Chapter – 1

INTRODUCTION

1.1 TOURISM – AN OVERVIEW
1.2 DEFINING CULTURAL TOURISM
1.3 WHAT IS CULTURE?
1.4 THE MEANINGS OF CULTURE
1.5 NEED FOR THE STUDY
1.6 OBJECTIVES OF THE STUDY
1.7 SCOPE OF THE STUDY
1.8 AREA OF THE STUDY
1.9 LIMITATIONS OF THE STUDY
1.10 METHODOLOGY
1.11 CULTURAL TOURISM PRACTICES
1.12 CULTURAL TOURISM CONCEPTS
1.13 IMPORTANCE OF CULTURAL TOURISM
1.14 CHALLENGES OF CULTURAL TOURISM
1.15 PRINCIPLES FOR SUCCESSFUL AND SUSTAINABLE CULTURAL HERITAGE TOURISM
1.16 CURRENT TRENDS IN CULTURAL AND HERITAGE TOURISM
1.17 DISTRIBUTION CHANNELS FOR CULTURAL ATTRACTIONS
1.18 CULTURAL RESOURCES AND ITS MANAGEMENT WITH RESPECT TO TOURISM
1.19 CHARACTERISTICS OF CULTURAL TOURISM
1.20 MAJOR IMPACTS ON CULTURAL TOURISM MARKET
1.21 ECO-CULTURAL TOURISM
1.22 INDIA’S THRUST ON CULTURAL TOURISM
1.23 THE LEGEND OF KERALA
1.24 GENERAL REVIEW OF GOD’S OWN COUNTRY
1.25 KERALA CULTURE – A REVIEW
1.26 TAMIL NADU – THE REGION, THE PEOPLE, AND THE CULTURE
1.27 REFERENCES
CHAPTER I

INTRODUCTION

1.1 TOURISM – AN OVERVIEW

“Travel is more than seeing of sights; it is a change that goes on, deep and permanent, in the ideas of living”- Miriam Beard (American historian, archivist and educationist). The Tourism industry is a global phenomenon. It is big business and will continue to grow. Tourism is alive with dynamic growth, new activities, new destinations, new technology, new markets and rapid changes (Charles Goeldner & Brent Ritchie, 2006). Tourism is travel for recreational, leisure or business purposes. The World Tourism Organisation defines tourists as people who “travel to and stay in places outside their usual environment for more than twenty four (24) hours and not more than one consecutive year for leisure, business and other purposes not related to the exercise of an activity remunerated from within the place visited.

International tourism recovered strongly in 2010 (www.unwto.org). International tourist arrivals were up by almost 7% to 935 million, following the 4% decline of 2009- the year hardest hit by the global economic crisis. The vast majority of destinations worldwide posted positive figures; France, topped the chart. Growth is expected to continue for the tourism sector in 2011, but at a slower pace. UNWTO forecasts international tourist arrivals to grow at between 4% to 5% in 2011, a rate slightly above the long-term average.

Tourism-both domestic and international – is taking place on such a large scale that it has become a major world economic activity. Tourism is also described as an ‘Industry’, often termed as a smokeless industry or an industry without the chimneys. There are some countries in the world which earn more foreign exchange from international tourism than any other major exports. Tourism industry is constantly in search of new products to satisfy a demand that is increasingly selective, fickle, fashion prone and sophisticated (Ashworth 2000). Developing countries benefit a great deal from tourism industry. Tourism is viewed as an environmentally friendly way to revitalize distressed rural communities and
economies (Sekhar, 2003). World Tourism can contribute to the establishment of a new international economic order that will help to eliminate the widening economic gap between developed and developing countries and ensure the steady acceleration of economic and social development, and progress in particular of the developing countries. Many countries have developed tourism as a major source of national income. Some of the smaller countries like Singapore, Mauritius, Seychelles, Indonesia and Philippines depend largely on income from tourism. It is predicted that travel and tourism will be one of the world's highest growth sectors in this century. World Tourism Organisation statistics indicates that the tourism industry will continue to grow from strength to strength. From 70 million international tourists movements in the year 1960, WTO forecasts that international tourism arrivals worldwide would reach 1.5 billion by the year 2020. (Bhatia A.K., 2003).

Tourism destinations are probably one of the most difficult 'products' to market, involving large number of stakeholders and a brand image over which a destination marketing manager typically has very little control. The diversity and complexity of tourism destinations is well documented (Health and Wall, 1991; Leiper, 1996; Palmer and Bejou, 1995) and this makes brand development very difficult for national, regional and local tourism organizations. In today’s cut-throat market place, only those destinations which have a clear market position and appealing attractions will remain at the top of consumer minds when they book their holidays. In the highly competitive and dynamic global tourism environment, there is a need to develop a clear identity, or ‘brand’, based on reality, while also reflecting the core strengths and 'personality of its products (Shane & Leiza, 2003). As Ahmed (1991) states: “Holiday makers of the 21st century will be looking for places with a trendy image. A strong and clear image can increase consumer confidence in its attractions and consumer predisposition to purchase them.” There is a strong consensus that ‘image’ is a pivotal aspect of a marketing strategy for a destination and numerous authors have investigated the use of image in brand formulations for destinations (Chon, 1991; Health and Wall, 1991). It is argued that despite a multiplicity of products and services under the one brand umbrella, the formation of a brand identity can be achieved to give the destination
a common marketing purpose and direction. Examples include the God’s Own Country Campaign of Kerala, well conceived and fitted under the broad initiative ‘Incredible India’.

Tourism has emerged as the largest global industry of the 20\textsuperscript{th} century and is projected to grow even faster in the 21\textsuperscript{st} century. Recently, academicians have paid attention to the changing patterns of tourism as an embodiment of broader societal changes and the shift towards post-modernism. It is said that leisure related activities have become increasingly commoditized, reflecting a global “culture of consumption” (Gupta, 2011).

**Figure 1.1 World Share of International Tourist Arrivals, 2010**

![World Share of International Tourist Arrivals, 2010](Source: www.eea.europa.eu)

Tourism is one of the world’s most rapidly growing industries and it has emerged as a fast growing sector in terms of employment and income generation. World Travel and Tourism Council (WTTC) has identified tourism as an engine for economic progress, keeping in view its profound contribution to the world economy which has almost doubled from the 1990s. Besides employment generation, tourism sector has played a pivotal role in poverty alleviation and sustainable human development. Being a major element of many countries’ service exports, tourism has the power to deliver significant international earnings that can be utilized for alleviating poverty (Raghavan 2005). Throughout human history, until
the dawn of the 20th century, the opportunities and luxuries afforded by tourism were severely limited, or almost non-existent. In the future, the global tourism industry is likely to be affected by five key factors- human, geo-political, economic, technological and environmental. These factors are likely to compel managers to find new ways to strategically position their operations across relevant global markets, possibly through the adoption of multiple-virtual, and physical, integrated value-adding strategies and approaches. Targeting the tourist of the future will involve an array of response driven approaches across a range of markets, market levels and localities. Many of these new changes will be driven by new technologies that may herald an era of cyber-tourism. Therefore, there is a need for the tourism industry to position itself as a strategic early mover, in terms of planning, trialling and incorporating emerging ideas and technologies, and applying multiple market strategies to deliver new business options such as ‘e-tourism houses’. Such ideas will generate new tourism streams, thereby further strengthening the industry’s global competitiveness into the future. Environmental concerns and global warming are likely to change the nature of the tourism experience (Anwar and John 2005). Tourism is essentially a social and relational activity (Glenn F. Rose, 2005).

However, as technology improved the various components of tourism such as the modes of transportation, accommodation and destination attributes, coupled with the information explosion that took a firm rooting in the world social ethos, tourism gained steady ground in the last century, until it thrived, and maintained that explosion in the new millennium. Tourism is about economics and entertainment, about making money and having a good time. It is about the sun, sea and sand and may be also about sex. Tourism can also be about the spiritual, and it is that spiritual dimension which can make tourism so important in life, and for life (Jim Elliott, 2005). Today, tourism, besides benefitting those who undertake travels and journeys, profit those who work to make it function efficiently, including tour operators, travel agents, resort owners, coach and car rental service providers, tourist guides and hoteliers.
Tourism has emerged as a progressive sector in terms of employment and income generation. It has become an important sector with a great impact on economic development. The World Travel and Tourism Council (WTTC) estimates a 4.5 percent per annum increase in the total amount of travel and tourism economic activity between 2002 and 2012. The internet offers tremendous opportunities for developing strong destinations. Tourist destinations can benefit from the internet by developing a coherent position in the market place, increasing their market share by getting closer to customers (Palmer, 2003). The advent of online travel portals, extensive use of internet as an user friendly travel tool, increase in global affluence, liberalization of international air space and a paradigm shift in tourist behaviour form the main factors for a remarkable growth in world tourism activities. It is quite interesting to note that tourism in less developed countries is growing faster than the world average extending prosperity to all the stakeholders and eventually the economic status of nations.

The global market trends pertaining to tourism forecast that the demand for ecotourism and nature-based holidays is expected to double and even triple in the next two decades. There is a notable and booming interest in adventure tourism and Meetings, Incentives, Conferences or Conventions, Exhibitions or Events (MICE) tourism. Consumer trends in tourism are gradually changing and require an appropriate response in terms of both policy formulation and investment. Current global tourism market trends indicate that long haul travel will grow faster than intra-regional travel. A growth of 24 percent is expected by 2020. People with less time for leisure are likely to take more frequent but shorter trips nearer home, opening up opportunities for ‘neighbouring country’ tourism. The experienced traveler wants authentic, off-the-beaten-track vacations in remote and less well known places as against luxurious five star vacations, leading to an interest in rural and ethnic tourism. The increase in the number of people with lots of money but little leisure time has resulted in a growing emphasis on rest and relaxation, and ‘wellness’ and ‘health’ holidays. The elderly population in key tourism-generating markets has shown a preference for cultural tourism against sun and sand vacations. There is notable and increasing interest in spiritualism. The demand for ecotourism and nature based holidays is expected to double and
even triple in the next 20 years. Sports and adventure holidays continue to be popular with the young (Tenth Five year plan, 2002-07).

The WTTC forecasts long-term prospects which remain bright with an economical growth of 4.4 percent per annum in real terms between 2010 and 2020, supporting over 300 million jobs by 2020 and 9.2 percent of all jobs and 9.6 percent of global GDP (Tourism India, 2010). Tourism should be considered in terms of the multi-dimensional context of development. It has as much potential to improve the standard of living (Amiya Pattnaik, 2005).

The contribution of tourism sector to the Gross Domestic Product (GDP) and employment generation at the global as well as national level is a testimony in itself that genuinely led it to gain an increasingly important place in global academia and business alike.

Tourism can be a vehicle for international understanding by way of bringing diverse people face to face. It has been cited as a major contributor to international goodwill and as a prime means of developing social and promote friendship and goodwill. Tourism can greatly enrich and cultural understanding among all people of the world. Tourism can greatly enrich and promote friendship and goodwill. There is a mingling of cultures, which has positive effects. Tourism is a huge global industry. If commercial travel is included, it is perhaps the world’s largest. It is a major component of many local and national economies. It has been seen as an agent for peace, an agent of social disruption, a means for transferring money from richer to poorer nations, a form of neocolonialism, a mechanism to find conservation, or a Trojan horse which infiltrates destructive industrial development into the world’s few remaining wilderness. A key component in most tourism is change; a change in scenery in tastes, in lifestyle, in surroundings, in companions; a change from the work a day, for recreation in its literal sense (Ralf Buckley 2000). Tourism helps to break prejudices, barriers and suspicions that exist between nations. In the long run the most important contribution of tourism is enriching mutual understanding among people, their varied cultures and lifestyles.
Tourism is the most important social phenomenon of the present century. It has been recognized as one of the most reliable indicators of socio-economic growth in any part of the world. Thus, the practice of responsible tourism in any form cannot be ignored or overlooked. It brings a lot of profit and smiles to the travelers, but, so far as the local economy and local people are concerned, the experiences are quite adverse or the outcomes are certainly negative. Most of the tourism experiences reveal more disadvantages than advantages and more negative than positive ones. As a result an urge to turn negative outcomes into positive to bring in self reliance to the local economy and well being to the destination as a whole, has been felt. Subsequently, a few activists, professionals, scholars and entrepreneurs made endeavours to search for an appropriate alternative to the existing modus operandi of tourism activity. As Allan Beaver, 2005, elucidates “There is growth of ecotourism, nature based tourism, adventure tourism, urban and rural tourism, cultural tourism and many neo tourism forms.”

Tourism has emerged as one of the world’s largest and fastest growing industries of the world and a major engine of economic growth. Globally, tourism is now considered a sunrise industry with a record growth rate of approximately 10%. This industry has immense possibilities of employment and growth. The great tourism phenomenon, as we witness today, is a result of the outstanding waves of technology which have transformed the social geography of the world since the late 19th century, and the concept of “Global Village” emerged subsequently. Tourism industry is poised to increase its revenues manifold in the coming decade, offering never before opportunities in travel and tourism services. According to a report by the WTO, tourism provides direct employment to 19 million people worldwide and generates indirect employment for about 39 million people world over. Further, the overall value added employment in the tourism sector is estimated to be Rs. 80,000 crores. According to one estimate, every tenth professional in the world today is associated with the tourism sector and the travel and tourism industry accounts for about 10 percent of world’s gross output. Tourism industry contributes to 10.9 percent of the world’s Gross National Product (GNP) and employs over 200 million people which is about 11.2 percent of the global work force. Tourism industry is the largest economic force with an annual
turnover of 4 trillion dollars. The role of public sector in tourism development is undergoing considerable change and development at the present time (Tom Baum, 1995).

“Culture is the widening of the mind and of the spirit” – Jawaharlal Nehru. Tourism involves cultural exchanges and results in cultural enrichment of those who travel as well as those at the receiving end. Cultural factors attract tourists to destinations- architecture, sculpture, painting, historical monuments and birthplaces of famous people- are often visited by tourists.

Culture is tourism’s main attraction – without culture to make the difference, every place would seem bluntly the same. World Heritage Sites are nothing but cultural sites, such as the Pyramids in Egypt, the Tower of London, the Great wall of China, the Taj Mahal etc. Cultural tourism (or culture tourism) is the subset of tourism concerned with a country or region’s culture, especially its arts. Cultural tourism includes tourism in urban areas, particularly historic or large cities and their cultural facilities such as museums and theatres. It can also include tourism in rural areas showcasing the traditions of indigenous cultural communities (i.e, festivals, rituals), and their values and lifestyle. It is generally agreed that cultural tourists spend substantially more than standard tourists do. This form of tourism is also becoming immensely popular throughout the world and a recent OECD report has highlighted the role that cultural tourism can play in regional development across the globe.

Cultural tourism has been defined as ‘the movement of persons to cultural attractions, away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs.’ Cultural tourism may also be defined as special interest holidays, essentially motivated by cultural interests such as trips and visits to historical sites and monuments, museums and galleries, artistic performances and festivals as well as lifestyles of communities. Across the world, the trends of industrialization and development have had an urban centric approach. Alongside, the stresses of urban lifestyles have led to a “counter-urbanization syndrome”. This has led to growing interest in the rural areas. At the same time, this trend of urbanization has led to falling income levels,
lesser job opportunities in the rural areas leading to an urbanization syndrome in the rural areas. Cultural tourism is one of the few activities which can provide a solution to these problems. It is a proven way to strengthen viable, small business, resulting in increased household income and savings, and thus, alleviating the crunch of economic poverty.

Cultural tourism has enabled the countries to accord importance to the development of cultural products intended for visitors and to the protection of natural environment. Tourism destinations reinvent themselves for various reasons (Ashworth or Tunbridge, 2005). The focus of cultural tourism is on culture, art, literature, history and architecture of a country. Thus tourism has a significant role in India’s pattern of inbound tourism. Cultural tourism is a major tourism resource of any tourist destination. The importance of preservation and management of cultural heritage has been realized as an increasing number of tourists are visiting cultural attractions.

1.2 DEFINING CULTURAL TOURISM

Cultural Tourism is a composite concept. It is a multi-faceted ideal. It is indeed a complex task to define cultural tourism as there are almost as many definitions or variations of definitions of cultural tourism as there are the motivations and interests of cultural tourists. The American chapter of ICOMOS, the International Council on Monuments and sites, observed that “cultural tourism as a name means many things to many people and herein lies its strength and weakness” (USICOMOS, 1996:17).
TOURISM DERIVED DEFINITIONS

Tourism definitions place cultural tourism within a broader framework of tourism concepts and tourism management dynamics. For instance “Cultural tourism is a form of special interest tourism, where culture forms the basis of either attracting tourists or motivating people to travel (Mc Intosh and Goeldner, 1990; Zeppel, 1992). Others place it in a tourism systems context, recognizing that it involves interrelationships between people, places and cultural heritage (Zeppel and Hall, 1991). Cultural tourism has also been conceptualized from a business perspective as involving the development and marketing of various sites or attractions for foreign as well as domestic tourists (Goodrich, 1997).

MOTIVATIONAL DEFINITIONS

Motivation is absolutely an important element while defining cultural tourism as the travel decision making process of cultural tourists are profoundly influenced by different attributes. The World Tourism Organization (WTO) defines cultural tourism as movements of persons essentially for cultural motivations such as study tours, travel to festivals and other events, visit to sites and monuments, travel to study nature, folklore of art, and pilgrimages (WTO 1985:6).

The province of Ontario in Canada uses the definition of “visit by persons from outside the host community motivated wholly or in part by interest in the historical, artistic, scientific, lifestyle/heritage offerings of the community, region, group, or institution” (Silberberg 1995).

EXPERIENTIAL OR ASPIRATIONAL DEFINITIONS

Cultural tourism is deeply influenced by an aspirational element. Cultural tourism involves experiencing or having contact of differing intensity with the unique social fabric, heritage, and special character of places (Blackwell 1997; Schweitzer 1999). It is also hoped that by experiencing culture, the tourist will become educated as well as entertained (VICNET, 1996), will have a change to learn about the community (IDCCA 1997), or will have an opportunity to learn something about the significance of a place and its associations with the local
community, its heritage, and a cultural or natural landscape (AHC, 1999). Some people even like cultural tourism to a quest or search for greater understanding (Bachleitner and Zins 1999; Hannabus 1999). It is noted by the eminent authors that with such a past orientation, cultural tourism would help the tourists view the present from a different viewpoint.

**OPERATIONAL DEFINITIONS**

An operational definition is the most common definitional approach used. Most of the tourism derived, motivational and experiential definitions also include an operational component, often to illustrate the point being made. Cultural tourism is defined by participation in any one of an almost limitless array of activities or experiences. The tourism literature identifies the range of cultural tourism activities as including the use of such cultural heritage assets as archaeological sites, museums, castles, palaces, historical buildings, famous buildings, ruins, art, sculpture, crafts, galleries, festivals, events, music and dance, folk arts, theatre, primitive cultures, subcultures, ethnic communities, churches, cathedrals and other things that represent people and their cultures (Richards 1996; Goodrich 1997; Miller 1997; Jamieson 1994). Likewise, the array of cultural tourism products can include existing structures, modified facilities, and purpose-built attractions. The scale can vary from one building, to a cluster of buildings, a streetscape, a product within a community, an entire city or town, a region, or arguably to entire country.

Williams identified three broad categories of culture.

(i) As a general process of intellectual, spiritual and aesthetic development
(ii) As indicative of a particular ‘way of life’, and
(iii) As the works and practices of intellectual and artistic activity (cited in Richards, 1996).

Over a time, a shift in meanings has occurred away from the former and towards the latter two categories, resulting in two basic uses of the term culture in current academic literature. Culture as process and culture as product (Richards, 1996). Culture as process is an anthropological and sociological approach which
regards culture mainly as a symbolic system or codes of conduct by which and through which people create and recreate shared values, beliefs and attitudes allowing people to make sense of their existence and their experiences. As Methan states: “Culture is seen as a set of practices, based on forms of knowledge, which encapsulate common values and act as general guiding principles. It is through these forms of knowledge that distinctions are created and maintained, so that, for example, one culture is marked off as different from another.

Definition of cultural tourism by WTO- “Cultural tourism refers to a segment of the industry that places special emphasis on cultural attractions. These attractions are varied, and include performances, museums, displays and the like. In developed areas, cultural attractions include museums, plays and orchestral and other musical performances. In less developed areas, they might include traditional religious practices, handicrafts or cultural performances.”

The term culture also has become part of management terminology for organizational value systems as a symbolic suggestion for cohesiveness within a reference group. Gary P. Ferraro has offered the following definition from his book The Cultural Dimension of International Business; “Culture is everything that people have, think, and do as members of their society”. David H. Holt has underscored the importance of culture in International Management. He aptly observed that cultures vary enormously in their supernatural beliefs, religious practices, social values, marital patterns, educational programmes, and social controls. These are only a few of the dimensions that form small parts of the total interrelated system of a culture. Like eating habits, clothing, hygiene standards, and methods of providing security and shelter, however, they derive from universal problems that all societies must solve.

1.3 WHAT IS CULTURE?

Culture is regarded as one of the most straightforward and at the same time the most varied and complex idea or phenomenon of the modern society. In general the word culture is used to refer to the sculpture, architecture, painting,
music, dance and other dance forms. On the other hand, while talking about culture, expressions are used like corporate/company culture, primitive/modern culture, Hindu/Islamic culture, folk/mass culture, pop/yankee culture, youth culture, consumer culture, work culture, club culture and so on. However, culture is not confined to only art form, rather, it is revealed in a wide and broad spectrum which includes knowledge, beliefs, art, morals, rituals, law, customs, costumes and any other capabilities as well as habits acquired by man as a member of society (Taylor, 1971).

Culture is a unique human reality. It emanates from the unity of humankind in nature, but it situates itself as a meta-natural reality (Singh, 2000). Culture is manifested in the technological, mental, moral, social, aesthetic and spiritual achievements of mankind. It gives meaning to one’s relationship with the other, as it also forms the subjective identity. Culture defines the quality of social change as its indicator. By selective adaptation to outside cultural forces, it has a large measure of resilience. With all its institutional pervasiveness, it has a core which acts as a filter or a moderator to the outside forces of cultural contact and change. This also explains why in each mainstream culture one may find existence of sub-cultures and counter-cultures. The new cultural challenges that arise are many. It may augment the real as well as perceived threats to local and smaller cultural identities due to massification and marketization of culture. It may lead to non-institutionalized modes of inter cultural contacts, such as through tourism marketing of cultural objects, leisure enterprises such as hotels, tourist resorts, etc, that may be an imposition upon local or regional communities. Nevertheless, in the context of cultural challenges that are most likely to be generated by the market capitalism, information technology and pressures of globalization of culture, a policy framework to meet the challenges becomes inevitable.

Culture is a concept which is difficult to define (Murthy & Kamath, 1976). There is no single characteristic that marks its essential feature. K.M. Panikkar defines culture as the “complex of ideas, conceptions, developed qualities and organized relationships and courtesies that exist generally in a society.” To put it differently, culture is a complex of many strands of varying importance and vitality.
Allied with the concept of culture is the concept of civilization. The question naturally arises as to what is the difference between culture and civilization. Differentiating between culture and civilization, Humayun Kabir writes: “Civilization is the organization of life which makes a civil society possible”. Such a civil society is the condition for corporate life in which alone individuals can pursue fruitful and creative activity. Culture, on the other hand is the resultant of such organization and expresses itself through language and art, through philosophy and religion, through social habits and customs and through political institutions and economic organizations. They together constitute an expression of life which may be called culture. Civilization in other words, is the organization of the society which ministers to the well-being of the community at large. Therefore, culture presupposes civilization and culture is the efflorescence of civilization.

Culture cannot be dissociated from our lives and daily activities (All India Peoples Science Network 2002). Culture is reflected in each action of human life. Clothes, food, speech and writing, thinking and understanding, all these express human culture and infact determine it. Each ethnic community has its own ancient cultural tradition, which reveals the specific nature of its culture. In the course of developing its culture each community will naturally come in contact with other communities and, in the process each leaves a cultural impression on the other. In this exchange, some old features are abandoned while other new ones get added.

According to Gokak (1994), “Culture implies an integrated personality and neither time nor eternity can be left out of it. The cultured man reconciles the universal with the particular and the claims of time with the claims of eternity. As W.B. Yeats foresaw “a global culture may come into its own, gathering together the best that has been felt, thought and done in different parts of the world”.

The anthropologist today claims that the study of culture is his special field. Kroeber, regarded as the doyen of anthropologists, suggests that civilization means “a body or stream of products of mental exercise”. In another context he says that “ in addition to content, chanelled or selected forms, norms and values, culture also includes human behaviour, for what also matters is the way forms and patterns of culture work or function, as a group of human beings lives under them.”
He makes no distinction between culture and civilization. The word “Culture” is used as the customary term applicable alike to high or low products of societies. “Civilization” is used as the term for the largest and richer cultures carrying an overtone of high development of a society.

A few anthropologists like Weber tend to distinguish between culture and civilization in a special way. In Weber's view “civilization corresponds with science and technology; culture with philosophy, religion and the arts. Culture is restricted to philosophy, religion and arts, because the arts have always to begin all over again. Civilizational culture is objective whereas cultural culture is subjective”. Another distinguished anthropologist, Mac Iver has even said that civilization connotes a set of means and culture a set of ends.

Kroeber enumerates the qualities of culture as follows:

1) It is transmitted and continued not by the genetic mechanism of heredity but by inter-conditioning of zygotes.

2) Whatever its origins in or through individuals, culture quickly tends to become suprapersonal and anonymous and belongs to a whole community of people.

3) It falls into patterns or regularities of form and style and significance so that one national culture stands off distinctly from the other.

4) It embodies values which may be formulated as mores or folk ways by the society carrying the culture. It is in its affect-laden idea system that the core of a culture lies. It is an objectively expressed freedom of subjective values and this is called its ethos, genius or master-pattern.

Culture resides in a group of human beings called society. If a certain society has or wants to have political as well as cultural unity, it is called a nation (Abid Husain, 1978). He says “Culture is a sense of ultimate values possessed by a particular society as expressed in its collective institutions, by its individual members in their dispositions, feelings, attitudes and manners as well as in significant forms which they give to material objects”. The sense in which the term is most frequently used, is good taste and refined manners, i.e., the sense of ultimate values which a certain society has and according to which it wants to shape its life.
1.4 THE MEANINGS OF CULTURE

The long personal pilgrimage of culture beings with the formulation of one’s own philosophy and ends with an attempt to express this philosophy in such a form and to such a purpose that it may definitely influence, even if only to an infinitesimal degree, the life of the nation to which we belong (John Cowper Powys, 1960). The conscious development of our awareness of existence is the very essence of culture. The value of philosophy to any organic culture is that it thickens and enriches the universe of vision.

The most important aspect of all culture is the gathering together of the integral self into some habitual way of response to Nature, that shall become ultimately automatic by means of fuller and fuller awareness. A true culture will never be entirely committed to any particular religion or any particular mystic theory but on the other hand it will cease to make use of the long struggle of the human spirit to lift itself above the ferocious life-and-death contest of Nature. Culture is not all honey. Stark and austere are many of the moods by means of which it has to defend itself. The greatest hindrance of culture, its most stumbling block will be the ugliness of the objects around it and the busting ineptitude of the unenlightened crowd.

1.5 NEED FOR THE STUDY

The existing literature on cultural tourism is found to be inadequate to the dimensions of issues, problems and prospects of tourism business vis-a-vis cultural products in Kerala and Tamil Nadu. The present research, therefore, is an attempt to fill the knowledge gap in cultural symbols with reference to tourism. This work would highlight the need for preservation of cultural identities of both world-class destinations, while planning and promotional activities of tourism industry are carried out. It needs to be examined as to how far cultural tourism promote cultural values in the societies of Kerala and Tamil Nadu.

The most relevant aspect of this research is to bring to light the great cultural contributions of Kerala and Tamil Nadu. It would also be examined in detail whether Cultural interaction, a major gain expected from tourism, is achieved
through the present tourism concepts. It is a fact that culture enters into process of social change in many forms and at various levels. A minute analytical study of this change would be examined by unveiling the cultural and societal identity of the states. A more promising and larger area of tourism is domestic tourism. This tourism is oriented more cowards religious pilgrimages combined with sightseeing and leisure. It is therefore culturally reinforcing and integrative. It would be examined how far cultural tourism promote cultural values in Kerala and Tamil Nadu, its languages, social practices and life style; and how cultural tourism effectively resists the threats of modernization and globalization. Cultural interaction is of deep and profound interests to cultural tourists all over the world. The South Indian states are a classic example of promoting ‘Unity in diversity’. The role of cultural tourism in keeping cultural unity and national and emotional integration would be the main focus of this study.

1.6 OBJECTIVES OF THE STUDY

This research work is undertaken with certain specific objectives.

1. To carry out an indepth study to highlight the rich cultural heritage of Kerala and Tamil Nadu.
2. To study the major art forms and architectural marvels of both states.
3. To find out the emerging trends and practices of cultural tourism management in Kerala and Tamil Nadu
4. To investigate the major issues and challenges that impact cultural tourism management in the two states.
5. To suggest ways and means to promote art and architecture as premier cultural tourism resources of Kerala and Tamil Nadu.

1.7 SCOPE OF THE STUDY

There has been age long and continuous interactions between South Indian Culture, Indian culture and World culture over a wide spectrum and this has produced significant results in all areas of cultural development. It is a sad fact to note that the concept of cultural tourism in South India has not been made a topic of research by academicians or historians and such an important area is totally
neglected. As deep rooted studies has not been done in linking tourism industry with the cultural aspects of these states, there is ample scope for research in cultural tourism and its utmost importance in a fact changing society dominated by technological progress.

The scope of the present study is very far-reaching and profound. The study aims at unveiling the special attributes of cultural tourism across the two neighbouring states, viz., Kerala and Tamil Nadu. Both these states are endowed with innumerable cultural tourism attractions, distinctly positioning the states in the world tourism map. Further, deep rooted studies have not been undertaken in linking tourism industry with culture. Hence, there is ample scope for research in the dynamics of cultural tourism management (resplendent with unique art and architectural resources) and its utmost importance in fast changing societies of Kerala and Tamil Nadu, which are dominated by technological progress. Moreover, this study evaluates the role of art and architecture as accelerating factors in cultural tourism development, both in Kerala and Tamil Nadu. These important tourist destinations shall be the first beneficiaries of the study, and its results, especially the villages with their rich cultural traditions and other attributes are also part of the scope of the study.

1.8 AREA OF THE STUDY

Kerala and Tamil Nadu, two vibrant cultural tourism destinations have been chosen for the present study. The selection was prompted by the unparalleled composite culture of these two South Indian states which have a direct bearing on tourism development. Also, the magnificence of art and architectural styles that speaks volumes of the rich culture and heritage of Kerala and Tamil Nadu influenced the selection.

1.9 LIMITATIONS OF THE STUDY

The following limitations were encountered by the researcher while carrying out the research work.
The area of study is very vast and encompasses a plethora of cultural products and expressions spread over two premier and dynamic cultural tourism destinations, regarded highly not only in India, but also across the globe. A microscopic study always seemed to be a thorough limitation owing to this.

The review materials were available in abundance on cultural tourism perspectives globally, and on Kerala and Tamil Nadu culture. Yet, not much published literature pertaining to cultural tourism management as such in both the states were available.

Many famous cultural programmes and activities, in the promotional sense, fall outside the ambit of Cultural tourism, in Kerala and Tamil Nadu. However, the researcher has attempted to include certain aspects under the purview of the study.

The content analysis of experts' view posed challenges in narrowing down to generalizable inferences.

1.10 METHODOLOGY

Sources of Data

Data for the research have been collected from both primary and secondary sources and through field-visits.

Primray Data

An expert opinion study has been conducted through focused group interviews, one-to-one interviews and reference group interviews.

The research is based on information gathered through desktop research and a Delphi Study incorporating twenty statements on the problems and prospects of cultural tourism in Kerala and Tamil Nadu.

The researcher had met the experts as per their convenience and interacted with them using a questionnaire consisting of 20 statements/issues. The instrument was designed using a five-point scale to elicit opinions of experts. The data gathered was subsequently analysed.
**Secondary Data**

The researcher has collected data from a number of secondary sources. Published works both related and relevant to the subject under study, works of eminent authors and personalities who have contributed immensely to the promotion of culture in Kerala and Tamil Nadu, tourism promotional literature, reports of Ministry of Tourism, Government of India and Departments of Tourism in Kerala and Tamil Nadu, Publications of cultural organizations, manuscripts, documents, archive information, articles and feature stories in periodicals, websites and e-resources are the sources tapped extensively for collecting secondary data.

**Figure 1.3, Cultural Tourism Development Model**

![Cultural Tourism Development Model](image)

(Based on the review of three Case Studies of cultural tourism management in Jammu, Orissa and Madhya Pradesh)

**1.11 CULTURAL TOURISM PRACTICES**

The term ‘cultural tourism’ was coined and extensively used as a buzz word in the mid 20\textsuperscript{th} century. The present day concept of ‘cultural tourism’ emerged as an apt alternative to the mass tourism activities during the second half of the last century, but it is to be mentioned here that the practice of tourism in the cultural sites or travel to a cultural destination is not a new phenomenon. It is a fact that in the early ages the Greeks, Indians, Romans and Chinese were quite accustomed to visiting the temples, monasteries, Universities, amphitheatres, churches or other cultural sites without having any affinity or acquaintance with the term or concept of
tourism as an organized activity in general and cultural tourism in particular. During the past ages, the organized tours guided and accompanied by monks, pundits, seers, ulemas or scholars to the established cultural destinations were not uncommon. The Grand Tour, for instance, was developed as an offshoot of the renaissance movement in Italy and England during the 16th and 17th centuries, making the visits to renowned centres of art, culture and learning mandatory for the learners as part of pedagogy. The teachers and the taught used to extensively visit the places of cultural significance and gain first hand knowledge. Sankaracharya traveled all over the country, interacted with masters, saints, and common people and established mutts in various centres of India. The great philosopher’s travel was profoundly influenced by cultural elevation and spiritual upliftment. Pilgrim travel imbued with deep cultural motivation was an established practice during the early ages.

There are numerous examples from the past when cultural tourism as an ideal activity was widely prevalent. The examples of organized tours to Olympic village, the temple of Muses, Chariot festival at Puri, Kumbh Mela, Kashi Yatra, Gangasagar mela, Vatican city, Mecca, Ajmer Sharif, etc, were quite evident even before Thomas Cook promoted organized tourism in the 19th century.

Traditionally, travel to cultural destinations and visits to the cultural sites are commonly understood as tourism in a broader sense or cultural tourism in specific, though in modern sense cultural tourism has its origin in different ideological preoccupations. There are the concerns for cultural resource sustainability, the issues of authentic cultural experiences, paradoxical impacts of tourism and the counter cultural rejection of mass consumerism.

The practice of visiting different pilgrim centres and the places of cultural heritage has found great importance among the Indians. Even today, the cultural manifests and diversity of India inspire or entice both the foreign and domestic tourists and travelers to undertake tour and travel repeatedly to the sub continent. Mc Kercher (2002) has suggested that definition of cultural tourists can be explained by considering two aspects; one is the reasons for a trip and the other level of experiences at the destinations. The cultural attractions of this vast
subcontinent offer immense reasons and grand experiences and hence the regimes of cultures are used very frequently in tourism product building and in image building of the destinations, packaged and operated by the travel and tourism industry and enjoyed by the tourists. “Although the cultural attractions pull the maximum number of tourists to the sub continent, cultural tourism is still treated as an outcast and considered as the subset of mainstream tourism because experiencing the culture in a tour in those places is restricted only to the visits to museums/monuments and heritage sites/handicraft shops. Thereby most of the tour companies failed to understand the wider meaning and the broader aspects of cultural tourism. As a result, through the years revitalized historic cultures and purposefully manufactured pseudo art forms are considered to be the only cultural tourism resources in India. Infact, such a narrow idea regarding cultural tourism resources restricts the possibility of wide spread growth of it in India. Though the future looks bleak for the cultural tourism activity in India and the sub continent, the efforts towards organization of unique cultural tours like ‘textile tours’. ‘Orissa tribal route’, ‘Monastic Buddhist culture tour’, trains to Kolkata or masks of the east can be the only ray of hope for the future growth of it in India” (Samik Ray, 2008).

The scenario and approaches of other countries too are similar to the Indian experience. The situation has cropped up because like India most of the tourism promoters and professionals and entrepreneurs of global destinations failed to pursue the varied and different aspects of culture or misread/misunderstood/misinterpreted the meaning of culture. In this backdrop, it could be deducted that the current cultural tourism practices do not cater to the ‘experiential’ dimensions and hence are not ‘participative’ in nature. Thus, to the tourists, the cultural activities in tourism or tourism activities in the domain of host culture is mostly confined only to visiting historical sites and experiencing the manufactured art. Consequently, the issues of cultural tourism promotion inevitably surfaces during the debates. Among them the most pertinent question is ‘what type of cultural experiences are offered to the tourist for their consumption? Tourists usually arrive at a destination with their own past experiences, or expectations of cultural interactions. The explorative efforts of the host culture by the tourists in many cases are limited with in the periphery of the touristic expectations and experiences
of the culture thereby curtailing their know-how and participation. The over commercialization of tourism element fails to capture the broad spectrum of cultural tourism. “Tourism professionals are often seen to be busy in searching what the cultural tourism experience should be and also in exploring and packaging the ‘cultural’ for the immediate consumption of the tourists. While exploring and packaging it they also often ignore the live realities of the everyday life of the hosts. Therefore reconstruction or manufacture of the cultural tourism offers on the basis of the pre-constructed notions of ‘what the cultural experiences of the tourists should be has become common practice among the tourism entrepreneurs” (Clarke, 2007). The reconstruction process normally gets initiated with the marketing of images of cultural destinations. The image of Kathakali transmits a lot about Kerala as a cultural tourism haven to the tourists. “To promote or market a destination, tour or travel organizers and government departments usually prepare attractive and colourful tourist literatures in book/booklet/brochure/CD/DVD forms which attempt to mystify the mundane, amplify the exotic, minimize the reality, rationalize the disquietude and romanticize the stranger” (Mason, 1994). Thus, tourism indulges the myth to lure tourists towards the destination, to provide services as per the habitual experience and usual expectations of the tourists or to reconstruct and recreate the culture of the host destination in a mechanical way and under a stereotyped and unnatural cultural setting.

A synchronization of the images portrayed with fixed smiles, cosmetic make-up, exaggerated costumes and extravagant jewellery with the reflections of live realities of host culture would unveil drastic differences and make a revelation. It is to be stated that such efforts of recreation and garnishing grossly deny the principles of authenticity. As a result, the nuances of the host culture will vanish and cultural images will turn into fantasy and ornamental hoax, fake images or pseudo cultural events will be generated and administered by the industry to lure the tourists to a destination and then generate income for the industry (Clarke, A, 2000). Such production of pseudo culture for the purpose of tourism does great injustice to both the tourists’ expectations for authentic experience and the real life of the host communities. As qualitative research among cultural tourists in
The search for novelty and the desire to learn are at the top of the agenda for most cultural tourists (Riet, 1994). The desire for learning is also often accompanied by a desire for authenticity. As Mac Cannell (1976) has emphasized, cultural and heritage attractions play a crucial role in the tourist’s search for authentic experiences. This search for authenticity does often turn into 'an obsessional quest for the authentification of experience', and thus cultural attractions not only become the goal of much tourism activity, but also a justification for it (Mowforth and Munt, 1998). The obsessive search for authenticity also leads, paradoxically, to the creation of even more inauthentic environments (Ritzer 1999). The search for authenticity is therefore doomed to failure, because as soon as they threaten to penetrate into the 'backstage regions' of the host culture, new ‘false backstages’ are created to meet their demand for authentic experiences (Cohen 1988). This general picture of the cultural tourist as an upmarket, well educated authenticity seeker matches research on cultural and heritage tourists in other parts of the world. (Singh, 1944; Zuzanek, 1992; Balcar and Pearce, 1996). “Only for making profit to a large extent, the avaricious professionals and tourism business personnels deliberately turn folklore into fakelore, history into historic touristicus (Kapil Kumar, 1994) and reality into myth. Holidays, then, in the artificial cultural environment is turned as tourist ghetto (Kripendorf, 1987).

It is a fact that the denial of authenticity is a negative outcome of biased and stereotype approaches towards cultural tourism practices. There are other undesirable outcomes as well. The most important, visible and dramatic outcomes of such practices are evolution of linguistic problems in terms of regional solidarity (Labour, 1972), the generation of leakage effect as the tendency towards importation of the tourism expenditure contents against the use of local products has increased (Bryden 1973, Perez 1975, Walton. J. 2005) increase of social and cultural tensions (P1-Sunyer 1973), development of depending and neo-colonial relationships (Shivji, 1975, Devries, 1981), development of cultural pluralism (Swain 1992), displacement and distortion of cultural resources, loss of control over culture by the locals and the evolution of cultural problem as a whole. Furthermore, certain cultural tourism destinations of the underdeveloped and
developing countries tend to dilute the facets of culture or in a subtle manner go for cultural mutation to satisfy some segments of tourists especially from the West. Thus cultural degradation becomes inevitable. In addition, there are perceptible differences in the expectations and habitual experiences and choices of foreign tourists in the rubric of existing cultural environment of the tourist destinations of the less developed countries, owing to the contrasting nature of the host culture. Thus, to cater to the expectations and habitual experiences of the tourists imports for tourism consumption take place on a large scale, mainly in the realm of amenities and as a result a substantial portion of the revenue generated has a leakage effect as it is channelized back to the tourist generating markets. In this context, it goes without saying that morphed cultural forms, lack of deliverance of authentic experiences and the financial depravity poses impediments to the development of cultural tourism in practice. A comprehensive understanding of the meaning of culture becomes very significant for the sustanable management and development of the cultural tourism process.

While dealing with cultural tourism, there has to be a broader and wider recognition of different categories of cultural experiences involved in tourism activities. Relatively few tourism professionals and entrepreneurs of the world try to turn the cumulative effect of culture based tourism or cultural tourism towards positive consequences by paying attention to the issues like authenticity and experiencing live realities (Samik Ray, 2008). When the nuances of culture stand out because of such profound attributes and qualities like interface, interactions, understanding, the goal of cultural tourism essentially could be identified as promotion of goodwill and mutual respect. Apt forms of cultural tourism offerings for the commensurate benefits of guests and hosts in manifold ways is a real achievement. This is possible through optimum and holistic local involvement, in all aspects of planning, decision making, operation/service delivery and production. Endogenous Tourism Projects (ETP’s) are classic cases in point. The Vinjana Kala Vedi in Aranmula in Kerala is one among the many cultural institutions in India striving to achieve the above mentioned goal of cultural tourism by facilitating pro-active local participation. It is observed that some tour operators to satisfy their business motives make cultural tour itineraries a ritual. Visits to historical
sites, ruins, archaeological sites, museums and visit for experiencing live culture have to be conducted by allocating sufficient time and space and also with proper dissemination of information. Only then, the cultural tours turns into a meaningful exercise’. There are quite a few NGO’s and cultural tour operators who come out with innovative, creative, genuine and experiential cultural tourism practices. Friendship Ambassadors Foundations (FAF), Inc., is a commendable nonprofit organization that provides excellent and rich cultural travel opportunities and concert performing tours promoting peace through cultural exchange. To provide real cultural interaction FAF prefer to use arts for peace, music, dance, choir and other performing as well as academic groups as the main attraction of travel. They also promote the performance tour and special projects like Annual Youth Assembly at UN, reconciliation and relief programmes and other special group travel opportunities like art-based healing programme, Finding New Hope. FAF works on the belief that cultural exchanges and fusion and concert performance tours are fabulous ways for people to know more about the rest of the world. Yet another astounding entrepreneur is Cultural Tourism Professionals (CTP) which is a South Australian family owned and operated tourism business entrepreneur specializing in small or medium group tours spanning the wine regions of South Australia including Barossa Valley, Clare Valley, Mclaren Vale and Adelaide Hills. These tours are organized to provide the wine tasting and wine farming experiences to the tourists. Apart from wine tasting and farming experiences, tourists get ample opportunities to visit sites of oldest living culture in the South Australian villages. The CTP tours itineraries comprise visit to the historic German village of Hahndorf, working sheep station at Clare Valley, wineries managed by a renowned religious order at Barosa Valley and rustic dinner and breakfast at Bungaree. The Cambridge region of NewZealand focuses on cultural tourism practices in a qualitative low profile manner. The local culture based tours of this region blends visits to dairy/animal/horticulture farms with stay in idyllic farms and hosted dinner at homes.

Fantastic cultural tourism offers are extended in the Indian sub continent by certain sensitized professionals and entrepreneurs. The theme based cultural tours offered in Sri Lanka like ‘Coconut-cinnamon-coffee-tea-plantation experience
tour’, ‘Trace of Ramayana route’, colonial heritage experience’ and ‘Paths of Buddha in Simhal’ are amusing and mind-blowing. India, too, chipped in with some exotic cultural packages. Among them ‘textile tours’, ‘Orissa tribal route’, ‘trains to Kolkatta’, ‘masks of Bengal’, ‘Monastic Buddhism route’, ‘Tracing the routes of the champagne of the East’, ‘Silk routes of India’ and ‘Lives in Sand dunes’ are worth mentioning. A unique cultural experience is provided to the visitors by way of a programme called ‘A Day with the Masters’ in the world famous cultural institution based in Kerala, i.e., the Kerala Kalamandalam. The programme enables the visitors to interact freely with the exponents and practitioners of various art forms. ‘Dragon roots’ of Bhutan and ‘Exotic Chukma route’ and ‘Nights in Bangla Boat’ of Bangladesh are truly inspiring and dedicated examples in the efforts of promoting cultural tourism practices.

1.12 CULTURAL TOURISM CONCEPTS

The highest purpose of tourism is to become better acquainted with people in other places and countries, because this furthers the understanding and appreciation that builds a better world for all (Charles Goeldner & Brent Ritchie, 2006). International travel also involves the exchange of knowledge and ideas, another worthy objective. Travel raises levels of human experience, recognition and achievements in many areas of learning, research and artistic activity.

While culture is only one factor that determines the overall attractiveness of a tourism region (figure 1.4, stage 1), it is a very rich and diverse one. The elements of a society’s culture are a complex reflection of the way its people live, work and play (Figure 1.4, stage 2).

![Figure 1.4](image-url)
A short and useful delineation of the concept of culture according to Melville (1974) is: “culture is the man-made part of the environment”. Implicit here is the recognition that man’s life is lived in a natural habitat and a social ‘environment’. It also implies that culture is more than a biological phenomenon. Culture includes all the elements in man’s mature endowment that he has acquired from his group by conscious learning or by a conditioning process-techniques of various kinds, social and other institutions, beliefs, and patterned modes of conduct. Culture, in short can be contrasted with the raw materials, outer and inner, from which it derives. The concept of culture used as a tool in the study of man differs from the popular meaning of the term “cultured”, so that the application of the concept “culture” to a digging stick or a cooking recipe necessitates some readjustment in the thinking. The popular concept of culture comes within the terms of what may be called a boarding-school definition, and is the equivalent of “refinement”. Such a definition implies the ability of a person who has “culture” to manipulate certain aspects of civilization that are principally the possession of those persons who have the leisure to learn them. For a scientist, however, a “cultured person” in the popular sense, commands but a specialized fragment of culture. Cultural relativism is in essence an approach to the question of the nature and role of values in culture. The principle of cultural relativism, briefly stated, is as follows. Judgements are based on experience, and experience is interpreted by each individual in terms of his own enculturation. The primary mechanism that directs the evaluation of culture is ethnocentrism. Ethnocentrism is the point of view that one’s own way of life is to be preferred to all others. The ethnocentrism of non-literate peoples is best illustrated in their myths, folktales, proverbs and linguistic habits. “Cultures are sometimes evaluated by the use of the designations “civilized” and “primitive” Melville(1974). These terms have a deceptive simplicity, and attempts to document the differences implied in them have proved to be of unexpected difficulty.

“As we move from one part of a continent to another, we find that while the cultures of no two peoples are identical, the customs of those who live close to one another tend to have greater similarities than do the customs of those groups who live farther apart” (Melville 1974). Some traits of culture, it is true, will be more
widespread than others, yet the setting of similar cultural items in the total complexes of which they form parts will differ in different regions.

This simple fact derives from the fundamental principle that since culture is learned, any element in it can be taken over by any individuals or any groups of individuals exposed to different ways of doing and thinking. By the same token, it follows that peoples who live close together have greater opportunities to borrow from each other than from folk who are at distance. This is why, when cultures are viewed objectively, they are seen to form clusters, so to speak, sufficiently homogenous that the regions in which they occur can be delimited on a map. The area in which similar cultures are found is called a culture area. Conservatism and change in culture are the result of the interplay of environmental, historical and psychological factors. All must be considered when studies of cultural processes are made, especially the enculturative process, which will be remembered, is the means whereby an individual, during his entire lifetime, assimilates the traditions of his group and functions in terms of them. So too are cultural diffusion, acculturation and cultural focus. Cultural focus designates the tendency of every culture to exhibit greater complexity, greater variation in the institutions of some of its aspects than in others. As a concept, cultural drift follows logically from the idea of a culture as the consensus of the variables in the beliefs and modes of behavior of a people.

The dealings of cultural tourism according to its modern connotation or in a broader perspective faces certain road blocks even though the gospel of different subsets of cultural tourism and culture based tourism activities have become well-established. Historic cultures tend to be revitalized for the purpose of packaging a tour, whereby, the live realities of day-to-day lives of host communities are overlooked. These efforts do not completely champion the cause of cultural tourism. The inclusive cultural packages especially of the modern ideologies, stand points and philosophies have proven to be well accepted. Hence, it would be more logical and realistic to concentrate on an orderly and responsible development of cultural tourism.
Broadly speaking, the term ‘cultural tourism’ tends to be applied to tourism activities whenever cultural attractions are to be visited and the live realities of the host culture are to be experienced regardless of initial motivations (Knowles, T, 2001). On the other hand the term ‘cultural tourism destination; refers to any given area where tourism activities based on cultural tourism resources is of paramount importance and the economy of the destination is significantly influenced by the revenues from culture related tourism activities. Further, the concept of cultural tourism is referred to as an activity where the regimes of cultures are consumed by the tourists and packaged by the industry (Clarke, 2007). Also, it is a fact that all kinds of tourists cannot appreciate the authentic cultural experiences at the host destinations. Considering the different view points and interpretations the key question is who are the tourists or partakers of cultural tourism activities? Indeed, tourists who are sensitive to the cultural manifestations, who are able to appreciate, respect and share authentic cultural experiences, as well as live realities of the everyday life with the locals, can be considered cultural tourists. Studies on the perpetuation of cultural tourism underscores the question-‘why does one want to make a cultural tour? To satisfy the quest for knowledge, intellectual curiosity and an urge to reveal the unknown culture man makes cultural tours or involves in cultural tourism activities. Such kinds of motivations are known as culture/wander-lust/knowledge. The stated causative factors are sometimes evident as cultural motivators. Hence, WTO defines cultural tourism as the movement of persons for essentially cultural tours.

However, to understand and implement the various forms of cultural tourism, anticipation and regulation of the resultants in the system, is essential in order to promote an orderly responsible development of cultural tourism. Further, for the successful achievement of cultural tourism, the stakeholders have to adopt an integrated, dynamic and broad operational approach as Samik Ray points out is as follows:

- The cultural tourism system need to be defined in terms of the holistic cultural context of the destination, together with the goals, objectives, operational patterns and possible future consequences.
• Comprehensive and specific objectives and goals have to be set in accordance with scale, tone, size, market, temporal aspects and purpose of the activities.
• The scale, nature, type and aspects of cultural tourism offer should be determined.
• A systematic, documented and periodic evaluation and measurement of cultural tourism impacts is very vital to control the negative outcomes of the cumulative effects of tourism activities at a given destination.
• Implementation of effective resource management and conservation projects are necessary to keep the cultural tourism activities at the destination sustained for the future.
• Efforts should be directed to increase the mutual understanding and respect for the culture among the guests and the hosts. Side by side efforts are to be initiated to make the guests imbibe the native meaning or interpretation of socio-cultural elements of the destination.
• Concrete measures need to be taken to encounter cultural subversions, economic exploitation, loss of cultural heritage, slow infiltration of guests’ culture into the destination, displacement of local population and gradual withdrawal of local involvement.
• Integrated measures have to be adopted to facilitate local development, self employment programmes and local involvement in planning and operation of cultural tourism projects.
• Living culture and live realities should be considered as most important resources as regards cultural tourism practices. So, traditional economic pursuits like craft making, plantation, agriculture, forestry, pastoralism or animal husbandry would not be sacrificed for the cause of tourism development.
• It is utmost important that necessary measures are taken to divert the profit flow towards the host destination as much as possible.
• Congestion and over crowding of tourists could pose severe threat to vulnerable cultural tourism destinations and hence diversion of tourist flow from most frequented tourist destinations to the less frequented ones is extremely important.
• The development plan, objectives and activities should be compatible with the existing cultural context of the host destination.
The issue of authenticity have to be dealt with carefully to control the distortion of cultural context, socio-cultural pollution, and cultural denigration at the destination.

The patterns and programmes of cultural tours must be compatible with the local cultural context and should be developed on the basis of carrying capacity and sustainable development.

Cultural branding and promotion of the destinations should be made in such a way that it reflects the authentic and real meaning of the local culture.

Facilitation of self guarding mechanism to turn the negative outcomes into positive and ARDP (Attraction Resource Development Programme) for enhancing the cultural tourism offerings is vital.

On the basis of several discourses on cultural tourism, appropriate and responsible cultural tourism approach may be defined as:

Cultural tourism is essentially a process or form of tourism that advocates and promotes an independent, dynamic and alternative form of tourism operation in which the live realities, historical culture and other cultural symbols of the host destination are considered as the main pull factors of the tourism activities, used in tourism product building and in image building of the destinations, packaged by the industry and consumed by the tourists. This form of tourism seeks to achieve the authentic as well as mutual interactions; mutual understanding, solidarity and quality among participants based on the mutual respects for the cultural values, shared experiences and the ‘We’-feeling among guests and hosts. Cultural tourism advocates an apt operational form that benefits both the guests and the hosts and the social, economic and cultural environment of the destination. It affirms more local involvement in planning, operation and production by channelizing the major share of profits towards the destination in order to nurture the local interests and strengthen the local economy. It rejects the patterns of neo-colonial exploitation and structural dependence together with the concept of commoditization or deliberate attempts of manufacture and reconstruction of cultural elements of the host destination. It attempts to evolve such an operational tool that maintains an apt equilibrium between the cultural environment and tourism operations with an aim to pursue the tourism activities for a foreseeable
future and to bring the best possible benefits to all the participants without causing irreversible and intolerable damage to the culture of the hosts. It as well aims for an effective application of the Resource Sustainability concept, the principles of carrying capacity and authenticity aspects in practice.

1.13 IMPORTANCE OF CULTURAL TOURISM

Tourism acts as a melting pot of different cultures. It has also lead to resurgence of cultures. Cultural tourism has enabled countries to accord importance to the development of cultural products. Cultural tourism satisfies the cultural and intellectual curiosity of tourists and involves visits to ancient monuments and places of historical and religious importance. Tourism has always stood as a unique vehicle for cultural propagation, which is essential to a deeper understanding of people. Tourism with its basic elements of movements stands for the possibility of communication between differing civilizations and it has served in this sense, since its first emergence. Cultural tourism is a very good source for broadening the limits of human knowledge. It helps people to become acquainted with the usages and customs, to visit the museums and to admire works of art. The focus of cultural tourism is on culture, art, literature, history and architecture of a country. India, being the treasure trove of exquisite cultural manifests has become a cultural tourism haven. Cultural tourism is a major tourism resource of the country.

According to a National Tour Association of Canada study, the factors for selecting destinations by the mature market, in rank order, is as follows:

Table 1.1 – Factors for Selecting Destinations

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<thead>
<tr>
<th>Sl.No</th>
<th>Factors for selection</th>
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<tbody>
<tr>
<td>1</td>
<td>Cost</td>
</tr>
<tr>
<td>2</td>
<td>New Destinations</td>
</tr>
<tr>
<td>3</td>
<td>Cultural events</td>
</tr>
<tr>
<td>4</td>
<td>Prior experience</td>
</tr>
<tr>
<td>5</td>
<td>Personal recommendations</td>
</tr>
</tbody>
</table>

(NTA Report, Ontario, 2001)
The fact that culture ranks higher than prior experience or personal recommendations indicates that targeted and sustained marketing to the mature segment and to the tour operators that serve them can be successful. Other tourism products seeking to target the mature market would be well served to package with cultural tourism products. The findings of the report states that the current mature market is already motivated by their interest in cultural events in selecting travel destinations. The aging of the boom generation, which is more educated and likely to be more healthy and active in retirement, and to be even more interested in cultural tourism, is very positive for the future of cultural tourism products.

Demographic, socio-economic, lifestyle, travel and institutional trends have had a major impact on the growth of the cultural tourism market. The charts published in the Globe & Mail on January 9, 1993, illustrate the dramatic growth of cultural tourism. It shows that the single greatest motivator for travel in the 1990s is “understanding culture” (88%). According to the chart, fifty percent of travelers interviewed said that, “cultural, historical or archaeological treasures” are important in planning a trip.

### 1.14 CHALLENGES OF CULTURAL TOURISM

There are many challenges in the path of effective cultural tourism development. When the host community’s cultural heritage is the substance of what it offers to visitors, protecting that heritage becomes essential. Hence, a major challenge in any cultural heritage tourism programme is ensuring that increased tourism does not destroy the very qualities that attract visitors at the first instance. Efforts of proper restoration and effective preservation, prevention of commoditization, dilution of culture, lack of interests among the host communities, generation gap, imitation of other cultures etc, are also the concerns of destination as regards cultural tourism. The designers expectations of cultural tourists, world over, have increased manifold in recent years and ensuring the delivery of genuine and quality products and services is a challenge, cultural tourism stakeholders have to address. The competencies of professionals are also expected to hit the roof.
The cultural settings of tourism may be seen as an important consideration in the development of tourism (S.N. Misra, 2008). There has been considerable debate about the role of tourism in contributing to a growth or a decline in the local cultures in areas that support tourism. There are arguments that the recreation of traditional cultures for touristic consumption can be a positive element within a culture as it allows the cultural elements to survive and continue to throb in the lives of new generations.

Planning and managing cultural tourism requires a number of issues to be dealt with. As Princy Vij (2008) suggests, for those involved in preservation of culture, the challenge is to understand and work effectively with the tourism industry. For those in the tourism sector, there is a need to understand the needs of host communities as well as the principles and concerns that are part of preserving cultural heritage. Poorly managed cultural destinations would not only negatively impact local communities but also the industry when cultural resources and values are degraded. The challenge is not to curtail tourism promotion, but rather for all stakeholders to work jointly in achieving sustainable planning and management. Princy Vij has identified the following challenges which are to be addressed for sustainable growth of cultural tourism.

- Maintaining and conserving the cultural heritage
- Ensuring the creation of possibilities for assisting the residents of the community
- Achieving a better state of economic and social well being for all sectors of a community.
- Providing the tourist with quality experience
- Achieving sustainable tourism development

There is an inevitable dichotomy between satisfying the pressure for economic growth through tourism and protecting the cultural heritage sites and monuments that lie in its heart (S.M. Gani, 2008). Therefore, there is a need to establish quality standards and systems of good practice to protect the past relics and safeguard the country’s cultural heritage. The key lies in finding the right balance between encouraging the expansion of cultural tourism and safeguarding
heritage sites and monuments by keeping the volume of tourists to heritage travel destination areas within sustainable limits.

A study conducted by the United Nations Economic and Social Council, made very significant findings in favour of tourism. It indicates that “researches conducted in Asia-Pacific and Caribbean regions have failed to produce much evidence of major destruction of local culture due to tourists’ influence. The findings indicate that tourism can assist in preserving customs and culture by providing incentives to invest in and promote them. If properly managed and promoted, local culture can be given an impetus by the presence of tourists” (Report of the Secretary General, Commission on Sustainable Development, May 1996).

Tourists are seldom well prepared for an international cultural encounter which is vastly different from their own. Their knowledge, in most cases, is cursory, i.e., glamorized images gleaned from glossy travel brochures, movies and similar material (Aparna Dey, 2008). Travelling with the aid of malaria and diarrhoea prophylactics, in air-conditioned buses and staying in disinfected five star hotels, creates an artificial barrier between the tourists and the host communities. Cohen calls it “an environmental bubble.” Such tourism promotion do little to create mutual understanding and synthesis of cultures among people so vastly different from each other. Local interface is only with the service personnel. Aparna Dey opines that “The tourists encounter results in promoting stereotypes—both of hosts and tourists— and even on outright animosity and aggression. Tourists expect a glimpse of ‘native culture’ during their visit which is usually condensed and stage managed to entertain them”.

Figure 1.5, Four basic steps for success in cultural heritage tourism
(S.N. Misra, 2008)

<table>
<thead>
<tr>
<th>Step</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Assess the potential</td>
</tr>
<tr>
<td>2</td>
<td>Plan &amp; Organize</td>
</tr>
<tr>
<td>3</td>
<td>Prepare for visitors, protect and manage cultural, historic and natural resources</td>
</tr>
<tr>
<td>4</td>
<td>Market for success</td>
</tr>
</tbody>
</table>
1.15 PRINCIPLES FOR SUCCESSFUL AND SUSTAINABLE CULTURAL HERITAGE TOURISM

Based on the recommendations of S.N. Misra in the research article titled Cultural Heritage Tourism: A powerhouse of sustainable Economy, the following principles are drawn for successful and sustainable cultural heritage tourism.

![Diagram of principles]

**Figure 1.6**, Principles for Sustainable Cultural Heritage

i) **Collaborate**: Enrichment and advancement of culture is accomplished by synthesis and synergy. Cultural exchanges and other programmes bring together potential partners.

ii) **Find the need**: Balancing the needs of residents and visitors is important to ensure that cultural tourism benefits all. It is also important to understand the kind and amount of tourism that a particular community handle.

iii) **Make sites and programmes dynamic**: To attract visitors to cultural sites, innovative and creative practices have an important role to play. Any cultural destination must be attuned to the interests of visitors.

iv) **Focus on quality and authenticity**: Quality is of paramount importance for any venture in the realm of cultural tourism. Also, authenticity is a critical factor whenever heritage or historical aspects are involved.

v) **Preserve and protect**: A community’s cultural, historic and natural resources are valuable and often irreplaceable.
The fact that most developed and developing countries are actively involved in developing their culture and heritage for tourism underlines the globalized nature of this trend. Culture is a means for specific locations to profile themselves in a homogenizing global market.

1.16 CURRENT TRENDS IN CULTURAL AND HERITAGE TOURISM

If properly managed, cultural tourism and travel industry can bring substantial benefits both at macro and local levels. By providing new employment opportunities, tourism can help alleviate poverty and curb the migration of youth and other marginally employed community members. Also, by bringing revenue to historic sites, ruins and mausoleums, tourism has the potential to enhance and safeguard heritage. Similarly, the much-needed foreign currency and investment that tourism brings has the power to revitalize traditional buildings and craft industries. On a higher plane, cultural tourism has the capacity to strengthen local peoples self-respect, values and identity, thereby safeguarding aspects of their intangible heritage and enhancing their development potential.

“Culture and heritage constitute vital resources for tourism development, and tourism in turn makes an important contribution to cultural development” (Richards, 2000). Cultural and heritage tourism constitute important segments of global tourism demand. According to WTO, 37 percent of international tourism is culturally motivated, and demand is estimated to be growing at 15 percent annually (Canadian Tourism Commission, 1997).

Cultural tourism is based on the mosaic of places, traditions, artforms, celebrations and experiences that portray the region and its people, reflecting their diversity and character. The concept of learning from other cultures to broaden ones perspective is usually a core value. An artisan showing how to weave a tapestry and the tourists learning from them about their traditional costumes would be a form of cultural tourism.

The fact that most developed and developing countries are actively involved in developing their culture and heritage for tourism underlines the globalized nature
of this trend. Culture is a means for specific locations to profile themselves in a homogenizing global market.

The rapid growth of cultural and heritage tourism in the last few decades has underlined the dynamic and rapidly changing nature of the sector. Some of the major trends which can be identified in the culture and heritage tourism market are:

1. Continued but slowing growth in demand, stimulated by higher levels of education and a thirst for knowledge.
2. An explosion of supply of cultural and heritage attractions and events.
3. A blurring of the distinction between ‘high’ and ‘popular’ culture, and between culture and economy, which have been fuelling the growing supply of attractions and events. The original ‘sites and monuments’, focus of many cultural tourism developments is now broadening to include all aspects of culture and heritage, including popular music, gastronomy and even whole landscape.
4. An extension of the cultural tourism market towards mass tourism through the opening of new popularized cultural and heritage attractions. The visitor with a general interest in culture seems to be growing faster than visitors with a specific cultural motive in terms of the number of visitors’ influx to attractions.
5. A growing commercialization of cultural and heritage tourism, through the growth of commercial companies specializing in cultural tourism, and the ‘laissez-faire’ attitudes of many governments.
6. The emergence of a group of ‘new producers’ from the cultural field who have discovered tourism as a means of capitalizing their knowledge of culture and heritage to create new forms of employment. This group is beginning to exert increasing influence over the products which are brought into the market, particularly in major urban centres. Significantly, this group also tends to be a major consumer of heritage, living in heritage areas and frequently visiting heritage attraction (Goedart, 1997).
7. There have been particularly significant changes since the ‘re-discovery’ of cultural tourism in the 1970s and 1980s. It is now developing into a broad market with discrete demand segments (heritage, arts tourism) and specialized and
professionalized supply. This process of growth and change will undoubtedly continue in the future (Greg Richards, 2000).

Figure 1.7, THE TOURISM DISTRIBUTION CHANNEL FOR PROMOTION OF CULTURAL TOURISM

1.17 DISTRIBUTION CHANNELS FOR CULTURAL ATTRACTIONS (BASED ON BUHALIS, 2000 & CHRISTOPHER, 1991)

Distribution channels in tourism create the link between the suppliers and consumers of tourism services, providing information and a mechanism of facilitating consumers to make and pay for reservations in a planned manner. Developing an effective distribution system is essential to the successful
development and marketing of any form of tourism, especially in the era of stiff competition. Several scholars have attempted to define the tourism distribution channel concept. Middleton (1994) states that a distribution channel is any organized and serviced system, created or utilized to provide convenient points of sale and/or access to consumers, away from the location of production and consumption, and paid for out of marketing budgets. McIntosh explains the tourism distribution channels as an operating structure, system or linkages of various combinations of travel organization, through which a producer of travel products describes and confirms travel arrangements to the buyer (Mill and Morrison, 1985). In addition, the World Tourism Organization (WTO, 1975), outlines the roles and functions of the distribution channels – that tourism distribution channel can be described as a given combination of intermediaries who cooperate in the sale of a tourism product. It follows that a distribution system can be, and in most instances composed of more than one distribution channel, each of which operates parallel to and in competition with other channels. Most research works have involved a two stage or business to business (B2B) approach dealing with such themes as buyer-seller relationships (Lumsdon & Swift, 1999), the role of supplier/intermediary characteristic (Radburn & Goodall, 1990) concentration and conflict (Buhalis, 2000), and the potential for disintermediation through advances in information technology (Ali-knight & Wild, 1999). None appears to have given due importance so far on the significance of cultural tourism promotion through the active roles of the distribution channels. Similarly, the expanding literature on cultural tourism that has evolved over the last twenty years have overlooked questions of distribution associated with the form of cultural tourism. Much of the work in this field centers on issues of production and consumption, of development and demand. Middleton (1997) argues that many cultural sites suffer from a management deficit especially in terms of marketing management; the people responsible may be trained and knowledgeable about their particular resource, but, for perfectly understandable reasons, they typically lack expertise in management skills, required to deal effectively with the practices of contemporary global tourism. Distribution, thus becomes one of the most significant elements of tourism marketing as it determines all other aspects of the
marketing mix. Distribution channels are increasingly regarded as the most critical elements in marketing, as they determine the competitiveness and profitability of organizations (Christopher, 1991). The contemporary researchers and strategists have emphasized on the roles of distribution channels for two purposes. The first purpose is to provide information for prospective tourists and intermediaries and the second objective is to create a sustainable mechanism that could enable tourists or buyers of holidays to make, confirm and pay for reservations. In tourism business, the position of the distribution sector has much influence in the buying and selling process of holidays.

Table 1.2: Functions of the Tourism Distribution Channel for Cultural Tourism Promotion

<table>
<thead>
<tr>
<th>Sl.No</th>
<th>Function</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Identify consumers’ needs, requests and expected experiences</td>
</tr>
<tr>
<td>2</td>
<td>Assemble cultural tourism products from different providers as per customer expectations</td>
</tr>
<tr>
<td>3</td>
<td>Provision of co-ordinated and seamless cultural tourism products</td>
</tr>
<tr>
<td>4</td>
<td>Facilitate the selling process by reserving and issuing travel documents</td>
</tr>
<tr>
<td>5</td>
<td>Reduction of prices by negotiating and pre-purchasing tourism products in bulk</td>
</tr>
<tr>
<td>6</td>
<td>Ameliorate inventory management by managing demand and supply</td>
</tr>
<tr>
<td>7</td>
<td>Issue and deliver travel documentation, i.e., ticketing, vouchers etc</td>
</tr>
<tr>
<td>8</td>
<td>Assessment of quality of facilities and products</td>
</tr>
<tr>
<td>9</td>
<td>Assistance in legal requirements for consumers (eg: Visas) and suppliers</td>
</tr>
<tr>
<td>10</td>
<td>Facilitate communications between consumers and suppliers especially in multilingual and multi cultural environments</td>
</tr>
<tr>
<td>11</td>
<td>Reduce the perceived risk for consumers</td>
</tr>
<tr>
<td>12</td>
<td>Provision of information by using leaflets, maps, brochures, video CDs</td>
</tr>
<tr>
<td>13</td>
<td>Consumer guidance/advice/consultation</td>
</tr>
<tr>
<td>14</td>
<td>Undertake pre and post-experience marketing research</td>
</tr>
<tr>
<td>15</td>
<td>Facilitation of access to remote cultural symbols, for organizing cultural tours</td>
</tr>
<tr>
<td>16</td>
<td>Establish a clearing system for each channel member</td>
</tr>
<tr>
<td>17</td>
<td>Spreading the commercial risk involved between channel members</td>
</tr>
</tbody>
</table>
Tourism distribution decisions are significant for tourism enterprises, since they have tremendous influence on the entire marketing mix. Thus, appropriate travel intermediaries should be utilized by service providers in cultural destinations, because they determine both branding and image of cultural tourism products.

1.18 CULTURAL RESOURCES AND ITS MANAGEMENT WITH RESPECT TO TOURISM

“Tourism development commonly has been advocated as an alternative to traditional natural resource based economic development” (Aparna Dey, 2008). In the 1970s, archaeologists coined the term ‘cultural resource management’ to address the resources depicted in the table

TABLE 1.3, Cultural Resource Management

<table>
<thead>
<tr>
<th>Sl.No</th>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Historic Properties (as listed or eligible for the National Register of Historic Places)</td>
</tr>
<tr>
<td>2</td>
<td>Older properties that may have cultural value, but may or may not be eligible for the National Register</td>
</tr>
<tr>
<td>3</td>
<td>Historic properties that have cultural value beyond their historicity</td>
</tr>
<tr>
<td>4</td>
<td>Native graves and cultural items</td>
</tr>
<tr>
<td>5</td>
<td>Ship wrecks</td>
</tr>
<tr>
<td>6</td>
<td>Museum Collections</td>
</tr>
<tr>
<td>7</td>
<td>Historic documents</td>
</tr>
<tr>
<td>8</td>
<td>Religious sites</td>
</tr>
<tr>
<td>9</td>
<td>Religious Practices</td>
</tr>
<tr>
<td>10</td>
<td>Cultural use of natural resources</td>
</tr>
<tr>
<td>11</td>
<td>Folklife, tradition and other social institutions</td>
</tr>
</tbody>
</table>
It is utmost necessary to implement the principles of cultural tourism management as cultural tourism is identified as one broad category in the classification of tourism.

![Figure 1.8](image)

**Types of Tourism**

- Leisure & Recreational
- Cultural
- Eco/sports/Adventure
- Health
- Rural & Urban
- MICE

At higher levels i.e., national and international levels cultural resource management may be dedicated to larger themes, such as practices/languages in danger/extinction, public education, the ethos or promotion of multi-culturism and facilitating access to cultural resources. Cultural resource management, basically encompasses presently existing culture including progressive and indigenously innovative culture like urban culture. It does not mean that destination planners have to compromise on the traditional forms of culture as the roots must be strengthened for firm cultural foundations. Cultural resource managers are entrusted with the maintenance and monitoring of museums, art galleries, theatres, etc, especially those that emphasize culture, specific to the local region or ethnic group.

Keeping in view the perspectives of cultural resource management discussed above, the following recommendations are drawn.

a) Management committees comprising all stakeholders should be formed at key cultural sites in order to provide a forum for dialogue

b) Education and skills in management of business enterprises, and sustainable development should be provided to enable equitable and informed participation by stakeholders in this forum. In addition to improving understanding between groups
such an educational framework would lead to better promotion, marketing and management of cultural tourism sites, by raising awareness of the links between conservation and tourism among both tourists and local communities.

c) Recognising the lack of information sharing between those involved in cultural tourism and cultural heritage, the third recommendation is that cross-sectoral mentoring/training programmes be established, including training in management skills, so as to increase understanding between the two fields and improve service provision and resource management.

d) Given the adhoc and inappropriate provision of social/physical infrastructure, services and skills development, the fourth recommendation is that governments need to work towards strengthening institutional platforms and raising awareness about the importance of cultural assets. By strengthening institutional platforms and providing options for sustainably developing cultural assets, co-ordination between agencies would be enhanced, policy planning improved and clear work management plans developed, thereby ensuring better management of cultural tourism sites and the optimal use of resources.

1.19 CHARACTERISTICS OF CULTURAL TOURISM

Cultural tourism helps in bringing closer understanding between the people of diverse religions, culture and social background

a) It is a major force for peace, understanding and harmony in the world

b) It encourages the co-operation between nations in the free interchange of tourists across their boundaries.

c) It acts as a tool for the realization of man’s aspirations in the quest of knowledge, education, understanding and acceptance of the originality of cultures
FIGURE 1.9, Typology of Cultural Tourism

The above typology focuses on the cultural products and how it is organized. The three main categories of cultural tourism products identified are: Institution-based, Lifestyle/Heritage-based and Event-based. In the diagram, the “starburst” symbolizes the dynamism of cultural tourism. The horizontal arrows indicate how institution, lifestyle/heritage attractions and events are frequently linked. For example, a festival may hold events in institutions and street scapes.

Trade experts make the distinction between those businesses that are “export willing” and those that are “export-able”. This terminology differentiates
between those companies that wish to export” goods and services and those that are capable of doing so. This latter group produces “exportable” goods and services and has the resources required to engage in international trade in a sustained way. Some existing cultural tourism products are currently “able” to attract visitors from outside. At the other end of the spectrum, there are cultural tourism products that are not currently attracting visitors from outside, but have established this as a goal— the “willing”. In the middle of the spectrum will lie those cultural products that are not only willing, but are in a position to take advantage of the cultural tourist market. These products may be seen to be “ready” but not yet “able”.

There are few examples of promoting and packaging cultural products across the cultural tourism typology. Cultural tourism packaging tends to occur within each sector— institutions tend to package together (a museum package) rather than with lifestyle/heritage attractions or events. Packaging across the typology would create a more attractive cultural tourism destination for the larger market of tourists motivated greatly, and in part, to participate in cultural activities.

1.20 MAJOR IMPACTS ON CULTURAL TOURISM MARKET

1 Demographic and Socio-Economic Trends

a) Higher levels of education have greatly increased demand for both culture and tourism. The trend to higher levels of education is projected to continue to increase and is very positive for both tourism and culture.

b) Women are increasingly recognized for their role in selection of travel destinations and attractions. Women account for 55% to 60% of those attending art galleries, most museum types, performing arts, festivals and other cultural attraction and events. Women are increasingly recognized for their role in selection of both travel destinations and the selection of specific attractions and events. This relates to a number of key factors.

• Women tend to make the decisions regarding attractions to visit while on family vacations
Women account for a large majority of bus tour passengers, trip planners, convention planners and travel incentive planners.

Women represent a large majority of elementary school teachers who usually make the decisions regarding field trip destination.

The fact that women are working, earning money and therefore controlling more disposable income than in the past has changed the ‘cultural agenda’ around the world.

For tourist activities which are male-oriented (hunting, fishing, golf etc.), packaging with cultural attractions and events whose audiences include a higher percentage of women opens opportunities for mutual benefit.

c) It has been found that cultural participation among adults increases with age (LORD, 2001). The increased attendance through middle age is closely related to the economics of the lifecycle in which parents of young children are in a period of acquisition (home, furnishing, car, etc.) limiting both disposable income and time available for culture and travel. Attendance at cultural attractions increases as the children enter school, because parents have more time available and wish to expose their children to culture as an enriching educational experience. Cultural attendance continues to increase when most of the family acquisitions have been made. Peak cultural attendance is reached when the children have left home. The same pattern applies to travel. Education and the example of parents are the biggest influences on whether people will be culturally sensitive (LORD, 2001)

II Life Style Trends

a) Less Leisure time:

Less leisure time has emerged largely from an increasingly competitive labour market in periods of high inflation. Despite the growing popularity of culture, less leisure time means fewer opportunities to attend cultural attractions or events. For tourism, less leisure time and the growth of two income households have contributed to the movement to more mini-vacations and escapes as opposed to the longer vacations of the past.
For cultural tourism, the key issue is whether the growing popularity of culture combined with fewer opportunities to attend in one’s own community creates a latent demand to attend when travelling? If so, how many such latent demand be turned into actual attendance?

b) A tendency for people to spend more time at home.

Less leisure time, combined with a tendency to stay at home reduces demand for cultural attractions and events and other tourism destinations.

III Institutional Trends

Greater levels of competition

It is not only the labour market which has become increasingly competitive over the past two decades. Within the cultural sector the supply of attractions and events has grown at a dramatic pace internationally.

Packaging and other forms of co-operation among cultural attractions and events increase the perceived value of the products within the package, reduce the competition among products and may lead to lower costs by reducing duplication of efforts.

**Figure 1.10, Motivational Attributes of Cultural Tourism Destination**

1. Cultural Tourism Destination
2. Cultural Tourism

50
1.21 ECO-CULTURAL TOURISM

This is a concept in which ecological and cultural aspects of a landscape are combined to create a unique proposition for tourists. It is proposed as a way for communities with otherwise marginal cultural or ecological resources to develop. Sustainability and participation are both crucial for the long-term future of this form of tourism. There are innovative ways in which cultural tourism (in the form of open-air museums) can be combined with ecotourism to conform to every principle of sustainability. A key element to the success of eco-cultural tourism is local control in the planning, development and maintenance of these sites. This concept needs to be explored in the ways local people view their environment, and ecologists regulate it.

Eco-cultural tourism also provides ways for the practice of archaeology and anthropology to mix and to articulate with wider society, although it may also pit the two disciplines against each other. Eco-cultural tourism reflects present-day practice, but also acts as a model of how cultural and ecotourism could be employed by local people to build an empowered, sustainable future in similar settings elsewhere.

Eco-Cultural tourism aims to establish links and promote co-operation between local communities, national and international NGOs and tour agencies in order to involve local populations fully in the employment opportunities and income-generating activities that tourism can bring.

This form of tourism can make a practical and positive contribution to alleviating poverty by helping local communities to draw the maximum benefit from their region’s tourism potential, while protecting the environmental and cultural heritage of the region concerned. The objectives of Eco-Cultural tourism includes:

- Conducting eco-cultural studies
- Conducting eco-cultural education, awareness and training programmes
- Establishing and maintaining an interpretation centre
"Cultural tourism is arguably the oldest of the 'new' tourism phenomena. People have been traveling for what we now call cultural tourism reasons since the days of the Romans; it is just that they were never recognized as being a discrete group of travelers before. Visiting historic sites, cultural landmarks, attending special events and festivals or visiting museums have always been a part of the total tourism experience. Indeed, all travel involves a cultural element. By its very nature, the art of traveling removes tourists from their home culture and places them temporarily in a different cultural milieu, whether in an adjacent city or in a village halfway around the world. But, cultural tourism is seen as offering something more or different both to the tourist and the community that hosts the tourists" (Bob Mckercher & Hilary du Cros, 2002). Cultural tourism began to be recognized as a distinct product category in the late 1970s when tourism marketers and tourism researchers realized that some people traveled specifically to gain a deeper understanding of the culture or heritage of a destination (Tighe, 1986).

Initially, it was regarded as a specialized, niche activity that was thought to be pursued by a small number of better educated, more affluent tourists who were looking for something other than the standard sand, sun and sea holiday. It is only since the fragmentation of the mass market in the 1990s that cultural tourism has been recognized for what it is: a high profile, mass market activity. Depending on the source and the destination, between 35 and 70 percent of international travelers are now considered cultural tourists (Richards 1996; Antolovic 1999).

These figures underscore that, as many as 240 million international travel annually is imbibed with some aspect of cultural tourism. Today, arguably, cultural tourism has superseded ecotourism and certain other neotourism concepts as the favorite buzzword in tourism. In this back drop the trends in cultural tourism promotion across the globe suggests that destinations are striving all out to promote their cultural or heritage assets for tourist consumption, often without due consideration of the impact that tourism may have on them.
1.22 INDIA’S THRUST ON CULTURAL TOURISM

“India is the cradle of the human race, the birth place of human speech, the mother of history, the grandmother of legend, and the great grand mother of tradition. Our most valuable and most holistic materials in the history of man are treasured up in India only!” Mark Twain

India is a large populous country with a great past and great tradition. It boasts of some 5,000 years of civilized life and as much it must be ranked as one of the great civilizations whose tradition arise directly from the past. For these reasons any tourist who visits India must have a profound cultural impact and in its finest broadest sense; all tourism in India involves at least an aspect of cultural tourism.

The great strides of cultural tourism development in India is the predominant factor behind India’s meteoric rise in the tourism segment in recent years. Realising its importance the Government of India has given ample thrust to cultural Tourism. The Incredible India!’ Campaign which spearheads the promotional efforts of Ministry of Tourism has led to the growth of cultural tourism in India. India has had many rulers over the centuries and all of them made an impact on India’s culture. One can see the influence of various cultures in dance, music, festivities, architecture, traditional customs, food and languages. It is due to the influence of all these various cultures that the heritage and culture of India is exhaustive and vibrant. This richness in culture goes a long way in projecting India as a premier cultural tourism destination. The term ‘culture’ in the Indian context has in-depth and infinite meaning. This form of tourism is a special element of tourism in India. Tourism in Indian mindset is something unique and unexplainable. Cultural Tourism, the nomenclature India has adopted goes far beyond the western concept. India, it has been aptly said, lives in its villages, and that is where a visitor can get the feel of real India. The official booklet on the subject says it succinctly. “The rural heartland of India”, it points out, “is home to an array of endowments, each distinctive, with lifestyle resplendent of art, craft, culture and natural heritage.”
“India, one of the world’s most visited countries draws thousands of tourists all the year round. A historical land, India offers multiple hues that have always been a matter of discourse for global travelers. From modern and old religious sites to historic forts and monuments, snow clad mountain ranges to verdant valleys, shimmering rivers and lakes to white sandy beaches, rich and varied flora and fauna to unending expanses of desert, the vast land of India has everything to quench the desire of discerning travelers. Tourism is one economic sector in India that has the potential to grow at a high rate and can ensure consequential development of the infrastructure of the destinations. It has the potential to stipulate other economic sectors through its backward and forward linkages and cross-sectoral synergies with sectors like agriculture, horticulture, handicrafts, transport, construction, etc. The particular significance of tourism industry in India is its contribution to national integration and preservation of natural as well as cultural environments and enrichment of the social and cultural lives of people like preservation of monuments and heritage properties, and help the survival of art forms, crafts and culture. People who visit India from world over always have the desire to explore its various aspects. All of the 28 states and 7 Union Territories are known for its distinct charm.” (Tourism India, 2010)

Tourism industry in India is waking up to the potential of domestic tourism as well. In India, the travel and tourism industry has a predominant government presence. Indians have also become major globe trotters with an estimated 1,08,67,999 Indian nationals going abroad in 2008. Since 2004, this figure has been growing at an average of 15% per annum (www.Indiastats.com). The last few years have seen considerable growth in India’s tourism and hospitality sector (Gupta, 2011). Driven by a surge in business tourist arrivals and a soaring interest in India as a tourist destination, it is becoming one of the most preferred tourist destination across the world.

Foreign Tourist Arrivals (FTAS) in India went up by 9.3 percent in 2010 to 5.58 million from 5.11 million in 2009. India’s foreign exchange earnings (FEE) from tourism during 2010 were $14.193 billion as compared to $ 11.394 billion in 2009. The growth rate in 2010 was 24.6 per cent. The FEE from tourism in rupee
terms during 2010 were Rs. 64,889 crore with a growth rate of 18.1% as compared to FEE of Rs. 54,960 crore in 2009 (www.netindian.in).

India is fast emerging as a dream destination for culture. The culture of India is one of the oldest in the world. India has managed to preserve its culture and traditions throughout various eras of history, all the while absorbing customs, traditions and ideas from both invaders and immigrants. Many cultural practices, languages, customs, architecture and dances are examples of this co-mingling over centuries. A combination of these factors has resulted into an exclusive culture-Indian culture. Indian culture is a composite mixture of varying styles and influences. Festivals in India are characterized by colour, gaiety, enthusiasm, prayers and rituals.

The ever increasing interest in cultural tourism, wellness tourism and rural tourism augurs well for India, provided the country can capitalize on the opportunities offered to optimize its natural advantages in these areas. It is really heartening that WTTC has identified India as one of the world’s foremost tourist growth centres in the coming decade.

Tourism has been one of the key drivers of economic growth in India ever since it was accorded the status of an industry during the Seventh Five Year Plan period. Subsequent Five Year Plans gave ample thrust to the development of tourism as evident from the increase in the budgetary allocations to tourism and allied sectors. The potential of tourism industry in the creation of employment and generation of foreign exchange earnings is recognized in the Five Year Plans and the National Tourism Policy. Diversification and addition of unique products and hospitality practices have opened up new avenues for investment and employment creation over the years. Consequently, the share of inbound tourist traffic and forex to India has increased – one main reason being aggressive promotion spearheaded by the brand campaign ‘Incredible India’. It is indeed a matter of pride that India is endowed with a large variety of cultural and geographical features, one of the most ancient civilizations, classical dances and music, four major world religions and an amalgamation of these socio-cultural excellence have made India an Incredible cultural heritage destination in the world.
The World Travel & Tourism Council (WTTC) in its forecast for 174 countries, has projected an annual growth rate of 8.8% in respect of foreign tourist arrivals over the next decade for India, the highest ever for the country. As per Tourism Satellite Accounting (TSA) estimates for India, tourism’s contribution to the GDP is 5.9% and employment in the tourism sector accounts for 8.78% of the total employment in the country. Also, the Working Group on Tourism for the 11th Five Year Plan (2007-2012) has set a target of 10 million international visitors at the end of 11th plan period. During the 11th Five Year Plan, the Ministry of Tourism has proposed to continue the support for the creation of world class infrastructure so that existing tourism products could be further improved and expanded to meet new market requirements and enhance the competitiveness of India as a tourist destination. In consultation with the State Governments, Union Territories and trade associations, the Ministry of Tourism has identified several tourist circuits and destinations for integrated tourism development.

As the saying goes ‘India lives in villages’ and hence it is not surprising that rural India with all its customs, lifestyles, routines, rituals and festivals, community life, cuisine, flora and fauna and natural beauty is a treasure trove, the country could be proud of. In this context it is very appropriate that the Ministry of Tourism and the United Nations Development Programme (UNDP) jointly develops 36 rural tourism villages in different states.

India is witnessing vibrant and widespread development through the Special Tourism Zones Act since 2005. The National Tourism Advisory Council (NTAC), a think-tank under the Ministry of Tourism has been formed to advise on policy issues since 2005. The Council evaluates the proposal of establishing Special Tourism Zones, investment in tourism, employment and infrastructure across the country.

A major impediment to the growth of tourism in India has been the lack of awareness about the benefits that it can bestow upon the host population. Unless the host population, both in the rural and urban areas, is supportive of tourism, it cannot become a vibrant economic force. While an awareness campaign that elicits local support for travel and tourism is essential for the long-term growth of
the sector, it is also important to create awareness about the environmental impact of tourism by generating respect for the carrying capacities of tourist destinations. This is imperative as excessive exposure of ecologically fragile areas to human interference can lead to irreparable environmental degradation. As the demand for ecotourism is expected to grow enormously in the next decade, it is important to have regulations in place to prevent such damage. The local population must be convinced of the need to support such regulations in the interest of long-term sustainability.

The New Tourism Policy envisages a framework which is Government led, private sector driven and oriented towards community welfare, with the Government creating the legislative framework and basic infrastructure for tourism development, the private sector providing the quality product and the community providing active support. The overall vision of the development of tourism embodied in the new policy would be achieved through five key strategic objectives which are:

(i) Positioning tourism as a national priority
(ii) Enhancing India's competitiveness as a tourist destination
(iii) Creation of world class infrastructure
(iv) Improving and expanding product development
(v) Effective marketing plans and programmes

As there is fierce competition for tourists from India’s source markets, India needs to change its traditional marketing approach to one that is more competitive and modern. It needs to develop a unique market position, image and brand, which cannot be held by any other competitor. India’s positioning statement will capture the essence of this tourism product to convey an ‘image’ of the product to a potential customer. This image will be related not only to its ancient Vedic civilization with a cultural heritage that continues to thrive, especially in its rural areas, but also to its essentially secular nature (Tenth Five Year Plan 2002-07).
1.23 THE LEGEND OF KERALA

The ancient history of Kerala is shrouded in mystery. “Legends speak of Kerala as a creation of Parasurama, one of the avatars of Vishnu” (C.K. Kareem, 1971). The most popular legend is that Kerala was raised from the depths of the ocean. ‘Parasurama’, one of the incarnations of Vishnu had waged an epic series of vengeful wars on the Kshatriyas. A time came when Parasurama was struck by remorse at the Wanton annihilation he had wrought. He offered severe penance atop the mountain heights. In a mood of profound atonement, the sage heaved his mighty axe into the midst of the distant ocean. Waves foamed and frothed as a crescent shaped stretch of land extending from Gokarnam to Kanyakumari surfaced from the depths of the sea. This legend forms the opening chapter of the history of Kerala and this indicates that a prehistory exists which is yet to be written.

Legends apart, Kerala’s culture has been an integral part of the mainstream of Indian culture. It’s history is the story of synthesis, assimilation and fusion of old traditions and new values in every sphere of human thought and activity. The culture of Kerala is also characterized by unique richness and variety in such diverse fields as religion and philosophy, art and architecture, education and learning, language and literature and political and social organization. All through its history, the genius of Kerala has blossomed forth in all its vigour and vitality and has helped its people to reach the peaks of excellence in all their endeavours.

Onam is the most typical Kerala festival which is celebrated to welcome Mahabali, a legendary king who ruled over Kerala in an age of plenty but was pushed down to infernal regions by Vishnu in the form of Vamana. It is now celebrated as a National Festival under government auspices. It coincides with the harvest season and is an occasion of spontaneous revelry.

The early history of Kerala still remains an unexplored field. What little is known, comes from references in ancient Tamil works, the memoirs of foreign travelers and a few inscriptions and copper plate grants which
are still preserved. These afford interesting glimpses into the past of the land. The archaeological remains excavated from different parts of Kerala prove that these parts of the country were habitation sites as early as Neolithic period itself. Some of the inscriptions surveyed give us tantalizing glimpses into what appears to have been a high state of civilization and well-ordered political system (C.K.Kareem, 1971). With regard to political history, Kerala had first formed part of the bigger kingdom known as Chera Vanchi or Thiruvanchikulam, a place near modern Cranganore, popularly believed to have been the capital of the ancient kingdom of the Cheras. Sangam literature throws much light on this ancient period of Kerala History.

“Kerala, the Malayalam speaking region of South India, was not considerably influenced by the modern concept of nationalism in the 19th century” (K.K.N. Kurup, 1998). There were several historical factors which adversely affected its genesis and growth in this region. The Malayalam speaking region was divided into four political segments viz., Travancore, Cochin, Malabar and Kasargod. The first two regions remained as native states under their respective Rajas, but were controlled in every respect by the colonial rule. According to Kurup, 1998, “The division of Malayalees in the colonial period under different administrative units restricted the growth of nationalism on the basis of a common language and a common pattern of administration. Further, the growth of western education and the emergence of a new middle class was a late development in this region”.

The intellectual awakening in Kerala had been mainly a creation of philosophers, inspired by traditional wisdom and knowledge based on Sanskrit language, literature and Indian Philosophy. Their interpretations and commentaries of Hindu way of life and religion did not represent a trend of revivalism, but humanism and Catholicism (K.K.N. Kurup, 1998). They were humanists and were dedicated to elevating the depressed sections of society. The emerging middle class in Kerala found in them the ideologues of social justice and civil liberties. As such the growth of nationalism in Kerala is greatly related to the
intellectual awakening which appeared in the last quarter of the 19\textsuperscript{th} century. The roots of all reform movements and social change in the 20\textsuperscript{th} century in this region could be traced to these intellectual movements. The aspirations of the emerging new middle class were further reflected in the teachings of Brahmmananda Sivayogi, Chattampi Swamikal, Narayana Guru and later in Vagbhatananda (K.K.N. Kurup, 1998). These philosophers and reformers were against traditional institution of caste hierarchy, superstitions and priesthood. The intellectual milieu created by them in the Kerala society led to advocacy of civil liberty and social justice particularly to the weaker and depressed sections of society.

The foundations of the economic prosperity and cultural progress of Kerala were firmly laid during the ancient period, when the people of Kerala kept up active trade contacts with the outside world. “The prospects of trade with the Kerala coast attracted the attention of trading classes in foreign countries several centuries before the dawn of the Christian Era” (A. Sreedhara Menon, 2008). Kerala was the mysterious land of spices. The trade in spices has a history which goes back to the 3\textsuperscript{rd} millennium BC, if not earlier. Among the spices of Kerala which were in great demand in the countries of West Asia and elsewhere, the most important were cinnamon, cardamom, pepper, cloves, ginger and nutmegs. The spice trade was a major business in the city of Babylon. The credit for having carried to West Asia the first consignment of cinnamon and other spices from the Kerala coast goes to the Phoenicians. King Solomon of Israel (1000 BC) is said to have dispatched a fleet of ships manned by Phoenicians to Kerala coast. It was through the medium of the Arabs that these spices found their way to Europe. Marco Polo, the celebrated European traveler of the 13\textsuperscript{th} century, speaks of the brisk trade in pepper and other spices between India and other countries of West Asia and China. Kozhikode (Kappad), where Vasco-da-Gama landed in 1498 A.D, rose to prominence in the 13\textsuperscript{th} & 14\textsuperscript{th} centuries as a major port.

The dawn of history in Kerala as elsewhere in the Tamil South is marked by the diffusion of iron using people of the Black and Red Ware (BRW) tradition, the antiquity of which goes back to the 7\textsuperscript{th} century BC (Bridget & Raymond, 1968). It has been assumed that the spread of Dravidian speaking people and the diffusion
of the BRW were interconnected. The widespread nature of BRW from one end to the other in Kerala therefore enables us to view the region as part of the Dravidian zone which presented some kind of linguistic identity and cultural homogeneity. However, this is not to show that Kerala maintained no particularities as to be defined as a region of cultural uniqueness, which in fact, can never be exaggerated (Rajan Gurukkal, 1992). At the same time Kerala was never a uniform physiographical or ecological entity. It comprised mountainous areas, arid and semi-arid parts, grass lands, riverines and littoral fringes. As the geo-ecological system varied from place to place the mode of human adaptation to it also varied. Naturally, life in Kerala happened to be a combination of diverse levels of material culture engendered by the diverse modes of material appropriation of nature. The burial relics of the iron using people of the BRW tradition are the most ancient source for reconstructing the material environment of the early phase of life in Kerala. The grave goods of the period point to a primarily hunting and food gathering society which was gradually shifting to sedentary agriculture. The grave goods are dominated by the artifacts of hunting, warring nomads. There is no evidence for precisely associating them with irrigated agriculture, which is not unlikely in a later phase of their culture. But it is reasonable to assume that they were the first to clear the forests for finding agrarian settlements in Kerala, however primitive their technology was.

It is a matter of common knowledge that the origins of Kerala history are dovetailed into the history of the Tamil Country. During the sangam age and probably even later, the Chera country was inseparable from Tamilagam or Tamil-speaking region (M. Raghava Aiyangar, 1973). An enquiry as to whether the Chera country also formed part of the area of Tamil standard speech will therefore form a pertinent part of early Kerala history. The name Malayalar (Malayalee) signifying the people of the Malainadu does not at all find a place in the Sangam classics. But it gains currency in literature and inscriptions of later periods.

Geographical Information

A Sreedhara Menon(2008) affirms that: “An important factor that has helped the process of cultural synthesis in Kerala is its peculiar geographical position”.

61
Kerala possesses all the distinctive features of a natural geographical unity. This has enabled Kerala to enjoy through the ages a degree of isolation from the rest of the subcontinent and develop its own outlook, way of life, culture and institutions without being subjected to undue extraneous influences. This isolation did not, however, stand in the way of the people of Kerala establishing extensive contacts with people in other parts of India or abroad. Several races and peoples from across the sea or the mountains have set foot on Kerala soil and forged political and religious links with the people of the land. Kerala Culture has been flourishing through the ages, thanks to its vitality, catholicity and universality.

Kerala is located on the south western tip of India with the Arabian sea on the west and the western Ghats, on the east. The low lands of Kerala are networked by endless backwaters and the deltas of forty-four rivers. Kerala has diversity in climate. The plains are hot and humid when the high ranges experience extreme cold. The state gets rain from both south-west and north-east monsoons. The average rainfall is 210cm.

The sea which forms the western boundary of Kerala has influenced the history of Kerala to a very great extent. The trade of Kerala was carried by sea. The Jews and Europeans came by sea. Kerala had trade relations with Indus Valley and shores of Persian bay, Redsea and Mediterranean sea as far back as BC 2000. Kerala had trade with China also. The sea navigation helped Kerala to have cultural relations with the outside world in the early days.

Kerala has a coastline of over 300 miles. Behind it and almost parallel with the shore are the backwaters, 400 square miles in area connected with the sea, and are navigable throughout the year for country boats. The Bharathappuzha is the longest river (156 miles) in Kerala. The rivers even though short perform a two-fold function in Kerala. Linked with one another and the backwaters, they provide uninterrupted water transport from Thiruvananthapuram to Kasargod. Kerala has some natural off-shore harbours in the mudbays, which provide safe anchorage even in the roughest weather.
1.24 GENERAL REVIEW OF GOD’S OWN COUNTRY

The State of Kerala has made rich and varied contributions to the cultural heritage of India. Kerala culture has been an integral part of the mainstream of Indian culture. It has a spacious history, the beginnings of which can be traced back to the ancient past (A. Sreedhara Menon, 2008). Kerala culture is a composite culture which has been enriched through the ages by the contributions of several people and races. Its history is the story of synthesis, assimilation and fusion of old traditions and new values in every sphere of human thought and activity.

Kerala has been described “as the favourite child of nature”. The state is famous for its breath-taking natural beauty with its evergreen mountains, dense forests, stately palms, swift flowing rivers, extensive backwaters and blue lagoons, it looks like a fairy land. This atmosphere of beauty and peace has nurtured several religions and enabled her to become a precious gem in the necklace of Indian culture. The Tourists visiting India have showered their appreciations from time to time for the abundance of its pepper, the fragrance of its sandal and the wealth of its coconuts.

The geographical position of Kerala as a narrow strip of land ensconced between the Arabian Sea and the Western Ghats has considerably influenced the course of the development of Tourism. The western Ghats forming a solid, mountain wall dominate the topography of Kerala. They have formed a natural wall of protection to the state.

The state is blessed with a large number of rivers and lakes. Most of them flow down to the Arabian Sea or into the backwater along the coast. The arboreal wealth of Kerala is considerable indeed. Favourable climatic conditions account for the magnificent forest flora rich in luxuriance of growth and variety. The monsoon forests of Kerala abound in teak, rose wood and sandal wood which found their way to western countries from time immemorial. The abundant availability of wood has influenced the architecture of Kerala. Wood was largely used for the construction of residential buildings on this land. In the past, the ayurvedic system of medicine became popular in Kerala mainly due to the
availability of medicinal herbs. Plenty thus, the floral wealth of Kerala is so rich and magnificent as to make Kerala the “Garden of India”.

Kerala has fostered a variety of art forms that have enriched the cultural heritage of India. Rajas of Travancore provided the ideal climate for the growth of art as they gave unstinted support and encouragement to all artistic and intellectual pursuits (C.K.Kareem, 1971). Maharaja Swathi Thirunal, of Travancore, a great patron of all art was himself an accomplished musician who won the admiration of the great Thyagaraja.

Music has always had a very high place in Kerala, as it accompanied the worship in the temples. That music in Kerala had reached a very high degree of development, very early, is clear from the Great Tamil epic ‘Chilappadikaram’ in which Chakiar Kuthu and other musical activities of the time are mentioned. Some of the earliest treatises on music written in Malayalam include ‘Sangeetha Chudamani’, ‘Sangeetha Vidhikal’, Sangeetha Sastram’ and ‘Sangeetha Manjhari’ all of which are preserved in the Manuscripts Library at Thiruvananthapuram. Though Carnatic music is the chief classical style followed in Kerala, the place has evolved its own style known as the ‘Sopana’ style, which serves as the accompaniment to Kathakali. Among other great musicians and composers that Kerala has produced are Irayimman Thampi and Shadkala Govinda Marar. Malabar has had its own type of music. The Mappilla songs (Mappilla Pattu) have won the admiration of many. Side by side with the classical music of Kerala, there exists a rich and lively store of folk music.

The colourful dances of Kerala offer quite an eye feast. There is, as in music, two distinct styles, that of folk and classical. The folk dances are of several types, social, religious and martial. Some of the most popular among them are Kalipattom, Kolanthullal, Kolkali, Poorakali, Parichamuttu Kali, Kuruvvar kali, Kaikotti kali, Kummi. Kadar kali, Kurumbar kali, Paniyar kali, Mudiyattom, etc, are some of the most important tribal dances of Kerala. The classical dances of Kerala are highly sophisticated and stylized. Some of them are Kathakali, Koothu, Koodiyattom, Krishnanattom, Ramanattom, Thullal and Mohiniyattom
Kerala has many peculiarities from the faunistic point of view. The forests abound in animal wealth. Different kinds of animals and birds are seen in the forests of Kerala. Elephants, bisons, leopards, deers, wildboars, samburs and monkeys are, but few of the animals inhabiting the forests. Among the exports in ancient times, the elephant, the peacock and the monkey seem to have a place of honour. In the morning hours one might call the Kerala forests “the Mysterious Temple of the Dawn”. The diversity of the physical features results in a corresponding diversity of climate. It is evident in the extreme coolness of the high ranges, in the hotness of the plains and in the abundance of rainfall. The climate of Kerala is favourable to the growth of spices like pepper, ginger and cardamom. It was the fame of ancient Kerala as the land of spices that brought foreign people and cultures to her shores. The geographical factors have profound influence on the development of tourism in Kerala.

Kerala is a microcosm of India. Renowned for its high vegetation, tranquil beaches and stunning mountains, Kerala offers a rich and beguiling culture that embraces Hinduism, Christianity, Islam, Jainism and Judaism. The temples, churches, mosques and synagogues echo a long history of global connections. Geologically and politically, Kerala is relatively new. The Western Ghats, the mountains which run down the east of the state, once formed the coast line of the Arabian sea. The land rose above the sea, rendering Kerala a later addition to the main Indian land mass. Politically, the state was formed by the merger of three regions – Travancore, Cochin and Malabar (Southern, Central and Northern Kerala) – in 1956, almost a decade after Indian independence.

The name Kerala was derived from the Canarese term ‘Keral’ which has the Tamil Synonym ‘Cherala’. The word means the land bounded by mountains and seas (C.K. Kareem, 1971). The name Kerala has been attributed several meanings. It may have been derive from the world ‘Cheralam’ meaning land added on. The word cheralam is spelt in Karnataka as Kerala. The che became ‘K’ and hence the word Kerala. It has no connection with the coconut tree and was introduced into this land during the 1st century AD. There are people who claim the state is named after the coconut (Kera), Kerala being known as the land of
coconuts. Another version suggests the state is named after the early Chera dynasty. The language of Kerala is Malayalam and its people are known as Malayalis – after malai – the mountains. Like the legend of the Parasurama, the reclamation of the land from the Arabian Sea the very nomenclature of the land Kerala is an area that remains unexplored by the historians.

Throughout Kerala it is possible to see mysterious temple rituals where ancient traditions are encapsulated in the sustained rhythmic trance of the dancer. The region is also the home of the famous Kathakali – the complex and ritualized theatre based on the ancient epics. The state is the birth place of the highly stylized martial art of Kalarippayat, said to be the precursor to the material arts around the world.

Festivals are a regular part of the life in Kerala. Some showcase arts, crafts, theatre and dance. Others are sacred festivals where richly caparisoned elephants flanked by musicians and torchbearers encircle a temple to honour the deity. Kerala enjoys the highest level of literacy in the whole of India. It also receives enormous income repatriated from the non-residential Keralites who live and work abroad especially in the Middle East. The hospitality of Kerala, its customs and culture, coupled with its exquisite cuisine and unique architecture provide delights for a short holiday or lengthy exploration.

1.25 KERALA CULTURE – A REVIEW

The essence of ‘Kerala culture’ is the sum total of the marvelous achievements of the people in the past acquired through religions, festivals, folklore, dance, theatre, painting, music, architecture, sculpture, handicrafts, education, libraries, agriculture, newspapers and other media, ayurveda, literature, spirituality and the like. It is the prime duty of our state administration and the generation to which this wealth is bequeathed to, to preserve the cultural identity of this land and transfer the noble elements of it to other people who come here as tourists.

“In the formation of Kerala Culture, the influence of religious organizations is immense. In the total population the representation of Muslims and Christians
constitute forty five percentage. Unlike other states there is no disparity among villages and towns and cities in Kerala. The mix of various castes and communities, even in terms of their settlements is one of the hallmarks of Kerala Culture” (K.N. Ganesh, 2007).

The cultural life of modern Kerala came into being through a long historical process of the synthesis of various cultural forms and of the conflicts of opposing social forces. The different cultural forms that had been at work in the formation of Kerala culture were that of the primitive tribal societies in Kerala, other South Indian societies and religions like Hinduism, Christianity, and Islam. The plough-agricultural villages system that emerged out of the disruption of the primitive tribal social system, the formation of feudal society, the reorganization of the feudal system as a regionalized community of culture, the emergence of democratic forces fighting against the feudal-colonial domination, the appearance of organized working class that took up the task of carrying forward the struggle for democracy-these are the different phases with which the conflicting social forces in the process of Kerala history have been connected and through which the cultural life of modern Kerala took shape. The Kerala culture attaining identity has got its own peculiar traits which mark it off from all other Indian regional cultures (B. Rajeevan, 1999). The Malayalam language, the lifestyle of the Malayali, the arts and the literature, the faiths and the political consciousness make Kerala a different cultural region that set itself apart as much from the north Indian cultures as from the other south Indian cultures. But Kerala culture is an essential part of the Indian culture which is nothing but, that which came into being through the development of the various regional cultures.

Linguistically and culturally the pre-Aryan tribal situation in Kerala had been definitely a part of the South Indian primitive life (B. Rajeevan, 1999). He states that “As has been elsewhere in India, the basic structure of feudalism in Kerala also was introduced through the plough agricultural system. Like all other feudal societies in India, the feudal system in Kerala also emerged and flourished under the Hindu Brahman religion.” The process of formation of Kerala culture as a regionalized community of culture also was in tune with those that evolved
politically in other parts of India. At the same time, when considering the relation of the birth of nationalities in India with the struggle against the colonial domination, the Kerala scenario is constituent of the broader Indian spectrum.

Cultural Affairs

The 19th century saw the establishment of a number of institutions which have an important place in the cultural life of Kerala. One of the earliest in the field is the Thiruvananthapuram Observatory founded in 1837 by Swati Tirunal (1829-1847). The Thiruvananthapuram Museum and Zoo, one of the most important of its kind in the country, was started in 1853 during the reign of Uthradam Tirunal (1847-60). It came to be accommodated in the present building named the Napier Building in 1880 towards the end of the reign of Ayilyam Tirunal (1860-1880). The reign of Sree Mulam Thirunal saw remarkable progress in the cultural field. A department for the publication of oriental manuscripts was started and it developed into the Oriental Research Institute and Manuscripts Library. A Department of Archaeology was also started with a view to giving impetus to historical research. The Travancore Archaeological Series which are of great value to students of Kerala History were published under its auspices. The Archaeology Department has today under its control the Padmanabhapuram Palace (Kanyakumari District), Art Museums at Kayamkulam, Trissur, Ernakulam and Kozhikode and an Institute of Folklore and Folk Arts at Manadi. The Sree Chitra Art Gallery which came into existence at Thiruvananthapuram in 1935 during the reign of Sree Chitra Tirunal Balarama Varma is a treasure house of paintings. It is noted particularly for its valuable collection of the paintings of Raja Ravi Varma.

In Cochin too activities on the above lines were pursued with a view to promoting the cause of general cultural development. The Museum, Zoo and Botanical Gardens were started in Trissur in 1885. The Government set up in 1925 the Rama Varma Research Institute at Trissur to undertake the publication of manuscripts of historical importance and to carry on research in Kerala History. The Kerala Kalamandalam was founded at Cheruthuruthy by poet Vallathol in 1930 and it was taken over by the erstwhile Cochin Government in 1942. It is the leading institution in the State for giving instruction in the classical arts like
Kathakali and attracts students from all over India and even from abroad. The three Academies viz., Kerala Sahitya Akademi, the Sangeetha Nataka Akademi and the Lalit Kala Akademi which function under Government auspices with their headquarters at Trissur have done much in promoting the cause of cultural advancement in recent years.

Some of the learned societies which sprang up as a result of private initiatives have also been active in the cultural field. The Kavi Samajam founded in 1892 by such stalwarts as Kerala Varma Valia Koil Thampuram and Kandathil Varghese Mappilai is the earliest one in the field. It was later redesignated as Bhasha Poshini Sabha. The Sabha held its annual sessions in different parts of Kerala and gave a fillip to literary activities. It ceased to be active after its annual session at Vaikom in 1911 and the Samastha Kerala Sahitya Parishad in 1927 took its place. Some of the writers with progressive views founded the Jeevat Sahitya Samiti in 1937 and it eventually came to be known as the Purogamana Sahitya Samiti. The Sahitya Pravarthaka Sahakarana Sangham (SPCS), Kottayam which had its origin in 1945 is also an important cultural organization. It is an organization of the writers of Kerala organized on a co-operative basis.

1.26 TAMIL NADU-THE REGION, THE PEOPLE, AND THE CULTURE

Geography

The Tamil country called Tamil Nadu or Tamilakam is bounded on the north and north west by the Mysore plateau and by the Tirupati hills in the north east. The Arabian Sea lies on the west, the Indian ocean on the south and the Bay of Bengal on the east. “The hills of Tamil Nadu have been in existence millions of years before the Gangetic valley and the Himalayas took their present shape” (V.M. Krishnamurthi, 1980). The geography of Tamil Nadu had an important effect on the Culture of the Tamils. The situation of Tamil Nadu in the extreme south of the Peninsula has saved it from the exotic cultural and political influences brought in by the Turks, Mughals, etc. “The Tamil country itself is broken up into a number of subregions by the hillocks and the rivers and these have developed their own subregional dialects as well as cultural variations largely due to problems of
access.” (N. Subrahmanian, 1980). Nature has been merciful to the Tamil. It has provided the Tamil country with some unique natural products which have been in great demand in foreign markets; pepper, pearls, ivory, cloves, sandalwood, teak and rosewood; some gems like corundum. In fact teak, sandal and corundum are from the Tamil words Tekku, Sandanam and Kurundam respectively (N. Subrahmanian, 1980). The export of rice to ancient Mesopotamia en route to Greece is proved by the occurrence of the word ‘Oruza’ in Greek presumably from the Tamil ‘arisi’; cheetah from siruttai, and tuhi in Hebrew meaning peacock from the Tamil tohai are well known instances of verbal mobility indicating ancient commercial contacts between Tamilnad and the Middle East. The pearl fisheries of Korkai on the South western coast were world famous.

Plateaus were another feature of the geography of Tamilaham. Natural caves in rocks which served as lair for wild animals, etc. were called Kuhai and were common in the forest and hilly tracts. The hillocks were a place of resort to leisured people. The Tamil country is and has always been a land favoured by nature, which had manifested itself at its best in the river valleys and the thick forests. From Pennar in the north to Tamraparani in the south many rivers have been rendering the country fertile. Villages were the normal, territorial, residential units. They were surrounded by the cultivable land owned by the farmers residing in the village. Self-sufficient in economic and cultural matters, with the ‘inevitable’ temple in it, it was the centre of rural activities. The Tamils held that the fertility of the country depended not only on the river basins but also on the forest wealth and the mountains. The very diversified nature of the country was responsible for its fertility and the prosperity of the people. Mountains had a strange attraction to the Tamils. “The Podiyil hill in the south has been famous as the residence of Agastya, the sage famed in legend” (S. Sundararajan, 1991). This land of plenty had its problem of wrestling with the monsoons. Its prosperity depended on the regularity of the North-east and South-west winds.

The culture which has grown in the land which cultivates pepper, coconut, betel leaves and plantains is of a special brand. These products which are native to the soil have acquired a certain sacredness like breaking a coconut before an
idol in a temple, serving food on plantain leaves on ceremonial occasions, and presenting betel leaves and areca nut for a munch after lunch; these acquire religious significance too. As an ingredient for native medicine, as unequalled spice, as a foreign exchange earner at all times, pepper is indistinguishable from the economy of the Tamils.

Apart from natural products, the handicrafts of the Tamils who could make highly popular textiles out of the mediocre local cotton, earned for them a standing foreign market. The commercial geography of the Tamil country, especially in the ancient period explains the prosperity reflected in the contemporary literature (N. Subrahmanian, 1980). Even as pepper and cardamom were ancient commercial products, tea, coffee, cinchona and eucalyptus are modern hill products of commercial value. Tamil Nadu discovers in course of time, new potential for industrial development like iron ore and lignite.

Tamil Nadu denotes the plains to the south of the Deccan plateau. Tamil Nadu lies at a depth of an average of 1,500 ft below the Mysore plateau. The important rivers that run through Tamil Nadu are Kaveri, Vaigai, Palar, Pennar and the Tamaraparni. In Tamil literature, a five–fold division of land is mentioned as ideal divisions. These divisions are actually present in Tamil Nadu. They contribute greatly to the way of life which are (1) Hilly tracts (Palani, Anaimalai, Kodai and Podiyi) (2) Pasture lands (3) Cultivable lands (4) The Littoral and (5) Desert land (V.M. Krishnamurti, 1980). With its 129,9000 sq. km., Tamil Nadu is comparable to the UK in area. Climatically, the regions vary from the sun-burnt and sandy tracts of Rameswaram to the cool and salubrious regions of the Nilgiris and the Kodikanal hills.

Region and People

Tamilaham was a cultural area and referred to the territory where Tamil was spoken. The people had a cultural commonness and were independent of the government which ruled them, they always belonged to Tamilaham and were Tamils; the literature which they grew, with the beliefs they entertained, and the lives they lived were common, with slight local variations. Further this way of life
was a constant factor in their history, very slowly, if at all evolving and even then commonly affecting all of them; on the other hand the governments were a changing phenomena and so the people at large entertained cultural patriotism as distinct from the more common political patriotism. Though this is a feature common to the whole of India – this itself constitutes a significant feature of Indian culture – it is found in an exaggerated manner among the Tamils in whom the peculiarities of culture generates a pride which surpasses anything that the political activities in Tamilaham could inspire. Thus, even in very early Tamil texts we find echoes of cultural pride and a self consciousness which in weak moments could become aggressive (Chopra, Ravindran & Subrahmanian, 2003).

The personality of the Tamils, is the resultant of their geography, religion, and history, enriched by the different cultural influences of travelers from all over the world who have been visiting Tamil Nadu chiefly for Trade (Lakshmanan Chettiar, 1973). The thoughts, folklore and culture of the literati of Tamil Nadu have been influenced greatly by Western thought in recent times, but they still refer to the classical period and ancient heritage of the Tamils as the sources of their inspiration. Many of the customs, food-habits, manners, values and thought-patterns of the Tamils of the classical period have been preserved in the daily life of the rural folk, which is perhaps a distinctive feature of Tamil culture.

Compared with the rest of India, Tamil Nadu has had fewer vicissitudes of fortune and longer periods of political peace and a more or less stable economic life, particularly in the rural areas, a continuity of tradition from the hoary past to the present. The daily prayers to God at dawn and dusk, the simple and regular means and dress patterns, particularly the woman’s flowing sari, have remained practically unchanged through the ages. The Tamil proverb, Raman Andal Yenna? Ravanann Andal Yenna? (Whether Rama rules or Ravana rules, it is immaterial), is highly expressive of the continuance of the peaceful conditions, perceptible in the daily life of the Tamils, the village society having remained unaffected by the political changes (Lakshmanan Chettiar, 1973).
Tamil Nadu is the 7th most populous state in India with a population of 72,138,958 (5.96% of India’s population). The population density is off 555 persons per sq.km (Census 2011).

Five-Fold Features

Ancient Tamil poets have sung of the five-fold regions of the land. This classification became fused with the rules or conventions of classical Tamil poetry. These thinair or regions became a reflection of the life in the respective landscapes, and they were named after the most significant flora, i.e., Kurinji (Montane), Palai (arid), Mullai (pastoral), Marudham (riverine) or Neidhal (littoral).

Historical Background

There is much in common between the life of the Tamils and that of the people supposed to have inhabited the Sind valley, before a great flood. Archaeologists and Indologists have only partially interpreted certain symbols, totems and taboos so far. “Leaving tradition aside, we have evidence, in the earliest extant literature of the Tamil land, of the very high position ascribed to the Brahman in the literature of the south. In one of the earliest of the Tamil classics, a king described as following the path of the ‘Andanar’ (Brahmans), who follow the Dharma by doing the six duties imposed upon them by immemorial prescription which includes learning and teaching” (Krishnaswami Aiyangar, 1923).

Relics of the Tamil language are apparent in Bruhi a dialect of Baluchistan. Acceptance has gained that the Tamils must once have either inhabited north-west India or had such close contact with the people of the area as to leave a pronouncing effect on their language. This would provide the requisite impetus for India’s emotional integration.

The Sangam Age

The Tamils of the Sangam age were aware of the well known five elements – land, water, fire, air and mere space. They were designated as ‘Aimperumbutham’ (Panchabutham). Of these, land was the first. Their knowledge of the elements was much less than that of the land of ‘earth land’, as the territory over which
political sovereign power was established. This was also known and called Nadu. This land was figuratively referred to as ‘Nilamakal’, equivalent of ‘Bhudevi’. (S. Sundararajan, 1991). The Tamil country in the Sangam – age was ruled by three crowned monarchs and many lesser chieftains. The country comprised the entire area to the south of a line that may be drawn to connect Bangalore with Madras. It was Tamilakam or Tamilnad (S. Sundararajan, 1991). The major political divisions of the country were the Chola-nadu, the Pandya-nadu and Chera-nadu. The Cholas held sway over the fertile Kaveri-Delta. The Pandyas ruled over the predominantly pastoral districts of the Tamil country, i.e., Madurai, Tirunelveli and Ramanathapuram districts. The Cheras were spread over Kerala coast.

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