CHAPTER - 9
SUMMARY OF THE STUDY – FINDINGS, SUGGESTIONS, AND CONCLUSION

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9.1 INTRODUCTION

Nadine Gordimer in the article titled ‘Cultural Globalization’ writes that culture is a ‘trade’ foremost in intangibles, not materials and money, and it is paradoxically, both its power and its weakness that, it is only partially dependent on the exchange of money in order to operate. In its essence, much of real culture as a billboard, TV slot public relations commodity, has no market value. Cultural globalization is an omnibus term, of course, not only carrying its variety of passenger interests, but traveling to and through different terrains.

Nadine Gordimer deliberates that writers who come from Canada, Norway, Cuba and Egypt to a poetry conference in Australia, dancers who come from Japan, India, USA and Spain to a workshop in Ghana – their rate of exchange is the expansion of ideas, the possibilities of their art, as coming the life and spirit of the other, the unknown country and society. The ethic of mutual enrichment without consideration of material profit is that of cultural globalization. Once one move into the dimension of ethics, many questions present themselves. First, one must examine what the aim of globalization of culture is, or should be. Is it, in the attempt to heal the peoples of the world in their wounding division and the manifestations of Xenophobia that underlie conflict, an aim of emphasizing the unity, the oneness of cultural expression? Therefore conformity, even if of the highest order?

Globalization, both of economy and information systems, accelerates the process of migration, tourism and travel. Its cultural and social homogenizing effects proceed along with creation of pluralism and cultural diversity. Cultural tourism, both as an organized industry and as a source of leisure or recreation, gains momentum as communication and travel facilities are modernized. Tourism does pose the problem of cultural intrusion on the local cultures in selected high – intensity tourist spots, e.g., in Rajasthan, Goa, Uttar Pradesh and Karnataka. In most of these states the cultural impact of the foreign tourists is viewed with suspicion. There is need for an integrated planning. On the contrary, a more promising and larger area of tourism is domestic tourism.
This tourism is oriented more towards religious pilgrimages combined with sight–seeing and leisure. It is therefore, culturally reinforcing and integrative (Yogendra Singh, 2000, Culture Change in India – Identity and Globalization, Rawat, Jaipur).

The Sanskrit word for culture is ‘Sanskriti’, from the root which means, to purify, to sublime, to mould and to perfect. Indian culture is called ‘Bharathiya Sanskriti’ (Murthy and Kamath, 1976, Studies in Indian Culture, Asia Publishing House, Mumbai).

In Dr. Abdul Kalam’s words: “Ancient India was a knowledgeable society that contributed a great deal to civilization. We need to recover the status and become knowledge - power. Spirituality must be integrated with education. We should ignite our dormant inner energy and let it guide our lives. The radiance of such minds embarked on constructive endeavour will bring peace, prosperity and bliss to the nation”. India is the home of Vedic culture, which is over 5000 years old and the Panchamahayajna (the five great scarifies), has been a vital part of this culture. The Panchamahayajna are Brahmayajna, Devayajna, Pitrayajna, Atithiyajna and Balivaishyadevayajna.

Tourism is the largest service industry in India with a contribution of 6.23% to the national GDP and 8.78% of the total employment in the country. If India wants to make it to the top 10 in the international tourism market, then it will have to revamp its strategies and re-woo its tourists. In 2011, the need is to highlight the potential areas within the country and court the new tourist (Hugh and Colleen Gantzer, The Hindu Magazine).

It is viewed that judging by published statistics, the efforts to attract cultural tourists from abroad have been consistently unsuccessful. Tourism industry, of late, has realized that it has been courting the wrong tourist. The New Tourist is the keen, tolerant and eager ones both from within the country and overseas, explorative to discover India. Karnataka’s glamorous Golden Chariot tourist train designed for foreigners also does a shorter Jewel of the South tour for upper-middle-class Indian tourists. Kerala’s God’s Own Country campaign was clearly designed for the foreign market. Now, the focus has been shifted deliberately. Kerala targeted 60 international to 40 domestic tourists and allocated their tourism resources accordingly. Now this trend has been reversed. By organizing partnership meets between Kerala’s tourism stakeholders and tourism professionals in non-metro cities all around India,
Kerala has managed very successfully to bypass the slump felt by states dependent on international visitors. Tamil Nadu and Madhya Pradesh saw this writing on the wall some years ago. Their amazing ‘Enchanting Tamil Nadu’ and Madhya Pradesh – Heart of India campaign and current finger – shadows version targeted the domestic traveler. Most evidently, Tourism, like Charity, begins at home.

Culture is divisible into the levels which Kroeber has called the levels of reality culture, social culture, and value culture. A better name for reality culture was suggested by Kroeber, ie, subsistence culture. Reality culture is diffusional and accumulative. A new generation can take it up where the other left it. Social culture is neither specifically accumulative nor specifically creative. Value culture, however, is ever creative. The components of culture have, therefore, to be analyzed at three levels. At the level of subsistence culture can be included in the achievements under applied science or technology, the devices, instruments and skills directed to the achievement of goals. Here come the useful arts like pottery and weaving. Kroeber even regards medicine and engineering as useful arts inspite of the scientific processes that they employ, because it is the ultimate practical purposes that determine whether a subject is a science or art. The level of social existence is concerned with social structure and action—the economic systems of both production and distribution, the political system of governance (State), the structure of family, clan, tribe, community or any other social groupings, race, in fact, the whole area of human social relationships. The third level of value culture or “creative” culture includes achievements under the fine arts, philosophy, religion, traditions, codes and customs, and play activities. Even scientific activity, when it is purely intellectual and non-utilitarian belongs here. So do Mathematics and Logic.

The classification accepted above should not be regarded as an absolute one if it is only a conceptual axis within one area which is useful for clear understanding. But, it is bound to be capricious, if it is pushed too far. Thus, for instance, language is a fourth component of culture which serves the three levels referred to above, but its mechanism is not an end in itself. The fifth component is ethics or morality and law. It is rooted in values which have been included under the third level. The sixth component of culture is fashion. It is
It will be seen, therefore, that the study of culture, which the anthropologists have adopted as their main concern, demands familiarity with a number of sciences. It has to gather its materials through a number of auxiliary sciences such as ceramics, archaeology, ethnology and technology at the first level; economy, sociology and political science at the second level; philosophy, aesthetics, religion and personality psychology at the third level; and other sciences like linguistics and geography, which in a way, are concerned with all these levels. It is only when we face human activity comprehensively, from all these angles that we arrive at an integrated concept of the culture of any group of people (V.K. Gokak, 1994, India and World Culture, Sahitya Akademi, New Delhi).

The term ‘cultural tourism’ has become an umbrella term both to identify specially organized culture-based tourism experiences, and to provide unity and add depth to a diverse range of culturally-related aspects of tourism more generally (Jennifer Craik, 1997). The former concept, in the perspective of cultural tourism in Kerala and Tamil Nadu could be viewed as experiential tourism based on, being involved in and stimulated by the performing arts, visual arts and festivals; and heritage tourism which includes visiting preferred landscapes, historic sites, buildings and monuments and seeking ‘an encounter with nature or feeling part of the history of a place’ (based on the concept posited by Hall and Zeppel, 1990). The latter concept can include a multitude of special interest tourist preferences; viz, ‘anthropology, antiques, archaeology, art, architecture, biblical history, castles, cave art, crafts, festivals, gardens, historic houses, history, literature, military events, museums, music, dance, opera, painting, pilgrimages, pottery, mythology, religion, spirituality and textile arts.’

This cultural mantle provides the backdrop to reconsider the motivations of tourists, the range of tourist experiences, and the ways in which destinations can be packaged. In accordance with Jennifer Craik’s viewpoints, this seems to have developed as a response to a number of conditions: greater refinement and travel experience among tourists; global competitiveness among broadly similar destinations, the ‘exhaustion’ or receding popularity of former or traditional tourist attractions; international growth and diversification...
of markets and sites, globalization of culture and international dissemination of cultural knowledge and development of world patterns of cultural taste, and the current emphasis on new approaches to cultural development internationally.

Craik’s definition of cultural tourism (1995) is that “Cultural tourism consists of customized excursion into other cultures and places to learn about their people, lifestyle, heritage and arts in an informed way that genuinely represents those cultures and their historical contexts.” This definition embodies an educational and experiential component, as well as a romanticized idea of culture and cultural consumption that exactly suits the cultural tourism frame work of Kerala and Tamil Nadu.

The dimension of cultural tourism as evinced by Bywater (1993) is “While culturally – sensitive tourism is frequently promoted as sustainable and compatible with local values and habits, there is growing evidence that cultural destinations may become ‘Victims of their own success’. This sends strong signals to cultural tourism operators of Kerala and Tamil Nadu, to be conscious of the ‘other side of the coin’. While cultural tourism and cultural components of tourism may revitalize existing tourism industry and cultural productions of both states, such developments can also threaten the culture of the destination and long term cultural integrity.

Cultural tourism serves to bring global citizens closer to the idealistic (and ideological) concept of one world. Since literature is the heavy – duty vehicle of the word, carrying a large freight of culture, cross – translation of the literature of the languages of Kerala and Tamil Nadu is very important for cultural tourism in this part of the world. These two vibrant states of South India have all the requisites for glocalisation. Glocalisation, formed by telescoping global and local to make a blend, is of much relevance in the realm of cultural tourism. It stands for global localization – a global outlook adapted to local conditions.

Cohen (1992) traces the emergence of specific genres of tourist art. “Tourist art is a fuzzy field, incorporating elements of ethnological arts, commercial arts, souvenirs and fine arts. These various types and hybrid forms are the object of four distinct types of commercialization: complementary commercialization or the production of art/craft that remains popular with locals; substitutive commercialization, where a declining craft is spontaneously reoriented to a tourist market; encroaching commercialization where external
forces sponsor the re-orientation of a still viable craft for tourism, and rehabilitative commercialization, or the sponsored reorientation of a declining craft for an external market. This typology suggests that combining culture and tourism in Kerala and Tamil Nadu is a complex and strategic activity which involves reconciling local cultural producers to niche marketing possibilities and modifying cultural production and management accordingly.

Cohen argues that tourist art is dynamic and adaptive; this may involve modifying motifs and designs to better suit tourists’ tastes or expectations, standardizing products, simplifying detailed art work, developing miniature or gigantic versions of objects, replacing traditional materials with industrial ones, and turning functional objects into decorative ones. Klemm (1989) has argued that the traditional arts (such as Kathakali, Bharath Natyam, and Classical music) are bolstered at the expense of new artists and performers and new and innovative art forms (including youth culture). Thus, it could be deducted that the culture of the tourist can have a significant influence in modifying local cultural productions of Kerala and Tamil Nadu.

Cohen has also distinguished tourist art in terms of its sources: local or ethnic; novel or synthetic; and national or international genres (1992). Local and ethnic art ranges from functional traditional art to commercial traditional art; novel or synthetic art ranges from reintegrated art to souvenir novelties; and national and international genres range from popular arts to assimilated fine arts. In this connection two contradictory developments in tourist art in the two South Indian States under study could be detected. They have indeed become burning topics in the cultural circles and among socio-cultural activists. Popular cultural souvenirs as they become standardized tend to be industrially produced by people often unrelated to their original producers. Even though they have touristic value, they are neither ethnic nor art any more, even if they have preserved, their character as (external) ethnic markers. On the other hand, some assimilated ethnic fire arts tend eventually to lose the ethnic label as they integrate into a national art world, and their art thereby ceases to be an ethnic marker.

Cohen’s analysis demonstrates that cultural production, distribution and consumption involve a dynamic set of processes that defy any simple translation into tourism product. Therefore, the highlighted aspect is that the cultural products for tourism in Kerala and Tamil Nadu have significant
ramifications for cultural stakeholders, for commercialization and marketing practices, consumers and tourists, and on tourism itself.

Many experts have stated that, although cultural tourism has often been seized upon as offering a bonanza for indigenous, ethnic and cultural producers, the actual benefits of entering cultural tourism are very mixed, including the vexed issue of copyright. Equally, the diverse forms of commercialization of tourist art have different implications for practices of cultural production in destination communities, and are further complicated by systems of distribution and marketing which tend to favour external operators at the expense of locals. A greater understanding of the diversity of the demographic profile of the distinct market shares of cultural tourists of Kerala and Tamil Nadu is highly essential, if more effective development and marketing of cultural tourism is to be achieved.

Architecture, states G.K. Hiraskar, is the most comprehensive of all visual arts and has a right to claim superiority over other arts, since it assimilates and translates all the aesthetic faculties and beauties into an elegant building. Architectural marvels of Kerala and Tamil Nadu stand out honouring ‘Goodness, Truth, and Beauty’, which are their three main principles. Architecture is being considered as the “Mother of all Arts”, and has tremendous value in the realm of cultural tourism. Some of the monumental works erected in both the states to commemorate certain important events or in memory of great personalities (such as Thiruvalluvar Statue, Asan Memorial Cultural Institute) arouse inspiration in the minds of the cultural tourists.

Architecture is the most powerful record of the past history of any tourist destination. It throws lights on the social, religious customs and manners, and the development of the destination. The development of the culture of the destination is reproduced in the development of architecture. Architecture is therefore considered as the ‘printing press of all ages and gives history of state of society in which it was erected.’ Architecture is more than a history of form and style. It is a product of cultural and environmental factors and expression of the way of life of the people for whom it is built. Architecture is therefore sometimes called as ‘matrix of civilization’.

Architecture is so powerful a medium, so potent a ‘persuader’, Peter Blake says that it will always be a force for something – a force for order, for chaos, or perhaps, simply for more dreary indifference. Hence, the challenge
to the present generation of architects striving to enrich the architectural creativity in Kerala and Tamil Nadu is to use the new technologies and new design concepts in shaping the buildings and cities that give the local people and cultural tourists a sense of comfort, and aesthetic delight, and a background of serenity. As Yamasaki says: “Serenity plus the qualities of old architecture is the need of modern architecture.”

9.2 RESEARCH FINDINGS

Each piece of research work is intended to contribute to the existing theory through concrete findings. A systematic approach is adopted to streamline the course of the research work and to draw inferences. The present study has brought to light important findings for the benefit of cultural tourism promoters, prospective cultural tour entrepreneurs, administrators, and policy makers in the field of cultural tourism. Present research on cultural tourism in Kerala and Tamil Nadu with special reference to Art and Architecture has been undertaken to examine the issues related to cultural tourism management. The results of the analysis of the primary data and secondary data have brought to fore the following findings:

- Culture ennobles human minds and hence cultural tourism will have all the space and time in the world for centuries to come.
- Indian culture is eternal, ever lasting. Some of the most luminous periods in human history are those in which various civilizations and traditions flowered in India. India’s age old image as the boundless reservoir of the cultural spirit attracts cultural tourists from far and wide. To quote N.A.Palkhivala: “Indian culture encouraged the cultivation of the intellect, not as a commodity for sale in the market-place, but for the inner joy experienced by the questing mind.”
- The ‘Incredible India’ campaign should look into the quintessence of Indian culture from a broader, deeper perspective.
- Cultural tourism concepts and practices are established in Kerala and Tamil Nadu. Still organized cultural tourism needs to be shaped and given coinage.
- The age-old cultural and social system in few pockets of Kerala and Tamil Nadu are under pressure following lack of patronage and neglect.
of planners. This underscores the need for the protection of such regions and its heritage components.

- Minimising damage to the cultural collections from termites, disasters and during transport could be achieved by knowledge transfer through forums such as those organized by Aus Heritage (Australia’s International Cultural Heritage Network) in Thiruvananthapuram. The endeavours in the direction of capacity building for museums in Kerala and Tamil Nadu is a critical aspect and requires more support. In 2000, 33 cultural artifacts from Erode were repatriated from Australia to the Government Museum in Chennai. Aus Heritage has a memoranda of understanding with INTACH and the Madras Christian College.

- The Art and Architectural resources of Kerala and Tamil Nadu occupy pivotal positions in the sphere of cultural tourism. It is found that, of late, some of the artistic and architectural expressions venture into experimental waters, but the essentials were just as they should be. The Festival of Sacred Music at Tiruvaiyaru in Tamil Nadu is a case in point.

- ‘Museumisation’ trend of cultural tourism industry has become very common in the present day.

- Kerala is the hotspot of performing art heritage and this aspect has gained immense coinage among Western performing art practitioners and theorists. In cross cultural dialogues, the names of eminent artists like Ammanur Madhava Chakiar, Kannaperuvannan, Krishnankutty Nair, et al are often taken. Along with Kno, Kubuki, Peiking Opera, Wayang Kulit, Koro Bori and Samba dance are discussed Kerala’s enchanting art forms such as Nangiarkoothu, Theyyam, Mudiyettu, Padayani and Tholpavakoothu. The western world is awestruck by Koodiyattom, Kathakali, Kalaripayattu, Ayurveda, and Vastuvidy. The famous Puloma College in America stages the performances of Sakunthalam and Mrichakadikom. In the renowned savanna Music – Dance Festival held in Georgia, US, the Mohiniyattom performance of artists from Kerala, structured with the state’s cultural values, was a huge hit.

- In International seminars and global summits on cultural diversity and endemic ethnic artforms are deliberated Swaravayu of Koodiyattom, the magical rituals of Pulluvanpattu, natural shades of Padayani,
Yachtmaking of Bepur, metabolism of Aranmula Kannadi, and the physical stamina of Kalari.

- The cultural heritage of Kerala is showcased in almost all parts of the world owing to cultural tourism. Wales University of England screened Nangiarkoothu, Ethnic Musicology Institute in Paris prepares the notation of Choondal Narayanan’s Pulluvan Pattu, the Pavakoothu Kalari of Sweden depicts Koonathara Krishnankutty Pulavar’s Ravanamantholpavakal hol pavakal of Tholpavakoothu, Korean Mask Heritage Study Centre comes to explore Kerala’s masks which stands testimony to ancient Buddhist tradition, Zurich reverberates with the assimilation of Yoga and steps of Kalaripayattu, the drama schools of Japan trains students in the Rasabhinaya of Koodiyattam, European theatre artists are struck by the new experiences offered by traditional performances of Ammanur Gurukulam. In the Indigenous Cultural Environmental Meet held in Italy was rendered folksongs of ‘Thaiva Makkal’.

- Many monuments in Kerala and Tamil Nadu are being callously damaged.

- The lack of trained human resources is a hurdle to museum conservation. Sustaining and maintaining acquired skills is also a challenge.

- Some of the best conducted excavations in south India are in Kerala (Pattanam) and Tamil Nadu (Tiruchirappalli and neighbouring districts). There is a huge potential for tourism related to archaeology and ruins in future.

- Programmes like ‘Utsav’ brings out the best and helps to rejuvenate the folk art forms of Kerala.

- The Napier Museum at Thiruvananthapuram and the Kollemcode Palace at Palakkad are phenomenal examples of the traditional architectural design of Kerala.

- Tourism projects such as ‘Nalumanikattu’ in Kottayam district of Kerala provide traditional Kerala cuisine in a nature – friendly ambience. Such projects usher in cultural authenticity. It also promotes rural tourism,
helps to protect the bio-diversity of the region, and showcases ‘farm produces.

- The inclusion of Kerala's performing art form Mudiyettu in UNESCO’s List of Intangible cultural Heritage of Humanity provides immediate support and continuous recreation and transmission.

- The essence of the art forms and architecture of Kerala and Tamil Nadu is that, life and creativity always go together.

- There are not many historic town that have retained their political and cultural importance for long years and played a significant role in the making of the modern cultural institutions as Thanjavur has done.

- There are many operators who are not promoting Kerala because of the frequent strikes and hartals. Many tour operators end up paying huge amount as compensation because of the problems faced by the tourists doing strikes.

- Direct flight to Europe, priority to road development, four-lane road connectivity to destinations, and emphasis on sustainable and quality tourism are given thrust in the tourism development plan of Kerala, 2011-2016.

- The majority of foreign tourists to kerala are form the UK, Germany, France, Italy, Australia and the Scandinavian countries.

- The Vyloppilly Samskriti Bhavan in Thiruvananthapuram is a hub of cultural activities.

- The stylized art forms of Kerala and Tamil Nadu have undergone sweeping changes in a little less than four decades.

- Kerala Tourism and UNESCO have jointly conceived a ‘Spice Route’ project to throw open more opportunities in tourism, historical research and spice trade. A part from attracting more tourists to Kerala, the project is expected to perk up spice trade —especially in cardamom, cinnamon, pepper, cloves, ginger, turmeric, coriander, cumin, nutmeg and tamarind— across the state. The authorities want to rope in UNESCO to get the heritage tag for the ‘Spice Route’ as it is essentially a journey through places connected with the State’s ancient trade links with the West. The project envisages inking the state, from Thiruvananthapuram to
Kasaragod, through the Spice Route. Spice Route will be linked to the Muziris Heritage Project focusing on the ancient port town of Kodungalloor and nearby areas in central Kerala, which were the epicenter of India’s spice trade.

- Festivals such as ‘Utchal’ celebrated by Mulla Kuruma tribesmen in Wayanad district needs to be encouraged to preserve indigenous cultural expressions.

- Creative experiments in the cultural field are resorted to by prominent cultural enthusiasts. Cultural translation and adaptation of Shakespeare’s dramas to indigenous art forms of Kerala and Tamil Nadu is an innovative venture.

- Kerala’s pride, the 300 year old classical dance form Kathakali, has entered the Guinness record book when an incredible 151 artists performed simultaneously in the State capital.

- Many centuries old palaces of Kerala and Tamil Nadu are in dilapidated stage. The Halsian Castle on the shores of Kovalam beach is an example. Certain projects like the Fort Cochin and Thiruvananthapuram East Fort Heritage got started and are found limping.

- Traditional buildings in Nilambur and Mangada in Malappuram and Chettinad and Karaikudi in Tamil Nadu require protection.

- The Kozhikode – Kannur – Kasargod belt has traditional Muslim bungalows, which must be preserved for the future generation.

- The Muziris Heritage project is a truly unique tourism and heritage conservation project linking monuments in the location around the 2000 year old Muziris port.

- More collaboration between ASI (Archaeological Survey of India and Tourism Departments of Kerala and Tamil Nadu would add steam to conservation efforts.

- Heritage areas of Kerala and Tamil Nadu are repositories of knowledge systems which contain lessons in planning and design that are still relevant in the modern day. Historic cities were closely linked to and deeply respectful of nature. 80% of the urban population in India lives in historic towns and cities.
All the archaeological discoveries in Idukki district of Kerala (including few rock art sites) confirm that it is a culturally important zone in the Western Ghats. The new discoveries demand detailed study by archeologists and historians.

Pottan Theyyam in Kerala is a ritualistic performance to laugh away the night and seek blessings, with its message of a casteless, egalitarian society.

The World Dance Forum organized by the Guru Gopinath Natanagramam is expected to entice potential cultural tourists.

The Kerala Tourism Department is implementing a project to map tourism resources to ensure its equitable distributions. The project, Synergizing Actions through Participatory Approach (SAPARYA), will encompass resource mapping of tourism potential, infrastructure development, and creating innovative tourism products.

Kerala Tourism’s ‘Audio Guide’, a recorded, spoken commentary of the tourism spots of God’s Own Country is an initiative as part of the efforts to use modern technology to promote tourism.

Under the ‘Bring Home a Friend’ initiative, non resident Keralites (NRKS) can invite friends from their places of stay to Kerala, get incentives.

The town planning laws in Kerala are weak and open to interpretation, making them ineffective. This is the reason for haphazard development, chaotic traffic conditions, and acute shortage of parking spaces in cities. The dichotomy between development and conservation of heritage is borne out of a perverted idea of modernity divorced from the past. Heritage represented a link with the past. It has a historical, emotional and cultural significance. Any development not rooted in the past is unsustainable.

Often, public interest is cited as the excuse for destroying monuments. Ultimately, heritage is defined as anything that blocks development. It is a manufactured definition, a subtle perversion that helps to make development fashionable and conservation unfashionable. It represents a myopic, greed – driven approach.

Economic values need not conflict with cultural values. Conservation and tourism can impart economic value to heritage.
The rapid rate of transformation in urban areas of Kerala and Tamil Nadu is of grave concern. It goes against the cultural resources of extraordinary diversity and scales of the built heritage. The vulnerability due to ‘modernization’ resulting in rapid transformation, and the inadequacy in protection of heritage and their management systems foretell a pathetic scene of future.

Conservation of cultural heritage is viewed as an elitist obsession.

The All India Agricultural, Industrial, Educational and Cultural Exhibition organized by the Paramekkavu and Thiruvambady Devaswoms is a popular feature ahead of Thrissur Pooram.

The artists of ‘Pakkanar Kali’ state that Tourism is instrumental to a very great extent in protecting the art form. They also assert that if only the people of Kerala take profound interest in it and patronize the art form, it can survive in future.

Tourist Guides having proficiency in the Cultural aspects of the States should be trained and placed in culturally and historically important destinations.

The 12 day long Athirathram held at the panoramic village of Panjal in Thrissur district uplifts the traditionality of Kerala. It was attended by several people including researchers who conducted several experiments to study the effects of the Yaga on the dynamics of nature. The findings of the study proved the positive effect of Athirathram in catalysing germination of seeds, nourishing the soil, etc.

The Arts and crafts Village of Kerala Tourism at Vellar near the famed Kovalam gives a “genuine Kerala shopping experience” with its handicrafts stalls, ethnic food joints, and recreational facilities in the leisure zone. Also, marketing of the products of Kudumbasree units would get a fillip.

The murals in temples of Tamil Nadu are vanishing thick and fast due to the mindless and unscientific ‘renovation’.

The folk songs of Kerala have a wide range of subjects and are interesting as human documents, throwing light on conditions of primitive and present life and thoughts. Their arresting feature is the true melodies evolved with no thought of harmony and accompanying instruments, but
are formed on certain natural scales or notes. The dominant feature that could be found in these songs is their instinctive music arising from the necessity inherent in the people to use the voice that nature has blessed them with, so that they may give expression to their innermost thoughts and feelings for which their speech is inadequate. The apparent outcome of these instincts is the sweet and melodious music of the folk songs which is an unconscious art varied in nature from the creations and conscious art found in the compositions of professional musicians. The music of these folk songs is fine melody and bears on it the mark and stamp of the growth of community and activities. It has established over the years in a pure but fluid state by oral tradition, and has developed gradually as the songs passed through the minds of different generations. The tunes, therefore handed down in the songs represent the united imagination of several people, through many years of evolution. According to Manorma sharma (2007), it is popular and unaristocratic and by passing through many minds, it has become imbued with national character. It is evident that these songs have an unadorned purity and simplicity of diction and an impassioned sweetness of melody. In their rendering of songs, tala (time measure) plays an important part and the instruments used have rarely influenced both their melody and rhythm. At times, the songs are sung to the accompaniment of dance when a swiftness and rhythmic movement of steps gives an added grace to the music. The folk songs, thus have universality of sentiment and spontaneous expression. Sweet and enchanting in appeal their soft note enraptures the listener with their unpremeditated effects, producing a lingering ecstasy brought about by an enduring and immortal symphony. To the connoisseurs of Indian music, the value of these songs consists in its primitive spontaneous music containing melodies which are some of the rare tunes such as ‘Indisa’, ‘Puranir’, ‘Srikanthi’, ‘Pali’, etc. These are seldom found in carnatic music and are only refined elaborations of the melodies in the folk songs of Kerala. The master composers of Kerala and great experimentalists of musical techniques have transfused many rare folk tunes into their compositions and made them rich and unique in sonorousness and rhythm. Keeping the rich traditional rituals in its purest form, Kerala’s folk music has retained the original flavour of its cultural heritage. God’s Own Country has its own
purely indigenous musical forms used in dances. The life and art
traditions of the Panars, a community which still survives in certain
remote villages of Kerala with their Ona Vil and typical style of music.

- The enormous value of art to the development of cultural tourism in
Kerala and Tamil Nadu has been made sufficiently apparent from the
analysis of data.

- Archaeological sites from the Paleolithic, Mesolithic and Megalithic eras
are facing neglect in the States. Many of these sites have the potential to
provide rich information about the people more than 3,000 years ago.

- The Aryankavu – Thenmala – Kulathupuzha – Arippa belt in Kollam
district has several fascinating cultural remnants of the prehistoric era,
especially from the iron age. There are several Buddhist ‘Vestiges’ all over
the area that are lying totally neglected.

- Ethnic food festivals in the States are a huge draw among cultural
tourists.

- The Zonal Cultural Centre in Thanjavur used to be successful to a certain
extent in bringing Tamil Nadu’s resurgent culture to its masses. Now, it
faces a steady decline in the quality, promotion of art, and
encouragement of artists.

- There is an ever growing interest in Sanskrit and South Indian languages
as displayed in some of the European countries like Germany and
Denmark, and also China. Sanskrit research is being viewed with
importance.

- If cultural tourism does not sacrifice tradition for innovativeness, it needs
to be encouraged.

- Creativity is regarded as an extension of culture.

- The architecture has to be adapted to the local flora and terrain rather
than the other way round. There is a critical need, especially in the
tropics with its equable climate, to design, integrate and manage
architecture with nature.

- Kerala and Tamil Nadu are rich in its varied and exquisite folk art forms.
It is a matter of satisfaction that many of these art forms are still retaining
their identity in the rural areas.
It is amazing to note that foreign tourists, especially French tourists, repeatedly visit Mamallapuram to witness the ever changing landscape. They say “you cannot come to Mamallapuram twice as it is never the same the next time you visit.” The monuments and relics of Mamallapuram have stood the test of time mainly due to the structural brilliance. Tourists are spell bound and wonder struck after seeing the centuries – old sculptures, bass – reliefs, and the like, that reflect the sweet reminisces of the bygone splendours. The monolithic structures are of course the greatest charms of Mamallapuram. Tourists are exposed not only to the Murals of epics but also to the routine day-to-day life of those times. The art works are meticulously carried out with excellence. The sculptures have minute channels to drain rain water which is why the contours of them are skill intact. It is an architectural wonder that sun’s rays during sunset directly falls over the temple entrance gate. The style of construction of the Five Rathas and many temples are modelled after the Budhist Viharas. Man made caves are aplenty in Mamallapuram. Each and every mandapam is a delightful creation. In Mamallapuram, the tourists have a chance to buy the best black stone sculptures. They are living sculptures as each and every measure and curve are handled with ingenuity.

Many of the folk songs of Kerala and Tamil Nadu are connected with the rituals that the people observe. They deal with various faces of people’s life from birth to death.

Folk literature can ensure the protection of cultural values. To a certain extent, they act as a check for the unbridled galloping of the society.

One of the major trends in modern Malayalam Theatre is its openness in assimilating the cultural and artistic elements of tradition.

The pivotal point regarding the influence of folk art forms in modern drama is its involvement and participation.

Proper information on cultural tourist generating markets to Kerala and Tamil Nadu with precise demographic data is not available. The study of cultural tourism trends is conducted on the basis of tourist influx to the cultural ‘venues’.
A weeklong theatre festival in Kancheepuram successfully organized under the aegis of local groups showed that despite the contribution of enthusiasts, it was the villagers who kept the art of Koothu alive.

In recent years, there is a wide spread tendency to appreciate and understand the different facets of traditional culture of Kerala and Tamil Nadu, which is a good sign for cultural tourism promotion. Traditional performing and plastic arts are being extensively used for tourism.

The cultural tourism stakeholders must realise that a foreign tourist is not really interested in the massive concrete structures and gaudy westernized decorations. A tourist who has come to experience an alien culture would be more interested in exposure to the rich heritage of art and craft, and the milieu of traditional homes.

Of the many forms that exist for rural entertainment and communication in Tamil Nadu, Therukuttu ranks foremost. Therukuttu takes theatre to the people instead of people going to the theatre. There is total community participation. The theatre is non-realistic but intimate, simple, and profound.

Kerala holds the second place in having the largest collection of archaeologically important mural sites, the first being Rajasthan.

Kerala boasts of a very rich and famous magic history.

The Vasthuvidya Gurukulam in Kerala is the only institution in India to promote and preserve Traditional Architecture and other related subjects under government sector.

Architecture in all ages has been an expression of social values. It has been ever changing, yet a distinct regional character has evolved in Kerala, decided by the local materials, climate and aesthetic values.

The sacred groves (Kovilkaadugal) of Tamil Nadu represent an ancient conservation tradition, protected by local people out of reverence and respect, fear and sentiment. They are classic examples of “Cultural Ecology”. They are the home of local flora and fauna, a veritable gene pool, and a mini biosphere reserve.

Cultural tourism planners of the two states should enact measures to overcome the adversities of ‘demonstration effect’, at the same time
motivating host communities to learn about the positive aspects of other cultures.

- Cultural tourism in a way helps to eliminate the negative aspects of host culture by incorporating positive changes in customs and traditions.

- Recognition and approval for more Home Stay establishments in Kerala and Tamil Nadu will be a shot in the arm for cultural tourism management. Tourists would be more than willing to stay in home stays to learn about the host culture in a better way.

- The ‘Physical evidence’ of the tourist destinations in Kerala and Tamil Nadu requires facelift. Cleanliness is indeed a critical factor in attracting tourists. Many destinations like Madurai, Kanyakumari, Kovalam, Kancheepuram, etc., experiencing incredible tourist traffic need to be maintained well by introducing excellent garbage disposal system. Vendors on the streets and unpleasant hoardings and wall-papers adversely affect destination image. Straying dogs, cows and buffaloes are often found in the main streets causing inconvenience to pedestrians and vehicle movement.

- The treatment of tourists, hospitality, attitude towards them, ethical conduct, and proper guidance are crucial factors in cultural tourism management.

- A holistic development plan as regards tourist destinations of Kerala and Tamil Nadu will empower the societies. Thus, responsible tourism initiatives would get the impetus at all levels.

- Well-organised, knowledgeable and professional cultural tour operators can go a long way in facilitating prospective cultural tourists with fascinating cultural tourism itineraries.

- Only a fraction of the great pictorial heritage survives, owing mainly to the fragile nature of the plaster, cotton and paper on to which paintings were made, all of which are adversely affected by high heat and humidity.

- A marked scarcity of royal architecture is found in Kerala and Tamil Nadu.

- The long and complicated building histories of palace and temple architecture make conservation efforts a very difficult exercise.
A ‘view from within’ is pertinent to evaluate any cultural and knowledge practice. Cultural tourism promotion must neither be superficial nor be superfluous.

The high entry fee for monuments and museums have drawn diverse viewpoints. Similarly the opinions vary as regards two practices in cultural tourism promotion in Kerala and Tamil Nadu, (1) Moulding Culture for tourism and tourists, and (2) Moulding tourism and tourists for culture.

It is found that renowned centres of learning for culture namely Kalakshetra and Kalamandalam experience repeat visitation. More over, cultural tourists, in the course of learning art forms or martial arts, tend to stay for a longer duration / extend their stay at the destination.

The major impacts identified during the study are:

I. Positive Impacts
   a. Preservation of cultural monuments and ruins
   b. Spread of indigenous knowledge and understanding
   c. Cultural revival
   d. Contact with outside world
   e. Training new craftsmen and encouraging younger generation
   f. Awareness generation and re-discovery of lost traditions.

II. Negative Impacts
   a. Risk of loss of cultural identity
   b. Selling art through antique business
   c. Commercialization of traditions
   d. Degradation of cultural resources to commercial goods
   e. The threat of demonstration effect / superimposition of foreign culture.
   f. Damage to historic symbols.
9.3 SUGGESTIONS

- Development in Kerala and Tamil Nadu should not be at the expense of cultural heritage. A society without a past will not have a future. This study highlights the need for focused programmes on conserving the cultural heritage of both states that is being destroyed by the onslaught of modernity and technology. The present situation calls for a change in the ethos and attitude to cultural heritage. Indifference, ignorance and callousness are major threats to conservation.

- The value of cultural heritage has to be ingrained into the education system. Development and modernism should not compromise the past. Planned and controlled development is the need of the hour.

- Tourists are engrossed while attending the cultural extravaganza - the Cochin Carnival, which needs to be creatively envisaged to entice wider audience.

- Museums have to be professionally managed. Indigenous technology have to be developed for conservation of monuments and artifacts. There is a proposal for bifurcation of the Department of Museum and Zoos for focused administration. Museums should be managed by independent boards with the flexibility to take decisions. Upgrading of infrastructure and capacity building of staff is also equally important. Museums across the world have transformed into dynamic forums for debate on contemporary issues like cultural heritage, climate change, bio diversity and multi – culturalism that affect society. Museums of Kerala and Tamil Nadu must be converted into world class institutions. The Governments have to be the main drivers of this mission.

- Encouraging and supporting people –to–people links and increasing levels of knowledge and understanding between countries should be nurtured.

- An inventory of works of Art has to be created and maintained by authorities at district level in Kerala and Tamil Nadu, which would define properly the efforts of preservation and periodic maintenance.

- Travel Journalism and travelogues featuring the cultural heritage destinations and resources of Kerala and Tamil Nadu must be accentuated.
- Places like Thanjavur in Tamil Nadu should be branded as Heritage cities.
- Kerala and Tamil Nadu are sanctuaries of culture. The authorities have to keep it “culture friendly” and “tourist friendly”.
- Tourist vehicles should be exempted from hartals, strikes and agitations.
- Proper signages as per international standards to destinations, airports, bus terminals, railway stations and places of interest have to be mooted.
- A committee comprising persons from the Tourism Department and tourism trade must be deputed to check the quality of service providers.
- The palaces of Kerala and Tamil Nadu tell stories of yesteryears and it is utmost important to protect and preserve them.
- Synergized efforts from Archaeological, Cultural and Tourism Departments is required for preserving the old Christian bungalows in central Travancore, which depicts the culture of the land as well as the religious culture.
- An inventory of India’s tangible and intangible heritage should be made a reality.
- Chitaral, an age – old place of importance for Jain pilgrims is located in south Tamil Nadu. It could be developed under responsible tourism initiatives.
- India Tourism must take the initiative in India revamping the cultural charter signed at the SAARC summit, where in cultural diplomacy was given due importance and series of Cultural Festivals were organized. Cultural camps comprising classical dances, presentations and lecture demonstrations, folk music, discussion by art historians, visit to the art gallery and museum, and tour would be highly beneficial to the growth of cultural tourism in various states including Kerala and Tamil Nadu.
- There is a need for a holistic approach to conservation, involving not only archaeologists and conservation architects, but also town planners, traffic and transport planners, environmental planners, tourism experts, urban designers, landscape architects, economists, sociologists and anthropologists. For conservation to be successful, heritage has to be
integrated with the lives of the people in a more direct manner, to touch aspects concerned with contemporary living.

- The Governments of Kerala and Tamil Nadu need to launch large scale efforts in building public awareness in favour of urban heritage conservation. It is essential to train staff of local bodies in basic conservation techniques and compatible town planning policies.

- The civil societies of Kerala and Tamil Nadu have a prominent role to play in conserving tangible and intangible cultural heritage.

- Architects need to rediscover indigenous conservation systems more appropriate to the local context.

- Visits to monuments and sites and places of work of traditional craftsmen and restoration works should be encouraged. Active public discussions about the material and intangible heritage of individuals, groups, communities and nations should be made a valuable feature of public life in this multicultural world.

- If the audience are briefed about the stories of the plays of Kathakali and are familiar with the make-up and costume, their interest would be profound. Also, interest could be developed in the interpretation of a role performed by a particular actor.

- A new life is pulsating in Kerala, and Kathakali is having its due share. While certain improvements based on modern conveniences may be made, the essential features of the art should be kept intact, so that the art may fulfil its true purpose.

- The art forms like Kathakalakshepam are glorious institutions in the cultural life of the country, meant to keep alive the soul of the nation. The popularity of many art forms has declined of late which is not a healthy sign, and Music Sabhas do not give sufficient encouragement to them.

- Sarpam Tullal has three evils of existence: myth, ritual and theatre. It is the mythical background which lends the performance a magical attraction and the ritualistic presentation makes it more and more engaging. At the same time it also has a theatrical quality, with all its performative constituents. The problem of transition from live elements to exhibits is being faced by Sarpam Tullal. Traditional singers and other performers are now elements in exhibits. Their tools, instruments and
costumes are purchased to entertain foreign tourists. A similar element of exhibitionism has creeped into government–sponsored state or national festivals.

- A major rendering of Kalarippayat for the contemporary world has been in the form of a cultural performance or as a folk art form. Most of the promotional gestures which have been extended towards it in recent years have resulted from such an attitude. The question to be raised here is whether it was the real Kalari practice which was promoted or the emergence of a new practice which accentuated the erosion of its real knowledge base. According to the popular perceptions of the contemporary social milieu of Kerala, as well as amongst practitioners themselves, Kalarippayatt practice on the one hand, is being presented as if it had a monolithic structure, history, meaning and social basis; on the other hand, it is also being represented in a variety of ways, as a traditional martial art, an ancient system of warfare, an indigenous system of military training, a science of combat, a divine art, an integrated system of physical culture, an ancient system of mind-body purification, a traditional art of living, part of Hindu religious practice and lifestyle, warfare invented by gods and saints, mother of all martial art forms in the world, deadly art of violence, an amazing game, a folk dance, a war dance, a martial dance, the product of medieval society, an instrument of the feudal power structure, an institution of bygone society, a village art, a perfect system of physical exercise, and a traditional art. If it does have any value and relevance for today, it is from the point of view of being an entertainment and sporting event. It is ideal to be preserved and practiced as a cultural performance, a folk art form, or as a martial sport and war dance.

- As proud owners of the past, people should protest against the abuse or destruction of heritage. Historic continuity is a must for a dynamic society, which desires to have memorable legacies. It exists only through the upkeep of cultural heritage and its inclusion in the city development process, as culture, is more than just a jewel in the crown of development and hence cultural products too.

- The surviving historic towns and cities of Kerala and Tamil Nadu must be safeguarded amid all the developmental activities. Effective systems and
professionals with the capacity to address urban heritage in a sustainable manner need to be in place.

- Regular heritage walks in and around the historic Fort of Thiruvananthapuram should be encouraged. It highlights monuments and places of historical importance in the city.

- A bio-culture park could be setup in Kerala and Tamil Nadu which will be reflective of divergent cultural traditions.

- Clearance need to be given for the proposal to setup a mega ‘heritage village’ project at Kollengode in Palakkad as it has numerous archaeological sites of historical importance. It has rock engravings, stone inscriptions, sculptures, hero stones, and ruined shrines of various periods. A large number of prehistoric sites of about 50 natural rock shelters and caves in the mountain valleys with streams and along the river valleys with archaeological and anthropological potential have been identified. Besides, Neolithic and Megalithic habitation sites with artifacts and ethnic groups are also found. The ethnical tribal groups of this area who belonged to the prehistoric Megalithic period still talk different primitive tribal languages and dialects in their colloquial conversations.

- The tribal festivals need to be managed well to entice cultural tourists from India and abroad.

- It is very important to safeguard the folk artists by honouring and upgrading their status.

- Promotion of research work in the field of culture is a dire necessity.

- The need for the promotion of folklore institutions is strongly felt.

- Younger generation must be attracted into the field of performing art forms so as to transmit these arts from generation to generation.

- NGO’S have to be engaged at a greater level in Kerala and Tamil Nadu.

- The Cultural attitudes of local communities must be respected.

- Opportunities should be created for the local people to take part in the decision – making process.

- For invigorating cultural tourism management in Kerala and Tamil Nadu, community radio, digital archiving, and the internet are avenues that
need to be used optimally. The greater involvement of local communities and decreased outside interference will only add richness to content.

➢ The reincarnation of Zonal Cultural Centres is a dire necessity.

➢ The first co-ordinated Responsible Tourism initiative in the country started at Kumarakom by Kerala Tourism has created successful models in economic linkages through procurement of local products and providing employment opportunities to the local people. It should be extended to other viable places.

➢ Theatre Festivals, Literary Festivals (e.g.: Hay Festival) and Film Festivals (eg: IFFK), broad base the cultural tourism scenario of Kerala and Tamil Nadu. Tamil Film industry is next only to Bollywood in production revenue and market share. The quality of literary works of different genres in these states is exemplary.

➢ Poorly designed hotels and buildings are found to be causing visual pollution in the two states under study. Constructions that deprive the tourists of the aesthetic pleasure of viewing beaches and mountains by blocking their view are to be regulated. Further, the use of incompatible building materials, not conforming to local architectural standards, and constructions at the wrong sites negatively affects destination image. Tourism planners should provide insights on traditional architectural design and materials such as bamboo, etc, that reflect the cultural vibes, to architects and engineers. Land-use planning becomes extremely important in this backdrop.

➢ Graffiti writing, vandalism and land, air and water pollution are found to be deteriorating the environment and degrading priceless monuments of Kerala and Tamil Nadu. Proper guidelines and measures have to be introduced to curb any further destruction of the cultural symbols. Or else it would prove to be a sordid state of affairs.

➢ Rejection of cultural principles is caused as a result of the hosts depreciating their culture or feeling inferior to accept the native cultural principles. It is the duty of intellectuals, writers, artists and academic institutions to take steps to inspire and influence the host communities – to realize the greatness of their culture. Only through such an awakening, culture can be protected.
Cultural tourism managers must strive to prevent the tourists from misunderstanding the host culture. Tourists have to be guided appropriately to develop an in-depth and comprehensive understanding about the destination culture, in the right perspective.

On the lines of the Kalpathy Agraharam in Palakkad (Kerala’s First Heritage Village), the agraharams of Karamana in Thiruvananthapuram which stands testimony to the glory of centuries old culture need to be protected.

Provision of quality tourist amenities and excellent infrastructure facilities at the tourist destinations in Kerala and Tamil Nadu need to be ensured.

Seminars, Symposiums and Workshops may be organized in prominent cultural tourism destinations of the state involving all the major stakeholders. These avenues will act as platforms for sharing and discussing matters pertaining to cultural tourism management. Case study presentations and deliberations by officials and entrepreneurs will definitely go a long way in enhancing cultural tourism promotion in the two states.

The State Governments should liberalize Tourist Visa formalities to encourage cultural tourist arrivals from abroad. The hurdles posed by stringent travel formalities are now acting as a deterrent.

Proper preservation and maintenance of heritage sites demand huge expenditure. Public – Private – Partnership is the key to address the issue. Further, the efforts of refurbishment and renovation have to be scientifically carried out periodically.

Corporates may be induced to sponsor the protection and upkeep of important monuments as part of Corporate Social Responsibility (CSR). The private sector can play an efficient role in fund raising for maintenance of heritage sites and awareness campaigns.

The role of individuals to engage in voluntary work towards preservation should be encouraged.

The restoration of historic buildings has to be scientifically engineered.

Moral support from local communities in any conservation effort could be sought only by way of effective orientation programmes.
If time poses constraint in the performances of art forms, without compromising on the essentials, the most vital aspects may be presented to the tourists, that would enrich host culture.

During renewal process the original artistic style and architectural features must be retained.

Landscape architecture is an area where both Kerala and Tamil Nadu have to concentrate. Landscape architecture takes into account the entire area of the city and country side, characteristics of its physical features, topography, etc. Pleasure walks, boulevards, open spaces planted with beautiful flowering trees could be laid. Rock gardens in a place like Tiruchirappalli can be planned. Landscape gardening, parks, forest landscaping and roadside landscaping along with rockitecture are of vital importance.

There is ample scope for setting up premier heritage centres in Kerala and Tamil Nadu. The heritage centre, and cultural tourism more generally, can be a way of telling the people’s story, and of helping to make sure that it will be heard.

Exclusive television channels devoted to culture – to relay its expressions, manifestations and artifacts – would do a world of good to cultural tourism management.

Visitor management at vulnerable cultural destinations is utmost required for sustainable cultural tourism.

Ensuring availability of merchandising in the form of souvenirs is important since these purchases validate the acquisition of learning and cultural experiences (arts and crafts).

There are finer points, namely the relevance of Cultural Ecology in Kerala and Tamil Nadu, Corporate Social Responsibility in the field of culture, culture and peace, etc, to be strongly considered while drafting a comprehensive Cultural Tourism Policy.

Intra state agreement in cultural tourism management between Kerala and Tamil Nadu will certainly further the two – fold interests of both States, ie. (1) Preservation and protection of cultural expressions, and (2) Economic benefits to the host communities. As regards culture, both the states are two sides of the same coin owing to the glorious cultural
affinity. Hence, the formation of tourist circuits configuring the spectacular cultural tourism destinations of Kerala and Tamil Nadu would fetch outstanding results.

9.4 CONCLUSION

“Cultural Tourism Connects People to Culture”

The Cultures of Kerala and Tamil Nadu have persisted through the ages mainly because of its antiquity, unity, continuity and universality. The cultures of these renowned South Indian States are characterized by richness and variety of a high order. All through its history, the genius of Kerala and Tamil Nadu have blossomed forth in all its vigour and vitality, and have helped its people to reach the peaks of excellence in all their endeavors. The broad and eclectic outlook developed by the people of the States over the centuries, which is reflected in the inter-religious harmony and co-operation, is the best guarantee for the survival of its venerable cultures into the future, in the midst of varying vicissitudes. There has been age long and continuous interaction between Kerala and Tamil Nadu cultures, Indian culture and World culture over a wide spectrum, and this has produced significant results in all areas of cultural development. Considering the sum total of the achievements of Kerala and Tamil Nadu in the fields of culture through the ages, it is a foregone conclusion that the horizons of its cultures would continue to expand steadily in the years to come, and that, in the process, the great Indian heritage itself would acquire added variety, strength and vitality.

Taking into account the indomitable aspects of Kerala and Tamil Nadu cultures, the cultural tourists – both international and domestic are offered the best and unique forms in the states. Art forms such as Koodiyattom and Mudiyettu are recognized by UNESCO as masterpieces of Intangible and Tangible Heritage. Mamallapuram and Brihadeswara temple in Tamil Nadu dot pivotal positions in the World Heritage Sites List of UNESCO. The cultural exchange programmes, significantly in the western countries have provided the artists and craftsmen of the States opportunities to display their talents and popularize the cultural forms, overseas. Kerala and Tamil Nadu boast of internationally famous cultural tourism destinations and cultural institutions. Cultural institutions such as Kerala Kalamandalam and Kalakshetra in Tamil
Nadu are widely acclaimed. The areas of interests of institutions and academies have to be far too wide and varied. Furthermore, Ayurveda tourism, Monsoon tourism, Farm tourism, Literary Tourism, Wellness tourism, Indigenous tourism, Historical and Heritage tourism, etc., which form the subsets of cultural tourism, are of paramount importance in the states.

The focus of cultural tourism in Kerala and Tamil Nadu have entailed rethinking of the nature, both of tourism and of its impacts. Precisely, the culture of tourism in the States includes maximizing the culture of tourism products, re-defining tourist experiences, addressing the cultural impacts of tourism, and dealing with the changing culture of the industry itself. The culture of tourism, in this sense, encompasses a range of phenomena from targeted tourism based on culture to the unintended cultural components of mass tourism. Cultural tourists to Kerala and Tamil Nadu require and impact management attributes towards more sophisticated and diverse support attractions, services and facilities. Consequently, more attention should also be paid to the diverse role of producers of cultural tourism. The cultural tourism destinations in the States experience increasing flow of culture tourists to the dismay of advocates of cultural tourism, who hope to attract the ‘ideal’ cultural tourist. The ideal cultural tourist may be highly motivated to experience culture and possess a high level of cultural capital. There is a risk of majority of cultural tourism consumers being adjunct, accidental or reluctant visitors. The cultural planners of the States must be sensitive towards this and rational enough to address it ingenuously, lest cultural tourism should not prove to be as lofty or self-improving as wished by its promoters.

This study on cultural tourism in Kerala and Tamil Nadu brings to light the fact that the cultural resources of the States are indeed assets to tourism activities. Yet, tremendous amount of work on preserving and restoring cultural and historical monuments have to be conducted. It would be a distortion of history if the States failed to preserve the artistic and historical heritage. The historical and aesthetic values of cultural monuments, architectural masterpieces, etc of the states are indeed priceless. There is no doubt that the modern destinations must look contemporary. But this contemporary appearance is not achieved through destruction of its historical buildings and monuments. On the contrary, by preserving valuable architectural buildings of the past epochs, the modern destinations, one may say, becomes “more up-
to-date”. The historical contrasts of the old and the new underline and strengthen the aesthetic impact of the new, raise the general cultural level of the population, and make specialists strive to create, not worse but better things than those erected in old times. (E.Baller, Commission of Cultural Heritage). Material monuments of culture created by the people over centuries are not only of historical values but an integral part of the cultural wealth of socialist society. Those who tear the future and the past from the present thus impoverish the future. It is a fact that architectural monuments retain the history, culture and genius of the people who have made them.

The entire folk tradition of Kerala and Tamil Nadu is a vehicle for preserving belief and faith, a testimony to the love of colour and form in everyday life of the village folk. These tokens of the past can retain their vitality only if genuine cultural activists and tourists get involved in them. The future arts of the States would be enriched in style and content by assimilating the folk tradition.

Cultural Tourism Policies for Kerala and Tamil Nadu have to strive for a modern and dynamic culture, one achieved through deliberate, indigenous growth; one that would be universal in appeal and indigenous in form. For this purpose, the living traditional forms of art and culture have to be given every opportunity for free and full growth. The richest cultural heritage of the States is rural. Since those sections happen to live in the country side, the Cultural Tourism Policies with regard to the performing arts need to be rural – oriented.

Many works are preserved in Kerala and Tamil Nadu as works of art – real masterpieces of past culture. Today, the cultural tourists admire not only their high artistic quality but also majestic humanist ideas – the ideas which people perceive not through the prism of religious dogmas, but from the point of view of the contemporary broad – minded man, the builder of society with modern outlook. Thus, it should be consistently ensured that Art and Architecture of the States are preserved for imparting aesthetic and ethical values to the future generations. The cultural symbols of the past must enter contemporary life, promote understanding of the progressive tendencies in art, its profound humanistic sense, and its lofty social mission. The outstanding cultural monuments of Kerala and Tamil Nadu that have come down to the present generation including those in a religious form, have not only tremendous artistic but also intransient ethical value. They serve to bring the
historical past of the people closer to the modern generation, and in providing wholesome understanding of its place in eternity.

Art belongs to people. Cultural tourism promotion in the states of Kerala and Tamil Nadu must make art reach with its deepest roots in the very heart of the broad masses of the people. Cultural tourism has an important role to play in arousing the artists from the inner being of the masses and develop them. Cultural tourism should not aim at commoditization of Art. Rather it should act as an ace power in exploring the true meaning and authenticity of Art. One of the most important functions of cultural tourism in Kerala and Tamil Nadu is to give impetus to the aesthetic and patriotic propaganda of its cultural heritage.

Thus, cultural tourism not only promotes the dissemination of knowledge of the glorious past of Kerala and Tamil Nadu for cultural tourists, but also serves to develop the aesthetic tastes in people. It is instrumental in preserving the traditional arts and crafts from being lost altogether. The folk and classical cultures have been given new lease of life through cultural tourism. The present study highlights the importance of “Cultural Ecology” as having tremendous value for cultural tourism in Kerala and Tamil Nadu, in future.