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PERSPECTIVES OF CULTURAL TOURISM WITH
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CHAPTER – 3

PERSPECTIVES OF CULTURAL TOURISM WITH SELECT REVIEWS AND CASES

3.1 INTRODUCTION

Tourism in the present day has a profound role to play in bringing people closer through its track II diplomacy, to become better acquainted with people in other places and countries by furthering the understanding and appreciation that builds a better world for everybody. As Goeldner and Ritchie points out “International travel involves the exchange of knowledge and ideas, which is a worthy objective. Travel raises levels of human experience, recognition, and achievements in many areas of learning, research and artistic activity. People sometimes lose sight of the fact that cultural tourism is first and foremost a form of tourism. They forget that the word cultural is an adjective that modifies the noun tourism”. Thus, while cultural tourism uses the cultural or heritage assets of a destination, its performance is guided by the same principles that drive any other form of tourism. Understanding cultural tourism, therefore, is predicated on developing an understanding of what tourism is, how it works, and what drive tourism decisions. Tourism goes beyond dependable transportation and comfortable hotels, it necessitates enhancing all the avenues through which a country presents itself. They include educational, cultural media, science, and meeting/congress activities. The two important aspects as regards cultural tourism promotion indicated by Bob and Hilary (2002) are 1) Some people really know the nuances of cultural tourism and 2) Little communication occurs between tourism and cultural heritage management people. To increase accessibility, cultural institutions need to adapt to meet visitor’s needs, sometimes providing multilingual guides and signages. Tourists can then more easily choose the purposeful activities that will match their interests. McIntosh, too, has rated ‘cultural’ as one of the prime motivators of tourism. Tourism, thus is instrumental in reinforcing the cultural pride, social mores, values and etiquettes. It also effects a semblance of stability.

Cultural tourism is big business, and studies suggest that it can be a major contributor to community economic revenues. A 1999 study by the National Tour Association in the US indicated that 20 per cent of tourism revenues are based on cultural tourism. When Canadian travel consumers were asked what type of trip they would be interested in taking in the future, more than 60 per cent said they were ‘very
interested’ or somewhat interested’ in a heritage or cultural trip. Similarly, while most Europeans tend to visit Canada because of the nature/wilderness character, cultural experiences are still rate relatively high.

3.2 PERSPECTIVES AND SELECT REVIEWS OF CULTURAL TOURISM

Cultural/heritage tourism can be defined as purposeful travel that enables the traveler to learn about the history, heritage and lifestyles of others while contributing to the conservation and restoration of cultural resources and the economic well-being of the community. A cultural tourist is also defined as someone who visits, or intends to visit a cultural attraction and/or participate in cultural activities. A review of existing literature reveals that cultural tourists are identified using three different, although not mutually exclusive, approaches. The first is the demographic approach; the second is the motivation approach, and the third approach places the cultural tourist under the category of moral tourist or traveler.

Mass tourism has long been the target of criticism. Even its strongest advocates acknowledge that mass tourism creates a wide range of problems, several of which are outlines by Richard Butler (1992) as follows: price rises (lab our, goods, taxes, land); loss of resources, access, rights, privacy; denigration or prostitution of local culture; reduction of aesthetics; pollution in various forms; lack of control over the destination’s future; and specific problems such as vandalism, litter, traffic, and low-paid seasonal employment. The belief that mass tourism has brought social cultural, economic and environmental havoc, has led to calls for changes in tourism practices and the promotion of ‘new’ forms of tourism. ‘New’ forms of tourism have therefore emerged, claiming that their impacts are less destructive than those of their mass tourism counterpart. As a development option, cultural tourism “has a positive economic and social impact, it establishes and reinforces identity, it helps build image, it helps preserve the cultural and historical heritage, with culture as an instrument it facilitates harmony and understanding among people, it supports culture and helps renew tourism” (UNESCO, 2003). While these claims have some merit, Butler (1992) believes that “to promote another form of tourism as a solution to the multiple problems which can be caused by extensive and long term tourism development is somewhat akin to selling nineteenth-century wonder medicines, and such promotion needs to be evaluated carefully and objectively”. According to Butler,
making simplistic and idealized comparisons between mass and new forms of tourism “such that one is obviously undesirable and the other close to perfection, is not only inadequate, it is grossly misleading”.

Cultural tourism is among the ‘new’ forms of tourism that claim to be less harmful and more benevolent towards cultures. Cultural tourists participating in this form of tourism describe themselves as ‘thinking’ tourists who are more cautious, sensitive and constructive with regards to their behaviour. According to Brian Wheeller (1997) however, claiming a less destructive approach appeases the guilt of thinking tourists while they continue to spread global tourism. The impacts of tourism are most frequently seen as economic, environmental and social and cultural, with the latter two often combined into one.

Community cultural tourism requires the integration of at least three essential components:

- The desire of a community to share its cultural legacy with tourists.
- An intact cultural resource base that can provide the foundation for a community cultural heritage product.
- An accessible travel market that is interested in visiting the community’s heritage resources.

Cultural tourism as a speciality is particularly capable of attracting income and profits because it has a greater capacity to generate overnight, extended stay vacations and repeat visitation. As well, because the cultural tourism sector is experience based rather than facility based (such as luxury resorts or theme parks) most of the visitor expenditure stays in the community as salaries for performers, guides and escorts, interpreters, artists, historians, etc. These local salaries will ordinarily be re-spent in the community to generate other jobs by way of the multiplier effect.

Cultural tourism has put some little communities, such as, Taos, NM, Branson, MO, Stratford, ON, Kimberly, BC, on the map, making them popular destinations for those seeking to live and work outside the large cities. Surveys indicate that residents of communities with a strong cultural tourism base are especially proud of their domicile.
Cultural/heritage tourism can act as a catalyst for cultural conservation and capacity building. A community may benefit by improved preservation and architectural/landscape restoration from revenues generated by tourism revenues along with contributions from local businesses and interested residents. These restoration activities in turn can provide learning opportunities for residents.

The development of community-based cultural and heritage tourism faces many challenges that are not necessarily associated with other components of the industry. They include:

- Maintaining authenticity against pressures for reduced costs;
- Meeting the higher expectations of the cultural tourist who tends to be a discerning visitor; and
- Respecting the local physical and psychological ‘carrying capacity’ (including such routine things as trash disposal).
- Positively checking tourism development that can be absorbed without detriment to the life styles and activities of the local community
- Keeping a tab on the level of tourism that will help maintain historic and cultural monuments, arts, crafts, belief systems, customs and traditions without detrimental effects.

Tianyu Yinga and Yongguang Zhoub had researched in Community, Governments and external capitals in China’s rural cultural tourism: A comparative study of two adjacent villages and using qualitative methods, this paper compares the experiences of tourism development in two of China’s most famous rural cultural tourism destinations Xidi and Hongcun. Although high leveled similarities in tourism settings are shared between these two adjacent destinations, dramatic differences have also been found in their outcomes, of tourism developments. Based on two case studies, a new communal approach for tourism development, which is prevailing in rural China, is summarized and its influences on community participation in tourism are then discussed. By examining the contesting process for the exclusive right for tourism development and operation deriving from the communal approach, the paper analyses the power relations among the stakeholders of the tourism developments in the two cases and argues that a legal description of such kind of developmental right is a premise to desirable interrelations among tourism stakeholders, and will be conducive
to a more participatory community in China’s current rural cultural tourism developments.

Lucero Morales Cano in his researches in ‘Cultural Tourism, The State, and Day of The Dead’ has mentioned using Day of the Dead the rural Mexican community of Huaquechula as an example. This paper analyzes how various levels of the state, in its roles as planner, marketer of cultural meanings, and arbiter of such practices, mediate between cultural tourism and local identity in a global context. It shows that the results have been met with opposition from some community groups. Although such opposition has caused the state to rethink its strategy, it remains intent on using its new programme of cultural tourism as an alternative form of development in rural Mexico.

Bob Mac kercher in his article ‘Assessing the Tourism Potential of Smaller Cultural and Heritage Attractions’ has worked on the development and application of a mechanism to assess the tourism potential of cultural and heritage assets. The assessment tool considers cultural, physical, product and experiential values. It was tested on a sample of 16 secondary museums, historic sites and temples in Hong Kong that are currently being promoted by the local Destination Management Organization. While their cultural and physical values were rated strongly, their tourism and experiential values were low. Indeed, a number of fatal flaws were identified that effectively precluded most of them from ever functioning as viable attractions. Remoteness, isolation from other attractions, small scale, a lack of uniqueness and poor setting exacerbated their weaknesses.

Asli Gruel Ucer (2006) expressed that cultural tourism is a tool for sustaining local values and he mentioned visiting historic sites, cultural landmarks, attending special events and festivals, or visiting museums have always been a part of cultural tourism experience. With increasing urbanization, destinations in both industrialized and developing countries with significant natural features, scenery, cultural heritage or biodiversity are becoming increasingly popular sites for tourist destinations too. Beypazary has an advantage of being located near to the two biggest cities-Ankara and Istanbul- in Turkey. This location characteristic brings an advantage for accessibility of the settlement and improving cultural tourism. Beypazary has so many values which form a basis for cultural tourism; on the other hand there is a need to
emphasize the cultural tourism potential by various events and attractions. Cultural events and attractions play a significant role in cultural tourism and increase both the number of tourists and the number of nights they spend in the location. Exhibitions and concerts should be organized and the number of cultural events like festivals should be increased in order to sustain the cultural tourism in Beypazary.

Kenedy I. Ondimu investigated in his study on cultural tourism in Kenya, the cultural heritage of the Gusil community in Western Kenya, with particular emphasis on their attachment to its preservation and conservation. A questionnaire was used and random sample of inhabitants interviewed. Factor analysis with the aid of SPSS was used to analyze the data. Eleven cultural heritage elements or factors in need of preservation from exploitation through tourism were found. The study went one step further to explore why tourists visit cultural heritage sites and the results were used to develop an attraction development model to guide cultural tourism planning.

According to Goeldner and Ritchie, culture is a prominent factor that determines the overall attractiveness of a tourism region and 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. Cultural tourism covers all aspects of travel whereby people learn about each other’s ways of life and thoughts (Goeldner and Ritchie, 2006). Tourism is thus an important means of promoting cultural relations and international co-operation. The development of cultural factors engaged by a nation is a significant means of enhancing resources to attract visitors. In many countries, tourism can be linked with a “cultural relations” policy. It is used to promote not only knowledge and understanding but also a favorable image of the tourist destinations of the nation among foreigners in the tourism market. There are important political issues connected to cultural tourism. For example, the role of museums and the commercialization of heritage are often part of debates about national identity in ways that mass tourism is not (Herbert 1995; Lowenthal, 1998). Also, museums, galleries and heritage sites, along with other objects of the cultural tourists fascination, are regulated through cultural policy, policy that is very much the product of a wider contested cultural politics. As Mc Guigan argues, cultural policy should be considered, formulated and criticized in the light of wider cultural politics, rather than viewed as a technical question of implementing given objectives (Mc Guigan, 2004). The channels through which a country presents itself to tourists also could be considered as cultural factors. They comprise of entertainment,
hospitality, cuisine, architecture and art, manufactured and handcrafted products of a
country, and all other characteristics of a nation's way of life. The term cultural
products assumes greater significance now as success in tourism not only imply better
transportation, communication and accommodation, but also of adding unique flavor for
the destination in keeping with traditional ways of life, and projecting a favourable
image of the benefits to tourists of such goods and services. A tourist destination's
cultural facets must be presented meticulously and creatively. The cultural products of
one destination tends to be very similar to that of other destinations in the age of
uniform codes and practices. Cultural diversity needs to be encouraged to make
distinction between unique cultures. Improved techniques of architectural design and
artistic presentation can be used to create an expression of originality in every part of
the globe.

According to Sapan Sadual (2008), culture is defined in many ways to express
the way of living of a particular group of inhabitants. It reflects their religion, language,
belongings, traditions, values, arts, morals, social mores and laws, customs, patterns
of justice, governance, settlement patterns and other various facets of human behavior.
Many of the philosophers have paid attention towards the study of society and
attempted to throw light on the physical and social evolution of human culture.
Democritus for the first time compared man with birds and animals and suggested that
the former has learnt many cultural traits from the weaving of spiders, art of house
building from sparrows, music from nightingales and singing from swans. Any how, the
“quest for the others” is at the heart of Cultural Tourism. Real cultural tourists would
appreciate the craftsman sculpting the granite stone to make a statue in his workshop
and enjoy the feeling of this spectacular sightseeing. They would relish the peculiar
sounds emanating from the cutter and hammer of a stone carving craftsman. Of
course, the cultural understanding and cultural expectation vary across time and
experience. Keshna is an artisan village of Orissa, primarily famous for its stone
crafts. Various kinds of statues of deities are made aesthetically in Keshna village.
The commodities are sold and also exported. The carvings are so realistic that they
depict the age-old tradition of the place. The village attracts cultural tourists from
various places for its intricate stone carvings and hence serves as a good source of
income for the artisans. It is found that cultural tourists to Aranmula, situated in central
part of Kerala, relish the making of ‘Aranmula Kannadi’ and buy them as souvenir.
The growth and development of cultural tourism at a destination is mainly dependent on the cultural attraction resource potential (Sikha Basu, 2008). As far as Bankura and Malda-Murshidabad circuits of West Bengal are concerned the cultural attractions play a pivotal role in the development of cultural tourism. It is renowned for the stereo-typed monumental tour of Bishnupur, the tribal tour (theme based), terracotta and ethnomusicology, that definitely brightens the prospects of cultural tourism.

There is a great need for encouraging cultural diversity. Cultural factors in tourism play a dominant role chiefly in activities that are specifically intended to promote the transmission and sharing of knowledge and ideas. At the national and international levels, cultural resource management may be concerned with larger themes, such as languages in danger of extinction, public education, the ethos or operation of multiculturalism and promoting access to cultural resources. Cultural resource management encompasses current existing culture including progressive and innovative culture such as urban culture, rather than simply attempting to preserve and present traditional forms of culture. Exposure to the cultural aspects can in a better way be obtained by visits (planned) to the area, observation of lay out and cultural landscape, architectural styles, activities, meeting villagers, artisans, have detailed descriptions of their customs and livelihood, their handicrafts and lifestyles. Craft production techniques or techniques/efforts involved in the maintenance of culture could also be demonstrated for fruitful attainment of cultural tourism goals.

Goeldner and Ritchie (2006), deliberates that cultural factors in tourism play a dominant role chiefly in activities that are specifically intended to promote the transmission or sharing of knowledge and ideas. The following factors are taken.

1. Libraries, museums, exhibitions
2. Musical, dramatic or film performances
3. Radio and television programmes, recordings
4. Study tours or short courses
5. Schools and universities for longer-term study and research
6. Scientific and archaeological expeditions
7. Joint production of films
8. Conferences, congresses, meetings, seminars
In addition, many activities that are not educational or cultural in a narrow sense provide opportunities for peoples of different natures to get to know each other.

A study from the Travel Industry Association of America (TIA) and Smithsonian magazine shows continued and growing interest in traveler’s desire to experience cultural, art, historic and heritage activities. Study results, as reported in The Historic/Cultural Traveler, 2003 edition, show that a remarkable 81 percent of of the US adults are considered historic/cultural travelers. These travelers also spend more money on historic/cultural trips compared to the average US trip, making historic/cultural travelers a lucrative market for destinations and attractions. In fact, for 30 per cent of historic/cultural travelers, their destination choice was influenced by a specific historic or cultural event or activity.

The academic literature is replete with stories portraying tourism as destroyer of communities and cultures (O’Grady 1981; D’Sa 1999). There is a widespread belief that the tourismification of cultural assets will invariably lead to their destruction, when the evidence is at best ambivalent (Berry 1994; Boniface 1998; Jacobs and Gale 1994; Jansen-Verbeke 1998). Today, cultural tourism seems to be omnipresent, and in the eyes of many it also seems to have become omnipotent. It is the holy grail of quality tourism that cares for the culture it consumes while culturing the consumer. Cultural tourism has therefore been embraced globally by local, national and transnational bodies. UNESCO promotes cultural tourism as a means of preserving world heritage; the European Commission supports cultural tourism as a major industry, and the newly emerging nation states of Africa and Central Europe see it as a support for national identity. In many parts of the world it has become a vital means of economic support for traditional activities and local creativity. The globalization of cultural tourism arguably coincides with a number of fundamental cultural and social changes, as well as changes in the structure of tourism itself. The culturisation of society has led to more and more areas of consumption being viewed as ‘cultural’. This has shifted the focus of cultural tourism away from “shining prizes of the European Grand Tour towards a broader range of heritage, popular culture, and living cultural attractions (Richards, 2001). Cultural tourism is arguably a “good” form of tourism for the destination, which conventional tourism, while offering additional benefits in the form of high spending tourists who are keen to support culture (Richards, 2001). Cultural tourism is also available as a development option to all destinations, because all places
have culture. As the demand for culture grows in society, there is also growing pressure on the public sector to support more and more cultural facilities. Tourism becomes one means of finding external sources of income to achieve this. Growth in cultural tourism has also been stimulated by rising demand, although research indicates that cultural tourism is growing no faster than global tourism as a whole (de Haan, 1998). Rising education levels enable more people to access culture, while the effects of globalization create more interest in distant cultures as well as local heritage. Surveys in the US, for example, indicate that 46 percent of domestic tourists visit cultural attractions (TIA, 2003).

Cultural tourism is spreading to all corners of the globe, and the study of cultural tourism phenomenon with it. This has begun to create awareness of different regional styles of cultural tourism, which relate not only to the culture being consumed, but also to the organization and management of that consumption (Richards, 1996). The classic image of cultural tourism still seems strongly tied to the European model of passive consumption of historic sites and museums. But in other areas of the world, particularly those in which built heritage is more sparse, different models are evident. In Africa, for example, the recent review undertaken by ATLAS Africa (Akama and Sterry, 2002) has underlined the current concentration of the product on traditional village life and natural attractions, particularly wildlife. This is beginning to change in the case of South Africa, where the increasing urban focus of cultural life is beginning to produce a wide range of new cultural products for tourism consumption (Briedenann and Wickens). In Australia and New Zealand, the search for distinctiveness and identity in a globalizing world has led to an emphasis on creativity.

In Latin America, cultural tourism is already crucial to the development of international tourism. A study by the WTO (2004), for example indicated that Peru classifies 93 per cent of its visitors as cultural tourists. Many Latin American countries have developed cultural routes, often linking cultural and archaeological features with rural and natural environments, such as the Inca Trail in Peru, or the Mayan Route, which links Mexico, Belize, Guatemala, and Honduras (Evans, 2004). There is also emerging interest in gastronomic tourism, centering on the wealth of indigenous food products and the fusion of local and imported cooking techniques (CONACULTA, 2002). Cultural tourism is even reaching the least accessible corners of the globe, such as the Polar regions. With 22,000 tourists visiting the Antarctic every summer,
tourism has now become the main human activity in the region (Guardian, 2003). Many of the Antarctic tours are sold on the idea that visitors can retrace the footsteps of explorers such as Shackleton and Scott. Their expedition huts have now become cultural attractions alongside the natural wonders of the continent. Lack of connection with global systems may impede the development of large scale cultural tourism. But, on the other hand, some aspects of “Peripherality” are now being developed as a cultural advantage in some areas. In the Yukon region of Northern Canada, for example, the idea of “isolation” is actively sold to potential visitors as a virtue (de la Barre, 2004), even though the isolation of the region is increasingly more cultural than physical.

The interplay between demand and supply in cultural tourism. (Milena, 2008).

Clearly, many destinations practise selective marketing as a means of ensuring that tourism development remains small scale and appropriate. For example, this has even become necessary for many historic cities in Europe. It could also be used to ensure that a certain profile of visitors are attracted. However, this is a delicate balance, since the tourists who are the highest spending, and will hence benefit the local economy, the most of them may not necessarily be culturally sensitive. For example, many back packers display a greater degree of cultural interest and awareness, but they tend to be low spending tourists (Melanie Smith, 2009). The growth of international tourism and the diversification of the tourism product have led to an increase in demand for cultural activities, which are becoming an integral part of the visitor experience. The phenomenon of mass cultural tourism is increasingly becoming a cause for concern, whether it is the proliferation of short breaks in the historic cities of Europe, or hill tribe trekking in South-East Asia. Cultural tourism often appears to be
an economically desirable prospect for the majority of governments, since it implies an interest in a country’s people, its heritage and traditions, as well as the natural and built environment. This can lead to the enhancement of a country’s image and the furthering of better international relations, always a priority for governments. However, there is a need for the wealth generated through tourism to be reinvested in the people themselves, rather than being channeled into other economic activities. Only then can the Socio-economic and socio-cultural benefits of tourism be maximized and the development of community-based tourism encouraged (Melanie Smith, 2009).

Valene L. Smith has identified cultural tourism as travel to experience and, in some cases participate in a vanishing lifestyle that lies within human memory. The picturesque setting or “local color” in the destination area is the main attraction according to Smith. Smith’s destination activities typically include meals in rustic inns, costume festivals, folk dance performances, and arts and crafts demonstrations in “old-style” fashion.

Puczko and Ratz (2007) suggested that, as tourism products, cultural resources have several characteristics that ensure a unique role for this type of product in the development of tourism, because they can:

- Be developed with relatively small investment.
- Diversify and spread demand for tourism in time and especially in space.
- Contribute to the utilization in tourism of unexploited resources.
- Develop new segments of demand for certain types of tourism (e.g. cultural tourism, heritage tourism etc.).

As a cultural resource, the Temple Stay Programme in Korea is a good example of a theme-based tourist attraction. It is a cultural experience programme designed to help visitors understand Buddhism in Korea better and contributes to enhance attractiveness and competitiveness of local territories as cultural tourism resources. In this sense, the project focuses on introducing the best practice among Temple Stays in Korea, identifying successful factors for enhancing destination competitiveness (OECD, 2009).

The methods and techniques associated with each and every cultural symbol constitute a whole field of specialized knowledge. To enhance, enrich and made
productive, information and ideas can be acquired from other places having similar cultural landscape, and adapted efficiently. The necessary facilities which are highly desirable may be adapted to the needs of tourism. Multilingual guides, provision of briefing and instructions in museums and art halls in at least two languages, and life-seeing arrangements are cases in point.

Yet another significant effort is improvement in educational and cultural content of tourism. This improvement pertains to sources of learning for tourists, viz, books pamphlets and other documents, films and all types of illustrated information materials. Expertise in assembling and presentation in an attractive and accurate fashion is very important. Interpretation centres which are started in many cultural tourism havens have proven to be very useful to visitors. Heritage interpretation is gaining coinage in premier destinations.

In this context, the local population could be oriented enough to become authentic interpreters of their area’s cultural, historical and natural heritage. Goeldner and Ritchie (2006) recommend a forty hour course entitled “Tourism: Keeper of the culture”, stating that those who successfully complete the course would be fully aware of their area’s resources and thus would be capable of providing guide services or other services in which their knowledge can be useful. Such efforts generate new self awareness and pride in the local communities and enhances their quality of life. Local art events are promoted by various tourist destinations that turn out to be attractive to the community and visitors alike.

The ability of heritage products to attract tourists is related to the eight points listed by Silberberg (1995) which serve as a type of ‘checklist’ to evaluate cultural products (Evangelos, 2005). They are:

— Perceived quality of the product
— Awareness
— Customer service attitude
— Sustainability
— Extent to which product is perceived to be unique or special
— Convenience
— Community support and involvement
Management commitment and capability

"Heritage walks" or "Cultural Highways" are launched to captivate the cultural tourists. Festivals with various cultural themes help showcase the tourism area’s cultural resources and help to lengthen the season or fill in low spots in visitor demand. In the myriad of cultural tourism products, products are consumed differentially. For instance, a night bazaar is attractive because of the shoppers, the shops and the carnivalesque atmosphere, while a Buddhist temple is appealing because of its architecture, the deities and the quiet atmosphere. Cultural tourists are not necessarily concerned with authenticity at all times but the recentring of authentic culture is still important (Can-Seng, 2002). It is a fact that engaging in culturally oriented activities builds a heightened appreciation and respect for the qualities and abilities of the host community. Cultural tourism has huge potential in resuscitating the dying arts in many countries.

Ideally, cultural tourism is travel that involves the integration of travelers with locals, and this kind of travel allows tourist to explore a destination in a more authentic manner. It encourages people to learn about and discover otherwise unknown cultures, while financially supporting local communities and helping them to maintain and continue their traditions. Cultural tourism is found in the hills of Oaxaca as well as the mountainous regions of Central Asia, the Masai Mara in Kenya and countless other places around the world. It sounds good in theory and has actually had a positive impact in many instances. When tourists are introduced to an indigenous culture, they provide economic opportunities and employment in areas of the world that might otherwise struggle financially. It is even possible that cultural tourism has allowed particular cultures to thrive in instances where they might have otherwise faded into non-existence (Joanna Haugen, 2010). This portrays that cultural tourism walks a very fine line between sharing local traditions and exploiting them.

In a comparative study undertaken by Bahareh Pourafkari (2009) on Iran and Turkey, the researcher infers that both these countries have similar cultural resources, but, Iran has ignored them where as Turkey promotes those resources, and has become a successful tourism destination.

Now a days tourism related activities are linked with themes or events of widespread interest as in the case of fairs and festivals that bring together a variety of
dramatic, artistic, folk or musical performances. There are several instances like the Goan Carnival, Pushkar Fair, Surajkund Crafts Mela, Sonepur Fair, Winter Carnival in Quebec, Canada and Carnival of Rio-de-Janeiro, Brazil. In this connection, cultural complexes like Polynesian cultural centre holds grandeur events providing an opportunity for the combined sponsorship of many different types of activities. Youth festivals and jamborees also can take place to coincide with important events. Yet another way of stimulating interest is through cultural exchange programmes or “twinning”. Attractions such as Epcot at Walt Disney World in Florida bring together in one place great cultural exhibits and entertainment of several countries. Mass media is also used to a great extent in recent years for the development of cultural tourism. Great cultural events constantly hog the limelight, where by cultural tourism becomes well adapted to out-of-season tourism development.

Gail Dexter Lord in his keynote presentations at Wisconsin Heritage Tourism Conference, 1999 on ‘The power of Cultural Tourism’ has emphasized on the emerging trends impacting cultural tourism which are:

- Increase in get-away trips
- Impact of “Gen-X” tourists
- Emphasis on meaning
- Increasing expectations
- Desire for sustainability
- Millennium Events
- Impact of the Internet

Tourists are motivated to a great extent by their interest in the culture of different lands and other peoples. A sensible and knowledgeable tour operator or travel advisor would be familiar with the basic differences in culture among the peoples of the world, and such tour planners and operators could identify the cultural specialties and promote them among the right target audience.

Cultural tourism has established itself as a great contributor to world peace. This form of tourism is instrumental in building bridges through mutual appreciation, respect and friendship. Furthermore, cultural tourism has powerful economic properties as well. Linking tourism with heritage and culture can do more for local
economies (S.N. Misra 2008). The core idea of cultural tourism is – save heritage and culture- share it with tourists and reap the economic benefits. Thus, this equation becomes valid i.e., Tourism + Culture + Heritage = Sustainable Economy.

3.3 KEY PRINCIPLES IN CULTURAL TOURISM

1. Destination Planning: As the issue of globalization takes place in the present day, the challenge of preserving the few remaining cultural communities around the world is becoming hard. In a tribal based community, reaching economic advancement with minimal negative impacts is an essential objective to any destination planner. Since they are using the culture of the region as the main attraction, sustainable destination development of the area is vital for them to prevent the negative impacts (i.e. destroying the authentic identity of the tribal community) due to tourism.

2. Management Issues: Certainly, the principle of “one size fits all” doesn’t apply to destination planning. The needs, expectations, and anticipated benefits from tourism vary greatly from one destination to another. This is clearly exemplified as local communities living in regions with tourism potential (destinations) develop a vision for what kind of tourism they want to facilitate, depending on issues and concerns they want to be settled or satisfied.

3. Planning Guides: Culture; The heart of development policy: It is important that the destination planner takes into account the diverse definition of culture as the term is subjective. Satisfying tourists’ interests such as landscapes, seascapes, art, nature, traditions, ways of life and other products associated to them- which may be categorized cultural in the broadest sense of the word, is a prime consideration as it marks the initial phase of the development of a cultural destination. The quality of service and destination, which doesn’t solely depend on the cultural heritage but more importantly to the cultural environment, can further be developed by setting controls and policies which shall govern the community and its stakeholders. It is therefore safe to say that the planner should be on dot with the varying meaning of culture itself, as this fuels the formulation of development policies that would entail efficient planning and monitored growth (e.g. strict policy on the protection and preservation of the community). While satisfying tourists’ interests and demands may be a top priority, it is also imperative to ruminate the subsystems of the destinations
(residents). Development pressures should be anticipated and set to their minimum level so as to conserve the area’s resources, and prevent saturation of the destination, as not to abuse the products and the residents correspondingly. The plan should incorporate the locals to its gain by training and employing them, and in the process encourage them to participate in the tourism business. The plan should make travelers not only aware about the destination but also develop concern on how to help it sustain its character while broadening their traveling experience. (Bahareh Pourafkari, 2007)

The terms ‘cultural tourism’, ‘heritage tourism’ and ‘arts tourism’ are often used almost interchangeably without much thought being given to their meaning or definition. In part, this reflects the difficulties involved in defining the concept of ‘culture’, which as Williams (1983) has pointed out, is one of the most complicated words in the English language. In addition, problems of definition are actually increasing as our notions of ‘culture’ expand through the processes that Urry (1990) identifies as the ‘culturisation of tourist practices’. Through such culturisation processes, and the aestheticisation of everyday life, there is a growing convergence of ‘high’ and ‘popular’ culture, and widening of the concept of culture itself. In cultural tourism, Kerr (1994) observes that “what is good for conservation is not necessarily good for tourism and what is good for tourism is rarely good for conservation”. In practice, cultural values have been compromised for commercial gain where culture assets are presented as commodified tourism products for easy consumption by visitors (Urry 1990; Daniel 1996; Stocks 1996; Mc Kercher and du Cros 1998). Likewise, tourism values have been compromised for some assets, when a management attitude exists that, any touristification is considered to be a corrupting influence (Hovinen 1995; Fyall and Garrod 1996). One approach to deal with the complexity of the term is to concentrate on usage. The word culture is usually used to refer to a ‘way of life’ or to the products of a particular culture (way of life) or individual (Richards 1996). Culture is thus a very broad concept, which generally includes both ‘heritage’ and ‘art’. Tourism and cultural heritage management can be powerful allies. Tourism revenue generated by visitation to Jorvik Viking Centre in York, England, provides most of the income for the York Archaeological Trust’s research activities. Tourists are also encouraged to join a live dig to learn more about the past (Bob and Hilary, 2002).
Cultural tourism is thus considered to cover all forms of culturally motivated tourism. Richards (1996) proposed the following conceptual definition. “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.

According to this definition, cultural tourism comprises of visits to all types of cultural attractions, including discrete attractions such as museums and monuments, cultural performances and other cultural manifestations, including the consumption of the ‘way of life’ of other cultures.

The challenge facing the cultural tourism sector is to find a balance between tourism and cultural heritage management – between the consumption of extrinsic values by tourists and conservations of the intrinsic values by cultural heritage managers. This challenge was noted first by the cultural heritage community as long as twenty five years ago (ICOMOS 1978), and is only recently being recognized as an important issue by the tourism community. The conservation sector seems to appreciate that use, be it by local residents or tourists, is an important element in creating public awareness of and support for conservation of tangible and intangible assets that will translate into greater political, and finding support for further conservation activities (Sugaya 1999). Cultural tourism has in recent years seen a shift away from ‘hard’ cultural resources such as built attractions towards ‘soft’ resources such as performances Richards(2000).

Cultural tourism, according to S.M. Gani (2008), is basically the cultural interaction between civilizations. The contact between peoples is identified as the new discipline of tourism or cultural tourism. The monuments, archaeological sites, paintings in an art gallery or dance and music performances, are part and parcel of the cultural past. S.M.Gani (2008) has invited attention to the negative cultural impacts of tourism which are listed below.

1. That tourism turns local culture into a commodity
2. Religions, rituals, traditional ethnic rites and festivals are manipulated to suit tourists’ expectations
3. Sacred sites and objects are perceived as objects to trade
4. Cultural tour managers sometimes stage manage real life, to suit the timings of tourists
5. Craftsmen are made to change the indigenous design of their products to bring them more in line with the taste of the tourists
6. Cultural erosion may occur due to modification of cultural products.
7. Demonstration effect leads to hosts copying tourists behaviour
8. Damage to cultural resources may occur due to excesses of tourism. Vandalism, littering and pilferage are threats to cultural resources
9. Artifacts are stolen in certain tourist centres due to uncontrolled tourism activities

3.4 CONCLUSION

Cultural tourism is to stay with all grace, dynamism, endurance, and vitality for ages to come, in sync with the transactional, interpersonal and intellectual sophistication spirit of global citizens. It is indeed a powerful force that can usher in world peace and deeper understanding among peoples. Cultural tourism serves to elevate sensitivities and sensibilities by preserving the incredible cultural tastes. Many branches and sub-sets of cultural tourism are gaining prominence, thanks to the innovative and creative attempts of all stakeholders at various levels. Cultural Tourism Management (CTM) is bound to become the driving force behind all effective promotional ventures and certainly would sublimate the invaluable cultural manifests of the world.

3.5 References

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