cultural heritage tourism with major emphasis on Creative Tourism.

1. Conceptual framework:

Heritage is culturally related and comparative; it can be represented in various ways by different agents of tourism promotion. The core idea in cultural heritage tourism is *“save heritage and culture, share with visitors for education and entertainment, manage responsibly and reap the economic benefits of tourism”*. The major emphasis of this study is on holistic tourism development approach which uses four pillars of sustainability (social, cultural, ecological and economic) together to create projects that work with, as well as within, an environment and lead to the growth of strong, integrated, healthy communities in every sense. Starting with the local culture and already existing communities and geographies, developments can enhance the interesting and unique aspects of a location. Using local traditions, beliefs, and resources reinforces the cultural heritage of a location, making these new areas thriving cultural hubs. These communities hold the social values of the residents that connect them to their culture and history, and they also promote the education of these values, which attracts tourists and visitors who are interested in understanding local culture. This increased flow of people boosts local businesses, which in turn supports the community by building a strong economic foundation. These communities become economically sustainable without demanding to import homogenous chains, allowing the local culture to flourish and create an even more vibrant community. The interactive connection between people and environment creates environmentally healthy living that again emphasizes the regional culture. The combination of social, environmental, cultural, and economic factors positively reinforce each other to increase the quality of life of an area and enhance growth.

“Heritage is our legacy from the past, what we live with today, and what we pass on to future generations. Our cultural and natural heritage are both irreplaceable sources of life and inspiration.” UNESCO- United Nation Educational, Scientific and Cultural Organization as cited by (King, T., 2012).

Figure 1: Conceptual framework for Creative Tourism Development



1: Proposed Holistic Heritage Tourism Development Conceptual Framework (Source: Author)

Cultural Industries or creative industries can be powerful engines for economic development in rural areas. Many traditional art forms and skills remain alive even in areas with the deepest levels of poverty. Recognizing these living art and craft forms as "cultural industries" and encouraging micro-enterprise development, generates income and improves quality of life. In rural areas, it also provides part-time employment and supplementary income to agricultural workers and to women.

Objectives of the Study: The following objectives have been formulated on the basis of major research problem for the present study:

1. To explore heritage resources of Himachal Pradesh
2. To highlight the Ethnic heritage of state.
3. To project the image of Himachal Pradesh as heritage destination.

Review of Literature: Heritage is a term that is frequently used in the tourism literature without an agreed meaning" (Fisher, 2000). Heritage, "the 'buzz' word of the 1990s" is regarded as one of the most significant and fastest growing component of tourism (Alzua, O'Leary and Morrison 1998; Herbert 1995). It is referred to as something which needs to be managed (Cheung 1999) and marketed (Bennett 1995) differently. Heritage tourism is a form of special interest tourism which caters to the desire of tourists to learn about and understand the history, and people's lifestyle of a destination. This includes movements of travelers for "essentially cultural motivations" such as study and cultural tours, travelling to festivals and other cultural events, visiting monuments, and travelling to study folklore or art (WTO-World Tourism Organization 1985; Zeppel and Hall 1992). Heritage tourism presents both tangible and intangible cultural assets to tourists. Tangible remains of the past in the form of historic buildings, archaeological sites, monuments, and cultural artifacts on display in museums constitutes the principle sources for Heritage tourism (Zeppel and Hall 1992). These tangible heritage are assets that have physical embodiment of cultural values. Heritage tourism also includes such cultural traditions as folklore, arts and crafts, local ways of life, social customs and cultural celebrations. These intangible heritage represents the 'tradition-based creations of a cultural community, expressed by a group or individuals, and recognized as reflecting the expectations of a community in so far as they reflect its cultural and social identity' (UNESCO 1998, as cited in McKercher and du Cros 2002). Intangible heritage is considered to be an important tourism asset that allows tourists to gain a deeper understanding of the destination. International Council on Monuments and Sites (ICOMOS) defines heritage as *a broad concept that includes such tangible assets as 'natural and cultural environments, encompassing landscapes, historic places, sites, and built environments as well as intangible elements, such as 'collections, past and continuing cultural practices, knowledge, and living experiences'*.

Most researchers accept that "heritage is linked to the past, that it represents some sort of inheritance to be passed down to current and future generations, both in terms of cultural traditions and physical artefacts" (Timothy & Boyd, 2003). Whereas Heritage tourism is commonly regarded as activity by tourists in a space where historic artifacts

are presented (Garrod & Fyall, 2001). By contrast (Poria, 2001a, 2001b; Poria et al., 2001a, 2001b, 2003a, 2003b, 2003c) argued in their paper titled "Links between tourists, heritage, and reasons for visiting heritage Sites" that heritage tourism should be understood based on the relationship between the individual and the heritage presented and, more specifically, based on the tourists' perception of the site as part of their own heritage. Another issue raised by the authors is that studies around the concept of tourist motivation, as well as studies that apply the various theoretical frameworks, are concerned mainly with travel classified as leisure or pleasure related. In a study on, Religion and identity in India's heritage tourism (Bandyopadhyay et al. 2008) compared the way India's heritage is represented by the Indian government, by the domestic tourism trade media and by the popular tourism media. This study has generated several insights into how tourism is interconnected with the socio-political dynamics governing India's contemporary state and society. The study showed that in India the ways in which the various religions are represented reflect important sociopolitical ideologies. Recently there is a new trend, so tourists generally add to their traditional program of visits more creative and participatory activities, with the aim of living cultural and human experiences.

The concept of creative tourism can be traced back to 1993, when Pearce and Butler first mention it as a potential form of tourism, when there was growing attention for creativity both in cities and rural areas, although they do not define the term very clearly (Richards, 2011). An example of this was the crafts tourism, as mentioned in the EUROTEx project undertaken in Finland, Greece and Portugal between 1996 and 1999. This project marked the growth of interest in local vernacular culture and everyday life. It also inspired the desire to participate through active creative learning experiences. This work resulted in defining creative tourism. 'Tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken' (Richards, G. 2011a). This concept was also accepted by the United Nations Educational, Scientific and Cultural Organization (UNESCO) Creative Cities Network, which produced its own definition: 'Creative tourism is travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture.' (UNESCO, 2006). In order to develop creative tourism, industry practitioners must identify the activities which are closely linked to their region (Richards, 2005). Activities related to creative tourism allow tourists to learn more about the local skills, expertise, traditions and unique qualities of the places they visit (Richards & Wilson, 2006). Raymond (2007) defines creative tourism as a sustainable form of tourism that offers authentic experiences of local culture using informal and practical seminars and creative experiences. Tourism is often listed as one of the creative industries, and 'creative tourism' has been taken up by many destinations around the globe. Creative tourism has been posed as an extension of cultural tourism—at once an adjunct and an antidote to mass forms of cultural tourism and the serial reproduction of culture (Richards & Wilson, 2006).

2. From Cultural to creative Tourism

It is difficult to paint a standard portrait of those new tourists who, by definition, want to be “unique” or Creative Tourists! They can be solo, couple, family or a group of travelers. They can plan their trip themselves or contract professional services. Visitors have the opportunity to discover their own creativity and get more involved with local people. The nature of their creative activities can be educational (courses, workshops), or can even refer to the creation (art residency, co-creation with local artists) or the representation (performing concert, acting, exhibiting). This amalgamation of creative activities by tourist and host can be well understood under the ambiance of Creative tourism. This literature review argues that there is a lack of a single widely accepted definition of creativity due to the wide range of views on function of creativity (Robinson, 2008). Taylor (1988) reviews the multitude of definitions of creativity in the literature, and groups the general scientific approaches into four main areas, which correspond to the ‘4Ps’ of creativity (Rhodes, 1961): The creative person - The creative process - The creative product- The creative environment (‘creative press’). The practice of tourism currently involves all four of these approaches, for example in the use of the creative environment through visits to creative clusters, the use of creative products as tourism attractions (e.g. travel related to famous authors, painters, institutions etc.), the utilization of the creative process in designing creative activities for tourists (e.g. workshops and master classes) and the involvement of creative people through the activities of the ‘creative class’ (Florida, 2002). Whereas the Public sector intervention in creative development has basically involved three approaches (Campbell, 2011): creative industries – creative cities – creative class. Creative Industries approach includes (advertising, architecture, art, crafts, design, fashion, film, music, performing arts, publishing, software, toys and games, TV and radio, and video games (DCMS, 1998). In some cases the definition of creative industries has been broadened to include tourism (Bagwell, 2009, Bonink and Hitters, 2001 and Evans, 2009). In Creative Cities approach Charles Landry (2000), argued that a broader approach to creativity was required to solve urban problems, involving the development of creative production and new governance systems to allow creativity to flourish in society as a whole. Creative city strategies are founded on the idea that creativity can be fostered or steered (Lange, Kalandides, Stober, & Mieg, 2008) not just in the creative industries, but among citizens in general (Sepe, 2010) in order to be ‘creative for the world’ (Landry, 2006). Whereas Creative Class approach by Richard Florida (2002) is based on the idea that there is a growing number of people engaged in creative occupations who are attracted to places because of their creative ‘atmosphere’. By attracting the creative class, the argument goes; a city can stimulate economic activity and improve their image. However, the creative ‘atmosphere’ of a place is very difficult to define, and may not be very helpful in terms of explaining the location decisions of creative people, or the arrival of tourists. (Richards, 2001). The rise of mass tourism also brought about several negative impacts, such as overcrowding, environmental problems, degradation of local culture, etc. Cultural

tourism, in contrast, was often viewed as a ‘good’ form of tourism, which was small-scale, high-spend and low impact. Perhaps most importantly, cultural tourists themselves were perceived as desirable visitors, because they were usually wealthy, well-heeled and well-behaved. In the past, cultural tourism was also largely based on cultural heritage – particularly those elements of heritage, such as museums and monuments, which can be consumed by large numbers of people. Faced with these changes in the nature of experience production and consumption, destinations could continue offering the same mass cultural tourism products they always have, but they do this at the risk of losing a very important part of the market. Admittedly, these new forms of tourism are difficult for the traditional tourism sector to deal with, but there are major opportunities in working with rather than ignoring creative tourism. Creative Tourism is a trip turned to an engaged and authentic experience, allowing a participatory approach of an area, its heritage and its expertise. At its most crude, this concept involves using the consumer’s knowledge of the product in order to improve it and to provide a closer fit with consumer needs. However, in the context of creative tourism there is usually a much more important dimension of co-creation at work, which involves a reversal of the normal power relationships attached to tourism. The growing demand for Creative Tourism stimulates the attention of the destination managers and local governments, seduced by the opportunity to attract a high value tourism by simply fostering their intangible heritage (workshops) and optimizing the use of existing infrastructures (venues rental). The major characteristics of creative tourism along with other forms of tourism are as:

Table 1. The characteristics of heritage tourism, cultural tourism and creative Tourism

Form of Tourism	Primary Time Focus	Primary Cultural Focus	Primary Form of Consumption on
Heritage Tourism	Past	High Culture and Folk Culture	Products
Cultural Tourism	Past and Present	High and Popular Culture	Products and Processes
Creative Tourism	Past, Present and Future	High, Popular and Mass Culture	Experiences and Transformations

Source: Richards 2001

Merits of the creative tourism: Creative tourism allows diversification of the tourist offers without any investment, just by optimizing existing tangible and intangible heritage which results in to positive effects upon the profitability of the cultural infrastructures. It uses the creativity as mean resource which preserves the authenticity and sustainability resulting in to quality tourism endowed with a high added value and purchasing power. Such type of tourism inculcates positive effect on the self-confidence of the local people due to new interest for their culture and tradition which allows a better distribution of the tourist activity along the year. Finally

the minor interest of creative tourists in traditional “tourist attractions” contributes to a better spatial distribution within the destination which also enhances the Intangible heritage recovery.

3. Worldwide Examples of creative tourism

Worldwide, there are many examples of developed creative tourism. In Europe, a very popular example is the evaluation of cultural and gastronomic heritage of the French rural areas by means of gourmet tourism. The most developed creative tourism network can be found in the city of Nelson, New Zealand, where Creative Tourism New Zealand has been established as a network of creative businesses offering products to tourists (www.creativetourism.co.nz). The network provides a wide range of creative experiences, including bone carving, Maori language classes, weaving, felting and woodwork and New Zealand gastronomy. The focus is very much on learning experiences, with a range of hands-on workshops being run by local tutors (Raymond 2007). Creative Tourism Barcelona (www.barcelonacreativa.info) takes a slightly different approach, acting as an intermediary to link creative producers in the city with people from other parts of the world who want to engage in creative activities there. Creative Spaces (Particular spaces) have also been developed to offer creative learning experiences to visitors in different parts of the world. For example the Italian coffee producer illy’s Università del Caffè provides courses on all aspects of coffee and coffee making at 11 different locations (<http://www.illy.com>) Moreover Cities around the globe are busy developing their ‘eventfulness’ in order to utilize the creative power of events to help the city achieve its wider cultural social and economic goals. Cultural itineraries can also be a means of linking together creative enterprises and events, stimulating visitors to see a number of different activities in a specific region. The Craft Route of the Alto Minho in Northern Portugal includes a large number of crafts producers; most of them work from home. Many cities have a reputation of being ‘creative’ in one way or another, just as Santa Fe does. In many cases this creativity is experienced by the visitor not so much in the direct consumption of creative activities, but rather through the general atmosphere or buzz of the place as a whole, which is generated by the creative sector. This strategy is currently being employed in Shanghai and Beijing, as newly developing creative clusters are opened up and marketed to tourists.

4. Creative Tourism in India

Creative tourism becomes more meaningful when the Indian Diaspora is linked (Gour Kanjilal, Executive Director, IATO), as many among them, particularly the second and third generations, have lost the ties to their roots and want to remain connected in some ways with the original culture to which they belong. India is a one stop destination for all tourism needs as it has charismatic Past, vibrant present and a promising future. A creative tourist looks for creativity in terms of new knowledge and new experiences. This knowledge and experience connects the new generation to

their civilization and culture by providing them the opportunity to understand the nuances of that culture in a more connected and participatory mode. Such Knowledge and experiences are real source of satisfaction with finding the relationship, learning the way of life, their origin, their food habits and re-looking at their social customs. Creative tourism is a true sense of vibrant tourism with participative prospects as it starts with travel to the places of their origin, physical landscape and search for identify with living culture and way of life. Thus it provides opportunity to go back to the roots, active and immersed participation, new learning, experience seeking, sense of belongingness to a specific culture and authentic tie of relations. The impact that creative use of heritage assets can have on local economies can be clearly observed in many parts of India, especially in regard to heritage tourism and cultural industries (particularly craft development). For example, Heritage City Development Scheme (HRIDAY), "Hamari Dharohar" - A scheme to preserve rich heritage of minority communities of India under the overall concept of Indian culture, digital India, Make in India, clean India campaigns, Incredible India toll free helpline, E-tourist visa, Mobile application for tourists "incredible India", "Explore Rural India", Establishment of new Indian Culinary institute in Tirupathui and Noida and other skill development schemes of government like 'Badte kadam', Hunar Se Rozgar" , Smart cities project etc. has bring hope to the society, heritage scholars and every stakeholder. Two major necessities for creative tourism are "Multi-sensory Activity" and "Authentic Experience." Since the last decade, the government has been quite pro-active in engaging the Indian Diaspora, linking them to the Indian system by offering various incentives and even considering dual citizenship and voting rights.

5. Ethnic heritage of Himachal Pradesh awaiting Creativity

Culture of Himachal Pradesh is applauded for its exclusive pieces of arts and handicrafts which are an undeniable part of the culture of Himachal Pradesh. The difficult terrain and isolation of Himachal has made it largely untouched by the modern and western influences of the world. Although technology has promised to change the state for good, but the old charm of Himachal is still intact.

A north Indian state filled with mountains, divided in to 12 districts have its own unique culture. The state tourism administration has broadly classified the heritage of Himachal Pradesh in two types: Architectural Heritage: (Museums, Fossil parks, War memorial, Forts, palaces, cassettes, residences and world heritage sites) and Ethnic Heritage: (Art , Attire, fairs & festivals , songs & dances. State has been ranked first in India having a high percentage of Hindu population. Almost 90 percent of the populations live in the village or small towns. With a sloping roof, the houses in the villages also boast of extended terraced lawns. With only a few shops for necessities, the villages in Himachal are usually self-sustained. Every village has a temple where the gods are often brought in palanquins. The daily activities of the locals depict the rich and varied culture of Himachal. Famous for their friendly and warm culture, the Himachali people with their eminent human characters and colorful dresses have an untouched austerity which makes the state of Himachal even more beautiful. With

almost Hindu Population, The major communities within them include Brahmins, Rathis, Rajputs, Kannets, and Kolis. The Gaddis, Gujjars, Kinnars, Pangawals and Lahaulis are the major tribes in the region. Himachal Pradesh, or rather HP, comprises of multicultural, multi-regional and multi lingual values. Some of the common spoken languages here are Kangri, Hindi, Pahari, Dogri, Punjabi and Kinnauri. These are enough to show the bondage among natives, as they have power to welcome people from various caste and creed with warm friendly gesture.



Source: <http://www.mapsofindia.com/maps/himachalpradesh/>

Table 2: Heritage Resources in Himachal Pradesh compiled by Researcher

Districts	Forts	Places	Possible Archaeological Sites	Protected Monuments	ASI Protected monuments	Famous Pilgrimage sites	Total no. of sites
Bilaspur	6	NA	1	NA	NA	1	7
Chamba	2	2	NA	2	13	5	24
Hamirpur	2	2	1	1	2	1	7
Kangra	12	4	3	2	10	5	36
Kullu	6	3	2	NA	5	4	20
Kinnaur	4	10	NA	NA	NA	1	15
L.& Spiti	2	3	1	NA	3	3	12
Mandi	3	4	1	3	4	4	19
Shimla	3	NA	1	NA	1	5	10
Sirmaur	6	2	4	NA	1	1	14
Solan	5	4	NA	NA	NA	1	10
Una	1	2	NA	NA	NA	2	13
Grand Total	52	36	14	8	39	31	174

(Source : <http://hp.gov.in/LAC/>)

6. World Heritage Sites: Great Himalayan National Park- A natural Heritage site

Joining the league of UNESCO World Heritage Sites in 2014, the Great Himalayan National Park, with an area of 754 sq. Km. is located in Kullu District and has the representative area of temperate and alpine forests of Himachal. Vast areas of alpine pastures and glaciers cap this park. The area has many important wildlife species of Western Himalayas, like Musk deer, Brown bear, Goral, Thar, Leopard, Snow leopard, Bharal, Serow, Monal, Kalij, Koklas, Cheer, Tragopan, Snow cock etc. Trekking of Rakti-Sar, origin of Sainj river and camping in alpine pastures is unforgettable. Similar is the trekking route to Tirath the origin of Tirthan river. Another example of heritage sites is *Kalka- Shimla Heritage Railway*: a 96-Km long, single track working rail link built in the mid-19th century. It has got itself in the list of world heritage sites in India by UNESCO.

Museums: Himachal Pradesh has multiple museums remains opened from 10AM – 1:30 PM and again from 2 PM – 5 PM on all days of the week except Mondays. The museum remains closed on 2nd Saturday of every month and on the public holidays.

1. Bhuri Singh Museum, Chamba: Bhuri Singh Museum at Chamba opened formally on 14-09-1908, it is named after Raja Bhuri Singh who ruled Chamba from 1904 to 1919. Bhuri Singh donated his family collection of paintings to the museum. The credit to open this museum goes to J. Ph. Vogel, an eminent Ideologist and served A.S.I. (Archaeological Survey of India) and who through an intensive exploration had discovered, read and analyzed old inscriptions dispersed far and wide in the territory of

Chamba state. These inscriptions mostly in Sarda script shed important light on the mediaeval history of Chamba. The parasites of Sarahan, Devi-ri-kothi and mul Kihar are now preserved in the museum. Paintings of Bhagwat Purana and Ramayana in peculiar style are inspired by Basohli idiom of painting whereas Krishna, Sudama, RuKmini vivah and Usha-Anirudh and portraits in prime Guler-Kangra style were executed by the artists who were patronized by the Chamba rulers. The embroidered Chamba-Rumals are related in style since their drawings were made by pahari painters though the embroidery was done by the household ladies. There are coins, hill jewellery and costumes- both traditional and royal, arms and armour, musical instruments and various decorative objects. The old museum building which merged well with the landscape of Chamba was pulled down and the present concrete monolith was inaugurated in 1975.

2. State Museum, Shimla: Shimla State Museum is located at Chaura Maidan in a house called 'Inverarm'. It has a rich display of the state's cultural, artistic and archaeological heritage, ancient historical sculptors and paintings of Himachal Pradesh. Established in 1974, Shimla State Museum attracts visitors with its outward appearance which is highly influenced by the colonial architecture. The museum is located on a hilltop and visitors need to trek a considerable distance to look at all the exhibits of this museum. The museum attracts visitors with its rich collection of coins, numerous miniature paintings of Pahari style and many anthropological items. Beautifully carved sculptures made of stones, bronze statues, weapons of yesteryear and varieties of dolls make the collection of this museum very attractive to the visitors. Bronze idols that are exhibited here have been collected from various temples of the Himalayan Region. Many oil paintings and masks of deities from various parts of Himachal Pradesh are also kept here. There is a separate room dedicated to our "Father of the Nation" Mahatma Gandhi ji. The library of this state museum houses many historical books and ancient manuscripts.

3. Army Heritage Museum, Shimla: Located near Annandale, Shimla Army Heritage Museum is a popular tourist attraction that takes the visitors on an interesting tour of history and achievement of Indian History. This state-of-the-art museum of Shimla has numerous types of collectibles associated with Indian Army. This museum which has been divided into various categories provides extensive information about Indian Army. Visitors of this heritage museum feel motivated when they get to know about the great leaders of pre-independence and post-independence era of India. This is a good place to know about development and evolution of weapons and arms in one of the sections of this museum located in Shimla.

4. Divine Himalayan Art & Craft Museum, Mundaghat Shimla: This museum is situated at Mundaghat, 07 Km from Kufri, district Shimla. The museum is in 2000 square feet area and contains rare drift wood pieces, fungus items, Mushroom items, natural material of earth, traditional and other things of 100 to 200 years old from Himachal Pradesh.

5. Suketi Fossil Park, Nahani: Suketi Fossil Park displays life size fiberglass model of pre-historic animals whose fossil, skeletons were unearthed here. The park is first of its kind in Asia to be developed at the actual site where fossils were discovered. At a

distance of 21 Km from Nahan, the Suketi Fossil Park is located on the bank of Markanda river and is approachable by a link road 4 Km from Kala-Amb from Haryana. Located on upper and middle Shiwaliks, consisting mainly of soft sandstone and clay rocks, the park at present has six sets of life-size models of Stegodonganesa (extinct grand elephant) Sivatherium, Hexaprotodon-Sivalensis (hippopotamus with six incisors), Colosschelys Atlas (giant land tortoise and chelonian), Paramachaerdus (Sabre Toothed tiger) and Crocodilia the animals which once thrived in the region. The Shiwalik formations contain one of the world's richest collections of mammalian fossils. From a study of these fossils, it has been possible for the palaeontologists to probe into the mysteries of evolution of prehistoric life and the climate and environment of these periods which go back to Jurassic era, nearly 8.5 million years ago. The Shiwalik deposits are unsurpassed in the world for the richness of the fauna they entomb. The other major attraction is the Museum which contains various fossils, models, charts and paintings relating to the various aspects of plants and animals life of the past and present in Shiwalik range.

6. Keylong Museum/ Tribal museum: Keylong Museum is one of the important attractions of Keylong. It has many items that depict the traditions of natives of Lahaul and Spiti Region. This museum was opened in 2008 by the Art & Culture Department of the State Government. It has rich collection of different types of masks used for dances, traditional dresses, stone utensils, hand woven carpets, items collected from different Gompas and different types of household items. The museum also has very old Thangka Paintings. Manuscripts written in Tankri and Bhoti scripts are also kept here.

7. Kangra Art Museum: Kangra Art Museum is located in the shopping center of Kotwali Bazaar Dharamshala in kangra district. The museum was opened for the public in the year 1990. The museum has become a major attraction of Kangra for its rich collection of craft works, dresses, art works and many other types of items. Visitors get to see many types of ancient manuscripts, coins, tents, sculptures, pottery items and jewelries of royal families. Many items kept in this museum are dated back to 5th Century AD. The museum houses a library too. This library houses works of photographers, sculptors, and artists right from the past to the present. The famous Pahari Miniature paintings that are known for its vibrant color usage and impressive figures are also stored here. The colors used in these paintings are organic which are prepared from dried herbs and flowers.

8. Baba Bhalku Museum: Baba Bhalku Museum is one of its kind museums of Himachal Pradesh. It is an exclusive rail museum and has been established in the memory of Sage Bhalku, a local sage of Shimla. He had helped the engineers in finding out the right alignment of railway line between Shimla and Kalka which is now (UNESCO heritage site) during its construction. This museum is located near old Inter State Bus Terminus of Shimla

9. Uruswati Himalayan Folk & Art Museum: This famous Folk and Art Museum located at Naggar was established in 1928 by the wife of famous Russian Artist Nicholas Roerich. The museum has beautiful located that is surrounded by tall deodar trees. The museum has huge collection of many specimens of local arts and paintings of Nicholas

Roerich and his students. The museum also has books and postcards about Nicholas Roerich which visitors can buy at the sales counter of the museum. The museum is located just 100 m above the famous art gallery of Nicholas Roerich. The museum has wooden frames, famous quotations, crystal utensils and showpieces. Dolls, musical instruments, oil paintings, painted dishes etc. from Russia also make the collection of this museum very rich. This museum also has many idols of Hindu deities.

10. Losel Doll Museum, Dharmshala: This one-of-its-kinds museum has a collection of about 150 dolls that illustrate the culture and traditions of Himachal, Tibet and surrounding areas through their dresses and appearances. The daily life, festivals and social practices of this region are also showcased through these dolls. These dolls were created by the monks living at Drepung Loseling Monastery. Visitors can buy replicas of these dolls as souvenirs. Losel Doll Museum is located about 33 KM away from Palampur in Dharamshala at Norbulingka Institute of Tibetan Culture.

11. Indian Institute of Advanced Studies (IIAS), Shimla: IIAS is housed in the former Visceral Lodge. Built in 1988 this is a spectacular English renaissance-inspired grey-stone structure with superb Burma teak woodwork on the interiors. It is surrounded by magnificent grounds and also has a small museum.

12. Rashtrapati Niwas, Shimla: It is a palatial building built near Summer Hill. Outside, it has sprawling lawns, a well laid out garden, ancient trees and exotic flowers, inside it has wooden paneling with Burma teak. It is resplendent with India's colonial history.

Ethnic Heritage:

A. Art:

1. Kangra School of Painting, Kangra: The Kangra Painting art form, over the centuries, has come up with such masterpieces that too many reputed galleries around the world proudly have them on permanent display. This art form came into prominence after the fall of the Mughal Empire in Delhi, when many artists, left to fend for them, sought patronage from the hill of Rajas of the 18th century. The delicate miniature genre of the paintings, different from Rajasthan's Rajput School of Painting, has popularly come to be known as the Pahari or Kangra School of Painting.

2. Nicholas Reorich Art Gallery Naggar, Kullu: Nicholas Reorich Art Gallery houses many paintings by the famous artist Nicholas Reorich, who fled from Russia during Bolshevik Revolution. He translated the beauty of Himachal onto canvas with deft, exquisite strokes of the brush. It is his resident, the Hall Estate that was converted into a museum by his son and now maintained by a trust headed by the Prime Minister.

3. Sobha Singh Art Gallery: Located about 12 KM away from Palampur in Kangra, Sobha Singh Art Gallery has been established in a cottage that was owned by Sobha Singh, the renowned contemporary painter of Punjab. This art gallery has many works of this world famous artist. Many of his paintings are focused on the Sikh Gurus. Some other famous works preserved at this art gallery are paintings of Sohni-Mahiwal, Heer Ranjha, Mahatma Gandhi, Sahid Bhagat Singh, Lal Bahadur Shastri, Lord Rama, Sheikh Farid, Jesus Christ and Lord Krishna.

4. Naam Art Gallery: Naam Art Gallery exhibits the works of A.W. Hallett and Elizabeth Buschmann. The paintings done in watercolors, acrylics and oil paints mesmerize the visitors and keep them captivated for hours. Visitors can buy some of the art prints at

budgeted price at the sales counter of this museum. Naam Art Gallery is located at Chamunda Road at Sidhbari, McLeodganj in Dharamsala.

5. Tibetan Work and Archives Library: Tibetan Work and Archives Library boast varieties of artifacts that showcase Tibetan culture, rituals and social practices. The library has documents, statues, ancient manuscripts, books and numerous thangkas. The prime aim of this library is to preserve the culture and tradition of Tibet and spread it throughout the world. The library also has many historical items and more than six thousand photographs associated with Tibetan culture and heritage.

6. Thangka Paintings, Spiti, Lahaul and Kinnaur: Thangkas first appeared in Tibet in the seventh and eighth centuries. With the arrival of His Holiness the Dalai Lama and several of his followers from Tibet to India, and the establishment of new monasteries in Himachal in the 1960 fresh centres of the art like McLeodganj, Tashijong, Bir, Manali and Shimla also came into being existence. At its simplest, the thangka is a painting on cloth, and can be rolled up. It is invariably a vertical images, usually painted on cotton or linen, and rarely, silk. Carried as talismans, or as banner in religious processions, or unfurled on the external or internal walls of temples and monasteries, or displayed at domestic altars, a thangka is created according to strict rules of iconography and ritual. The traditional artists were invariably monks, though common men also paint these now. To paint a thangka an auspicious date is divined, incense is lit and throughout the period of painting sutras literally, doctrines are recited. The sacred text, "the Kunjur", declares that the artist must be well versed in the scriptures and be of good demeanor and the studio must be clean. The traditional pigments were vegetable colours and mineral dust bound by gum. Normally a true thangka is the work of a master assisted by his disciples. Work proceeds at a snail's pace with great attention paid to even the minute details given in the manuals of iconography. There is no room for mistake or for artistic latitude. Everything is rigidly prescribed by a ritual code born of profound meditation. After being painted, a thangka is lined and bordered by silk or brocade. A dust-cover of silk is also added.

Chamba Rumal : A humble square piece of cloth with exquisite embroidery, the Chamba Rumal holds the essence of Himachali culture and its importance to the people of this land. Held in high regard, though the name Rumal' refers to a handkerchief, it is used for ceremonial purposes to cover gifts on special occasions such as a wedding, birthday, festivals and others. Inspired from the Chamba and Kangra paintings of yore, the Chamba Rumals are a manifestation of these paintings in the form of embroidery.

B) Attire: The attire and customs changes from community to community. The diversified geographical condition and cold weather in the upper zone districts provides demands for woolen products. Many people in Himachal who love to wear ethnic costumes. The wearing reflects the great diversity of religion and culture. Costumes vary among Rajputs, Brahmins, and tribal folks like Lahaulis, Gaddis, Gujjars, Pangawals and Kinnars. The Brahmin priests dress up in the traditional Kurta, waist coat, turban or Pagri, hand towel and a copy of Panchang or the astrological yearbook of the Hindus. The women wear Kurtas, Ghagris, Cholis, Rahide and Salwars. The Rajputs of Himachal Pradesh usually wear body-hugging Churidars, Pyjamas, starch-stiffened turbans, long coats and point edged shoes. The men also boast and showcase

thick handle bar moustaches and a dignified frown on their foreheads. Previously, there was the prevalence of the Purdah or Veil system. The conventional attires of the women are Ghagri, Salwar, Kurta, Rahide and Cholis. The farmers and other working classes wear a loincloth, Kurta and cap. Pajamas and other richly embellished dresses are worn on festive occasions such as marriages etc. The main tribe of Himachal Pradesh is the Gaddis. They also dwell in the state of Jammu and Kashmir and belong to various castes such as Rajputs, Brahmins, Thakur, Rana and Dhangar/Gaderiya. They are shepherds by profession and thus have to bear the full brunt of the harsh weather conditions. To protect themselves from the weather, they wear special coats known as Cholas. The Cholas are woven from special handspun variety of wools. The Cholas are tightened around the waist area with the help of a waistband also known as Dor. The Dor is usually made of sheep wool and are sometimes 60m in length. The portion above the Dor is loose and is used by the shepherd to stow stuffs such as lambs. The legs are covered with Pajamas made from Patti material, also known as Unali Suthan. The Gaddis also wear a special type of headgear known as Topi, which are made from sheep wool, with a peak like projection and flaps on the sides. The projection represents the Mount Kailash and the flaps protect the ears of the shepherds during the harsh climatic conditions. The front of the cap is adorned with dried flowers, decorative beads and bird feathers. The Gaddis also sport a special type of leather show, known as Mocharu. They are very heavily built and thus correspond to durability and longevity. During marriages and other festive occasions, the Gaddis wear cotton frocks which are red or maroon colored. The frocks are further decorated with frills, mirrors and pippins and are popularly known as Luancha or Kadds. They are tied around the waist area with yellow or white cotton strands, known as Patlka. Maroon or red colored shawl is worn over the frock and an intricate Sehra or veiled headgear is also worn as per customs. The Gaddi women wear Luanchari with Dor and accompanied with long Dupattas. The Luancharis are very elaborate in make and requires around 20 meters of fabric. The Dors are usually black colored and it also serves the purpose of carrying loads on the back. The Luanchari of the young girls are more brightly colored. During the winter season, the women also wear white colored woolen Cholas, to escape the harsh weather.

C) Fairs & festivals:

1. Shri Naina Devi Ji Navratra festival, Bilaspur: It is one of the 51 Shaktipeeths. According to a belief, once Shiva's consort Sati, died to avenge an insult. The estranged Shiva picked up her corpse and gyrated in his horrific dance of destruction. Then Vishnu, the preserver, unleashed his Chakra and cut the body into 51 pieces to save the earth from Shiva's wrath. Naina Devi, is where Sati's eyes are believed to have fallen. Nearby is the holy cave in the name of Shri Naina Devi. A big fair during Shravan Ashtami and in the Navratras of Chaitra and Ashwin, fairs commemorating the goddess are held here.

2. Minjar Mela, Chamba: This fair is held on the second Sunday of the Shravana month i.e., between last week of July to first week of August. The fair is announced by distribution of Minjar which is a silk tassel worn on some parts of the dress by men and women alike. This tassel symbolizes the shoots of paddy and maize which make their

appearance around this time of the year. The week long International fair begins when the Minjar flag is hoisted in historical Chowgan. Earlier the Raja and now the chief guest throws a coconut, a rupee, a seasonal fruit and a Minjar tied in a red piece of cloth "Lohan" as offering to the river. This is followed by all the people throwing their Minjars into the river. Traditional Kumjari-Malhar is sung by the local artists.

3. Manimahesh Yatra, Chamba: In the month of August/September the annual famous pilgrimage of Manimahesh commences from Laxmi-Narayana Temple in Chamba. The Chhari is taken to the sacred lake of Manimahesh, which is one of the chief tirthas in the district. Off late people from north India and beyond have started visiting this sacred lake. The lake is situated at the height of 13,500 feet above sea level and at the base of Manimahesh Kailsah peak (18,564 feet), 92 Km from Chamba, where pilgrims take holy dip. Manimahesh Kailash is a virgin peak. In 1968 an Indo-Japanese team led by Nandini Patel made an unsuccessful attempt to scale the peak. The devout attribute the failure to the divine prowess of the holy mountain. On the margin of the lake is a small marble Shivaling called Chaumukha.

4. The Hamir Utsav, Hamirpur: The Hamir Utsav is celebrated in the memory of existence of Hamirpur District. Cultural programs show casing the folk music and dances of Himachal Pradesh and other states are organized in the festival.

5. Jwala Mukhi Fair, Kangra: The famous temple of Shaktipeeth Jwalamukhi is 35 Km from Kangra and 53 Kms from Dharamshala. Two important fairs are held here during the Navratras in earlier March/April and September/October.

6. Tribal Festival of Reckong Peo, Kinnaur: The Tribal Festival is organised in the last week of October to first week of November at Reckong Peo, Kinnaur. Variety of cultural programmes organized.

7. The Phulaich Fair, Kinnaur: The Phulaich Fair is celebrated in Kinnaur district in the month of September every year. A famous flower was brought by the local people from the top of the peak for the Devta Pooja and they perform the dance in a series of sequences.

8. Kullu Dussehra, Kullu: Kullu Dussehra is a week-long international level fair held every year during October. The major attraction of the fair is the assembly of hundreds of local deities with the main deity Raghunath ji. Other activities like cultural programmes, exhibitions are also organized.

9. Renuka Fair Renuka ji Sirmour: Renuka Fair is a religious fair. Cultural programmes organized during the evenings, provides a wholesome entertainment for the tourists and locals. This annual fair is scheduled to be organised in October/November, 2014 at Renuka Ji (Sirmour).

10. Gemur, Kullu: Gemur is 18 Km from Keylong in Bhaga valley where devil dance is held during July in the Local Gompa. The place is situated on Manali-Leh highway.

11. Lavi Fair Rampur, Shimla: Lavi Fair is a trade festival. Every year the Lavi fair is organised between 11th to 14th November at Rampur, 130 Km from Shimla. This is an International festival of trade of dry fruits, handicrafts and handlooms etc.

12. Sair Festival, Solan: Sair Festival is celebrated in the different parts of the State. The Sair Festival at Arki in District Solan is the major attraction for the visitors. This festival is organised in mid -September.

13. Chintpurni Temple Fair, Una: This Shakti-temple is located on Dharamshala-Hoshiarpur road on a ridge, 53 Km from Una. Thousands of devotees visit this temple. In addition to many religious festivals, the main fair is held during the 10 days of "Shukalpaksh" in August. There is a Yatri Niwas which is managed by Himachal Pradesh Tourism Development Corporation.

D) Songs & dances: Himachal Pradesh is a land of festivals and dances that form an inherent part of its culture. Dances are notably performed at festivals and other special occasions like weddings, lending colour and variety to everyday monotony. The varied forms and styles of dances reflect the true spirit of the people. Through beautiful folk dances and honey sweet pahari songs, they express merriment and exhibit a close bond with their roots. The most popular dances of the state are Rakshasa (demon), Kayang, Bakayang, the Bnayangchu, the Jataru Kayang, Chohara, Shand and Shabu, Lang-dar-ma, Nati, Jhanjhar, Jhoor, Gi and Rasa. A myriad of musical instruments like Ranasingha, Karna, Turhi, Flute, Ektara, Kindari, Jhanjh, Manjara, Chimta, Ghariyal, and Ghunghru are played to provide music for the songs and the dances. Popular dance forms of Himachal Pradesh are listed below:

1. Jhamakada, Kangra: Jhamakada is a dance form that is native to Kangra Valley. This group dance is performed only by women, usually at sacred ceremonies including marriage. Women sing songs, dance and make merry during the night. In their dances, they present incidents related to their day to day life. Gugga dance is performed to pay homage to the famous peer called Gugga. The artists present this ritualistic dance around the grave of this great saint, singing as a token of respect.

2. Losar Shona Chuksam, Kinnaur: The next in line is Losar Shona Chuksam, a folk dance form that belongs to the Kinnauri people. This dance has immense religious significance for the people, who celebrate it in the months of April and May (during the Tibetan New Year). Chuksam is mostly performed by the farmer community as a tribute to agriculture and its significance in the lives of rural people. The knees of the dancers move in the same manner as the knees of farmers that move while sowing seeds in their farms.

3. Kullu Nati, Kullu: Kullu Nati is another famous dance of the state that is performed with much fanfare. Dancers dressed in ethnic attires groove to the beats of several musical instruments like dhol, nagara, narsimha etc. People gyrate their bodies in slow swaying movements; they dance either by making circles or by standing in rows. This dance form is performed during the New Year and celebrates the new harvest ready for reaping.

4. Chham Dance, Lahaul: Chham dance is one of the most colourful and splendid dance forms of Himachal. It is performed by a sect of Buddhists — usually monks and lamas in monasteries on special occasions and festivities. Dancers dress up in monstrous appearances and embody the evil spirits that are supposed to bring natural disasters and disease among mankind. According to legend, the dance form is pious and performing it is known to ward off evils and spirits.

5. Lahauli Dance, Lahaul & Spiti: Another dance that closely resembles the dance forms of Ladhakh is Lahauli dance. It is a dance that is native to Lahaul and Spiti. The dancers, with their hands interlocked, make circles and take big steps. Their bodies are

adorned with beautiful gowns, with embroidery borders. This exclusive dance is accompanied by the beats of instruments like Daman and Surna.

6 Thoda Dance, Solan: Thoda from the hinterlands of Himachal Pradesh is a dance form that derives origins from martial arts. Also known as the dance of archery, Thoda is performed by two teams, descendants of Kauravas and Pandavas respectively. The two opposing parties make continuous attempts to attack each other and defend themselves at the same time. They use arrows and bows swiftly and skilfully to create an illusion of real battle.

General Discussion: Tourism based on heritage is an active engagement in the ongoing process involving people, civic institutions, organizations and governments working together for cultural heritage tourism management and economic development. Cultural heritage elements become symbols of pride and social esteem to the area or region or nation they belong to. They have shaped the past and present and will influence future development as well, and can contribute to the stability, growth, and economic development of the society or the region (Sankhyan 2013). The cultural and historical elements have their own local peculiarities and a value which accordingly draws a limited or wider attention. In order to achieve a balance between the tourist usage and preservation, holistic heritage management planning has become a prime requirement in creative tourism development. The presence of diversified cultural trends, fairs and festivals, various heritage attractions like historic monuments, pre historic artifacts, various forts and palaces, museums, art galleries, religious centers, Castle, Rock Inscriptions, Monasteries, Ghumpha's heritage villages, Monolithic temple, Great Himalayan National Park, in district Kullu, Suketi Fossil Park, Heritage Park, Fossil yielding Shiwalik belt etc draws the attention for preservation of resources and promotion of heritage tourism attractions in the state. From a figure of 65.49 lakh tourists in 2004 the no. of tourists visiting in the state has now gone up to 161.46 lakh in 2012 (Himachal Pradesh sustainable tourism development policy 2013). This, in combination with some other factors, has increased the attention for cultural heritage and inhabitant cooperation in the state. The need of the hour is to ensure the growth in sustainable way with best possible alternates. Tourists do not only come to enjoy but also destroy the resources at the destination. The modern tourist may be rich with money but is poor with time. He expects value for his money and time with respect to quality of product and standard of service. The UNWTO forecast "Tourism: 2020 Vision", predicts that cultural tourism will be one of the five key tourism market segments in the future, and notes that growth in this area will present an increasing challenge in terms of managing visitor flows to cultural sites. Therefore it is mandatory to analyze the tourism industry trends, understand the tourist and host attitude and keep the local factors in mind while making any suggestion for tourism promotion at any destination. The growth of alternative tourism worldwide and a growing concern over conservation at destinations should draw a need to diversify the tourism product base in order to maintain competitiveness through creative tourism. Thus, Creative tourism using heritage resources seems to be one of the options for this destination, not only for widening tourism product base, but also enhancing its natives understanding of their identity and preserving their valuable heritage. As

per the information accessed from department of tourism website, It is unfortunate to mention that out of total 52 forts only 28 forts are struggling for their survival and others are in ruin situation, out of 36 palaces only 17 are functional whereas 15 residential properties have been converted into Hotels.

Suggestions

There are responsibilities for both the public and private sectors. The public sector must create an enabling environment, through tax incentives, access to loans and finance, and training. The private sector is responsible for their own self-promotion, articulating the in tangibles, and networking themselves around shared problems. Public sector authorities can coordinate what exists in the city and build synergy between public and private initiatives.

1. Create awareness about tourism and its pros and cons through education.
2. Develop and create more homegrown creative people and unique products.
3. Generate new jobs in the creative tourism sector.
4. Train genuine Tourist Guides those can really become ambassadors of the destination.
5. Improve Transportation system and road safety.
6. Promote Local craftspeople through entrepreneurship assistance facilities.
7. Reshape Hosts attitude through various incentives and assistance.
8. Focus on Community economic development and infrastructure development
9. Strengthen policies that support development of creative tourism.
10. Focus on quality. Do not increases demand by lowering the price.

Conclusion

Tourism as an industry has also undergone major transformations in line with the rise of skilled consumption and the experience economy. Tourism is of course one of the phenomena closely identified with the rise of the service industry, and in many countries it is the most important single service industry. Cultural heritage is perceived by our multicultural society as having a quality or significance that makes it worth preserving for its own sake and for the appreciation of current and future generations. Heritage is what our ancestors experienced and lived in the past. It is something inherited at birth, such as personal characteristics, status, and possessions, anything that has been transmitted from the past or handed down by tradition. Existing heritage resources in the state are dying unnatural death, few forts are in ruin and few are in bad situation, fossils are lying around the valleys, our religious places are facing seasonality, our traditional events are victims of poor management. There is a need to preserve the valuable tangible and intangible heritage resources, protect the cultural identity of the state in order to establish a mechanism to portray the past for the future generations. For establishment of strategic destination image of the state, there

is a great need to divide tourism market into segments and thus concentrate on marketing strategies for potential markets. This will help to achieve the targets of achieving the goals of promoting the holistic heritage tourism in Himachal Pradesh resulting into creative tourism. Creative experiences are an increasingly important part of the tourism landscape, and creative tourism development strategies are now being adopted in many destinations around the world. Creative tourism can potentially address some of the pitfalls of contemporary cultural tourism models and can help to make places more distinctive and engaging for residents and visitors alike. However, the development of creative tourism is still at a fairly early stage, and there is much research needed to identify best practice and critical success factors. In the future it is likely that different models of creative tourism development will emerge, guided by the characteristics of the destination and the co-creation activities of tourism producers and consumers. Creative activities open up the scope of possibilities and allow tourists to live experiences in immersion. The tourist goes home with the souvenir that he has created. This experiential tourism fosters the discovery of specific crafts from each destination while being in a collaborative dimension. This tourism gives meaning and connects people, the tourist feels like a citizen involved in the territory he's visiting.

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