

A COMPARATIVE STUDY OF CULTURAL TOURISM IN INDIA

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INTRODUCTION

Most communities can identify with some aspect of their heritage. According to Howard (2003:6), the term "heritage" is broad and encompasses "anything that someone wishes to conserve or collect, and to pass on to future generations." Cultural heritage is a subset of heritage and can comprise tangible and intangible elements, such as cultural practices, oral traditions, and knowledge (McKercher & du Cros 2002; Heritage Council of Western Australia 2005). Tangible factors include things like buildings, memorials, and landscapes. Following McKercher and du Cros (2002), we refer to the various locations and customs of cultural heritage as "heritage assets" in this paper. Heritage assets are those identified following the cultural heritage criteria and represent essential facets of a community's artistic legacy. Historical assets The community you identify with might or might not be the center of attention for tourists and tourism-related activities. To create cultural heritage tourism, it is crucial first to identify the local cultural heritage within a specific area. Heritage assets are different from what we refer to as "heritage tourism products," which only include historical attractions constructed with visitors in mind and actively marketed to them.

After local heritage has been inventoried, more procedures must be done to determine whether it is suitable for the development of historic tourism. Some historical items might be considered iconic. In other words, it can be so singularly distinctive that it attracts many tourists to the area. Combining attractions can assist in building the critical mass of historical tourist attractions that a community needs to attract and keep visitors. For many local communities, this strategy offers "a practical and affordable option" (McKercher & du Cros 2002: 112). Using themes to connect heritage assets is a powerful bundling strategy. This thesis's objective is a comparison the growth of cultural tourism in India

and other countries to assess and ascertain where the situation of cultural tourism in India stands. Culture is now regarded as a significant trigger for the entire travel experience rather than merely an additional or add-on feature on a trip schedule.

The History of the Tourism Industry: From Mass Tourism to Cultural Tourism

It is a significant industry. Every year, millions of individuals leave their homes and places of employment for leisure, spending billions of dollars. In the developed world, it has gotten to the point that the idea of remaining home for one's annual vacation is now regarded as odd. However, positioning tourism as a necessary component of daily life is a relatively new phenomenon. The vast explosion in tourism that led to its emergence as a significant economic and social force in the world only occurred after the Second World War. This first chapter focuses on this rapid rise and the subsequent changes to the tourism industry.

This chapter serves two purposes. It will concentrate on cultural tourism as a particular niche market while also attempting to provide the reader with a better grasp of the tourist industry. To do this, the chapter's opening section will look at current and projected tourist trends to make the reader aware of the industry's global reach and importance. To offer the background necessary to comprehend the emergence of new forms of tourism, notably cultural tourism, this chapter will next proceed into a study of the changes that have occurred in the tourism marketplace since the 1960s. The emergence will then come to light. Definitions of cultural tourism and visitors, as well as cultural tourism as a separate commercial category.

A brief history of Tourism

Travel dates back to the beginning of civilization, when nomadic prehistoric humans traveled large distances in pursuit of food and hospitable climates. People began to travel for several reasons as the ages went on, including trade, conflict, economic gain, religious commitment, and research (Theobald, 1998; Gee and Fyos-Sola, 1997). However, as we know it today, travel is a comparatively recent development. The concept of leaving one's

home and place of employment in search of pleasure and leisure is most frequently referred to as tourism, and it is remarkably modern. Travel for pleasure was possible in pre-modern societies, although only some people outside of the top classes had the opportunity to do so before the nineteenth century because of factors unrelated to jobs or business (Uny, 1990). Tourism's roots can be traced to the advent of the Industrial Revolution in the nineteenth century. Significant economic and social developments brought about by industrialization paved the way for the emergence of a new middle class and low-cost forms of transportation. Travel and tourism were no longer the exclusive domain of the wealthy elite as a result of these changes (Burkart and Medlik, 1981; Butcher, 2003; Theobald, 1998; Gee and Fyos-Sola, 1997). Thomas Cook, who is credited with founding modern tourism, was the first to capitalize on the social and technological advancements brought about by industrialization (Poon, 1993). Cook provided packaged tours, initially inside the country of England, later abroad, to organize travel on a scale that had not previously been seen.

Egypt. Mass tourism had been firmly established by the middle of the 1970s, when there were roughly 158.7 million worldwide visitors. Given the rising number of foreign travelers, tourism's economic and social significance has increased dramatically. Arriving tourists. Arrivals reached a record of 425 million in 1990, up from 204.8 million in 1980 (Eadington and Smith, 1992).

Future Growth Prospects

The world's largest industry, tourism, has expanded and gained the backing of important international organizations, including the United Nations, UNESCO, the International Monetary Fund (IMF), and the World Bank (WTO, 2003; WTTC, 2003; Wyllie, 2000). Even after the horrific terrorist attacks of 2001, tourism is still on the rise and brings in billions of dollars yearly. For the first time, the number of foreign visitors in 2002 exceeded 700 million, and the demand for tourism was US\$4,303.26 billion (WTTC, 2004). According to the World Travel and Tourism Council (WTTC, 2004), tourism will continue to be profitable. It will have created close to 215 million jobs and US\$5,490.4

billion in economic activity by the end of 2004. More global expansion is anticipated. According to the World Tourism Organization (2003), international visitor arrivals will reach 1.56 billion by 2020, growing at an average rate of 4.6% annually. Of course, different nations and places place different values on tourism.

The growth of cultural tourism

The largest industry in the world, tourism, was predicted to have the most significant employment by the year 2000. India's largest industry in terms of revenue generation is already tourism. As people travel more, they do it with a purpose—to meaningfully get to know a particular location. Its capacity to gratify this desire is what gives cultural tourism its potency.

Tourism

According to Lofgren (1999) and Meethan (2001), the ideal way to conceptualize tourism is as a process of commodification and consumption involving flows of people, capital, images, and cultures. Upon closer inspection, however, conceptual and technical definitions appear to predominate in the literature. According to Burkart and Medlik (1981), abstract definitions of tourism offer a comprehensive theoretical framework that identifies the fundamental aspects of tourism, including what sets it apart from related but otherwise dissimilar activities. For instance, according to Mathieson and Wall ("tourism is the temporary movement of people to destinations outside their normal places of work and residence, the activities undertaken during their stay in those destinations, and the facilities created to cater to their needs") (quoted in Theobald, 1998).

However, the value and scope of tourism can be quantified thanks to its technical definitions. A thorough technical definition of tourism must include these three elements, claim Burkart and Medlik (1981). The initial consideration is the reason for the trip or visit. The categories of travel and visits included and excluded for a particular purpose must first be defined in a technical definition of tourism. Second, it's essential to establish the time component. "The minimum and maximum period may have to be established for

a particular purpose, in terms of length of stay away from home or at a particular destination." Thirdly, a technical definition "must identify specific circumstances, and it must be assessed whether or not some activities, such as sea cruises and transit traffic, are considered forms of tourism. Therefore, according to Burkart and Medlik's definition of tourism from a technical standpoint, tourism is any form of short-term travel or visit that is defined differently for different purposes based on factors like duration and other factors.

Remember that there has been a lot of discussion over technical definitions. Because they range from one country to another, and various technical definitions are frequently suitable for multiple uses. Nevertheless, the World Tourism Organization's (WTO) definition is widely acknowledged and applied (Richards, 1996b). Tourism, as defined by the World Trade Organization (WTO), is "the activities of persons traveling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business, and other purposes" (Gee and Fyos-Sola, 1997).

Culture

Definitions. Williams examined how the word "culture" is used today and came up with three major categories: "(i) as a general process of intellectual, spiritual, and aesthetic development; (ii) as indicative of a particular "way of life"; and (iii) as the products and practices of intellectual and artistic activity" (cited in Richards, 1996b, p. 21). Over time, the former meanings have given way to more positive ones. The latter two groups lead to two fundamental definitions of culture in contemporary academic writing: culture as a process and culture as a product (Richards, 1996b). An anthropological and sociological perspective known as "culture as process" views culture primarily as a symbolic system or set of rules, and to make meaning of their existence and their experiences, people build and renew common values, beliefs, and attitudes (Meethan, 2001; Richards, 1996b; Tomlinson, 1991). According to Meethan, "Culture is seen as a set of practices, based on forms of knowledge, that encapsulate common values and serve as broad guiding principles." It is Distinctions are established and maintained through various types of

knowledge, allowing, for instance, one culture to be identified as separate from another (2001, p. 117). 'LOW' culture, often mass culture, is the antithesis of 'high' culture and can include items like popular music, soap operas, and Disneyland. It does not demand any kind of superior knowledge and is not regarded as elitist. The culture as product approach is, therefore, both descriptive and prescriptive, utilizing value judgments to inform us of what is permitted and what is not (Meethan, 2001). It teaches us what constitutes culture.

Defining development

With changes in economic, political, and social tendencies over the past fifty years, the notion of development has evolved. Anthropology, economics, political science, and sociology are frequently applied to studying development (Klaren and Bossert 1986; Martinussen 1997; Roberts and Hite 2000; Weaver 1997). Development is the gradual transition of anything to a new stage, typically a more developed or advanced state.

Categorizing development theories according to whether the causal explanations are internal (endogenous causes) or exterior (exogenous explanations) is an oversimplified but effective method. For instance, social theories like modernization theory place greater emphasis on the external relationships between nations to explain disparities in development than world systems theory, which emphasizes the inherent aspects of society, such as cultural values. Development economics also includes theories of economic growth that emphasize internal financial processes. Macroeconomic growth theories, on the other hand, concentrate on the external economic factors that drive growth. Macroeconomic growth theories, on the other hand, focus on the external economic factors that drive growth.

As a result, each theory also specifies a political environment, either internal or foreign, in which to implement development initiatives. To attain progress, modernization development strategies imply internal changes in social and political institutions and society's cultural values. Levy 1966; Deutsch 1961; Hibbs 1973; Olson 1963; Parsons 1964 The core-periphery linkages between dependent and independent countries are

assumed to undergo external modifications under dependency and World Systems development strategies (Janvry and Garramon 1977b; Street and James 1979; Cardoso 1972; Chase-Dunn 1975).

Cultural tourism

For various people, the term "culture" has varied connotations. For this strategy, "culture" is defined as "the expression of ideas, experiences, and customs of Canadians through the arts, heritage, and festivals," as stated on the Cultural Capital of Canada website.

The term "arts" refers to the visual arts as a means of expressing thoughts and feelings. In addition, to live performances like dance, drama, comedy, storytelling, circus, music, opera, and literary readings, these also include crafts like pottery making and drum making, visual arts like painting and sculpture, and media arts like art films and multi-media installations. "arts" can also refer to for-profit creations like music recordings, movies, television, books, and magazines. The term "heritage" describes how groups' ideas, experiences, and practices are handed on to younger generations as well as the methods used to preserve and remember them. Heritage components include traditional food, clothing, religion, and language.

The preservation of heritage materials and their interpretation for a larger audience are two goals of museums, art galleries, and historical sites, among other venues. Festivals are a way to introduce concepts, events, and traditions to a large audience in a focused manner over a short period. Festivals can revolve around various themes or artistic mediums, such as dance, specific musical genres, movies, theatre, specific ethnic traditions, etc. The project team also offers the definitions of cultural product and tourism below.

Cultural tourism is a travel inspired entirely or partly by the travel destination's historical, artistic, or lifestyle/heritage offerings, whether it be a town, area, group, or establishment.

Cultural tourism is not a recent phenomenon; historically, only a tiny portion of the general public has traveled for this reason. A "gentleman's" education was incomplete

without the "Grand Tour." Traveling to experience other cultures is currently a widespread trend across the globe. However, cultural tourism has only become popular since it early Recognised as distinct from leisure travel in the 1980s. Although data indicate an apparent rise in the number of travelers engaging in cultural tourism, it might be difficult to pinpoint this particular market niche. Although most definitions concur that cultural tourism includes tourists consuming culture, there are a few challenges. What types of culture, for instance, should be covered by cultural tourism? Does a vacation become a cultural tourism experience after visiting a museum? Do travelers who partake in cultural consumerism have genuine cultural motivations? Even so, does it matter? (1996b Richards). Cultural tourism comprises two inherently ambiguous concepts: "culture" and "tourism," further complicating issues. The segment that follows will arrive at a statement about cultural tourism.

Starting with a study of the words "culture" and "tourism." Instead of giving a thorough analysis of all the many definitions for these two elements, however, a discussion of their applications will be carried out. The examination of cultural tourism as a process and as a product follows a good review of "culture" and "tourism" (Craik, 1997; Richards, 1996a, b; Robinson, 1999b).

Cultural Tourism: (Another definition)

There are two basic approaches to cultural tourism, the "sites and monuments" or descriptive method and the experience or conceptual approach, according to an assessment of the definitions that Bonink did. As a result, some reports concentrate primarily on the sites visited (Fyall and Garrod, 1998; Hollinshead, 1998; Gee and Fyos-Sola, 1997), whereas others opt to focus on the reasons why users come to a particular site rather than its specific features (Poria et al., 2001; Zeppel and Hall, 1991). Cultural tourism can also be divided into a product-based strategy and a process-based approach, reiterating the distinctions made in the previous discussion of the two main ways the term "culture" is employed.

The first approach, the "sites and monuments" or descriptive system, connected to the product-based definition of culture, often lists the kinds of attractions frequented by cultural tourists. A good example is the definition given by the World Tourism Organisation (WTO). A sector of the economy known as "cultural tourism" focuses mainly on cultural attractions. These attractions come in many forms, including performances, museums, and displays. Museums, plays, symphonic concerts, and other types of musical entertainment are among the cultural attractions in developed communities. They might consist of customary religious rituals, handicrafts, or cultural routines in less developed places (quoted in Gee and Fyos-Sola, 1997, p.120). The product-based strategy is beneficial for the same reasons as the technical definitions of tourism.

Because it enables researchers to recognize, quantify, and interview visitors at cultural attractions and quantitative research on cultural tourism. However, the issue with this method is that most classifications concentrate on what is seen as a "high" culture. In contrast, in reality, the types of culture that visitors are consuming are expanding. Tourists engage in 'low' culture and 'high' culture activities like simply soaking up the atmosphere of a destination or trying the local cuisine, in addition to 'high' culture activities like going to a museum or seeing a play (Richards, 1996b). The second strategy, named by Bonink, is the conceptual or experiential strategy, whose definitions often place emphasis on motivation and experience (CTC, 2008). Zeppel and Hall (1991; 1999; Poria et al., 2001; Richards, 1996b). Cultural tourism, for instance, is conceptually defined as "the movement of persons to cultural attractions away from their normal place of residence, to gather new information and experiences to satisfy their cultural needs" (cited in Richards, 1996b, p. 24) by the Indian Association for Tourism and Leisure Education (ATLAS).

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pursuits like the "sites and monuments" monuments or a descriptive approach but instead makes way for shifts in the range of cultural products that tourists choose to consume. Additionally, exposure to various cultures' characteristics is a standard part of travel and could be considered art to some extent, making motivation a key component crucial. Therefore, for this thesis, a simple museum trip is insufficient to qualify as a cultural tourism experience. Instead, the visitor should place a high priority on their desire to travel and see other cultures. Therefore, what needs to be done is to give a specific definition of culture. Tourism. A broader conceptual approach is appropriate because, although the "sites and monuments" or descriptive method may be quantitatively effective, it is too constrained.

We shall utilize a modified version of Borley's definition. Cultural tourism is a subset of travel and tourism that occurs when people are fully or partially motivated to discover or experience the various lifestyles and viewpoints of others, reflecting their social mores, religious beliefs, and cultural heritage that may be foreign to them. The phrase "cultural tourism," as it is used in this context, is thought to be a catch-all for "heritage tourism," "historical tourism," "art tourism," and "ethnic tourism."

The specialized cultural tourism market has grown significantly within the tourism sector. The rising acceptance that mass tourism has harmed the cultures and environments it has exposed is directly tied to the increasing popularity of cultural tourism, which is hardly a recent phenomenon. Cultural tourism takes pride in fostering sustainability based on respect for the cultures of host communities as a subset of the more significant "new" tourism sector. While this point of view is not wholly absurd, it should be remembered that tourism can change nature and culture for its purposes, and cultural tourism is not immune to this.

Another definition of cultural tourism

We have defined cultural tourism as "visits by persons from outside the host community motivated wholly or in part by interest in the historical, artistic, scientific, or lifestyle/heritage offerings of a community, region, group, or institution." This definition

of heritage tourism, which is "the practice of traveling to experience historical and cultural attractions to learn about a community's heritage enjoyably and educationally," is quite similar to what the Heritage Tourism Programme defines. You may realize that cultural tourism is a motivation that may be all-consuming, applicable to 15% of travelers, or it may be partial, of interest to more than 80% of travelers, thanks to the differences in the definitions. That is the influence of cultural travel.

Definition of cultural tourism by Wisconsin Heritage Tourism Program:

"The practice of traveling to experience historical and cultural attractions to learn about a community's heritage enjoyably and educationally".

Definition for cultural tourism by LORD Cultural Resources

Visitors from outside the host community who are either entirely or partially drawn to the region, group, or institution's historical, artistic, scientific, or lifestyle/heritage assets.

The subset of tourism that is focused on a nation's or region's culture, particularly its arts, is known as "cultural tourism" (or "culture tourism"). Unlike other types or forms of civilization, it typically concentrates on traditional societies with varied customs, distinctive forms of art, and distinctive social practices.

Urban travel is called cultural travel, especially to historic or large cities and their cultural attractions like theatres and museums. It may also encompass rural tourism.

Displaying indigenous cultural communities' customs, values, and way of life through festivals and ceremonies. It is generally acknowledged that cultural tourists spend significantly more than other travelers. Additionally, this type of travel is becoming popular across India.

Cultural Tourists

Now that the term "cultural tourism" has been established, it is critical to pinpoint the market participants and varieties of cultural tourists. A review of the existing literature

reveals that cultural tourists are identified using three different, though not mutually exclusive, approaches. These simple operational definitions reflect the definition of cultural tourism (i.e., a cultural tourist is someone who visits or intends to visit a cultural attraction and participates in cultural activities). The first method focuses on demographics, the second on motive, and the third classifies cultural tourism as a moral traveler or tourist.

Critics have long criticized mass tourism. Even its staunchest supporters concede that mass tourism causes a host of issues, some of which are listed below by Richard Butler (1992, p. 33): price increases (labor, goods, taxes, land); changes in local attitudes and behavior; pressure on people (crowding, disturbance, alienation); loss of resources, access, rights, and privacy; denigration or prostitution of local culture; reduction of aesthetics; pollution in various forms; lack of control over t There have been calls for modifications in tourism practices and the promotion of "new" types of tourism as a result of the perception that mass tourism has wreaked social, cultural, economic, and environmental havoc. 'New'

As a result, many types of tourism have evolved, each claiming to have fewer adverse effects than its mass tourism counterpart. Cultural tourism is a viable option for economic growth because it "has a positive economic and social impact, establishes and reinforces identity, helps build image, helps preserve the cultural and historical heritage, with culture as an instrument it facilitates harmony and understanding among people, supports culture, and helps renew tourism" (UNESCO, 2003, p. 5). These assertions may have some validity, but according to Butler (1992), "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" (p. 35).

Comparing mass tourism to new types of tourism in a crude and idealized way, Butler argues, "such that one is undesirable and the other close to perfection, is not only insufficient but is grossly misleading." Comparing mass tourism to new types of tourism

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Cultural Tourism as a Passport to Peace and Understanding

Tourism's role in fostering goodwill, understanding, and, ultimately, peace between people of diverse nations and cultures is one of its many advantages. According

The tourism industry has the potential to be the most significant peacetime movement in human history, according to McIntosh, Goeldner, and Ritchie (1995). According to the Globe Tourism Organisation (WTO), "Intercultural awareness and personal friendships fostered through tourism are a powerful force for improving international understanding and contributing to peace among all the nations of the world" (WTO, n.d.). This vision is supported by the organization.

Since the need for cultural encounters is a major driving force behind travel, the cultural tourism business is in an even greater position to foster peace and understanding if tourism, in general, can do so. In their analysis of tourism and leisure, Var and Ap (1998) claim that two perspectives dominate

- the political and the socio-cultural. The socio-cultural perspective, the most common point of view (echoed in the WTO and UNESCO quotations above), focuses on tourism as an ambassador for cultural encounters that offer a chance for better understanding and an opportunity to exchange ideas and information. The political viewpoint, in contrast, emphasizes the significance of tourism as a means of creating and strengthening political connections between nations. Reisinger and Turner (2003) take a different tack on this problem by using the contact hypothesis to investigate the link between travel,

understanding, and peace. The following is a description of the advantages of cross-cultural interaction: social interaction between people from various cultures generates positive attitudes, lowers ethnic preconceptions, stereotypes, and racial tension, and enhances social connections between people. It produces mutual appreciation, understanding, respect, tolerance, and the like. It also helps people learn about other cultures and other people. There is undoubtedly a strong belief that tourism has the potential to improve how people look and understand one another, but Does it operate? In reality, there has yet to be a lot of research done on the topic. While some of the scant studies have concluded that travel and tourism foster mutual respect and understanding, the connection between travel and world peace is at best, shaky (Var and Ap, 1998). Empirical data from studies by Belisle and Hoy (1980), Liu et al. (1987), and Var and Ap (1988) show that through

Thoughts or prejudices can sometimes be lessened due to cultural interchange, an appreciation for and an understanding of others from other cultures. However, it is far more challenging to gauge how tourism affects the climate of global peace. In reality, a cross-national survey summarised by Var and Ap (1998) revealed a high degree of doubt, with one-third of the respondents providing a neutral response to the question, "I believe that tourism promotes world peace." Therefore, although the ability of tourism to foster global peace has often been viewed with skepticism, its potential to foster cultural understanding on a personal level should not be undervalued. Due to cultural The opportunity for a deeper and better respect and understanding of people from different cultures is significant, given the importance of tourism as a specialty industry and the importance of learning about and experiencing other cultures as a driving force behind travel. Cultural tourists contend that they gain a greater level of awareness and insight when compared to mass tourists because the latter push their culture on the host, whose culture is of little interest to them (Butcher, 2003). This is not to claim that all cultural exchanges between tourists and their hosts will lead to a higher appreciation and understanding because various people have varying capacities to participate in cultural

attractions and experiences depending on a variety of criteria, "which include their age, gender, race, and ethnicity," among others.

Level of education, knowledge of the site before the visit, preconceptions about it, interest in it, what it means to them, time availability, the existence or lack of competing activities that compete for their time, and a myriad of other elements" (McKercher, 2002, p. 31). Additionally, there are undoubtedly people who believe that the contribution tourism makes to fostering intercultural harmony is overstated and "out of step with on-the-ground developments in world tourism - an activity increasingly characterized by conflict" (Robinson, 1999a). Degrees of difference between the value systems, social classes, attitudes, and behavioral patterns that individuals and groups involved in tourism possess and those held by the host society "are all points of potential misunderstanding and conflict," as Robinson (1999a) attests. Even though Cultural tourists take great satisfaction in understanding the significance of cultural diversity in the host-tourist interaction, they adopt a more cautious and sensitive approach to their behavior. However, they are not immune from misbehaving. Cultural tourists may be more aware of cultural differences, but they are only as able as mass visitors to abandon the belief systems, attitudes, etc., that fuel conflict.

Further, as will be seen in later sections, because cultural tourism contributes to the commoditization of cultures, much of what tourists see or experience has been staged for their benefit; as a result, "tourists get staged authenticity; instead of getting exotic culture, they get kitsch" (Robinson, 1999b, p.22). In this case, three possibilities occur. The first is that, even if more comprehension develops, one must consider whether it was achieved because of a mistaken perception of the culture. Second, most visitors arrive at a destination with an idea of what they anticipate seeing. If that vision is not met, irritation and disappointment will likely replace cultural harmony and understanding. Finally, a particular The commoditization of the host community's culture may result in some degree of anger on their part. In this section, two crucial ideas mentioned earlier will be further explored. Since authenticity and co-modification are fundamental to cultural tourism and its effects, they merit careful thought. The chapter's remaining sections will

analyze commoditization and its many results before looking at authenticity and how it relates to cultural tourism.

Authenticity

According to Cohen (1988a), the majority of recent scholarship addressing the effects of tourism on host societies is predicated on several fundamental presumptions. Tourism is first blamed for commoditization, then for destroying the authenticity of regional cultural goods and interpersonal relationships. Staged authenticity is then blamed for obstructing tourists' quest for authentic experiences. Therefore, the commoditization of culture is crucial to understanding tourism studies, particularly cultural tourism, which prioritizes authenticity. But it is crucial to first examine authenticity before talking about commoditization.

Authenticity has sparked several passionate discussions, debates, and analyses over the past 20 years, leading to as many definitions as some authors write. Considering "the persuasive force that the notion of authenticity wields in Western ideological discourse, and the many use it may be put therein" (p. 8), Taylor (2001) thinks that this is not surprising. Even in casual conversation, the topic of authenticity is frequently brought up. How often do guidebooks and travel shows promote the pursuit of authentic experiences? How often have we heard travelers describe their travels as real or unreal, genuine or fake? According to Rick Steves, the host of *India Through the Back Door*

There is more to customs than what is presented to tourists. India continues to be more private. Taking on a temporary local [sic] works better for you. Where there are no postcards, make new acquaintances. Examine the barnacles. Participate in the community procession and dance the Slovenian polka. In addition, he encourages the audience to "discover your own back doors. Enter a dead end. Look for locations devoid of hotels, motorways, and tour buses. The absence of contemporary hotels in Vernazza is a good thing. It excludes the segment of the traveling public that need all the amenities found in a four-star hotel (Steves, n.d.). What exactly is authenticity, though? Three general definitional methods are discovered while analyzing the literature on authenticity and

tourism: the objective, the constructive, and the existential (Jamal& Wang, 1999; Meethan, 2001; Hill, 2002).

Authenticity and Cultural Tourism

While authenticity may not be essential to all forms of tourism, it is crucial to the development of cultural tourism and is a fundamental tenet of this industry. For instance, according to UNESCO (2003), one of its responsibilities in the field of cultural tourism is to "device cultural tourism policies which can sustain cultural pluralism and preserve cultural diversity as well as the authenticity of the living and monumental heritage." According to Gail Dexter Lord (1999), "significant opportunities for cultural tourism emerge from identified trends and patterns, but opportunities must be considered in the context of expectations held by the cultural tourist; for example, a desire for - and expectation of - experiences rather than objects, authenticity rather than fabrication, and the desire to contribute to" a sustainable setting. Generally speaking, the term authenticity has been applied to cultural tourism in a museum-related or objective way, asserting that the destinations visited have certain fixed characteristics. This ignores the possibility that authenticity is a label applied to the seen cultures in terms of stereotyped images and members of the tourist-sending society have certain expectations (Butcher, 2003; Taylor, 2001; Wang, 1999). For instance, tourism-related items like artwork, celebrations, rituals, cuisine, attire, housing, and so forth are sometimes classified as "genuine" or "inauthentic" based on whether they were created or performed "by local people by custom or tradition. According to Sharpley, who was referenced by Wang (1999, p. 350–351), "authenticity connotes traditional culture and origin, a sense of the genuine, the real, or the unique."

According to studies, cultural visitors also perceive authenticity in this objective way. Tourists are less likely to understand authenticity inside the true-false/continuum because they are less familiar with the constructivist viewpoint, according to Gordon Waitt's (2000) theory. Littrell et al.'s (1993) study, which shows that the respondents in their study tended to take an objective view of authenticity, supports Wait's perspective by showing that the factors mentioned by the respondents in their study included handmade

appearance, illustration of cultural and historical ties, written documentation of authenticity, and time and place of production. Taking it a step further, May (1996) contends that even people with rather advanced constructivist understandings seem to give them up when they are traveling. Authenticity in cultural tourism is very important. It is sometimes associated with traditional, backward-looking civilizations, leading some people to believe that these cultures have all the West has lost (Cohen, 1988a; MacCannell, 1973, 1976; Meethan, 2001; Mowforth and Munt, 1998; Waitt, 2000). According to Taylor (2001), this perspective is as follows: When applied to culture, the "tragic" experience of modernity serves as the result and paradigm for the authenticity story. It is intended to reflect the imagined death of the Western psyche, which has given up on authenticity in favor of development and technological advancement.

"They [non-westerners] take on the lost holiness of Western civilization, becoming its Other and becoming it's assigned a spiritual and physical sincerity that the materialist West has lost in some way. Authenticity is important to cultural tourism. Tourists in this sector frequently take pleasure in their desire to learn about their host country's culture while having the least possible negative impact on it. While they undoubtedly have the best of intentions, cultural tourists frequently look for places that have not yet been "polluted" by large numbers of mass tourists because they are dissatisfied with what they perceive to be "staged" authenticity. This leads to the precise problem that they are attempting to avoid. Therefore, cultural tourists will frequently unintentionally pioneer widespread tourist infiltration into previously "unspoiled" areas, leading to more covert and sneaky forms of tourism. The authenticity has been staged as opposed to mass tourism (Cohen, 1989). According to Cohen, it is paradoxical that this growth occurs because authenticity is the main "commodity" on the market. Therefore, while mass tourism is frequently held responsible for cultural and environmental harm, new types of tourism, particularly cultural tourism, also contribute to this harm. According to Mowforth and Munt (1998), "...it is essential that we challenge the tacit assumption that the emergence of new forms of tourism is both designed for and will result in surmounting the problems that have been identified" (p. 63–4). Commoditization, which results in a loss of

"authenticity," becomes a potential prospect as cultural tourism continues to gain popularity. As a result, cultural artifacts, events, and experiences become more highly sought for.

Cultural product

Refers to commercial items like crafts, paintings, sculptures, recordings, films, publications, exhibitions, and sites like heritage centers and galleries. Refers to commercial items like crafts, paintings, sculptures, recordings, films, publications, collections, and sites like heritage centers and galleries.

Program:

"The enjoyable and educational practice of visiting historical and cultural sites to gain an understanding of a community's heritage"

Fundamental Principles in cultural tourism

1. Destination Planning: The task of conserving the few remaining cultural communities worldwide is getting more challenging as the globalization issue plays out in the current day. Reaching economic advancement in a community with a tribal foundation while minimizing adverse effects is a crucial goal for any destination planner. Sustainable destination development of the area is essential for them to avoid any adverse effects (such as the erasure of the tribal community's true identity) brought on by tourism because they use the area's culture as their main draw.

2. Management Issues:

Planning a trip cannot be done with the "one size fits all" philosophy. From one site to another, there are vast differences in tourism's requirements, anticipations, and expected advantages. Local communities in areas with tourism potential (destinations) create a vision for the type of tourism they want to promote based on the problems and worries they want to be resolved or alleviated, which clearly illustrates this.

3. Planning Guides:

Culture: The heart of development policy: The trip planner must consider this because culture has many different meanings and is a very subjective concept. The initial stage of the development of a cultural destination is marked by the satisfaction of tourists' interests in landscapes, seascapes, art, nature, traditions, ways of life, and other products associated with them, which may be categorized as cultural in the broadest sense of the word. Establishing rules and policies that will guide the community and its stakeholders will help further develop the quality of service and destination, which depends not only on cultural assets but also, and maybe more crucially, on the cultural environment. Therefore, it is acceptable to state that the planner needs to be aware of the various interpretations of The formation of development plans and must take into account effective planning and monitored expansion (for example, a stringent policy on the protection and preservation of the community), which are fueled by culture itself. While meeting the interests and needs of visitors may be of the utmost importance, it is also crucial to consider the locals' (residents') subsystems. Development pressures should be anticipated and kept to a minimum to preserve the area's resources and avoid a destination becoming oversaturated. This will help to prevent exploitation of the product and the citizens that live there. By educating and hiring them, the plan should benefit the locals and, in the process, encourage them to get involved in the travel industry. Remember that the strategy should educate visitors so they are Concern not only for the destination but also for ways to enhance their trip experience while preserving its unique identity.

4- Sources of Data

Creating a suitable planning process and assisting in community decision-making are the primary responsibilities of a planner. Numerous technical studies and analyses give ample information, a fundamental prerequisite. Here are some helpful resources that planners frequently use:

1. Key Informant Interviews

2. Libraries, Internet, and Survey Research
3. Census and Statistical Analysis
4. Spatial Analysis with Geographical Information System (GIS) and Global Positioning System (GPS) technologies

5- Key Institutions

Participating structures are primarily led by the local government units and the official tourism board or council, with assistance from several community and indigenous groups, development agencies, and academic institutions.

CHAPTER 2

LITERATURE REVIEW

According to Asli Gruel Ucer (2006), cultural tourism can help preserve local values.

He also mentioned Cultural tourism experiences have always included visiting historical places, cultural landmarks, unique events, festivals, and museums. Attractions with noteworthy natural characteristics, scenery, cultural history, or biodiversity are growing in popularity as tourist attractions in both industrialized and developing nations due to increased urbanization. Being close to Turkey's two largest cities, Ankara and Istanbul, gives Beypazar an edge. This geographic feature is advantageous for the settlement's accessibility and for enhancing cultural tourism.

Beypazary has so many historical values which form a basis for cultural tourism; on the other hand, there is a need to emphasize this potential by Numerous activities and attractions.

Cultural tourism is greatly influenced by cultural events and attractions, raising the number of visitors and the nights they stay in one place. To maintain cultural tourism in Beypazary, exhibitions and concerts should be planned, as well as more cultural events like festivals.

Community, governments, and foreign capitals in China's Rural Cultural Tourism: A Comparative Study of Two Adjacent Villages by Tianyu Yinga and Yongguang Zhou
The experiences of tourism development in two of China's most well-known rural cultural tourism destinations—Xidi and Hongcun—are compared in this essay using qualitative methodologies. Although these two nearby sites share significant levels of similarity in their tourist environments, there are also notable disparities in the outcomes of their tourism-related developments. A novel communal approach to tourism development that is popular in rural China is summarised based on two case studies, and its implications for community involvement in tourism are then examined. Examining the process of opposing the exclusive right resulting from the communal approach to tourism development and operation The paper examines the power dynamics among the tourism industry participants in the two cases, and it makes the case that a concrete legal definition of this type of developmental right is a precondition for the desirable interactions of tourism industry participants and will encourage a more engaged community in China's ongoing rural cultural tourism developments.

Using the Day of the Dead in the rural Mexican community of Huaquechula as an example, this paper analyses how various levels of the state, in its roles as a planner, marketer of cultural meanings, and arbiter of such practices, mediate between cultural tourism and local identity in a global context. Lucero Morales Cano has mentioned this in his research on "CULTURAL TOURISM, THE STATE, AND DAY OF THE DEAD." It demonstrates that several neighborhood organizations have voiced their opposition to the outcome. The state has changed its mind about its approach as a result of this opposition, but it is still determined to exploit its new program of cultural tourism as a different kind of development in rural Mexico.

CHAPTER 3

RESEARCH METHODOLOGY

Research Process

There are many different techniques to do research. All research, however, shares the fact that it entails a series of closely related tasks that collectively make up the research process. It is impossible to claim that the steps in the research process always occur in the same order, but it is feasible to identify a recurring pattern.

The research process is circular since it frequently results in new issues and hypotheses that require additional inquiry. The research methodology described above has been chiefly adhered to in this study. To match the unique circumstances of this investigation, several modifications were necessary.

Type of Research

There are three classifications of research available when dealing with a research problem: exploratory, descriptive, or explanatory.

According to this classification, this research is descriptive because I explain phenomena.

Descriptive Research

A descriptive study's primary goal is to characterize something, such as a population or a phenomenon. (Yin, 1994) This type of research is frequently employed as a precursor to exploratory analysis to acquire a clear image of a phenomenon. It aims to answer the who, what, where, and how queries. As a result, a descriptive investigation does not explain the reasons behind the findings or an answer to the why question. However, it is not necessary to understand why things are the way they are while solving business challenges because this information is frequently sufficient. Zikmund (2000a).

The researcher must have prior knowledge of the problem, and the required information must be clearly stated for descriptive research. In actuality, this is the primary distinction between exploratory and descriptive research, along with the latter's requirement for structure and the formal, pre-planned nature of its procedures for choosing sources of information and gathering data. Malhotra (2000).

Qualitative and Quantitative Research Approach

According to Patel and Tebelius (1987), the research approach is frequently quantitative or qualitative.

Qualitative data typically takes the form of words and observations and suggests "soft" data, such as "atmosphere at work". Quantitative data frequently takes the form of numbers representing a phenomenon's amount or scope and suggests "hard" data, such as information on profits earned and order size.

A quantitative approach, in further depth, denotes the pursuit of knowledge that will quantify, characterize, and justify the phenomena that characterize our world (Patel & Tebelius, 1987). The majority of quantitative research is highly organized and formalized. Data from quantitative research is typically acquired through samples and observations in the natural sciences in pursuit of relationships and patterns that may be stated in numbers rather than words. (Tull & Hawkins, 1990) words.

My thesis fits this criterion of qualitative research since I describe a phenomenon without using any numerical methods. And I didn't compare India to other countries' cultural tourism in general; instead, I did so.

Research strategy

In the social sciences, there are five main research methods, according to Yin (1994): experiments, surveys, archival analysis, histories, and case studies. Each tactic has benefits and drawbacks of its own.

Additionally, my thesis is founded on a surveying approach.

Data Collection Methods

There are two categories of data: secondary data and primary data, according to Saunders et al. (2000). Secondary data is information that has already been gathered for another reason by researchers. Preliminary data is information that a researcher independently collects for a particular objective. 2001's Eriksson & Wiedersheim-Paul In my thesis, I used secondary data.

There are six different methods of gathering data, according to Yin (1994); these include documentation, archival records, interviews, direct observations, participant observation,

and physical artifacts. Although each type of evidence has advantages and disadvantages, none is considered better. Yin advises employing several of them because a successful research project should use as many sources as possible.

Documentation

Documentary data contains written accounts of conversations and occurrences, administrative records (proposals, progress reports, and internal documents), official studies and evaluations of the investigation site, and news items. The Ministry of Tourism and Culture of India, the Cultural Heritage Office of India, specific papers from the UNWTO and Unesco, and other articles from Science Direct, Emerald, and other publications, were all utilized in this research.

Archival Records

Organizational records, maps and charts, lists of names, survey data previously collected and personal records such as diaries and calendars. In this research try to use some graphs and diagrams via statistic sites of WTO and India and India tourism ministry, and UNESCO.

Interviews

Several types of interviews exist, including open-ended, focused, and survey. Conversational techniques are used when conducting open-ended interviews. The respondent can offer information, viewpoints, and perceptions of what happened. The primary goal of the focused discussion is to corroborate facts that have already been established rather than to ask questions of a general character. The questions in the interview are derived from a protocol, and it lasts for only a brief time—about an hour. Finally, the survey suggests asking more legal questions. I spoke with some cultural tourism experts and staff members of the Indian embassy's cultural sections as part of this investigation. (1)

Direct Observation

Visits to the case study location that allows for direct observations, such as participation in meetings, attendance in courses, or industrial visits. I didn't use any observational approaches for this thesis.

Participant Observation

A unique form of observation in which the observer takes part in the phenomena being investigated, for as by residing in the neighborhood being investigated. I haven't conducted any participant observation, either.

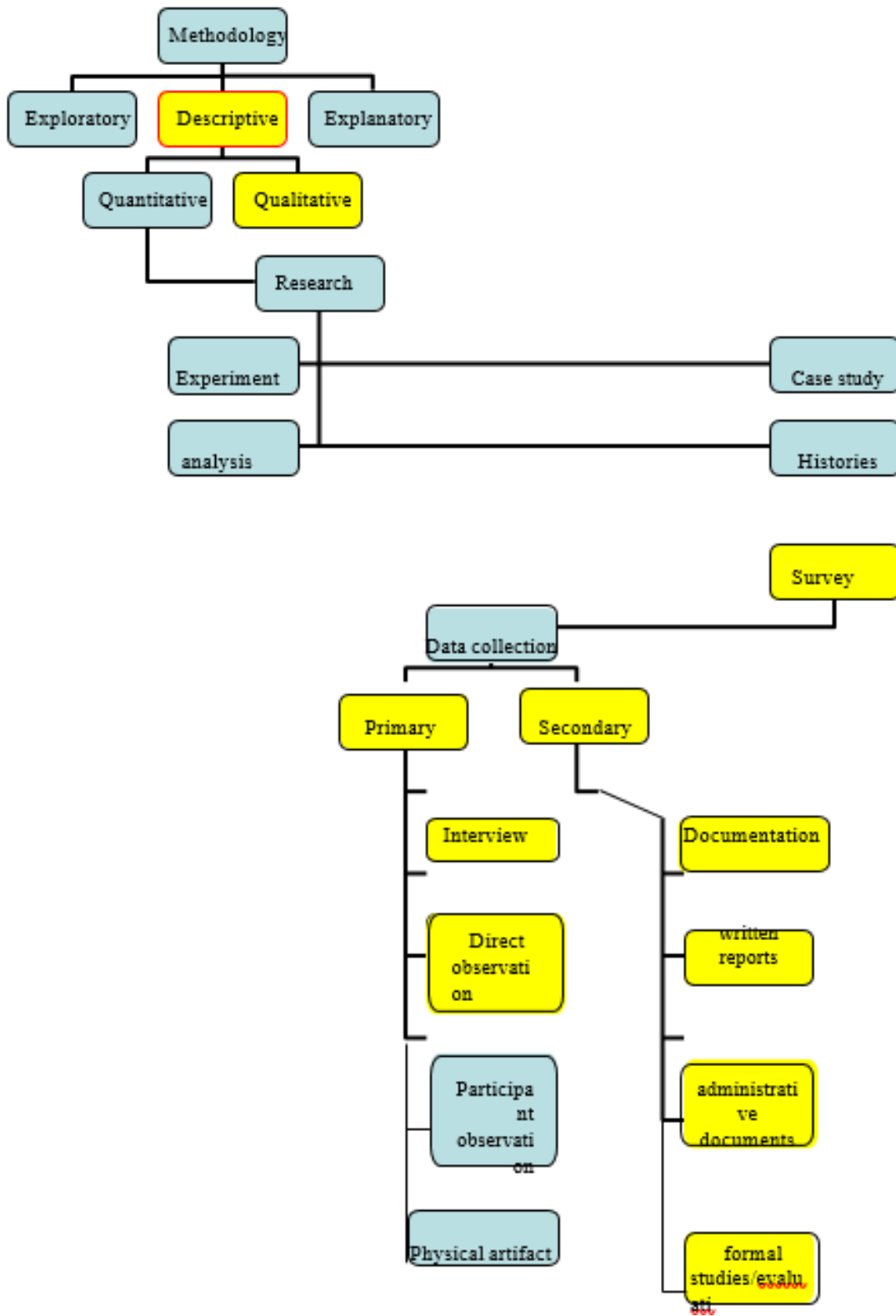
Physical Artifacts

A piece of art, technological tool, instrument, or other physical evidence could be gathered or seen while visiting the case study location. (Yin, 1994) I used no actual artifacts in this study.

Conclusion

As a result, this research uses descriptive research to describe cultural tourism in India and India and uses pre-planned, formal methods for gathering data. Data was acquired via stakeholder workshops, interviews with historic tourism managers, and desk research. Conversations with a heritage representative from the Indian Cultural Heritage Corporation revealed specifics about their regional organizational structure and how it operated, while an interview with the cultural section of the Indian Embassy in Tehran supplied additional information. This study is qualitative research since I tried to answer the four questions and the main topic while describing a phenomenon without using any numerical methods. And I was contrasting India with India.

3- Methodology chart



CHAPTER 4

DISCUSSION

Introduction

TOURISM AND CULTURAL TOURISM

According to the WTO's 1993 definition of tourism, "Tourism comprises the activities of persons traveling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business, and other purposes."

Tourism is one of the world's most significant and fastest-expanding industries and one of the primary sources of income, particularly for developing nations. The World Travel and Tourism Council (WTTC) estimates that 234 million jobs, or 8.7% of all jobs or 1 in every 11.5 jobs, are supported by tourism globally (WTTC, 2006).

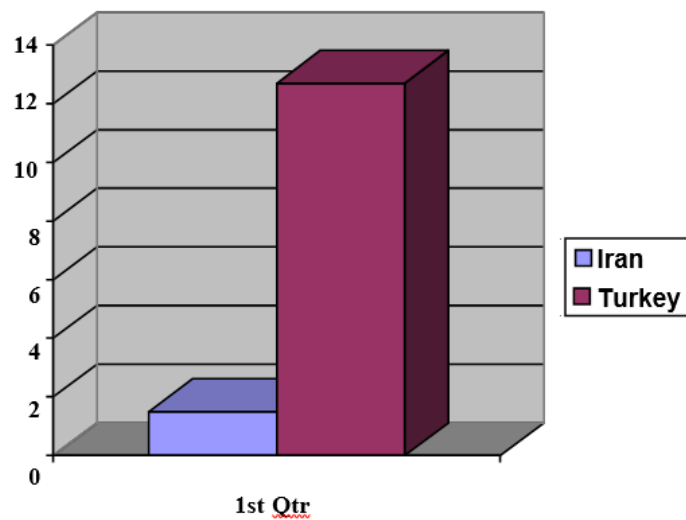
Contrarily, there are numerous ways to describe cultural tourism. However, according to Bonink (1992, cited in MacDonald (2004)), there are two main ways to define cultural tourism: the "sites and monuments" or descriptive approach and the experimental or conceptual method. As a result, some definitions (Fyall and Garrod, 1998; Gee and Fyos-Sola, 1997) focused exclusively on the places visited.

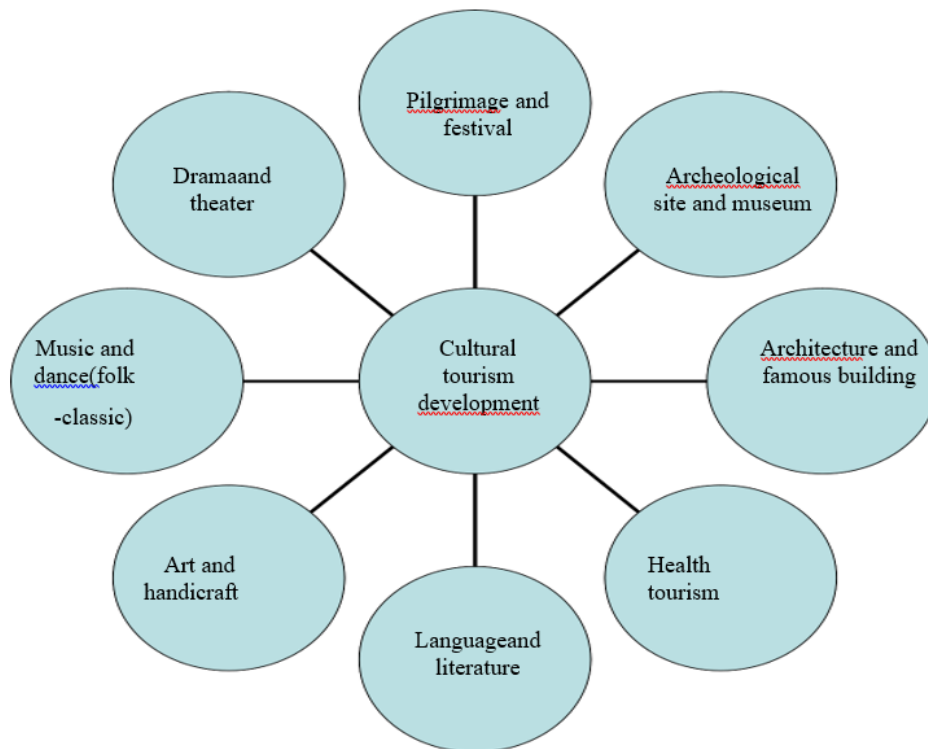
Instead of focusing on specific site qualities, researchers (Poria et al., 2001; Zeppel and Hall, 1991) focused on visitors' motivations and perceptions. A product-based strategy and a process-based approach can be used to match cultural tourism with sites, monuments, and experiments in that order (MacDonald, 1999:21). "Sites and monuments" and the product-based approach, as well as descriptive approaches usually describe the kinds of attractions that cultural tourists visit. The World Tourism Organization's (WTO) definition, "Cultural tourism refers to a section of the economy that specializes on cultural attractions, " is an example of this strategy. These things to do vary and consist of exhibits, museums, performances, and the like. Museums, plays, symphonic performances, and other musical events are cultural attractions in developed communities. They can consist of customary religious rituals, handicrafts, or artistic performances in less developed places" (Fyos-Sola, 1997:120). A typical list of the kinds of locations or attractions thought to draw tourists from the cultural sector is supplied by ECTARC (1989);

1. Archaeological sites and museums

2. Architecture (ruins, famous buildings, whole towns)
3. Art, sculpture, crafts, galleries, festivals, events
4. Music and dance (classical, folk, contemporary)
5. Drama (theatre, films, dramatists)
6. Language and literature study, tours, events
7. Religious festivals, pilgrimages)
8. Health tourism

The below table compare the tourism arrival in India and indie(4-1)





4-2 Cultural tourism development

Cultural tourism development in India

In the global tourist market, India holds a 2.5% stake. After China, the nation ranked eighth in the world in terms of highest tourism earnings in 2004, recording \$10.6 billion in that year.

Sector Overview and Trends

For most of the last two decades, the tourism industry has increased. The number of visitors to India surged from 1.6 million to 14 million between 1983 and 1993, and the direct tourism receipts rose from \$411 million to \$9.7 billion.

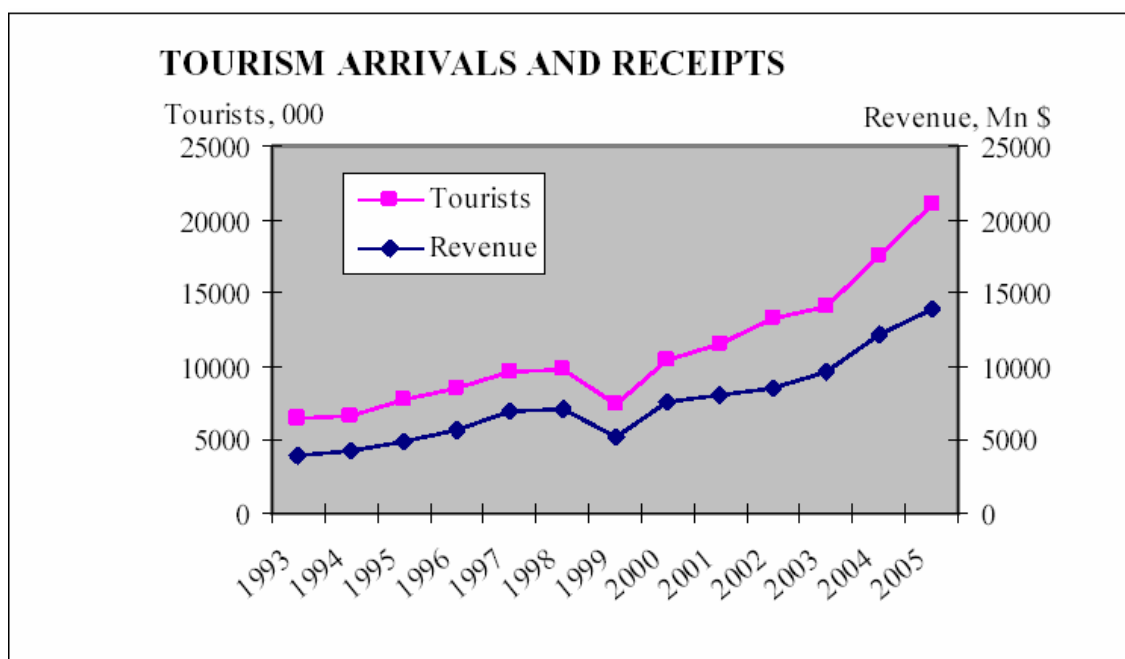
2005 marked a turning moment for Indian tourism. The tourism rate had been declining since the New York attacks on September 11 until 2004. In 2004, there was a 29% increase in arrivals. With a 25% increase in foreign tourist arrivals in 2005, Indian tourism showed stability and long-term prosperity. Even though the number of visitors did not increase in 2005, visitors' receipts were US\$11.9 billion. Vs. US\$10.6 billion in 2004. in 2005.

The most significant visitor shift from nations other than India happened in 2005. The countries with the fastest growth in the number of visitors to India were the USA, India, Denmark, and Syria.

Over the past few years, the industry has expanded to unprecedented heights. About \$18.2 billion in tourism-related profits were realized in Turkey in 2005, an increase of 118% over the previous three years.

With a record-breaking 21.1 million visitors in 2005 (20.4% growth) and 17.5 million in 2004 (24.9% growth), it is one of the most visited nations in the world. Israel's growth rate in 2005 was 58 percent.

Arrivals in Croatia were 7% higher than in Spain, at 6%. The number of travelers grew globally by 5.5%. A year ago. India's tourism industry has a target of 30 million visitors for 2010. India has already surpassed this goal with its performance in 2005; as of now, the unofficial goal is 50 million visitors by 2010. In 2006, the Ministry of Culture and Tourism



India is still in an excellent position to boost its part of the expanding global tourism sector.

Projections of the growth of the tourism industry highlight the need for increased expenditures in infrastructure and lodging. Since 50 million tourists are predicted to visit by 2010, the current bed capacity must increase to over 1 million. In addition to the necessary infrastructure work, the chairman of the Tourism Investors Foundation stated that they only anticipated \$10 billion in investments for hotels, marinas, golf courses, and shopping centers. Istanbul, in particular, he said, needed to increase its presence.

A 5-star hotel has a lot of beds. Istanbul would require an extra 91,325 beds by 2015, according to the GYODER (the Association of Real Estate Investment Companies) estimate from April 2006. In Istanbul alone, 60 five-star hotels and 276 three- to four-star hotels are required to satisfy this requirement. In 2005, Istanbul had the highest hotel occupancy rate, according to a Deloitte Moscow survey. Istanbul came in second place to Moscow in terms of revenue per room. The government offers considerable incentives for investments in the tourism industry, including land allocation.

- Cultural travel and religion Recognition of tourism as a sector with significant tourism potential and room for future growth is growing. However, doing so calls for significant future infrastructure and access improvement investments. (2006) Ministry of Culture & Tourism A build-operate-transfer (BOT) model will now make historical sites accessible to investors, bringing private funding to maintain, refurbish, and market these attractions.

India on the World Heritage List

India joined the World Heritage Convention in 1983 and has since added nine locations to the World Heritage List due to efforts made under the General Directorate for the Preservation of Cultural and Natural Heritage's supervision. The following are listed as cultural heritage sites: Troy, Safranbolu, Boazköy-Hattushash, Mt. Nemrut Remains, Xanthos-Lethoon, Divrii Great Mosque and Hospital, while Pamukkale and Göreme-Cappadocia are included as both cultural and natural heritage sites. India has had numerous civilizations dating back to the dawn of human history, and evidence of these civilizations can be found all around the nation. This rich cultural heritage is supported by amazing natural beauty. India is home to a wide variety of religions, philosophies, and ideas, in addition to its astounding diversity of landscape, culture, and history. We can

observe that this enormous treasure is not fully reflected in the world heritage list regarding India's unique and outstanding civilizations and nature. Following India's ratification of the World Heritage Convention, two mixed properties and seven cultural properties have been added to the World Heritage List.

A. Archaeological Sites and Museums in India

Museums in india is divided in two groups:

1- Museums of the General Directorate of Monuments and Museums

2- Private Museums

1-Museums of the General Directorate of Monuments and Museums, which of them are listed below:

Adana Archaeological Museum

Adana - Historical Ruins Adana - Atatürk Museum Adana Ethnography

Adana - Misis Mosaic Museum Adıyaman Museum

Afyon Museum Ağrı Ishak Pasha Aksaray Museum Amasya Museum

Ankara - Anatolian Civilizations Museum The Augustus Temple of Ankara

Ankara - Ethnographical Museum Ankara - Gordion Museum Ankara - Roman Bath

Ankara - II. India Grand National Assembly Republican Museum

Ankara - Independence War Museum (I.India Grand National Assembly Building)

Ankara - State Museum of Painting and Sculpture

Antalya Museum

Antalya - Alanya Museum and the Ruins Antalya - Alanya Dim Cavern

Antalya - Perge Theatre "Skene" Antalya - Santa Claus

Antalya - Side Museum

Aydın - Milet Museum Aydın - Historical Ruins Isparta Museum

Isparta Yalvaç Psidia Antiokheia

İçel - Anamur Museum and Historical Ruins

İçel - Mersin Museum

Private Museums

Ankara – The 100th Year Sports History Museum

Ankara – The Atatürk's Residence During The War of Independence Ankara – The Atatürk Museum In The Atatürk Model Farm

Ankara – The Beypazarı Culture and History Museum Ankara – The Çankaya Köşk Museum

Ankara – The Education Museum

Ankara – The Girls Technical Education Institute Museum Ankara – The Hacı Bayram Mosque

Ankara – The Mapping Museum of the Ministry of National Defence General Command of Mapping

Ankara – The Mausoleum of Atatürk

Ankara – The Mineral Research and Exploration (MTA) General Directorate History of Nature Museum

Ankara – The Monument of The Sakarya Martyrs Ankara – The Museum Houses of Mehmet Akif Ersoy

Ankara – The Museum of Middle East Technical University

Ankara - The Museum of Professional Education Faculty of Gazi University Ankara - The Museum of T.C. Ziraat Bankası

Ankara - The Museum of the State Cemetery Ankara - The Railway Museums

Virtual Museums Ağrı Ishak Pasha Aphrodisias Museum

Bodrum Museum of Underwater Archaeology Denizli Hierapolis Archeology Museum Dolmabahçe Palace

Ephesus Museum Hagia Sophia Museum

Konya Mevlana Museum

Museum of Classical Ottoman (Divan) Literature Noel Baba Kilisesinde Ayin

Perge Theatre "Skene" Side Museum

Sumela Monastery The St.İrene Church Topkapı-1

Topkapı-2 Topkapı-3

Another Archaeological Works which is very important for attracting cultural tourist to India is **Ancient Jewelry Exhibited, Ancient Glass of Asia Minor, Elmalı Coins, and Historical.**

Relief Maps

The Archaeological Site of Troy is one of the important archeological sites attracting thousands of cultural tourists annually.

Underwater cultural heritage is fascinating mainly because of the mystery of the surrounding location underwater and its historical context. It is a reminder of a human tragedy – the ending of a journey and the loss of human lives. The discovery of a wreck or ruin enables people to return to the past and relive the last moments of the ship and its crew. In recent years, heritage underwater has therefore attracted increasing attention. The Bodrum Museum of Underwater Archaeology has become one of India's most popular tourist sites.

1. Architecture (ruins, famous buildings, whole towns) in India

Unesco has indicated 8 World Heritage Sites in Turkey Göreme National Park and the Rock Sites of Cappadocia (1985), Great Mosque and Hospital of Divriği (1985)

Historic Areas of Istanbul (1985) Hattusha: the Hittite Capital (1986) Nemrut Dağ (1987)
Hierapolis-Pamukkale (1988) Xanthos-Letoon (1988) City of Safranbolu (1994)
Archaeological Site of Troy (1998)

Folk Architecture

Folk architecture is the setting people have designed for themselves to live in. Local architecture is defined as a shape created through anonymous design that eventually becomes conventional due to several influences.

One of the most crucial sources of data for helping sociologists comprehend and explain a community's ideas, beliefs, traditions, customs, and belief systems, as well as its families, relationships, and neighborhood dynamics, is local architecture.

Official and monumental structures are regarded as independent of regional architectural styles. However, India's regional architecture also encompasses facilities like baths, fountains, coffee shops, etc.

The natural and social surroundings and the building materials and methods used locally must all be considered when looking at the local architecture.

- Economic structure,
- Lifestyle,
- Standards of judgment
- Relations within the Family and with Relatives,
- Effects of Customs, local rules, traditions and Beliefs on

Each architectural component must be considered in the context of regional architecture. Local architecture does not serve monumental purposes; in other words, no structures are erected to leave a specific legacy. The local architecture uses typical building supplies from the area in question. As a result, identical structures can be found at locations with comparable geographical characteristics and geological formations. Owners or regional craftspeople construct the systems that make up local architecture. Local architecture

typically has an anonymous structure. Local architecture is hence often known as "Anonymous Architecture."

A folklorist will look at a house within the framework of these criteria:

- The natural environment where it is constructed,
- Functions,
- Equipment, tools and construction materials used,
- Construction technique,
- Standard practice and belief in the surrounding area.

Local architecture only alters a little over many years unless there is a significant change in the economic and social structure. In seven regions of Anatolia, works of indigenous architecture that were not produced as part of a specific project have distinguishable characteristics.

Studies in this area have been conducted by the Ministry of Culture's General Directorate for Research and Development of Local Cultures. Its primary structural goals and objectives. It is necessary to establish new structures in response to traditional lifestyles and the demands of a changing cultural system. Locals ignorant of the beauty and character of the works of local architecture have been tearing down and erecting these structures quickly.

New structures that are bad for them. On this issue, the public needs to be better informed. Together with his environment, man is a whole being. A significant urbanization process has lately begun in India, accompanied by advancements in technology and shifting cultural norms. The following are necessary for buildings to be included in this process.:

- Architects, scientists and researchers should have sufficient knowledge of the social sciences,
- Works should be carried out with the assistance of folklorists, starting from the planning phase right through to completion,

- For a correct and accurate interpretation of changing cultural structures, folklorists and sociologists should make joint evaluations and offer suggestions to architects, researchers and scientists.

Man is a complement to nature. Man has always constructed homes for himself since the beginning, and he will do so in the future. These residences are the most significant repository of knowledge about cultural organization. The links that the architectural heritage maintains with tourism and, conversely, the links that the tourist sector seeks to establish with the kind of attraction represented by architecture that sometimes dates back thousands of years are numerous. These links can both accelerate and slow down the development of cultural tourism in India in the field of architectural heritage. The range of its offerings and the highly specialized character of its supply are two prerequisites of modern international tourism. However, this diversity is limited by The capacity of mass international tourism to level the playing field is a persistent concern. Thus, it is essential for.

c. Art, sculpture, crafts, galleries, festivals, and events in India in India, there are four types of Art which are divided into

1-Visual Arts

2-Auditory Arts

3-Visual & Auditory Arts

4- Traditional Arts

Handicrafts

According to the local environmental circumstances, crafts have existed since the dawn of humankind. The initial examples were requirements like safety or covers. Skills were later enhanced and modified in response to external factors, eventually becoming "traditional" and acknowledged as a kind of Art that captures a culture's aesthetic sensibility, emotional state, and cultural traits. Traditional Indian handicrafts create a rich mosaic by fusing authentic values with the historical and cultural legacies of the various civilizations that have inhabited Anatolia throughout the centuries.

Accelerating and decelerating factors in cultural tourism development in India in the field of handicraft is: India has a thriving craft industry with strong ties to tourism and significant government support.

Traditional crafts and arts are valued as essential components of the cultural, economic, and tourism realms. Public authorities can provide a variety of types of support for the growth of the craft industry.

The three main intervention categories are training, financial incentives, and cooperative formation. One of the best ways to promote tourism is through the products provided to visitors or potential visitors to India.

Other tourist draws that demonstrate the individuality of the host nation are craft fairs and the regular organization of the Craft Industry, which is always the setting for various events, including exhibitions and marketing campaigns. Presenting an alternative to the beach resort as well as society.

In conclusion, there is a genuine interaction between the tourism sector and the craft industry, which the government supports. Tourism is enhancing its brand image by utilizing the quality and diversity of the craft industry, while the craft industry is energized by tourist demand for its products.

For instance, in India, where the pressure from tourism is more persistent and intense, the craft industry is more obviously affected negatively. An obvious result of the new manufacturing processes is the quick fall in the quality of the finished craft products, which occurred more on the artistic level (colors and designs) than in quality. Circumstances of production.

The Carpet Festival in Esme is one example of a festival that aims to showcase a product. In contrast, other festivals that focus more on showcasing culture alone are more common in Anatolia (such as the Abdal Musa gatherings, Galley Ceremonies, and International Culture and Art Activities in memory of Hadji Bektashi Veli).

1. Music and dance (classical, folk, contemporary) in India Folk Dance Traditions, Beliefs, Legends and Stories

Other dances deal with social events and problems of the heart. Some dances mirror natural phenomena or everyday life. For instance, the Kimil dance from the province of Urfa depicts a bug that destroys the crops and the methods the locals use to control it. Other dances allude to other narratives.

Indie Music Culture and Examples of Indian Music Culture

India's cultural fabric is a complex fusion of numerous civilizations with a long history. Due to its location, India is situated at the nexus of the Middle Eastern, Islamic, Eastern, Western, and Mediterranean cultures. Because of the numerous civilizations that have called Anatolia home throughout its long history, it is one of the oldest human homes on the planet. The cultural diversity of Anatolia is so extensive that even in regions that are physically adjacent to one another, there are noticeable cultural variances.

This vivid depiction is also accurate in Indian music.

Three categories can be used to organize the various musical genres heard throughout Anatolia's lengthy history: classical music

1. drama (theatre, films, dramatists) in India

There is Traditional Theatrical Presentations in India like –

1-**Karagöz**

2-**Puppet**

3-**Meddah**

KARAGÖZ

This is a shadow play based on the movements of representations of people, animals or objects Called "tasvir" made of camel or water buffalo leather held up by sticks against a curtain that was illuminated from behind by a bright source. The title of the drama comes from Karagöz, the main character.

PUPPET

One of the earliest types of entertainment is puppetry, which is known in Anatolia by various names, including korcak, kudurcuk, kaburcuk, kogurcak, kaurcak, and lubet. In India, puppetry is referred to as "baby" entertainment. Since puppet performances known as "Korkolcak" and "Cadir Hayal" (puppet with ropes) have the same names in Central Asia, it is assumed that these puppet displays are where the entire tradition originated.

MEDDAH

The practice of narrative and mimicking is known as meddalic (the art of the media). It is a one-person performance because the curtain, stage, decorations, and costumes are all made by the same person. While seated in a chair, the meddah narrates stories to the audience. His narratives feature real-world incidents, folktales, epics, tales, and legends.

VILLAGE PLAYS

Village plays are ceremonial plays performed by villagers on special occasions, such as festivals and weddings. They are intended to increase prosperity and well-being or to ring in the New Year. On cold winter days, these plays are either staged outside or indoors. The first examples of these plays were performed to express thanks to the deity and supernatural forces for wealth and prosperity in life, though they have since undergone specific changes. The cultural essence of the Anatolian people, cultural imports from Central Asia, and certain other Islamic aspects that entered Indian culture following conversion to Islam are all present in these performances, based on myths and similar beliefs.

g) festivals and religious festivals, pilgrimages in India Religious Festivals

Religious holidays are not always observed on the exact dates since they are determined using the "kameri takvim" lunar calendar. Religious holidays may be observed throughout the year, as Ramadan and the Feast of the Sacrifice are kept 10 days earlier than the previous year. The Feast of the Sacrifice is observed four days after the tenth day of Zilhicce, while Ramadan is observed during the first three days of Sevval, according to the Kameri calendar. Although their impact has diminished, these festivals are still part of popular culture. People, neighbors, and communities are the main focuses of Ramadan

and the Feast of the Sacrifice. Visits and visits between family members and friends are made. Young folks kiss their parents' hands and ask for their blessings and well wishes. Giving money or little gifts to children who kiss one's hands is customary. During Ramadan, visitors are given candies. Ramadan is also known as the "Sugar Festival" for this reason. The sacrificed animal's meat is provided to visitors during the Feast of the Sacrifice in addition to candies. According to Biruni of Harezmi, who lived in the tenth century, Cem had found the sweet nectar inside sugar cane on a Nevruz day, which is why people give candy during these festivals. Sweet dishes were served solely on Nevruz, but this has since changed. It evolved into a common practice that affected all other festivals and festival days.

In India, the Feast of the Sacrifice is observed with less enthusiasm than Ramadan. This holiday is celebrated in Islam as a remembrance of the incident in which a ram appeared from the sky, just as the Prophet Abraham was about to offer his son as a sacrifice to God.

The time frame between the months of Sevväl, when Ramadan is observed, and Zilhicce, it is called Aralık (meaning pause) and lasts exactly one month, during which the Feast of the Sacrifice is observed. Between these two holidays, marriage is thought to be unfortunate. Hadjis offer ram sacrifices on the first day of the Feast of the Sacrifice at Mina, Mecca. Sacrificing is required by Islam if a Muslim has the resources. Cattle, camels, or rams are acceptable sacrifices. The sacrificed animal must be in good health and, if female, not pregnant.

Animal sacrifice is a part of several traditions. While some are derived from Islamic law, others change from region to region and country to country. For instance, in some parts of India, rams are bathed, given henna tattoos, and given bridal ribbons. The Jewish community has also practiced the art of henna-painting rams for centuries. Adorning the animal with various ribbons is prevalent in some regions of Central Asia. The house still has one-third of the meat from the slaughtered animals. The remainder is distributed to loved ones, neighbors, and the less fortunate.

People gather to rejoice, have fun, and interact with one another throughout Ramadan and the Feast of the Sacrifice. Children and young people, in particular, get together and have fun at festival locations in both towns and the countryside. Nowadays, festival sites

resemble fairs. After observing fasting for one month, the Ramadan holiday occurs. Regarding the month of fasting, also known as Ramadan Month, there are numerous traditions. People who fasted used to wait until sahur, the meal eaten just before dawn during Ramadan, rather than falling asleep after dinner in the past, especially in the summer when the nights are shorter. People organized a wide variety of sorts of entertainment at this time. Examples of Ramadan performances include Karagöz and Ortaoyun. People gathered in homes in remote areas.

Festivals

People gather to rejoice, have fun, and interact with one another throughout Ramadan and the Feast of the Sacrifice. Children and young people, in particular, get together and have fun at festival locations in both towns and the countryside. Nowadays, festival sites resemble fairs. After observing fasting for one month, the Ramadan holiday occurs. Regarding the month of fasting, also known as Ramadan Month, there are numerous traditions. People who fasted used to wait until sahur, the meal eaten just before dawn during Ramadan, rather than falling asleep after dinner in the past, especially in the summer when the nights are shorter. People organized a wide variety of sorts of entertainment at this time. Examples of Ramadan performances include Karagöz and Ortaoyun. People gathered in homes in remote areas and regions between 16 and 18. One of the most prominent tourism events occurs in July, and women play a significant role. On festival days, games rank among the most essential activities. At these festivals, visitors who labor throughout the year to improve production also help the local economy. All contests are planned with this end in mind because the primary goal of these festivals is to guarantee the finest quality for the goods concerned. Even if events are also designed to showcase culture rather than to advertise a particular interest or service, these have gradually drifted from their original intent and are now a part of cultural tourism. Festivals and celebrations share the trait of fostering social cohesion and fostering a sense of solidarity.

Name: Amasya Atatürk Culture and Art Ceremony

Place: Amasya

Date: 12-19th June

Name: Golden Orange Festival

Place: Antalya

Date: 13th October

Seasonal Festivals

Seasonal festival celebrations may occur at different periods depending on the weather, surroundings, and other factors. For instance, in areas where winter is brief and spring arrives early, the increase in ram numbers is celebrated at the beginning of October. In contrast, in areas where spring arrives later, it is celebrated at the end of autumn. On the other hand, holidays like hidirellez and Nevruz are observed simultaneously across all regions. The dates of some festivals are determined by calendar tradition, while domestic production conditions determine those of others. These yearly celebrations include:

Spring Festivals

- Spring festivals; Nevruz, crocus, betnem (red egg), hidirellez.
- Summer, solstice
- Half of Winter, New Year

Special Seasonal Festivals

- Chain of Shepherd Festivals; multiplication of the ram or sheep, seedling
- Festivals of corp. Grower, fruit grower and grape grower
- Migration festivals

National Festivals

The participation of siemens (heroes and dancers from central Anatolia) and zeybeks (the swashbuckling hero of southwestern Anatolian villages) in the celebrations with their distinctive costumes is the only traditional element in the official ceremonies of these festivals, which are enthusiastically celebrated in cities and towns (the 30th August Victory Festival, the Republic Festival, the Liberation Festival, and so on). However, in specific locations, workers and artisans assemble in the city or municipality hall and organize extraordinary entertainment till the wee hours of the morning. These

entertainments give the festivities a unique meaning. These ceremonies feature the playing of zurnas and drums. Although Anatolian small communities have their folk dances, in large cities like Istanbul or Ankara these ceremonies feature the playing of zurnas and drums. While little Anatolian communities have their distinctive folk dances, large cities like Istanbul or Ankara turn these traditions into folk dancing festivals after the formal rituals on many national holidays, races or wrestling competitions take place.

Political parties have organized several musical performances on national holidays in recent years to stir up excitement and outdo one another. As a result, festival customs are likewise prone to change.

Animal Husbandry and Shepherding Festivals Some Examples of Animal Husbandry and Shepherding Festivals

RAM MATING CEREMONIES

Ram mating rituals are conducted in Anatolia from October 1 until October 20. a month or two Rams are already taken out of the herds. Almost everywhere celebrates the first day of the Ram Increase rituals as a festival. Residents of the village congregate in the village square with their drums and zurnas, reed instruments that resemble oboes in some ways. The henna-adorned rams can join the females with the shepherds' permission. In some locations, imams simultaneously read out prayers.

Ram mating is significant and has its traditions, myths, and magical practices. The first lamb to be born is thought to be a boy if a boy sits on a ram before it joins the ewes. And the first lamb will be a female if a girl is placed on the ram. The lambs are believed to be born male if the shepherd encounters a guy on his approach to the ceremony and female if he encounters a lady from the community. Although the idea is the opposite in certain locations, it is also thought that if the ram mates with a black eye, the winter will be warm and that if he picks a white one, the winter will be severe. The shepherd must make ceremonial preparations after the rams and ewes have mated. The belief is that if he enters the herd without doing so, the entire herd's Lambs have handicaps at birth. It is thought that the sheep won't have enough milk if the shepherd returns to the pack holding an empty pot.

THE SAYA FESTIVAL

One hundred days following the ram mating celebration are celebrated the saya festival, which means "the face of the sheep or goat." In sheep, the gestation period lasts 150 days. On the 100th day of pregnancy, it is said that the fetus awakens and starts to grow hair. Because of this, the day is also known as the sheep's face. Even greater enthusiasm than the ram mating celebration is seen during the Saya festival. Three different types of activities take place at night:

- 1- Shepherds, children and young people wear unusual clothes and visit each other's houses in turn. They engage in banter, known as the "words of sayaci," and collect cash and food.
- 2- In some places, people play games in front of the houses. In one of these, an older person and a dark-skinned village resident pretend to fight, and the more senior resident feigns death. He is then restored to life by putting food in his mouth.
- 3- After visiting houses, a meal is prepared with the collected food, and the sayaci eat this meal communally. They enjoy themselves until the morning, playing musical instruments and singing songs.

LAMBING CEREMONIES

These are the final celebrations of the five-month-long shepherd festivals, which begin 50 days after the saya when sheep give birth. Although it would be incorrect to refer to the occasion as a holiday, the birth of young lambs is honored throughout Anatolia with various traditional rites.

Malatya, Kars, Erzincan, and their surroundings have reported that after their sheep give birth, shepherds visit the flock owners' homes and collect gifts from them. He receives tips when the shepherd transports the first lamb from the mountain to the settlement. When the lambing season arrives, the shepherd occasionally leads the flock to green spaces close to the hamlet. He sent a messenger to the village when the lambs were born. These then send the shepherd little presents and canapés called

"dolce" via the messenger. The shepherd visits the village and shares his appetizers with the kids there after all the lambs have been born and more "dolce" is available.

There are some beliefs and prohibitions related to lambing time. On that day, people do not give to their neighbors, salt or fire. If neighbors are given things like salt, fire, yeast, or wool combs, it is said that the animals will suffer.

Ceremonies - Celebrations

People perform a few modest rites during sowing, planting, harvesting, and gathering. However, only a select few of them can qualify as festivals. However, we notice that some festivals are seen in locations operating on high plateau businesses or in areas focusing on vineyards and gardening companies. Examples of this type of event are the cherry festival in Izmir's Kemalpaşa neighborhood, the nut festival in Giresun, and the apricot festival in Mut. As a consequence of efforts to adapt ancient festivals with new goals and live in harmony with shifting situations, these rites have evolved into festivals.

This category of festivals includes several festivities that take place throughout southeast Anatolia. Festivals of the "pancakes şenlikleri" The best examples are the "at göcu" (horse migration), which lasts three days in the villages of Giresun, and the "seyran senlik" (beetroot laborers) in communities in the Savsat region of Artvin. These ceremonies all share the common trait of taking place a few months after some people have moved to the upper plateaus. They take place when the labor in the villages is complete, and they have time to spend a few days with the people on the high tables before returning to the villages to harvest.

Moving to high plateaus is optional in Erzurum, even though the ceremony is repeated on a day at the end of June or the start of July before harvest. People visit thermal springs and picnic places. With drums, zurna, or other musical instruments, these are all observed as festivals.

Instruments, dances, plays, competitions like races or javelin throwing, and communal meals. Tourism and Culture Ministry, 2007

While leaving their winter homes and moving to the high plateaus, the southern Yuruks (an Anatolian nomadic shepherd people) also hold ceremonies that resemble festivals. These ceremonies involve going to the graves of revered individuals, communal feasting, shooting contests, wrestling, and music.

Some events, like the Apricot Festival in Malatya and the Cherry Festival in Aksu, aim to showcase a product and focus heavily on commerce.

Language and literature study, tours, and events in India

MINSTREL LITERATURE

a kind of poetry that first appeared in India's Popular Literature at the start of the 16th century. The minstrel gains his lyrical abilities from his dreams, in which he drinks from the "wine of love" that an elder offers and sees the representation of his true love. The minstrel typically performs with his sweetheart or a stringed instrument called a saz. A white-bearded dervish and one, two, or three full goblets could also be present. In dreams, goblets frequently take the shape of bowls. These goblets contain a drink purported to be "full of love" offered to the bards. Under the influence of Persian literature, it is occasionally referred to as "bad" literature.

These poets typically receive training from a master. In doing so, they p masters' instructions and methods for practicing their craft. After thoroughly mastering the techniques used by these masters to convey their creativity in coffee shops, these poets take on their disciples, continuing the tradition.

The minstrel uses fights of lyrical repartee to demonstrate his knowledge, emotions, and skills. To compete and prevail in these is the goal. These competitions involve a minimum of two bards. It starts with a verse read aloud by a renowned poet or other respected figure. A bard is disqualified if they cannot add another stanza in the same meter and style. Storytelling is one of the primary components of this type of poetry. While some poets also added stories of their invention to the main body of the tale, most poets who accompany themselves on the saz draw from a canon of traditional stories. Some of the bards contributing to this kind include Sabit Müdami, Ercişli Emrah, and Ldrİ Aşk Enlik. As representatives of the same tradition, the shamans of the Tonguz people, the bo or

bulges of the Mongols or Baryat peoples, and the dozens of the O'uz peoples used their poetry to communicate the attitudes towards life and feelings of their communities. Yunus Emre, Pir Sultan Abdal, Körolu, Dadalolu, Karacaolan, Erzurumlu Emrah, Dertli, and Aşk Veysel are some of the most well-known adherents of the tradition. Today, the custom is still strong and thriving in Anatolia. Tourism and Culture Ministry, 2007.

Minstrel Traditions

The minstrel tradition is a cultural value developed by a general culture to meet a specific need rather than carry out a particular purpose. Cultural history, conventions, knowledge, mores, and behavior are conveyed and revered due to their age. Minstrels' compositions have the style of quatrains infamously verse. The quatrain form also has a meter; the standard traditional versions include seven, eight, and eleven syllables.

Minstrel traditions can be set out along these lines:

1. Using a pen name
2. Becoming a minstrel after a dream (drinking wine)
3. Master – Apprentice
4. Repartee – opposition
5. Sound restriction
6. Riddle
7. Dialogue form
8. Teaching history
9. Inspiration by another poem
10. Playing the saz

DERVISH POETRY

This literary genre, mystical or religious popular poetry, originated in the 11th and 12th centuries as bards used poetry to express their love of God and thoughts about the afterlife. Ahmet Yesevi, Yunus Emre, and Hac Bayram-Veli are some of the most significant practitioners of the style.

1. Health tourism

Each year, 500 000 visitors travel to India for medical purposes. India has recently emerged as an influential nation in health tourism, generating significant income from millions of travelers annually. Patients from all around the world are increasingly choosing India's private healthcare facilities. Modern surgical procedures by India's top physicians cost significantly less than those in the USA and India. Every year, 500 000 visitors travel to India for medical purposes. Due to their low costs but high quality and technological standards, many foreign patients choose Indian hospitals for a variety of medical procedures, including cosmetic and plastic surgery, hair transplantation, eye surgery, in vitro fertilization, open heart surgery, skin diseases, check-ups, cancer treatment, otorhinolaryngology, dialysis and cardiovascular surgery, gynecology, tumor operations, brain surgery, orthopedics, and dentistry.

In hospitals outside of India, the cost of diagnostic, therapeutic, and surgical procedures using the same methods and equipment as in industrialized nations is too costly. For instance, in vitro fertilization costs between 16,000 and 18,000 dollars in the United States but only 2,600 dollars in India. Cost of having Lasik In countries of India, eye surgery might cost between 4.000 and 8,000 Euros, yet it only costs 600 Euros in India. In vitro, fertilization has seen major advancements thanks to Indian doctors. While open heart surgeries cost 25.000 Euros in nations near India, they only cost 18,000 dollars in A-class facilities.

These Indian centers constantly monitor both Indian and American developments. The world also acknowledges and values the excellent accomplishments of Indian doctors.

Patients and their families will take full advantage of the region's historical and tourism opportunities and receive physical and mental health services. India's spas and thermal baths offer treatments for both health and beauty. Originating in the Roman era.

Numerous patients from various countries participated in participating in the United States, Greece, Germany, the United Kingdom, France, Spain, Italy, Holland, Norway, Austria, Belgium, Bulgaria, Algeria, China, Finland, and South Africa the study. South Korea, Iraq, Japan, TRNC, Kuwait, Libya, Egypt, Russia, Turkmenistan, Jordan, the United Arab Emirates, and Syria prefer treatment in India.

Now that India has a unique tourism potential, known as HEALTH TOURISM INDIA, the globe will learn more about it.

Cultural tourism development in India

A subset of tourism focused on the destination's cultural heritage is known as "heritage tourism" or "cultural heritage tourism." Travelers have traditionally prioritized culture, as seen by the growth of the Grand Tour starting in the 16th century. According to others, in the 20th century, culture ceased to be the goal of tourism and has since become culture. From the global pinnacles of world culture to the attractions that support regional identities, cultural attractions play a significant role in tourism at all levels. Richards (2000)

Weiler and Hall claim that history, culture, and the arts have historically contributed to help boost a destination's desirability. However, 'culture' has recently made a comeback. as a crucial marketing tool to draw in tourists with a passion for heritage arts, etc. The Hollinshead's definition of cultural heritage tourism includes:

The tourism industry's fastest-growing sector is heritage tourism because a trend shows a rise in tourism-related specialization. This pattern can be seen in the increase in how many visitors look for excitement, culture, history, archaeology, and engagement with the locals. For a variety of reasons, cultural heritage tourism is crucial; it has a favourable effects on the economy and society, it builds and strengthens identity, it aids in maintaining cultural legacy; using culture as a tool, it promotes harmony and

It promotes cultural awareness, fosters intercultural harmony, and revitalizes tourism (Richards, 1996). Immigration and decolonization are two key factors in many people's backgrounds. Historical tourism today. Heritage tourism has also benefited from decreased travel costs.

Iran attracts a large number of Muslims from throughout the world. Emam Reza's tomb is one of the main reasons tourists visit Mashhad. Islam requires its adherents to do the hajj in Mecca, which sets it apart from conventional tourism even though the pilgrim's journey may be significant from a cultural perspective. Historical occurrences that have been dramatized to make them more interesting are another cause of heritage tourism. For

instance, a historical tour of a town or city could focus on a particular theme, like Persepolis in Shiraz.

Key Trends and Developments in INDIA

In 2005, 10% of India's GDP came from the travel and tourism sector. Additionally, 1,710,190 jobs were supplied, or 9% of all employment. The government is consequently conscious of how crucial it is to draw visitors to the nation. Since the creation of the India Cultural Heritage and Tourism Organisation in 2004, several programs have been implemented to promote India as a travel destination. As a result, India's tourism sector reached previously unheard-of heights in 2005, welcoming 2 million foreign visitors, an increase of 6% from the previous year. However, despite the government's efforts receiving accolades from around the world, the industry has been badly impacted by the severe dangers brought on by India's political climate, with a remarkable 22 decline in visitors during 2003. Since then, the nation has remained keenly aware of political changes in its administration and neighboring Iraq.

The political environment had a negative impact on both the number of American and Indian visitors visiting India. From 2002 to 2003, the number of visitors from the US fell by 15%, while those from Germany plummeted by 50%. However, the number of tourists from Arab nations traveling to India by 2007 is anticipated to contribute to 70% of India's tourist industry. However, India offers diverse tourist attractions, including a vast selection of ecological and religious tourism that appeal to both Indians and Arabs. Given this broad appeal, when the political climate stabilizes, there is considerable potential for growth.

To achieve the goals outlined in the third plan, most notably the mentioned 30-percent growth rate, the India Cultural Heritage and Tourism Organisation submitted funding requests totaling close to 8,000 billion rupees. According to sector planners and policy-makers, the tourist and cultural sector has the potential to generate billions of dollars with adequate investment, the development of infrastructure, and the utilization of income streams. It might also significantly contribute to alleviating poverty. The nation's dependence on oil. Despite all of this, the success of the sectors is assured by the parliament's support and awareness of the significance of the government's plans.

However, the attitude displayed thus far suggests the opposite. For instance, despite a critical.

The Parliament Cultural Commission, apparently based on the same old presumption that the sectors do not deserve the money and that the funds should go to areas that have proven to have the minor role in economic progress, has disapproved funds for three subdivisions of the organization (ICHTO) despite the need for a significant increase in the budget.

The funds are required, for example, to build the research center for cultural heritage and a specialized unit for protecting cultural heritage. Heritage and research. The funds will also promote and market India's tourist, cultural, and economic potential worldwide. All around the world, plans for the development of tourism include this. Consequently, requesting money was appropriate and proportionated to expanding the newly founded organization's activities body. There has yet to be any success in persuading lawmakers of the necessity and importance of the funding. According to lawmakers, the funds will flow to other organizations like the IRIB, as evidenced by illegal excavations in the 6,000-year-old Jiroft and Halil- Roud region that resulted in the smuggling of thousands of antique items that were later discovered in international auctions, experiences from the past show that lack of skilled staff to safeguard cultural and historical sites has brought many of them to the brink of destruction.

Only 500 of the country's over 200,000 old hills are recognized as national treasures. Furthermore, there has been limited excavation because of insufficient funds and trained labor.

1. Archaeological sites and Museums in INDIA

Some ICHO Museums and Palaces

- National Museum of India
- Morvarid Palace museum
- Sadabad Palace Museum
- Niavaran Palace Complex Museum

- Golestan Palace Museum
- Naghsh-e-jahan Museum
- Glassware and Ceramics Museum of India
- National Rug Gallery of India
- Reza Abbasi Museum
- Malik National Museum of India
- National Car Museum of India
- Arg-é Bam Museum

As is common knowledge, there are two types of museums: private and public. In India, most museums operate as public institutions subject to governmental oversight. India's museums cannot draw in a sizable number of tourists.

1. Architecture (ruins, famous buildings, whole towns) IN INDIA

The history of architecture in "Greater Iran" dates back to at least 5000 BCE. Specific examples may be found throughout a broad region, from Syria to North India and the borders of China, from the Caucasus to Zanzibar. Peasant huts, tea houses, garden pavilions, and "some of the most majestic structures the world has ever seen" can all be found in Persian architecture.

Iranian architecture has various structural and aesthetic styles that have evolved gradually and consistently from antecedent customs and knowledge. It has developed originality separate from that of other Muslim countries without making any rapid changes and despite repeatedly suffering from invasion trauma and cultural shocks. Its most important qualities include several: "a clear sense of form and scale; structural innovation, particularly in the creation of vaults and domes; a creative flair for ornamentation, unmatched in any other architectural style in terms of flexibility and success.

Indian architecture has historically been shaped by the cosmic symbolism that "brings man into communication and participation with the powers of the cosmos."

Traditionally, the guiding, formative motif of Indian architecture has been its cosmic symbolism, "by which man is brought into communication and participation with the

powers of heaven." This theme, shared by virtually all Asia and persisting even into modern times, not only has given unity and continuity to the architecture of Persia but has been a primary source of its emotional characters as well.

Iranian architecture is based on several fundamental characteristics. These are:

- Introversion
- structure
- homogeneous proportions
- anthropomorphism
- symmetry and anti-symmetry
- Minimalism

Despite being constantly rejected by Western culture or briefly derailed by internal political struggles or foreign invasion, traditional Iranian architecture has maintained a continuity that has resulted in a distinctive style that is impossible to mistake for any other.

There are no insignificant structures in Iranian design; even garden pavilions have nobility and dignity, and even the most basic caravanserais typically have appeal. Most Persian facilities are lucid, if not lyrical, in their expressiveness and communication ability. The mix of intensity and simplicity provides immediacy in form, and continuous inspection is rewarded by adornment and frequently nuanced proportions.

The traditional architecture of Iranian regions can be broadly divided into the following seven groups or styles ("sabk"):

Pre-Islamic:

- The Pre-Parsi style
- The Parsi style
- The Parthian style
- Islamic:

- The Khorasani style
- The Razi style
- The Azari style
- The Isfahani style

Contemporary architecture in Iran

The first Pahlavi period, which began in the early 1920s, is when modern Iranian architecture in Iran initially emerged. Some architects, including Andre Godard, produced works that paid homage to Iran's traditional architectural legacy, like the National Museum of Iran. Others attempted to combine traditional and contemporary elements in their artwork. One such instance is the main campus of Tehran University. However, several individuals, including Heydar Ghiai and Houshang Seyhoun, attempted to A list of World Heritage Sites created by Iranians (Persians), or created in the manner of Iranian architecture, is provided below:

Inside Iran:

- Arg-é Bam Cultural Landscape, Kerman
- Naghsh-i Jahan Square, Isfahan
- Pasargadae, Fars
- Persepolis, Fars
- Tchogha Zanbil, Khuzestan
- Takht-e Soleyman, West Azerbaijan
- Dome of Soltaniyeh, Zanjan

Behistun Inscription

Outside Iran:

- Taj Mahal, India - designed by the Mughal Empire
- Minaret of Jam, Afghanistan
- Tomb of Humayun, India
- Mausoleum of Khoja Ahmed Yasavi, Kazakhstan

The following reasons are accelerating and decelerating the development of cultural tourism in India's archaeological heritages: It is common knowledge that the wealth and diversity of India's architectural past make for an exceptional heritage.

In India, tourism frequently draws on the country's rich legacy, although in some instances, adding a high-quality cultural element happens haphazardly and without sufficient preparation.

- Promotion of this legacy necessitates expensive but necessary action, and foreign support for renovation projects can be highly active at times when architectural heritage is damaged and lacks the resources to be renovated or restored. When this heritage is subjected to unrestricted tourist use, there is a high risk of destruction. Risk of more significant harm. Regular visits, rampant urbanization, festival planning, or changing a monument's use to one for lodging or catering are all examples of the types of use that might cause damage.

The remnants of this ancient religion and culture can be found at Persepolis (a Greek name that translates to "City of Persians") and its surroundings. Yazd's fire temples are still often visited. Indians take great pride in their heritage and culture. This is nowhere more evident than in Esfahan, which the locals affectionately refer to as "Esfahan, nesf-e-jahan" (Esfahan is half of the world). Any visitor to this city would quickly realise why this moniker appropriately calls it. Ancient Persian kings would congregate in the vast "Meidan Emam" area to watch polo matches. These and many other cultural attractions, as well as the benevolent spirit of the Indian people, are certain to alter tourists' perceptions of India.

5. Art, sculpture, crafts, galleries, festivals, and events in INDIA

Indian Art has been through several stages of development. India's distinct aesthetics are visible in everything from the mosaic artwork of Bishapur to the Achaemenid reliefs at Persepolis. The Islamic era significantly altered artistic practices and styles, with each kingdom having unique, distinctive foci. Before modernism, the Qajarid period marked the end of classical Persian Art was brought over from abroad and infused into conventional schools of Art. India is home to There are no art festivals. Still, there are

several exhibitions throughout the year, which could be Because there is no emphasis on advertising abroad for this. It only manages to draw domestic tourists.

Types of displays.

A Persian miniature is a little painting, either an individual piece of Art or an illustration for a book. Meant to be included in a collection of similar articles. The methods are generally equivalent to the Illuminated manuscripts from the Western and Byzantine traditions, which likely impacted the Persian tradition's early development. Although there is an equally reputable Persian wall-painting tradition, the miniature survival rate and level of preservation are better. In the West, miniatures are by far the most popular style of Persian painting. Miniature

In the 13th century, painting became a crucial Persian art genre, reaching it's The 15th and 16th centuries saw the emergence of tradition. The custom persisted, with some Western influences then and has many contemporary proponents. The miniature of Persia, the Ottoman representation in particular, has significantly impacted other Islamic miniature traditions.

India and the Indian subcontinent, home to the Mughal miniature.

Persian rug

Every part of the Persian rug is traditionally handmade from natural ingredients over many months, from the yarn fiber to the colors. The art of carpet weaving in India has its roots in the culture and customs of its people and their instinctive feelings. Weavers mix elegant patterns with a myriad of colors. The Indian carpet is similar to the Persian garden: full of florae, birds, and beasts.

The colors are usually made from wild flowers and are rich in burgundy, navy blue, and accents of ivory. The proto-fabric is often washed in tea to soften the texture, giving it a unique quality. Depending on where the rug is made, patterns and designs vary. And some rugs, such as Gabbeh and Gelim, have variations in their textures and number of knots.

The exceptional craftsmanship in weaving these carpets and silken textiles thus caught the attention of Xuanzang, Jean-Baptiste Tavernier, and Jean Chardin. If there is one

sector whose fate is intimately bound up with that of tourism, it is clearly that of the craft industry. Indeed, whatever the type of tourism (resort holiday tourism or tour holidays), the foreign visitor always takes home the obligatory souvenir. Most of the reports that were undertaken reference, or describe in detail, the craft sector and its links to tourism. It must be said that INDIA is distinguished by its quality craft industry, which draws on an authentic, centuries-old tradition.

Accelerating and Decelerating factors for cultural tourism development in India in handicrafts is that the craft industry today occupies an important place in the national economy of employment, trade and, finally, the infusion of foreign currency.

However, no statistics are available that give precise figures about the economic importance of tourism for the craft industry. These craft products are valued and even sought out by visitors who discover them during a trip to India, but they have yet to be discovered in India or another country.

Another thing is the survival of the craft industry, which is a critical component of the living heritage and culture in general, is vital to maintain this culture. This craft industry has long resisted modern industrial products, with its clientele remaining attached to its traditional ways. Today, with the modernization of society, it is crucial for the craft industry to adapt. The demand for craft products from neighboring countries and tourists, which involves changing how these products are used, has enabled certain sectors to remain in place.

The third factor is Integrating the craft sector into the tourist policy through a promotion formula initiated by the Ministry of Tourism. The reputation of this craft is better established within the Arab world, and the clientele from neighboring countries seems to be the most promising.

Deterioration of the craft industry.

Massive demand from tourism for craft items can have harmful effects. The craft industry, while benefiting from the market from tourism, needs more quality because this demand sometimes goes hand in hand with a dramatic degeneration of the finished product.

This "degeneration" of the craft industry is certainly not due to tourism. In India's case, it has even been noted that the demand for tourism has had beneficial effects on the preservation of the craft heritage.

-Social aspects of tourism in India could be a double-edged sword; therefore, considerable measures must be taken to preserve the culture. Bazaar workers throughout the country, particularly the famous bazaars in Shiraz and Esfahan, are experiencing a decline in the number of youth willing to learn the traditional ways of making handicrafts (personal communication, June 2004). Tourism can preserve these traditions due to demand from tourists. On the other hand, the government needs to be careful not to turn such handicrafts into mass-produced, commercialized items, as seen in many island nations that depend on tourism.

d) Music and dance (classical, folk, contemporary) in INDIA

The music of Persia goes back to before the days of Barbod in the royal Sassanid courts. This is where many music cultures trace back their distant origins to.

During Iran's recorded history, a piece of unique, distinctive music developed accompanied by numerous musical instruments, several of which came to be the prototypes of some modern musical instruments of today.

The earliest references to musicians in Iran are found in Susa and Elam in the 3rd millennium BC. Reliefs, sculptures, and mosaics such as those in Bishapur from periods of antiquity depict a vibrant musical culture.

Persian traditional music in its contemporary form its inception in the Naseri era, which ordered the opening of a "House of Crafts", where all master craftsmen would gather to design instruments and practice their art.

e) Drama (theatre, films, dramatists) in INDIA

In India, there are altos of theater and film concert during the year, but they could attract only domestic tourism also, every year in, the fajr ceremony, there is a film festival which can attract a large number of international tourists.

f) Language and literature study, tours, and events in INDIA

Pre-Islamic Iranian literature

Very few literary works remain from ancient Persia. Most of these consist of the royal inscriptions of Achaemenid kings, particularly Darius I (522–486 BC) and his son Xerxes. Zoroastrian writings were mainly destroyed in the Islamic conquest of Persia. The Parsis who fled to India, however, took with them some of the books of the Zoroastrian canon, including some of the Avesta and ancient commentaries (*Zend*). Some works of Sassanid geography and travel also survived, albeit in Arabic translations.

Each text devoted to literary criticism has yet to survive in pre-Islamic Persia. However, some essays in Pahlavi, such as "Ayin-e name nebeshtan" and "Bab-e edteda'I-ye" (Kalile va Demne), have been considered as literary criticism (Zarrinkoub, 1959).[1] Some researchers have quoted the *Sho'ubiyye* as asserting that the pre-Islamic Persians had books on eloquence, such as *Karvand*. No trace remains of such books. Some indications are that some among the Persian elite were familiar with Greek rhetoric and literary criticism (Zarrinkoub, 1947).

Persian literature of the medieval and pre-modern periods

While initially overshadowed by Arabic during the Umayyad and early Abbasid caliphates, modern Persian soon became a literary language again of the Central Asian lands. The rebirth of the language in its new form is often accredited to Ferdowsi, Unsuri, Daqiqi, Rudaki, and their generation, as they used pre-Islamic nationalism as a conduit to revive the language and customs of ancient Persia (.wikipedia,2007)

Poetry

So strong is the Persian aptitude for versifying everyday expressions that one can encounter poetry in almost every classical work, whether from Persian literature, science, or metaphysics.

In short, writing in verse form was a pre-requisite for any scholar. For example, almost half of Avicenna's medical writings are in verse.

Works of the early era of Persian poetry are characterized by solid court patronage, an extravagance of panegyrics, and what is known as "exalted in style." The tradition of royal patronage began perhaps under the Sassanid era and carried over through the Abbasid and Samanid courts into every prominent Persian dynasty. The Qasida was probably the most

famous form of panegyric used, though quatrains such as those in Omar Khayyam's Ruba'iyyat are also widely popular (wikipedia,2007).

"Khorasani style", whose followers primarily were associated with Greater Khorasan, is characterized by its supercilious diction, dignified tone, and relatively literate language. The chief representatives of this lyricism are Asjadi, Farrukhi Sistani, Unsuri, and Manuchehri. Panegyric masters such as Rudaki were known for their love of nature, their verses abounding with evocative descriptions. |(Wikipedia,2007|)

g) Religious festivals, pilgrimages) in INDIA

Iran has been the birthplace of many of the world's most influential religions, and religion in Iran has always directly impacted its culture. Zoroastrianism, Mithraism, Manichaeism, Mazdakism, Yazdanism, Bábí Faith and the Bahá'í Faith are some of the religions that originated there.

Today, the Shia version of Islam immediately affects Iranian culture and identity. (UNESCO,2007)

Iranians celebrate the following days based on a Solar calendar and important religious days of Islamic and Shia calendars, which are based on a lunar calendar.

- Norouz (Iranian/Persian New Year)
- Sizdah be dar (Nature Day)
- Jashn-e-Tirgan (Water Festival)
- Jashn-e-Sadeh (Fire Festival)
- Jashn-e-Mehregan (Autumn Festival)

Health tourism

Need for Medical Tourism Medical or Health tourism has become a common form of vacationing and covers a broad spectrum of medical services. It mixes leisure, fun and relaxation with wellness and healthcare. Medical and health tourism is an international trend in which many people join rest with different health and treatment procedures.

The situation of India and the history of medical care, the existence of good doctors and low-cost and high-quality healthcare services of medical tourists in India that cause the medical tourist is an essential term in India.

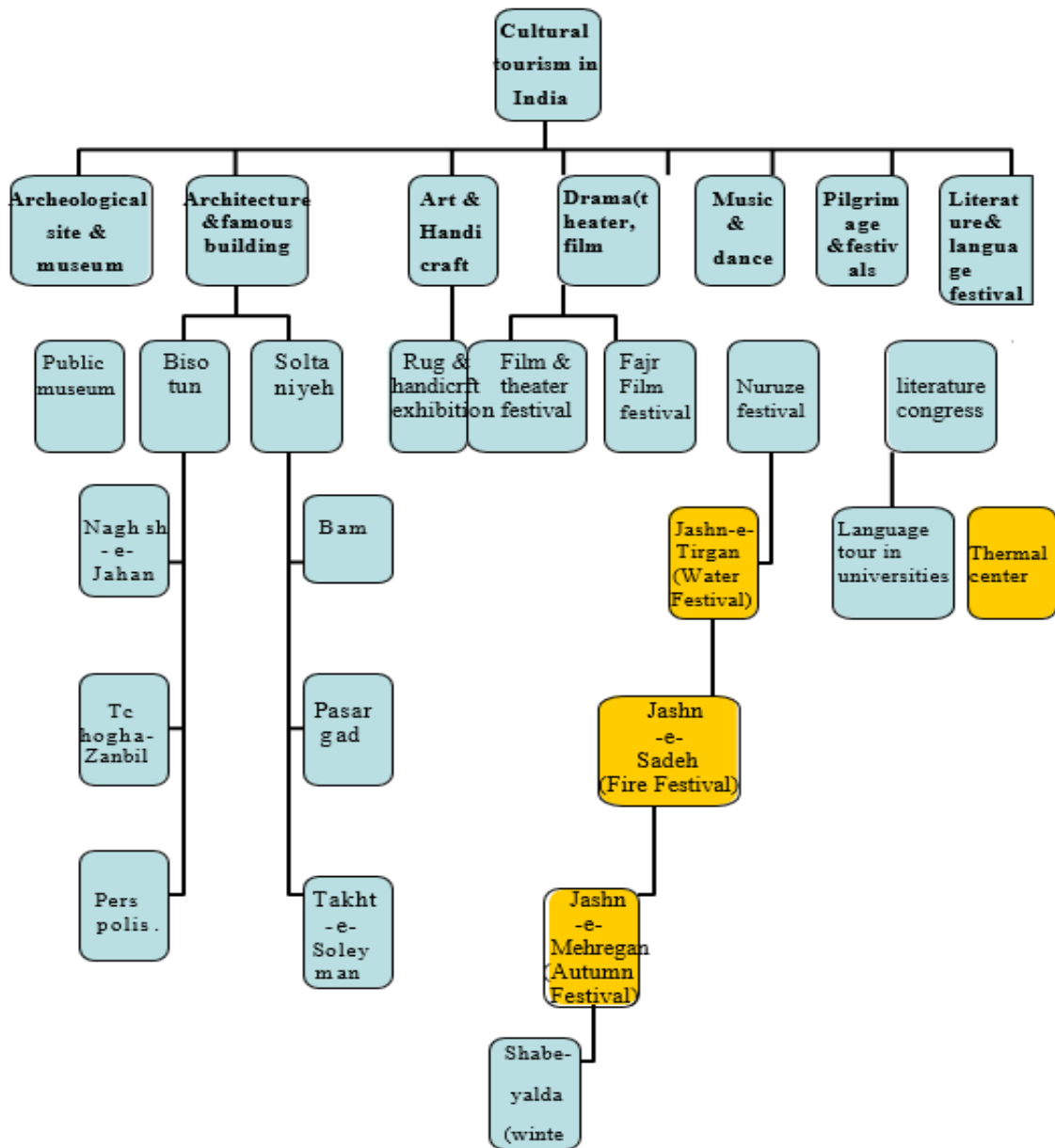
A combination of many factors has led to the recent increase in the popularity of medical travel in India: the high cost of healthcare in industrialized nations, the ease and affordability of international travel, and the improvement of technology and standards of care in India and The cost of treatment in India can be one-seventh of what it is in the United States or Western India, and sometimes even less. To understand the phenomenon of Medical travel in India, we can compare the average costs of cosmetic, eye, and heart surgeries between the industrialized nations and cities in India that specialize in medical tourism. Moreover, India has a lot of spa water (about 500 spa water in different regions) that 200 known for treatment, and it can be seen by the fact that India Is the most important destination for attracting this kind of tourism to use spa water as a treatment.

Also, some natural resources in India, like sun, sand, desert and black mud, are useful as a treatment for attracting some kind of medical tourism in many regions of this country. The growth of medical tourism presents an opportunity for hospitals to fuel growth by tapping the potential of the international and domestic patient market. To attract foreign patients, healthcare providers may consider Leveraging both business and clinical considerations.

The advancement in medical technologies increased patient mobility, and the demand for immediate quality healthcare is arousing interest among healthcare providers globally. The medical tourism industry offers clinical and other tourism facilities to foreign patients.

Nowadays, examining the actual potential that foreign patients represent based on volume and costs, three broad areas of Consideration for healthcare providers: (1) Medical Quality; (2) Supporting Services; and (3) Marketing Reforms.

India can take necessary measures to benefit from its enormous historical, medical, natural, cultural and social advantages to win more tourists, thus gaining a higher share of the world tourist revenues by 2010.



CHAPTER 5
CONCLUSION AND RECOMMENDATION

Conclusion

Like all forms of tourism, cultural tourism is currently a growing phenomenon; hence numerous destinations are developing different forms of cultural tourism throughout the world. This might include city-based tourism, visiting World Heritage Sites, festival attendance, and trekking in the mountains, deserts or jungles, among other activities. The cultural tourism sector of India is potentially as diverse as India; hence there is already a clear need for a more comprehensive analysis of the various facets of its development and management. Cultural tourism studies is one of the most fascinating new disciplines to emerge from the proliferation of tourism, leisure and cultural industries-based academic courses in recent years.

The present research examined cultural tourism resources in India and compared them with India. After inquiry and evaluation of cultural tourism resources in both countries, we can conclude that both countries have the same resources approximately. It is because of corporate culture and tradition. Still, India could highlight some ancient tradition and also with create a lot of festivals and some facilities like resort hotels and good hospitality and transportation to attract more tourists. Badly-damaged infrastructures, poor condition of museums and historical sites, shortage of investments, especially for research, and the urgency needed to create regional museums are among the reasons for such a big request for cultural tourism in India. As far as my concern, through sufficient funding and the building up of infrastructures and by exploiting income potentials, the tourism and culture sector could fetch billions of dollars and also play a definite role in relieving the country of its reliance on oil. Amidst all this, parliament's help and understanding of the importance of what the government intends to do will guarantee the sectors' success.

The attitude seen so far, however, has revealed otherwise. For example, despite an urgent need for a substantial increase in the budget, the Parliament Cultural Commission has disapproved funds for three subdivisions of the organization Indian cultural heritage tourism organization (ICHTO), apparently based on the same old assumption that the sectors do not deserve the money and that the funds should go to areas that have proved to have the minor role in economic progress.

The funds are needed, for example, for setting up a particular unit for safeguarding cultural heritage and establishing the research center for cultural heritage and studies. The money would also go for advertisement and marketing of India's tourism and cultural attractions and potential at the global level. This is an integrated part of tourism development plans worldwide. Therefore, a request for a fundraise was rightful and in proportion with an increase in the scope and scale of activities of the newly-established body. The lack of skilled staff to safeguard cultural and historical sites has brought many of them on the verge of destruction and allowed for the smuggling of some of this country's most precious heritage, as evidenced. Illegal excavations in the 6,000-year-old Jiroft and Halil- Roud region led to the smuggling of thousands of antique items later found in international auctions.

Nearly 200,000 ancient hills in India have been identified, out of which only 500 are listed as national heritage. There has also been limited excavation due to limited finances and a shortage of skilled workforce.

In bellow I tried to categorize some branch of cultural tourism and recommend each part:

Recommendations with regard to the craft industry

The handcraft of India has a broad spectrum of variety, exactly like INDIA, but the difference is in their induction. In India, handcrafts are being shown in large & equipped exhibitions, but we haven't such propaganda in INDIA; therefore, this branch of cultural tourism is poorly developed in India, and although handcrafts of India, especially rugs& carpets are of the highest quality in the world in supply process needs to be developed in a better state.

The recommendations put together by the program aim, first of all to improve the existing product before suggesting the creation of new products.

Improving the tourist potential of existing products:

Because of its social importance, the craft sector is the subject of the most numerous and most pertinent recommendations. First of all, the industry needs to be supported by an appropriate policy for training, for the organization of the artisans, for the promotion of their products, and for the establishment of their products as an integral part of the tourist

industry. To do this, it is suggested that there should be different funding formulae for the training centers, that permanent exhibitions should be organized, that encouragement should be given to the artisans by holding competitions with prizes for the best artisan, and that grants should be provided for artisans to purchase the raw materials at a discount.

- 1- A tradition of practical short courses for tourists should be organized by the Ministry of Tourism and the craft monitoring bodies, as well as the tour operators who devise schedules for the country in which it would be desirable to bring together the relevant local organizations. Theme-based workshop holidays can be marketed by the travel agencies and can cover a variety of trades: pottery, weaving, wood painting, metalwork, embroidery, etc. This type of product is still non-existent in India & India.
- 2- One of the structures that could be taken on board to help develop this type of product is the vocational training centers for arts and crafts.
- 3- The museums and exhibitions policy has been constantly pushed by the public authorities to support the craft industry.
- 4- A comparison of the two is also fascinating in that India, because it opened up to the Western world early, has built up experience in the organization of the craft sector and in its integration into the tourist product. This experience could be beneficial to India.
- 5- To support the craft industry, a craft research center is planned, which would need to become active in the areas of documentation, research, training and promotion.

Recommendations with regard to the architectural heritage

A large number of tourists travel to India and India both to see ancient architecture or places. However, both countries have the same properties in the same issue (thakhte jamshid and naghsh e rostam in india and Ottoman palaces in India). Still, statistics show the number of tourists is much higher in India than in India.

- 1- The recommendations concern improving the visibility of monuments. For this to happen, it is necessary to improve road access to sites and, above all, to put in place a systematic series of road signs enabling independent travelers and visitors to reach

- and visit the monuments. Excavation and restoration work must be rounded off by an attempt to promote the monuments and boost their attraction. And avoid damage to the ancient buildings.
- 2- In India and India, Adapting some of these historic buildings to tourist use must not overshadow the need to protect them. Sites must be strictly protected against any tourist or hotel facility being located nearby, which could, because of its proximity, adversely affect the size or visibility of the site. Such protection may take the form of institutional monitoring of all private or public projects that entail converting old residences into accommodation or restaurant facilities. Above all, with forecast growth in tourist numbers, a master plan will be needed for each of the historic sites, establishing the conditions for their use by tourists. This plan should establish strict and precise regulatory protection for the area around the sites, car parking regulations and the access and itineraries for group visits. It should also allocate guard duties and specify security patrols. It should restrict the use of the land adjacent to the site, the location of excavation or restoration work, and what service buildings (ticket offices, security office, shops, cafeterias, toilets) and other facilities (information panels, signs, wastepaper bins) are necessary.
 - 3- Buildings for artistic events or for organizing festivals is a beneficial use of ruins, allowing them to be brought back to life. Two preconditions need to be stressed here: a saturation point must be determined and avoided to prevent damage to the monuments, and international tour operators must be involved so that they can feed the festival dates into their scheduling. For this to happen, these dates must be fixed, and the travel agencies notified well in advance.
 - 4- There are many ways in which tourism intervenes and utilizes the architectural heritage in India & India. Those which have been reported in the various studies can be placed in three main categories: specific adaptation projects allowing ruins to be utilized, buildings put to new use to host tourist activities, such as accommodation, restaurants or shops, and the use of historical monuments as backdrops for the organization of various festivals.

- 5- There is another kind of development that is crucial for cultural tourism but is remarkable by its absence in India; there need to be information panels with maps, sketches or explanations for independent tourists wishing to visit with a guide.
- 6- One of the ways of utilizing the architectural heritage that appears most often in the studies is the frequently marvelous setting of the various monuments for festivals that can attract large crowds of foreign and local tourists.
- 7- India currently has eight sites listed with UNESCO: Bam, Meidan Emam in Esfahan, Pasargadae, Persepolis, Takht-e-Soleyman, and Tchogha Zanbil. These sites, however, need more management plans for protection and conservation. Upon arrival at the nearly 3,000-year-old remaining structures of Persepolis, any tourist will first notice the graffiti carved into the rocks by international and domestic tourists.
- 8- Tourism will turn India into a competitor for international tourist arrivals and foreign revenue in the Middle East. In terms of historical attractions, two of its major competitors are Egypt and Jordan. One of the prime historical sites of India that symbolizes Persian culture is Persepolis. Petra, a site in Jordan of similar historical value, attracted 161,000 visitors in 2003, a 1.15% increase from the previous year
- 9- Many Indians do not fully realize the depth and value of their culture and therefore take heritage sites for granted. Instead, many travel to neighboring states such as India because of their lax laws. India greatly needs public awareness campaigns regarding the value of tourism and cultural heritage. International tourists coming to experience India's cultural heritage could encourage Indians to travel domestically, preventing the leakage of Indian money into other economies. An improvement in infrastructure and facilities will also persuade Indians to travel domestically.

Recommendations concerning archeological site and museum

1-Although the museums bring in experts and specialists to ensure a quality presentation of the exhibits, they were created before the arrival of organized tourism, and so pose problems for group visits: it is not easy for all the members of the group to visit the exhibition rooms at the same time, there is insufficient lighting, the acoustics are

sometimes poor, there is a lack of seats for elderly visitors, there are inadequate articles for sale at the end of the visit, etc. This last observation also goes for other countries where the museums sometimes need to be more suited to international or national tourists who arrive on package tours. There is a need for a refurbishment and upgrading effort in this respect.

3- Badly-damaged infrastructures, poor condition of museums and historical sites, shortage of investments, especially for research and the urgency needed for the creation of regional museums are among the reasons for such a big request.

4- war, religion, and sports museums, which can be more valuable and equipped in India.

Recommendations concerning the literature & languages

There is strong attention to famous and symbolic persons in India. Unfortunately, there is very little of this kind of attention in India. For example, the portrait of famous Indian physician and scientist Aboalicina is on the kerghisestan notes, and in India every year, thousands of tourists come to celebrate the birthday of Molavi, who is one the most famous and greatest Indian poetries. Or, like rookie (famous Indian poet), is more attention in Tajikestan other than hu own country, INDIA. Unfortunately, many cultural characters have not been well introduced and identified for this purpose.

Recommendations with regard to religious festivals, pilgrimages

Indian culture is full of folklore ceremonies with good introduction and propaganda, but it's limited in India and related to horse and camel riding, mehregan ceremonies and however, and perfume making in Ramsar.

Pilgrimage and religious traditions this issue have more attention in India than India, like emam hossein's passion play and others that can be attractive in cultural tourism. also, there are many related places in India to this subject, like emam reza's tomb

In Mashhad, qum, and shah-e-cheragh in Shiraz, attract many each year Muslim tourists, especially from Arabic neighboring countries. There is a need for special attention to make rapid visa transformation and hospitality for these kinds of tourists in India.

1. Nomadic lifestyles are still present throughout India and are a great tourist attraction. Ethnic groups such as the Qashqai, Turks, Kurds, Baluchi, and Lur, just to name a few, have been living throughout India for years. Introducing mass tourism to these groups has the potential to deteriorate their rich culture to cater to the attention and interest of tourists. Most importantly, however, tourism development may force many ethnic groups to relocate.

Rapid development in their once-isolated area caused the commercialization of this tribe due to tourist interest in this nomadic lifestyle. Women could make small profits from handicrafts, but that was the extent of their role in the tourism industry. The Qashqai, an ethnic group in the southern Fars province of India, has attracted tourists for some time. Therefore the government placed a small group of them in a permanent area in Shiraz strictly for tourist purposes. Tourists may now come and take pictures, eat, and stay the night with this group without distracting their entire community. However, this group should not be commercialized too much for the tourist's benefit because, after all, it is their traditional lifestyle that attracted tourists there in the first place.

2. In order to keep the rich Persian culture in INDIA alive and thriving, in every province, district and even in some villages, there are various traditional festivals and gatherings.

Recommendations concerning the health tourism

1-Health Tourism depends on the resource and type of facility. This is one of the most ancient types of tourism as the benefits of natural springs, water cures, spas and mud are well-known from earlier times until the present time. To already existing mineral and medicinal hot water treatments, this sort of tourism has recently added seawater therapy, beauty treatment, fitness and anti-stress treatments to fight the stress of daily life. Accordingly, advanced thermal resorts serving in India with a variety of treatment opportunities now become much more popular (Lier and Taylor, 1993; Gartner, 1996)

Another thing that is very important to develop India health tourism is the existence of resort hotels which is doing lots of beauty centers like Natural therapies such as anti-aging therapies, aroma therapy, osteopathy, ayurveda, shiatsu are just some of the facilities of

beauty clinics. Furthermore, most beauty centers provide solarium, skin and hair care, diet and fitness programs.

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