CHAPTER 3
FOLKLORE TOURISM

3.1. INTRODUCTION

3.1.1. A review of existing cultural tourism definitions

Folklore tourism is different from cultural tourism. In general the term cultural tourism refers to leisure travel motivated by one or more aspects of the culture of a particular area\textsuperscript{1}.

In Australia tourism industry is more developed comparing to other countries especially cultural tourism. A report produced by the Australian Bureau of Tourism Research\textsuperscript{2} provides a useful discussion on the types of definitions of cultural tourism in use. Some examples of cultural tourism definitions are listed below.

A cultural tourist is a person who stays more than 40 kilometers away from home for at least one night and attended a cultural venue. Note that cultural venues were defined to comprise the following venues and activities: art gallery; museum; animal/marine park; botanical garden; library; popular music concert; classical music concert; theatre; dance; opera or musical theatre; other performing arts; and cinema\textsuperscript{3}. In Australia, cultural tourism is defined as attendance by inbound visitors at one or more of the following cultural attractions during their visit to Australia: festivals or fairs (music, dance, comedy, visual arts, multi-arts and
heritage); performing arts or concerts (theatre, opera, ballet and classical and contemporary music); museums or art galleries; historic or heritage buildings, sites or monuments; art or craft workshops or studios; and aboriginal sites and cultural displays.

3.1.2. Cultural and heritage tourism

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 or heritage offering of a community, region, group or institution. Such travels are focused upon experiencing cultural environments, including landscapes, the visual and performing arts and special life styles, values, traditions and events.

Typical culture tourism in Europe includes festivals and events, banquets, music, theatre, shows, village and rural life (e.g. farms, Sunday markets), gastronomy, visiting/tasting local products, general sightseeing, village buildings and atmosphere, visiting historic and religious monuments or local buildings and ruins, and famous people in the region. Within the European Union, cultural tourism plays a particularly important role for German tourists. EU studies suggest that German culture tourists tend to be at the age group of 45-64 have above average income, mostly couples, better educated; more broadly traveled, more quality conscious, than other and regularly take holidays outside normal peak seasons. They
travel independently rather than through tour operators or holiday packages, and stay seven days or less. We also know that German tourism is strongly influenced by quality and type of accommodation and food offered. Surveys suggest that one-half of German tourists expect small accommodations, businesses run by locals, and 41% expect local cuisine with local ingredients. They are looking for two and three-star accommodations rather than large luxury hotels. The concepts of cultural and heritage tourism may include a wide variety of strategies and services like place promotion and Legacy Tourism.

3.1.3. Components of cultural tourism

According to above definitions the following are the main components of cultural tourism.

3.1.3.1. Historical buildings and monuments

Here the tourism activity is to show the tourists relics, religious buildings, caves and palaces etc.

3.1.3.2. Various artistic expressions

Here the tourism activity is to acquaint the tourist with temple-sculptures, carvings, paintings, architecture, folksongs, tales, fairs, festivals, customs and rituals, literature, handicrafts, lifestyles, eating styles etc.
3.2. RELEVANCE OF FOLKLORE TOURISM

Economic diversification and technological improvement has created a conducive environment for tourism development in the present age of globalization. Tourism has found a niche for itself as an effective instrument for generating employment, earning revenue and foreign exchange, enhancing environment preserving culture and tradition thereby facilitating over all development. India, especially Kerala, has great historical and cultural heritage. Among these folklore is excellent to develop the tourism.

Folklore is included in Peter’s inventory of tourist attractions\textsuperscript{10}. In the studies about the elements of tourism folklore is included as an element of tourism\textsuperscript{11}. Now folklore is a part of cultural tourism. Folklore tourism is comparatively a new term in this field. It is quite different from the term cultural tourism.

The folklore studies related with tourism is very few. In the year 1989, Journal of American Folklore published an article by Regina Bendix named Tourism and Cultural Displays-Inventing traditions for whom? In this article she mentioned the impact of tourism on ‘authentic’ folklore\textsuperscript{12}. In the year 1990, Indiana University press published the English translation of the book named ‘Folk culture: in a world of technology’ by Hermann Bausinger. In this book, in the article ‘tourism and folklorism’
he explains how tourism made changes in the folklore. According to him, “Traditions of refugees at first seem to be a special case. These traditions are radically torn from their original contexts and are transplanted into a new environment. What was once a more or less self-evident expression acquires a demonstrative character in the environment, even where this is not intended. Thus, we can explain the mutation, alluded to the concept folklorism. However, our description has shown that the forms and functions, which consequently develop, do not differ from those that can be observed among the local population. To be sure, the traditions transplanted from the east are more easily influenced by the spell of minority folklorism; but this is not an intrinsic characteristic.

Since the 1990’s, the Saharan borders of Morocco have known a regular growth of trekking tourism. Through the routes proposed, the local organisers arrange the visit of different shopping areas, exclusively for tourists, where the objects for sale fit neither to the definition of indigenous art nor to what are considered as airport art. A study in Zagora area reveals that, once confronted to international tourism and globalisation, guides and salesmen are working on making a patrimony. The authenticity of tradition which the tourist is looking for is basically invented. Neither tourist, nor authentic, the objects of tourism reflect the tensions produced by a contradiction between strategies and desires. They enhance the process of identity re-composition.
In the year 2004, Research India press, Delhi published a book named ‘Folklore in the new millennium’ edited by P.Chenna Reddy & M.Sarat babu. In this book, there are five articles about folklore and tourism. The writers of this book pointed out that the possibilities of folklore tourism in India are manifold. According to Atul Chandra Bhowmick “Tourism has a close connection with folklore because it acts as a tool for collecting various elements of folklore and for which people have to visit different places. Folklore is a broad subject, which includes variety of folk items, which greatly attract tourists. Man considers travel as a means of acquiring knowledge and experience as visit provides him a scope for improving his understanding better about people socio-cultural perspectives, passions, their outstanding endeavours, predominant art, talents and distinctive behavioural characteristics for investigating and viewing these at close quarters through individual contact. An inquisitive tourist, besides a casual one, has scope to learn much by being brought into contact with others and to see things attentively or even the language of mute material evidences at large what he has not seen before. As tour is practical and interactive in nature, it makes one’s knowledge and understanding of less familiar things, making it rich. It makes the critical seekers aware of the authenticity and veracity of the cultural values accorded to heritage and nature. To achieve the goal folklorists document social relations, cultural values, beliefs, religious rites, traditions, life styles and attitudes expressed in men’s behaviour, language, music, dance
and even occasionally their gastronomic conviviality. They are exposed all the year round to such multifaceted biological and geographical arenas. Travel makes tourists most sensitive about the different facets of the folk peoples and their spontaneous cultural dimensions of a region as a whole. So, it is well nigh an important means of communicating ideas and information about man and his natural surroundings. In the pursuit of such knowledge, folklore tourism is plays an important role. It causes an overwhelming emotion which brings even a syndrome on dementia to investigate folk culture, which, is often impermeable to the vicissitudes of the outside tourists”¹⁴.

According to Atul Chandra Bhaumick, “The folklore tourism presents folk life in a natural setting”¹⁵.

In book, in the article ‘Folklore for tourism’ K. Satyamurty explains how folklore can be employed for the tourism development. For analysis, he uses data from Anantapur district of Andrapradesh. According to him, “a tourist visits one district not simply to see a tree or bird only. A tourist is not so much childish. A matured tourist is scholarly-behaving. Hence, the behaviourial traits of these ethnic sub-regions not only glorify how with intense vigour and vivacity they built their societies with continuous contact with nature in a major scale and how they lost their hold on economy and polity in a course of social metamorphosis. They loved peace; they lived for peace and they moved for peace. This theme is
totally forgotten in enhancing tourism. These folk stories not only provide venue of entertainment but also provide still undefined original behavior of an Indian in a rural zone”\(^{16}\). In this book, he suggests, “the department of tourism must collect such folk-songs as related to tourism and its development and record them on cassettes. They can provide the themes into pictures and provide books of such stories in colours. At the district level, all the tourist officials must make a point to propagate the significance of folklore and every district must have a social history museum to speak of life and personality. It is useful not only to the tourists but also to the students and youth in India. Folk studies can be incorporated not only in active tourist activities but also in the academic discipline of tourism. Folklore is the soul of the country and the style of its art.\(^{17}\) The article in this book, titled ‘Oral tradition and tourism: A study of Nilgiri hills’ Jakka Parthasarathy has pointed out visiting the aboriginals in the Nilgiri is very useful according to an academic tourist to study the oral tradition of the tribes.

According to him, “the oral tradition of tribal groups in Nilgiri district has become a unique resource of attraction of specific and academic tourists to his popular ethno-region. Though oral tradition of tribal communities stands in implied opposition to the literate tradition, but during British rule and post independence period, most of the oral tradition of the primitive tribes of Nilgiri Hills was transformed into literate
tradition by travelers, anthropologists, human ecologists, historians, and
territory planners. The transformation of unwritten oral tradition into
written literate tradition of tribal cultures attracts large sized academic and
intellectual tourists to the Nilgiri Hills.”

In Kerala, in the year 1999 at Calicut University a teaching
department started in the name of School of Folklore Studies. In the
beginning of it, Folklore tourism was included as a subject of study. As
part of the class room lecturing E.K.Govindavarmaraja deliverd several
lectures about folklore tourism. This lectures and class notes are the basis
of today’s folklore tourism concept. He has formulated draft policy of
regarding how to conduct folklore tourism at cheruthazham panchayath in
Kannur District.

Folk is a group of people who share at least one common factor and
have a little tradition. This particular group has special cultural
consciousness and its own work plans. It is an intrinsic one. Tourism
culture is different from this. Here the cultural consciousness is formed
through tourism activities. This has a global nature not intrinsic. Elements
of modernity and fashion can be seen in this new cultural awareness. The
core of this tourism culture is excessive desire to change everything and
make everything new. Here the time and space are not relevant. These
cultural changes badly affect the folk’s cultural consciousness. In Kerala
because of the high rate of tourism activities, the conflicts between the
folk culture and tourism culture are increased now.

All the tourist centres in Kerala are created for mass tourism. However these tourist centres cannot convey our true history and culture before the tourists. The tourist destinations like Kovalam, Backal and Kumarakam are examples of it. To observe the activities of a foreign tourist as he/she enter into the tourist destination in Kerala one can feel a genuine doubt that they are the ambassadors coming to propagate the foreign culture here. Their behaviours in the destinations are like that. Most of them wants unlimited freedom and enjoyment. This is the same as the tourism culture practiced in the whole world today. Our filmmakers visualize this in the films. The free walking of half-naked tourist couples in the public road is one of the tourism scenes now.

Today, still photography and videography is essential in tourism activities. Videography got a much better place in tourism activities. The edited images in these videos caused to formulate negative visions in the minds of the people. There is no chance in tourism to trace out the true history of an individual or folk if it became subject for the camera. Therefore, the sights being mere wonder scenes, these new stories also were created along with those scenes. If, the bhūtaṇḍ in Kasargod, teyyaṭ in Kannur, the tiṇḍ in Kozhikkode, the paṭayaṇi in Pathananthitta, and pūtnaṇṇu tiṇḍayuṇ in the Palakkadu, muṭiyēr in southern districts, paṇēr in Thiruvananthapuram were mere sights that caused to create false
meanings about them. Here the real life of folk gave way to wonderful scenes. These types of tourism sights are not folk-centred because they are not supported by history and they do not reflect the right feelings of the folk. This has happened because tourism is considered a means to collect foreign money only. Really, culture is a very sensitive one. So a serious home work is necessary to cook culture as the tourism product. Here more emphasis is given to the interests of the native people. Their co-operation and knowledge about the tourism activities are most important in making tourism policies. To encouraging traditional art and traditional vocation as part of cultural tourism activities, the problems of the exploitation of considering culture as a saleble product, artificial cultural expressions, unequilibrium through the flow of tourists, the tendency of displaying the native people may arise quite naturally. In folklore perspective, all these problems are serious and need immediate remedies. Folklore tourism is a step to this line.

Each region should find out a suitable tourism policy according to their place. Geographically Kerala is a tiny land. In the case of density of the people, Kerala is second among the Indian states. Therefore, Kerala is a land forced to restrict mass tourism in its area. However, in Kerala tourism resources are so much. In 2010, Kerala attracted 0.66 million foreign tourist arrivals. Popular attractions in the state include the beaches at Kovalam, Cherai and Varkkala; backwater tourism and lake resorts around Vembanadu Lake, Kumarakam and Alappuzha; hill stations and
resorts at Munnar, Wayanadu, Nelliyampathi, Vagamon and Ponmudi; and national parks and wild life sanctuaries at Periyar and Eravikulam national park. The backwaters region-an extensive network of interlocking rivers, lakes, and canals that centre on Alappuzha, Kumarakam, and Punnamada-also see heavy tourist traffic. Heritage sites, such as the Padmanabhapuram palace, Hill palace, Mattanchery Palace are also visited. Kochi, followed by Thiruvananthapuram ranks among the top tourist destinations of Kerala in 2010.19

These cities are also popular for shopping and traditional theatrical performances. How to reduce the problems of mass tourism not to reduce the tourists’s number of arrival is a major question among the social scientists. Now the tourism sector got much better place as a social phenomenon. This chapter seeks new possibilities to tourism, folklore being at the centre of it.

Today tourism is not only a journey to seek happiness but knowledge, experience and originality also. Today the tourist’s have clear-cut aims for their visits. They are not mere wanderers. Years ago, the tourism activities were done as beach resorts as centre. Today the tourists’ attitudes have changed. In these circumstances, folklore tourism facilitates new opportunities to the visitors.

The native and foreign tourists are interested to see and understand the folklore. Now folklore is performed before the tourists as part of
cultural tourism activities. The programs conducted by Kerala tourism department as part of their Kerala Art Festival named UTSAV is an example of it. In the UTSAV 2012 from 18th Dec 2011 to 26th Feb 2012 they conducted 359 performances within 14 districts on all Sundays at 6.30 pm. In this festival the tourism department conducted 70 art forms in 77 venues. But all performances conducted are out of original context and all are ritual performances. A ritual may be performed on specific occasions, or at the discretion of individuals or communities. It may be performed by a single individual, by a group, or by the entire community; in arbitrary places, or in places especially reserved for it; either in public, in private, or before specific people. A ritual may be restricted to a certain subset of the community, and may enable or underscore the passage between religious or social states.

3.3. CASE STUDY-1

Paṭayaṇi conducted by DTPC for native and foreign tourists on 18th December 2011 at Vakilparamb ground, Puthuperiyaram, Palakkad.

Team of the performance: Ezhumattoor Padmakumar and team

Paṭayaṇi conducted by DTPC for native and foreign tourists on 1st January 2012 at AJBS ground, Nagarippuram, Pathirippala, Palakkad.

Team of the performance: D.Sureshkumar and team, Chengannur.
Findings:

The ritual art paṭayaṇi is one of the most colorful and spectacular folk events associated with the festivals of certain kāvus in Pathanamthitta and Alappuzha districts of Kerala. Like all other ritualistic arts, it also had its origin in religion. The purpose of paṭayaṇi is related with religious obligations and satisfaction of spiritual needs of the practitioners of it. The ritual actions of paṭayaṇi are closely connected to the kāv. Generally it is performed during the months of March-April on the full moon nights. The performance is presented continuously for 28 days which is reduced to 10 days and even to one day. The paṭayaṇi performed at Vakilparamb ground, Puthuperiyaram, and AJBS ground, Nagarippuram, Pathirippala, Palakkad was a one hour program. It was conducted in a public place not in a temple. It was not a ritual performance.

3.4. CASE STUDY-2

Tōlppāvakūtt conducted by DTPC for native and foreign tourists on 29th January 2012 at Kozhikkode beach.

Team of the performance: Ramachandrapulavar and team Tōlppāvakūtt conducted by DTPC for native and foreign tourists on 26th February 2012 at Kottakkunnu park, Malappuram.

Team of the performance: Kannan and team
Findings:

Tölppāvakūtt is a ritual art prevalent in Palakkad district. This is handled traditionally by some Hindu families. They are known as pulavar and pañikkar. Four persons are needed for a show. The puppets are made of deer skin, to represent characters in the Rāmāyaṇa epic. The puppets are arranged behind a long curtain. Behind the puppets brightly burning oil-wick lamps are kept. The singer recites songs from the kanparāmāyaṇa. To the trend of the song the puppets are made to move and dance. The tölppāvakūtt performed at Kottakkunnu park, Up hill, Malappuram was a half-an-hour program. It was conducted in a public place not in a temple. It was not a ritual performance. Actually tölppāvakūtt is a continuous performance of three years. Each year the performers play a little parts of the Rāmāyaṇa epic. It is only performed in kūttanpalaṇ in the temple. It is a special stage constructed for tölppāvakūtt presentation. The purpose of this ritual is to satisfy the spiritual needs of the concerned folk and demonstration of respect to Goddess Kāli.

3.5. CASE STUDY-3

kaḷameḻuttum pāṭṭum conducted by DTPC for native and foreign tourists on 26th February 2012 at Kottakkunnu park, Malappuram.

Team of the performance: K.S. Manikandan and team
Findings:

The ritual of kaḷameḻuttum pāṭṭuṅ develops through three stages - kaḷameḻutt, drawing of the picture, kaḷamppāṭṭ, which involves the rendering of the myth related to the deity to the accompaniment of some traditional instruments and kaḷaṁṭtuḷḷal, the final stage in which the myth is performed in a stylised form following which the kaḷaṁ is erased. There are certain traditional norms followed by the artists in this type of drawing, which varies according to the traditions followed, community involved and the deity worshipped or drawn. The kaḷameḻutt performed at Kottakkunnupark, Uphill, Malappuram was a half-an-hour program. It was conducted in a public place not in a temple. It was not a ritual performance.

3.6. CASE STUDY-4

Pūtaṉṭiṟayuṃ conducted by DTPC for native and foreign tourists on 19th February 2012 at Sarovaram bio park, Kozhikkode.

Team of the performance: Unnikrishnan and team

Findings:

Pūtaṉṭiṟayuṃ is a ritual dance conducted during the temple festivals. At that time the performers, go from house to house and enact this as a source of livelihood. Though this is meant for exhibition at the temples during festivals, a few days prior to the festival, the performers
wear the garb of Pūtan and do a token dance in houses near the temples. Tiṟa is presented only at the time of the festival and at its venue. This is to commemorate the bhūtagaṇāṇāḷ who accompanied Bhadrakāli when she sallied forth to slay Dārikan. The Pūtaṉṟtiṟṟayum performer at Sarovaram bio park, Kozhikkode was a half-an-hour program. It was conducted in a public place not in a temple. It was not a ritual performance.

3.7. CASE STUDY-5

Tiṟanpunṟṟtam conducted by DTPC for native and foreign tourists on 12th February 2012 at Rappadi, Palakkad.

Performer: Sreerama Agithaya

Findings:

Tiṟanpunṟṟtam is ritual dance prevalent in Kannur and Kozhikkode districts. In this dance, one nanpūtiri bear the Tiṟanp. These will be seven players on percussion instruments, two persons to carry viḷakkukal. The dance is performed with the tiṟanp of Dēvi carried on the head. He goes dancing round the temple. This could be performed at night or during day time inside the temple. The framework carrying the effigy of the deity, known as tiṟanp is carried on the head.

3.8. CASE STUDY-6

Kuttiyōṟṟam conducted by DTPC for native and foreign tourists on 15th January 2012 at higher secondary school Mundur, Palakkad.
Performer: R. Gopalakrishnapillai and team

Findings:

Kuttiyōṭṭaṁ is a ritualistic symbolic representation of human scarifies. It is one of the most important offerings in Āṟṟukāḷ Bhagavati temple located in Thiruvananthapuram. This ritual is performed by young boys of age below 13 years on the ponkala day - the final day of the ten day festival. These boys observe seven-day Kuttiyōṭṭavṛītaṁ during the festival that includes staying at the temple, sleeping on the floor, strict diet restrictions and bathing three times a day. The boys have to bow before the Goddess 1008 times, after morning and evening oblations. These boys represent the wounded soldiers of Goddess Mahiṣāsura-maṇḍhīni.

3.9. CASE STUDY-7

Irringal Art and Craft village, Kozhikkode, Kerala tourism department

In Kerala, the tourism department started Art and Craft village to promote tourism and save the rural communities. Irringal Art and Craft village, Kozhikkode is the first of this kind in all over India.

Sargalaya, the Art and Craft village at Irringal, is a production-cum-training-cum-marketing centre of handicraft products made of vaḻanār (plantain fibers), kulavāḻa (waterhyacinth), pananār (palm fibers), tāḻa or kaitayōla (screw pine), maṇṭ (soil), kaḷi maṇṭ (clay), wood, īṟṟa (reed), muḷa (bamboo) cakiri (coir) cūral (cane), ciraṭṭa (coconut
shell), coconut tree, vaikköl (hay), grass, cotton (handlooms), paper pulp, ramaccaṉ (cuscus grass), terracotta, fashion jewels, glass painting, sari designing, dance materials, mural paintings, sand art, oil paintings, paper bags, gypsum, and alloys etc. Besides these, Sargalaya offer training in classical dances and paintings. The village is managed by the Uralunkal Labour Contract Co-operative Society, Calicut. It is situated on the banks of Moorad River, just one kilometer off the national highway in Calicut district. The house of Kunhalimarakkar, museum, tortoise-hatchery, Mangrove Park, sand banks are the other tourist attractions near the village. The village has been started with the notion that the artisans of northern region of the state would get immense benefit by the village. It is set up in 20 acres; the craft village with 32 huts can accommodate about 100 artisans at a time.

Art and Craft village is a permanent set up. The village has its own selling unit. Now the village produces the wide array of products with different raw materials from cheap natural options to modern alloys. The art pieces created with vazanār, kulavaża, panañār, or taža or kaitayōla, maṇṇ, kali maṇṇ, wood, īṛṛa, muḷa, cakiri, cūral, ciraṭṭa, coccunut tree, vaikköl, grass, ramaccaṉ, cotton, gipsm etc are also exhibited here. The entrepreneurs also can utilize the facilities for crafts making and sell finished products too at the stalls. The village is aims at educating children about the importance of handicrafts and gives training to all those who are interested in this field. It offers training classes in
drawing, dances, music, instruments, magic, kaḷari, and yōga.

Findings:

For years, handicraft making is a home based cottage industry in Kerala. It is not a work done in the public sphere. Some works were the kulatoḻil (traditional vocation) of some communities. Those artists got their talents from their ancestors in traditional way. They did not have any instructional training from any source. Their work site is their house premises only. Often the craft making toils will conclude over night or take long days. In old days, craft making was subsistence of certain communities. However, now the situation has totally changed in Kerala. The traditional artisans are left out of the field or found better earning jobs. Nevertheless, some of them are keeping their traditional vocation as a prestigious one. They run both works together. In the case of traditional art and artisans the life and artwork are inter related. The children and other family members including women assist the artist at home. They are not willing to reveal the secrets behind the work to others. In certain area, the artwork is closely related to customs and rituals. Here the artists take penance during the period of the craftwork. These kinds of crafts are not produced for sale. That means folk cultures create craft makings not for mere display or making a commodity for sale.

Folklore in a broader sense traditional and is a group oriented and tradition based creations of art objects of groups and creations of man
reflecting the expectations of the community. It bears an adequate expression of culture and social identity of the community. Its standards and values are transmitted orally by imitation or by other means. Kerala tourism department started a new craft-making unit when the members of craft making communities began to turn away from the field in the Art and Craft village, the tourism department arranged marketing facilities for craft items, made in the huts provided by the tourism department. The vision behind the beginning of the Art and Craft village is to provide for the tourists visiting Kerala, almost all kinds of craft items under a single roof. The tourism department before starting the Art and Craft village studied the modern tourism trends, attitudes of foreign tourists and native tourists, money spending capacity of the tourists, special interests of the tourists etc. Nevertheless, modern tourism culture and folk culture do not go hand in hand, especially mass tourism trends. Now the tourism department calls upon new generation tourism like selective tourism and responsible tourism etc. as part of cultural tourism activities.

However, when the culture of tourism became related with folk culture more serious approach is necessary because tourism culture and folk culture are contradictory. Folk culture is intrinsic in nature; therefore, it demands necessary modifications in nature and content to satisfy the needs of the tourists. Serious home works are necessary to cook folklore data and folklore events to suit with the needs of the tourists. Existence of multiple texts relationship with caste system etc. makes the folklore genre
more complex. Folklore is a part of the present day life of any traditional group of people. As folklore in a shared identity, it is a binding force of the members of that particular folk and it is alive.

The activity as part of tourism now and changed cultural outlook of the new generation is known as tourism culture. It has a global nature. The elements of modernity and fashion can be seen in this new cultural awareness. The core of this is excessive desire to change everything and make everything new. Here the space and time are not relevant.

At Irringal Art and Craft village such types of pre-planning are not done. However, the authority real folk artists are not attracted to the village offer good salary and permanent income. There are no facilities for craft making as they have in their homes, and this is the reason for the craft makers turning away from the village. This shows that the tourists’ needs and folk needs are not correlated in any sense. By considering these problems, the authority allows the artists the production unit is not fully in the premises of the craft village. Hence, the art and craft village is dwindling, and now it is able only to show the finishing works before the tourists. However, the tourist’s demand is that they want to see the craft makings in its original premises. It is pointed out that our tourism approaches need some changes. In spite of forcing crafts men to work in a particular place and time, allow them to work in the natural context. At the same time, they need a helping hand in the marketing side. According to
the nature and variance, some craft items are not brought out to the public sphere. Likewise the craft of kuṟupp in the kaḻameḻutu, the craft of puḻļuvan in the sarppappāṭṭi, the mukhateḻutt of teyyaṇ and tīṟa, and muṭiyēṟṟ, making of maṇḍapaṇ to ayyappanvilakk etc. could not be performed in the village. These types of art works are related with rituals. They cannot separate from the original context.

3.10. FOLKLORE TOURISM: DEVELOPMENT STRATEGY

3.10.1. Definition

“Folklore tourism is a purposeful travel to primary context of folklore performances to see and understand a particular folk, taking care not to interrupt the folk’s daily life.” Here, foreign/native tourists are hosted as paying guests with the local people. The house owner or his close relatives works as tourist guides. They lead the tourists into the nearest folklore tourism destinations where rituals and customs of different folks are performed and show them temple festivals, folklore forms, traditional dances, traditional drama, traditional ceremonies, traditional martial arts, traditional architecture models, folk games, traditional drawing works, traditional boat races etc. in its original contexts. Besides this, for them folklore tourist guide provide opportunity to hearing the folk music, dialects etc. and lead them to houses where handicrafts are made, traditional farms and show them various folk medicinal practices in the houses and medicinal practices in the martial art training centres etc.
Throughout the journey the folklore tourist guide make chances to eat folk food items and folk soft drinks. The primary aim of the folklore tourism is to provide opportunity to the tourists in sharing the real life with the folk. Here the native people could get income by hosting the tourist and working as the tourist guide. The folklore tourist guide accompanies the tourist all the time when the tourists stay at the destinations. Here tourism is a serious activity. The folklore tourism also forward the idea of responsible tourism.²¹

Folklore tourism takes into account the interconnected environmental²², socio-cultural and economic aspects of tourism, creating better places for people to live in, and better places to visit. Folklore tourism aims to provide the required support for the promotion of Ecotourism²³, Responsible Tourism and Sustainable Tourism practices²⁴. Folklore tourism aims to achieve environmentally responsible travel to natural areas, to enjoy and appreciate nature, promote conservation and provide for beneficially active socio-economic involvement of local people. Folklore tourism policy includes: Low-impact visitor behavior, Appreciation of local cultures, Protection of bio biodiversity, Support for local conservation efforts, Sustainable benefits to local communities, Local participation in decision-making, Educational benefits for traveler and local communities. Responsible Tourism is treating others the way they wish to be treated. All tourism related activity potentially has an Environmental, Social and Economic impact on the destination involved.
3.10.2. Common responsibilities of a folklore tourist

Protect the environment its flora, fauna and landscapes, Respect local cultural traditions, religions and monuments Benefit local communities both economically and socially, conserve natural resources from office to destination Minimise pollution through noise, waste disposal and congestion are the common responsibilities of a folklore tourist.

With Sustainable tourism policy, Folklore tourism attempts to make a low impact on the environment and local culture, while helping to generate income, employment, and the conservation of local ecosystems. Sustainable Tourism is responsible tourism that is both ecologically and culturally sensitive, includes maintaining the importance of local culture and tradition, providing information on the destinations, and helping locals to know about the culture and civilization of tourists, aims to conserve the resources of destinations where one is visiting, seeks deeper involvement of locals, and provides them opportunity to make their living, stresses upon integrity of the tourist places.

3.10.3. Assumptions

1. Tourists wish to visiting different places with the curiosity to know that land and its culture.

2. Human society is a combination of different heterogeneous groups.
3. Each folk is unique in its character and it attracts others.

3.10.4. Implementation

For implementing folklore tourism the following steps are to be taken.

1. To find out houses those are willing to provide home stay to the tourists.

2. The house must be so comfortable to stay.

3. No special arrangement is needed for foreigners in the selected houses.

4. To prepare and serve native food in the house for the tourists.

5. The home stay providing house must be near the destination; if possible it should be in the walking distance from the destination.

6. The house members can work as tourist guide.

7. With the help of tourism department can attract tourists in these houses.

8. IT resources could be used to attract the tourists.

3.10.5. Folklore tourism destinations

1. Rituals in the worship places/ in the houses

2. Customs (religion-vice/social/caste-vice)

3. Places of traditional festivals (religion-vice/caste-vice)
4. Folk arts in the worship places/in the special stages

5. Ritual dances in the worship places/in the houses/in the special stages

6. Places of traditional dances (caste-vice / religion-vice)

7. Places of traditional ceremonies (religion-vice/caste-vice)

8. Places of folk music performances (religion-vice/caste-vice)

9. Hand craft units in the houses

10. Traditional farms

11. Village fairs

12. Places of folk games

13. Places of martial art performances

14. Folk medicinal practices in the houses/traditional martial art training centres

15. Boat races

3.10.6. Folklore tourism: Monitoring and control mechanism

1. To ensure no difficulties to the house donors and natives by folklore tourism.

2. To ensure privacy and security in the houses to the tourists.

3. To ensure best conveyance for the tourists.

4. Folklore tourist guide must have some soft skills and full
knowledge about the folklore and its characteristics.

3.11. Folklore tourist guide

In folklore tourism, tourist guide may be a native man. He/she is the member of the folk and has sufficient knowledge about his/her tradition. He/she has full knowledge about the nearest folklore destinations. He/she has the skills to understand and communicate with the tourist. He/she accompanies the tourist throughout their journey. The folklore tourist guide must be a man who is proud to show his/her own folklore to the tourist without considering his/her little reward.

3.12. Folklore tourism product

The following are the qualities of the folklore tourism product.

3.12.1. Attractions

According to Dan Ben Amos “folklore is an artistic communication in small groups”. Each part of the folk performance is very much attractive. The folklore genres like folk art forms, folk ceremonies, folk festivals, folk music, folk dance, handicraft, traditional-architecture, martial-arts, native food items, folk soft drinks, folk medicine, folk games, customs, and rituals etc. are the folklore tourism attractions. It varies in each place. That attracts the others to see and experience it. It supplies both entertainment and education to the tourists. It is available throughout the year. Some rare folklore performances are there.
3.12.2. Accommodation

The home stays provide a second home to the tourists. The services in houses are not artificial. The home stay near the destination make sure in folklore tourism the journey between the destinations is very short. The stay in the house also provides a different experience to the tourists and above all it provides more opportunities to interact with the native people. The home stays give more time to the privacy.

3.12.3. Transportation

In the case of the transportation, in folklore tourism the first preference is given to the interest of the tourist. In folklore tourism there is no long road journeys between destinations and provides many chances to walking.

3.12.4. Recreation

Here the tourist is given opportunity to entertain with native people. It provides exclusive experiences to the tourist he/she has never experienced in his life.

3.12.5. Restaurants

In all major folklore tourist destination folk food stalls are available. Folk foods are the food not using artificial ingredients for taste.

3.12.6. Shopping

In all major folklore tourist destination handicraft selling stalls are
available. Souvenirs are sold here. Often, the tourists get chance to buy souvenirs from the hands of the handicraft makers directly.

3.13. HOME ACCOMMODATION IN FOLKLORE TOURISM

The concept of home stay is considered to be the best alternative to hotel accommodation is derived from the idea that a local resident would be providing accommodation to the visitor in his own home. During the stay, the guest would be participating in the normal household activities of the family. Home stay offers a safe, welcoming home away from home environment for international visitors. It is a great way to really to get to know people from other cultures and put your home to work. It helps one to acquaint himself with land people, culture and cuisine of areas unlike hotels. There are a number of reasons why staying at a home can be preferable to staying in a hotel. At home stay one can experience the incredible diversity and charm of the region, because these stays provide distinctive accommodation. In contrast to a hotel, a home stay usually has only a few rooms. The family who resides there runs it, and acts as host. This guarantees that guests receive plenty of individual attention. Tourist can spend as little as or as much time with the host family as you like. Some gusts choose only to dine with them, while others spend hours chatting to them. Nevertheless, staying with a local family is the easiest way of finding out about local culture and way of life. Local people are aware of their local area and helps guests in deciding what to see. Such
local knowledge is extremely helpful in making ones visit fruitful particularly in the case of folklore tourism. The guests and his likes and preferences are taken care of. The hosts are usually very accommodating and will put a great deal of effort into arranging activities that are interests to the guests.

It serves as a tool for sustainable tourism. The resident community is also benefited by participating in the tourism activity and sharing the benefits. Home stays are considered to be employment generators with the advantage the skill requirement is less.

As a business activity the tourist spending and revenue generated will create the multiplier effect in the local economy. The leakages out of local economy are negligible.

Home stay units get well merged with land use. It also ensures solid waste management like a home, where the waste generated is locally treated and managed. One can rightly say that home stay units are already practicing the concept of responsible tourism. The business activity is done using local produces and existing infrastructure with minimal disturbance to the existing geography.

In folklore tourism home accommodation means stay in the real Kerala houses. Today we have some home stays run by tourism department directly. These houses are artificial models of Kerala houses. They are in remote places, not in our villages. Some are in the middle of
the forests. These houses serve only a function of a lonely house in the model of Kerala houses. These lonely home stays are like star hotel experiences, but it does not help to know the real life of the folk. The home accommodation in the folklore tourism needs so intensive security. Here the house does not give the tourist full power. Their stay is only allowed with the house owners. Here the interests of the tourists will seek before them entering into the home. Hence allows them suitable houses according to their interests. The Govt. and tourism department are the supreme authority in folklore tourism also. The facilities in the houses must be published in the website.

3.14. FOLKLORE TOURISM: EXPECTATIONS ABOUT TOURISTS

Folklore tourism expects five types of tourists’ likewise hard core folklore tourists, dedicated folklore tourists, mainstream folklore tourists, casual folklore tourists, and pilgrim folklore tourists.

3.14.1. Hard core folklore tourists

The aim of these types of tourists is to study folklore and done researches among the folk; they are academicians. They have the knowledge about the folklore and the relevance of the contexts. The folklorists and folklore activists come under this category.
3.14.2. Dedicated folklore tourists

They are not academicians but they are so interested to know the cultural history of the folk. They are so dedicated and also behave politeness to the folk.

3.14.3. Main stream folklore tourists

They are the tourists who wish to see rare folklore performances of various folks.

3.14.4. Casual folklore tourists

They are not real folklore tourists but they are so much interested to witness folklore. During their journey they casually reach before the folk performances. Among them have different caste and religious groups. They have different expressions to it.

3.14.5. Pilgrim folklore tourists

Actually they are pilgrims. While their journey between the worship places they see folk performances in the worship places. In that time they express respect to the performers and the performances.
Table 3.1 Folklore tourism-Product components

<table>
<thead>
<tr>
<th>Natural Value</th>
<th>Cultural value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recreation Value</td>
<td>Educational value</td>
</tr>
<tr>
<td>Environment pilgrimage</td>
<td>Traditional boat races</td>
</tr>
<tr>
<td>Folk games</td>
<td>Customs</td>
</tr>
<tr>
<td></td>
<td>Traditional farms</td>
</tr>
<tr>
<td></td>
<td>Traditional architecture models</td>
</tr>
<tr>
<td></td>
<td>Socio cultural study</td>
</tr>
<tr>
<td></td>
<td>Archaeological study</td>
</tr>
<tr>
<td></td>
<td>Traditional ceremonies</td>
</tr>
<tr>
<td></td>
<td>Traditional fairs</td>
</tr>
<tr>
<td></td>
<td>Traditional festivals</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3.16. FOLKLORE TOURISM-PRODUCT COMPONENTS

The above table shows the various core ingredients of folklore tourism in Kerala. Folklore tourism has natural value and cultural value. Almost all folklore is related with environment and are nature friendly. Giving importance to original context in the folklore tourism helps to resist environmental problems. The traditional restrictions in the ritual
places are useful to control tourism activities and carrying capacity of the tourism place.

3.17. FOLKLORE TOURISM STRATEGY

The concepts of folklore tourism may include a wide variety of strategies and services.

3.17.1. Folk art Promotion

It refers to the use of folklore tourism as an approach to folk art promotion. Much of Indian folklore has a religious character. Hinduism, the religion of the majority of the citizens of India, is a heterogeneous faith with diverse local manifestations. Folk religion in Hinduism may explain the rationale behind local religious practices, and contain local myths that explain local religious customs or the location of temples. These sorts of local variation have a greater importance in Hinduism than comparable customs would have in religions such as Christianity or Islam. Social stratification and the Hindu caste system also influence the character of Indian folklore. Members of poorer classes and lower castes have traditionally not had access to the formalized Sanskrit literature of the educated Brahmins, and have developed oral traditions of their own that sometimes mimic and sometimes parody that literature. The great pan-Indian epics, such as the Rāmāyaṇaṁ, Bhagavatgīta, Mahābhārataṁ, were oral traditions long before they were written down in Sanskrit, and drew
from numerous local myths and heroic legends, but over the centuries they have become standardized. While these standardized literary epics promote a strong sense of national identity, indigenous oral epics embody local legends, occupations, culinary traditions, community heroes and the customs of specific castes and sub-castes. Oral folk epics seek to strengthen the legitimacy of local rituals and practices, and to preserve a history of the names of all the important people and places in a community. They are typically performed as offerings to local deities or at religious festivals. The heroes of local oral epics are often from lower castes, such as cowherds, farmers or cobblers, washermen and the singers who perform these epics are also from lower castes. The desire for upward social mobility is evident in these epics as these heroes become divine or achievers of great material success, and local deities increase their status.

In Kerala Hindu folk arts are typically focused upon the tales of gods and how they were created. Technically it is known as myth. Popular among these are that of Viṣṇu and Śivan. Kālī was the daughter of Śivan. Major folk arts are related with the myth of goddess Kālī. Teyyāṭṭam in Kannur, bhūtaṭṭam in Kasargod, tiṟayāṭṭam in Calicut district, pūtananṭ tiṟayum in Palakkad, and Thrissur districts, muṭiyēṟ in the southern districts, paṭayani in Pathanamthitta district, paṟanēṟ in Thiruvananthapuram district are examples for it. Besides these so many rituals, dramas, songs, and festivals are related to it.
3.17.2. Folklore tourism: Practical guidelines

Like all economic development tools, a folk would be well served to begin its efforts in developing folklore tourism with some of the key elements of strategic planning in order to fully understand indigenous conditions and opportunities and to set a strategic direction. The region should empower an individual and an organization to take leadership in this strategic planning effort. This should include a SWOT analysis of a folk’s strengths, weaknesses, opportunities and threats. There are a variety of steps and considerations that folks should take to effectively implement the folklore tourism. Some of these will be taken up as a part of a comprehensive strategic planning process; others are a part of good program management. These focus on the folklore tourism products themselves, support services, public works, education in Folkloristics and training as folklore tourism guide, marketing, planning, management and assessment/evaluation, and public policy actions.

3.17.3. Folklore tourism: Product Development and Enhancement

1. Determine significance and distinctiveness (how unique)
2. Emphasize quality of the product (real and perceived; understandable and enjoyable).
3. Arrange physical clustering of activities.
4. Develop small and medium sized handicrafts businesses that focus
on locally themed and made items.

5. Make all destinations accessible for all people including those with physical handicaps; new lifts and entrances; discounts to children and pensioners and persons with disabilities.

7. Arrange multi-lingual signage and programs.

8. Tailor opening hours of sites to meet the needs of tourists.

3.17.4. Folklore tourism: Support Services and Quality

1. Enhance mediating services such as tourist offices, tour operators, internet services.

2. Arrange inter-city transportation services direct air links to key cities.

3. Arrange intra-city transportation – taxi, bus, rail services.

4. Support folk food serving restaurants, hotels, souvenirs, shopping.

5. Tailor opening hours of support services (including tourist offices) to meet the needs of tourists.

3.17.5. Public Works

1. Analyze and support airport, rail and bus and taxi service facilities.

2. Develop water and sewer services appropriate for hotels and restaurants.

3. Design and construct public plazas and parks appropriately located for tourists.
4. Establish detailed destination Signage systemat international level
5. Consider accessibility of all facilities.

3.17.6. Education and Training

1. Support education and training of folks in service quality and customer service.
2. Educate and train folks in the subject folkloristics and folklore tourism (school and college level).
4. Build folk’s support and involvement.
5. Create special education and training programs to involve folk artists in the delivery of services.
6. Assist individual organizations in developing grant applications for outside support.

3.17.7. Marketing

1. Promote the folk arts, festivals and events.
2. Package arrangements with other cultural and non-cultural activities.
3. Work with private tour companies to establish guided tours.
4. Develop a profitable and competitive pricing policy.
5. Develop/enhance electronic media and local tourism websites with photos; folk festival websites; private tour operator websites.
6. Develop/enhance print media souvenirs and brochures on folk arts, including each destination and folk art; tourism materials for tour operators, investors, tourists and ministries abroad.

7. Promote through government official involvement.

8. Produce video documentary.

9. Support folk programs abroad by citizens or former citizens’ folklore activists sponsoring folk festivals.

10. Target professional associations and meetings to add cultural dimension to these events.


12. Provide more information in more languages of main groups of tourists (English, German, Russian); audio guides; more information should be free.

3.17.8. Planning, Management, and Assessment/Evaluation

1. Designate an individual and an organization to have lead responsibility for folklore tourism.

2. Identify key organizations and individuals in the folk, region and State.

3. Assess all resources (sites, folk festivals and supporting services).

4. Conduct market research.

5. Develop a tourism master plan (airport, folk food hotel complex,
roads, sports and leisure facilities and development of folklore activities to encourage medium-stay tourism).


7. Coordinate and cooperate with others to create strategic partnerships (governments, non-profit organization, private firms), thus providing support for small organizations with small budgets, achieving some economies of scale, and broadening the programs considered to be a part of the folklore tourism activities.

8. Negotiate packaging arrangements (itineraries, support services, regional focus) with a variety of arrangements (cultural products of the same type, cultural products of different types such as festivals and art districts, cultural and non-cultural products (hotels, resorts, retail areas, sports and outdoor recreation, bus tours, amusement attractions).

9. Conduct impact assessments, monitoring and tourism impact surveys (use accreditation and certification standards where possible and obtain feedback from tourists) to assure product quality.

10. Emphasize management commitment and capability.

11. Address seasonality challenges unlike sand and surf tourism, folklore tourism has the potential of providing year-round attractions that are not weather dependent.

12. Develop and enhance sister city relations.
13. Advance plan all special events (2 years) in order for tourist organizations to take advantage.

3.17.9. Public Policy Responsibilities

1. Review food and drink quality regulations to be sure that they are pragmatic to allow samples of local cuisine and local beverages.

2. Develop an investment policy to support investments in folklore tourism.

3. Fund public works enhancements and improvements.

4. Create financial instruments and tax policies that stimulate the development of folklore tourism.

5. Review, adopt and implement laws to protect folk arts from other pressures.


7. Apply for grants and loans from other level governments and organizations.

3.17.10. Why folklore tourism?

The folklore tourism has theoretical rationality\textsuperscript{26}. As Dan Ben Amos defined, folklore is an artistic communication in a small group. The inherent nature of folklore is super organic and organic. Folklore forms like mentifacts and artifacts are super organic in the sense that once created in their indigenous environment and cultural contexts are not
required for their continuous existence. Background information may be essential for the analytical interpretation of the materials, but none of it is crucial for its sheer existence.²⁷ Ben-Amos distinguishes folklore from other modes of communication. Folklore happens at that time. It is an artistic action. It involves creativity and aesthetic response, both of which converge in the art forms themselves. Folklore in that sense is a social interaction via the art media and differs from other modes of speaking and gesturing.²⁸

The folklore is related with its context. Even though the term context first appeared in an article by Robert J. Miller it has become standard term in folklore in the sixties only. Folklore item exists only in an immediate interactive communicative event. Folklore texts are the products of the mind as Laurie Honko states, the primary locus of oral epic composition is the mind of the singer. It may be conceptualized as a store, a kind of an archive in which all elements of production reside.²⁹ But the text is delivered only in a specific situation as and when it is necessary. Pragmatically, context is the interpratant of folklore.³⁰

Folklore tourism, as a cultural tourism segment, is the evocation of the past and inherently about visions or understanding of the present, and a key justification for the preservation of both material cultures and traditional practices, in what they can tell contemporary communities or tourists about themselves and others. It is something of a paradox of
modernity that at the same time that relentlessly seeks modern people, also hankers after something older, more authentic, or traditional.

Folklore and its various expressions are considered as an intangible cultural heritage or living heritage, built over the triple conjunction of the conceptual framework that is folk, nation and tradition. The relationship of folklore with tourism, places it in a touristification process, as a reality in accordance to the post-modern, post-fordist and globalised society we live in.

However, tourism as an economic activity, must appropriate culture, and namely this kind of heritage simultaneously traditional and living, in a context where Economics, Culture and Space are symbiotic of each other. With the recognition that tourists are changing trying to achieve deeper and more meaningful experiences by changing their role engaging in volunteer tourism or creative tourism, it is important to be aware that folk dance is losing its traditional role in local/regional communities. But, in post-modernity, it’s not only the memory that is in a loosing risk, identity too, recognising identity as a non neutral and evolutionary process.

Folk arts are, as a body of expressive culture, has been developed as part of the 19th century ideology of romantic nationalism. It was linked with a sense of belonging and cohesion related to a particular local/regional community and to a particular place. In that perspective it
was an element of the spirit of place. However, in post-modernity, the tendency is to use folk arts with consumption ends, a context in which we explore the relation between folk arts and cultural tourism. In post-modernity, folk art tends to be involved in a touristification process and many of its intrinsic characteristics are getting lost in time.

This has to do with two major aspects. The first one is the use of folk art as an entertainment performance oriented to tourist consumption. In the tourist industry, destinations appear as an answer to the expectations of the experience the tourist wishes to live. Folk artists have then a tendency to acquire the shape of the tourist experience since it is not possible to perform a show without a relationship between actors and public. Any folk art played today will never be a retake of the original because it has been adapted to the needs of new publics, and consequently it gains new uses, functions and values.

The second one concerns the characteristics of resident population that is urban or urbanized to a considerable extent. Consequently, it is embodied in a globalisation process that eventually leads to the disintegration of local cultures. This process is related to cultural homogenization and the prevalence of mainly Western consumer culture in which everything is evaluated in terms of its market value.

Places and local communities are also their cultural past which should be valued it in the present, as our respondents point out. It is our
belief that only through a participated cultural and territory planning and management it will be possible to value cultural identity and consequently value the tourist experience. Planning and management should lay on a local/regional cultural dynamics concerned with educational values based on the various expressions of folk art. Regarding Teyyāṭṭaṇ, it should be recognized that once it is closely linked to many other expressions such as music, rituals, festivities, musical instruments, objects, artifacts, ornaments. So to promote the Teyyāṭṭaṇ means to promote the folk knowledge and their identity.

In this context, folk art valorisation, as a touristic resource, should be rethought over so that not only young people but also the ones of other age fringes might integrate this expression of the popular culture as their own more than for the others. This demands a new tourism perspective. Folklore tourism is an approach to that way. The next chapter deals with the possibilities of folklore tourism.
End notes

2. Occasional Paper No 27, 1998, Australian Bureau of Tourism Research, P. 4-8, 63
3. Australian Bureau of Statistics, 1994-95, 1997, Domestic Cultural Tourism in Australia,
5. Silberberg, Ed., 1995, Cultural tourism and business opportunities for museums and heritage sites, Tourism management, P.361-365
7. Place Promotion :Place promotion refers to the use of heritage tourism as an approach to place promotion. This is typically focused upon an historic town such as Cape Coast, Ghana; Spain; Malta; Turkey. In each case, the community is known for some particular set of historic events, common heritage, historic buildings and special events. In each case the objective is to attract groups of tourists both from the common heritage and others, to visit a community to observe and/or participate in activities, museums, festivals, etc., that celebrate the community’s lineage and historic significance. (Agyei-Mensah, Samuel. “Marketing its Colonial Heritage: A New Lease of Life for Cape Coast, Ghana?” International Journal of Urban and Regional Research 30:3 (2006): 705-716) Place promotion is an additional vehicle for motivating travelers. Gambia, West Africa holds a “Home Coming Festival” for the African-American Diaspora, marketing its important sites of the Atlantic slave trade.
8. Legacy Tourism: While heritage tourism is important, its boundaries are not at all clear. Heritage may include connections to history, art, science, lifestyles, architecture and scenery (McCain, Gary and Nina M. Ray. “Legacy Tourism: the Search for Personal Meaning in Heritage Travel.” Tourism Management, 24 (2003): 713-717) It may be a part of a collective history and thus have broad appeal, but there is a subset referred to as “legacy tourism” where travel is linked to genealogical interests and a search for information or a desire to feel connected to ancestors and ancestral roots. In this case the tourist motivations need to be understood for marketing purposes, and local resources must be developed accordingly.
9. Sudeer, S.V., 2000, Tourism, Keralathile utsavangalam melakalum(Essay), Kerala bhasha Institute, Thiruvananthapuram, P.112
11. H. Robinson, 1979, Geography of tourism, page 42.
14. P.ChennaReddy, M. Sarat babu, Folklore in the new millennium, Folklore and tourism: Their reciprocity article by Atul Chandra Bhowmick, P. 245
15. Ibid, p.245
16. Ibid, p.250
17. Ibid, p.251
18. Ibid, p.239
20. www.keralatourism.org
27. Dan, Ben-Amos, 1982, Folklore in context, South Asian publishers, New Delhi, P.3
28. Dan, Ben-Amos, 1982, Folklore in context, South Asian publishers, New Delhi, P.10
29. Laurie Honko, 1995, Multi forms in epic composition, 11th congress of ISFNMR, Mysore.