

A study on indigenous cultural exposition and interaction at touristic destinations: Reference Meghalaya in Northeast India

*A thesis submitted in partial fulfilment of the requirement for the degree of
Doctor of Philosophy in Design*

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Under the supervision of
Prof. Debkumar Chakrabarti



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Dedicated to my beloved parents

Mr. Edmund Bok Kharmujai and Mrs. Sairupa Kharkongor



DECLARATION

I hereby declare that the work contained in this thesis entitled “A study on indigenous cultural exposition and interaction at touristic destinations: Reference Meghalaya in Northeast India” is solely my own work done under the supervision of Professor Debkumar Chakrabarti, at the Department of Design, Indian Institute of Technology Guwahati, Assam, India. I hereby declare that to the best of my knowledge; it contains no materials previously published or written by any other person, or a substantial proportion of material that have been accepted for the award of any degree or diploma at IIT Guwahati or any other educational institute, except where the due acknowledgement is made in the thesis. Any contribution made to the research by others, with whom I have worked at IIT Guwahati or elsewhere is explicitly acknowledged in this thesis. I also hereby declare that the intellectual content of this thesis is the product of my work and as per general norms of reporting research findings, due acknowledgements have been made wherever the research findings of other researchers have been cited in this thesis.



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CERTIFICATE

This is to certify that the thesis work presented herein by Ms. Wanrisa Bok Kharkongor was undertaken under my guidance and supervision. She did not submit the volume of work presented here, for the award of Doctor of Philosophy (PhD) in Design of Indian Institute of Technology Guwahati, earlier for any other degree.

She has undergone four specified/ suggested courses and fulfilled all the requirements of rules and regulations as mentioned in the PhD ordinance for submitting the thesis for PhD degree of IIT Guwahati.

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ABSTRACT

“A true design work must move people, convey emotions, bring back memories, surprise, and go against common thinking”.

Alberto Alessi¹

The thesis encompasses a broad area of design intervention in the field of tourism. It emphasises on the possibility of conceptualising micro-tourism from the viewpoint of cultural interaction with the natives. Tourism is a dynamic industry that is driven by fulfilling customers' expectations and going further to providing tourists with the highest grade of quality and service that transforms itself with time. As tourism is competitive, it involves the ability to continually adapt to customers' changing needs and reshaping to the changing trends. Because of the involvement of products and services, the role of designers and marketers is crucial in every stage of the customers' or travellers' journey map. The tourism industry and research have always focused on the destination which is a crucial decision in improving tourists' experience; however, there are key features that can be refined to add up to a more rewarding experience if much attention is given to the journey that leads to the destination. It is also noted that there has been a stereotyping of culture particularly in the unexplored destinations that give a disparate and modified view of the actual and ethnic lifestyle and traditions of a particular society. The thesis attempts to accomplish in filling the gaps by providing a framework that can encapsulate the various cultural elements of a destination not only at the destination but throughout the journey experience. The approach and methods of the research are both qualitative and quantitative. The frameworks are formulated from the qualitative studies conducted that are analysed using statistical methods as Principal Component Analysis, Kruskal-Wallis Tests and Spearman's rank correlation. The proposed framework has also been quantitatively validated and evaluated for performance using Wilcoxon Rank Test to prove the validity of the framework as well as the hypothesis framed.

The thesis begins with a literature survey to understand the tourism industry and the role of designers in it. The literature survey was also conducted to identify the research gap required to be addressed in a renewal context of culture and tourism. Based on a fair literature study and after identifying the research problems and while deriving the research gap, the aims and objectives and the hypothesis of the thesis were constructed. Following this, the research methods were framed to enable structuring the study into five main phases. The first phase includes a survey intended for studying the perception of tourists and natives on unexplored destinations and comparing the same with the well-known destinations in the country of India. This phase centres itself on one of the seven Northeastern states of India, Meghalaya, which is a hill-station also known as the Abode of clouds. The state has attracted a considerable amount of tourists, yet its culture and traditions remain unexplored. A qualitative survey was conducted with two-structured questionnaires using a Likert scale, of which one was given to the tourists visiting the state and another to the natives belonging to the state. A sample size of 150 tourists and 145 natives were taken for the survey. The second phase was conducted in three areas of study viz. Kerala, Meghalaya and West Bengal. This was done to obtain a comparative result of the perception of tourists and natives on other states of the country. The responses of the participants for both the phases of the study were analyzed by statistical methods using SPSS to achieve significant research findings.

¹ <https://www.alessi.com/design/en/alessi-world/about-us>

The third phase of the study was carried out to identify the significant cultural elements of the three states. It is to be noted that these elements are applicable or relatable to some extent to various other contexts of cultural domains in any other society. Two models of culture coined by social psychologist Geert Hofstede and anthropologists Edward T. Hall were studied. Various aspects of culture and cultural layers were extracted from the models for building the framework. The card sorting method was applied to categorise the different cultural elements into a specific set of categories. Two exercises were carried out, one requires the participants to sort cards into cultural layers and the other to sort the cards into cultural representations. The sample size is 30, with participants having background of Design, Art and others. Subsequently, an interview was conducted which was analysed through the content analysis, to understand the mental models of the participants while they are categorising the elements and extracting meanings and relationships of each category. Cluster analysis was done to analyse the results using dendrograms of Ward's Linkage.

The fourth phase is a study on the symbols of Culture that can be viewed from an outsider's perspective. The tool used for this is a questionnaire with a semantic scale which was later analysed using the statistical techniques to categorise and group symbols that have affinity towards one another and also to find out if there is any significant correlation among the symbols. In this phase, two frameworks the SRMV and DEE frameworks are formulated from the results of the previous phase. The frameworks are structured to assist in designing cultural spaces and products.

The fifth phase presents a validation of the proposed frameworks. A feedback of the impact and effectiveness of the frameworks was derived from the tourists visiting Meghalaya and as well as the natives of Meghalaya and the same is analysed and evaluated by means of statistical methods.

The study attempts to provide an approach that would assist designers working to create cultural spaces at any tourist destination, which can be a communication ground between the natives and the tourists. The salient features of the Thesis include a framework design that can be implemented in the design of cultural spaces which would expose profound cultural aspects as well as interaction with the locals. These interactions can be achieved through the involvement of local artisans and performers who would provide hands-on experience with the authentic features of the destination. The framework would also assist designers in drawing inspiration from the culture of a place, particularly those cultural elements which are essential yet not commonly visible. Through these initiatives, there is scope for local employment. Besides, there would be a growing sense of appreciation for each other's culture. The study, therefore, intends to identify, explore and nurture the deep cultural roots untouched and unexplored for preservation, enhancement and embracement.

Keywords: Cultural Manifestation, Cultural Exposure, Cultural Interaction, Travel motivation, Culture and Design

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ABBREVIATIONS

CE- Common Elements
CL-Cultural Layer
CNN- Cable News Network
CR-Cultural Representation
CSCHC- Centre for Studies in Culture and Heritage of Cochin
DE-Distinct Elements
DEE- Distinct Elementary Essential
EE- Emerging Elements
FY- Financial Year
ICOMOS- The International Council on Monuments and Sites
IIC-Incredible India Campaign
INA- Indian National Army
KHADC- Khasi Autonomous District Council
KITTS- Kerala Institute of Tourism and Travel Studies
LIS- Library and Information Science
MICE
MICE- Meetings, Incentives, Conferences, and Exhibitions
NIFT-National Institute of Fashion Technology
PCA- Principal Component Analysis
SD- Standard Deviation
SPSS- Statistical Package for Social Sciences
SRM- Symbolic Representation and Meaning
SRMV- Symbols Rituals Myths Values
UE- Unconventional Elements
UNESCO- United Nations Educational, Scientific and Cultural Organisation
UNTWO- United Nations World Tourism Organisation
WTO- World Tourism Organisation
WTTC- World Travel and Tourism Council







CHAPTER 1: Design Intervention in Cultural Tourism

The chapter intends to provide a better understanding of the design aspects and the role it plays in the tourism industry. It gives a comprehensive perspective of the subject matter, i.e., tourism and how the identity and culture of a destination shape it. The chapter details the background of tourism which includes categorisation of tourism, the types of tourists and the motivation that drives the tourists towards a destination. It also gives a brief description about the case study on Kerala tourism; Kerala, a state in the southern part of India is one of the renowned and successful tourist destinations in the country focusing mainly in promotion of local cultural attributes and services. The chapter concludes with a brief of the literature study, the research gaps, hypothesis, aim and objectives which constitutes the research proposal.



1.1 Introduction

Tourism is one of the fastest-growing industry in the modern history of humanity. It is defined as “a summation of commercial activities producing tourists’ goods and services”. Tourism is composed of goods and services, in other words of tangible and intangible elements (Bădulescu, 2009). Because of the involvement of products and services, the role of designers and marketers is crucial in every stage of the customers’ or travellers’ journey map. To achieve a precise understanding of the design intervention in tourism, understanding the background of tourism and the tangible and intangible aspects of it is essential.

As stated earlier, the chapter intends to provide a better understanding of the design aspects and the role it plays in the tourism industry. It also speaks of the various forms of tourism in the Indian context. Of the many types of tourism, mountain tourism, eco-tourism, and green tourism under one umbrella have been one of the main focuses on hilly areas. The packages provided for mountain tourism like rock climbing or bungee jumping imparts an adventurous thrill that challenges the tourists to overcome their fears and also to achieve an overwhelming experience. However, the thesis places its focus on cultural tourism as there seems to be less information and knowledge of the culture and lifestyle in the unexplored hilly areas of the country. It talks about how this form of tourism expresses the ethnicity and authenticity of a destination that eventually communicates the identity of the place to tourists.

Overcoming fear and having a sense of attaining the pinnacle of self-realisation and confidence are a few of the many factors that can provoke a tourist to take part in the activities mentioned above. Tourists are motivated by various factors as well, and understanding the factors that drive a person to travel is the most crucial part of today’s tourism industry. The literature on tourists’ motivation speaks of the “Push” and “Pull” factors that drive the tourists to move out of their comfort zones to places that are new and unknown to them. These factors also determine and influence the decision-making process of the tourists towards the choice of their destinations (Um & Crompton, 1990).

The chapter also discusses the relationship between culture and design. Literature on the frameworks derived by researchers on the influence of culture in design is elaborated and the gaps observed in these studies were also identified.

The last section of this chapter points out the research gap obtained from the literature review, the research question followed by the hypothesis that leads to the aim and objectives. This chapter assimilates the complete concept of tourism and its impact, the motivation of the tourists to travel, a brief understanding of cultural tourism that forms the base for promoting tourism in the state and the relationship between design and culture. The section on the research proposal will give the essence of the research and how it may contribute to society.

1.2 Understanding the Role of Tourism in India

1.2.1 Tourism: A brief background of international and national perspective

Tourism is a combined effort of locals as well as entrepreneurial explorers to provide a facility for others. The chart below in Figure 1.1 gives a framework that needs to be looked into when a new area is chosen for study and development.

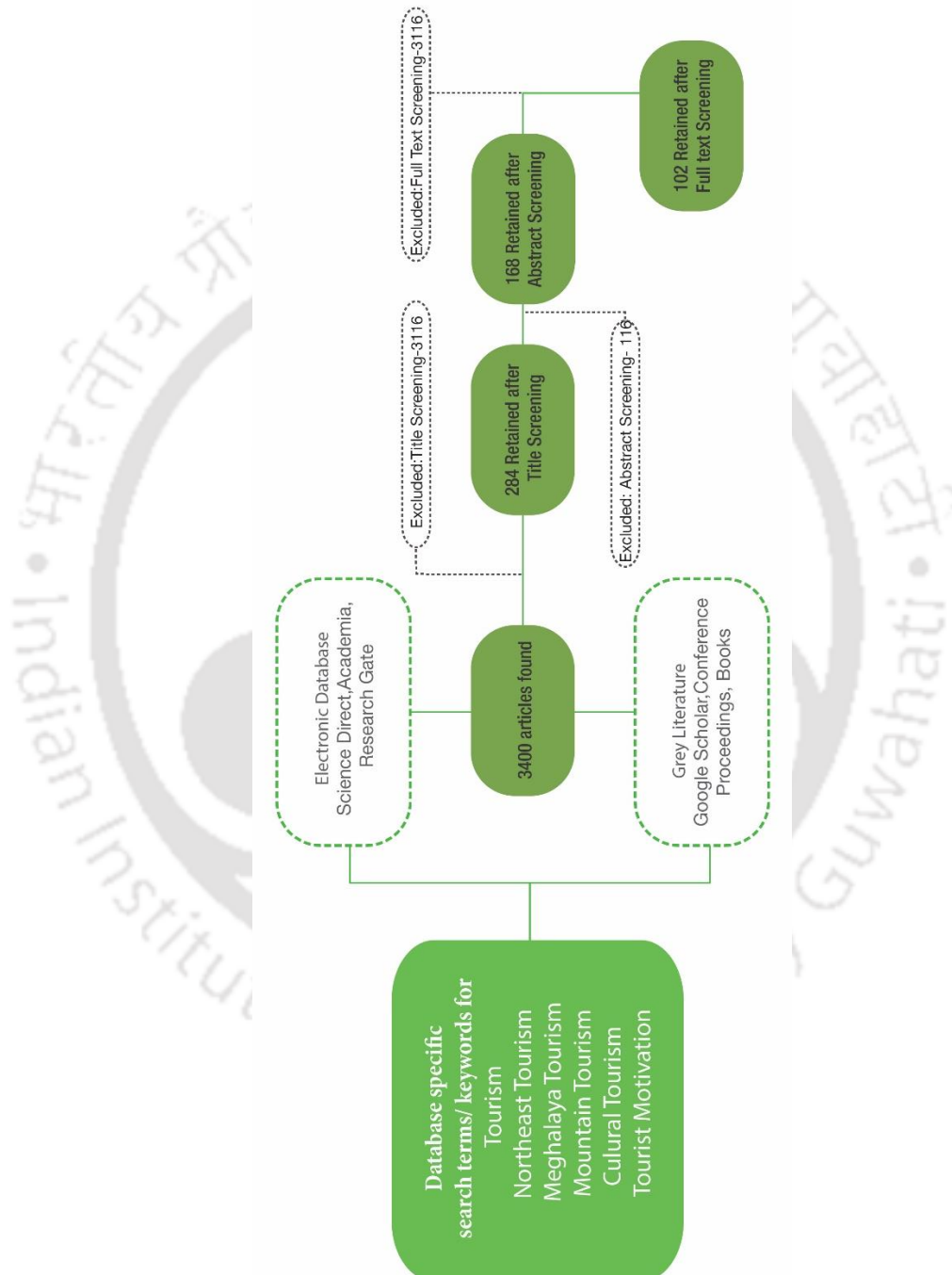


Figure 1. 1. Literature survey strategies followed in the present study

In the world today, tourism has become one of the significant and emerging sectors of external economic activities (Bera, 2015), where an exponential rise in the number of people travelling for

pleasure, and the number of countries and places regularly visited by tourists are observed (Erik Cohen, 1989).

Before going into the details of the thesis, it is essential to understand the whole concept of tourism, its underlying meaning and history while making an effort to highlight the tourism potential of a specific location/place. The descriptions and definitions that have been coined by various researchers and authors would be necessary to study.

The word “tour” is said to be derived from the Latin word “tornaro” and the Greek word “tornos”, which means a lathe or circle or the movement around a central point or axis. Tourism is also defined as “the business of providing services for people who are travelling for their holiday” (K.C, 2014).

A broad definition of tourism states that tourism is a temporary short-term movement of people to destinations outside their residences and workplace that also includes the activities performed during their stay at these destinations. It should be noted that all tourism will include some travel, but not all forms of travel can be termed as tourism. People tend to have confusion with travel and tourism; however, literature defines travel as follows: “Travel encompasses all journeys from one place to another for leisure, to work, reside, study or who pass through any place without stopping” (Robinson et al., 2017).

Tourism as a whole involves the activities and participation of people travelling to and staying in places apart from their usual environment for less than a year and whose primary purpose of travel is not remunerated by the place visited. It is to be noted that tourism is one form of activity carried out during a period of leisure which is defined as ‘free time’ or ‘time at one’s disposal’ that can be taken out of one’s routine work and obligatory duties. Tourism involves the movement of people away from their usual place of residence (Robinson et al., 2017). Hence it can be summarised that tourism refers to the activity of travelling or visiting another place other than one’s place of residence for a short period, more than 24 hours but less than a year, and is usually for a non-remunerative purpose (Bera, 2015).

From the definitions, it is seen that tourists will be fascinated and are on the look for the variation of environment and settings from their regular living spaces even if it is for a short duration. Hence for tourism to thrive in a place, the involvement of regional collaborative activities and collective pursuits is necessary. Each region, country, continent, city, town, village, ultimately has to fend for itself in the competition to draw the interests of the tourists (Duarah & Mili, 2013).

Tourism has its impacts on the social, cultural and physical settings in which it drives. These are discussed as follows by Mackercher, (1) Tourism being an industrial activity is expected to consume resources, create waste and would require specific infrastructure needs. (2) As a consumer of resources, it can over-consume resources. (3) As tourism is a resource-dependent industry, it has to compete for scarce resources to guarantee its survival. (4) Tourism is a private sector dominated industry, with investment decisions being based predominantly to maximise profit (5) Tourism is entertainment. (6) The difference in tourism from other industries is that tourism generates income by importing clients rather than exporting its product or services (Mckercher, 1993).

As stated that tourism is a resource-dependent industry, concerns about safeguarding sustainable development and balance will follow which would mean bringing together, in a long term vision, the balance of three dimensions: Social, Competitive and Economic (Franzoni, 2015).

It is well established in tourism literature that the overall tourist satisfaction and a tourist’s motivation to re-visit are partially determined by their overall assessment of the destination’s different attributes. The motivation advances even more if the attributes are unique (Marin & Taberner, 2008).

Tourism is categorized into two types. The United Nations World Tourism Organization (UNWTO 1995) report shows where India stands in the Tourism Industry Worldwide. According to the World Tourism Organization (UNWTO 1995), the definition of tourism could be categorized as:

Domestic Tourism

This type of tourism encompasses trips taken by people within their own countries. In the year 1973, the United States, in 1973, the National Resources Review Commission established that a domestic tourist would be “one who travels at least 50 miles one way” (Holloway, 2009). Domestic tourism signified 73% of the total global tourism spend in the year 2017 (US\$3,971 billion). “Domestic contributions to Travel & Tourism touched 94% in Brazil and 87% in India, Germany, China and Argentina; with China accounting for 62% of absolute global growth in domestic spending over the past ten years” (WTTC², 2018). Domestic tourism is the primary driving force of Travel & Tourism and accounts for 86% of total tourism (WTTC, 2018; Sakellari & Skanavis, 2011).

International Tourism

International Tourism involves trips between 2 countries (Robinson et al., 2017). In the year 2018, 1.4 billion international tourist arrivals (+6%) was observed, consolidating 2017 reliable results and proving to be the second most active year since 2010. In recent years, the 1.4 billion mark has been reached two years ahead of UNWTO’s long term forecast issued in 2010 which indicates the growth in international tourist arrivals. By region, Europe and Asia and the Pacific led growth with a 7% increase in arrivals each. Southern Mediterranean Europe and South-East Asia had the most substantial results in these regions, both welcoming 9% more international tourists. Regions like the Middle East (+10%) and Africa (+7%) raised above the world average. The Americas saw a 3% growth in arrivals over the six months. Overall, these results were driven by a favourable economic environment and strong outbound demand from major source markets (UNWTO, 2010; UNWTO, 2019). The reports also indicate a high and increasing percentage of domestic tourism in India compared to the International Tourism giving India a greater impetus for exploring locations and identifying unique regional identities to expose the varied diversity of the country to international tourists.

Krippendorff asserts that tourism is essentially a resource-based industry (Krippendorff, 1989). Three discrete types of tourist resources exist. They are natural resources such as land, air and water, human-made resources, including the built-up heritage and cultural resources (Travis, 1982). India is yet to identify many resources that remained unnoticed as potentials to provoke the tourists’ interests. One of these resources will be the rich historical heritage and the wide-ranging and flourished cultures. A more detailed understanding of how culture is tapped for driving tourism in the country will be discussed further.

In today’s age, the growth of the tourism industry is rapid; it has become a significant social phenomenon of cultures and societies all over the world, driven by the natural impulse of people for new experiences, and the desire to be both educated and entertained (Alamiqbal, 2015). Hence tourism is usually accompanied with takeaways that the travellers can recollect even after leaving the destination.

Tourism does not have a direct impact only on the travellers but on the host community as well. These impacts can be both positive as well as negative depending on the experiences shared, thus demanding an improvement or re-look of the facilities.

² WTTC- World Travel and Tourism Council

The actions of tourists, their desires to consume similar products as residents and their demand to share the same facilities result in the entire community sharing the benefits of tourism development (Travis, 1982). The key benefits of tourism are income creation and generation of jobs, specifically for the local communities. Research has indicated the remarkable benefits of Tourism; however, it is inevitable to ignore the negative impacts of tourism. One of the main negative impacts of tourism development is that it can gradually destroy the environmental resources on which it is dependent (Bera, 2015). This impact would lead to the depletion of the natural resources and eventually, loss of the natural beauty of the environment. It is also seen that hygiene and security are also compromised in most of the destinations which invoke or stir tension in the local community.

Tourism comprises of a complex set of components, which initiate actions of several socio-economic variables that have a substantial impact on the quality of living of the native people and eventually the environment of a region. It is seen that the tourism industry offers the government with tax revenues and socio-economic developments by improving the infrastructure in various tourism destination (Mission Statement, Tourism Department Government of Meghalaya, 2012). This is of great advantage, particularly for the unexplored and developing regions both economically and socially.

The World Travel and Tourism Council predicted the annual growth to be “8.8% between 2011 and 2021” (A Brief Report on Tourism in India, 2015). The total contribution of Travel & Tourism to GDP was USD7,613.3bn (10.2% of GDP) in 2016 and is forecast to rise by 3.6% in 2017, and to rise by 3.9% pa to USD11,512.9bn (11.4% of GDP) in 2027 (WTTC, 2018).

These reports have indicated that tourism is one of the most burgeoning industry in the world today. Tourism is versatile; it quickly adapts to the changing trends of customers’ needs and reshaping the services to satisfy and fulfil their expectations. In order to understand the inception and timeline of tourism, a brief discussion about its history may be looked into as follows.

History of Tourism

The original forms of travel can be traced as far back as the Babylonian and Egyptian empires, some three millennia BC. However, these originated for business purposes government administration, trade or military purposes rather than leisure. There is also an indication of significant travels of religious tourists to the sites of sacred festivals, which was however viewed as a stressful necessity by travellers. Indeed, the origin of the word ‘travel’ in its earlier form was termed literally as a strenuous and laborious effort. In Babylon, a museum of ‘historic antiquities’ was opened to the public in the sixth century BC, the Egyptians held many religious festivals, that attracted people to visit famous buildings and admire works of art in the cities. Around 500 BC, some travellers began to record their observations which introduced the guidebooks, covering destinations such as Athens, Sparta and Troy (Robinson et al., 2017).

International travel first sets its importance under the Roman Empire. The seas were safe from piracy, thus providing conducive travel conditions in the empire. Roman currency was acceptable everywhere, and Latin was the common language which made travel easier from one place to the other.

Adventurers pursued fame and fortune through travel. Merchants travelled intending to trade, and musicians and actors made their living by performing as they travelled (Holloway, 2009).

Over time the patterns and motives for travelling have changed. In brief, the history of tourism can be divided into six different stages, as follows (Robinson et al., 2017):

- The Roman Empire Period

The Roman Empire period which dates approximately from 27 BC to AD 476 includes travel assigned for “military, trade and political reasons, as well as for communication of messages or information” from the central government to its distant territories. The artisans and architects also take up travelling to places for designing and constructing the magnificent palaces, tombs and structures.

It is also seen that sports/games were another source of motive for travel. In ancient Greece, people travelled to watch or participate in the Olympic Games. As a result, participants and audiences required accommodations and food services which opened ventures for employment. The elite class Romans, in ancient times, travelled to seaside resorts in Greece and Egypt for sightseeing purpose.

- Middle Age Period- Pilgrimage Travel

This period marks the pilgrimage travel in which religious purpose was the primary motive that drives people to travel. It happened around the Middle Age (from about AD 500 to 1400). It had become an organised pre-planned journey for pilgrims to visit their “holy land”, particularly the Muslims visiting Mecca, and the Christians visiting their Holy land in Jerusalem and the Vatican in Rome.

- 16th Century exploration

The growth in England’s trade and commerce in the 16th century led to the rise of a new type of tourists who travelled basically to broaden their own experience and knowledge. This form of travel exploration prevails to this day.

- 17th Century- initiation of Grand Tour

In the 17th century, the heirs of the British aristocracy travelled throughout Europe for a long duration of time which usually takes 2 or 3 years, intending to improve and expand their knowledge. This was popularly known as the Grand Tour, which became an essential part of the preparation of forthcoming administrators and political leaders.

- 18th Century-Industrial Revolution Period

The Industrial Revolution (AD 1750 to 1850) in Europe created the base for the famous mass tourism³. The term mass tourism is briefly used for pre-scheduled tours for groups of people who travel together with similar purposes (recreation, sightseeing) usually under the organisation of tourism professionals (Sezgin & Yolal, 2012).

This period which shifts the focus of people from primary and mundane agricultural means of living into the town/factory and urban lifestyle; this resulted in a rapid growth in terms in the quality of life in terms of wealth and education of the middle class, followed by an increase in leisure time and a demand for holiday tourism activities.

- 19th to 20th Centuries- Initiation of cross-cultural tourism through needs

In the 19th and 20th centuries, social and technological developments have had an immense indirect impact on tourism. Significant advances in science and technology led to the invention of faster, safer and relatively cheap forms of transport which includes the railways invented in the 19th century and the passenger aircraft in the 20th century (Robinson et al., 2017). It prepared the way for mass tourism recognisable to modern concepts of spending leisure time.

³ Mass tourism is the opposite of ‘individual tourism’ and both are wider in scope consisting holiday, circuit, and other tourism markets.

Apart from the advance of industrialisation and transportation, demographic changes and urbanisation, the improvement of social and labour rights with adequate income, has resulted in changes demand (Gyr, Ueli translated by Mohrmann, 2008).

It was in the 1840s that the inception of group holidays, offering an all-inclusive price that reduced the travellers' costs took place. Thomas Cook⁴ (1808-1892), an entrepreneur from England, was seen as the inventor and thus the pioneer of commercialised mass tourism. In the year 1841 he took 571 people from Leicester to Loughborough on holiday supplying their basic needs and entertainment. The travel agencies later opened in Germany under his influence (Gyr, Ueli translated by Mohrmann, 2008).

It was during this time that people looked into India as an untapped potential for travelling for business. The same is continuing today, and tourism is controlled by business houses in designated tourist spots.

It was in the year 1945 that the first conscious and organised initiative to promote tourism in India took place when a committee was formed by Govt. under the chairmanship of Sir John Sergent, who was the educational advisor to the Government of India at the time (K.C, 2014).

- The 1980s
The 1980s were called the boom years. Business and leisure travel have escalated. It was during this time that the younger generation is beginning to have an interest in travelling. Once they began to earn their living, they would save to spend on travelling and exploring new places mostly for entertainment and adventure. These travellers seek for tourism products from exciting vacation options such as adventure travel, ecotourism and luxurious travel. There was not only significant expansion in the travel market but also in tourist destinations.

In India, the Portuguese set their foot in 1400s and British set up the East India Company in the 17th Century. Over time the exposure and links were formed between India and countries outside the globe that attract foreign travels to India. As travel and tourism takes its shape in the country, the Planning Commission recognised tourism as an industry by June 1982.

In the year 1989, the fall of the Berlin Wall in Germany in 1989 resulted in the doom of communism in Europe. It was then that countries such as Russia and the Czech Republic became new tourist destinations for leisure and business purposes.

- The 1990s
The Aviation Industry was facing high operational costs, including wage, oil prices, handling fee of Central Reservation System (CRS), landing charge of the air crafts and advertising fee. During this decade, CRS also marched towards more sophisticated technology. It became possible for agents to book a massive inventory of tourism products like lodging and car rentals.

The introduction of “ticketless travelling” (electronic ticket) brings benefits to the airlines by cutting the amount of paperwork and cost of tickets. At the same time, passengers do not have to worry about carrying or losing tickets. Although electronic ticketing does not bypass the

⁴ Cook, inspired by clear socio-political motives, wanted to use Sunday excursions to tempt workers out of the misery and alcoholism of the cities into the green of the countryside. His introduction of vouchers for hotels and tourist brochures was highly innovative

travel agents as intermediaries, it makes it easier for the airline to deal directly with consumers through the internet and interactive kiosks at airports.

In India this period marks the beginning of tourism travels. Though the tourism planning in India began after Independence in the year 1947, the advancement and initiation of tourism in India was made official and ran in an organised manner in the year 1945. This was operated by a committee led by Sir John Sargent, who was the Educational Adviser to the Government of India at the time (K.C, 2014). Ancient India, foreign visits were made to India for business, pilgrimage and knowledge-seeking purposes. The silk route established the business link to middle-east and waterway travels were made to south Asian countries. In Ramayana Mahabharata the seed of tourism can also be seen, where pilgrimage tourism was there in Varanasi. Subsequently, systematic tourism development took place in India. The tourism planning approach was established which accentuates tourism as an instrument for socio-economic development, incorporation and promotion of social harmony. After 1980s tourism activity gained momentum as an employment generator, source of income, foreign exchange earnings and as a leisure industry (K.C, 2014). The evolution of tourism is given in Figure 1.2.

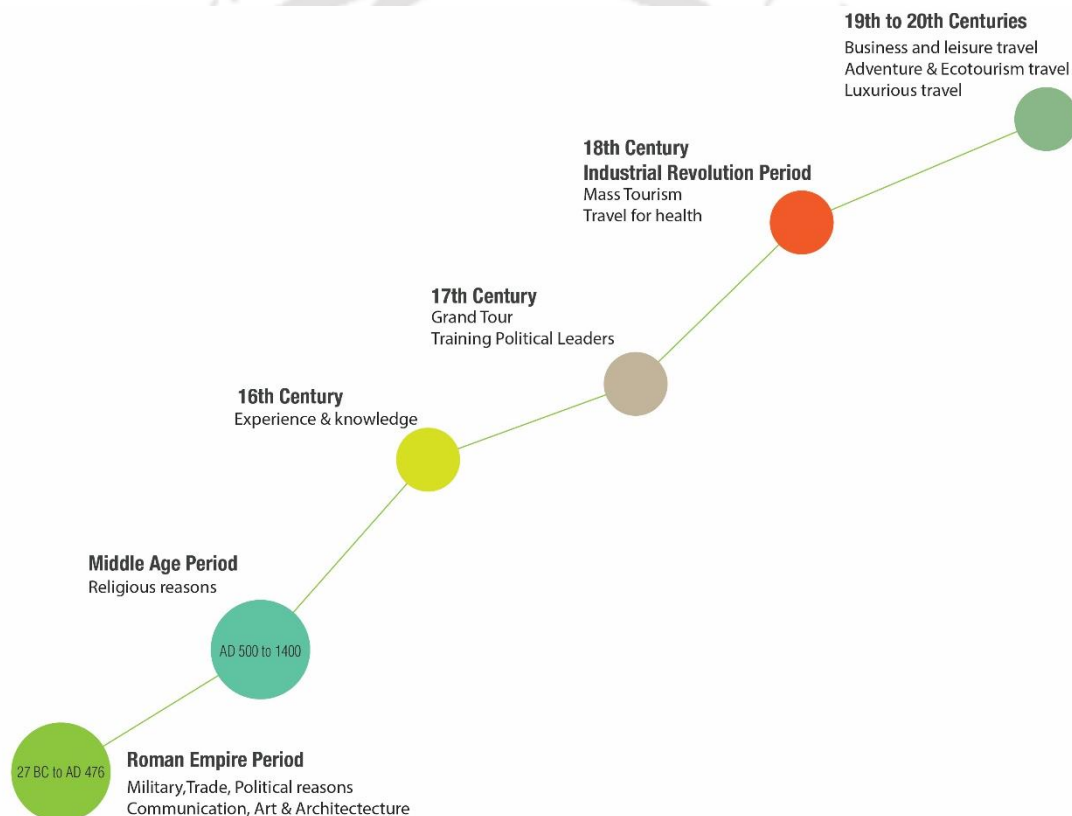


Figure 1. 2. Timeline of the Evolution of Tourism

From this brief history of travel ranging from the earliest times to the nineteenth century, several factors have been at work in encouraging travel. The motivating factors discussed in the following sections took the lead in the present study.

These factors, however, depends on the types of tourists. Every tourist has a motive and interest level that consequently determine the decision process of the travel plan in the first place. In order to learn more about the types of tourists, the following sections define the types of tourists. A few models, like Cohen's Model and Plog's model (Robinson et al., 2017), defined by researchers, give an understanding of the different types of tourists.

1.2.2 Definition of the Tourists, Travellers and Excursionists

People are the critical component of the tourism and hospitality industry as they are linked directly or indirectly to the industry (Leung & Law, 2010). The people engaged in travelling are called tourists. Besides the term 'tourists', other terms such as 'travellers', 'excursionists' and 'visitors' are commonly used to describe people travelling to destinations outside one's residences and working places. These terms have a meaning to them that varies from one to another which are explained as follows (Robinson et al., 2017):

1. Travellers

This is described as one who is taking a trip within or outside one's country of residence regardless of the purpose of travel or means of transport used.

2. Tourists (overnight visitor)

"A tourist is a person who travels to destinations outside his residence and working place, and stays for at least 24 hours" (Robinson et al., 2017). This also would include persons travelling for pleasure, official meeting and business and medical reasons (Holloway, 2009). Two types of tourists are there the international tourist who travels outside his country and the domestic tourist who travels within his country (Robinson et al., 2017).

3. Excursionists (same-day visitor or day-tripper)

"An excursionist is a person who temporarily visits a destination and stays for less than 24 hours, for leisure or business, but not for transit". Two types of excursionists are there the international excursionist and the domestic excursionist depending on the whether the visitor visits outside his country or within the country

4. Visitors

Visitors are those than to a place other than that of his usual environment for less than a year and whose primary purpose of visit is other than attending an activity remunerated from within the country visited (Robinson et al., 2017).

Classification and Types of Tourists

In order to determine and understand the type of Tourists, there are two models presented in his study. These are defined by the following models: 1. Cohen's model 2. Plog's Model

1. Cohen's Model

Cohen's model based on the theory that tourism creates a sense of curiosity to explore new experiences with the need for the security of a familiar environment or space. The degree of familiarity underlies Cohen's typology in which he classifies the tourist into four types: The organised mass tourists, the individual mass tourists, the explorer and the drifter. The first two tourist types are called institutionalised tourist roles; as their tour is set routinely by the tourist establishment. The tour is arranged and sold as a package, standardised and mass-produced. The last two types are called non-institutionalized tourist roles as they are more flexible and almost detached or controlled by the tourist establishment.

a. The organised mass tourist:

The organised mass tourist are the least adventurous and remains mostly confined to his "environmental bubble" throughout his trip. For this tourist type, a pre-planned package with a fixed

itinerary is arranged in advance. He takes limited decisions for himself and stays almost exclusively in the simulated-environment of his home. Familiarity is at a maximum, novelty at a minimum

b. The individual mass tourist:

This type of tourist has their tour partially preplanned, thereby giving the tourist a certain amount of control over his itinerary and schedule. Nevertheless, all of his critical schedules are arranged through a tourist agency. This is the type that sets his experiences from within the “environmental bubble” of his home country and ventures out of it only occasionally. Familiarity has reduced compared to the previous type but is still dominant. The experience of novelty is greater, though it is mundane.

c. The explorer:

This type of tourist organises trips alone, where he looks for comfortable accommodations and reliable means of transportation. He tries to associate with the natives of the places he visits and is keen on learning their language and lifestyle. The explorer, unlike the previous two, dares to leave his “environmental bubble” when is best suited for them but retraces back when circumstances are not favourable. Though novelty dominates, the tourist is not wholly immersed in the destination’s environment and still holds on to his practices.

d. The drifter:

This type of tourist gets out of his way from the customary routines of life at his home. He stays out of the standard tourist package of structured itineraries and all connections with the tourist establishment is avoided. In his journey he is solely on his own, living with the people and often taking odd jobs. Being completely immersed in his host culture, novelty is at its highest; familiarity is almost dissolved (Erick Cohen, 1972; Kim, Chang, & Huh, 2015).

2. Plog’s Model

A model proposed by Stanley Plog in 1974 describes the types of tourists in association with the destination’s popularity to the inherent personalities of travellers. Plog suggests that travellers can be classified into the following types based on their different personalities: allocentric, psychocentric and mid-centric (Robinson et al., 2017; Cruz-Milán, 2017). Given in Table 1.1 below:

Table 1.1. Types of Tourists derived from Plog’s Model

Type	Characteristics
Allocentric Type	Seeks new experiences and cultures, explore the unknown, adventurous, not following a structured itinerary.
Psychocentric Type	More confined to a fixed plan/ structured itinerary, prefer to opt for what is known and familiar, safety and security is a priority.
Mid-centric Type	In between Allocentric and Psychocentric, not adventurous but are open to new experiences. Most tourists fall into this type.

Plog defined these types of tourists according to personality-based, psychographic traits along a continuum in a bell-shaped, normally distributed curve. Plog’s model (Figure 1.3) has been used as a reference for planning and designing tourism infrastructure and marketing projects (Cruz-Milán, 2017).

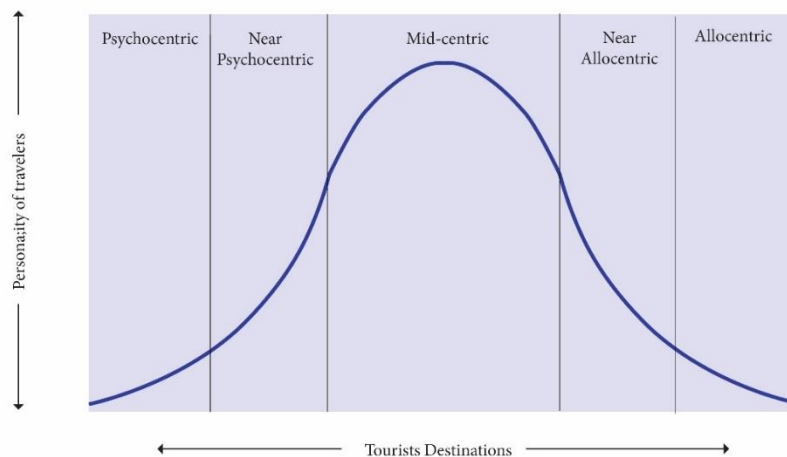


Figure 1. 3. Plog's Classification of Tourist Personalities

The trends of today's tourists tends to fall in the Psychometric range in Plog's model⁵ or the explorer in Cohen's model and some fall in the drifter types. This change in the interest of tourists gave rise to what is known as the new tourism.

New Tourism

It is observed that there is a gradual change in the expectations of the tourists with time. The 'new' traveller, craves for unique experiences, adventures, cultures and lifestyles. Eventually, this transforms the old tourism ways into a new concept called the 'new tourism'.

As tourism has an immense impact on natural resources, it has become a significant concern for the new tourists as they are more sensitive to the environment. The new tourists acknowledge and respect the culture of host nations by not only being spectators but rather engage themselves in new experiences. The conventional "mass" tourists would not think of adventure or mingling with the locals as a motive for travel; however, these are now the grounds of the new tourist experiences. These tourists look forward to a high level of involvement in the organisation of their trip (Magdalena, Elisabeta, & Stănciulescu Gabriela, 2011).

Peon Auliana talks about the 'new tourism' revolution by arguing that tourism of the 1960s and 1970s is characterised by mass, standardised and rigidly packaged tours. This form of tourism is being superseded by a 'new tourism' which is driven by advances in technology, consumers' greater sensitivity towards the natural environment, their demands for more unique and sophisticated experiences and products from the industry. The author also states that 'New tourism' is the tourism of the future characterised by flexibility, segmentation and more authentic tourism experiences. Tourists themselves are moving away from all the glamour portrayed by staged experiences to more natural and authentic experiences. As a result of this it to building a competitive ground for the tourism industry to focus its strategy more on the environment, local culture and sustainability (Peon, 1994).

The thesis, therefore, tries to focus on the unexplored and natural, most undiluted forms of authentic experiences and cultures to the new generation of tourists that in a way, preserves the uniqueness of a place.

⁵ Source: Plog Research, Inc., Leisure Travel – Making It a Growth Market Again, John Wiley & Sons, 1974

Earlier for anyone leaving their habitat and travelling to the unknown would be characterised by fear and insecurity. Travelling outside comfort zones would happen only in extreme demands of circumstances. Today people are more flexible in accepting and adapting to any changes in their habitat or even moving to new environments. The modern man is interested in things, sights, customs, and cultures different from his own. Gradually, a new value has evolved: the appreciation of the experience of strangeness and novelty. Therefore, tourism as a cultural phenomenon becomes plausible when man develops a generalised interest in things beyond his specific habitat when contact with and appreciation and gratification of strangeness and novelty are valued. The experience of tourism combines, then, a degree of novelty with a degree of familiarity, which is an important factor where the security of old habits is accompanied by the excitement of change. In this sense, tourism is a thoroughly modern phenomenon (Erick Cohen, 1972).

Today as we see, tourism has become an experience-intensive sector in which customers seek and pay for experiences (Barnes, Mattsson, & Sørensen, 2016). This experience plays an essential role in formulating the framework of new tourism. Experience is defined as “events that engage individuals in a personal way”; which is “enjoyable, engaging, memorable encounters for those consuming these events” (Hosany & Witham, 2010; Oh, Fiore, & Jeoung, 2007).

Pine and Gilmore describes customer experiences comprise four realms; Entertainment, education, esthetic and escapism. These four dimensions are differentiated across two axes, i.e., the degree of customer involvement and the connection of customer with the surroundings (Hosany & Witham, 2010).

As tourism is a consumer of resources where tourists consume the same products as the host community, hence when planning for tourism, local governments, in particular, must be aware that an immense arrival of visitors will inevitably have an impact on the physical and social infrastructure of a destination (Mckercher, 1993). Therefore, it is essential to maintain a progressive balance that satisfies the needs for economic growth and subsequently maintain the consumption of the area's natural resources, for the benefit of the quality of life and sustainable development (Clarke, 1997; Greg & Hall, 1996).

An approach may be looked into that can cater to developing a successful tourism plan which considers the target group expectations and also devises strategies through frameworks of design intervention. This would help in connecting the tourists to the environment and the natives of the destinations, leaving a piece of the natives' identity in them. Specifically, India is now inviting tourists both international and domestic with a tagline of “Incredible India” highlighting specific identity and explorative newness in experience even in old setups.

1.2.3 Motivation of the tourists

Factors influencing travel: **The Push-Pull Factors**

Before satisfying a traveller, it is crucial to know or find out what they need or require. According to Maslow's theory, in his paper in 1943 “A Theory of Human Motivation”. There are five types of needs that can satisfy a person (Maslow, 1943; Jerome, 2013). The various needs can be ranked according to importance in the shape of a pyramid (Maslow, 1943); the upward climb is done by satisfying one set of needs at a time. The most basic drives are physiological. Then comes the need for safety, followed by the desire for love, and finally, the quest for esteem or fulfilling experience (Griffin, 1991).

In the context of tourism, it is to be noted that it is accompanied by notable tangible and underlying factors that play a specific role in motivating a person to undertake a tour, it may be need-based or leisure time utilisation. To promote tourism these concerns, need to be addressed.

Khuong Mai Ngoc et al. states that motivation is one of the main driving forces used to interpret the behaviour of an individual. It contributes to explain why an individual prefers to do something over the other. Travel motivation is defined as “a set of attributes that cause a person to participate in a tourist activity” to achieve their goals and attain satisfaction (Khuong & Ha, 2014). It is to be noted that travel motivation is one of the least researched areas of tourism, both conceptually and empirically (Fodness, 1994).

The thesis aims to identify new and unexplored areas, particularly in the cultural context. Hence to understand or establish the need, it is imperative to understand the underlying factors that govern tourists to travel to new places.

When improving an existing tourist spot or identifying/exploring a new one, it is necessary to understand that travel motivation is influenced by two forces - the concepts of Push and Pull factors (Um & Crompton, 1990; Khuong & Ha, 2014). The push-pull framework delivers a suitable approach for examining the motivations underlying tourist behaviour (Fodness, 1994; Hsu, Tsai, & Wu, 2009; Samuel Seongseop Kim et al.). This approach is convenient, especially as with time, the tourists' behaviour and expectations change; hence, there is a need to understand the motivations of the recent tourists to provide them with the best services.

“Push factors” are the factors that influence tourists to travel. Examples of “push” factor are: “escape from a perceived mundane environment, exploration and evaluation of self, relaxation, prestige, regression, enhancement of kinship relationships and facilitation of social interaction”. “Push factors” identified include anomie⁶ and ego-enhancement. Ego enhancement is usually associated with relative status deprivation in the individual. The vacation is viewed as offering temporary alleviation from the former (by providing varied and increased interaction) and an opportunity to boost self-esteem (by frequenting prestige resorts) in the eyes of one's contemporaries (Um & Crompton, 1990; Khuong & Ha, 2014).

The “**seven socio-psychological Push factors**” which served to direct pleasure vacation behaviour that plays a role in considering a place for travel by tourists are given below” (Dann, 1977; Nikjoo & Ketabi, 2015; Um & Crompton, 1990):

- **Escape:** Escape or taking a breakout from a perceived ordinary environment to experience new and unexplored experiences
- **Exploration and Evaluation of Self:** A pleasure vacation is one which provides the opportunity for re-evaluating and discovering more about themselves and subsequently rejuvenating and refining one's personality.
- **Relaxation:** The term relaxation can be referred to a mental state rather than a physical relaxation. It meant taking out time from one's daily schedule to pursue activities of interest or leisure time.
- **Prestige:** As travel has become more common and frequent, it is perceived to be less prestigious. Travel may have become part of the usual lifestyle rather than a representative of a higher lifestyle. Prestige potential disappears with the frequency of exposure.
- **Regression:** Regression is the search for the lifestyle of a previous period lived. These are often “puerile, irrational, and more reminiscent of adolescent or child behaviour than mature adult behaviour”. Sometimes this is referred to as the “nostalgia factor”. These can be in the form of playing a game at a tourist place that reminds one of their childhood.

⁶ Anomie refers to a situation of perceived normlessness and meaninglessness in the origin society

- **Enhancement of Kinship Relationships:** This is a reunion of family members brought close together through a vacation. The pleasure vacation serves as a medium through which family relationships could be enhanced or valued.
- **Facilitation of Social Interaction:** It is apparent for some travellers going on a pleasure trip that meeting new people from different places was an important motive. These trips were people-oriented rather than place oriented (Um & Crompton, 1990). Hence the facility to showcase the local tradition can provide scope for locals and tourists to have socio-cultural interaction and exchange.

“Pull factors” of the destination are the attributes of the destination that attracts tourists to visit. Examples of **“Pull factors”** are “weather, relaxing landscape, cuisine and safety” (Dann, 1977; Nikjoo & Ketabi, 2015; Um & Crompton, 1990). These are very much relevant to look into the possibility of upgrading and developing tourism in the Indian context.

These “Pull factors” were considered as cultural motives which were concerned with the destination rather than with the social and psychological status of the individual. Two primary cultural motives were articulated: novelty and education. “These may be related since exposure to new destinations, sights, and experiences is presumably educational”. Novelty: Novelty includes curiosity, adventure, newness and distinctiveness. Novel meant new experience and not entirely new knowledge of a place. Tourist may know or hear about a place without personally experiencing it. People travel because they may want to experience something new and different. A few empirical studies on tourists’ motives have reported novelty seeking as a key motive (T. Lee & Crompton, 1992).

Education: Education can be perceived as a means of refining the overall personality of an individual. In a few cases, how a destination can have a positive influence on children’s education and experience specifically may become the basis to choose a destination (Um & Crompton, 1990).

Traditionally, push motives have been useful for explaining the desire to go on a vacation, while pull motives have usefully explained the choice of destination (Goossens, 2000).

The thesis also tries to find out these factors the Push and Pull factors of tourists visiting certain places of India. Both the factors if addressed can result in the promotion of tourism in a place. However, as pull factors are mainly dependent on the destination; it is the pull factors that would account for the uniqueness and exclusiveness of one destination to the other. The tourism industry is liable to improve the pull factors of a destination that will make a destination a priority of choice over another. More about the destination choice is discussed further in the next section.

1.2.4 Destination Choice

In a tourists’ journey map, once the tourist is motivated to travel, the next phase that follows would be the decision-making process, where they choose by selecting a destination with a set of criteria.

The tourism research studies have indicated and placed its focus on how psychological factors affect tourists’ decisions on travel destinations (Qiu, Masiero, & Li, 2018; Plog, 2001; Um & Crompton, 1990).

The notion of destination choice sets has been generally accepted in tourism literature as a structural framework useful for theorising how tourists select through the long list of vacation destinations available to them (Crompton & Kim, 2001).

Plog (1974), was the first to introduce tourist psychographics system into tourism research (Leung & Law, 2010). Since then, many studies have been conducted based on the proposition that “people with different purposes tend to choose different travel destinations” (Qiu et al., 2018; Lee & Crompton,

1992; Plog, 2001). These studies establish the relationship between varied personality traits and the final choice of travel destinations. Previous studies have also focused on the logical process on how a predetermined set of potential travel destinations was condensed to the final choice (Ajzen & Driver, 2018; Um & Crompton, 1990; Qiu et al., 2018). Studies also focused on “the relationship between destination image and various variables such as destination preference and visitation intention; destination familiarity and the impact of previous visitation; geographical locations; trip purpose; situational or temporal influences; and tourists’ socio-demographical variables” (Govers, 2005; Chahal & Devi, 2015).

According to Hill 2000, two sets of factors influence the destination choice i.e. the environmental factors which refer to external forces (outside the individual) such as “sources of information, culture, family, lifestyle, and destination features” and individual trait factors which refer to the personal characteristics such as “personal motivation, personality, past experiences”, that influences the decisions made by the individual (Mutinda & Mayaka, 2012a).

The destination Choice concepts involves a funnelling process which reduces a relatively sizeable initial list of destinations to a smaller list and finally selecting the final destination. This concept has been incorporated as a fundamental component of the general models of a tourist’s vacation destination selection process (Pomfret, 2006; Um & Crompton, 1990).

Destinations can also be classified based on the following components i.e.

- The cognitive component: which are the physical features of the destination
- The affective component: which constitutes the attributes of destination environments which connects with the tourists’ values and motives or tourist orientation, i.e. tourist-oriented or non-tourist oriented (Naoui, 2003). Lew (1987) describes “tourist-oriented” destinations as those that provide security or minimise risk—in a “staged, inauthentic and highly structured environment”, and points out the “non-tourist-oriented” destinations as those that involve higher risk in an inadequately structured yet authentic environment (Alan A, 1987).

Rayviscic Mutinda, in his study, applied seven circuits framework used by the Kenya Tourist Board (KTB) (Mutinda & Mayaka, 2012b). The results confirm the findings by Beerli (2004), that the primary sources of information (e.g. previous experience) are influencing the perceived destination image, the secondary sources of information (e.g. interpersonal interactions) play a crucial role in the choice process in establishing images of the alternative destinations to be considered (Beerli & Martín, 2004).

Previous studies related to destination choice have focused on identifying significant attributes that can affect a destination choice through professional judgment and factor analysis. Apart from identifying the attributes as mentioned literature of destination choice also discusses the impact of destination attributes such as price, quality and climate.

Um & Crompton, (1990), devise a framework to explain the pleasure travel destination choice. The model identifies and integrates five sets of processes which are as follows: “(a) the information of subjective beliefs about destination attributes in the awareness set, this is through passive information catching or incidental learning; (b) a decision to undertake a pleasure trip (initiation of a destination choice process) which includes consideration of situational constraints; (c) evolution of an evoked set from the awareness set of destinations; (d) the formation of subjective beliefs about the destination attributes of each alternative in the evoked set of destinations, through active solicitation of information; and (e) selection of a specific travel destination (or destinations)” (Um & Crompton, 1990).

The framework further identifies three constructs which evolve from these five processes. They are the awareness set, evoked set, and travel destination selection. This framework is shown in Figure 1.4.

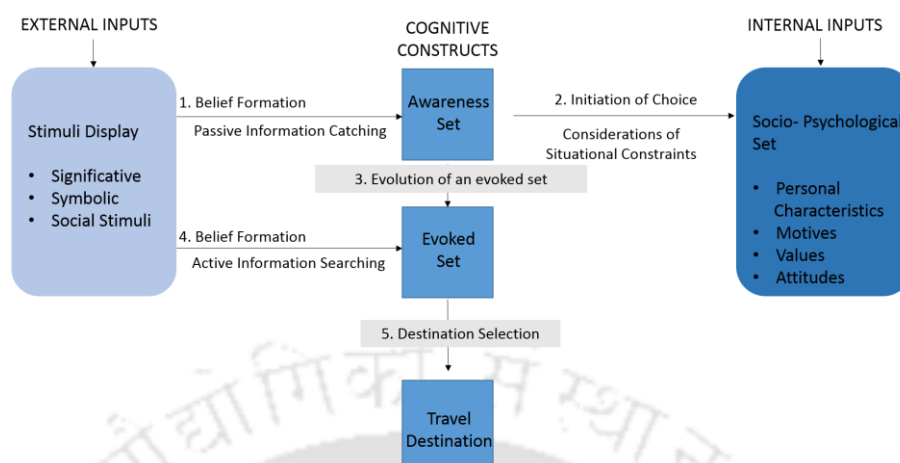


Figure 1. 4. A model of the Pleasure Travel Destination Choice Process by Um et al.

The concepts used in the framework are described as external inputs; internal inputs; or cognitive constructs. External inputs cover the social interactions and marketing communications that a potential pleasure traveller is exposed. They are further classified as significant stimuli, symbolic stimuli, and social stimuli. Significant stimuli stems from being physically exposed to the destination after visiting it. Symbolic stimuli are the captions, taglines and images publicised as promotional material or branding by the travel industry. Social stimuli are formed when people have interpersonal interactions about travel experiences in a direct or indirect form. Internal inputs are those that are formed from the socio-psychological set of a potential traveller which includes “personal characteristics (socio-demographics, lifestyle, personality, and situational factors), motives, values, and attitudes”. Perceptions and beliefs about a destination are formed by being exposed to the external stimuli display, but the nature of those beliefs are based according to the potential traveller’s socio-psychological set (Um & Crompton, 1990).

Cognitive constructs are characterised by an integration of the internal and external inputs, into the awareness set of destinations followed by the evoked set of destinations. The awareness set includes a list of all travel locations that travellers may consider as potential destinations to visit. This set is formed at the initial phase of the decision process. While deriving the awareness set, people would probably include all places that one would desire to travel, without being constrained by factors like money or time (Um & Crompton, 1990).

The evoked set being derived from the awareness set would include the selected travel destinations which potential travellers might consider. The final destination choice would be made from this set (Mutinda & Mayaka, 2012b).

In this stage, the situational constraints discussed earlier, as well as the preferences for alternative destinations of the travellers, are considered. The evoked set is assumed to be developed simultaneously or after a fundamental decision is made on whether to take a pleasure trip or not. Hence, the evolution of an evoked set serves as an intermediate stage between the awareness set and the final choice (Um & Crompton, 1990).

T. K. Hsu et al. (2009) uses the Analytic Hierarchy Process (AHP) for the preference Collection for tourist choice of destination. The AHP is a hierarchy structure where the complex multi-criteria decision-making problem is broken down into a hierarchy, in which each level is composed of specific

elements. The overall objective is at the top, and the criteria, sub-criteria, followed by alternatives at each descending level of the hierarchy. Once the hierarchy has been constructed, the traveller then begins the procedure of prioritising to determine the relative importance of the elements in each level, assuming that he or she has thorough knowledge and understanding of these elements.

Understanding the motivations of travellers and their decision process while selecting a destination is crucial for the thesis as it provides the understanding of the perception of the tourists and helps in relating the internal and external factors that analyses the value of a destination. With the understanding of theoretical tourism background, the practical relevance in the case of Indian context could be looked into.

1.2.5 Tourism in India

Though Tourism planning in India started after its Independence in 1947, there are notable mentions of the first travellers around the world who made their first expeditions to India. Megasthenes was the first crucial foreign traveller to reach India. He came to India in about 305 BC, as a representative to Seleucus, the then army general of Alexander the Great. He lived for many days at Pataliputra and visited various parts of India (B. Singh & Manoj, 2016).

It is to be noted that pilgrims played a vital role in forming connections between ancient India and ancient China. Through these pilgrims, new scripts and doctrines were introduced to the Chinese ministries, the Buddhist paraphernalia for the performance of rituals and ceremonies were presented. They also provided detailed accounts of their spiritual experiences. Fahiyen was the first Chinese traveller to visit India in search of great Buddhist scriptures and the first to visit the Buddhist pilgrimage centres. He began his journey in AD 399 and recorded his travels in “Record of Buddhist Countries” presently known today as the “Travels of Fa-Hien” in AD 414 (B. Singh & Manoj, 2016). This record gave an excellent geographic description of his journey along the Silk Route and the first comprehensive eyewitness explanation of the history and customs of Central Asia and India.

The Muslims came to India in the early medieval age as travellers, merchants and writers. They gathered knowledge from the Indian astronomy, mathematics and medicine, among other sciences. Al Beruni, who accompanied Mahmud of Ghazni came reached India during the rule of Gupta dynasty. He stayed on for thirteen years, observing, questioning and studying (B. Singh & Manoj, 2016).

Dating back to the European travellers, before Marco Polo’s travel to India in the 13th century, Western perceptions about Asia entailed to a whole tradition of myths and fables. It was until travellers beginning with Marco Polo returned to Europe with factual reports and information of their explorations that a new dimension and understanding of realism entered medieval conceptions of the Eastern continents.

By the 15th and 16th centuries, the vast wealth and treasures in the East became famous that attracted a few more European travellers to visit India for trade. The Portuguese were the first to discover a direct trade route to India, by the 15th century. In AD 1292, Marco Polo arrived on the Coromandel Coast of India in a merchant ship with approximately sixty cabins and up to 300 crewmen. He documented his travel experience and a description of India in his famous book, “The Travels”. Marco Polo described the place as: “the richest and most splendid province in the world, one that, together with Ceylon (Sri Lanka), produces —most of the pearls and gems that are to be found in the world”. Another notable traveller was Vasco da Gama a Portuguese explorer, who discovered an ocean route from Portugal to the East as he sailed from Lisbon, Portugal, on July 8, 1497 (B. Singh & Manoj, 2016).

India with its diverse culture and religious heritage, varied natural attractions, has immense possibilities of growth in the tourism however it plays a comparatively small role in the world tourism scene. Tourism was recognised as an industry in June 1982 by the Planning Commission. (14th) At the beginning of the Eighth Plan (1992-97), 15 States and 3 Union Territories had declared tourism as an industry (B. Singh & Manoj, 2016; Dayananda K C & Leelavathi, 2016).

It is imperative to understand the role of the Tourism Industry in the country, as it has an immense impact on the socio-economic aspect. The government has taken several significant procedures to promote the tourism industry. The first-ever Indian Tourism Day was celebrated on January 25, 1998. Announcement of National tourism policy 2002 by the Government of India is a milestone in tourism planning in India. Tourism policies and activity in India has gained momentum in terms of generating employment and source of income, environmental regeneration, development of remote areas and development of women in foreign exchange earnings and these days the industry is carried out for leisure and pleasure purpose (Dayananda K C & Leelavathi, 2016).

Today, Travel and Tourism is the largest service industry in India. Travel and tourism industry is accountable for 0.1% of India's Gross Domestic Product, as in 2011. It is expected that the tourism industry's contribution to the country's gross domestic product (GDP) will grow at a rate of 7.8% yearly in the period 2013-2023. This presented India the fifth rank among countries with the fastest-growing tourism industry. The tourism industry employs more than 26 million citizens directly and indirectly, which represents 5.7% of the country's total employment according to The World Economic Forum (A Brief Report on Tourism in India, 2015; Bera, 2015). With over 50% of the global population falling under the "middle class" or "rich", a higher number of people can afford to travel. It is expected that an additional 65 million Chinese and 9 million Indians will enter the middle class in the next ten years (WTTC, 2018).

It is interesting to see where India stands in the Tourism market of the world today. Adding to this knowledge, a brief of the different forms of Tourism in India is discussed in the following section to understand why people choose to travel to India. Percentage share of top 10 States/UTs in domestic and foreign tourists' visits to India is given in the pie-chart of Figure 1. 5.

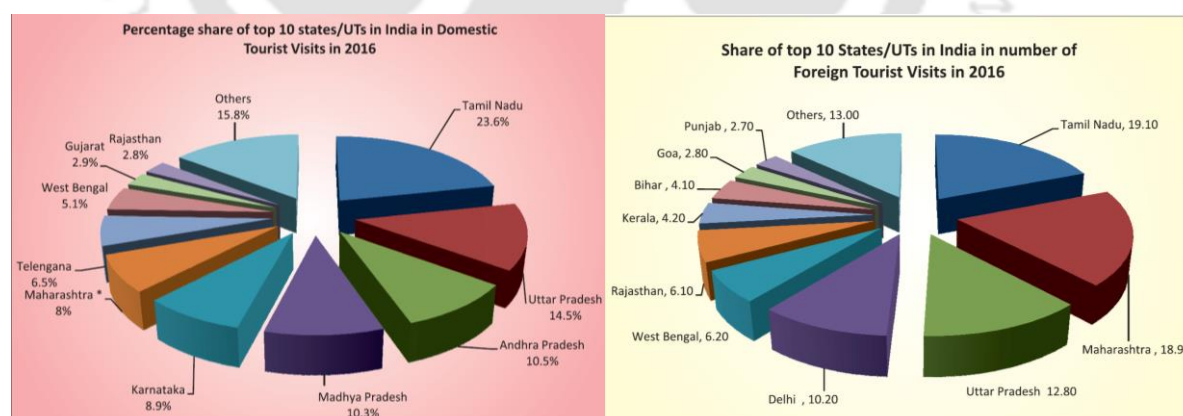


Figure 1. 5. Pie Chart of percentage share of top 10 States/UTs in domestic and foreign tourists' visits to India
Source: Government of India, Ministry of Tourism, 2015a

India's excellent tourism has been grossly underutilised. In respect of foreign tourist arrivals, for instance, the growth trend has been rather unfortunate till FY 2002, as evidenced by low single-digit or even negative growth rates, despite a generally growing pattern of the absolute figures. But, since FY 2003 there has been reasonably consistent double-digit growth rate (P K, 2014). The year-wise (2004-20016) Domestic and foreign tourists visits to states/UTs in India Figure 1.6.

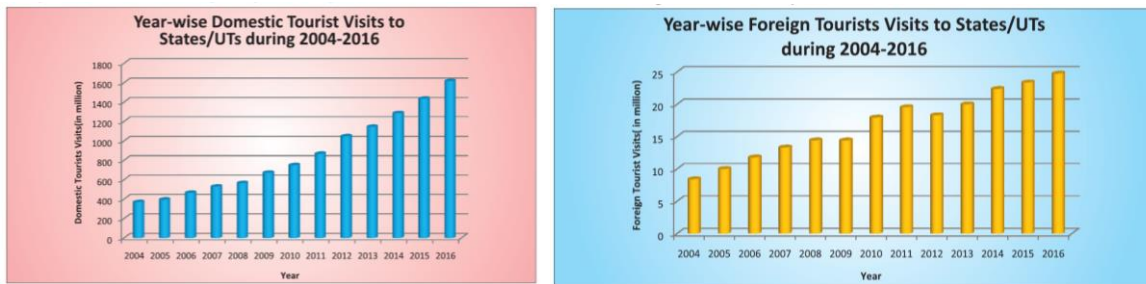


Figure 1. 6. Year-wise (2004-20016) Domestic and foreign tourists visits to states/UTs in India
Source: (Government of India, Ministry of Tourism, 2015a)

A methodology that can give a brief understanding of tourism potential and achievements in a particular destination is formulated known as the “Importance-Satisfaction” model. The model is presented in Figure 1.7 below. This model can be used to measure infrastructural gap assessment, to find out the amenities/services that are considered “important”, subsequently the level of “satisfaction” in terms of the quality of the amenities/services is measured. The data is obtained from the tourists, local service providers and locals at a destination (Ministry of Tourism, 2015).

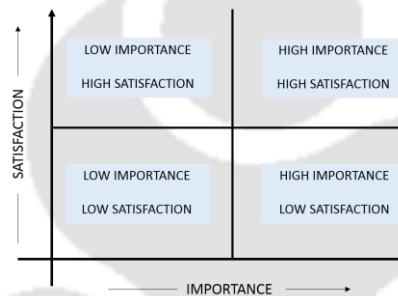


Figure 1. 7. “Importance-Satisfaction” Model to understand the potential and achievements of tourists’ destinations

India today stands to be one of the renowned destinations of the world. It can satisfy expectations, basic needs and amenities and desires of most travellers.

The strengths and potentials of India as a tourist spot is observed in its natural beauty. It can cater and accommodate almost every type of traveller whether they are seeking adventure, wellness, culture and heritage or cuisines (Agrawal, 2016). The unique selling points of India include the variety and beauty of India’s “mountain ranges, colourful deserts, green rain forests, virgin beaches and holiest rivers besides its history, culture, religion and people” (Incredible India Campaign has led to incredible results, 2016).

Besides India has architectural wonders like the Taj Mahal, The Golden Temple, Jama Masjid, Jain temples of Mount Abu, Khajuraho temples, The Sun Temple, Trimurti and many more. It is also the birthplace of four great religions – Hinduism, Buddhism, Jainism and Sikhism. All these make India the most excellent show on the planet Earth and attractive to tourists from all over the world (Incredible India Campaign has led to incredible results, 2016). Because of the geographical features of India, one can experience the different seasons from the heat of summer in Mumbai, Chennai and chill weather in the north or the rainfall of the northeast. India’s gems and jewellery, handicrafts and handlooms are quite popular among tourist. On average a tourist spends 40% of his budget on shopping if souvenirs’ and other merchandise. India also has great potential in providing medical treatment and is emerging as the most preferred destination for medical tourism. Traditional medical practices, for example, the ayurveda, unani and homeopathy along with complementary therapies like yoga,

acupuncture and aroma, makes India one of the most reputable destinations to rejuvenate and heal oneself. Bollywood movies and their actors are quite popular in south-east Asia, which popularises the shooting locations and eventually contribute significantly in terms of tourist arrivals. The ‘Clean India’ nation-wide campaign which aims to clean up the streets, roads and infrastructure of India's cities, towns, urban and rural areas, would maintain the infrastructure of 36 historical monuments identified which includes the Taj Mahal. In terms of communication, English is commonly spoken and understood almost everywhere in India which gives India an added advantage to other south-east Asian nations (Agrawal, 2016).

Vibrant Festivals like Diwali or Deepavali; the festival of lights, Durga Puja, Holi the “festival of colours” the Indian "festival of spring" celebrated in March have attracted international tourists to the country.

There are no doubt drawbacks in Indian Tourism as well. India is estimated to be running short of about 1, 50,000 hotel rooms (Imamul, 2005). Most of the tour operators feel that tourist-related infrastructure is non-existent at many tourist destinations in India. Even where it does exist, it is of inferior quality (S. Singh & Turan, 2007).

The existing airports are cluttered with ever-growing passenger traffic and cargo movement. At present, there are 120 airports out of which only 90 are operational, 10 of which carry a passenger load of 80%; Hence there is a need for better airports which meets the international standards. There is a need for more space for accommodation and less flying taxes to allow travellers to visit places within the country (S. Singh & Turan, 2007; Agrawal, 2016). Infrastructure seems to be the significant bottleneck from the condition and maintenance of roads, parking space, problems of electricity, communication facilities, hygiene factors, pollution and litter on the roads, safety and security, terrorism, accessibility to tourist spots. India also lacks behind displaying information, let alone dealing with communication where language creates a barrier, especially for non-English speakers. India has a wide variety of cuisine to offer to the tourist; the branding and marketing of ethnic cuisine is still lacking (Agrawal, 2016; Bhatia Archana, 2012).

Possible explorations of tourism types and locations in India

There are different types of tourism based on the activities offered and based on the destination and environment. The following Table 1.2 shows the types of tourism in the Indian context.

Table 1.2. Types of Tourism in India

Sl. No.	Types of tourism	Description
1.	Adventure tourism	Explores remote areas and exotic locations while engaging in activities E.g., Mountaineering, trekking, skiing, camel safari, paragliding, parasailing, rafting in white water
2.	Wildlife tourism	Exploring beautiful and exotic species of wildlife some of which are endangered E.g., Sariska Wildlife Sanctuary and Corbett National Park
3.	Sustainable/ Ecotourism	Tourism to preserve the diversity of naturally endowed regions and sustaining their beauty and ethnic culture while maintaining an ecological balance
4.	Educational Tourism	Educational Tourism involves students undertaking trips abroad to secure higher studies and professionals to polish their talents.
5.	Wellness tourism	Tourist visits to improve or enhance their health and wellness, with a desire to enjoy unique and authentic experiences

6.	Business Tourism	Business tourism is often outlined as travel for the aim of business negotiations
7.	Heritage tourism	Heritage tourism attractions of India's glorious past and cultural diversity. Visiting temples, palaces, monuments, and forts
8.	Leisure Tourism	Tourism involving relaxation and escaping the busy life. visits to hill stations, beaches, waterfalls
9.	Cruise Tourism	A few tourists choose not to focus on just reaching the destination but desire to enjoy the holiday even before reaching it. Cruise ship is a used for such pleasure voyages facilities like entertainment, accommodation, cuisine, that make the cruising itself a tourist adventure
10.	Sports Tourism	This form of tourism involves leisure travel for sports activities.
11.	Medical tourism	cost-effective but superior quality healthcare facilities in terms of surgical procedures and general medical treatments
12.	Rural Tourism	Tourism that showcase "art, social life, culture and heritage at various rural locations and villages". It seeks to improve the socio-economic benefits of the local community and fostering interactions between the Tourist and the native people
13.	Coastal tourism	Tourism that presents the destination with passive recreation along any coastline which includes a combination of sun, sand and sea
14.	Urban tourism	Tourism in towns and cities featuring visits to theatres, museums and art galleries, historical and modern architecture and leisure activities like shopping and appreciating city landscapes.
15.	Trail Tourism	Tourism involving hiking or rambling and cycling as a pastime
16.	Pilgrimage tourism	Travelling for religious purposes. E.g.: Christian pilgrims include Jerusalem, Muslims to Mecca. Various pilgrimage destinations in India are Vaishno Devi, Golden temple, Char Dham, Varanasi.
17.	Spa Tourism	'Spa' said to have originated from the termed 'Sanitas Per Aqua' – health through water. Typical treatments include mud baths, hydrotherapy, saunas, mineral baths, steam baths and beauty treatments.
18.	Cultural Tourism	Tourism that experience the culture and lifestyle of a destination. These include dance, music, festivities, architecture, traditional customs, food, and languages. Popular States in India known for cultural tourism are: Rajasthan, Tamil Nadu, Uttar Pradesh, Uttaranchal and Kerala

(Arunmozhi & Panneerselvam, 2013; Holloway, 2009; A Brief Report on Tourism in India, 2015)

The thesis places its focus on Indian culture, particular projecting India's culture to the world. Different rulers who have ruled India over the centuries have made an immense impact on India's culture. History states that external influences make today's Indian composite culture. Thus cultural tourism has gained emphasis.

Due to the influences of various cultures in dance, music, festivities, architecture, traditional customs, food, and languages, the heritage and culture of India is extensive and vibrant. This richness in culture projects India as the ultimate cultural tourism destination, which results in the enhancement of cultural tourism in the country (A Brief Report on Tourism in India, 2015).

1.2.6 Cultural Tourism in India

While looking into prospects of Cultural Tourism in India, a brief about the background of Culture and how it is formed may be discussed towards mutual sharing and exchange.

As we are living in a globalised society, it is expected to observe frequent encounters among people belonging to different cultural backgrounds (Franzoni, 2015; Simon & Suciu, 2015). The importance of culture and heritage is becoming more evident as the cultural factors have a direct impact on the economy and development of a region and consequently on the competitiveness of the region (Bujdosó et al., 2015).

Definition and importance of culture and its impact on society

Though the term “culture” has no universally accepted definition, studies have emphasised a similar concept: that culture is most frequently referred to as “the relationship between the man-made world which includes humans and the world we are living in”. Culture would include all the tangible and intangible values and assets that distinguish nations and nationalities. The scientific definition by cultural anthropology states that “culture is the totality of a society’s knowledge, ensuring the cohesion and survival of the human community. It provides a guideline about the general standards and values of everyday life”. There has been a series of changes in the definition of culture. It was initially referred to the term *cultura agri*, which means “cultivation of the land” (Bujdosó et al., 2015).

Culture is also defined as “Hofstede, G. (1984). defines culture as a collective programming of the mind which distinguishes the members of one category of people from another (patterns of thinking and feeling and potential acting) (Dartey-Baah, 2011).

Hence, culture “includes all social practices, knowledge, arts and intellectual activities, morals, law, custom and is equal to the life-long distinguishing systems produced by individuals or social communities” (Tylor, 1920; Shishmanova, 2015).

The United Nations Educational, Scientific and Cultural Organization, UNESCO 1982 defines culture as “a set of assets added to nature by humankind”. Culture comprises the following “factors: values, individual behaviour patterns, family relationships, safety, moral standards, fundamental rights, the expression on creativity, arts, handicrafts, traditions, beliefs, rituals, community lifestyles, community bodies/organizations” (Bujdosó, Szucs, Kovács, & Rita, 2016).

The modern concepts state that “culture” consists of an inner and an outer circle. Considering culture as an attraction, there are three main types are distinguished (Bujdosó et al., 2015):

- inert culture: As the name suggests these refer to features that are stationary which include buildings, architectural styles, artistic creations, personal goods
- everyday culture: These include leisure activities, lifestyles, gastronomy
- enacted culture: These include festivals, carnivals, traditional events which involve participation in play.

The concept of cultural tourism has several definitions ruled out by several scholars. Of the many concepts and understanding of cultural tourism, a few have been stated.

The ICOMOS in its Cultural Tourism Charter has initially defined cultural tourism as “that form of tourism whose object is, among other aims, the discovery of monuments and sites”. In the year 1999 they have added “any form of tourism to another place which involves the visitor experiencing all of the “cultural” aspects about that place, its contemporary lifestyles, food, topography, environment, towns and villages, just as much as its historic sites and cultural performances” (ICOMOS, 1999; Richards, 2003), to the definition.

According to this conceptual definition, cultural tourism covers not just the consumption of the cultural products of the past, but also of contemporary culture or the ‘way of life’ of a people or region. Cultural

tourism can, therefore, be seen as covering both ‘heritage tourism’ (related to artefacts of the past) and ‘arts tourism’ (related to contemporary cultural production) (Richards, 2003).

“Cultural tourism differs from recreational tourism in that it seeks to gain an understanding or appreciation of the nature of the place being visited” (Csapo, 2012).

In a broad context, cultural tourism can be said that it is a tourism product that takes into account uniqueness, sustainability and the importance of marketing, with emphasis on satisfaction. For instance, visiting the Rathayatra festival at Jagannath Puri in Orissa allows the traveler to experience the natives’ culture.

World Tourism Organisation 1985 defines cultural tourism as “the movement of persons to cultural attractions away from their normal place of residence, intending to gather new information of cultures, participating in cultural events or experiencing another’s culture to satisfy their cultural needs” (Csapo, 2012).

The 2005 report of the European Travel Commission on City Tourism and Culture distinguishes between an inner and outer circle of cultural tourism (Csapo, 2012):

- “The inner-circle denotes the primary elements of cultural tourism. These are divided into two parts, namely heritage tourism (cultural heritage related to artefacts of the past) and arts tourism (related to contemporary cultural production such as the performing and visual arts, contemporary architecture, literature).
- The outer circle represents the secondary elements of cultural tourism which can be divided into two elements, namely lifestyle (elements such as beliefs, cuisine, traditions, folklore) and the creative industries (fashion design, web and graphic design, film, media and entertainment)” (ETC/WTO, 2005).

Thus cultural tourism has taken shape on how ethnic identity elements can be shared and at the same time be expressed.

Cultural tourism protects cultural heritage and improves the quality of life of residents and visitors. Linking tourism with heritage and culture will benefit the local economy. The main idea in cultural heritage tourism is to save urban heritage and culture, to share it with visitors, and to reach economic benefits (Lusetyowati, 2015).

The growth of international tourism and the diversification of the tourism product have led to an increase in demand and motivation towards cultural tourism, sustainable cultural tourism and ethnic cultural tourism, which are becoming an integral part of the visitor experience. Cultural tourism often appears to be an economically desirable prospect for the majority of governments, since it implies an interest in a country’s people, its heritage and traditions, as well as the natural and built environment. (Smith, 2016; Richards, 2018).

India is considered the “land of ancient history”, cultural heritage and a land filled with an aura of mysticism, which is why tourists come to India to experience it for themselves. The Ministry of Tourism and Culture, Government of India, aims to promote cultural tourism in India, one of its initiatives is the launching of the “Incredible India! Campaign” which has immensely promoted cultural tourism in India. A few of the states in India which focus on cultural tourism are Rajasthan, Tamil Nadu, Uttar Pradesh, Uttaranchal and Kerala. Tamil-Nadu is famous for displaying the Dravidian tradition and culture. Its temples account for the rich cultural heritage of India. Uttar Pradesh is also famous cultural tourism destination worldwide; one of the seven wonders of the world, the magnificent monument Taj Mahal is in Agra. Other famous cities that capture the culture of the country

in Uttar Pradesh include Varanasi, Allahabad, Vrindavan, and Ayodhya. Uttaranchal state with the Himalayan range of mountains which are called the abode of the Gods is also famous for cultural tourism India (Arunmozhi & Panneerselvam, 2013).

India's vast cultural and natural resources remain critical drivers of its overall competitiveness. The country's cultural resources are still underutilised, with over 600,000 villages having distinctive cultures and heritage unique experiences for travellers can be created. To better understand how India is perceived, a survey was conducted by the World Economic Forum survey with its Global Shapers Community which ask them to note down one word that comes to their mind about India. The participants (N=102) comprise of young leaders between the ages of 20 and 30 (World Economic Forum, 2017).

25% of the participants have perceived India as a diverse destination, and this would be accounted by the cultural diversity in the country which is 15% of how participants perceive the country to be, rich and diverse in cultural attributes. 13% chose the word "incredible" to describe India. India's spirituality and mystique were mentioned (7%) as was its vibrancy (6%) and history (4%). It is also observed that 5% described India as chaotic, and 7% perceived India as challenging in terms lack of safety, inequality, poverty, congestion and overpopulation (World Economic Forum, 2017).

The Ministry of Tourism and Culture 2002, states that India possesses a unique range of tangible and intangible cultural, natural and manmade resources, many of which are located in the rural areas (Ministry of Tourism and Culture Government of India, 2002).

The survey has described India in brief from a tourist's perspective. As 15% per cent of the participants highlighted the culture of the country, it shows that culture is an integral part of the nation. As a need to showcase the diverse culture of the country, The Incredible India campaign was launched in the year 2002. More about this campaign is given below.

1.3 Incredible India Campaign

With 29 states, 4,000 cities, a rich history and incredible diversity of culture, India's travel and tourism industry has tremendous potential to catalyze economic growth, job creation and development. According to The Travel & Tourism Competitiveness Report 2017, India is one of the most improved nations, reaching 40th position, compared to 65th in 2013 (World Economic Forum, 2017).

"Just as companies have learned to 'live the brand,' countries should consider their reputations carefully—because, in the interconnected world, that is what statecraft is all about" (Kaneva, 2011).

This branding should be authentic and honest, with fulfilling campaign promises as tourists tend to rely on such strategies which consequently might affect their choice of re-visiting. Branding a destination needs to carefully strategized to improve the satisfaction and perceptions of the discerning travellers.

India was very successful at creating a distinctive identity when it conceptualised and launched its Incredible India campaign in 2002. The IIC was a government-led, multi-million-dollar global endeavour. IIC sought to produce a "unique and unified brand" that would effectively, "pervade all forms of communication and stimulate the travel consumer's behaviour and decision-making". IIC aims to brand the nation and its potential features to the world (World Economic Forum, 2017).

Nation branding as "a process by which a nation's images can be created, monitored, evaluated and proactively managed in order to improve or enhance the country's reputation among an international target audience" (Kaneva, 2011).

The factual story of the ‘Incredible India’ campaign, traces its roots to one of the pioneers, Amitabh Kant, the joint secretary of the Indian Ministry of Tourism from 2001 to 2007, who played an important role in the creation of the ‘Incredible India’ campaign. Kant accomplished the task to put the state of Kerala on the international tourism map by imaginatively building on the ‘God’s Own Country’ brand (Balgobind, 2013) Kant and his team identified several 12 pertinent objectives which functioned as the fundamentals for the ‘Incredible India. The six key strategic objectives established are given as follows (Balgobind, 2013):

1. “Position tourism as a major engine of economic growth
2. Harness the direct and multiplier effects of tourism for employment generation, economic development and for providing an impetus to rural tourism
3. Focus on domestic tourism as a major driver of tourism growth
4. Position India as a global brand to take advantage of the burgeoning global travel trade and the vast untapped potential of India as a destination
5. Acknowledge the critical role of the private sector with the government working as a pro-active facilitator and catalyst
6. Create and develop integrated tourism circuits based on India’s unique civilisation, heritage and culture in partnership with the states, private sector and other agencies”

Today, the ‘Incredible India’ campaign can promote India as a tourist destination by displaying different aspects of Indian culture and history. It conducted globally and has received appreciation from tourism industry observers and travellers (S. Singh & Turan, 2007).

The success of the campaign is seen in the first year itself, leading to a 16% increase in tourist, a figure that rose from 2.65 million in 2000 to 5.38 million in 2008 is attributed due to the campaign (Kerrigan, Shivanandan, & Hede, 2012; Khanna, 2011; World Economic Forum, 2017). In 2011, India ranked 16th in the world for tourism with an increase of 32% of visitor arrivals, scoring highly on the ‘Heritage and Culture’ and ‘History’ of the nation (Kerrigan, Shivanandan, & Hede, 2012b).

The “Incredible India” campaign was launched with a series of television commercials and print advertisements. The campaign was based on striking pictures and themes related to India’s cultural legacy. The aim of the campaign was to “project India as a unique opportunity for physical invigoration, mental rejuvenation, cultural enrichment and spiritual elevation” (S. Singh & Turan, 2007). The campaign was divided into the following phases:

Phase 1 (S. Singh & Turan, 2007):

In the first phase, the campaign streamed on some famous television channels (Discovery, Travel, BBC, CNN) between January and March 2002 and also on the internet to cover the regions like Europe, Asia, Middle East and Africa, Australia and New Zealand.

In March 2002, the official website of the tourism ministry (www.tourismofindia.com) was redesigned to make it more attractive and functional. A new website (www.incredibleindia.org) was also launched, and the visitors to tourismofindia.com were automatically rerouted to the new website.

Phase 2 (S. Singh & Turan, 2007):

In the second phase of the online campaign, from December 2002 to March 2003, about 100 unique creatives on various themes like spirituality, Yoga were used. During 2003, the print campaign focused mainly on spirituality, to attract wealthy and busy people in the western countries who were looking for ways to rejuvenate themselves. From August 2004 to March 2005, digital brochures were placed on reputable websites like Yahoo! Rediff, and ads for promotional DVDs were carried in significant

business and specialised interest magazines. As part of the campaign, the ministry of tourism held a photography contest that required participants to send photos with explanation depicting unique aspects of India. In March 2005, the ministry of tourism announced its proposal to form a panel of ad agencies that would be responsible for the literature, brochures, website and other works related to the “Incredible India” campaign.

The IIC has launched a series of campaigns worldwide, in Japan the campaign “Let us go to India” was launched in Japan in March 2005 and a campaign “Walk with Buddha” in Thailand and China. Several roadshows were also organized as part of the “Incredible India” campaign in Milan, Paris, and cities in Serbia and other East European countries. The campaign targeted three separate Australian traveller types: those interested in culture, wellbeing and adventure. A mass reach integrated campaign, the ‘Incredible India!’ story ran across Australasian TV, newspapers, magazines, outdoor and airport. Figure 1. 8 shows the images of ‘Incredible India!’ Campaign around the world.



Figure 1. 8. ‘Incredible India!’ Campaign around the world by the Indian Ministry of Tourism

India has attracted niche market focusing Heritage Palace Hotels in Rajasthan rather than usual plastic hotels experience in Europe or USA, stress-busting Ayurvedic Spas in Kerala, Goa and Karnataka, Spiritual Tourism with pilgrimage spots in the Himalaya, and a centre for holding conferences and conventions (S. Singh & Turan, 2007).

In 2005, the tourism ministry has launched several innovative schemes such as *Athithi devo bhava*, “rural tourism”, and *Priyadarshini* which brings women into the tourism industry, under the “Incredible India” umbrella. The “rural tourism” scheme had the twin objectives of showcasing the uniqueness of the arts, crafts, and heritage of rural India and helping the rural folk benefit from tourism in terms of upgrading approach roads, landscaping, cleaning water bodies, maintaining monuments. The ministry joined hands with NGOs to provide a unique experience of rural India to discerning tourists (S. Singh & Turan, 2007).

The tourism industry relies immensely on images (Kaneva, 2011; Kotler & Gertner, 2002; Schroeder & Stern, 2002; Morgan, Pritchard, & Piggott, 2002). Schroeder describes that our current age as a society is “organized around attention, in which strategic communication, incorporates visual images designed to capture attention, build brand names, create mindshare, produce attractive products and services, and persuade citizens, consumers and voters” (Schroeder & Stern, 2002). Consumers draw on several images to develop their attitudes towards a destination (Kerrigan et al., 2012a). Incredible India Campaign has used images to brand destinations in India. A few of these are given in Figure 1.9.

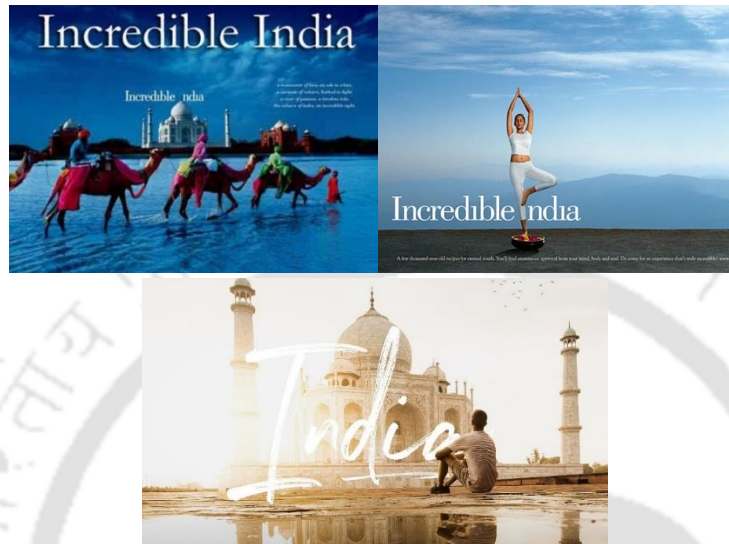


Figure 1. 9. Incredible India Campaign uses images to brand destinations in India

The website⁷ of Incredible India (Figure 1.10) gives a broad perspective and information focusing mainly on destinations, experiences and travel.

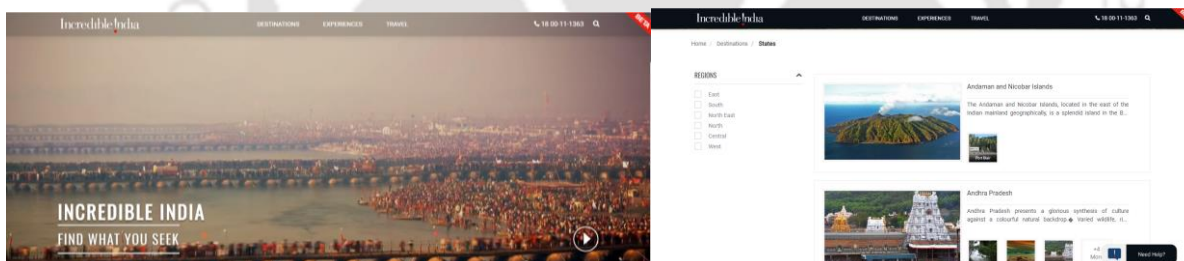


Figure 1. 10. Incredible India Website obtained from the official site of IIC
Source of website: <http://www.incredibleindia.com/>

From the destination tab, one can find the destinations based on the following:

Popular destination, spiritual destination, heritage destination, world heritage, Buddhism in India, museums, winter destinations. Looking into the sub-tabs of destination, the sub-tab on states gives a general idea of the different states in the country. The destinations are divided into zones viz. East, South, North East, North, Central, West regions. The states are shown and listed in alphabetical order. A brief description of each state including the location is given, and the famous tourist spots are listed.

The experiences theme is divided into the following categories:

Heritage: Famous heritage destinations; forts and palaces, architectural marvels, museums and art galleries, spiritual sites

⁷ Source of website: <http://www.incredibleindia.com/>

Spiritual: Famous spiritual destinations

Adventure: Adventure in land, adventure in the sky, adventure in water, famous adventure destinations

Yoga and Wellness: Yoga and wellness destinations in India

Art and Culture: Art forms in India: dance, music, cinema, theatre, crafts in India: handicrafts, tribal Art, Sculptures, Metal-ware, paintings, textiles, literature and fairs and festivals.

Food and Cuisine: Destinations famous for food and cuisine, type of food available at the destinations

Nature and Wildlife: Wildlife, bird sanctuaries, eco-tourism, beaches, hill stations, lakes

Luxury: Luxury stays, luxury trains, luxury tents, river cruise, jungle lodges, golf

The Incredible India Website Art and Culture obtained from the official website of IIC is shown in Figure 1. 11 below.

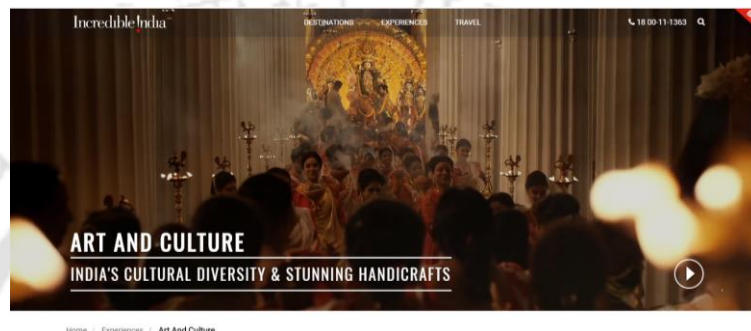


Figure 1. 11. Incredible India Website Art and Culture obtained from the official website of IIC
Source of website: <http://www.incredibleindia.com/>

The travel theme includes:

1. A brief about India: History of India, facts about India, states and union territories in India, climate
2. Essentials: Visa- application and eligibility, Indian currency, weather
3. Places to stay; hotels, resorts, homestays
4. MICE⁸: Accommodation and conference support facilities

The website has covered almost all areas and States; however, many destinations are not highlighted, especially in rural areas. A regular update of newly explored places should be performed and cited on the website.

Arguments against Incredible India Campaign

Although the Incredible India campaign is generally well-received, industry observers differ in their opinions on the positioning of India in the campaign. It is argued that India is not a unidimensional country like Singapore or the Maldives; therefore, using a word like incredible to describe India as a whole is inappropriate. The best way to present this diverse nation is to ask people to Discover India (S. Singh & Turan, 2007).

Discover India can be added as a part of the campaign as India is diverse in culture and landscapes. Many unexplored destinations in the country are unique and beautiful yet remain unnoticed. Perhaps discovering and exploring such new places can add curiosity and interest to the tourists and find newness in exploring through the campaign.

⁸ The term "MICE" in the context of travel is an acronym for meetings, incentives, conferences, and exhibitions

The heritage aspects of the nation should be used extensively in the communication campaign, but this aspect alone would not help in the future, the country should diversify its tourism products. India needs to be positioned on multiple platforms in multiple markets. Talking in terms of the authenticity of the images floated by the campaign, some have argued that the ad has overused and depict the Taj with a clean blue Yamuna river flowing nearby, however in the real scenario the Yamuna is polluted and dirty and does not look as depicted in the pictures(S. Singh & Turan, 2007). This gap between what is promised and what is delivered will affect the tourists' decision to return.

In order from most critical to least critical, the five prominent and pertinent concerns that surfaced were: (1) cleanliness and hygiene, (2) safety and security, (3) transportation, (4) promotional support and (5) affordability. When evaluating these five concerns in light of the 'Incredible India' campaign, Kant (2009) reacts in retrospect by stating: "The 'Incredible India' campaign could not be sustained if the quality of experience offered to tourists did not remain credible. A branding campaign which does not match with the genuine experience does damage to the destination rather than promote it. Infrastructure development and destination management, therefore, hold the key to India's sustained growth in the tourism sector". A few critics believed that the campaign was meant to appeal only to the elite tourist and not the average tourist (Ibrahim, 2013).

The campaign also focuses on the destinations alone and the experiences at the destinations. There is very less focus that is given to the journey that leads to the destinations. The journey to a destination can also become an experience if efforts and improvement are made to include it as a part of tourist attractions.

Nevertheless, the credit goes to the Tourism Ministry for the successful launching of the Incredible India Campaign has led to incredible results. It is as a result of this campaign that Indian tourism grew by 25% in volume (tourist arrivals) and 36% in value (in U.S. Dollars terms) in 2004-2005. The success of this campaign has also led India to be rated among the "top 5 favourite destinations by Lonely Planet in a survey of 134 countries" and "top 5 destinations of the world by i explore". The National Geographic Traveller has described India as "Land of Mystery and Majesty", and Forbes says that "India is now one of the world's fastest-growing travel markets" (Goyal & Sharma, 2006).

India has witnessed a grand total of 6.58 million Foreign Tourist Arrivals with an annual growth rate of 4.3% in 2012 (Malik, 2014).

1.3.1 Case Study

India recently has taken several initiatives to popularise its culture through tourism. One of the most successful tourism branding story is taken as a case study. A background of the established glory of Kerala is cited in details to look into the journey of its success in the tourism industry and view the possibilities to discover unexplored places in the Northeastern region of India.

Kerala Experience: A Focus on Cultural Tourism

Kerala: God's own Country

Kerala, the greenest state, located on the southernmost tip of India, between the Arabian Sea and the steep Western Ghats is blessed with excellent tropical weather and networked by 44 rivers, 34 lakes, canals, ponds, and paddy fields. It lies between 8.2" and 12.8" north latitudes and 74.8" and 77.5" east longitudes. The state with an area of about 38,863 sq.km and inhabited by about 33.41 million people⁹ are popularly known as 'God's Own Country' in the tourism sector. Kerala has always been a leader

⁹ As per Census-2011

among the states in different human development indicators like highest literacy rate (94%), life expectancy and lowest child mortality. Kerala has become one of the renowned tourist destinations in Asia due to its natural beauty with an equable climate, long shoreline with serene beaches, tranquil stretches of emerald backwaters. Lush hill stations and exotic wildlife, waterfalls, sprawling plantations and paddy fields, ayurvedic health holidays, enchanting art forms, magical festivals, historical and cultural monuments and exotic cuisine to name a few. All of which can offer tourists with a unique experience. Kerala, India's most advanced society with world-class health care systems is peaceful and pristine; Kerala is India's cleanest state (Kerala Tourism Official Website¹⁰; Stat & Medicamento, 2003; Thomas, 2000).

Kerala Tourism (Stat & Medicamento, 2003; Kerala Tourism-An Observation, Department of Management Studies, Kannur University)

Kerala Tourism has reached global standards with its clear strategy for growth, sheer marketing efforts that has attracted various tourists over the world, especially from the UK, USA, France, Germany and Saudi Arabia. Kerala has a more significant advantage compared to other states due to the local resources, which results in attracting investment and resulting in sustainable development for the people of Kerala.

The ancient practice of Ayurveda which is a traditional health science of India is well known in Kerala. The word 'Ayurveda' means the science of life, which explains the knowledge of various guidelines to be followed to keep one healthy. In Kerala, Ayurveda is practised not only for health benefits but is considered as a part of lifestyle. The growth rate of tourists travelling for Ayurveda is increasing every year at the rate of around 20-25 per cent. Foreign travellers have been travelling here for spiritual and physical awakening ever since the Beatles made their stopover to India in the mid-1960s.

The backwaters of Kerala are a network of lakes, canals, estuaries and deltas of forty-four rivers that drain into the Arabian Sea. The backwaters are a self-supporting eco-system teeming with aquatic life and serve to be a unique product of the state and is found nowhere else in the world. The canals serve as a connecting route around the villages together. The Kerala backwaters offer a remarkable opportunity to view and capture Kerala and are easily traversed by boat. Houseboat rentals are very popular with honeymooners. Munnar, Ponmudi, Devikulam and Peerumedu are some of the most famous hill stations in Kerala (Stat & Medicamento, 2003; Kerala Tourism-An Observation, Department of Management Studies, Kannur University)

Kerala tourist statistics 2017

Kerala leads other states in India when it comes to destination management, tourism promotion as well as tourist arrivals. The statistics are as shown in Table 1.3 below:

¹⁰ <https://www.keralatourism.org/>

Table 1.3. Kerala Tourists Statistics 2017 of Foreign and Domestic tourists

Foreign Tourists		Domestic Tourists	
No. of Foreign Tourists in 2017	1091870	No. of Domestic Tourists in 2017	14673520
No. of Foreign Tourists in 2016	1038419	No. of Domestic Tourists in 2016	13172535
% Variation over Previous Year	5.15 %	% Variation over Previous Year	11.39%
Foreign Exchange Earnings 2017	8392.11 crores INR	Total Revenue Generated 2017 (Direct and Indirect)	33383.68 crores
Foreign Exchange Earnings 2016	7749.51 crores INR	Total Revenue Generated (Direct and Indirect)	29658.56 crores
% Variation over Previous year	8.29%	% Variation over Previous Year	12.56%

Approved hotels as on December 2017 (Tourism, 2016; Ministry of Tourism, 2015a; Tourist, 2017)

a. Number of Classified Hotels – 418, b. Number of Rooms- 11736

Facilities of Kerala Tourism is given in Table 1.4 below:

Table 1.4 Facilities of Kerala Tourism

Transportation	Surface transport (road and railway), waterways and airways. buses, rental cars, tourist vehicles
Accommodation	Hotels, resorts, guesthouses with meals for more extended periods of stay, self-catering family units, hostels and camping sites, and self-ownership of holiday homes.
Travel Agencies and Tour Operators	Tour programmes, package tours, excursion tours include lunches, local entertainment and overnight accommodation
Entertainment and Leisure	Dance, theatre, movie, theme dinner, musical evening, festivals, cultural activities. Performing arts like Kathakali, Mohiniyattom, Thiruvathira
Safety and Security	System of tourist police was started first time at Kovalam and Kochi in 1993 for the protection and guidance of tourists. They have to attend training programme with tourism in collaboration with KITTS ¹¹ .
Communications	Travellers will get visual information which is free of any language barrier, post office, public call office
Life Guards	Services in the beach areas, expert swimmers and rescue team

The Kerala tourism industry can be classified based on different types of tourism (Kerala Tourism-An Observation, Department of Management Studies, Kannur University):

Health Tourism

Thousands of foreigners visit Kerala for the concepts of rejuvenation and restoration (care, yoga, and stress management, care, yoga, and stress management, *Dhara* massage combination, *Dhara* massage

¹¹ Kerala Institute of Tourism and Travel Studies

combination) that is offered through the Ayurveda system of treatment. The treatment lasts for a month, but shorter courses are also offered. The foreigners also visit Kerala to master the *Kalaripayattu* – a martial art form.

Pilgrimage Tourism Destinations in Kerala

One of the famous pilgrim places in Kerala is Sabarimala of Lord Ayyappa, which consisted of walk from Thekkady through picturesque forests in a day. The Aranmula Parthasarathy temple organises a grand spectacle of snake boat races on the Pamba river in August/September attracting many many tourists. The other famous places are Thirunelly temple in Wayanad, Sri Padmanabha Swami Temple in the Fort area of Trivandrum known for the Dravidian architecture and Parassinikkadavu Sree Muthappan temple, which attracts a large number of tourists every year.

Ecotourism:

Ecotourism in Kerala commences with the establishment of Thenmala Ecotourism, India's first planned ecotourism destination. There are facilities for boating in the wildlife sanctuary, soft trekking programmes and night camps. There is also a deer rehabilitation centre.

Coastal Tourism (Beach Tourism):

The coastline of about 575km facilitates sea routes and connections with many western countries. The water body around the state has shaped the history and lifestyle of the state. Kovalam, which is one of the famous beaches in the world, is situated in Trivandrum district. Veli, a lake near Trivandrum, is ideal for boating. Tourists can have a glimpse of the natural rural surroundings as they boat in the lake. The Papanasini beach situated in Varkala is known for its springs and rocky cliffs. Cherai beach bordering Vypeen island is ideal for swimming. Dolphins are occasionally seen here. Kappad beach in Kozhikode is where Vasco de Gama had landed in 1698AD

A study on the cultural and heritage tourism in Kerala: (Kerala Tourism-An Observation, Department of Management Studies, Kannur University)

Cultural and Heritage Tourism is the focus area that revolves on the crux of the thesis. An elaborate and detailed idea of cultural tourism is documented in the following section.

The temple of Sri. Padmanabha Swamy which was rebuilt by Raja Marthandavarma in 1733 AD with its magnificent gopuram,¹² was a deity of the state. Other attractions include “Napier Museum, Sri Chithra Art Gallery, Natural History Museum, Science and Technology Museum, Museum Art Gallery and Zoo in Thiruvananthapuram”.

Cochin has a combination of Jewish Synagogue, Dutch architecture, mosques, temples and Chinese fishing nets. All represent different culture and history.

Mattancherry Palace, which was built in 1555 AD by Portuguese and repaired by the Dutch later in 1633, was presented to the Cochin Raja. The Palace features Kerala murals depicting portraits and exhibits of the Rajas of Kochi. The largest artificial island in India Wellington, the Bolghatty Island with Dutch-made palace and the Gundu islands are famous tourists' attractions. Alleppy is well known for houseboat cruises along the Kerala backwaters. It consists of a network of canals, waterways and temples. There is a famous snake temple consisting of at least 4000 granite stone snake idols.

¹² A Gopuram or gopura is a monumental entrance tower, usually ornate, at the entrance of a Hindu temple

The lively and welcoming nature of the people of Kerala, their festivals, cultural activities are also added attractions in themselves. The tourism calendar of Kerala commences with Onam; the harvest festival occurs in August – September which is now celebrated as tourism the week.

There are quite a number of cave temples in the state. These include Kaviyoor, Kottakal, Thrivikramangalam, Padmanabhaswami in Trivandrum, Bhagwati in Kodungalloor, Guruvayoor. The temples have maintained their own unique and peculiar traditions from centuries. The Kerala Kalamandalam founded and administered by the great poet of Kerala, Vallathol, is one of the significant places of cultural tourism. It is well-known for the training of traditional art forms of Kerala and reviving Kerala's theatrical and temple arts.

Cultural tourism has employed various musicians and artists. Food and lodging are necessary for the tourists which provide job opportunities in opening hotels and restaurants. The development and sale of handy craft products using local resources are another means of employment-generation through cultural tourism (Kerala Tourism-An Observation, Department of Management Studies, Kannur University).

Cultural attractions in Kerala

Museums, palaces, places of worship and forts constitute the principal physical assets under heritage and culture tourism. Complementing these are cultural and religious festivals, performing arts, martial arts, fine arts, handicrafts & cuisine. Although there are a lesser number of historical monuments and important archaeological sites, heritage and cultural tourism constitutes the dominant component among both domestic and foreign tourists visiting the State.

Heritage & cultural tourism in urban areas

Major cities like Thiruvananthapuram, Kochi and Kozhikode serve as gateways to their respective regions and also have significant tourist attractions in themselves such as museums, parks, historical places, shopping areas.

The newly formed Centre for Studies in Culture and Heritage of Cochin (CSCHC) plans to evolve strategies for preservation, conservation and effective management of the cultural heritage. It is taking initiatives to identify heritage properties, which have so far not been listed for example the ancient port town of Muciris

The Tourism Department has also taken up improvement works in some museums like the Napier Museum and Hill Palace Museum, develop essential museums including the Madhavan Nair Foundation and Kerala History Museums to international standards with up-to-date interpretation systems and interactive audio-visual facilities

Cultural festivals, performing arts, martial arts, fine arts, handicrafts & cuisine

Kerala's religious/cultural festivals and celebrations such as Thrissur Pooram, boat races in Alappuzha and such others attract considerable tourist interest. Performing, ritual and martial art forms like Kathakali, Theyyam and Kalarippayattu have also been receiving exposure. Handicrafts are already available but could be improved in variety and quality, with emphasis on maintaining authenticity. Essential handicraft items from Kerala are wood carvings & models of rosewood, sandalwood, etc. (*snake boats, elephants, figurines*), coir & coconut shell products, seashell products, papier mache & wood products (*Kathakali masks, etc.*), percussion instruments (*small size chenda, mandala, mridangam and dakka carved out of logs*), granite idols, cast bell metalwork and jewellery.

Rural tourism – a holistic and unique concept: In culture & lifestyle tourism

Rural tourism offers immense potential in employment, infrastructure development and income generation in the rural setting. However, rural tourism can also cause damage, if not pursued responsibly and sustainably. One alternative is to develop an existing village with some product(s) of tourist interest into a 'tourist village', where tourists can camp and spend a few days.

An entire village can be cleaned, repaired, restored, provided with traditional pathways, street lanterns, landscaping, to offer an idyllic setting. The proposed Kerala Gramam (Kerala Village) project in the Kochi backwaters is created for commercial purpose and does not give the feel or aura of a rural environment (Profile, 2002).

Tourism Cultural initiatives

- 'Onam' (August-September)– Onam the annual harvest festival celebration with events and programmes draws high participation from people.
- Collaboration with the Cultural Department to promote traditional arts and festivals
- Nishagandhi Festival (January): The only event of its kind that captures the spirit of the season. The festival included a dance festival and Kathakali fest for a week.
- UTSAVAM - the Kerala Arts festival for the promotion of local cultural programmes conducted in January for six days, was celebrated in 28 selected venues all over Kerala (Ministry of Tourism, 2015).

Time of Visit

The best time to visit Kerala would be between September to March when the weather is pleasant to visit the hill stations, beaches and backwaters. However, if one wants to explore the backwaters visiting in the winter season is best. During 2017, the maximum number of foreign and domestic tourists arrived in January, followed by December (Kerala Tourism Statistics, 2017).

Kerala Tourism Website



Figure 1. 12. Kerala Tourism Website Homepage
Source: Kerala Tourism Website, <https://www.keralatourism.org/>

In the homepage given in Figure 1.12, it is seen that there is active participation of the locals as well as the tourists. The Tourism department finds ways to involve people both locals, as well as the tourist which has contributed towards the industry as well as upbringing the community as a whole.



Figure 1. 13. Kerala Tourism Website displaying the packages for tourists

The website tries to provide the relevant information that the tourists needs. The visuals shown in Figure 1.13, add more beauty and ease of detecting what is needed. The different types of experiences offered by the Tourism industry is organised and well informed for the tourist to have a better understanding and can decide before visiting.

The page for travellers give options for exploring the various services and destinations. For example, the tourist clicks the destination page; which takes the tourist to another page shown above. This page shows the pictures of the various places to visit with information about the place, the history and information of how to get to the place is provided. Naturally, Kerala tourism has bagged many awards, both national and international for its excellence in tourism initiatives. It has been awarded six times for being the Best Tourism state from Government of India. The awards received by the Kerala tourism industry are given in Table 1.5.

Table 1.5. Awards received by Kerala Tourism Industry (P K, 2014):

International Awards	National Awards
One of the three finalists at the WTTC (World Tourism Travel Council) “Tourism for Tomorrow” awards in the destination category, 2006.	Best Performing State for 2005, 2003, 2001, 2000 and 1999 - Award for Excellence in Tourism.
Das Golden Stadttor Award for the Print campaign, 2007	Best Maintained Tourist-friendly Monument, 2005
Das Golden Stadttor Award for Best Commercial, 2006	Best Publishing, 2005
Grand award for Environment, 2006	Best Marketed and Promoted State, 2004.
Gold award for Ecotourism, 2004 and 2006	Best Maintained Tourist-friendly Monument, 2004
Gold award for Publication, 2006	Best Innovative Tourism Project, 2004
Gold Award for E-Newsletter, 2005	Best Promotion Literature, 2004
Honourable Mention for Culture, 2005	Best Publishing, 2004
Gold Award for Culture, 2004	
Gold Award for CD-ROM, 2004 and 2003	Best Tourism Award from Govt. of India in 2007; (i) Best Tourism Village (Aranmula) (ii) Best Tourism Website, www.keralatourism.org
Gold Award for Marketing, 2003	
Grand Award for Heritage, 2002	

In a brief summary, the following strengths and weakness of Kerala Tourism is stated below (Table 1.6) (P K, 2014):

Table 1. 6: Strengths and Weakness of Kerala Tourism Industry

STRENGTHS	WEAKNESS
Excellent geographical features	Not among the best ten states in India in tourist arrivals (domestic)
Well known destination for medical tourism	Gross underutilization of the excellent tourism potentialities of the state
World-famous brand, “God’s own Country”	Kerala lags behind all the three south Indian states in tourist arrivals, Andhra Pradesh, Tamil Nadu and Karnataka.
Recognitions and awards, both from National and International agencies	
Consistent increase in the number of tourist arrivals both domestic and foreign (Rate of annal increase 13.14%)	
10% share of Kerala in Indian tourism.	

The study shows that Kerala Tourism is one of the most acclaimed destinations in India. With several awards and accolades, Kerala has proved to be one of the best tourists’ destinations. Their excellent services to the tourists and the successful branding of tourism packages has inspired many entrepreneurs, researchers to look into their branding and management strategy. It places its focus on its myths, mythology and traditional culture and connecting the same to travel and tourism which becomes an inspiration to adopt in tourism. This study gives an idea of the ventures and opportunities that can be taken up to promote cultural tourism in particular in other culturally unexplored locations.

For this study, a look into the tourism aspects and the designer’s role in projecting the culture of a destination to the tourists has been done. The study is done on one of the Northeastern States in India,

i.e. Meghalaya and a comparative study with two other states in the country, i.e. Bengal and Kerala, was also carried out. The section below outlines the aspects of Northeast tourism to give a better understanding of the background and nature of the industry in the region.

1.4 Northeast Tourism

Tourist Attractions

Northeast India situated in the easternmost part of the country comprises of seven states; it has a mix of different race and tribes. Surrounded by several neighbouring countries Bangladesh, Tibet, China, Myanmar, Nepal and Bhutan, it is expected to see a varied cultural diversity influenced by various external factors within the region.

The region is naturally blessed as it is located at the centre of one of the world's most vibrant bio-geographic areas. Tourism has the highest potential for generating income and employment opportunities in North-East Indian states because NE India is not only characterised by the blending of flora and fauna; it is also exceptionally rich in bio-diversity (Nongkynrih & Das, 2012).

Northeastern part of India comprises of the seven states also known as the seven sisters comprising of Assam, Arunachal Pradesh, Manipur, Meghalaya, Mizoram, Nagaland and Tripura and the state of Sikkim. These states possess excellent physical and human diversities to project it as one of the most potential areas of the country in respect of tourism promotion (Bhattacharya, 2008). Each of these states have their uniqueness in terms of the beautiful landscape weather and serene environment.

A higher percentage of the landscape of the region is covered with mountains and hills. Landscape constituents of the region viz. hills (60%), plateau (12 %) and plains (28 %) along with river systems contribute substantially in enriching its scenic component (Bhattacharya, 2008).

Because of the terrain and landscape mountain tourism, eco-tourism and adventure tourism is famous in these regions. Tourists travel to the northeast for rock climbing, trekking, hiking, kayaking and camping and other recreational activities.

Some of the wildlife sanctuaries at various places of North-East India has attracted tourists all over the world e.g.: the national park of Kaziranga. North-East India is also known for its very rich in cultural heritage. It is an abode of various tribes, castes and communities having their religious and cultural festivals (Nongkynrih & Das, 2012).

This diversity in culture and traditions makes North-East a remarkable destination and the same has the potential to fascinate and capture the attention of the tourists.

The Cultural products for tourism in the region would include the visual and performing arts, crafts, traditional ceremonies and costumes, fairs and festivals, oral literature, life and lifestyle, dietary habit. Religious places like churches and temples (Kamakhya, Umananda and Agnigarh temples) attract tourists. In terms of all these components, the northeastern region is rich enough with greater spatial diversity (Bhattacharya, 2008; Duarah & Mili, 2013).

Interestingly, there also exists the tradition of preserving forest assets in many parts of the northeastern region. For example, the tribal people of Meghalaya preserve sacred groves around their settlements for a millennium (Bhattacharya, 2008). Other tourism areas include tea tourism, ethnic-tourism, heritage-tourism and golf tourism (Duarah & Mili, 2013).

Among the Northeastern states, in the year 1958, Assam took the pioneering step to recognise tourism as a sector of the economy. Kaziranga a game reserve in 1916 and wildlife sanctuary in 1950 was

among the first initiatives. In response to this at least some people from inside and outside the state started visiting Kaziranga, Shillong (which was the administrative headquarter of the Assam then) and also the Kamakhya temple (Guwahati) in the latter part of the 1930s (Bhattacharya, 2008).

Prime Minister Narendra Modi states that “Because of the natural scenic beauty, distinct historical cultural and ethnic heritage. If developed and promoted well, this can emerge as the biggest employer in the region. It can also add to the growth and income of the region¹³”.

The cultural attributes of the northeast states are unique and rare on their own as there is a mixture and a dash of various cultures of the world knit together in this region. These can offer tremendous scope for showcasing and delivering the cultural experiences and ethnic lifestyles to tourists. The Northeastern Council (Northeastern Council, 2016) has listed the following famous tourists’ attractions in the seven states of Northeast India:

Arunachal Pradesh:

- **Tawang**– Tawang is situated in the northwestern part of Arunachal Pradesh at an elevation of 3048 mt. It is home to the Tawang Monastery which is three stories high and is the second-largest and oldest in Asia. There are several other places of interest like Sela Pass, Jang Waterfalls, PTSO Lake.
- **Ziro**– A scenic town in Lower Subansiri district, it is home to the Apatani tribe. Famous for gentle pine-clad hills and rice fields it also hosts the famous Ziro Music Festival in September every year. Ziro is included in India's Tentative List for UNESCO's World Heritage Site.
- **Mechuka**– is a small picturesque town in a forested valley in West Siang District. Mechuka is a popular tourist destination due to its scenic beauty, exotic tribes, gentle hills and snow-capped mountains and River Siyom (locally known as Yargyap Chu). The major tourist attraction here is a 400-year-old Buddhist Monastery, which is located at a hilltop¹⁴.
- **Pasighat**– It is the oldest town of Arunachal Pradesh founded in 1911 A.D. by the British. The Brahmaputra emerges from the foothills of Pasighat under the name of Dihang or Siang.
- Figure 1. 14 displays potential places for the promotion of tourism in Arunachal Pradesh.



Figure 1. 14. Potential places for the promotion of tourism in Arunachal Pradesh, Left to Right- Tawang, Ziro, Mechuka, Siang Pasighat

Source: Tawang: <https://chaibisket.com/wp-content/uploads/2018/04/11-taw.jpg?x30979>

Ziro: <https://www.indiatravelforum.in/media/ziro-valley.511/full>

Mechuka: <https://arunachalobserver.org/2018/09/27/mechuka-gears-adventure-festival/>

Pasighat: <https://pasighat.files.wordpress.com/2011/05/rafting-under-hanging-bridge.jpg?w=468&h=320>

Assam

- **Kaziranga National Park**– A World Heritage Site, the park hosts two-thirds of the world’s Great One-horned rhinoceros and also boasts of the highest density of tigers among the

¹³ Prime Minister Shri Narendra Modi while addressing the 65th Plenary of the NEC on 27.05.2016.

¹⁴ <http://northeasttourism.gov.in/mechukha.html#sthash.k5fEKZqQ.dpbs>

protected areas in the world and was declared a Tiger Reserve in 2006. It is also home to a large breeding population of elephants, wild water buffalo and swamp deer.

- **Kamakhya Temple** – A famous Hindu temple dedicated to the mother goddess Kamakhya. It is one of the oldest of the 51 Shakti Pithas. It is situated on the Nilachal Hill in the western part of Guwahati. It is a famous pilgrimage destination for Hindus.
- **Brahmaputra River**– It is one of the major rivers (2900 km/s long) of Asia and is a trans-boundary river flowing through China, India and Bangladesh. It is a famous river for irrigation and transportation and offers excellent river cruises and boating.
- **Sivasagar** – It was the capital of the Ahom Kingdom and is well known for its Shiva Temple, Ahom palaces and monuments, tea gardens and oil industry.
- Figure 1. 15 displays potential places for the promotion of tourism in Assam.



Figure 1. 15. Potential places for promotion of tourism in Assam, Left to Right- Kaziranga National Park, Kamakhya Temple, Brahmaputra River, Rang Ghar Sivasagar

Source: Kamakhya Temple: https://cdn1.goibibo.com/t_g_fs/guwahati-kamakhya-temple-148395787998-orig.jpg

Rang Ghar: <http://imarvind.com/rang-ghar-rong-ghor/>

Manipur:

- **Loktak Lake** – Situated at 48 Km/s from Imphal. It is the largest freshwater lake in the North East Region. There are small islands that are floating weeds on which the lake-dwellers live in the backdrop of the shimmering blue water of the lake with colourful water-plants.
- **Moirang** - Situated near the Loktak Lake, this town is one of the leading centres of early “Meitei” folk culture and has a special place in the history of the Indian Freedom struggle as it was at Moirang that the flag of the Indian National Army was first unfurled on April 14, 1944. The INA Museum containing memorabilia of the sacrifices made by the INA under the leadership of Netaji Subhas Chandra Bose was built in this place.
- **Khwairamband Bazar/ Ima Market**- A unique all women's grocery and handloom market, having 3,000 or more "Imas" or mothers who run the stalls. It is split into two sections on either side of a road.
- Figure 1. 16 displays potential places for the promotion of tourism in Manipur.



Figure 1. 16. Potential places for promotion of tourism in Mainpur,

Source: Loktak Lake: <https://www.nativeplanet.com/travel-guide/seven-wonder-places-of-india-loktak-lake-in-manipur-002439.html>

Ima Market: <https://www.thebetterindia.com/73948/ima-keithal-all-women-market-imphal-manipur/>

Meghalaya

- **Shillong** – The State Capital of Meghalaya is also known as the “Scotland of the East” because of the rolling hills around the town. Shillong has steadily grown in size since it was made the

civil station of the Khasi and Jaintia Hills in 1864 by the British. Shillong remained the capital of undivided Assam until the creation of the new state of Meghalaya on 21 January 1972. In 2016 it was voted "India's Favourite Hill Station" by HolidayIQ.com.

- **Cherrapunji** - The historical name Sohra is now more commonly used. It is credited as being the wettest place on Earth, but nearby Mawsynram currently holds that record. Cherrapunji still holds the all-time record for the most rainfall in a calendar month and in a year.
- Figure 1. 17 displays potential places for the promotion of tourism in Meghalaya.

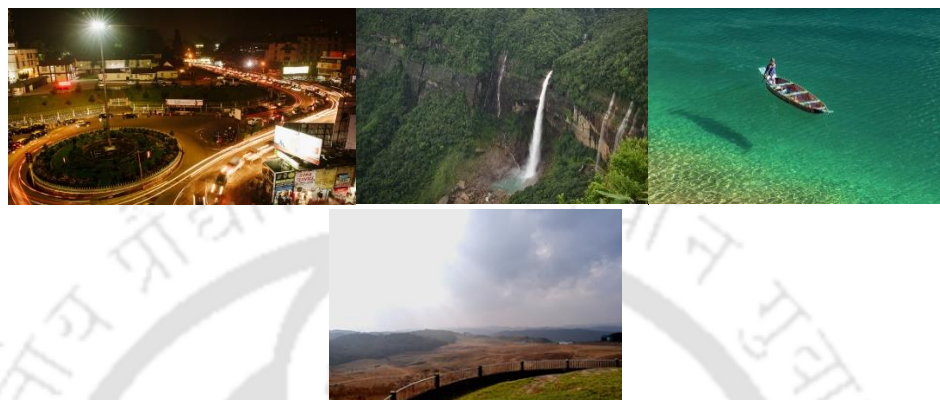


Figure 1. 17. Potential places for promotion of tourism in Meghalaya, Left To Right: Shillong City, Nohkalikai Falls Cherrapunji, Mawphlang, Dawki

Source: Shillong- <http://shyamjitours.in/blog/14-most-iconic-street-markets-in-india/>

Dawki- <https://i.pinimg.com/originals/90/84/eb/9084ebc31455460e382eb952930eb176.jpg>

- **Mawlynnong** - Is a village in the East Khasi Hills district about 90 km/s from Shillong and is famous for its cleanliness and natural attraction. Mawlynnong was awarded the prestigious tag of 'Cleanest Village in Asia' in 2003 by Discover India Magazine.
- **Dawki** – A border town with Bangladesh, it has the beautiful Umngot River as a major tourist attraction.
- **Mawphlang Sacred Grove** – One of the most famous sacred forests preserved by traditional religious sanction situated about 25 kilometres from Shillong. The sacred grove has an astonishing life form of plants, flowering trees, orchids and butterflies. An ideal destination for nature lovers.

Mizoram

- **Aizawl** – The state capital is a bustling city set on ridges of steep hills. It is air linked by daily flights from Kolkata and Guwahati. It is also connected to Imphal by air and is accessible from Shillong, Guwahati and Silchar by road.
- **Thenzawl**- A village located at a distance of 43 km/s from Aizawl. It is an important centre of traditional Mizo handloom industry and produces vibrant and colourful varieties of handlooms.
- **Hmuifang** - With an elevation of 1619 meters, it is covered with virgin forests reserved since the days of the Mizo chiefs.
- **Vantawng Falls** - located at a distance of about 137 km/s from Aizawl, it is the highest and most spectacular of all the waterfalls in Mizoram.

Nagaland

- **Khonoma** – A historic village located about 20 km from the state capital Kohima, it is recorded to have resisted British rule in the region from 1830s to 1880 and etched its name into the history of Indian resistance to the colonial invasion.

- **Wokha** – Home of the Lotha tribes, it is a land of beautiful mountain ranges and rivers and is known for its vibrant dances and folk songs. Wokha means Census in Lotha. It was a place where Lothas counted heads before spreading out into the villages during their waves of migration.
- **Pfutsero** – A picturesque town in Phek district is the highest altitude town and the coldest inhabited place in Nagaland. The best time to visit the place is from mid-October to April. One can also take a day trip to Khezhakeno Village, an important village in the context of Naga history where the Nagas first inhabited before moving to other places.
- **Mokokchung** – Home of the Ao tribe and is the cultural nerve centre of the Ao people. Tourist attractions in Mokokchung, are Longkhum, Mopungchuket, and Ungma.

Tripura

- **Ujjayanta Palace** – The former royal palace of Tripura (princely state) situated in Agartala, the state capital of Tripura. Constructed between 1899 and 1901 by the Tripura king, Maharaja Radha Kishore Manikya, it stands on the banks of a small lake surrounded by Mughal gardens. At present, it is a state museum that showcases the lifestyle, arts, culture, tradition and utility crafts of communities. The name 'Ujjayanta Palace' was given by Rabindranath Tagore, the first Asian Nobel Prize winner.
- **Tripura Sundari Temple** – This temple is one of the 51 holiest 'Shaktipeeths' (Shrine of the goddess of power) in India as per Hindu mythology.
- **Rudrasagar Lake** - About 55 km away from Agartala near Melaghar it is a 5.3 sq. km water area. In the centre of the lake is the famous lake palace "Neermahal". The lake witnesses a large number of migratory birds every winter.
- **Unakoti** – Located at about 178 km from Agartala, this place is featured by the marvellous rock carvings, stone images, murals with their primitive beauty and waterfalls. Unakoti means one less than a crore. This place does not have that many sculptures, but the massive rock-cut sculptures made of sandstone makes this place unique.

Sikkim

- **Gangtok**- It is the capital city of Sikkim located on a ridge at the height of 5500 feet. Gangtok is a beautiful town on a hill capturing several attracting tourists to visit with a spectacular view of the Khangchendzonga.
- **Changu Lake** - 38 km from Gangtok, the ethereally beautiful Tsomgo (Changu) lake is a must on every visitor's itinerary. Featured by a winding road through a rugged mountain terrain and sharp cliffs that takes one to Tsomgo, which means the source of the water in Bhutia language. The legendary beauty is because of its changing forms in different seasons. In winters the lake remains frozen with the area around it covered in snow, while in late spring the abundance of flowers in bloom adds the beauty of colours around the lake.
- **Rumtek**- It is a quiet getaway and home to the Rumtek Monastery which is the largest monastery in Sikkim and demonstrates the best of Tibetan architecture.
- **Aritar** – This is located in east Sikkim, Aritar is steeped in history and natural beauty. The lush green forests, sweeping hills of paddy fields and lakes hidden inside deep forests makes this place a perfect destination for those in search of nature trails and a serene holiday. The Aritar Gumpa is said to be one of the oldest monasteries in Sikkim belonging to the Karma Kagyu lineage order of Tibetan Buddhism.

The background of Northeast tourists destinations can be inferred that though the states lie very close to one another the landscape forms, the weather has painted each state a unique picturesque that one

can admire. Because of the location and inaccessibility in some of the NE States, several remarkably beautiful places remain unexplored. For this research, the State of Meghalaya is taken for study; there is a paucity of research that has been done to understand the perceptions of tourists on the destination from their satisfaction level, their overall expectations and most importantly their knowledge of the culture and lifestyle of the place. Through the research, the cultural elements are listed and the same are mapped to the products and services with the intention to deliver knowledge and appreciation of the destination's culture to the tourists.

1.5 Culture and Design

1.5.1 Cultural Design

The relationship between culture and design became apparent a long time back when civilization was assessed through the evolution of objects along with the records of cultural characteristics left them. Culture generates diversity and is reflected in the products designed for all human activities. It can be stated that "Design changes the culture and lifestyle of modern society and at the same time is shaped by it" (Moalosi, Popovic, Hudson, & Kumar, 2005). As design is an agent of cultural change, understanding the relationship between the two is required.

One could argue that cultural beliefs and social practices create and reinforce patterns, meanings and ways of relating to a product. This cultural framing affects people's relative working, how they interpret the product defines how they use or not use that product (Moalosi et al., 2005)

In the early 20th century users associate "design" with "form follows function", however, recent trends in the 21st century indicate the integration of "feeling" into products to present the emotional communication in design. This intangible emotion or value of a product will ensure authenticity and trust that a customer will have on a company (C. H. Hsu, Lin, & Lin, 2011; Celaschi, Celi, & García, 2011). Today, cultural resources and information are implemented into branding design, architecture, product design and even fashion design (Wang, Qin, & Harrison, 2013).

Cultural design uses cultural features (elements that represent a specific culture) through its process to add a cultural appearance or value to products. Wang (2013) has classified these cultural features into seven categories: Art and artistic activities, artefacts, customs, food, architecture, religion, and nature (Wang et al., 2013).

Cultural design is one of the most growing design trends in the world as it allows corporations to present new shapes and patterns of products with a cultural taste. It is, however, essential to understand the cultural context and interpret by transforming the intangible cultural values or tangible cultural images into the design process before creating a culturally oriented product (Wang et al., 2013).

Adding local features in designing a product in order to emphasise its cultural value has become crucial in the design process (C. H. Hsu et al., 2011). Therefore, adding cultural features with deeper or core elements can improve the marketing and branding of products in the market. A brief discussion of what these cultural products are is discussed below.

1.5.2 Cultural Products

The design object is undoubtedly the first visible element of new changes. Historically, design has been linked to material culture, a discipline that correlates to the material and technical spheres of the product. In its current connotation, this same discipline has taken shape to also influences the non-physical aspects of life (emotions, experiences) (Celaschi et al., 2011). As discussed earlier culture has played a significant role in building inspirations in the design process. Such products also called

cultural products are those such as advertising, architecture, music, crafts, and design that integrate cultures and design (Gharib, 2017).

A Cultural Product adds the aesthetic and symbolic values of culture which differentiates itself from other products (Scott, 2004). Culture adds meaning to products and provides the rituals within which artefacts are used and the values that reflected in their form and function (Cooper & Edgett, 2010). Hence incorporating culture into products gives them a higher edge over various other products. In the field of tourism, presenting and introducing culture to tourists can be achieved through such cultural oriented products.

Lin, (2007), states that the cultural product design is a process of rethinking or revising the cultural features and then redefining them to design a new product which fits into society and provide cultural and esthetic satisfaction to the consumers. Designing new products by adding unique cultural features would benefit not only economic growth but would also promote unique local culture in the global market (C. H. Hsu et al., 2011).

One could argue that consideration of cultural factors and indigenous knowledge might add to the diversification of design concepts which will eventually aid in product innovation (Moalosi et al., 2005).

Furthermore, the selected cultural meaning, which is instilled into products has to be appropriate and have a pleasing combination with products in accordance to a methodical and systematic cultural knowledge and context to add value to the product (Ravasi, Rindova, & Dalpiaz, 2012).

It is stated that designers are agents of cultural change. “Product innovation brings drastic changes in social values, shocks of reorganisation and restructuring, the introduction of new socio-economic restraining mechanisms and excessive shifts in social conditions” (Szántó, 2001). Therefore, the challenge for designers is to undermine the indigenous cultural systems of society (Moalosi et al., 2005). A few gaps have been indicated by researchers that require methods and frameworks to design such cultural products.

It is observed that designers need to recognise that people are cultural beings, and the process of integrating design and cultural factors in their practise should be emphasised. The users are said to be socio-cultural beings and not just physical and biological beings. There is an argument that designers have not yet been able to easily translate cultural phenomena to the same extent as the physical and cognitive phenomena (Moalosi et al., 2005).

Gaps in design research indicate that there are fewer studies that provide the process to design such cultural products. There is a lack of in-depth research conducted as well as appropriate and systematic methods that will assist designers on how culture can be consciously incorporated in the designing of products This challenges designers to expand their knowledge with a more in-depth understanding of consumers’ culture and formulate strategies and approaches that can add culture as a resource in product development and thereby promote culture-orientated product innovation (Moalosi, Popovic, & Hickling-hudson, 2007).

Work on design approaches have started; however, the present studies indicate that the standards, rules and guidelines are not accountable or sufficient enough to address the concerns about contexts of culture. It is observed that there is no concrete theoretical framework linking design and culture (Saha, 1998). A few design researchers have presented guidelines and methods to design cultural oriented products. A few of these methods are discussed in the following section.

1.5.3 Cultural Design Frameworks

As transferring cultural features into a cultural product becomes a critical issue, Lin, (2007) proposes a framework for combining culture levels, layers and design features. This model provides designers with a direction to understand the cultural meaning of the original objects, and then designing a product with local cultural characteristics to make the product noticeably appreciated. The framework formulated the author's research tries to enhance Taiwan's aboriginal culture features, and taking advantage of new production technology, these may be transformed into new products and so achieve the needs of the contemporary consumer market. The study emphasizes on the "analysis of cultural meaning, operational interface, and the scenario" in which the object is used. Finally, it establishes a cultural product design model to offer designers with a valuable reference for designing a successful cross-cultural product (Lin, 2007). The researcher also suggested that designers should begin design with understanding the meanings of cultural features which can help in delivering a message to the user. Lin provided four steps to designing a cultural product, namely, "investigation, interaction, development, and implementation using scenario and story-telling approaches". The scenario is described from the user point of view and may include social background, resource constraints and background information (C. H. Hsu et al., 2011). These studies have provided an approach whereby a designer can apply the frameworks as a reference to intertwine design and culture in the design process.

Leong & Clark (2003), have developed a framework that involves the study on cultural objects. They have identified three particular levels: the outer 'tangible' level, the mid 'behavioural' level, and the inner 'intangible' level. Based on previous studies (Wu, Hsu, & Lin, 2004; Leong & Clark, 2003) a framework for studying cultural objects can be classified into three layers: (1) "Physical or Material culture" - which includes food, clothing, and transportation-related objects, (2) "Social or behavioural culture"- which includes human relationships and social organization, and (3) "Spiritual or ideal culture" – which includes art and religion. These three culture layers can be merged with three culture levels defined in Leong's framework stated above. As cultural objects can be incorporated into cultural design, three design features are identified as follows: (1) "the Inner level/Intangible Level" containing exclusive content such as stories, emotion, and cultural features, (2) "the Mid-level/Behavioural level" containing function, operational concerns, usability, and safety, and (3) the Outer level/Tangible level dealing with "colors, texture, form, decoration, surface pattern, lines quality, and details" (Leong & Clark, 2003). These three levels can be further mapped to a third column which is divided into "three levels of design features: visceral design (concerns the visual appearance of a cultural object), behavioural design (concerns with function, performance and usability and reflective design(feeling, emotion, and cognition of a cultural object)" (Norman, 2004). The reflective design feature is the most susceptible to variability through culture, experience, education, and individual difference. The author states that a "detailed design process needs to be developed in order to provide designers with the specified procedures for designing cultural products in the future" (Lin, 2007).

Moalosi et al. (2005) investigates how culture can be integrated into designing products within Botswana's context. An experimental approach was conducted with thirty-five fourth-year undergraduate design students studying at the University of Botswana. The experiment involved the process of analysing and identifying socio-cultural factors (traditional and contemporary) extracted from Botswana's folktales and other sources contemporary sources such as the National Policy on Culture. These socio-cultural factors (Table 1.7) include:

Table 1.7. Botswana socio-cultural factors extracted from Folk Tales and National Policy on Culture

Factors	
Material Factors	Arts and crafts, Baskets, Minerals, Owning cattle, Water
Social Practices	Assistance, Consultation, Cooperation, Democracy, Development, Exchange of gifts, Music and dance, Self-reliance, Respect, Sitting under a tree shade, Storytelling
Emotional Factors	Beauty, Excitement, Friendliness, Fun, Happiness, Joy, Kindness, Love, Satisfaction, Thinking
Technology/Design Factors	Computing, Electronics, Ergonomics, Mechanisms, Pneumatics

The participants were asked to write a report on the socio-cultural factors that they have used and which product features represent them, followed by a retrospective interview. The data generated by participants for analysis included textual data (retrospective interviews, design reports) and visual data (sketchbooks, design models and photographs). Functionality and usability approaches are more concerned with physical and cognitive human factors while this approach goes beyond to include emotional, social and cultural human factors. The socio-cultural factors can further be re-categorised into a model of designing pleasurable products in human-centred design. These include: Physio-pleasure which is concerned with pleasures: Art and craft, baskets, Psycho-pleasure pertains to users cognitive and emotional reactions (Satisfaction, Entertainment, Storytelling), Ideo-pleasure consists of users' values, for example, tastes, moral values, aesthetic values and personal aspirations (Beauty, Kindness, Respect), Socio-pleasure is derived from the relationship with others, for example, friends, colleagues and the society at large (Family, Friendliness, Joy) Moalosi et al. (2005).

The paper concludes by proposing a socio-cultural design model developed from the results which might assist designers in integrating culture by 'conscious design effort' rather than by 'accident or incidentally' in product design. This is ultimately expected to lead to more innovative, culturally sensitive and user-friendly products. The approach used for this study gave insights into the lifestyle of Batswana (people of Botswana). Finally, the relationship between culture and design is manifest at three levels: "the structuring of the designers' activities, in the transposition (conscious or not) of socio-cultural values on products and the perception of products by users" Moalosi et al. (2005).

Moalosi et al. (2007), in their proposed framework, have defined the key elements of Botswana's culture that can be applied in designing products. The experimental design study was conducted at the University of Botswana with twenty-three fourth-year undergraduate design students, which challenged participants to transform socio-cultural factors from Botswana's folktales, oral traditions, songs, reports on culture, poetry, books into product features. The user research was conducted to determine the user's requirements in terms of their cultural behaviour and attitudes. An analysis was done to explain how the four socio-cultural factors (material, technology/design, social practices and emotional) could be transformed into product attributes of function, mediation, knowledge, gender, signification and aesthetics to enhance users' experience. The study concludes with a culture-orientated design model which shows one way on how to consciously specify, analyses and integrate socio-cultural factors in the design process.

The users' identity and aspirations can be expressed in the products that they use. This is accomplished by using suitable colours, materials and shapes which portray users' identity. The suggestions obtained from this study states that it provides "new knowledge, new ways of thinking as well as dealing with design issues" and thus laying the base for creativity for product innovation. It supports the use of local content and resources for design and development of new products.

Studies show that inspiration plays a crucial role in design activities and education. An environment which provides sources of inspiration to designers can enhance creativity more than those that lack supplementary sources of inspiration (Luo & Dong, 2017).

Teng and Chuang (2011) proposed another three stages method for cultural design, the method that utilises “simile or metaphor” to create cultural products (Gharib, 2017). It includes preparation, transition, and design development quite similar to Lin’s (Lin, 2007) method in the steps but differs in the resources of cultural features used.

Nijkamp and Garde (2010) proposed a four steps method for cultural design which attempts to translate cultural patterns into new concepts and designs. It begins with regeneration of style characteristics or cultural features. In this stage, designers should analyse the cultural features and proposed products to reach the second stage: transformation. In transformation, a new form of cultural feature is developed, and at the same time, it is related to the product. In the third stage, the interaction between the product and the user is investigated. Finally, designers try to think about the integration between the function and the form (Nijkamp & Garde, 2010).

Islam ElSayed Gharib, in his approach, aims to provide a link between the emotional design principles with the cultural design process to create a new emotional, cultural product design. It aimed to help designers to design emotional-cultural products with the availability of evaluating those emotionally using 2DES. It includes five stages: inspiration, analysis, redesign, measuring, and refinement. In the first stage, a designer gets inspiration from different cultural sources. The second stage is analysis, where a designer analyses the cultural features chosen in the inspiration stage. This analysis is related to the form, shape, colour, lines and curves, and spaces and materials. In the redesign stage, a designer begins to redesign the cultural feature in a modern shape or build a new product concept from the previous analysis (Gharib, 2017).

Wang et al. (2013) conclude that culture is roughly identified by visibility/ tangibility and invisibility/ intangibility. The term visibility refers to materials or artefacts, while invisibility refers to philosophy or spirit. Based on these studies, the classification of cultural characteristics is defined as artefacts, nature and spirit. The artefact gallery branches to artistic creation (traditional paintings, sculpture), living utensils, architecture, social life, technology, pastimes, sports, music. Under nature category (landscape, seascape, local flora and fauna. Under spirit (Philosophy symbols (e.g., dragon), colour meaning). The study also tries to map the existing cultural products with the cultural elements and states that the majority of culture-inspired products are inspired from artistic creations and the most commonly used design rule is image transferred, and usually, there is little correlation between the cultural characteristic and the product itself. On the other hand, some award-winning products are designed considering the meaning of cultural characteristic, the function of products and uses’ emotion within the cultural context via user behaviour. Results: a classification of cultural characteristics is suggested as well as a rough overview of culture-inspired products and design rules. Accordingly, designers can have an overview of what and how culture inspired products are in the markets and what can be further explored.

Based on these studies, products now are designed not only for the need, usability, and function but emotional arousing, humour, cultural meaning and context more attractive to users (Wang et al., 2013). Some studies have reported their design models based on cultural layers (Leong & Clark, 2003; Lin, 2007)

Leong and Clark (2003) developed a framework for studying cultural objects distinguished by three special levels: the outer ‘tangible’ level, the mid ‘behavioural’ level, and the inner ‘intangible’ level. Based on previous studies (Wu et al., 2004; Leong & Clark, 2003).

The paper by Coelho, Silva, & Simão, 2011, focuses on culturally inspired design, with emphasis on Portuguese and Lusophone cultures, is developed in a two-stage process. In the first part, an effort to identify the Portuguese identity reflected in the design of existing products is pursued. In the second part of this work, product design specifications are created based on the assignment of product personalities to capture Portuguese and Lusophone cultural aspects. Subsequently, the translation of these traits into product design was intended, attempting to give a Portuguese and Lusophone projected cultural identity to products. Both stages of this contribution give rise to new product concepts, which are aimed at exemplifying the profile in existing Lusophone design production (Coelho, Silva, & Simão, 2011).

Warell (2015), in his study, has conceptualised the product identity and proposed an approach to examine the visual-product identity. The paper suggests how a “brand-identity may be materialised through meaningful references in visual design – in this way; product identity is observed as a mode of tangible branding”. The study provides a method for identifying and formulating strategies for the representation of a brand through visual product design. The method can also be utilised as a conceptual framework, which acts as a tool for design education when considering the alternative approaches available for designing visual product identity.

The study has the following structure (1) product identity is conceptualised, and a framework for perceptual product experience is presented. (2) brand identity is communicated through visual references in product design. (3) The results of the suggested approach are discussed with respect to brand identity creation. The study suggests that three types of identification are possible with examples of meeting someone or seeing a product (not necessarily in this order). First, ‘categorisation’; understanding the product category or a person’s origin. Secondly ‘characterisation’, the person is interpreted as looking familiar or the product looking powerful. Thirdly, the creation of associations related to the experience in terms of “memories of the person’s actions or social nature, or the brand of the product as associated with fond memories from one’s childhood”. However, identification will only happen if the similarities or differences are significant, i.e., essential and meaningful, to the observer (Warell, 2015).

Therefore, identification is an important phenomenon that cannot be taken for granted (Steffen, 2009).

These examples indicate that the experience of a product is due to aesthetics (appealing) and attribution (assigning something a meaning), given a specific context and user. The view of product perceptions and interpretation is embedded in the ‘framework of perceptual product experience’. Whereby, the experience comprises of facets of ‘pleasure’ (sense perception) and ‘interpretation’ (meaning perception). The framework states that perceptual product experience is the ‘presentation’ side as well as the ‘representation’ side of a product. The three modes of the experience; “the sensory, cognitive, and affective” are presented at the core of the model. There are three sub-modes map against the core modes (Warell, 2015).

The paper has presented a framework of six perceptual modes, which serve as a basis for understanding product experience. The author suggests that through these perceptual modes, the perception of the product can help an observer to understand ‘what the product is’ (categorisation), ‘how it is’ (characterisation), and ‘what it infers’ (valuation)” (Warell, 2015).

C. H. Hsu et al. (2011) states that despite the recognised importance of product design in cultural as well as creative industries, a systematic approach to it is still lacking. Therefore, the primary purpose of this paper is to build a design framework and process for cultural product design. The approach includes two phases. First, the design framework and process for product development is constituted by the cultural attributive analyses and design concepts table, design principles, literature review and

expert opinions. In the second phase, design practices were undertaken based on the design framework and process in order to prove the effectiveness of the effectiveness of the proposed design framework and process. In order to enable the understanding of the cultural product design process, the design framework and process are proposed for linking “consumer attitudes, cultural levels, cultural attributes, transformation, product semantics and design features”. Based on the cultural product design framework and process, the cultural product is designed using scenario and semantics approaches. In a practical design process, four phases are used to design a cultural product, namely: identification (telling a situation), investigation (setting an objective), interaction (writing an analysis), and implementation (designing a product).

The design framework is constructed by the cultural attributive analyses and design concepts, and it indicates the importance of a product with cultural attributes in order to enhance the product's value and fulfil the satisfaction of the use. The traditional life of aboriginals is original and natural, i.e. the function of material culture is simple. The author, however, states that the transformation of material culture into only tangible objectives in which the endeavour of design based on ritual and spiritual customs is still in need (C. H. Hsu et al. 2011).

Inference that states the research gaps in the frameworks studied:

Without question, products do not themselves speak; they do, however, offer projection surfaces for meaning, and they are objects to be interpreted by the beholder (Steffen, 2009). There is a lack of research that can assist designers in using culture as a catalyst for designing innovative product within the Indian context, specifically those of the tribal communities. As mentioned earlier, there is no grounded theoretical framework which can assist designers in integrating users' culture in designing products.

In support of this, Lee (2004) observes that in the design field, significant topics in cultural design are still only limited to identifying visual stereotypes such as the national shape or colour (Moalosi et al., 2007). These observations indicate the lack of a structured framework from the Indian perspective that can assist designers in responding to many unanswered questions concerning the incorporation of culture in design, specifically in the field of tourism.

It is also observed that there is a lack of studies that develop frameworks for designing spaces or products that can be easily understood by tourists or travellers not belonging to a particular culture. There is a need to find a gradual and easy way for a traveller to grasp the culture of a place through a platform that allows a stepwise and in-depth experience of the culture.

A framework as such is required that goes beyond the consideration of the surface manifestations of culture to be adopted in design methodologies; which must also address how the core components of culture can be embedded in designing products (Moalosi et al., 2007). Not only will such spaces introduce the culture to the tourists but also preserve the local traditions, art and crafts and lifestyle for the future generations.

It emerged from the findings that the socio-cultural factors are essential for study as a few cultural features and practices which are valuable to society are at the brink of losing existence and hence there is need for them to be revived and preserved (Moalosi et al., 2007). While designing products or spaces for the tourists, there should be an aim of narrating the livelihood and socio-cultural aspects of the destinations. Products and spaces ought to have meanings and emotions that the tourist or users can connect with.

Users associate stories with products, but the objectives differ. Stories that Behavioural with a specific product by users are prevalently part of his or her past experiences and self-image. The object might

be a family heirloom that brings back memories of one's ancestors, or it might be a souvenir that holds memories of a journey and adventures; it might be a gift or a memento, and so on. If asked, the owner will be prepared to tell a story about the object, how, when and where he or she acquired it, what is unique about it, what it means to him or her, what the benefits and drawbacks in comparison to other objects are, and so on (Steffen, 2009). Hence adding these meanings or stories to products that can be taken by a traveller and add a memorable experience to their journey or travel.

As Donald Norman puts it concisely: "A favourite object is a symbol, setting up a positive frame of mind, a reminder of pleasant memories, or sometimes an expression of one's self. Moreover, this object always has a story, a remembrance ..." (Norman, 2004). Nonetheless, the history of and stories about objects have a reputation for contributing to the longevity of objects (Steffen, 2009).

There are Cultural elements which are not covered in the frameworks given in the literature. These cultural elements are given in Hall's Iceberg model, which are not easily visible to the viewers. The thesis aims to add such cultural elements to the design frameworks of cultural products and space. It also tries to devise a method that can add meaning to products and spaces that allow tourists to interact, learn and gain a broader perception of other cultures.

These are a few of the cultural aspects of Meghalaya. Some of which have been projected to tourists but there are deeper cultural elements that are not known outside the region. As Edward T. Hall states in his Iceberg model of Culture, that culture is made up of three parts; 70% Internal/subconscious – below the water/wave line, 20% External/conscious – above the water/wave line, 10% +/- the grey area/the wave line - exposed/hidden by wave action (Trade & Model, 1969; Edward T. Hall, 2010). These are shown in Figure 1.18 below:

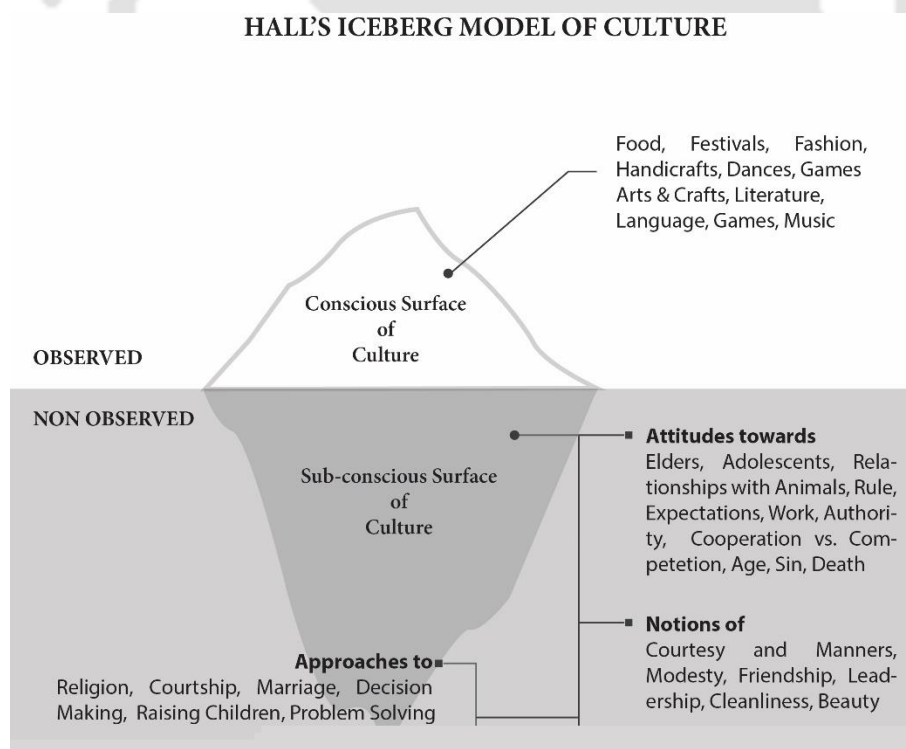


Figure 1. 18. Hall's Iceberg Model of Culture depicting observed and Non-Observed cultural elements

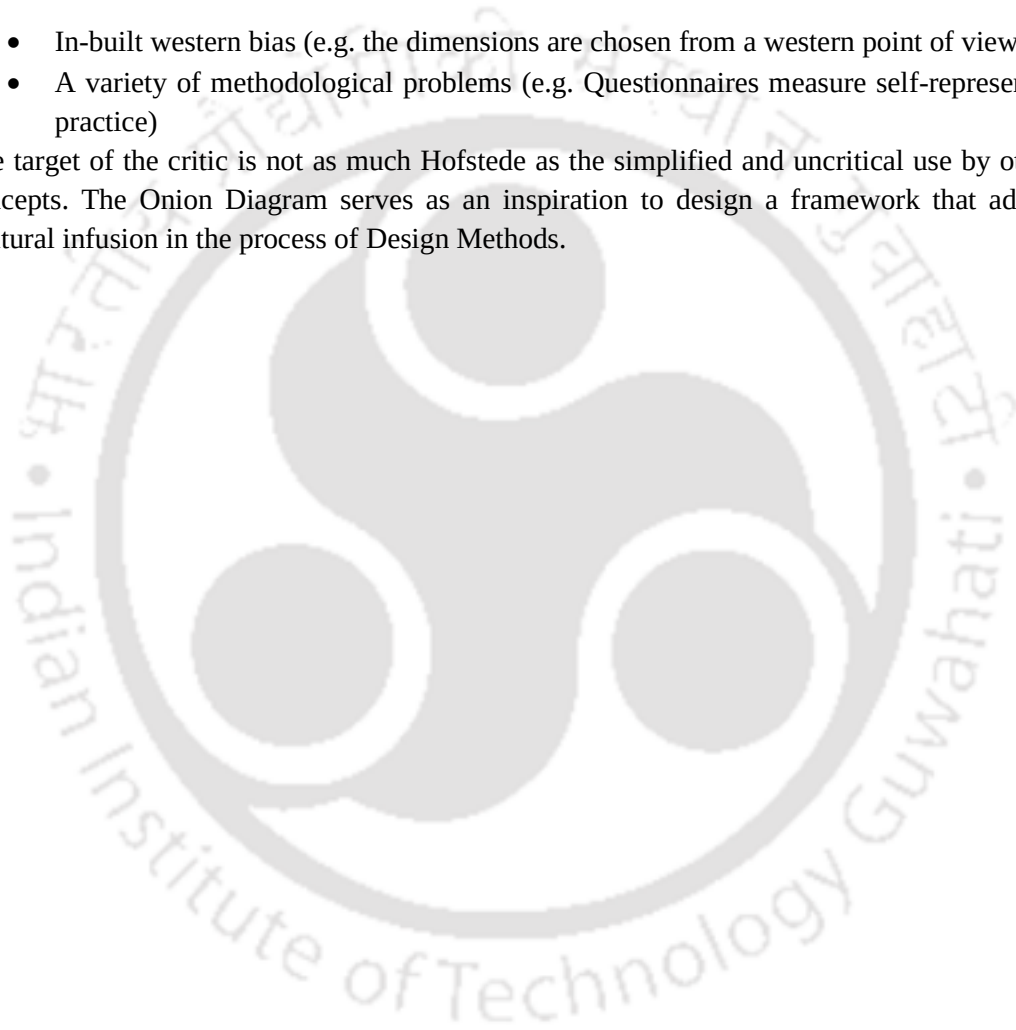
If these can also be demonstrated to others, many of them that are gradually losing interest in the locals can see the importance of tribe identity to give a longer life span- an effort for preservation through inducting into tourism development scope.

The problem is the fact that the culture of a place is not comprehended extensively. It is seen that tourists imbibe very little of the culture and image of a place during their visit. For them to learn and understand the place, an attempt to actively involve them to participate in activities and experience the destination's culture and traditions is needed. To design a cultural space one needs to understand the formation of layers of Culture and how Culture is formed in a community or region. Hofstede describes the "Manifestations of culture at different levels of depth" into layers in his model called the Onion Diagram. He states that "Cultural differences manifest themselves in several ways - symbols, heroes, rituals, and values" (G. Hofstede et al., 2010). The Onion Diagram is given in APPENDIX-I.

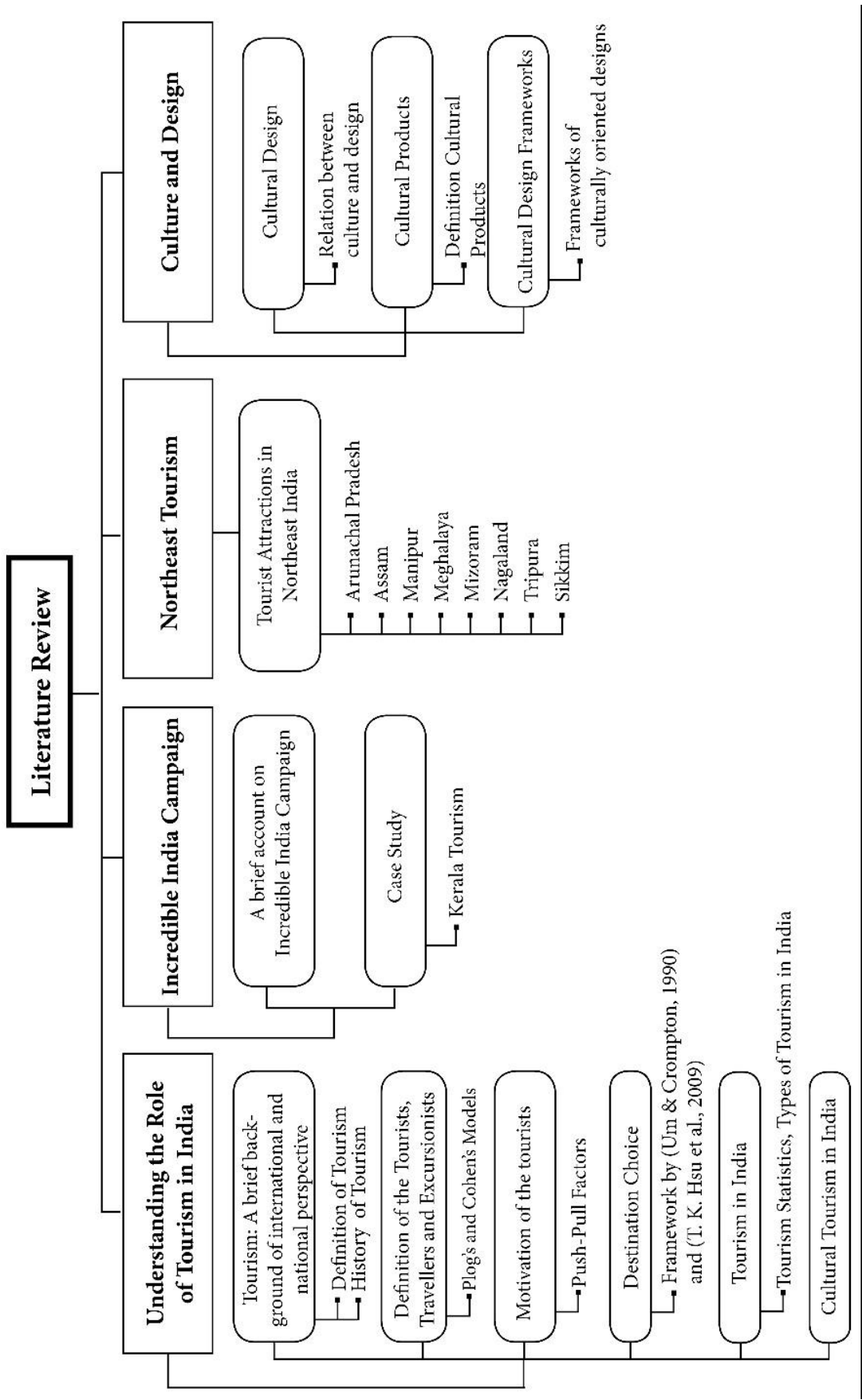
The Onion Diagram is also in correlation with other models proposed by Hofstede. A few authors have given the following critiques on Hofstede's models.

- In-built western bias (e.g. the dimensions are chosen from a western point of view)
- A variety of methodological problems (e.g. Questionnaires measure self-representation, not practice)

The target of the critic is not as much Hofstede as the simplified and uncritical use by others of his concepts. The Onion Diagram serves as an inspiration to design a framework that addresses the Cultural infusion in the process of Design Methods.



Summary of the Literature Review (Figure 1.19):



Implication from Literature Review

- Literature speaks only about the destination and very less research is done on the journey that leads to it
- New Tourists are more of participants than spectators, they strive to explore experiences that are authentic (Peon Auliana 1994, Cohen 1979)
- However, Lee (2004) observes that in the design field, major topics in cultural design are still only limited to identifying aesthetic stereotypes such as the national shape or colour. There is still less research on frameworks that provides a cultural oriented approach in the design process.
- Less Interaction between locals and tourists (Crompton 1979)
- Lack of studies on the perception of tourists and natives towards tourism in most states of India specifically the Northeastern states

Figure 1. 19. Schematic Diagram of the Literature Review

1.6 Research Gap

The research gaps are given as follows:

The new tourists thrive for experience and indulgence in the environment of a tourist place. This forms the base for research in the area for tourism.

Research on tourism focus only on the destination and frameworks have been formulated that talks only about the destination and its image. There are very less frameworks that consider the journey that leads to the destination as well. Also, most of the frameworks have not been able to incorporate the very essence of a place that is culture. There are still a few papers discussing design rules for applying cultural characteristics (Wang et al., 2013). Cultural frameworks are worked upon by researchers but very fewer studies show their application in the field of tourism and studies that describe how tourists view culture through products and spaces are not observed. As stated earlier such a framework is required that goes beyond the consideration of the surface manifestations of culture that have been widely accepted in design methodologies and it must address how the core components of culture can be embedded in designing products (Moalosi, Popovic, & Hickling-hudson, 2007). There is a need to provide an awareness of the place, their culture and traditions by adding the significant elements of culture that can attract the tourists and provide experience and interaction with the environment. The tourist should feel that their participation and visit to a destination has an impact and contribute towards its development.

Another observation from the literature shows that there are a few studies in the Indian context that talks about the cultural influences in products or services created by designers in the tourism field. For a country as diverse as India frameworks and guidelines that help designers bring out the deep cultural aspects into their designs needs to be addressed.

1.7 Research Questions

The Research questions that are formulated for this research to address the above-stated gaps are discussed as follows:

- RQ.1.** Do the tourists feel motivated or have a sense of attachment to the place, if yes, what are the catch points, if not what can be brought to focus?
- RQ.2.** How to improve tourists' experience to create awareness of the place?
- RQ.3.** Can there be activities involving the tourists through interaction with the locals (traditional practices) in a space that can eventually contribute to their development?
- RQ.4.** What are the elements of a local community in terms of their culture/lifestyle to be used for such an effort?

1.8 Hypothesis

- H1: Developing a framework that identifies cultural elements can improve the interaction between the local community and tourists
- H2: Developing a framework that identifies cultural elements of unexplored places can improve socio-cultural exposure and preserving the same

1.9 Aim and Objectives

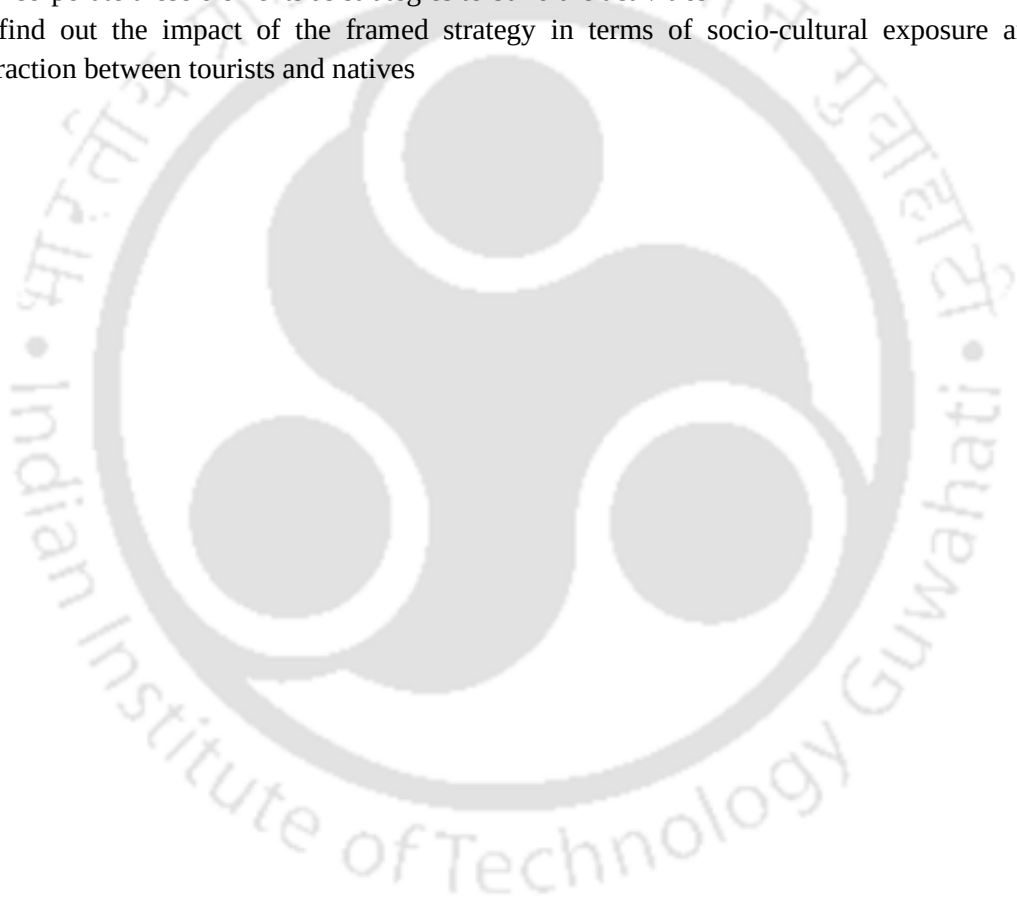
The Aim and Objectives of the thesis are stated as follows:

Aim:

The study aims to improve socio-cultural exposure and interaction between tourists and the local community of unexplored tourists' destinations through design interventions

Objectives:

1. To find out what the tourist needs and expects while they are going to a place
2. To study and find out if these activities involve participation/interaction
3. To provide activities that contribute to the socio-economic development
4. To find out the elements of the local community in terms of culture/lifestyle
5. To incorporate these elements as strategies to build the activities
6. To find out the impact of the framed strategy in terms of socio-cultural exposure and interaction between tourists and natives



1.10 Methods and Study Design of the Thesis

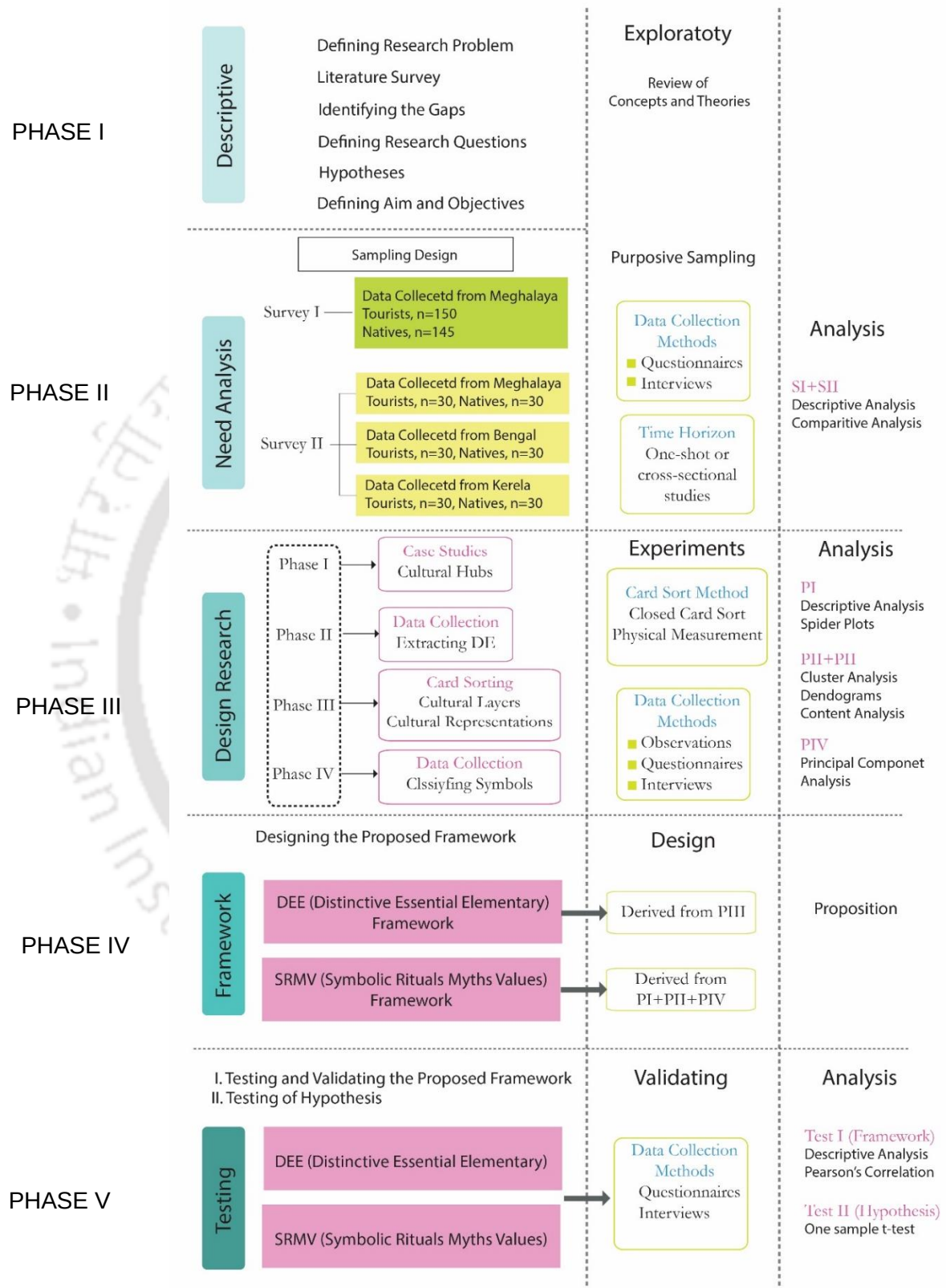


Figure 1. 20. Flowchart of the Research Methodology applied in the Thesis

1.11 Thesis Structure

The thesis structure comprises of five chapters that detail all aspects of the research, from the research proposal to the results and discussions. The description of the chapters is given below:

Chapter 1: Design Intervention in Cultural Tourism

The chapter opens with a brief introduction of the Research followed by a thorough review of literature, which thereby leads to the identification of the research gaps. The last section of this chapter also gives the research proposal: Research questions, hypothesis, aim and objectives.

Chapter 2: Exploration of the cultural influence and travel motivation in a destination

The second chapter discusses the research design: The sampling design, the inclusion and exclusion criteria, methodologies used for the survey.

The chapter also gives the need analysis to strengthen the research proposal through the data collected from tourists and natives of the three states of India viz. Kerala, Meghalaya and West Bengal. Though the research focuses on the State of Meghalaya a comparative study with the other two mentioned states is needed. The data collection methods and the data obtained through the surveys are also provided in this chapter.

Chapter 3: Identification of significant Cultural Elements

A study on the existing cultural or heritage Spaces in the State of Meghalaya and West Bengal is documented in this chapter. For understanding the significant cultural aspects and incorporating them into the frameworks, the card sorting exercise was done followed by the symbolic assessment study. Details of the exercise, results, analysis and discussions are covered in this chapter.

Chapter 4: Design Intervention for Inclusion of Cultural Elements

The chapter begins with a brief on the journey of a traveller on the Guwahati-Shillong road. It then encloses the two design frameworks viz. SRMV and DEE frameworks, formulated through the research methods which forms the primary outcome of the research. It also gives the application of the frameworks and user study along with the feedback and implications.

Chapter 5: Conclusion and Future Prospects

The chapter concludes the thesis with an overview of the study. It also discusses the findings of the research, followed by the limitations and future scope of the outcome of the research. The chapter also outlines the recommendations for further study and implications for research

Chapter 2: Exploration of the cultural influence and travel motivation in a destination

The chapter begins with a discussion in brief about Meghalaya in terms of its geography and cultural background. In order to strengthen the research proposal, a need analysis was done. In order to fulfil this, a cross-sectional study was done through the survey collected from tourists who visited the three states of India viz. Kerala, Meghalaya and West Bengal as well as the natives that belong to these states. Though the research focuses on the state of Meghalaya, a comparative study with the other two mentioned states was carried out, as the frameworks to be designed will cover cultural aspects of different communities. The chapter concludes with the interpretation and discussion of the results obtained from the surveys.



2.1 Introduction:

As the research focuses on the state of Meghalaya, a detailed background about the state in terms of its geography, history, culture and lifestyle is given before discussing the results of the survey conducted on the three states. The processes followed are discussed below:

This chapter discusses Research Design:

- The Questionnaire Design and Reliability Test
- The Sampling Design
- The Inclusion and Exclusion Criteria
- Methodologies used for the survey

The Data Collection Process:

- Data Collected from Meghalaya
- Data Collected from Kerala
- Data Collected from West Bengal
- Comparative Analysis of the Data Collected
-

The methods of survey which follows a qualitative research method are discussed in the chapter. There are two different questionnaires design for the survey, one which was given to the tourists and the other to the natives of the three states. A detail about the questionnaire design and its framework is discussed in this chapter. The demographic data of the participants as well as the data obtained through the surveys, which include graphs and tables, are also provided in this Chapter.

The data was also analysed by performing the Correlational Test (Spearman rho Rank Correlation). The analysis was done using the SPSS software version 22.

The discussion and interpretation of the results are also given in this chapter. A brief description of the geographical aspect, the tourism industry and culture of Meghalaya is discussed to provide a considerable prospect of the place before exploring and analysing it.

2.2 Meghalaya Tourism a prospect

Meghalaya, also known as “The abode of clouds” is famous for being the wettest place on earth receiving the highest amount of rainfall. The state is blessed with the beauty that nature can ever offer be it in terms of the moderate weather conditions, the beautiful landscape comprising of hills and deep valleys and not to forget the cheerful and amiable people. Not only is the state having national parks and wildlife sanctuaries it is an ideal habitat for flora and fauna with a pleasant and bracing climate. The state has a vibrant and unique culture and heritage which makes it all the more admirable.

The state covering an area of 22429sqkm is richly endowed with natural resources. It is rich in forest resources along with minerals like coal, limestone, feldspar More than 80% of its population is rural (Gopalakrishnan, 2001).

Meghalaya has ample scope for the development of the tourism industry as it is richly endowed with tourism resources like physical landscape and landforms, rich biodiversity and unique culture of the tribal communities living in proximity to nature leading to distinct traditional practices and rituals intricately related to the environment which are ideal for showcasing to tourists without destructing the natural resource base of the state (Nayak & Mishra, 2009; Purkayastha, 2016).

Consequently, India's 9th Five-year Plan (1997-2002) focuses explicitly on the development of entire Northeast India in general and Meghalaya in particular through promoting nature-based tourism as it is endowed with diverse cultures, picturesque landscapes. Meghalaya like other northeastern state lags in economic development (S. Purkayastha, 2016).

There are still many unexplored places within the state, and the state government though has taken several steps to improve the tourism sector, yet it is at the nascent stage and requires time to develop. It is observed that air and road connectivity, infrastructural facilities at tourist sites in terms of accommodation, transport, banking including credit card use, drinking water, sanitation, health care is underdeveloped (Nayak & Mishra, 2009). Regarding the information and tourist service, it is observed that there are no proper sign-age and the tourists find it challenging to go around from one place to another. Another limitation is communication between tourists and local people. In addition to this, guide maps are also not available, or even if they are, elaborate and detailed information is not provided. Directions of places and roads are not clear. Even so, tourism strives towards providing the best facilities for its tourists, and in doing so it helps in the development of the infrastructure of a place, brings productivity in its economy and has an overall impact on the place's progress and civilisation.

Glimpses of the traditional lifestyle of people, a showcase of rural life, art, culture and heritage at rural locations and in villages, which have core competence in art and craft, hand-loom, and textiles can satisfy the curiosity that drives most tourists are presented in this chapter.

Strategic approaches can be followed to provide benefits to the local community economically and socially as well as enable interaction between tourists and local population for a mutually enriching experience (Rahman & Yeasmin, 2014). Potential areas for the future development of tourism products in Meghalaya include Adventure/Sports Tourism, Wildlife/Eco-Tourism, Cultural Tourism, Wellness, Health & Herbal Tourism, Golf Tourism, Legend Tourism, Cuisine Tourism, Village/Rural Tourism (Draft Policy of Meghalaya).

2.2.1 Meghalaya tourism statistics

Meghalaya Tourism has shown a continuous rise in the tourist influx. Figure 2. 1 show the total number of tourists visiting Meghalaya in the year 2000-2017. The following (Table 2.1) shows the statistical data of the tourists' inflow in the state.

Table 2. 1. Tourist Inflow and in Meghalaya

Year	Foreign	Indian	Total	Year	Foreign	Indian	Total
2000	2327	169929	172256	2009	4522	591398	595920
2001	2390	178697	181087	2010	4177	652756	656933
2002	3191	268529	271720	2011	4803	667504	672307
2003	6302	371953	378257	2012	5313	680354	685567
2004	12407	433495	445902	2013	6773	691269	698042
2005	5099	375911	381010	2014	8664	717789	726453
2006	4259	400287	404546	2015	8027	751165	759192
2007	5267	457685	462952	2016	8476	830887	839363
2008	4919	549954	554873	2017	12051	990856	1002907

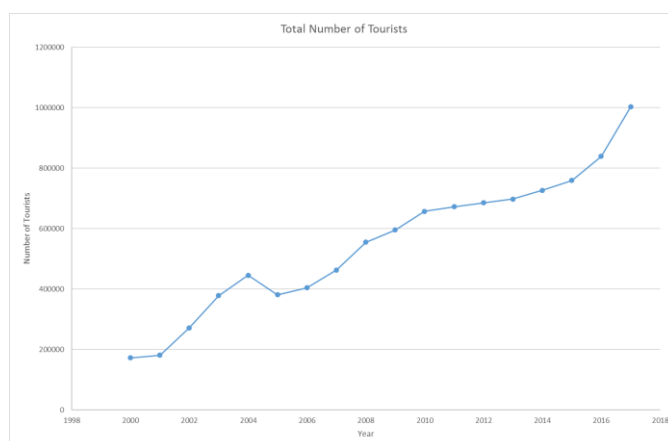


Figure 2. 1. Total Number of Tourists Visiting Meghalaya in the year 2000-2017

Source: The Shillong Times, <http://www.theshillongtimes.com/2018/05/29/number-of-tourists-visiting-meghalaya-on-the-rise/>

From the above statistical data, it can be inferred that there is a rise in tourists' influx, especially in the year 2014 to 2016. This indicates that the state's tourism potential has slowly been exposed and the industry is rapidly progressing.

Tourist Spots in Meghalaya

There are several Tourists spots in Meghalaya. From the statistics provided by the government of Meghalaya, a total number of 101 tourist's spots is recorded till 2014. The Meghalaya tourism guide map is shown in Figure 2. 2. Table 2.2 below shows the statistical data recorded for the 11 districts of Meghalaya.

Table 2. 2. Number of Tourist Spots in Meghalaya by Planning Department Meghalaya

Districts	West Jaintia Hills	East Jaintia Hills	East Khasi Hills	West Khasi Hills	South West Khasi Hills	Ri-Bhoi	East Garo Hills	North Garo Hills	West Garo Hills	South West Garo Hills	South Garo Hills
2014	10	1	41	6	3	8	3	4	12	4	7

Source: Statistical Handbook Planning Department Meghalaya, <http://megplanning.gov.in/handbook/2017.pdf>

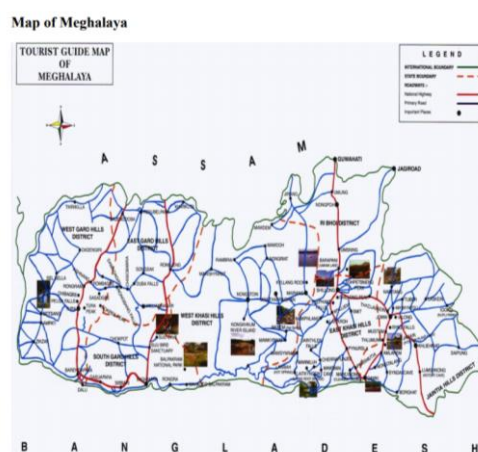


Figure 2. 2. Meghalaya Tourism guide map

Source: <http://tourism.gov.in>

The top ten destinations in Meghalaya collected from both the domestic and foreign domestic tourists by the Tourism Department of Meghalaya is given in Table 2.3:

Table 2. 3. Top Ten Destinations of Meghalaya by the Tourism Department of Meghalaya

Survey from Domestic Tourists	Foreign
Elephant Falls	Shillong Peak
Nohkalikai Falls (Cherrapunji)	Nohkalikai Falls (Cherrapunji)
Mawlynnong	Don Bosco Museum
Living Root Bridge	Living Root Bridge
Ward's Lake and Botanical Garden	Elephant Falls
Shillong Peak	Tura
Tura	Dawki
Dawki	Mawlynnong
Mawsmi Cave/Falls	Mawsmi Cave/Falls
Don Bosco Museum	Ward's Lake and Botanical Garden

Source: Tourism Survey Final Report – Meghalaya (April 2014 - March 2015)

The Meghalaya Tourism Missions gave the following SWOT Analysis of Meghalaya Tourism (Meghalaya Tourism Mission; KMPG in India and FCCI Collection 2015):

Strength

- The famous living root bridges are exclusive to Meghalaya in the entire world.
- The topography, as well as the weather of the State, are ideal for canoeing, trekking and paragliding.
- The natural features like caves, waterfalls, fossil parks, which are potential tourist attractions
- Presence of an ethnic tribal culture each with unique customs and traditions
- Handloom and handicraft by the local community
- Rich bamboo reserves
- Abundance of natural resources like limestone, water for hydropower potential
- Safe and clean, pollution-free environment.

Weakness

- Specialized and professional man-power required for different sub-sectors of the travel and hospitality industry are lacking
- The poor infrastructure and low capacity inhibits the travel and tour trade to take an aggressive stance to promote tourism in the state
- Road connectivity to destinations is of poor standard
- Lack of proper accessibility due to hilly terrain
- Landlocked state
- Fewer accommodation facilities

Opportunities

- The State has the potential to host international events on cultural and heritage tourism, eco-tourism and adventure tourism.
- Tourism linked programmes of regional associations like SAARC, BIMST-EC if promoted can have immense potential for adventure tourism.
- Employment opportunities (direct and indirect) can be generated in the tourism sector
- Development of the handicraft industry

Threats

- Meghalaya Tourism requires an aggressive and well-coordinated marketing strategy and to be successful as a Brand in the market place.
- The complex and unresolved issue of land-ownership and lease by the private sector is the single most significant barrier to investments by the local or outside the state investors
- The current infrastructure does hinder the tourists from spending money on accommodation, at destinations, entertainment, shopping and restricts the income transfer for the benefit of the people in the state
- Overuse and commercialisation of Eco-sensitive zones could lead to depletion of resources and weakening of attraction

Even so, tourism strives towards providing the best facilities for its tourists, and in doing so it helps in the development of the infrastructure of a place, brings productivity in its economy and has an overall impact on the place's progress and civilisation. It is seen that the traveller's anticipation of reaching his or her destination can sometimes be followed with body strain, car sickness and even psychological stress. These factors can often ruin the tourists' excitement and bring down their overall expectation. So instead of focusing on the destination alone, what if there is a change in the whole convention and opportunities are open to add value to the journey that leads to the particular place of interest or a new way to inculcate a promising, encouraging and a positive vibe that affects both the behavioural and physical aspect of the tourists before they even reach their destination.

As stated by Prasanta, the hill stations of Northeast like Meghalaya have different ethnic stocks, the region including the other Northeastern states is undoubtedly a showcase of cultural diversity. Proper campaigning of the region's wide variety of physical and cultural products (the hidden substances for developing tourism) can bring a dramatic change to the present socio-economic situation of the region (Bhattacharya, 2008).

From the findings, it is observed that there are very few studies that understand the perception and attitudes of the tourists towards the destination, i.e. Meghalaya. This would include their views on the tourism service, on the natives, on their travelling motives and their overall satisfaction. A designer needs to understand the tourist's attitudes and expectations before designing any solutions for them. Also, there is a need to understand the Natives' Perception towards tourists and the impacts of the tourism industry in the destination. The data collection process is also done on two other states of the country viz. Kerala, Meghalaya and West Bengal.

2.2.2 About Meghalaya and Culture

The state of Meghalaya holds firmly to their roots and myths. Some of the rituals, practices and specific lifestyle is discussed in this section, also how these can be shared and be incorporated in micro-tourism network development involving local entrepreneurs.

Meghalaya: a tourist destination, yet to be explored

As stated earlier Meghalaya, is endowed with the gift of nature. The capital is Shillong, known as the "Scotland of the East". It has three main districts or communities, and these are Khasi, Garo and Jaintia hills. The Khasis-Jaintias who like to call themselves collectively as *Hynniewtrep* meaning the seven huts are believed to originally belonging to the *Mon-Khmer* Austro-Asian stock of races from Far East Asia. The Garos who are also known as the *Achiks*, on the other hand, claim to have migrated from the northern region, from the land of Garo land in Tibet and belong to the Tibeto- Burman stock. The Garos who make up about 30 per cent of the population of the state are different from their sister

Khasis, Jaintias in their origin and traditional beliefs and practices (M. P. Borah & Borah, 2014). Each community has its tradition and cultural excellences that can be show-cased. These are discussed in the following sections.

The official language of Meghalaya is English. The other principal languages spoken include Khasi, *Pnar* and Garo. Some of the particulars of the state are given in Table 2.4 as follows:

Table 2. 4. Particulars of the State

Particulars	Description
Area	22,429 Sq. Km
Population	2,966,889
Capital	Shillong
Districts	11
Literacy	75.48%

Geography of Meghalaya

Meghalaya is located in the northeastern part of India and extends for about 300 km in length and about 100 km in width. It is surrounded by the state of Assam in the north and east and Bangladesh on the south and west. The landscape of Meghalaya comprises of hills, plateau, valleys, lakes and waterfalls.

About 30% of the area in Meghalaya is covered by forest, with tropical and temperate vegetation, most of which are used for medicinal purposes (Ministry of Tourism, 2015).

Districts in the State

Meghalaya at present comprises of 11 districts¹⁵ which includes 46 blocks, 16 towns and 6026 are villages. The three main divisions are Khasi Hills division, Jaintia Hills Division and Garo Hills. The three communities of the State are given as follows:

The Khasi Hills

The word Khasi is mystified like its people. Some Khasi authors opine that the word Khasi is a generic name given to all indigenous peoples living in the Khasi Jaintia Hills Sylhet. The word “Khasi”. from the word “*Kha*”, which means “born of” and “*Si*” means mother. So, the word Khasi means “Born of the mother” (Islam & Mowla, 2016).

- The Khasi Hills (Pron: 'ka: si) are part of the Garo-Khasi range in the Indian state of Meghalaya (before 1970 part of Assam)
- The region was divided into West Khasi Hills and East Khasi Hills districts on 28 October 1976
- The region is inhabited by tribal Khasi dwellers speaking the Khasi Language
- They offer “kwai” or the “beetle” nut as the gesture of friendship on every visit
- Religion: Christianity, Khasi
- Primary Occupation: Agriculture, Government services

¹⁵ Districts: East Khasi Hills, West Khasi Hills, South-West Khasi Hills, Ri-Bhoi, West Jaintia Hills, East Jaintia Hills, North Garo Hills, East Garo Hills, South Garo Hills, West Garo Hills, Suth-West Garo Hills

The Jaintia Hills

- The Jaintia Hills are located to the east from the Khasi Hills inhabited by the Jaintias
- Language: *Pnar*
- The main headquarters is in Jowai
- Religion: Christianity, *Tre* and Hinduism
- Coal Mining is prominent in this area and is the main occupation of the people in this region

The Garo Hills

- The Garos call themselves *Achik*-. In the Garo language, *Achik* means Hills and *mande*, Man. So, *Achik-mande* means the Hills people.
- Garo Hills comprises five districts
- Tura is the largest town with a population of about 70,000. The town is centrally located to other famous wildlife sanctuaries in the district such as Balpakram and Nokrek, natural caves (the Siju cave being one of the longest in Asia).
- The Garo use many ornaments. The common ones are a string of beads and earring worn both by men and women
- Religion: *Songsarek*, Christianity

History of the State

The history of the state was first written when the British came to set a treaty with the Khasi principality of the *Nonkhlaw* clan. However, the treaty was opposed which led the ruler to renounce the treaty in 1829. However, the confrontations between the Khasis and the British have turned the local rulers to surrender to the latter. The tribes sustained their practices in seclusion until India's Independence. It was until January 21, 1972, that the region was bestowed full statehood.

Education in Meghalaya

The literacy rate¹⁶ of Meghalaya is 63.31%; male literacy at 66.14% and female literacy at 60.41%. The North-Eastern Hill University a reputable university in the state has many affiliated colleges. Other institutes in the state include Tura and Mawlai Sacred Heart Theological College, St. Anthony College, Jowai Polytechnic, Shillong Assam Rifles Public School, St. Anthony's Higher Secondary School, Loreto Convent School and St. Edmund's College to name a few.

Culture and Lifestyle

Economy of the State

Meghalaya is predominantly an agrarian economy which constitutes two-thirds of the total workforce in Meghalaya. Jhum cultivation is practised in Garo hills for more than 4,000 years. Meghalaya is renowned for its food crop of rice and maize, oranges, pineapple, banana, jackfruits, and temperate fruits like plum, pears, and peaches. Betel leaves are a part of Khasi daily life because their leading economy is based on betel leaf plantation. (Singha, 2014). Forests of Meghalaya are a treasure house of valuable products such a timber, fuelwood, fodder, resin, tannin, gums, shellac, fibre, latex, essential oils, fats, edible fruits, honey and a large number of medicinal plants.

¹⁶ Census conducted in 2001

The Meghalaya is home to varied and colourful orchids with as many as 325 species. Other industries include bakeries, furniture making, iron and steel fabrication, tailoring, knitting. Due to the advance in modern technology, many are employed in both Government and non-government jobs.

People

The people of Meghalaya are cheerful, sociable and hardworking and have exemplary dignity of labour. Physically, they are short, muscular and robust with fair complexions. Predominantly, Christian, their society is casteless. The forefathers of the people in Meghalaya are Mongoloids, and all the three communities follow the matrilineal system. Women in the state have the freedom to work freely for themselves and are highly respected in the family. However, the men make most of the decisions for the family after consulting with the women in the household. The Jaintia, War, Khasi and Bhoi people are collectively known as *Hynniewtrep* which means “The Seven Huts” in the Khasi language (Islam & Mowla, 2016).

Society specificity

The Khasi matrilineal system says that their “ing” (clan) is the ritual centre which fosters harmony among matrilineal kin groups. They never allow extending their matrilineal groups into a collateral system but follows vertical system. All children are entitled to take the surname of the mother’s clan. The Khasis maintain their uniqueness through social and religious ceremonies. Social and religious ceremonies also help them to strengthen the bond among kin groups and to unite in a single sentiment (Singha, 2014).

In terms of inheriting property among the Khasi and Jaintia Community, in a family, the youngest daughter inherits the maternal property, wealth and any form of private business with a lesser share contributed to other siblings. The youngest daughter is expected to stay and take care of her parents and unmarried siblings. Among the Garos, the children belong to the mother’s family from birth.

Religion and practising beliefs

The genesis of the religion in Meghalaya shows the gradual change from purely monotheistic to polytheistic. It is based on the fear and dread of the supernatural powers. Interestingly some parts of Meghalaya preserve sacred forests and retain prehistoric sites of megaliths (Bhattacharya, 2008). Apart from Nature worship, other religions predominantly Christians and Hinduism, Buddhism are being followed by the people of the state.

Music

Traditional songs, legendary instruments and a soothing tempo are all the necessary ingredients that comprise the beautiful notes of Meghalaya music. The Khasi-Jaintia music draws its inspiration from natural beauties like the waterfalls, hills, lakes. The Garos sing folk songs relating to birth, marriage, festivals, love, and heroic deeds accompanied by drums and flutes (About Meghalaya, 2016).

Phawar is a form of music introduced by the Khasis. These are dedicated to the various martyrs who sacrificed for the sake of the country, these are in the form of ballads and verses. Instruments like “*Tangmuri, Shaw Shaw, Nakra, Ksing Padiah, Besli, Duitara*” are played.

Meghalaya Cuisine

Jadoh, nourishing rice mixed with ingredients like turmeric, pork/ fish is a favourite dish for the people of the State. Other rice-based foods used as snacks include “*pukhleis, putharo, pumaloi, pudoh*”. *Tungrymbai* is a side dish taken with rice; it is made of fermented beans and spices which is a special dish of the people of Meghalaya.

Costumes and Jewellery of Meghalaya

All three communities viz. Garo, Jaintia and Khasi wear different costumes and jewellery.

Garo Community: The Garo Traditional costumes and ornaments consists of *eking*, *turban*, *Kotip*, *Nadongbi nr sisha*, *Natapsi* and *Ripok*. The Garo woman wears the wrap-around *eking*, while the men put in a loincloth. Women also wear a blouse along with a hand-made wrap-around called *Dakmanda*. It has borders around 6 to 10 inches thick with floral patterns adorned on them. *Nadongbi nr sisha* *Natapsi* is ornaments worn on the ear and *Rigitok* or Necklaces, made of long barrel-shaped beads of cornelian or red glass or brass or silver and are worn on special occasions (M. P. Borah & Borah, 2014).

Jaintia Community: The Jaintia community have a different traditional style. They use a *Kyrshah* which is a small piece of cloth having checks on it to cover their heads post-harvest season. They cover their bodies with a velvet blouse and an ankle-length sarong known as *Thoh Khyrwangd*. The females of the tribe wear a cape-like cloth made up of Assam *muga* silk. Khasi and Jaintia jewellery do not differ much. Jewellery worn on occasions are made of pure gold and silver for example the *Kynjri Ksiar* worn by the Khasi and Jaintia tribes.

Khasi Community: The traditional costume of women is the *Jainsem* and the *Dhara*. Both consists of two pieces of cloth, *Dhara* made of mulberry silk and *Jainsem* of nylon or polyester. These are worn around the body with one piece overlapping the other and are worn with a blouse beneath it. The total length of the costume is 2.5 meters and breadth is 1.5 meters. *Jainboh* is a type of dhara used as lower garment by Khasi male which usually hangs from waist to ankle tied in between two legs. The formal wear *Dhara* has patterns at the bottom edge and a series of beautifully fine woven silk threads lining the edge. Shawls known as *tapmokhlieh* are worn with the *jainsem* and *Ryndia* is worn on a special occasion. Women also wear a chequered patterns cloth around called the *Jainkyrshah* at home. The Traditional clothes of men include cloth around their waist, a waistcoat, turban adorn with feathers. *Paila* is a famous necklace made of a string of gold and red beads (M. Borah, 2009; M. P. Borah & Borah, 2014).

The ethnic and traditional elegance of the costumes worn by the people of this state defines the exquisiteness and uniqueness of the state.

Crafts of local resources and traditional skill

Meghalaya craft is an essential component of the cultural heritage of the state. The major crafts are given as follows:

- Weaving: Shawls, wrappers, waist cloths, girdles, bodice, skirts, scarfs, lungis and apron, tablecloths, *Dakmandes*¹⁷, endi silks, *Dhara*, shirting, bed sheets and bed covers
- Bamboo and cane craft (A significant part of the state's economy after agriculture): Baskets, furniture, mats, household products
- Wood carving and woodwork: Toys, human figurines, replica of Gods and Goddesses, famous personalities, saints and sages, animals, birds, souvenirs
- Jewellery: *Kynjri Ksiar*, *Paila*, *Rigitok*
- Khasi locks (Screw mechanism)
- Carpets and wall hangings
- Blacksmithy: Domestic knives, utensils and warfare weapons

¹⁷ Wrap around costume of the Garo community

Festivals, Events and ritual practices

Meghalaya festivals and events reflect the vibrant culture and traditions of the society. *Wangala*, *Shad Nongkem*, *Shad Suk Mynsiem* and *Beh-Dien-Khlam* forms the major part of the Meghalayan festivals and events. Several of them are associated with folk dances and folk songs and music.

Wangala is a harvest festival that celebrates the Sun-god of fertility, *Saljong*, marked by beating the drums and dance performances. The *Doregata* Dance is an interesting dance that requires knock off the turbans of their male partner using their head. The *Chambil Mesara* or *Pomelo* Dance is a solo dance. The performer dangles a *pomelo* (a cord tied to the waist) and then hurls it.

The *Shad Nongkrem* is a festival held every year at Smit, the capital of the *Khyrem Syiemship*(Kingdom). During this festival, goats are sacrificed (*Pomblang*) by the people of Syiem of Khyrem, in the name of their ancestors followed by a tribal dance by the unmarried girls and men. Ka Syiem Sad, the eldest sister of the king, is the chief priest and caretaker of all ceremonies. *Shad Suk Mynsiem* is known as the 'Dance of Contentment' and is celebrated in April. The festivals are, generally, celebrated at the *Weiking* grounds, stationed near Shillong

Beh-dien Khlam is celebrated by the *Pnars* or Jaintia community of Meghalaya held in Jowai. The festival starts with young men belonging to the *Pnar* community going around the village beating drums, which is supposed to be the summon for a battle in a muddy ditch called *Wah-eit-nar*.

Other Festivals include the following: *Shad Beh Sier*, Annual Boating Competition, Tura Winter Festival, Archery Competition, *Seng Kut Snem*, Autumn Festival, Cherry Blossom Festival.

Architecture

The traditional houses of Meghalaya are oval or egg-like shaped, somewhat resembling an overturned boat. The inspiration of the egg is being linked to the traditional belief that egg is a source of life and that the eggshells offer protection just as the traditional houses would protect its occupants. The houses are built on raised platforms and consist mainly of post and beam timber frames. The roofs are of thatch while the walls may be from materials such as stone masonry with lime mortars, lime rendered mud wall and stone walls depending on prevailing weather conditions (Dahunsi & Mittal, 2008).

The Garo community also has special features and types of houses. These are the *Nokmong* – The house where every *A'chik* household can stay together. *Nokpante* – In the Garo habitation, the house where unmarried male youth or bachelors live. *Jamsireng* – In certain areas, in the rice field or orchards, small huts are constructed for storing food crops and sleeping. *Jamadal* – The small house, a type of miniature house, built in the jhum fields and is called *Borang* when made in a treetop.

The massive scale destruction of houses during the 1897 earthquake led to a change in style and design called the Assam type of houses which is a typical housing structure in North East India (Dahunsi & Mittal, 2008).

These days the architecture of the houses have become influenced by modern architecture made of concrete and stone-coated steel roof or metal roofing.

2.3 Research Design

It is noted that people are the main constituent of both the tourism and hospitality industry. There is a need to understand the perspectives and attitudes of the people involved in the industry. Data gathering is crucial in research, as the data is meant to contribute to a better understanding of a theoretical framework (Yannou & Paris, 2004). A careful analysis and selection procedure was done on existing

questionnaires given to tourists and natives in a tourist destination to grasp the required information for the research. The survey is conducted on the three states, i.e. Kerala, Meghalaya and West Bengal. The questionnaires were given to the tourists, the natives, government employees and the stakeholders in the tourism industry. The survey is required as the industry is host to countless situations in which consumers and service staff are required to think and interact with each other. The personal behaviour and reactions staff display in the course of such interactions directly affect others' personal feelings which eventually affects the image of the destination (Leung & Law, 2010). The flowchart of the Methodology for the survey conducted is given in the chart (Figure 2.3) below:

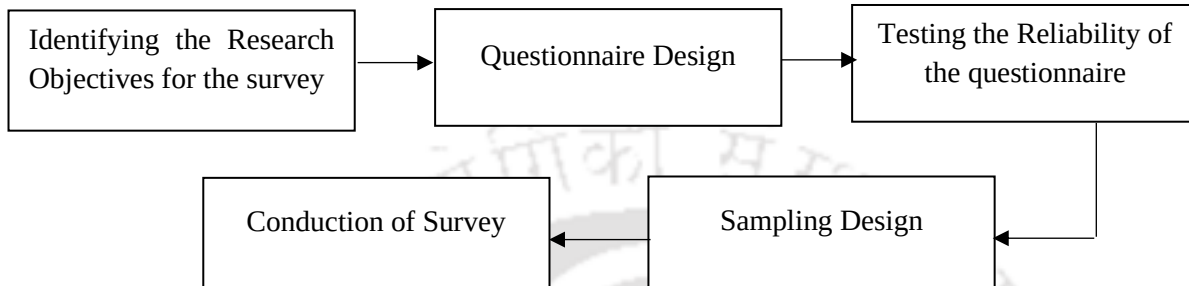


Figure 2. 3. Flowchart of the Research Survey

2.3.1 Questionnaire Design

Two differently structured and standardised questionnaires were designed for both the tourists visiting Meghalaya and the natives of Meghalaya. The questionnaires were designed to fulfil the objectives stated above. The questionnaire was divided into sections which will be described later. Reference was taken from a few papers that focus mainly on tourist behaviour and interest in visiting or choosing a particular destination. Data regarding the tourists' perception and attitude of the place and the people; as well as the impact of tourism on the socio-economic status of the state from the natives' perspective were recorded in the questionnaire. On a 5-point Likert scale (where 1 represents strongly disagree, 2 disagree, 3 neither agree nor disagree, 4 agree, and 5 strongly agree), the tourists and natives rated their responses to the overall tourism service which includes their experience, perception, their view on the people of Meghalaya and impacts and influence of tourism on the state. Moreover, the tourists' and natives' responses on a need for interaction and cultural exposure is required in this research study.

Personality can affect people's shopping preferences, decision-making processes, self-control, interaction with others, emotions, and even how they handle stress. In a tourism environment, understanding how people react to a travel product can enhance sales performance and marketing interference (Leung & Law, 2010). The questionnaire tries to extract the information from the respondents for determining and analysing if there is a need to design the interactive space and the same is being tested for reliability using Cronbach's alpha on 20 tourists and 20 natives.

The first part of the survey was done on the State of Meghalaya. A sample size of $n=150$ Tourists including tourists at the tourist spots as well as tourists at the resorts and hotels were selected through purposeful sampling and $N=150$ Natives of Meghalaya including all the three tribes Khasi, Jaintia and Garo were selected through stratified sampling. The data was collected from the famous tourist spots which include Cherrapunjee, Mawlynnong and the capital Shillong city. The collected data were subjected to appropriate statistical analyses using Statistical Package for Social Sciences (SPSS for Windows) and GraphPad InStat 3 to explore any significant change in opinion across time or location. The first set of questionnaires designed for the tourists was divided into four sections, excluding the section which includes questions based on the necessary information to get the demographic data.

The sections are as follows (Figure 2.4): (Skipper, 2009; Lundberg, 2011; Alegre & Garau, 2010; Oh, Assaf, & Baloglu, 2016):

Section I: Tourists' Choices and Attitudes

Section II: Tourists' Interaction with the natives of Meghalaya

Section III: Tourists' Perception of the place

Section IV: General Information

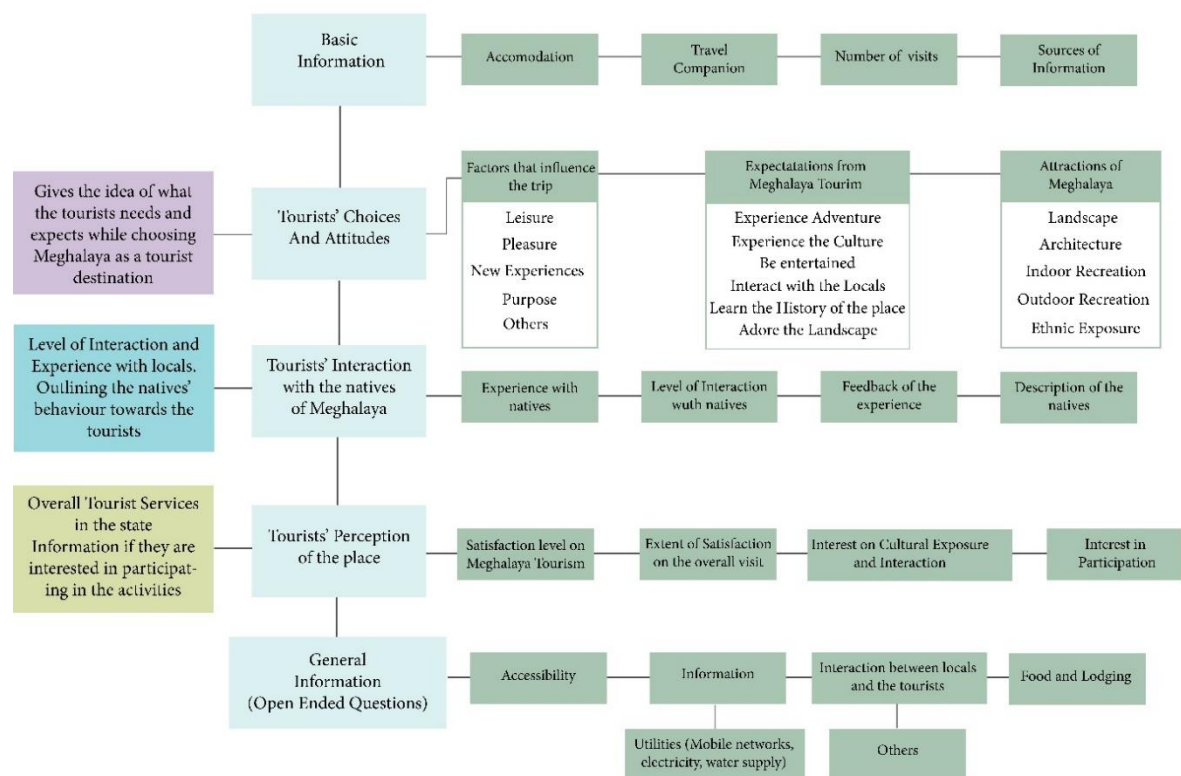


Figure 2. 4. Flowchart of the Questionnaire Design for the Tourists

The second set of questionnaires designed for the natives was divided into four sections, excluding the section which includes questions based on the necessary information to get the demographic data.

The sections are as follows (Lundberg, 2011; Breugel, 2013; Marzuki, 2012; Skipper, 2009; Andrea, 2012):

Section I: Natives' attitudes and perception of Meghalaya Tourism

Section II: Impacts of Tourism

Section III: Tourists' interaction with the natives

Section IV: General Information

The period to complete the data collection is three months. The data was collected from all the three tribes of Meghalaya which includes Khasi Jaintia and Garo. This was done in East Khasi Hills (Mawlyn- nong, Cherrapunjee, Shillong), West Khasi Hills, East Jaintia Hills (Nartiang, Sohshrieh) and on the Garos residing in the capital city Shillong. Data was also collected from the government officials who work in the tourism sector and also from the natives who are in touch with the tourists daily. A soft copy of the questionnaire was also sent through an email to the natives. Figure 2. 5 shows the flowchart of the questionnaire designed for the natives.

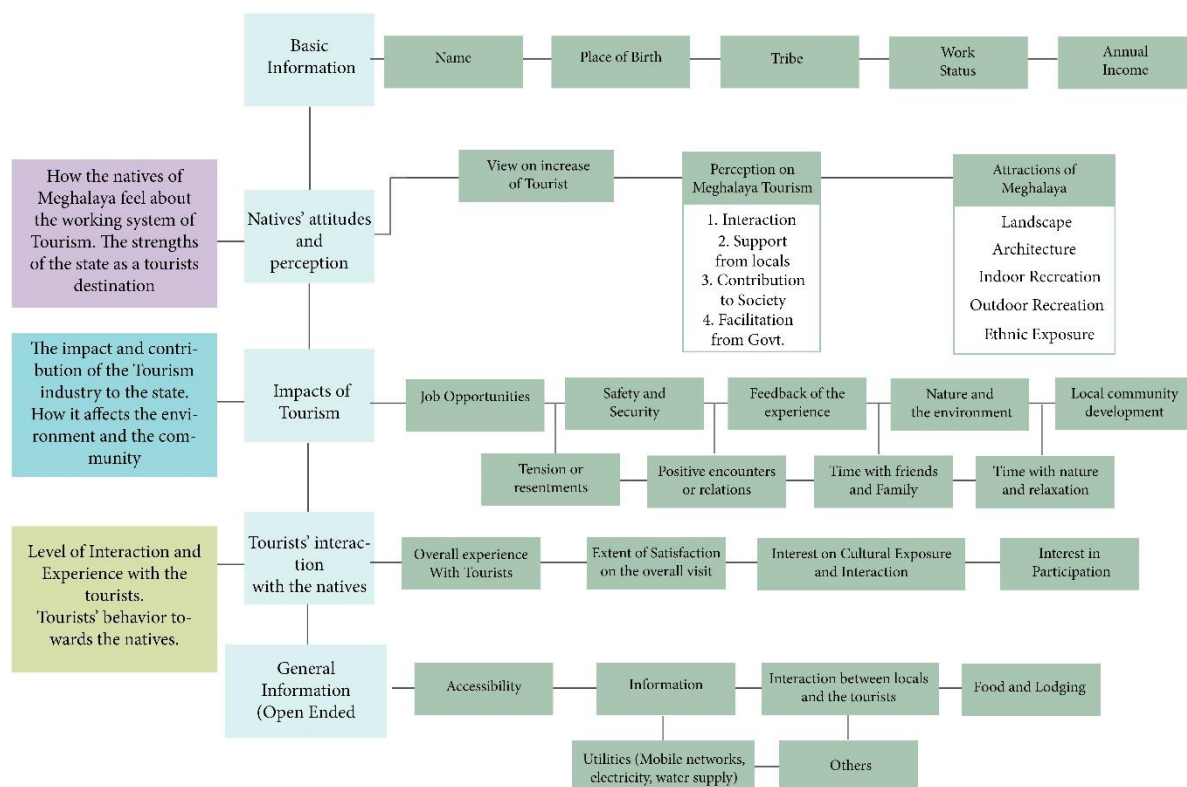


Figure 2. 5. Flowchart of the Questionnaire Design for the Natives

The questionnaires were handed over to the respondents and were collected after they have marked their responses. The complete consent form and questionnaires distributed to the participants is given in APPENDIX-II, APPENDIX-III and APPENDIX-IV.

2.3.2 Reliability Test of the Questionnaire

The reliability test on 40 participants which includes 20 tourists and 20 natives was done through the SPSS software. The reliability of the questionnaires regarding the tourists' perception and attitude of the place and the people; as well as the impact of tourism was examined by subjecting them through Cronbach's Alpha (α) for their reliability and internal consistency of the scales. An $\alpha > 0.89$ is considered to have excellent reliability and validity, while an $\alpha > 0.79$ is very good and $\alpha > 0.69$ is considered average (not acceptable enough).

The questionnaire given to the natives showed excellent reliability with the **Cronbach's Alpha** of **0.979**, (α based on standardised items= 0.983 for 22 questions). For the questionnaire given to the tourists, the **Cronbach's Alpha** obtained is **0.952**, (α based on standardised items= 0.955 for 16 questions). The high Cronbach Alpha values for both the questionnaires shows an excellent internal consistency of the questionnaire and how well and reliable the questions are to test or measure what it should. Table 2.5 below gives the reliability statistics for the questionnaire given to the tourists.

Table 2. 5. Reliability Test of the Questionnaire given to the tourists

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items
.979	.983

The questionnaire given to the natives was also tested for Reliability before handing them out to the respondents. The Cronbach's Alpha values and the reliability statistics for the questionnaire given to the natives are given in Table 2.6 below:

Table 2. 6. Reliability Test of the Questionnaire given to the natives

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items
.952	.955

2.3.3 Sampling Design

Sampling is an essential technique in statistical analysis. It has become a mandatory procedure in research. This procedure includes selecting a portion or subset of a population in order to estimate or evaluate something from the population with minimal effort and cost. It thus becomes essential in meticulously selecting the manner of obtaining data and from whom the data will be acquired be done with thorough judgment, as data collected inappropriately can lead to incorrect results and predictions (Yannou & Paris, 2004; Meng, 2013).

As stated earlier, the first part of the survey was done on the state of Meghalaya. A sample size of $n=150$ tourists, including tourists at the tourist spots as well as tourists at the resorts and hotels, were selected. For this study, the purposive sampling method was done.

The purposive sampling technique is one where the researcher lays down what is needed and finds people who can and are willing to provide the information by knowledge or experience (Yannou & Paris, 2004). Though the sampling technique is purposive, the manner of selecting the samples within the population is random.

The next phase is a survey done on $N=145$ Natives of Meghalaya, including all the three communities Khasi, Jaintia and Garo. Since the population is homogeneous concerning the characteristic under study, the sample drawn through simple random sampling is expected to be a representative sample.

If the population is heterogeneous concerning the characteristic under study, then one such sampling technique that can be adopted is stratified sampling (Shalabh, 2014). For this phase, as the subjects of study belong to three different communities, the samples were selected through this method.

If the item set S is heterogeneous, which is typical for large-scale data sets, the set can be partition into several non-overlapping homogeneous subsets, called strata. These can be denoted by $S_1, \dots, S_m$. The term "homogeneous" means that the items within a stratum are similar to each other (Meng, 2013).

Through stratified sampling, the whole heterogeneous population is divided into smaller groups/populations and from each subpopulation (stratum¹⁸) a sample is drawn (Shalabh, 2014).

Inclusion and Exclusion criteria

There were inclusion and exclusion criteria that were involved during the selection of the sample; this is needed as establishing inclusion and exclusion criteria for study participants is a standard, prerequisite practice when designing high-quality research protocols. Inclusion criteria are defined as the critical features of the target population that the investigators will use to answer their research question.

¹⁸ 'Stratum' is singular and 'strata' is plural

It is essential that investigators not only define the appropriate inclusion and exclusion criteria when designing a study but also evaluate how those decisions will impact the external validity of the results of the study (Patino & Ferreira, 2018). This technique provides a convenient method to eliminate participants who are included in the exclusion criteria, even if they can be potential participants who meet the inclusion criteria. These participants, however, may present other characteristics or may not have the exact criteria listed in the inclusion criteria. Hence the inclusion of such participants could impede with the progress of the study and interfere with the outcome of the research. The following gives the selection criteria adopted for the selection process:

Inclusion Criteria for the tourists:

- People who have visited Meghalaya
- Tourists who have stayed for more than a day

Exclusion Criteria for the tourists:

- Tourists who visited just for a day

Inclusion Criteria for the natives:

- The indigenous people of Meghalaya who have stayed for at least 15 years
- Natives¹⁹ who are exposed or have interacted with the tourists
- Government Officials²⁰ and stakeholders²¹ in the Tourism Sector

Exclusion Criteria for the natives:

- The indigenous people who are not fluent with the native language
- The indigenous people who are not born or brought up in the state (Less exposed to the culture)

2.4 Survey I: Responses from tourists visiting Meghalaya and natives of Meghalaya

2.4.1 Methodology

The first phase of the survey was exploratory. This phase was carried out in Meghalaya, one of the north-eastern states of India. The period to complete the data collection was three months. The survey was conducted at the famous tourist spots viz. Cherrapunjee, Mawlynnong, Upper Shillong, The Shillong Cathedral, and from all the resorts and hotels at the tourist spots, police bazar the central tourist hub and Laban. A soft copy of the questionnaire was also sent through the mail to people who have visited Meghalaya and responses was collected. The hotels and resorts selected for the study are given in Table 2.7 as follows:

Table 2. 7. Hotels and resorts selected for the data collection

A. Cherrapunjee (Sohra)	B. Laban	C. Police Bazaar
1. Jiva Resort	1.Pine Brook	1. Pine Borough
2.Me-Me ai Resort	2.Bonnie Resort	2.Hotel Heritage
3.Cordial Resort	3.Nalangri Resort	3.Silk Route
4.Coniferous Resort		4.Pinewood Hotel
5.Roots (Orchid Hotel)		5. Pegasus Hotel

¹⁹ Shopkeepers, Tourist spot managers, Head Man

²⁰ Director of Tourism, Officers who run Government Hotels

²¹ Hotels and Resorts owners

The results obtained from the data collected from Survey I are given in the next section. The data collection process with the participants is shown in Figure 2.6 and Figure 2.7.



Figure 2. 6. Hotels and Resorts that participated in the surevy, Top Left to Bottom Right- Jiva Resort, Me-Me Ai Resort, Cordial Resort, Orange Roots



Figure 2. 7. Participants taking part in the survey, Top Left to Bottom Right- Tourists, government officials, stakeholders and natives

2.4.2 Demographic Statistics of Tourists visiting Meghalaya

The demographic data of the natives of Meghalaya is discussed in this section. The variables include age, gender, education and income. For each of these, the numerical values assigned are given in Table 2.8. The same values are assigned for the variables included in the questionnaires given to both the tourists and natives.

Table 2. 8. Values assigned to the variables

Age (yrs.)	Gender	Education	Annual Income (INR)
1 = “18 to 25”	1 = “Female”	1 = “Undergraduate”	1 = “Less than 1 lakh”
2= “26 to 40”	2 = “Male”	2 = “Graduate”	2 = “1 lakh to 5 lakhs”
3= “41 to 55”		3 = “Postgraduate”	3 = “5 lakhs to 10 lakhs”
4= Above 55			4 = “10 lakhs to 15 lakhs”
			5= “Above 15 lakhs”

The above-assigned values were used to describe the values for each variable. The descriptive statistics were derived to find out the mean and standard deviation of the variables. The maximum, minimum, mean and standard deviation are calculated for the three regions of study and are tabulated as shown in the tables below.

The table below gives the demographic statistics of the tourists visiting Meghalaya. The number of subjects is 150, and the maximum, minimum, mean and standard deviation values are calculated tabulated in Table 2.9.

Table 2. 9. Descriptive Statistics for tourists visiting Meghalaya

	N	Minimum	Maximum	Mean	Std. Deviation
Education	150	1.000	3.000	2.460	.609
Age	150	1.000	4.000	1.780	.644

Gender Distribution:

The gender was described in percentage of the total number of participants. In the study, 37% were females and 63% were males. The pie chart in Figure 2.8 shows the percentage distribution of gender.

Regional Distribution:

There are domestic as well as foreign tourists taken for the study. The domestic tourists belong to different parts of India and for ease of representation of the demographic data, the places where the tourists belong are divided into five regions. The regional percentage distribution of the total number of domestic tourists is East India-11%, North India – 25%, Northeast India-47%, South India- 12%, West India-2% and percentage distribution of Foreign Tourists is 3%. The pie chart in Figure 2.8 shows the regional percentage distribution.

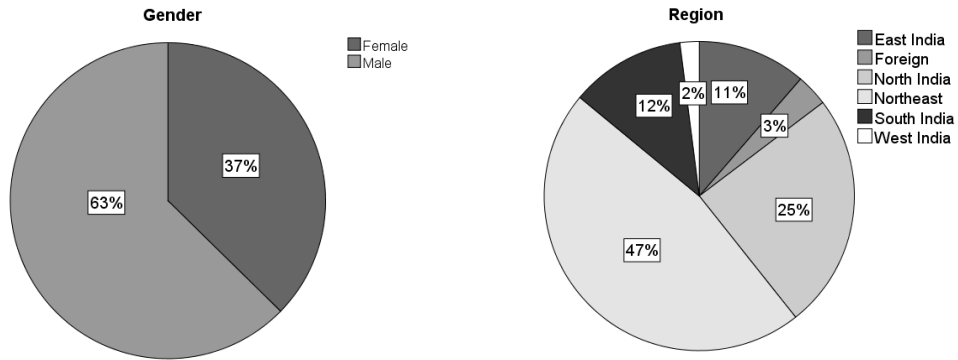


Figure 2. 8. Tourists Demographics: Left to Right Percentage distribution of gender, Regional percentage distribution

From the statistics, it is observed that the mean of the age of the participants is 1.780 and the minimum and maximum values are 1 and 4 which indicates the average age of the respondents to be in between 18 to ages above 55 with a standard deviation of .644. The mean of the Educational Qualification of the participants is 2.460, indicating quite several graduated participants have participated in the study. The Income of the participants showed a mean of “2.40” with a standard deviation of “1.16”.

Demographic Statistics of the natives of Meghalaya

Table 2.10 gives the demographic statistics of the natives visiting Meghalaya. The number of subjects is N=145. Meghalaya consists of three communities viz. Khasi, Jaintia and Garo communities, participants from each of the communities were selected for the study and the maximum, minimum, mean and standard deviation values are calculated tabulated in Table 2.10.

Table 2. 10. Descriptive Statistics for natives of Meghalaya

	N	Minimum	Maximum	Mean	Std. Deviation
Age	145	1.000	4.000	1.851	.801
Education	145	1.000	3.000	2.135	.657

Gender Distribution (Figure 2.9): The gender was described in percentage of the total number of participants. In the study, 52% were females, and 48% were males. The pie chart in the figure shows the percentage distribution of gender.

Percentage Distribution of community (Figure 2.9): The percentage distribution of the three communities of the state are Garo-15%, Jaintia-31% and Khasi community-54%.

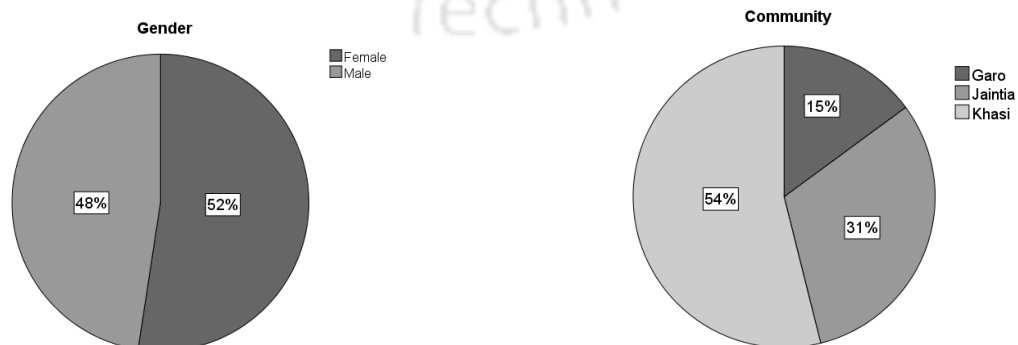


Figure 2. 9. Natives Demographics: Left to Right Percentage distribution of gender, Regional percentage distribution

From the statistics, it is observed that the mean of the age of the participants is 1.85 and the minimum and maximum values are 1 and 4 which indicates the average age of the respondents to be in between 18 to 40 years with a standard deviation of .801. The mean of the Educational Qualification of the participants is 2.13, indicating a reasonable number of graduated participants have participated in the study.

2.4.3 Descriptive Statistics

The responses obtained from the tourists gave an idea about their motivation to choose Meghalaya as a tourist destination, in finding out their overall satisfaction with their experiences attained at the destination and the tourists' services, in understanding their perception of the natives and most importantly in understanding their interest to know and identify the culture of the people and interact with them. The following Table 2.11 gives the descriptive statistics of the data obtained from the study. The mean and standard deviation of the data for each variable was calculated and tabulated.

The first section of the survey tries to analyse the interaction level of the tourists and the natives. It is observed that there is less interaction among locals and tourists. More of the interactions and communications at any destination occurs among the tourists (T. Lee & Crompton, 1992). This study tries to find out not only the interaction that happens but also the interest of the tourists in doing the same with the natives. The subjects marked their responses on a Likert scale of 1 to 5 where one is the least score and five is the best. The data were analysed with age, education and region being the independent variables.

Table 2. 11. Descriptive Statistics of data (Mean $\pm$ SD)

Variables	Mean $\pm$ SD
1.a Leisure	4.02 $\pm$.973
1.b Pleasure	4.12 $\pm$.889
1.c New experience	4.14 $\pm$.941
1.d Purpose	3.47 $\pm$ 1.127
1.e Others	3.57 $\pm$ 1.052
2.a Landscape	4.17 $\pm$.789
2.b Architecture	3.25 $\pm$.845
2.c Indoor	3.31 $\pm$.912
2.d Outdoor	3.43 $\pm$.886
2.e Cultural	3.41 $\pm$.861
3. Do you feel that local residents take full advantage of the areas' economic potential related to tourism?	3.77 $\pm$.970
4. Rate your overall experience with the natives of Meghalaya	3.80 $\pm$.962
5. How much interaction have you had with the natives on your trip so far?	3.71 $\pm$.797
6. Have your experiences with the natives on your trip so far made you feel positive, neutral, or negative about Meghalaya	4.03 $\pm$.897

7. Rate your experience with the local people so far on your trip, a. Unfriendly-Friendly	4.04 ± .926
b. Disrespectful-Respectful	4.05 ± .985
c. Dishonest-Honest	3.97 ± 1.099
d. Impolite-Polite	3.99 ± .983
e. Annoying-Pleasant	4.02 ± .979
f. Unhelpful-Helpful	3.97 ± 1.032
g. Uncommunicative-Communicative	3.77 ± 1.102
h. Threatening-Protective	3.89 ± 1.004
i. Inhospitable-Hospitable	4.19 ± .967
j. Boring-Interesting	3.99 ± .886
• Personal safety and security	3.87 ± .788
• Accommodation (Hotel, resort etc.)	4.01 ± .811
• Climate conditions	4.10 ± .975
• Shopping Facilities	4.01 ± .901
• Natural Beauty	4.47 ± .748
• Tourist attractions	4.21 ± .848
• Local cuisine	3.85 ± .979
• Transportation Services	3.71 ± .966
• Overall Cleanliness	3.88 ± .969
• Emergency Services	3.49 ± .849
• Sports and Recreational Activities	3.53 ± .865
• Opportunity for Interaction with the locals	3.57 ± .907
• Opportunity to learn/experience culture	3.74 ± .870
• Diversity of cultural/historical attractions (architecture, tradition and customs...)	3.83 ± .831
• Overall Tourist Services	3.92 ± .886
9. Before visiting Meghalaya, you expected to...	3.95 ± .858
a. Experience adventure	
b. Experience the culture	3.85 ± .946
c. Be entertained	3.90 ± .896

d. Interact with the locals	3.80 ± .859
e. Learn the history of the place	3.77 ± .883
f. Adore the landscape	4.29 ± .789
10. After visiting how do you feel?	4.22 ± .684
11. Would you like to have more cultural interactions with the locals	4.09 ± .797
12. If there are provisions for entertainment	4.05 ± .954
13. If your participation (in the form of activities)	4.01 ± .919
14. a. Overall, staying in this tourist destination has been very valuable to me.	4.02 ± .737
b. This tourist destination has a unique image.	4.13 ± .797
c. This tourist destination displays their culture and ethics very well	3.85 ± .854
d. I have gained a lot of new knowledge and experiences in this tourist destination	3.96 ± .834
e. I am pleased that I visited this tourist destination.	4.23 ± .847
f. I will return to this tourist destination	4.37 ± .823

Analysis of interaction between tourists and natives

For the evaluation of the interaction of the tourists with the natives of Meghalaya, the following line graph (Figure 2.10) of the mean values are given with the age of the subjects taken as the independent variable.

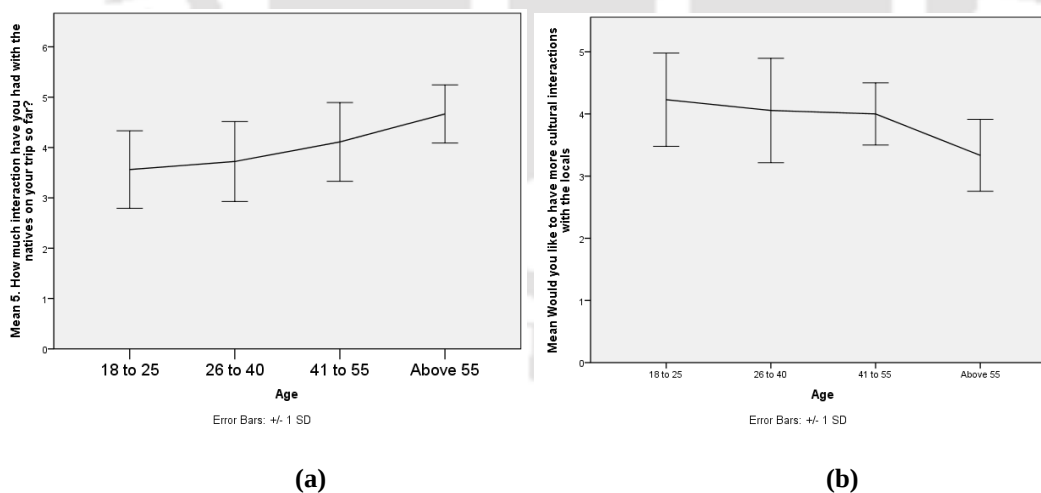


Figure 2. 10. (a) Level of interaction with natives, (b) Interest in cultural interactions (Age)

The graph is shown in Figure 2.10 (a) indicates the level of interaction that the tourists had with the natives. It is observed that the subjects who were younger had lesser interaction than those who are older. It is also observed in Figure 2.10 (b) that the younger generation of tourists are keen to have more cultural interactions with the natives compared to the older generation. If a platform is to be implemented, an ambience is to be set for the younger tourists. Culture in spaces should not just be a showcased as still imagery of the culture of a place but should involve more dynamic activities. The

cultural space should be projecting a spectacle of the culture that evokes thinking and involvement from the part of the viewers.

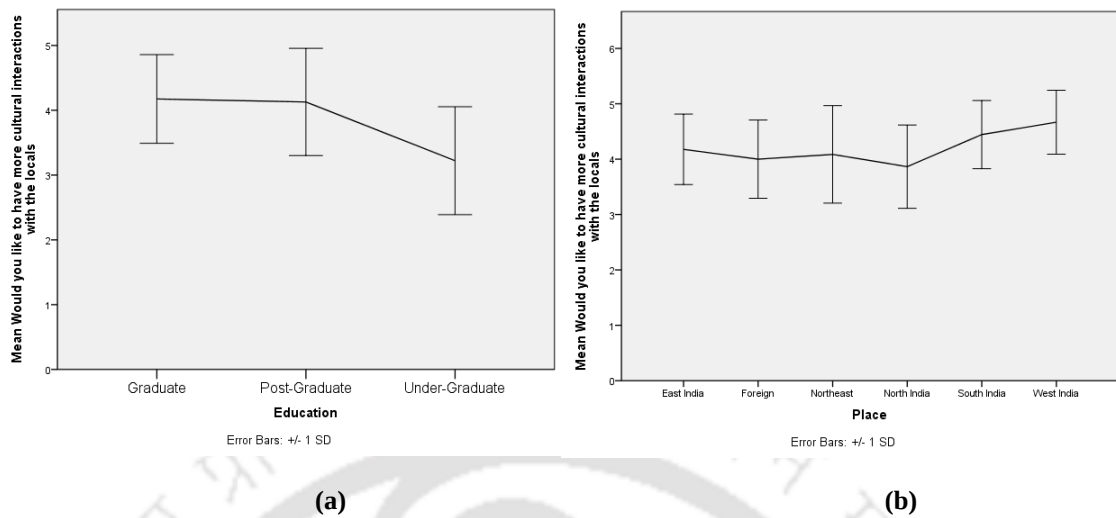


Figure 2. 11. (a) Interest in cultural interactions (Education), (b) Interest in cultural interactions (Region)

Figure 2.11 (a) indicates that education also plays a role in provoking the tourists to be more open to newness in terms of culture. The graph in Figure 2.11 (b) shows the level of interest for interaction with the region being the independent variables. It is observed that the tourists who belong to regions that are located at a greater distance from Meghalaya like the southern and western regions indicate a higher score of interest in cultural interactions. Many tourists coming from these regions are still not aware of the lifestyle and culture of the place.

Analysis of tourists' perception of the natives

This evaluative method for analysing the tourists' perception of the natives of Meghalaya was performed using a semantic differential scale. The semantic differential scale, founded by Charles Osgood in 1952, is a prevalent technique in the research field for measuring people's attitudes toward nearly any subject. Semantic differential scales use a standardised set of bipolar adjectives on which research participants rate a topic or object. This simple procedure is useful for both the researchers as well as the study participants (Frey, 2018). In this study, the evaluative method is measured, which focused on the attitudes of the natives (e.g., good/bad). Ten attributes of the natives were taken for the study. These are shown in the plot in Figure 2.12.

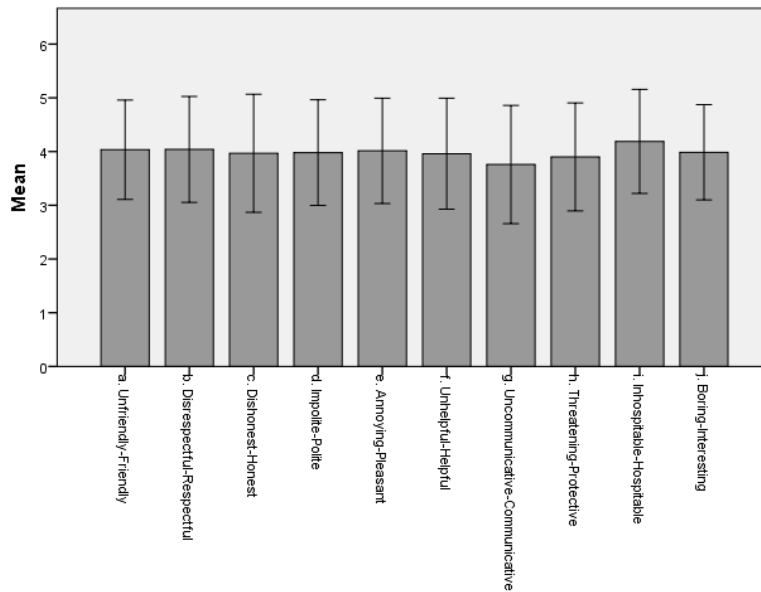


Figure 2. 12. Tourists' Perception of the natives of Meghalaya

The responses showed almost the same score for all the attributes of the natives. The slope on the perception of the natives is gradual with the approximate mean score as “4.” A low score on communication, however, is observed which could be because of the language barrier between the natives and the tourists. Language can be an essential factor when designing services for the tourists so that the tourists can communicate effortlessly and effectively to the natives.

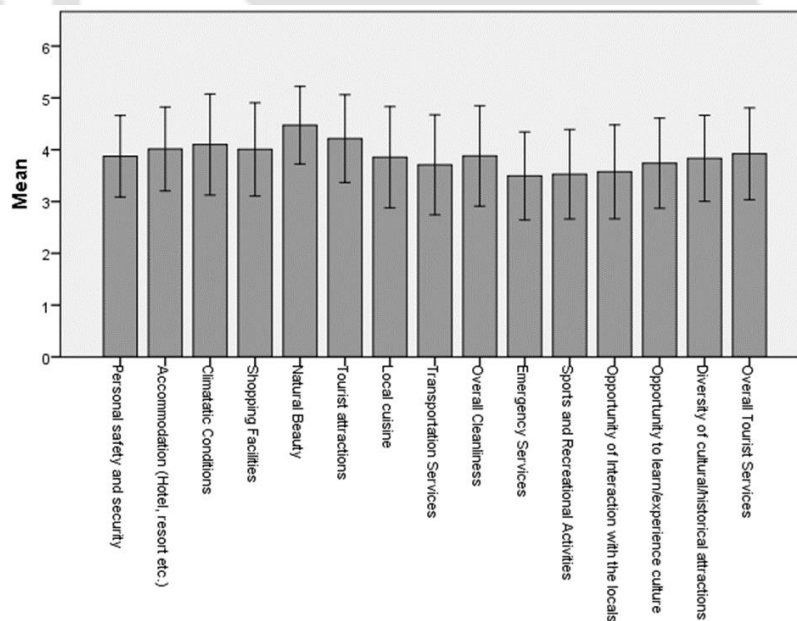


Figure 2. 13. Tourists' Perception of the place

Figure 2.13 shows the tourists' perception of the place. Natural beauty, tourist attractions, climatic conditions, overall cleanliness and accommodation are the key features that attract tourists to this destination. The state's famous village, Mawlynnong²² situated in East Khasi Hills, is said to be the

²² <http://www.bbc.com/travel/story/20160606-the-cleanest-village-in-asia>

cleanest village in Asia and famous for rural tourism (Nongkynrih & Das, 2012; Marbaniang Iadonlang, 2017). Tourism is bringing in livelihood opportunities for the people of this village.

Establishing the need for Cultural Exposure

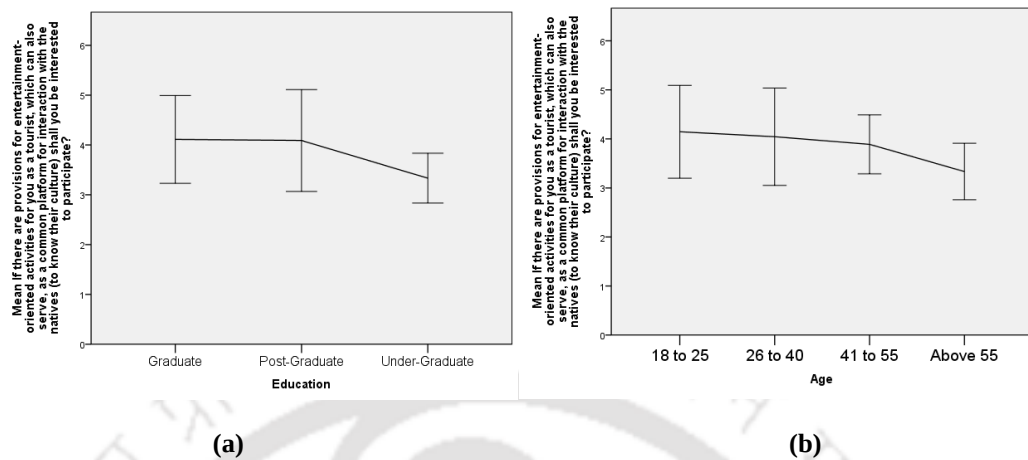


Figure 2. 14. Interests to participate in cultural platforms (a) Based on education, (b) Based on age

From the graphs in Figure 2.14 (a), it is observed that the subject's interest to learn culture increases with the qualification level. It is also observed that the interest in participation decreases with the increase in age (Figure 2.14 (b)). The space needs to be designed in such a way that it is inclusive of motivating the older generation to participate in it as well.

A well-designed product is a benefit for lots and lots of people. The space should follow the universal design process which means that "products or systems need to design for the widest number of people" (Snyman, 2002; Duncan, Works, & Hill, 2006).

Overall experience of the tourists

The tourists were asked to rate their overall experience in the place. The questions asked are as follows:

- Overall, staying in this tourist destination has been very valuable to me.
- This tourist destination has a unique image.
- This tourist destination displays its culture and ethics very well
- I have gained a lot of new knowledge and experiences in this tourist destination
- I am pleased that I visited this tourist Destination.
- I will return to this tourist destination

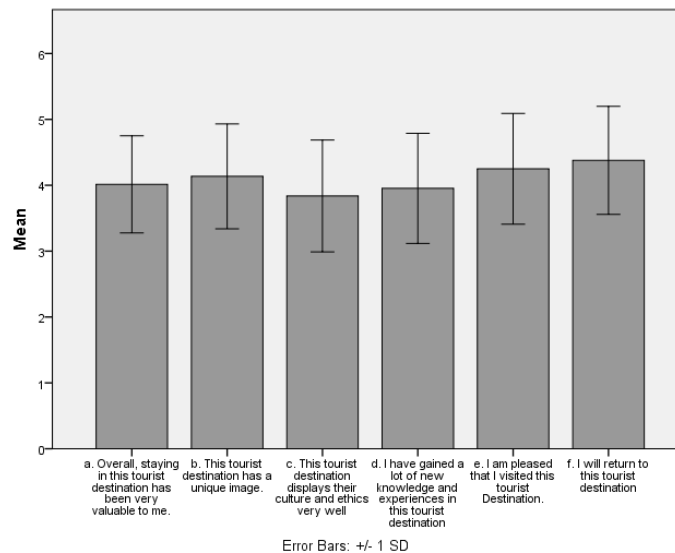


Figure 2. 15. Overall experience and satisfaction of the tourists with Meghalaya Tourism

The overall experience (Figure 2.15) of the tourists indicates that the tourist destination does have a unique image, but it still lacks in displaying the culture to the tourists as seen in the bar chart. Improvements can also be addressed in terms of providing the best tourism experiences and knowledge about the state and its people. Nevertheless, the tourists have shown their interest to re-visit the destination. This allows the destination to keep growing in the tourism aspects so that the tourists will gain more knowledge and take more unexplored experiences and memories with them as they leave the place.

2.4.4 Data Collection of Meghalaya Natives' attitudes and perception towards Tourism

For a long time, tourism in Meghalaya is concentrated in a few districts like the East Khasi Hills district. Recently, several unexplored destination places have been listed by entrepreneurs and the tourism department across the state. To name a few, in South Khasi Hills the Tynnai Viewpoint, Nongnah Viewpoint, Borba Sing Bridge (Anglers' Paradise), The Nongchram where the Meghalaya Bamboo Chips factory is located and the Darugiri Reserve Forest in Garo Hills, the green dunes at Mawlangkhar of West Khasi Hills and the Krang Shuri Waterfall of West Jaintia Hills. Some of these were listed in the government of Meghalaya portal²³. There are several unexplored tourist spots that one can venture in the state. With time contributions in terms of local employment in these unexplored places will be significantly improved with improved branding strategies. The bar chart in Figure 2.16, shows the relation between the three communities in terms of the tourism perspective through the natives. There is also a lack of facilitation from the government or NGOs for all the three communities.

²³Meghalaya Portal: http://meghalaya.gov.in/megportal/district_details/20365

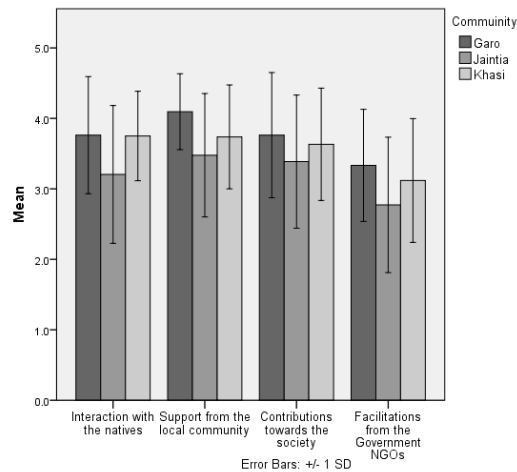


Figure 2. 16. Native's attitudes and perception of Meghalaya Tourism

There is a noticeable difference in terms of the impacts that tourism has on the three communities. The natives were asked if they "experience a change in their lives or their family's lives with the increase in tourists. The Garo community is represented by the darkest grey bar, Jaintia community with the medium grey and Khasi community by the lightest grey bar indicates that there are fewer tourism opportunities in Jaintia Hills. The mean score showed that there is significantly no impact on all the three communities and very much lesser for the Garo community. The graphs in the next section indicate the differences of the mean between the Khasi, Jaintia community and the Garo community, and the impact is lesser in the Garo community as stated earlier there are many unexplored tourist spots in the Garo Hills. The graphs of the mean plots of these variables are shown in the following sections.

For the graph in Figure 2.17, the following questions were asked:

1. Do you experience a change in your life or your family's life with the increase of visitors?
2. What is your view upon a sharp increase of tourists in the future?
3. Are there positive encounters/relations created in the local community as a result of Tourism Development?
4. Do you feel that tourism can improve job opportunities and employment?

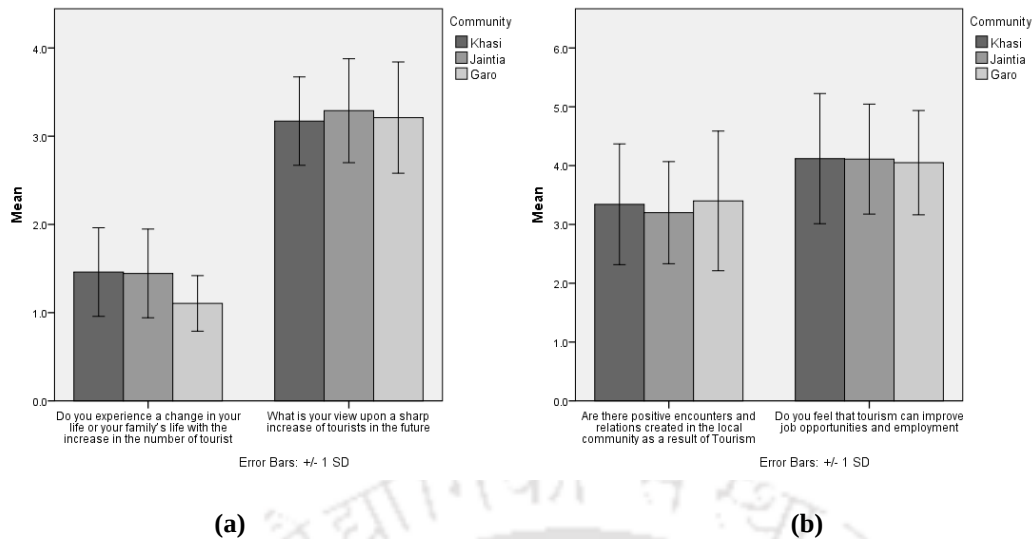


Figure 2.17. Impacts of Tourism on Meghalaya

The graphs in Figure 2.18 show the negative impacts that Meghalaya tourism has on the state. The subjects gave their responses on a Likert scale of 1 to 5. It is observed that the negative impacts are relatively lesser compared to the positive impacts, especially in terms of local employment. Through this result, it can be stated that the tourism industry has a scope to flourish in the state.

For the graph in Figure 2.18, the following questions were asked:

1. Are there any resentments or tension in the native community regarding tourism development?
2. Do you feel that the local community development is perceived to serve tourists' needs more than the locals' needs?
3. Do your sense of safety and security change during the peak season?
4. Has the local community been affected in any way by the tourist development?
5. Do you believe that nature/the environment has been affected in any way by tourism development/ by the tourists?
6. Do you feel that residents change their behaviour imitating visitors' behaviour?

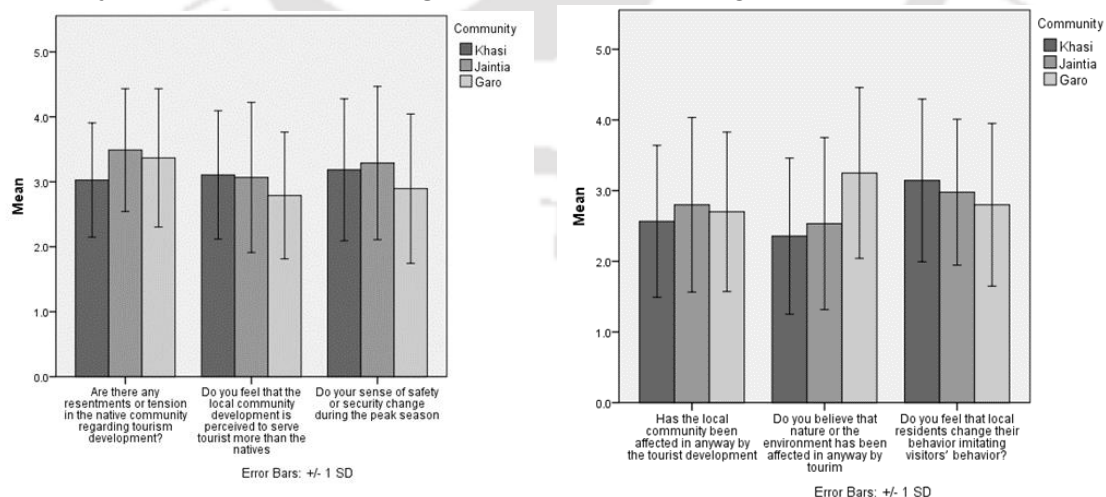


Figure 2.18. Negative impacts of Tourism on Meghalaya

Natives' Interaction with the tourists visiting Meghalaya

In terms of the interaction between the natives and tourists, the following questions were asked. The level of interaction showed to be moderate; however, the extent of sharing the culture was great during the interaction. Figure 2.19, indicates that the natives are interested in sharing their culture.

1. What level of interaction have you had with the tourists so far?
2. During your interaction, are you able to share your culture or lifestyle with visitors?

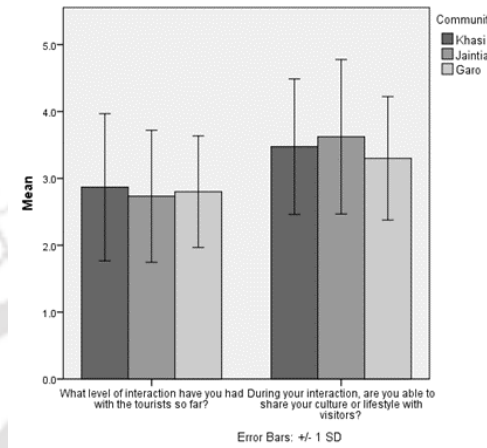


Figure 2. 19. Natives' Interaction with the tourists visiting Meghalaya

Establishing the need

For analysing and establishing the need for the cultural space and platform (Figure 2.20), the following questions²⁴ were asked to the natives:

1. If there are provisions for entertainment-oriented activities at any tourist spot which can also serve, as a common platform for interaction with the tourists (so that they know your culture) shall you be interested to participate?
2. If your participation in these activities would contribute to the overall development of the place/location, shall you intend to participate in such events?

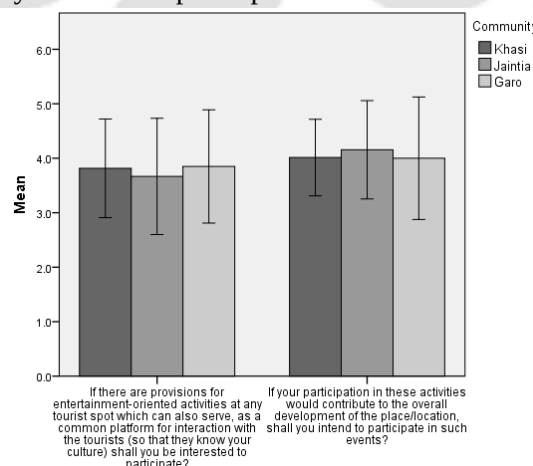


Figure 2. 20. Establishing the need for the cultural space in Meghalaya

The first bar plot in Figure 2.20 indicates that for all the three communities, there is no significant difference in the response. The bar plot shows their readiness to participate in the platform, and when

²⁴ The same questions were also given to the tourists

asked if the platform would contribute to society, the interest in participation is increased. This concludes that there is a need in designing a cultural space where the activities and aspects involve should be taken into considerations to uplift the local community and the society as a whole. This will significantly motivate not only the tourists in actively participating in these platforms but more importantly, the natives of the place.

The data obtained in Survey 1 gives a gist about the aspects of Meghalaya tourism. The evaluation of the tourists' and natives' perception and attitudes draws the attention that there is a barrier that does not allow tourists to get engrossed in the cultural attractions of the place or get an opportunity to interact with the natives. This study helps build the basis for establishing the need for cultural exposure which is the crux of the thesis.

To understand the cultural aspects needed for building a place focusing on one localised area is not sufficient. A comparative study is hence performed with two other states of the country viz. Kerala and West Bengal. Kerala is taken for the study as it is seen to be a flourishing and prosperous tourist destination in the country mainly because of the tourism strategic process to project Kerala's identity as observed in the case study. The second area of study, i.e. West Bengal is taken for the study as the state is rich and proud of its culture and traditions. A comparative study is thus administered in Survey II, which is discussed in the next section.

2.5 Survey II: Comparative Data Analysis: Data Collected from Meghalaya, Kerala and West Bengal

A comparative study was done on the three states of India. These include Bengal, Kerala and Meghalaya to obtain an understanding of how cultural tourism plays a role in promoting socio-cultural interactions and relations between the tourists and natives

2.5.1 Methodology

For this survey, three stages of data collection were achieved. The first stage was done on Kerala tourists and Kerala natives. The sample size taken for the study consists of N=30 Kerala Tourists selected through purposeful sampling, and N=30 Natives of Kerala were also selected through random sampling.

The second stage was obtained from the survey I on Meghalaya Tourists and Natives of Meghalaya. A sample size of N=30 Meghalaya Tourists and N=30 Natives of Meghalaya including all the three communities viz. Khasi, Jaintia and Garo were selected randomly. The third stage was done on Kerala tourists and natives of West Bengal. A sample size of N=30 Bengal Tourists and N=30 Natives of Bengal were selected through random sampling.

There are two structured questionnaires; one was designed for the tourists and the other for the natives. Each of the questionnaires consist of four sections each. Out of the four sections, three consisted of closed-ended questions and a Likert scale of 1 to 5 was adopted. A detail of the questionnaires is given in the APPENDIX-V and APPENDIX-VI. The questionnaires try to extract the information from the respondents regarding their attitudes and perception of the place and also for determining and analysing if there is a need to design the strategy and the same is being tested for reliability using Cronbach's alpha.

2.5.2 Reliability Test

The questionnaires underwent a reliability test using the Cronbach's Alpha. The following Table 2.12 shows the Cronbach's Alpha for the questionnaires given to the three states.

Table 2. 12. Demographics of Natives and Tourists of the three states

	Sample Size N	Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items
Tourists Bengal	30	.937	.939
Natives Bengal	30	.787	.813
Tourists Kerala	30	.953	.955
Natives Kerala	30	.854	.853
Tourists Meghalaya	30	.856	.938
Natives Meghalaya	30	.864	.866

The data analysis process of this survey is divided into two parts. The first part of the analysis is the descriptive analysis to describe the distribution of the data of all the three states in comparison with each other and the second part includes the comparison of means through testing with a non-parametric test, Kruskal Wallis as the data is not normally distributed.

2.5.3 Demographic Data of Survey II

The demographic data of the respondents, including both the tourists and natives, are discussed in this section. The variables include age, gender, education and income. For each of these, the numerical values assigned are given in Table 2.13 as follows:

Table 2. 13. Values assigned to the variables

Age (yrs.)	Gender	Education	Annual Income (INR)
1 = "18 to 25"	1 = "Female"	1 = "Undergraduate"	1 = "Less than 1 lakh"
2 = "26 to 40"	2 = "Male"	2 = "Graduate"	2 = "1 lakh to 5 lakhs"
3 = "41 to 55"		3 = "Postgraduate"	3 = "5 lakhs to 10 lakhs"
4 = Above 55			4 = "10 lakhs to 15 lakhs"
			5 = "Above 15 lakhs"

Using the above-assigned values, the descriptive statistics were derived to find out the mean and standard deviation of the variables. The maximum, minimum, mean and standard deviation are calculated for the three regions of study and are tabulated as shown in the tables below.

Demographic Data Stage 1: Tourists visiting Kerala

The table below gives the demographic statistics of the tourists visiting Kerala. The maximum, minimum, mean and standard deviation values are tabulated in Table 2.14.

Table 2. 14. Descriptive Statistics for tourists visiting Kerala

Variables	N	Minimum	Maximum	Mean	Std. Deviation
Age-range	30	1.000	2.000	1.567	0.504
Education	30	1.000	3.000	2.733	0.583
Income	30	1.000	5.000	3.130	1.070

Gender Distribution: The gender was described in percentage of the total number of participants. In the study, 60% were females, and 40% were males. From the statistics, it is observed that the age of the participants indicates a mean of 1.567 which means that the respondents are of the average age between 18 yrs. to 40 yrs. The mean of the educational qualification of the participants is 2.733,

indicating that a higher number of graduated participants have participated in the study. The annual income of the participants showed a mean of “3.130”.

1. Demographic Data Stage 1: Natives of Kerala

The table below gives the demographic statistics of the natives of Kerala. Thirty participants from each were selected for the study. The maximum, minimum, mean and standard deviation values are tabulated in Table 2.15.

Table 2. 15. Descriptive Statistics for Natives of Kerala

	N	Minimum	Maximum	Mean	Std. deviation
Age	30	1.000	2.000	1.533	0.507
Education	30	1.000	3.000	2.367	0.764
Income	30	1.000	5.000	2.400	1.162

Gender Distribution: The gender was described in percentage of the total number of participants. In the study, 43% were females, and 57% were males. From the statistics, it is observed that the mean of the age of the participants is 1.53 and the minimum and maximum values are 1 and 2 which indicates the average age of the respondents to be in between 18 to 40 and a standard deviation of .507. The mean of the educational qualification of the participants is 2.367, indicating quite several graduated participants have participated in the study. The Income of the participants showed a mean of 2.400 with a standard deviation of 1.16, showing a higher spread of data compared to the other variables.

2. Demographic Data Stage 2: Tourists visiting Meghalaya

The table below gives the demographic statistics of the tourists visiting Meghalaya. The maximum, minimum, mean and standard deviation values are tabulated in Table 2.16.

Table 2. 16. Descriptive Statistics for tourists visiting Meghalaya

	N	Minimum	Maximum	Mean	Std. Deviation
Age	30	1.000	4.000	1.733	.785
Education	30	1.000	3.000	2.500	.630
Income	30	1.000	5.000	3.000	1.05

Gender Distribution: The gender was described in percentage of the total number of participants. In the study, 47% were females, and 53% were males. From the statistics, it is observed that the mean of the age of the participants is 1.733 which indicates the average age of the respondents to be in between 18 to 40 years and a standard deviation of .785. The mean of the educational qualification of the participants is 2.500, indicating that a higher number of graduated participants have participated in the study. The Income of the participants showed a mean of 3.00 with a standard deviation of 1.050, showing a higher spread of data compared to the other variables.

3. Demographic Data Stage 2: Natives of Meghalaya

The table below gives the demographic statistics of the natives of Meghalaya. Since Meghalaya has three communities viz. Khasi, Jaintia and Garo communities, 10 participants from each of the communities were selected for the study. The maximum, minimum, mean and standard deviation values are tabulated in Table 2.17.

Table 2. 17. Descriptive Statistics for Natives of Meghalaya

	N	Minimum	Maximum	Mean	Std. Deviation
Age	30	1.000	4.000	2.067	0.907
Education	30	1.000	3.000	2.167	0.648
Income	30	1.000	5.000	2.467	1.137

Gender Distribution: The gender was described in percentage of the total number of participants. In the study, 60% were females, and 40% were males. It is observed that the mean of the age of the participants is 2.067 and a standard deviation of .907 showing a higher spread of data compared to the other variables between ages 18 to 55 years (Indicated by the minimum and maximum value of 1 and 4 respectively). The mean of the educational qualification of the participants is 2.167, having participants who are undergraduates, graduates and postgraduates. The income of the participants showed a mean of 2.467 with minimum salary of less than 1 lakh per annum to a salary of above five lakhs per annum, the standard deviation of 1.137 showing a higher spread of data around the mean.

4. Demographic Data Stage 3: Tourists visiting West Bengal

The table below gives the demographic statistics of the tourists visiting West Bengal. The maximum, minimum, mean and standard deviation values are tabulated in Table 2.18.

Table 2. 18. Descriptive Statistics for tourists visiting West Bengal

	N	Minimum	Maximum	Mean	Std. Deviation
Age	30	1.000	2.000	1.433	0.504
Education	30	1.000	3.000	2.500	0.731
Income	30	1.000	5.000	2.670	0.994

Gender Distribution: The gender was described in percentage of the total number of participants. In the study, 63% were females, and 37% were males. From the statistics, it is observed that the mean of the age of the participants is 1.433, which indicates the average age of the respondents to be in between 18 to 40 years. The mean of the educational qualification of the participants is 2.500, indicating that a higher number of graduated participants have participated in the study. The income of the participants showed a mean of 2.670.

5. Demographic Data Stage 2: Natives of West Bengal

The table below gives the demographic statistics of the natives of West Bengal. Thirty participants from each were selected for the study. The maximum, minimum, mean and standard deviation values are tabulated in Table 2.19 below:

Table 2. 19. Descriptive Statistics for Natives of West Bengal

	N	Minimum	Maximum	Mean	Std. Deviation
Age	30	1.000	4.000	2.433	0.971
Education	30	1.000	3.000	2.533	0.681
Income	30	1.000	5.000	2.567	0.971

Gender Distribution: The gender was described in percentage of the total number of participants. In the study, 67% were females, and 33% were males. It is observed that the mean of the age of the participants is 2.433 and a standard deviation of .971, showing a higher spread of data compared to the other variables between ages 18 to 55 years. The mean of the educational qualification of the participants is 2.533, indicating that a higher number of graduated participants have participated in the study. The income of the participants showed a mean of 2.567 with minimum salary of less than 1 lakh per annum to a salary of above five lakhs per annum, the standard deviation of 1.050.

2.5.4 Descriptive statistics: Tourists' Interaction with the natives

This sections of the questionnaires tries to find out the overall experience and the level of interaction the tourists had with the natives in each place. The first point in the graphs represents Bengal, the second represents Kerala, and the last point represents Meghalaya. The same order is presented in all the graphs and figures.

The questions that were asked in this section are given below:

- 1) Rate your overall experience with the natives at the destination
- 2) How much interaction have you had with the natives on your trip so far?
- 3) Have your experiences with the natives on your trip so far made you feel positive, neutral, or negative about the destination
- 4) Would you like to have more cultural interactions with the locals?

These are plotted in Figure 2.21 given below.

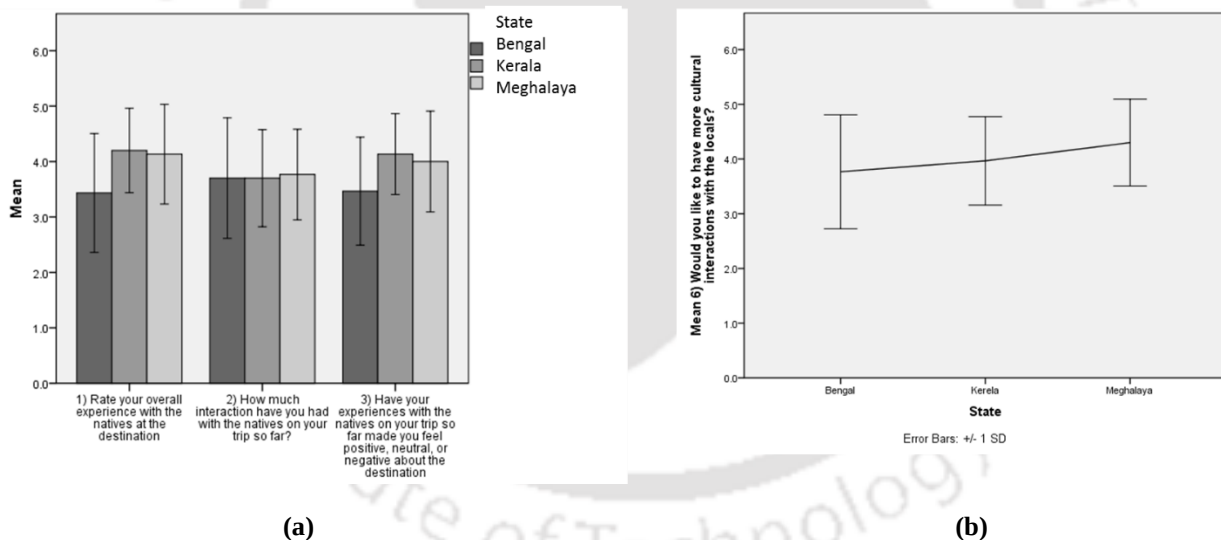


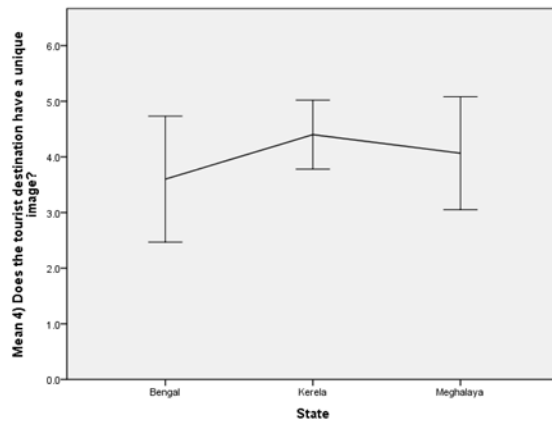
Figure 2. 21. (a) Overall Experience and Interaction with the Natives (b) Interest to have more cultural interactions

2.5.5 Descriptive statistics: Tourists' perception of the place

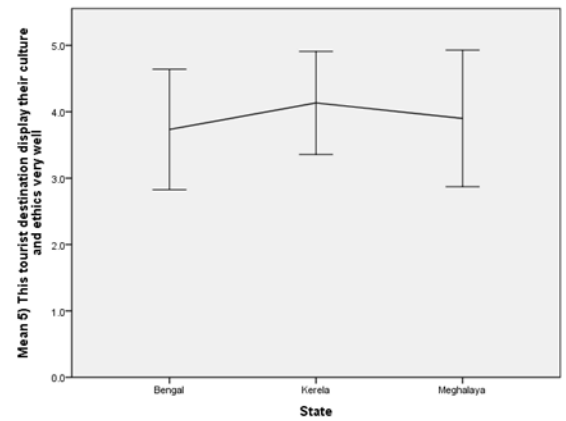
In this section, data were collected to learn more about the attitudes and perceptions that the tourists feel about each of the three tourist destinations. This section also tries to collect data on the overall satisfaction of the tourists with the destination in terms of the necessary amenities, infrastructure, tourism services and safety. The questions that were asked in this section is given below:

- Does the tourist destination have a unique image?
- This tourist destination displays its culture and ethics very well

The line graphs (Figure 2.22) below show how the tourists feel about the destination's image and its uniqueness and also how well the destination can display its culture



Destination's Unique Image



Destination's Display of Culture

Figure 2. 22. Tourists' perception of the place

The participants had to rate on a scale of 1 (Very Dissatisfied) to 5 (Very Satisfied), the facilities of the destination. The responses for the above are plotted and displayed in Figure 2.23 given below.

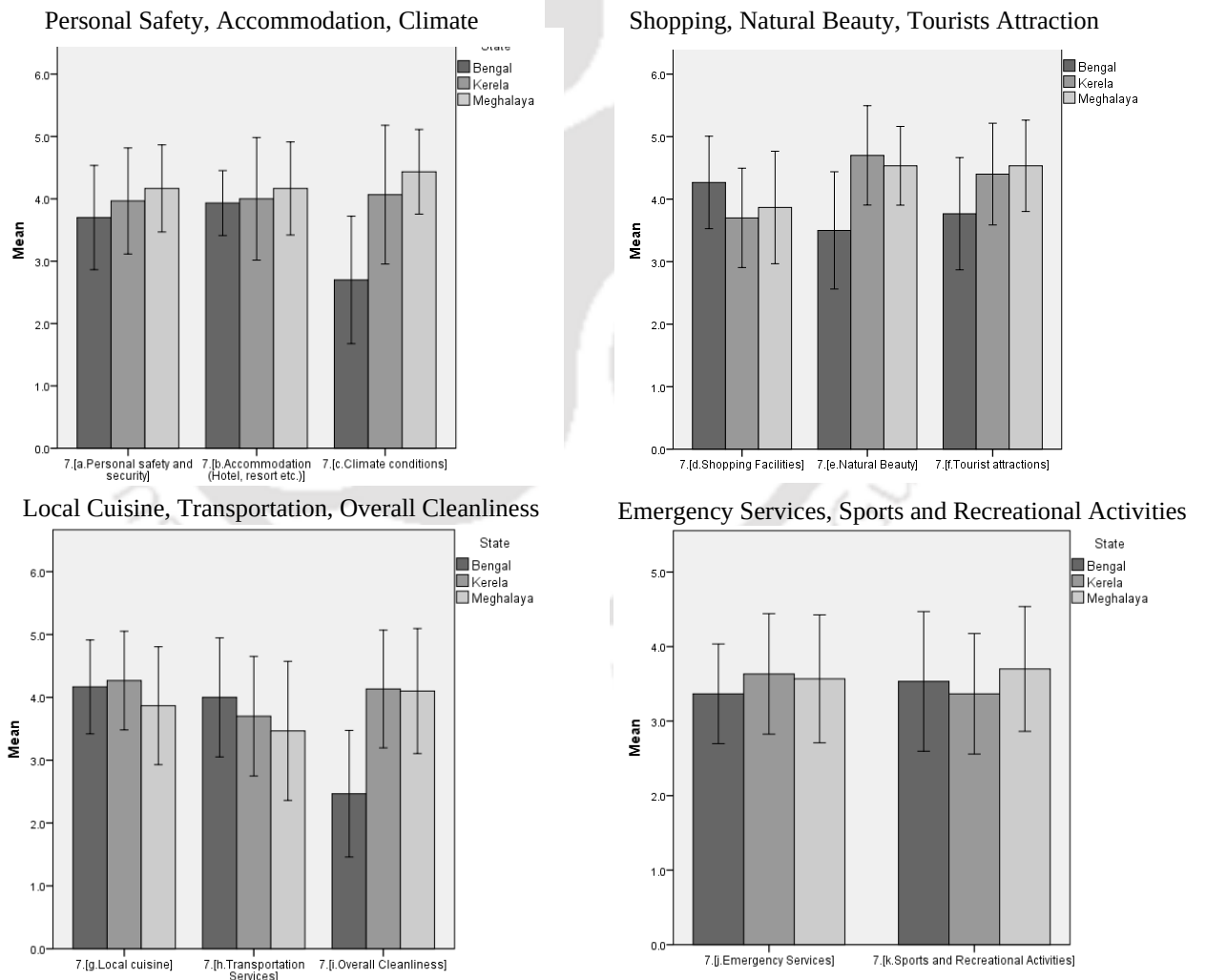


Figure 2. 23. Comparative Data on Tourists' perception of the place

Regarding your overall experience and comprehension of the value of your stay at this tourist destination, please indicate the extent to which you agree with or disagree for each of the following

statements. (1) - Indicates that you completely disagree and (5) - that you completely agree with the statement.

- a. I have gained a lot of new knowledge and experiences in this tourist destination]
- b. I am pleased that I decided to visit this tourist Destination
- c. I will return to this tourist destination

The responses for the above are plotted and displayed in Figure 2.24 given below.

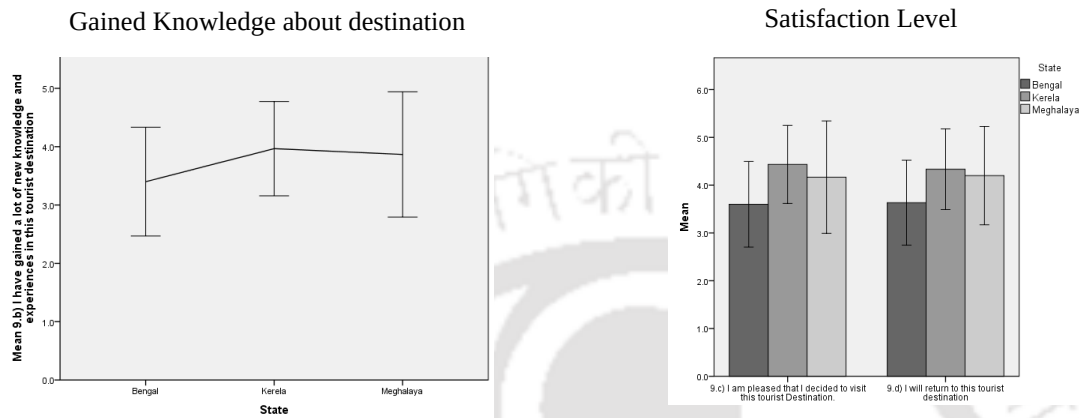


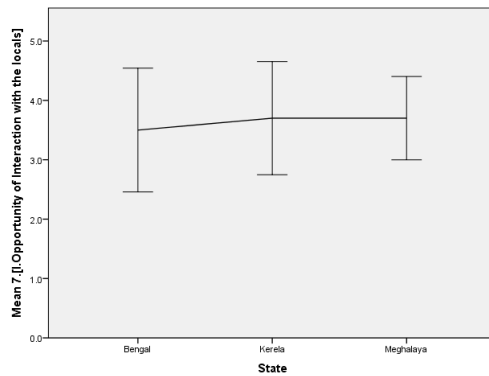
Figure 2. 24. Tourists' satisfaction with the place

2.5.6 Descriptive statistics: Tourists' perception of Cultural aspects of the place and need of a cultural space

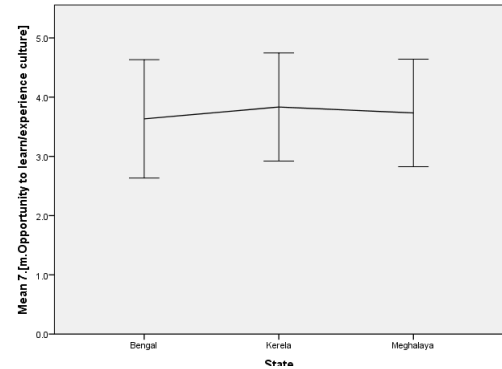
For this study, there is a need to understand the diversity of cultural elements of the community and the extent to which culture is displayed to outsiders. The questions were evaluated on a 5 point Likert scale, from "1" (Very Dissatisfied) to "5" (Very Satisfied). The responses in figure showed a mean score between "3" (Neutral) and "4" (Satisfied) when asked about the opportunities to learn and experience culture which indicates a need of improvement in this regard. However, there is an increase in the slope of the graph when asked about the diversity of culture in the place, which indicates the richness of culture and tradition. This section tries to find out how much the tourists can assimilate and grasp the culture when they visited the destinations. It also shows the opportunities that the tourists get to experience and learn more about the destination's culture and ethnicity. On a Likert scale of 1 to 5 (Strongly Disagree to Strongly Agree) the tourists had to rate how much opportunity they are getting to interact with natives and learn their culture

The participants were asked to rate on a scale of 1 (Very Dissatisfied) to 5 (Very Satisfied), the facilities of the destination a. Opportunity for Interaction with the locals b. Opportunity to learn/experience culture c. Diversity of Cultural Attractions

The responses for the above are plotted and displayed in Figure 2.25 and Figure 2.26 given below.

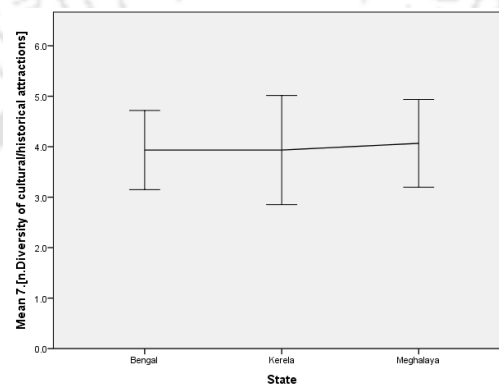


Opportunity to interact with natives



Opportunity to experience culture

Figure 2. 25. Tourists' perception of Cultural aspects of the place



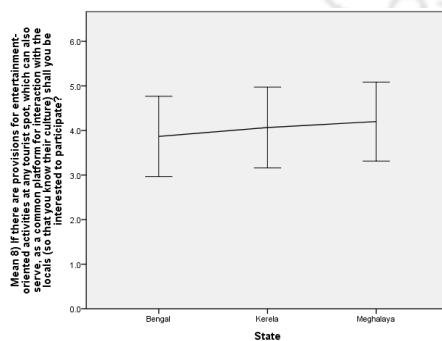
Diversity of Cultural Attractions

Figure 2. 26. Tourists' perception of Cultural aspects of the place

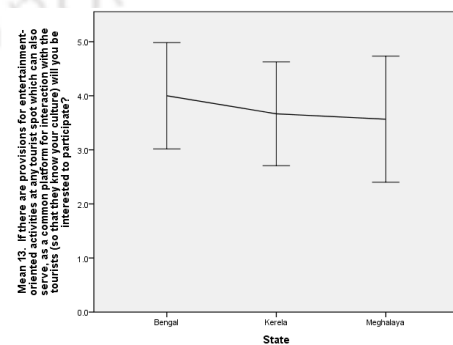
2.5.7 Need for the cultural space or platform

The fundamental part of the study tries to find out if the tourists are interested in learning the culture and if they are keen to participate in any socio-cultural platform provided by the tourism sector. For designing a space for the tourists, a need for a space to expose culture was analysed, and the graph plot is shown in Figure 2.27 below. The question asked is given as follows:

If there are provisions for entertainment-oriented activities at any tourist spot which can also serve, as a common platform for interaction with the tourists (so that they know your culture) shall you be interested to participate?



a. Tourists



b. Natives

Figure 2. 27. Need of the Cultural Space a: By Tourists, b: By Natives

The plot in Figure 2.27 (a) from the survey shows that the tourists visiting Meghalaya showed a higher score on the need for a socio-cultural platform compared to the other two states, where they can learn and know more about the culture of the state. There is a need to showcase more of the cultural aspects of the state to the tourists visiting Meghalaya.

The plot in Figure 2.27 (b) indicate that the natives of Bengal have set a higher score compared to the other two states on the need of building a cultural space for the tourists to know their culture in a more in-depth level.

2.5.8 Spearman's Correlation

As the normality test showed that the data is significantly different from the normally distributed data the non-parametric correlation test was taken for the analysis of correlated variables. For this study, the spearman's correlation test was used to find out the relation between the variables. The Spearman rank correlation coefficient (Spearman ρ) is a nonparametric measurement correlation. It is used to determine the relationship existing between two sets of data (Statistics, 2008).

The correlation analysis provides the idea about the degree & direction of the relationship between the two variables under study. The data²⁵ obtained from the correlation analysis using Spearman's rank coefficient are given in Table 2.20.

It is seen that there is a strong correlation of $\rho=.476$ between the overall experience with the natives of the destination with the extent of interaction the tourists have with the natives. Hence interaction does boost the experience the tourists will have while visiting a destination. In terms of uniqueness of the destination, it is observed from the spearman coefficient of .483 that those destinations that display their culture and ethics well show more of their identity and uniqueness than others who do not. This tourist destination display their culture and ethics very well has a correlation (.430) with destinations with a diversity of cultural/historical attractions. Natural beauty is also associated with the overall cleanliness of the place shown by the correlation coefficient of .585. There is also a very strong correlation (.737) between places with natural beauty to be considered as tourists attractions. This gives the idea that the landscape will always play a significant role in attracting tourists to any place. It is also seen that there is a strong correlation between how valuable is a tourists' visit or trip to them if they learn or imbibe new experiences as well as knowledge. This is shown by the high correlation coefficient of .738 this also motivates the tourists to revisit the destination (.859). Hence for any stakeholder or the tourism industry to flourish, providing the tourists with new experiences and knowledge in terms of the place, the culture and the people will enhance their motivation to revisit the place.

Table 2. 20. Spearman's rho correlation of the variables (N=90)

Variable 1	Variable 2		Correlation Sig. (2- Tailed)
Rate your overall experience with the natives at the destination	How much interaction have you had with the natives on your trip so far?	Correlation	.476**
		Sig. (2-tailed)	.000
Rate your overall experience with the natives at the destination	Have your experiences with the natives on your trip so far made	Correlation	.630**
		Sig. (2-tailed)	.000

²⁵ Only the data with strong correlation values is provided in the Table

	you feel positive, neutral, or negative about the destination		
How much interaction have you had with the natives on your trip so far?	Have your experiences with the natives on your trip so far made you feel positive, neutral, or negative about the destination	Correlation Sig. (2-tailed)	.433** .000
How much interaction have you had with the natives on your trip so far?	Opportunity of Interaction with the locals	Correlation Sig. (2-tailed)	.440** .000
Does the tourist destination have a unique image?	This tourist destination display their culture and ethics very well	Correlation Sig. (2-tailed)	.483** .000
Does the tourist destination have a unique image?	I will return to this tourist destination	Correlation Sig. (2-tailed)	.478** .000
This tourist destination display their culture and ethics very well	Diversity of cultural/historical attractions	Correlation Sig. (2-tailed)	.430** .000
This tourist destination display their culture and ethics very well	.Opportunity to learn/experience culture	Correlation Sig. (2-tailed)	.490** .000
Would you like to have more cultural interactions with the locals?	If there are provisions for designing a platform for interaction with the locals (so that you know their culture) shall you be interested to participate?	Correlation Sig. (2-tailed)	.510** .000
Natural Beauty	Overall Cleanliness	Correlation Sig. (2-tailed)	.585** .000
Natural Beauty	Tourists Attractions	Correlation Sig. (2-tailed)	.737** .000
Overall, staying in this tourist destination has been very valuable to me.	I have gained a lot of new knowledge and experiences in this tourist destination	Correlation Sig. (2-tailed)	.738** .000
I am pleased that I decided to visit this tourist Destination	I will return to this tourist destination	Correlation Sig. (2-tailed)	.859** .000
I will return to this tourist destination	Tourists Attractions	Correlation Sig. (2-tailed)	.648** .000

**. Correlation is significant at the level 0.01 level (2-tailed).

*. Correlation is significant at the level 0.05 level (2-tailed).

2.5.9 Examining the Motivations of the Tourists towards the destination

Analysis of Tourists' Responses

With time, the tourists' behaviour and expectations change. 'Old tourism' characterised by mass, standardised and rigidly packaged holidays has slowly drifted towards a new form of tourism, characterised by flexibility, segmentation and more authentic tourism experiences (Peon, 1994). Hence it is imperative to understand what motivates the recent tourists so as to provide them with the best tourism services. As discussed in the previous chapter; two forces - the concepts of Push and Pull factors has been used to explain the motivations of the tourists to visit a place. Push factors are the factors that influence tourists to travel (relaxation, escape) (Fodness, 1994; T. H. Lee, 2009; Lee & Crompton, 1992; Khuong & Ha, 2014). "Pull" factors of the destination (e.g., sunshine, friendly natives) which are the attributes of the destination that attracts tourists to visit (Dann, 1977; Nikjoo & Ketabi, 2015). Based on the Push-Pull framework, the tourists were asked to rate the factors that influenced them to take the trip and the "Pull Factors" in Figure 2.28 show the strengths and facilities of the destination that have the potential to attract the tourists. The evaluation of the questions were based on a 5 point Likert scale, with a score of "1"= Strongly Disagree to "5"=Strongly Agree.

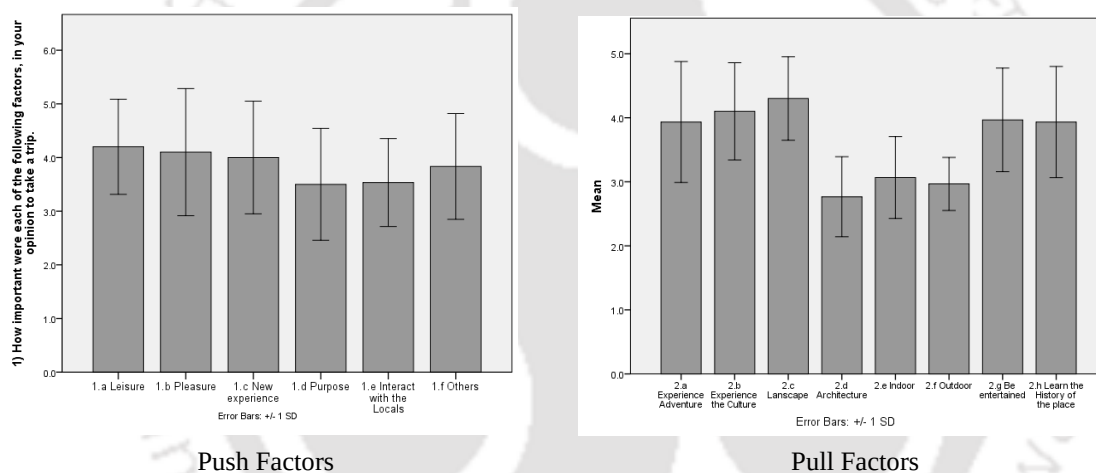


Figure 2. 28. Push-Pull Plot for Meghalaya

For Meghalaya, it is seen that Push Factors are observed to be highest in the following factors:

1. Leisure, 2. Pleasure, 3. New Experience

The Pull factors are seen to be highest in the following factors:

1. Adoring Landscape, 2. Experience the Culture, 3. Entertainment

Push-Pull Plot for West Bengal

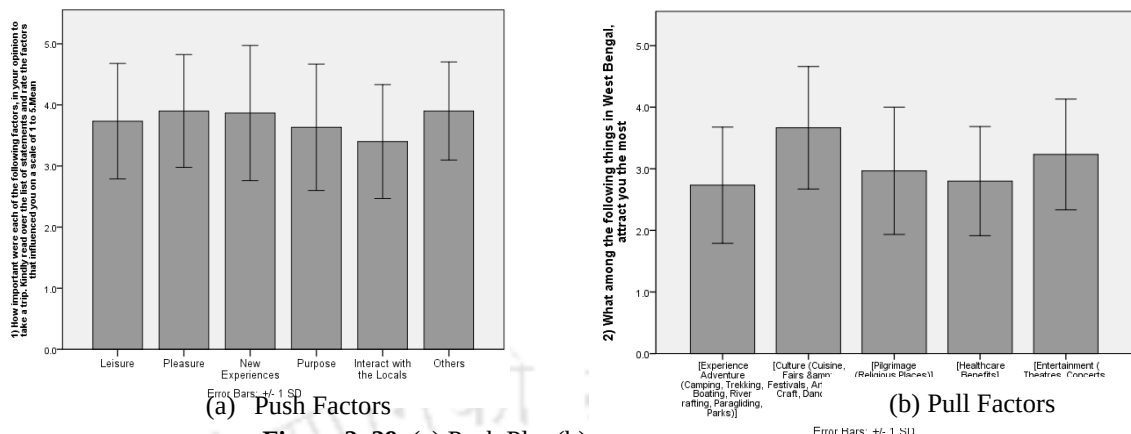


Figure 2.29. (a) Push Plot (b) Pull Plot

For West Bengal, it is seen that Push Factors (Figure 2.29 a.) are observed to be highest in the following factors: 1. Pleasure, 2. New Experience, 3. Leisure

The Pull factors (Figure 2.29 (b)) are seen to be highest in the following factors:

1. Experience the Culture (Local Cuisine, Fairs & Festivals, Arts and Craft, Dance)
2. Entertainment (Theatres, Concerts, Indoor and Outdoor Sports)
3. Pilgrimage (Religious Places)

It is argued that food simultaneously plays both these roles by “pushing people away from their familiar food and eating patterns” and ‘pulling them towards new and exciting food’. Food, thus, has emerged as a significant category of the tour package (Updhyay & Sharma, 2014). A new form of cultural experience, culinary tourism has been emerging throughout the world; it plays a crucial role in cultural tourism because it “has become a significant source of identity formation in postmodern society”. Satisfying tourists’ gastronomy and cultural expectations (through food and beverage) at a destination does play a critical role in their quality perceptions of the destination (Yun, Hennessey, & Macdonald, 2011; Kivela & Crotts, 2006). West Bengal is among one of the famous destinations in the country that has to attract domestic tourists as well as foreign tourists to enjoy the exotic cuisine.

Push-Pull Plot for Kerala

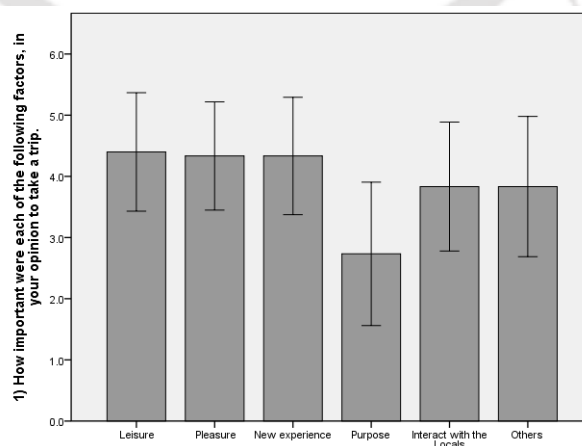


Figure 2.30. Push Plot for Kerala

For Kerala, it is seen that Push Factors (Figure 2.30) are observed to be highest in the following factors:

1. Leisure
2. Pleasure
3. New Experience

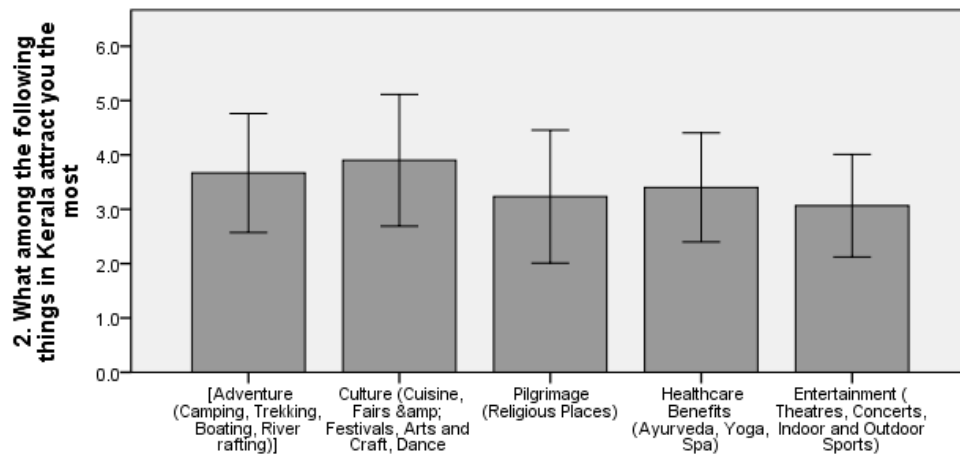


Figure 2.31. Pull Plot for Kerala (a)

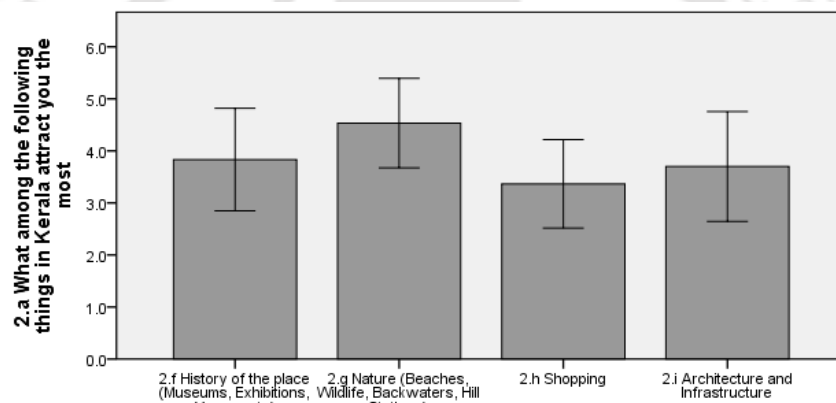


Figure 2.32. Pull Plot for Kerala (b)

The Pull factors (Figure 2.31 and Figure 2.32) are seen to be highest in the following factors:

1. Nature (Beaches, Wildlife, Backwaters, Hill Stations)
2. Experience the Culture (Local Cuisine, Fairs & Festivals, Arts and Craft, Dance)
3. History of the Place (Museums, Exhibitions, Monuments)

2.5.10 Kruskal Wallis Test of tourists of the three regions

For the comparative analysis, the following data is obtained (Table 2.21) using the Kruskal Wallis Test. Kruskal Wallis Test is essentially a non-parametric statistical method, alternative of the one-way ANOVA to determine if there is a difference in distributions between two or more independent groups (Murray, 2017).

Table 2. 21. Kruskal Wallis Test for a comparative study on the tourists' responses

Variables	Chi-Square	df	Asymp. Sig.
1. Rate your overall experience with the natives at the destination	9.81	2	0.007
2. How much interaction have you had with the natives on your trip so far?	0.065	2	0.968
3. Have your experiences with the natives on your trip so far made you feel positive, neutral, or negative about the destination	8.181	2	0.017
4. Does the tourist destination have a unique image?	8.276	2	0.016
5. This tourist destination display their culture and ethics very well	3.071	2	0.215
6. Would you like to have more cultural interactions with the locals?	4.661	2	0.097
7.a.Personal safety and security	5.183	2	0.075
7. b.Accommodation (Hotel, resort etc.)	2.513	2	0.285
7.c.Climate conditions	35.064	2	0.000
7.d.Shopping Facilities	8.041	2	0.018
7.e.Natural Beauty	33.143	2	0.000
7.f.Tourist attractions	15.65	2	0.000
7.g.Local cuisine	3.517	2	0.172
7.h.Transportation	4.082	2	0.13
7.i.Overall Cleanliness	34.487	2	0.000
7.j.Emergency Services	1.826	2	0.401
7.k.Sports and Recreational Activities	2.505	2	0.286
7.l.Opportunity of Interaction with the locals	0.817	2	0.665
7.m.Opportunity to learn/experience culture	0.565	2	0.754
7.n.Diversity of cultural/historical attractions	0.493	2	0.781
7.o.Overall Tourist Services	4.012	2	0.135
8. I Interest to participate common platform for cultural exposure and interaction with the locals	2.21	2	0.331
9.a. Overall, staying in this tourist destination has been very valuable to me	10.373	2	0.006
9.b. I have gained a lot of new knowledge and experiences in this tourist destination	7.351	2	0.025
9.c. I am pleased that I decided to visit this tourist destination.	13.795	2	0.001
9.d. I will return to this tourist destination	11.686	2	0.003

A p-value of less than .05 was required for significance. The table shows the significant variables, which indicates that there is a significant difference between specified populations. The test was significant ($H=9.981$, $p=0.007$) for the overall experience with the natives at the destination.

In terms of the tourist destination have a unique image, it is seen that there is a significant difference with $p=0.016$. The three destinations differ significantly when it comes to the tourists' facilities present at each region shopping is one of them $p=0.018$ Natural Beauty with $p=0.000$, tourists' attraction $p=0.000$, overall cleanliness $p=0.000$. The Kruskal Wallis test gives a general comparison of means, to get a better understanding of which states retains the factor more the line graphs are plotted and shown. These factors contribute towards adding the uniqueness of each of the destinations.

In terms of the overall satisfaction and stay at the tourist destination, there is a significant difference of $p=0.006$. Tourism is an experience-intensive sector in which customers seek and pay for experiences above everything else. Remembering past tourism experiences is also crucial for an understanding of the present, including the predicted behaviours of visitors to tourist destinations. Experience and new knowledge are the factors that have always been attracting tourists to visit a destination (Barnes, Mattsson, & Sørensen, 2016b).

Researchers define experience as “events that engage individuals in a personal way”; it is also be defined as, “enjoyable, engaging, memorable encounters for those consuming these events” (Oh, Fiore, & Jeoung, 2007; Hosany & Witham, 2010). It is seen that every place would give the tourist different experiences and knowledge; this is also proved from the test of significance with $p=0.02$.

These experiences, the destination image and the tourism services and facilities will determine if the tourist is pleased with the destination (which significantly differs from every place $p=0.001$ and if they would re-visit the destination again ($p=0.003$)).

2.5.11 Descriptive analysis of data collected from the natives of the three regions of study

The data below shows a comparative study on the data collected from the tourists visiting the three areas of study, i.e. Meghalaya, West Bengal and Kerala. This study gives information about how tourism has its impact in each of the regions individually and how the local community perceives it.

Section I: Native's attitudes and perception

The bar graph in Figure 2.33 below shows an overview of the tourism department in each of the three states. The bar colour of Bengal is shown in the darker shade, Kerala the medium-light shade and Meghalaya the lightest shade.

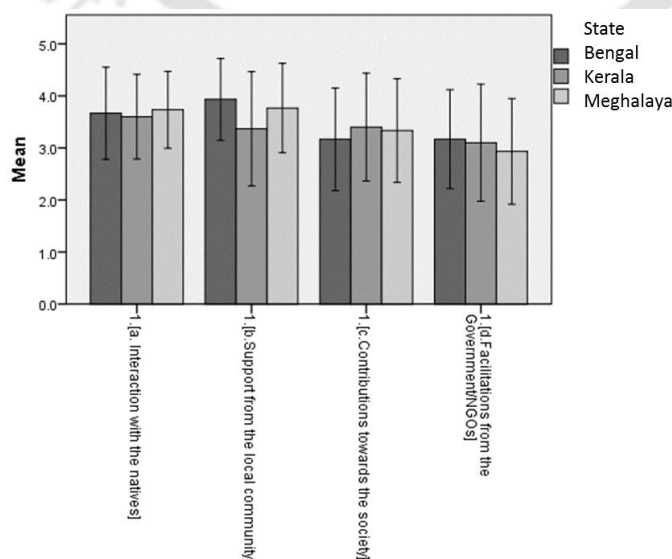


Figure 2. 33. Natives' attitudes towards tourism

Level of sharing Culture Observation

When asked about how the natives feel about their interest in sharing their culture, it is seen from the observation (Figure 2.34) that the natives of West Bengal are more willing to share their culture as compared to the other two regions.

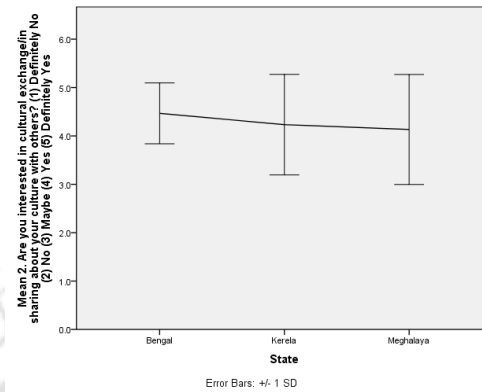


Figure 2. 34. Natives' level of sharing Culture

Section II: Impacts of Tourism

This section explains the positive and negative impacts of tourism in each of the three states on the local community and local environment

- Do you experience a change in your life or your family's life with the increase of visitors?
- What is your view upon a sharp increase of tourists in the future?
- Has the local community been affected in any way by the tourist development?
- Do you feel that tourism can improve job opportunities and employment?
- Do you believe that nature/the environment has been affected in any way by tourism development/ by the tourists?
- Are there any resentments or tension in the native community regarding tourism development?
- Do your sense of safety and security change during the peak season?

The graph plots in Figure 2. 35 below show the positive and negative impacts of tourism

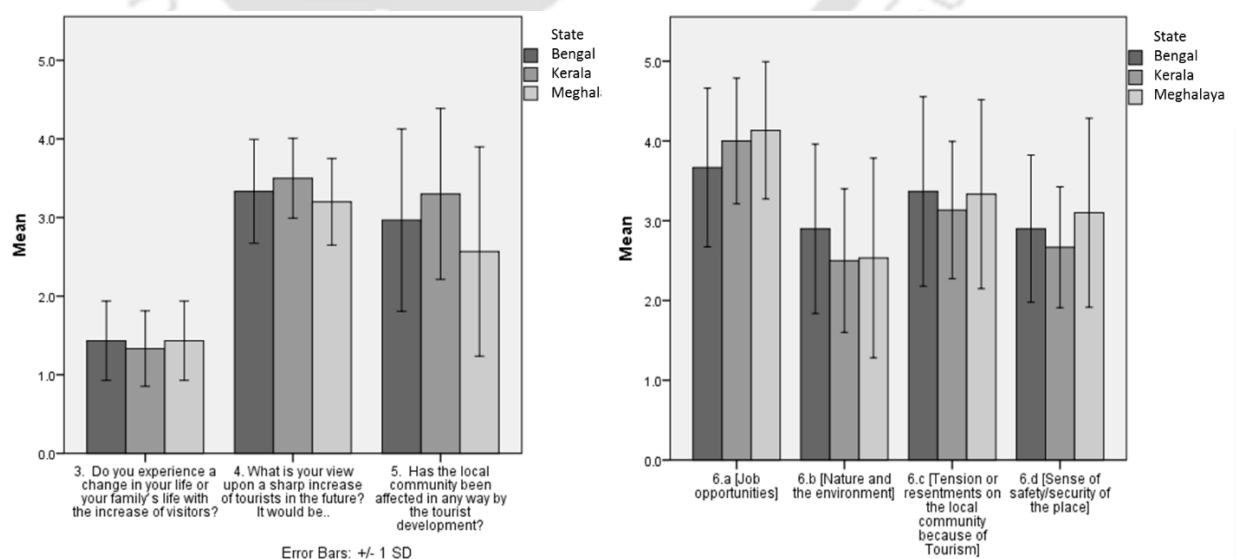


Figure 2. 35. Impacts of Tourism on the three states of study

Section III: Natives' Interaction with the Tourists

- How can you describe the relationship between tourists and the natives in general?
- Rate your overall experience with the tourists

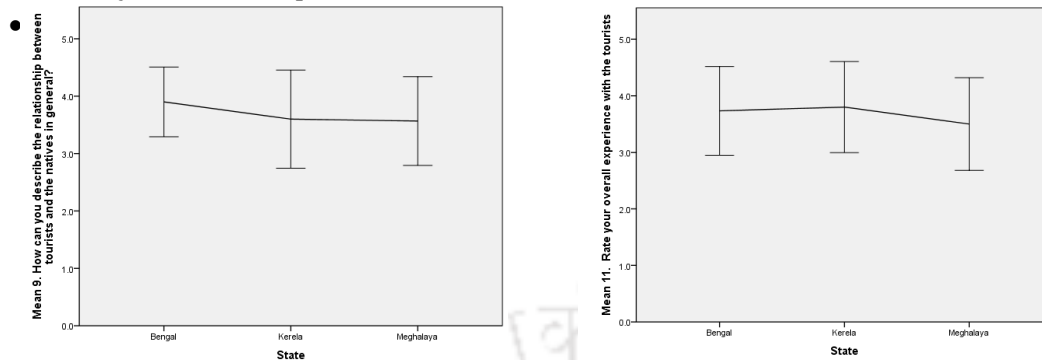


Figure 2.36. Left to right: Relationship with the Tourists, Overall Experience with the Tourists

The natives' relationship with the tourists and the overall experience with the tourists are shown in Figure 2.36. The following line graphs in Figure 2.37 shows the level of interaction and cultural exchange between natives and tourists from the perspectives of the native participants belonging to the three states

- How much level of interaction have you had with the tourists so far?
- During your interaction, are you able to share your culture or lifestyle with visitors?

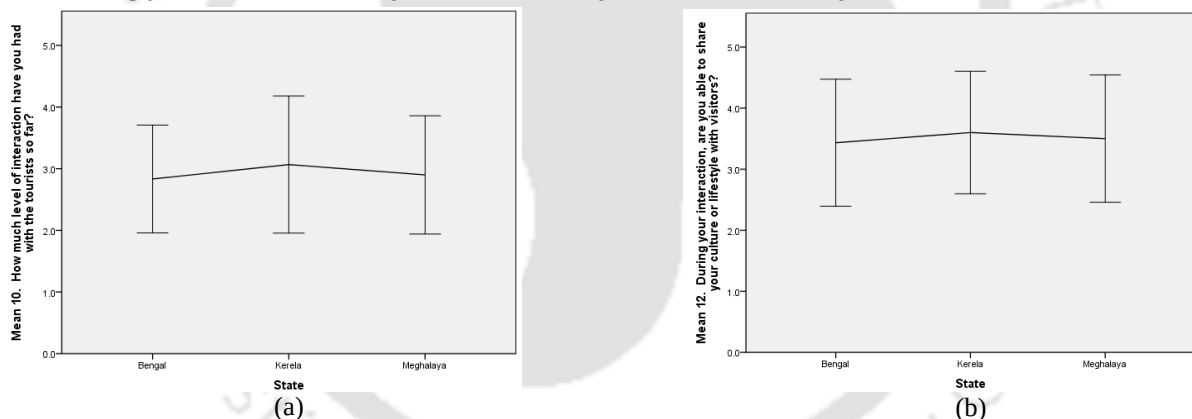


Figure 2.37. Level of Interaction and Cultural Exchange

Spearman's rank correlation for natives

It is observed that level interaction of natives and tourists is correlated with the relationship of the tourists and natives with the correlation coefficient of 389** and it is also correlated with the overall experience the natives have with the tourists 444**. It is also observed that those who can share their culture and lifestyle during the interaction with the natives are more interested and keen to participate in the platforms to showcase the culture 552**.

Kruskal Wallis Test for natives

The Kruskal Wallis test was done to find out if there are any significant differences in the responses of the natives belonging to all the three regions. It is seen that there is a significant difference $H=9.347$, $p=.009$, only for the factor where residents change their behaviour imitating visitors' behaviour.

2.6 Discussion and Findings

The results of the first survey obtained from the tourists who have visited Meghalaya showed that there is average interaction between the natives and tourists nevertheless the respondents stated that a positive feeling is attained after interacting with the natives. The responses showed a low score on communication from the part of the natives, probably because of the language barrier. The slope on the perception of the natives is gradual, with the mean score as “4” on the Likert scale of 1 to 5. The responses showed a high satisfaction level on the Natural Beauty of the destination but a very low satisfaction level on the emergency service, interaction between tourists and natives, sports and cultural exposure. The tourists visiting Meghalaya come mainly to adorn the landscape; the rest of the tourists’ activities is, however not explored. Regarding their participation in the activities that can give them an exposure to culture as well as helping in the development of the local community, the mean score of “4” is seen which shows their interest. The responses recorded from the tourist also indicate that the destination does not display their culture well.

The second part of the survey presented in the results have shown the data obtained from the natives of Meghalaya. Responses showed that the natives of Meghalaya are interested in sharing their culture in terms of friendship or through cultural tourism. Tourism is a budding industry in the state; the natives feel that the local community has been affected in some way by the tourist development. When asked about their sensitivity towards the tourists, the natives' data showed that they have positive encounters with the tourists; however, the interaction between them is still lacking. The responses showed that the natives of all the three tribal communities (Khasi, Jaintia and Garo) are willing to participate in the activities for cultural exposure and interaction and the mean score is higher in terms of willingness to participate if the platform contributes to the local development. It is understood that a platform is needed to satisfy not only the tourists but also to fulfil the needs of the local community so that there is mutual contribution. The comparative study conducted in survey II indicates the following for the three states:

Figure 2. 38. The strengths of each tourist destination are seen in the following:

West Bengal	Kerala	Meghalaya
Shopping	Natural Beauty	Safety
Transportation	Cleanliness	Cleanliness
Local Cuisine	Local Cuisine	Accommodation
	Emergency Service	Climate
		Sports & Recreational Activities

The responses from the data obtained in the study also indicate the following points that are important for the research.

- Interest to have more cultural interactions with the locals is highest for tourists visiting Meghalaya destination’s
- Unique Image: Highest for Kerala
- Destination’s Display of Culture: Highest for Kerala
- Opportunity to interact with locals, diversity of cultural attractions: Almost the same for all states
- Need for a Cultural Platform and Space: Highest for Meghalaya
- Overall Satisfaction: Highest Score for Kerala

The results indicate the overall satisfaction to be highest for Kerala. As seen from the case study in chapter one, Kerala is one of the most successful tourist destinations of the country; in terms of the tourists’ facilities, the locals’ hospitality and their deliverables to the tourists has proved to be a top-

notch in providing the most exceptional experience to the tourists both domestic and foreign tourists. It also allures tourists with its unique image and its ability to portray its rich culture. CNN Travel²⁶ lists 'God's Own Country': Kerala among the top 19 places to visit around the world in 2019. Though the diversity of cultural attractions is almost the same for all states, the other two states are still lacking behind the state of Kerala in showcasing their culture. This may not mean that the destinations do not portray their culture and traditions, but it could mean that the mode of the display to make tourists grasp and absorb better can be improved.

In terms of the opportunity to interact with locals, the same is observed for all states. The need for a socio-cultural platform and space is the highest for Meghalaya. It is also observed that the tourists seem to be keen to learn and know more about the culture of Meghalaya, which may indicate that the state still needs improvement in terms of representing their culture to people. One reason being that Meghalaya is a landlocked state with no railway and the aircraft from the state do not connect to all the states. This gives less opportunity for tourists to travel to Meghalaya. Another reason could be the lack of cultural spaces in the state, especially in dynamic spaces. Except for a few museums and the heritage village at Mawphlang to name a few, there is still considerable scope for building platforms as these which can improve the cultural exposure of the state. For the tourists, time is an imperative factor, as they want to grasp and experience as much as they can in the predetermined set of time. At times, it is difficult to assimilate the cultural aspects of the place unless there is a platform for cultural interactions and experiences. Language is also one of the barriers that can hinder interaction with the natives of the place, so a visual representation of the cultural aspects that can be employed. For a tourist to learn or acquire the culture of the place experience is essential.

According to Pine and Gilmore, customer experiences comprise of four realms of experiences which include entertainment, education, esthetic and escapism. These four dimensions are differentiated across two axes, i.e., the degree of customer involvement and the connection of customer with the surroundings (Pine & Gilmore, 1999). From the results obtained, a conclusion can be made that in places which are unexplored like most of the places in Northeast India, there is scope to provide cultural exposure through tourism. It is also seen that places like West Bengal, known for their rich culture, can also improve their approaches of display of culture to the tourists. This, in turn, gives a scope for managers, designers²⁷ and stakeholders in the tourism industry to encapsulate the significant cultural elements of destinations to allow the tourists to understand the culture of a place and also to be able to utilise these cultural elements in adding deeper cultural meanings to tourism products and services. The next chapter discusses these cultural elements and the role of a designer in deriving inspirations from them, to display the culture of a place.

²⁶ Source: <http://www.newindianexpress.com/states/kerala/2019/feb/03/kerala-features-in-cnn-travels-19-places-to-visit-in-2019-1933824.html>

²⁷ Designers who are involved in the branding of tourism destinations

CHAPTER 3: Identification of significant Cultural Elements

As the name suggests, this chapter discusses the identification of essential features of culture to be viewed by the tourists. Before this identification, a set of case studies was done on existing cultural spaces in Meghalaya and West Bengal. The case studies have provided enough information and knowledge of the prevailing conditions, infrastructure and features of the cultural spaces in the areas of study. The second part of the chapter explores the significant cultural elements with the help of Hall's Iceberg model which can be used in the frameworks proposed to assist the process of designing experiences in the cultural space. To do so, the card sorting method followed by an interview. Analysis and discussion of the results are presented in this chapter.



3.1 Introduction

The first part of the chapter particularises on the case studies conducted. Case studies on existing cultural spaces were done to gather information and knowledge of the prevailing conditions, infrastructure and features of the cultural spaces in the areas of study. Two case studies were done, one in West Bengal and another in Meghalaya. The cultural or heritage places taken are as follows:

- a. Case Study of Mawphlang Heritage Village
- b. Case Study of Rabindra Sedan West Bengal

As the research positions its focus on the state of Meghalaya, there is a need to understand the existing cultural spaces. From the study, it is observed that there are no cultural spaces as such that can depict or display the entire culture of Meghalaya. However, the government has taken initiatives to set up the Mawphlang Heritage Village located in the East Khasi Hills district, which gives a brief of the Khasi Community and the kingdoms in it.

The second case study was done in Rabindra Sedan West Bengal. Rabindra Sedan is an auditorium which has become one of the most significant space for cultural activities in the Bengal community. The government has laid the foundations of the auditorium to ensure peoples' participation in various cultural activities.

The case studies provide an idea of the most significant findings that includes both the weak and strong points of each of the spaces mentioned above. This has helped in mapping the gaps present in these spaces for further research opportunities.

The second part of the chapter emphasises the essential cultural elements needed in frameworks that can assist in designing experiences in the cultural space. For understanding the significant Cultural aspects of a place and how to incorporate them into the frameworks to be used by designers and stakeholders, a few experiments were conducted. Participants were invited from different educational backgrounds to perform the card sorting exercise that has helped in classifying the cultural elements into categories needed for the designing of the framework. The participants were also interviewed during the exercise to get an insight into their mental models and their understanding of culture. A brief about the card sorting exercise is defined, and details of the exercise performed by the participants are covered in this chapter.

After the card sorting method was done a questionnaire was also given to the participants to determine the attributes of symbols of culture. The results from the card sorting method helps to define the cultural elements which serve to be the symbols of a culture. From a designer's perspective having a description of the attributes of the symbols of culture can be helpful to design products based on cultural themes. A semantic differential scale was used for the same.

The results of the data obtained from the card sorting method as well as the questionnaires given to the participants for the assessment of symbols are given in this chapter.

3.1 Case Study: Mawphlang Heritage Village

The 'Khasi Heritage Village' at Mawphlang is said to be one of the remaining hubs of the Khasi Culture.

The Khasi Heritage Village (Figure 3.1) is an initiative that was taken by the Khasi Autonomous District Council (KHADC). The main aim of establishing the village is to display the rich traditional and cultural diversity of the tribal community while simultaneously upholding the traditional practices

including rites and rituals related to Khasi tradition which is now rapidly losing relevance (Khasi Heritage Village to come up at Mawphlang, 2012).



Figure 3. 1. Khasi Heritage Village, Mawphlang Meghalaya

The Heritage Village is situated in Mawphlang (25°26'42.68" N, 91°45'10.99" E) which is situated in the East Khasi Hills 25 km away from Meghalaya's Capital, Shillong City (J. Purkayastha & Matsui, 2012).

The name Mawphlang is a combination of two words, the first word 'Maw' in the Khasi language means "stone", the second *phlang* means grass. Hence Mawphlang means "grassy stone," and is one of many settlements in the Khasi hills named after monoliths (Sajnani, 2003).

Mawphlang village is situated in the southern part of Shillong; its highest altitude is 1863 metres from sea level. It stands on the plateau between the *Wah Umiew* and *Umiam Mawphlang* River in the East and *Wah Rina* and *Wah Lyngkien* River in the West. Mawphlang covers an area of about 12 sq.Km. It is believed that its name is derived from the famous local presence of hard stones (rock) called Mawphlang. The people of Mawphlang are Khasis and belong to Austro-Asiatic race nearest to the Khmer Community of Cambodia. Many dialects have the same meaning and the word structure and syntax is in the same pattern. The history of the village can be traced back to the past 500 years when the Blah Clan settled there and subsequently followed by the other clans to form the *Khad-ar-Kur* and these established what is known as *Hima Mawphlang*. Mawphlang claim to fame was its sacred grove, *Lawkyntang* one of the famous sacred grooves of the Khasi Hills which is situated at "Mawphlang" opposite the Khasi Heritage Village (Government of Meghalaya Tourism Department, 2017) This is shown in Figure 3.2 below:

Lawkyntang forest which is a well-known conserved sacred grove in Meghalaya and in India as well. It stands on a basin of a saucer-shaped depression with the hills sloping all around; the grove covers an area of 76.88 hectares with a core area of 40 hectares. It is believed to be about 500 years old and is a natural treasure house of biodiversity. It has always been conserved as per traditional beliefs, customs, and religious rituals (Meghalaya Tourism Website, 2018).

The sacred forest is a significant attraction in Meghalaya. There are many beliefs attached to the sacred forests right from sacrifices, blessings to curses. It expands over an area of about 78 hectares of land in Mawphlang. Many believe that the deity Labasa protects the lush green forest, and anybody who takes even a dried leaf from the forest will be cursed. Tourists can explore the forest entirely and also see the monoliths that were used to sacrifice animals to please the deity. The enormous expanse of the forest is home to a variety of flora. Some plants are said to have healing properties and are rarely found

in any other part of the world. One can find ferns, orchids, lily cobra, age-old pine trees, several other flowing plants, *rudraksha*, mushrooms in the marshy lands of the forest (Mawphlang Shillong Overview, 2018).



Figure 3. 2. The location of the sacred groove and the Khasi heritage village

An interview with the local guide and person-in-charge Mr. Macdud Blah, of the Khasi Heritage Village and Lawkyntang sacred forest, was conducted (Figure 3.3).



Figure 3. 3. Interview with local guide at Mawphlang

In the interview, Mr. Blah stated the following facts about the Heritage Village and the *Lawkyntang* Forest.

- In Khasi Hills District of Meghalaya, there are 52 Kingdoms (*Hima*) and 265 Sacred Groves (*Lawkyntang*).
- *Mawphlang* is one of the villages in the East Khasi Hills District of Meghalaya.
- There are 12 kingdoms and an amphitheatre in the Heritage Village at *Mawphlang*, Meghalaya.
- Each Kingdom has a hut at the heritage village which are:
Mawphlang, Nonglang, Jirang, Solmar, Nongkhlain, Nongshen, Myllem, Mawsynrem, Sohbar, Shella, Maharam

Activities at the Heritage village (Hoildify, 2018)

- The Monolith Festival which was held in the recreational ground on October 2013 and March 2015.
- The Monolith Festival is an attempt of the Khasi Hills Autonomous District Council (KHADC) to bring together these rich cultural traditions at one venue, for a visitor to be able to sample music, dance, food and pure tribal life in one place and at their convenience. This

festival showcases the rich cultural heritage of the Khasi tribe in Meghalaya. It is celebrated to re-unite the Khasi *Himas* through workshops, shows/ performances, art, culture, sports and competitions (Hoildify, 2018)

- The major attractions of this festival are cultural performances (dance & skit), indigenous musical performances (folk songs), exhibition & sale of handloom and handicraft, herbal massage, traditional games, museum visit, indigenous food and wine, ethnic costume show, *phawar* (allegory) competition

The huts are built in the conventional and vernacular architecture of the Khasi community (Figure 3.4). The huts comprise of bedrooms, kitchens, storehouses and so on.



Figure 3. 4. Huts at Heritage Village, Top Left to Bottom Right-Mawphlang Hut, Sohbar Hut and Huts of the different kingdoms

The interiors of the huts are shown in the pictures in Figure 3.5 below. The kitchen area consists of a hanging structure known as *Ryngien* where pieces of wood and other local products are placed. Beneath it is the cooking space.



Figure 3. 5. Interiors of the huts at Khasi Heritage Village

There is also an amphitheatre that is often used to screen documentaries and serves as a stage for artists during the monolith festival (Figure 3.6). There is also a suspension bridge in the premises of the heritage village. A swimming pool that will be opening soon to the public is constructed underneath the bridge.



Figure 3. 6. Other facilities at the heritage village

Salient Observations

Strengths

- Effort is being made to preserve the vernacular architecture for the future generation
- The space and the ambience chosen is very calm and relaxing. One can go there and re-energise oneself
- Effort is also made in making a guest house for tourists who would like to stay the night for a morning tour to the sacred grove forest

Weakness

- Not adequately maintained. Many out of the already constructed ten huts are in a bad state. The wooden furniture present inside the hut is broken and the huts are badly damaged. (News Gram 2015)
- Information about the kingdoms where the huts were built upon was not given.
- Details of the structure of architecture and materials used for building the huts including their uniqueness was not explained
- The culture and lifestyle of the people is not displayed well
- Still and static life when there are no festivals or events held. No interaction that can engage locals and attract tourists to re-visit the heritage village
- The flow of moving from one section to another is not shown

The next case study was done on the Rabindra Sadan in Kolkata, West Bengal.

3.2 Case Study: Rabindra Sadan

To ensure peoples' participation in various cultural activities, the State Government laid adequate stress in expanding the network of theatre and auditoria both in Kolkata and districts. The historic Mahajati Sadan, Rabindra Sadan and Calcutta University Institute Hall occupy a place of pride in the State's cultural map.

Rabindra Sadan is the most well-known auditorium of the Government. It is located (22° 32' 30" North, 88° 20' 40" East) at the heart of the city with secure accessible and frequent means of communication. With 734 seats on the ground floor and 367 seats on the balcony, it has a total seating capacity of 1101. The foundation stone was laid in 1961 by the then Prime Minister Pandit Jawaharlal Nehru, and the hall was opened to the public in the year 1966. The imposing structure of Rabindra Sadan covers about 12, 000 sq.ft. The Rabindra Sadan-Nandan complex is the cultural edifice of the metropolis. People attend frequent cultural programmes at Rabindra Sadan and Sisir Mancha, and programmes such as a session of poetry-reading at Bangla Akademi, a visit an exhibition of painting at Gaganendra Shilpa Pradarshashala, an experience a film show at Nandan or they simply wind down, chatting, savouring the best in the world of art and culture, relaxing in the salubrious ambience. This picture of serene enjoyment is an eloquent testimony to the prevailing atmosphere of peace and tranquillity (Modi, 2018).

Rabindra Sadan includes the following:

- Rabindra Sadan- Auditorium- Classical concert
- Sishu Kishore Academy- For youngsters competitions, workshops, paintings
- P.B Bangla Academy- Related to Bangla culture and language. Debates
- Ektara (Open Stage)-Debates, Dance Music, Drama
- P.B Natya Academy- DRAMA Academy
- Charakula Parshad- Fine Arts Association
- Gagenendra Nath Tagore (Famous Bengal Painter) art gallery

The signages and the different complexes present at Rabindra Sadan are shown in Figure 3.7, Figure 3.8, Figure 3.9, Figure 3.10, Figure 3.11.

Nandan Complex

- Arthouse films are regularly screened at Nandan, next to Rabindra Sadan metro. The complex also hosts the week-long Kolkata International Film Festival Every November, when one can watch diverse world-cinema releases (Arts and Culture in Kolkata, 2018).



Figure 3. 7. Signage to different complexes present at Rabindra Sadan, Nandan Complex at Rabindra Sadan



Figure 3. 8. Left to Right: Charakula Parshad- Fine Arts Association, Bookshop at Rabindra Sadan

Figure 3. 9. Left to right: P.B Bangla Academy Bangla culture and language, Ektara (Open Stage)-Debates Dance music drama



Figure 3. 10. Left to right: P.B Natya Academy- DRAMA Academy, Sisir Mancha- Theatre

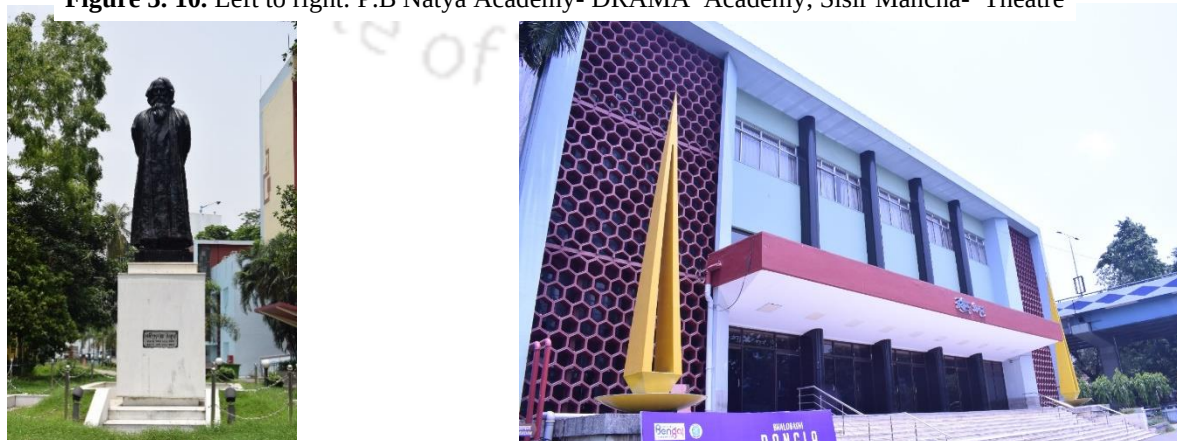


Figure 3. 11. Left to right: Statue of Rabindranath Tagore in the premises of Rabindra Sadan, Rabindra Sadan- Auditorium- Classical concert are organized



Figure 3. 12. A view of St. Paul's Cathedral From Rabindra Sadan



Figure 3. 13. Installations in the open space of the complex

The outdoor premises of the complex is shown in Figure 3.12 and Figure 3.13.

Salient Observations

Strengths

- It is Dynamic. Artists gather here and showcase their art and there is always something new to look forward. In this way, natives of the place re-visit the cultural space without having to view the same thing repeatedly
- The complex has focused not only on showcasing the culture but involving the participation of people by conducting workshops as well as competitions. This way culture and its practices can be preserved for future generations
- The installations at the centre are interestingly made in a way where people would want to know the socio-cultural background linked to it
- Conducts Kolkata International Film Fare Festivals

Weakness

- From the observation, it is seen that the management of events in the space is exemplary, but it is not convenient for a person who is not a native of the place: It would be very informative and interesting if a space like this is also design for tourists to know more about the culture of Bengal
- Most of the signage at the academy and information is written only in Bengali
- Information about the timings of the show, performances, workshops and the like were not clearly stated which becomes challenging for people coming from outside for the first time
- The flow of moving from one academy to another is not shown

From the observations of the Cultural Spaces taken for this study, an inference of their pros and cons is stated. There is a need for defining the prerequisite guide/measures before building a cultural space to go more in-depth into a culture. There is scope for including the journey as a part of introducing the culture of a place.

Designing the circulation around the cultural space of displaying the culture by going through one section, learning and grasping the knowledge of the culture and then moving to the other can give a gradual exposure of the culture in the space

In this study, a framework is designed to incorporate the essential cultural elements that constitute a culture. Hofstede in his Onion diagram, explains how the culture in a place is manifested into layers like that of an Onion. These layers include Symbols, Heroes, Rituals and Values. Using this model, we can map out the cultural elements that are associated with the layers (G. Hofstede et al., 2010). Hofstede's Onion Diagram is shown in APPENDIX-I.

Onion Diagram

Hofstede in his concept of Onion diagram tries to show the “Manifestations of culture at different levels of depth”. He states that “Cultural differences manifest themselves in several ways - symbols, heroes, rituals, and values” (Geert Hofstede, 2011). These are described as follows:

Symbols are words, gestures, pictures or objects that carry a particular meaning which is only recognised by those who share the culture (Geert Hofstede, 2011). Symbols can be changed, imitated and replaced by others. For this reason, they are the most readily discernible, outer layer of the onion model. **Heroes** are persons, alive or dead, real or imaginary, who possess characteristics which are highly prized in a culture, and who thus serve as models for behaviour. **Rituals** are collective activities within a culture, which are considered as socially essential: Ways of greeting and paying respect to others, social and religious ceremonies are examples. Values form the core of culture. **Values** are feelings and principles (Geert Hofstede, 2011). Values represent the basic conceptions that people have about how things should be and therefore shape the development of certain personality traits and particular behaviour of individuals in a society (Mueller & Thomas, 2001).

Practices include all the three viz. Symbols, Heroes and Rituals. These can be taught and trained through practice, unlike the core values (Pearson-Evan & Leahy, 2007).

Using the layers of the Onion diagram derived by Hofstede, this study re-defines these cultural layers to propose a framework that can be used in the cultural space. For this study, the following categories of Culture were used

1. Symbols
2. Rituals
3. Myths
4. Values

This study also tries to map the cultural elements in a community to the above-defined categories. Using the Hall's Iceberg Model (Figure 1.18) the cultural elements were established which was discussed in the first chapter.

Tourism is an experience-intensive sector in which customers seek and pay for experiences above everything else (Stuart 2016). These experiences can be in the form of pleasure, adventure or experiencing a different lifestyle or culture altogether. The Culture of a place is not comprehended

extensively. It is seen that tourists imbibe very little of the culture and image of a place during their visit. Designers and tourism entrepreneurs have not presented the cultural anthropology of a place in a more profound sense. Culture has different layers as described by Hall in his Iceberg Model and also by Hofstede in the Onion Model. Representation of culture is mainly concentrated in the outer layer. When designing a cultural space, it is the role of every designer to draw the tourists in a journey that would gradually provide a better understanding of the culture of a place, and actively involve them to participate in activities to experience the destination's culture and traditions starting from the outer layers of culture to the inner core and depths of it.

Hall suggests that “the only way to learn the (unspoken/unconscious) beliefs, values and thought patterns of others is by actively participating in their culture” (Hall, 1997; Hall. E, 1976). The above models explain the manifestations of culture and give an idea about which cultural elements are observed and least observed. In the field of design, there is a need for a framework to translate these cultural elements into design elements. This framework can be used as a guideline that can help designers add new features and concepts when designing cultural spaces or products to promote the identity and branding of a tourist place. For establishing the need of the framework a survey was done to understand how the tourists perceive the place, what are their motivations and decision-making process while choosing a destination and how interested both the tourists as well as the natives are in knowing and sharing the culture of the place.

With the help of these existing and established cultural models, the study tries to find the role played by these cultural elements in the field of design especially when designing products or services that promote the local culture and in presenting them to tourists. This framework will try to incorporate these un-observed elements into the cultural space by framing them into the layers defined by Hofstede to drive the tourists' attention on how culture evolves in a place and how each layer influences the other. For establishing this framework, the following method was adopted.

3.3 Analysis of Distinct Elements (DE)

For extracting the distinct elements (DE) and finding their usage in the design domain when representing or displaying them to the tourists, the following three methods were conducted.

Phase 1: Extracting distinct elements from tourists

Phase 2: **Part 1:** Card Sorting of Cultural Elements into Cultural Layers

Part 2: Card Sorting of Cultural Elements as Representations of Culture in the Design field

Phase 3: Questionnaire Survey for determining attributes of Symbols of Culture

Phase 1: Extracting Cultural elements from tourists

For this part of the study, the distinct features of each of the three states viz. Bengal, Kerala and Meghalaya were extracted. The 30 participants (tourists visiting these tourist destinations for each state) who participated in the need analysis conducted in Survey II were asked the following question:

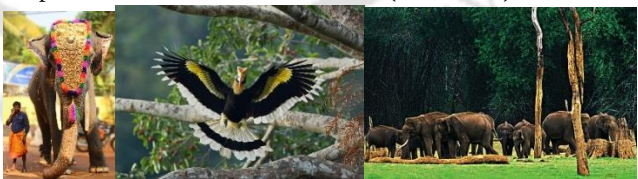
1. Write down four things or more that come to your mind when you think of Bengal
 2. Write down four things or more that come to your mind when you think of Kerala
 3. Write down four things or more that come to your mind when you think of Meghalaya
- The results are presented in the next section.

3.3.1 Interpretation and Discussion of Collected Data

Kerala Identity

The subjects who have visited the three destinations provided the following attributes that came to their minds when they think of the destination that they have visited. The results obtained from this study is shown in Table 3.1 below:

Table 3. 1. The distinct features of Kerala from a tourist's perspective

Sl. No	Distinct Features	No.	
1	Food	17	Coconut, Appam, Puttu, Red rice, Sulaimani tea, Karimeen, Toddy, Banana Chips 
2	Architecture	2	Houses with Sloping roofs, Traditional Kerala architecture, Fort Kochi 
3	Infrastructure	2	Cochin port, Sabarimala 
4	People	3	Cultured and civilized people, beautiful people
5	Indigenous Animals	3	Elephants, Wildlife, Great Hornbill (State Bird) 
6	Costume	1	Kerala Traditional Saree and costume 
7	Festivals	1	Onam

			
8	Activities	2	Elephant ride, Back water river cruise  
9	Weather	3	Cloudy weather, Rain, Hot summer
10	Transport	7	Boathouse 
11	Literature	1	അ ആ ഇ ഊ ഉ ഊ ള ഏ ഏ ഐ ഒ ഔ ക ഖ ഗ ഘ ങ ച ഛ ജ ഝ ഞ ട ഡ ള ണ ത മ ദ ധ ന പ ഫ ബ ഭ മ യ ര റ ല ള ഴ വ ശ ഷ സ ഹ റി റു റൂ റേ റൈ ീ ു ൂ ൃ െ േ ൈ ൉ ൊ ോ ൌ ്
12	Art	1	Kerala Mural 
13	Drama	1	Shakavu (Film)
18	History	1	A place full of history
19	Environment	22	Back water, Coconut Trees, Greenery, Beaches, Palm Trees, Hill station, Seas shells, Munnar's tea gardens, Edakkal Caves, Fresh air, Pure water, Scenic landscapes, Kovalam beach, Network of canals.    
21	Others	5	Political administration, communism, respect, peaceful place to spend time with my family members, God's own country

Images Source: Obtained from electronic sources on the internet and direct shots

The distinct elements of the destination is plotted in the spider plot in figure 3.14. From the plot and the table, it is seen that for Kerala the environment (73%), gets the highest value in terms of tourists identifying the place. These results signify that the uniqueness and attractiveness of a place lies in the landscape and the people and how these have created an experience that leaves an impact on the tourists. The environment listed by the subjects were the backwaters, coconut trees, greenery, beaches,

palm trees, hill station, seas shells, Munnar's tea gardens, Edakkal Caves, fresh air, pure water, scenic landscapes, Kovalam beach and the network of canals.

The second highest distinct feature of Kerala is food. 57% have chosen food to be a few of the things that come to their mind when they think of the destination. The following foods were listed: coconut, *appam*, *puttu*, red rice, *sulaimani* tea, *karimeen*, *toddy* and banana chips. As stated earlier in the previous chapters, gastro tourism is becoming prevalent day by day in the tourism industry.

Studies have suggested that a considerable percentage of tourists seek cultural experiences such as visiting cultural attractions and participating in diverse cultural activities that do not include landscape adoration. Cultural tourism is not limited to visiting museums, historic sites, or art galleries; it also includes, amongst other things, cuisine, gastronomy, and culinary (cooking) experiences. A new form of cultural experience, culinary tourism has been emerging throughout the world. As quoted by a researcher, gastronomy plays a key role in cultural tourism because it “has become a significant source of identity formation in postmodern society” (Yun et al., 2011).

Scarpato (2002) states that gastronomy is culture and is a “medium of cultural tourism” and as an essential resource for destinations seeking to develop new quality tourism products and experiences. Gastronomy, together with religion, industrial heritage, events, festivals are considered ‘grey zones’ of cultural tourism.

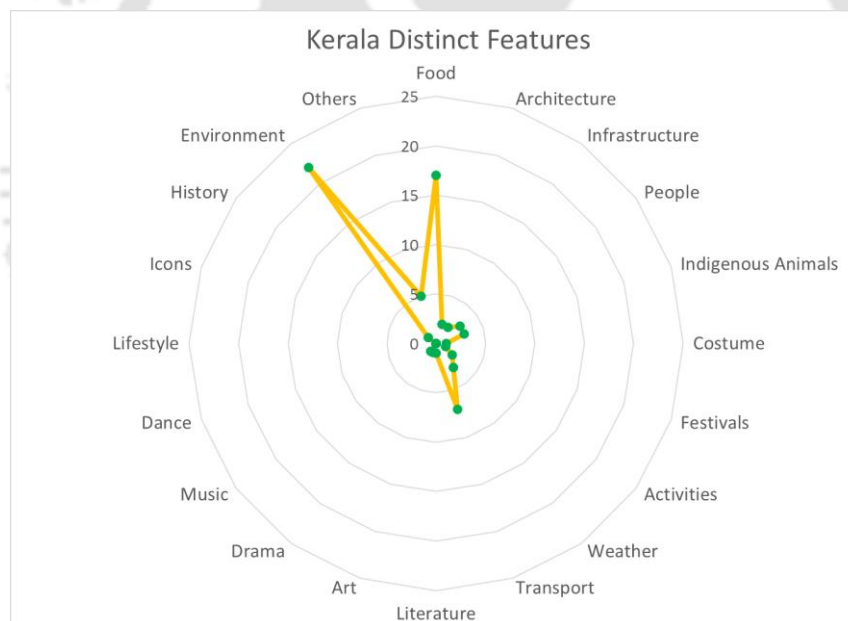


Figure 3. 14. Spider plot of the distinct features for Kerala

The spider plot in Figure 3.14, show the relevant features to be the environment, food, the boathouse²⁸. The boathouse is Kerala’s provides the tourists with a unique experience of cruising through the backwaters of Kerala in a beautifully crafted houseboat. Present-day houseboats are huge, slow-moving exotic barges used for leisure trips, and are a reworked version of the Kettuvallams²⁹ of olden times. In Malayalam language, Kettu refers to ‘dwelling structures’ ‘Vallam’ means boat. These are boats with a thatched roof cover over wooden hulls. The boat is made of planks of jack-wood joined together with coir. This is then coated with a caustic black resin made from boiled cashew kernels.

²⁸ The boathouse is plotted as means of transport

²⁹ Kettuvallams were used to carry rice and spices from Kuttanad to Kochi airport

A portion of the Kettuvallam was covered with bamboo and coir to serve as a restroom and kitchen for the crew. Meals were cooked on board and supplemented with freshly cooked fish from the backwaters. At present, the houseboats boast of the same comforts of a good hotel including furnished bedrooms, modern toilets, cosy living rooms, a kitchen and even a balcony for angling. Parts of the curved roof of wood or plaited palm leaves open out to provide shade and allow uninterrupted views. Large groups of sightseers also use Boat-trains- formed by joining two or more houseboats together. What is truly magical about a houseboat ride is the breathtaking view of the untouched and otherwise inaccessible rural Kerala that it offers, while floating in a relaxed way right through it (Kerala Tourism Website, 2018).

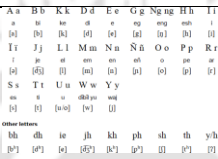
Meghalaya's Identity

Table 3.2 below shows the distinct feature of Meghalaya that the subjects provided when asked about the attributes that came to their minds when they think of the destination. The results obtained from this study are shown in Table 3.2 below:

Table 3. 2. The distinct features of Meghalaya from a tourist's perspective

Sl. No	Distinct Features	No.	
1.	Food	7	Local Cuisine, Momos, Pickles, Pineapples, Oranges, Sohphie, Kwai 
	Undefined Food		Pumaloi, Putharo, Pukhlein, Pu-Sla, Soh-Phlang, Sohiong, Soh-shang 
2.	Architecture	1	Assam Type Houses (Slanted Roof), Churches 
	Undefined Architecture		Vernacular Architecture 
3.	Infrastructure	5	Police Bazaar, Iewduh, Glory's Plaza Shopping, Traffic Jam, Winding Roads

			
	Undefined Infrastructure		Simsang bridge, Ranikor bridge, Archaeological site Syndai (18th century CE.) 
4.	People	7	Ponte people, women in sling bags, Friendly people 
5.	Indigenous Animals	1	Butterflies 
6.			Clouded Leopard (State Animal), Pheasants, Red Panda 
7.	Attire	2	Traditional Dress, Jainkyrshah 
	Undefined Attire		Jain pein, Tapmoh-khlieh, Ganna, Dakmanda 
8.	Activities	3	Bikers, Camping, In-expensive Shopping, Tourist Hub, Place for Photography, Retreat 
9.			Kayaking, Rock Climbing, Waterfall Rappelling at Elephant Falls, Horse Riding, Angling and boating at Dawki/Umiam lake
10.	Weather	11	Clouds, Fog, Mist, Rain, Cool Weather

			
11.	Transport	3	Shillong Cabs 
	Undefined Transport		Local Bus Smit
12.	Literature	1	
13.	Music	2	Hip-Hop, Folk Music, Rock Music 
14.	Lifestyle	5	Fashion Hub, Trendy, Matrilineal Society
15.	Environment	16	Hills, Waterfalls, Caves, Orchid flowers, Pine Trees, Pine cone, Living Root Bridge, Umiam Lake, Dawki clear waters 
16.			Ranikor beach, Jakrem hot springs, Lailtum, Krangsuri, Nokrek National Park, Balpakram National Park, 
17.	Others	4	Feels like home, Big Umbrellas, Scotland of the East

Images Source: Obtained from electronic sources on the internet and direct shots

The spider plot below shown in Figure 3.15 indicate the notable relevant features.

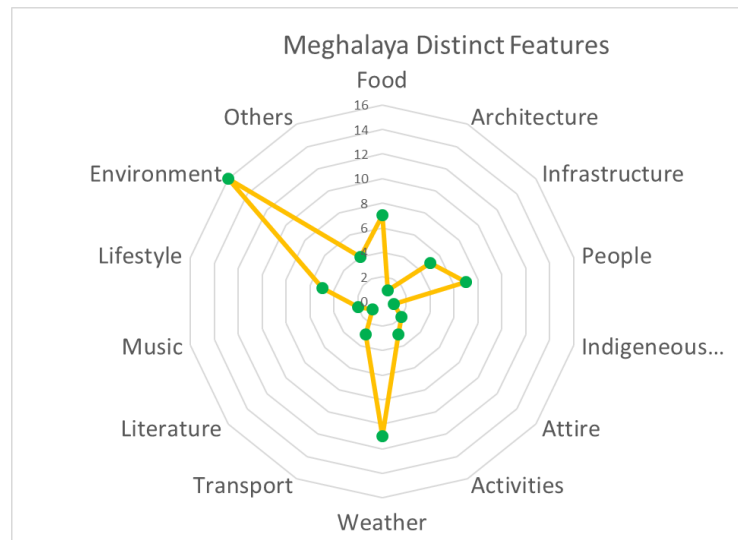


Figure 3. 15. Spider plot of the distinct features for Meghalaya

The topmost distinct features identified by respondents were the environment (53%), weather (37%), food (23%) and people (23%). It can be pointed out that weather and favourable climatic conditions do become the driving force of motivation for tourists to choose a destination. Weather can thus be added as one of the pull-factors in the push-pull framework of motivation.

Meghalaya has a unique landscape adorn by picturesque scenery. The environment has been selected by most participants to be a distinct feature of the destination. The hills, waterfalls, caves, orchid flowers, pine trees, pinecone, living root bridge, Umiam lake, Dawki clear waters were the distinct landscape features provided by the respondents. These are the factors that define the type of tourism that adheres to this place. These include adventure tourism, eco-tourism, and mountain tourism and so on.

The environment should be protected, enriched, managed and shaped according to the needs of the tourism sector in order to maximise and stabilise the benefits derived (Safakli, 2016).

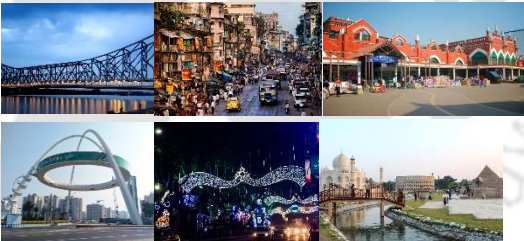
Climatic conditions and weather is the second distinct feature pointed out by the participant. The climate conditions of the state are characterised by clouds, fog, mist, rain, cold weather. A significant number of domestic tourists visit the north-eastern part of the country because of the favourable conditions of weather, especially in the hot summer season. Also, because of the pleasant climatic conditions, geographical location adventure and sports activities are plausible and enjoyable.

Other researchers have also pointed that climate and weather are important factors in tourists' decision making and they also have an influence on the success process of tourism industry that eventually reflects while projecting the destination image (Becken, 2010). Climate can have profound implications for the operation of tourism businesses, from the planning, location and development of new accommodations, transportation routes and attractions. Thus weather, climate and tourism are interconnected in diverse ways. Tourists and tour organisers need to be reliably informed about the role of weather (Kozak et al., 2008; Matzarakis, 1999). The third distinct feature pointed out are food and the people. These project the identity of the place. Hospitality is a critical factor in the success of the tourism industry. People's behaviour reflects the mindset and atmosphere of the destination, which in turn has an impact on the inflow of the tourists.

Bengal Identity

The table below shows the distinct feature of West Bengal that the subjects provided when asked about the attributes that came to their minds when they think of the destination. The results obtained from this study are shown in Table 3.3 below:

Table 3. 3. The distinct features of Bengal from a tourist's perspective

Sl. No	Distinct Features	No.	
1.	Food	23	Mishti Doi, Rosogolla, Sweets, Ilish Fish, Fish, Local Cuisine 
2.	Architecture	14	Victoria memorial, Collonial Architecture, Kalighat Temple, Museum 
3.	Infrastructure	11	Howrah Bridge, Bara Bazaar, China Town, Newmarket, New town, Park Street, Lindsay Street, Eco-park 
4.	People	4	People of Bengal
5.	Indigenous Animals	1	Bengal Tiger 
6.	Festivals	6	Durga Puja, Holi at Shantiniketan 
7.	Activities	8	Shopping, Sight-Seeing 
8.	Weather	5	Humid and hot weather
9.	Transport	7	Yellow Taxis, Trams, Old Metro Rail

			
10.	Literature	1	ক খ গ ঘ ঙ চ ছ জ ঝ ঞ ka kha ga gha na ca cha ja jha na ট ঠ ড ঢ ণ ত থ দ ধ ন ta tha da dha na ta tha da dha na প ফ ব ভ ম য র ল ব া pa pha ba bha ma ya ra la va sa
11.	Art	1	Art Galleries 
12.	Icons	2	Rabindranath Tagore, Sourav Ganguly 
13.	History	6	Historical culture, Home of Indian freedom fighter, East India Company, Colonialism, Historical Places
14.	Environment	9	Homely Environment, Cosmopolitan, Joyful, Noisy, Crowded 
15.	Culture/Tradition	7	Rich culture, Cultural Equity, Tradition, Cultural Places
16.	Others	9	Leisure, Tourist Attractions, Cheap Items, TMCP

Images Source: Obtained from electronic sources on the internet and direct shots

The spider plot below shown in Figure 3.17 indicate the notable relevant features.

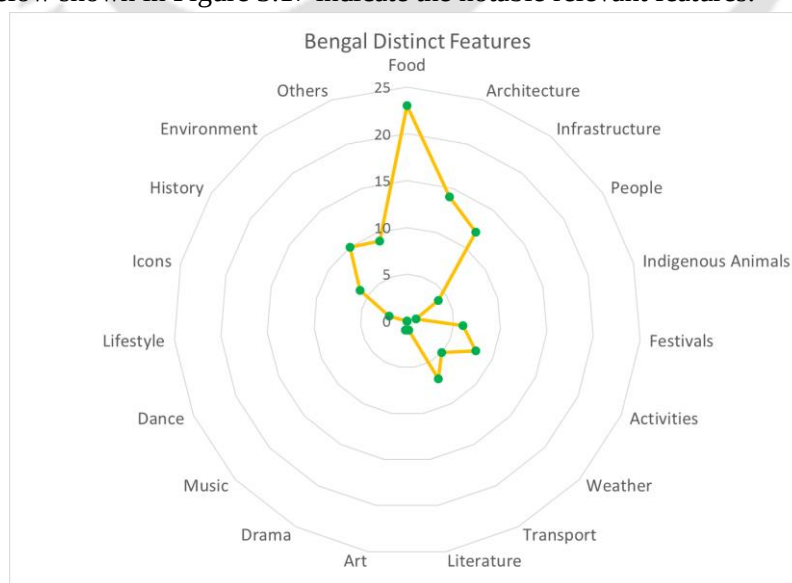


Figure 3. 17. Spider plot of the distinct features for West Bengal

The topmost distinct features of Bengal include Food (77%), Architecture (47%), Infrastructure (37%) and the environment (30%). Bengal tourism promotion brands it as the sweetest part of India. The state is popularly known for their cuisine, especially the sweets, Mishthi Doi, Rosogolla and Rabri, to name a few.

'The Sweetest Part of India' not only reminds Bengal's fame and glory for sweetmeats but also emphasises humility as well as the generosity of the Bengali population in front of the domestic and international tourists. Friendliness and homeliness of the Bengalis are going to be the big unique selling points of the overall Bengal experience in the coming days (Business World, 2018). Apart from the sweet delicacy that the state offers, Bengal is also famous for the fish cuisine like the Ilish Fish. The second distinct feature identified by the tourists are the architectural monuments identified by the tourists include the magnificent Victoria memorial, the colonial architecture, Kalighat Temple and museums.

Kolkata, formerly Calcutta, was the capital of India for 39 years during the British rule, and it remains the top spot to see colonial architecture, a must-see city for architecture lovers to include on their India travel itineraries. There are two broad ways to label the colonial structures in the city— the landmark, iconic, postcard monuments and the historical, sometimes crumbling, but still functional public offices. One of the most interesting of these is the city's High Court, the oldest in the country. Walter Granville designed this neo-gothic structure, which was established in 1862. With its bright red façade, centre tower and pointed windows, it was inspired by the Belgian Cloth Hall in Ypres, Belgium (World Footprints, 2018).

The Victoria Memorial which was built between 1906 and 1921 Kolkata, West Bengal, India. It is dedicated to the memory of Queen Victoria (1809–1901) and is now a museum and tourist destination under the auspices of the Ministry of Culture. Today the Victoria Memorial Hall has an assortment of Victoria memorabilia (paintings, illustrating events from Victoria's life), British Raj paintings and notable collection of weapons, sculptors, paintings, maps, coins, stamps, artefacts and textiles. As night descends on Kolkata, the Victoria Memorial Hall is illuminated, giving it a fairy tale look. The Victoria Memorial building is made of marble and at the top of the Victoria Memorial is a sixteen-foot tall bronze statue of victory, mounted on ball bearings. It rotates with the wind (Department of Tourism, Government of West Bengal, 2018). The style encompassed a blend of British architectural style with that of Egyptian, Venetian, Deccani, Mughal and other Islamic styles (Cultural India, 2018). There is also the National leader's gallery with the portraits and relics of the freedom fighters (Department of Tourism, Government of West Bengal, 2018).

The monument is an epitome of beauty and elegance and has become one of Kolkata's most exceptional architectural gem. One can visit to have an experience of the Victorian era and the aura of a peaceful and tranquil environment. Another iconic Kolkata monument is St. Paul's Cathedral, which sits close to the Victoria Memorial. Built-in the Gothic style, it took about eight years to complete after construction started in 1839. St. Paul's Cathedral was built on top of another church that was too small to accommodate the growing European community in India (World Footprints, 2018).

These distinct elements have helped in identifying the cultural features of a place for the Card Sorting method described in the next section

3.4 Card Sorting Method

For this study, categorising the cultural elements given in Hall's model into two sets of categories. One set is defined by Hofstede in his onion diagram of manifestations of Cultural Layers stated earlier but in this case, heroes have been replaced by myths for a broader approach to accumulate more

elements in the layer. Another set of categories are formed to describe the representation of culture observed in tourists' destinations. In order to achieve this, the card sorting method was used. The purpose of the experiment is to classify or categorise different cultural elements defined by research is to discuss the cultural representation issues.

Classification is the process by which objects are grouped and classified, rooted in people's experience. It helps to define how knowledge is represented. The *card sorting* method is a knowledge elicitation technique designed to reveal the conceptual structures, or categorisations, of targeted individuals. Card sorting requires participants to organise a set of instances, referred to as *cards* due to the original use of analogue index cards, into internally-homogenous groups, or *categories*, according to similarity along an identified sorting principle, or *criterion* (Spencer, 2009). Depending on the card sorting variant, the sorting criterion and categories may or may not be provided and the kind of information placed on the cards may be different (text, images, icons) (Roth et al., 2011).

It is also a usability method to explore the user's mental model mental models of how information is organized. It is, systematic and easy to use technique which helps to find how much similarities are in categories of a particular domain. It is used frequently in software development, evaluation, and product design. (Nawaz, 2012; Hinkle, 2008). The different methods of card sorting are as follows (Roth et al., 2011; Soranzo & Cooksey, 2015; Spencer, 2009) :

1. Open, closed and hybrid
 - Open- There are no preset categories. Participants create their categories into which they organise their cards and label them
 - Closed- Participants are provided with a predetermined set of categories that are already labelled
 - Hybrid- In a hybrid card sort, one or more predefined groups are provided and the other groups are created by the participants
2. Team or individual
3. Manual or with software.

For this close research card, individual and manual sorting method was adopted. For the Card Sorting method, cards which depict the cultural elements were given to the participants to analyse and categorise them into the categories given to them.

The sample size taken for the experiment is N=30. The participants were chosen based on their educational or professional background to understand the varied perspectives of viewers. Inclusion Criteria: Participants having Design, Fine Arts, HSS background are preferred.

A problem which may arise during card sorting is that most studies provide analysis and visualisation of users' classifications that explains the agreement of users on the clustering of groups but does not examine the logic used to conduct the analysis (Nawaz, 2012).

For this reason, to understand the participants' logic for classifying the cards into categories, an interview was conducted to find out the relationship between categories and also between the cultural elements. Such interviews have helped in understanding the participants' decision-making process and also in establishing the association of cultural layers with the cultural elements.

3.4.1 Methodology

For this Phase, the participants were given cards which comprise of the cultural elements defined in Hall's Iceberg Model. Their task was to classify them into the four categories Symbols, Myths Rituals and Norms, Values and the next exercise was to classify the same cultural elements into three

categories common, emerging, unconventional depending on the participants view of cultural representation at tourists destinations in general. After the card-sorting method, an interview was conducted to understand the mental models of the participant when they classified the cultural elements. The demographic data of the participants who participated in the Card Sorting Exercise is given in Table 3.4. below:

Age (yrs.): 1 = “18 to 25”, 2= “26 to 35”, 3= “Above 55”

Educational Background: 1 = “Design”, 2 = “Fine Arts”, 3 = “HSS”, 4 = “Others”

Gender Distribution, Male=29% and Female=71%

Table 3. 4. Demographic Data of the participants

Variables	N	Minimum	Maximum	Mean	Std. Deviation
Educational Background	30	1.000	4.000	2.548	1.234
Age	30	1.000	3.000	1.839	0.638

Cards Used for the exercise:

1. Symbols, 2. Myths, 3. Rituals and Norms, 4. Values

Categories of Card Sorting Exercise: Cultural Layers (CL) are given in Figure 3.18



Figure 3. 18. Categories of Cards used for the Card Sorting method for Cultural Layers
Source: (G. Hofstede et al., 2010)

The definition of each of the categories is given at the back of the cards so that the participants are provided with a clear understanding of the categories. These definitions were taken from Hofstede’s model. The participants were, however, free to describe their understanding of each of the categories. These were recorded in the interview given in APPENDIX-VIII.

Categories for Cultural Representations (CR) are given in Figure 3.19

1. Common Elements, 2. Emerging Elements and 3. Unconventional Elements



Figure 3. 19. Categories of Cards used for the Card Sorting method for Cultural Representations

- *Common Elements:* This category will contain cultural elements which have been frequently used by designers or by tourism to represent a culture of a place
- *Emerging Element:* This category will contain cultural elements which have the potential to be included or adopted as representations of culture
- *Unconventional Elements:* This category will contain cultural elements which are beyond the conventional perception and are unfamiliar representations of culture at cultural spaces.

Cards (Cultural Elements)

The Cultural elements taken for the exercise were derived from Hall's Model discussed in Chapter one. The elements were printed on papers which were cut into cards of 6cm by 3cm in size and another set of 18cm by 6cm. The cards used for this exercise were printed in two forms:

- **Visual Form** (Figure 3.20): The pictures were taken from the distinct elements that were identified by the participants in the survey given in section. It is observed that the visual cards assisted the participants in understanding the cultural elements clearly.
- **Textual form** (Figure 3.20): There were some cultural elements which were intangible and some could not be presented in the form of visuals. These were printed in text and presented to the participants.



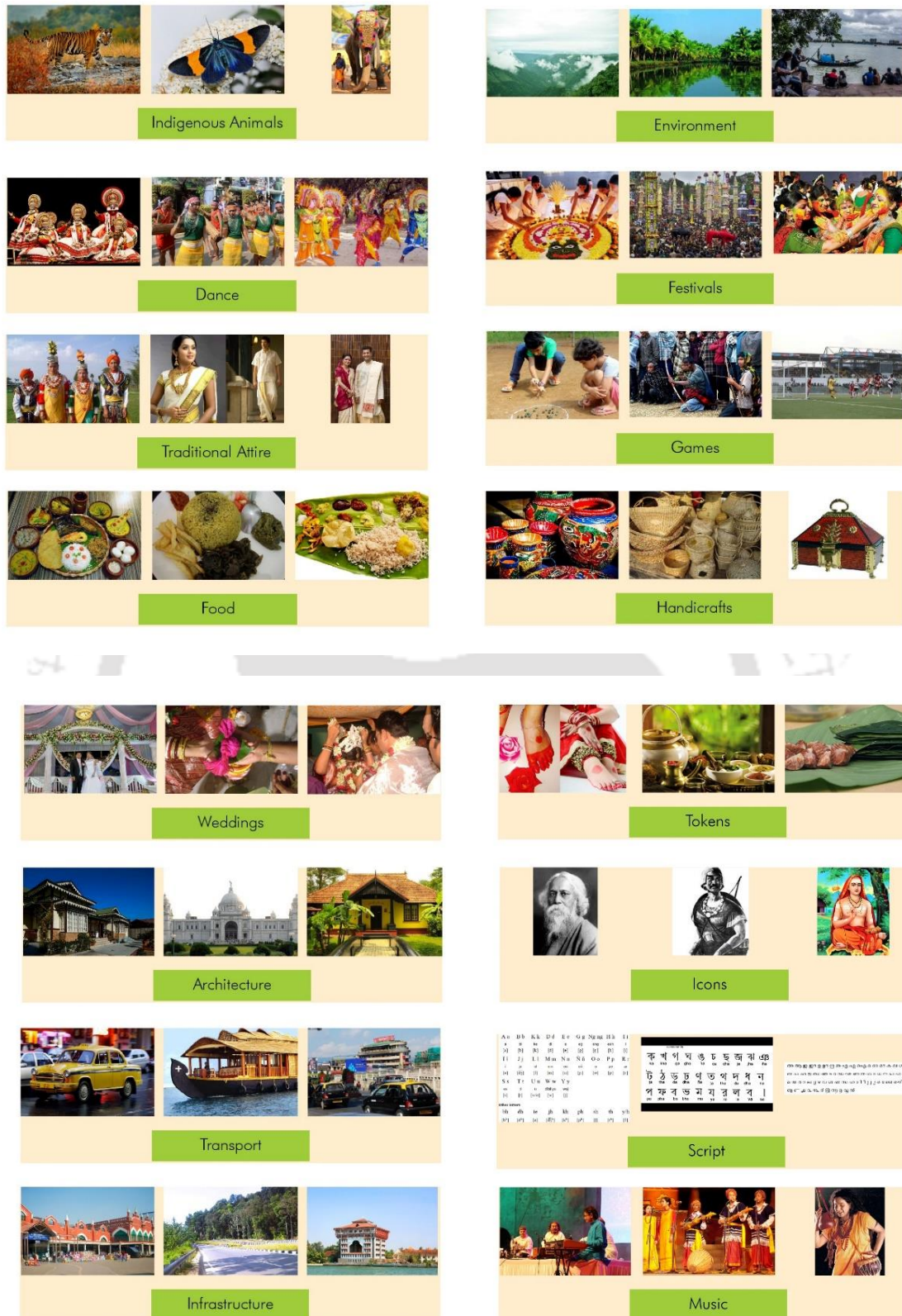


Figure 3. 20. Cultural Elements (Visual Form) used for the Card Sorting method
 Images Source: Obtained from electronic sources on the internet and direct shots
 Source: (Edward T. Hall, 2010; Alan A, 1987)

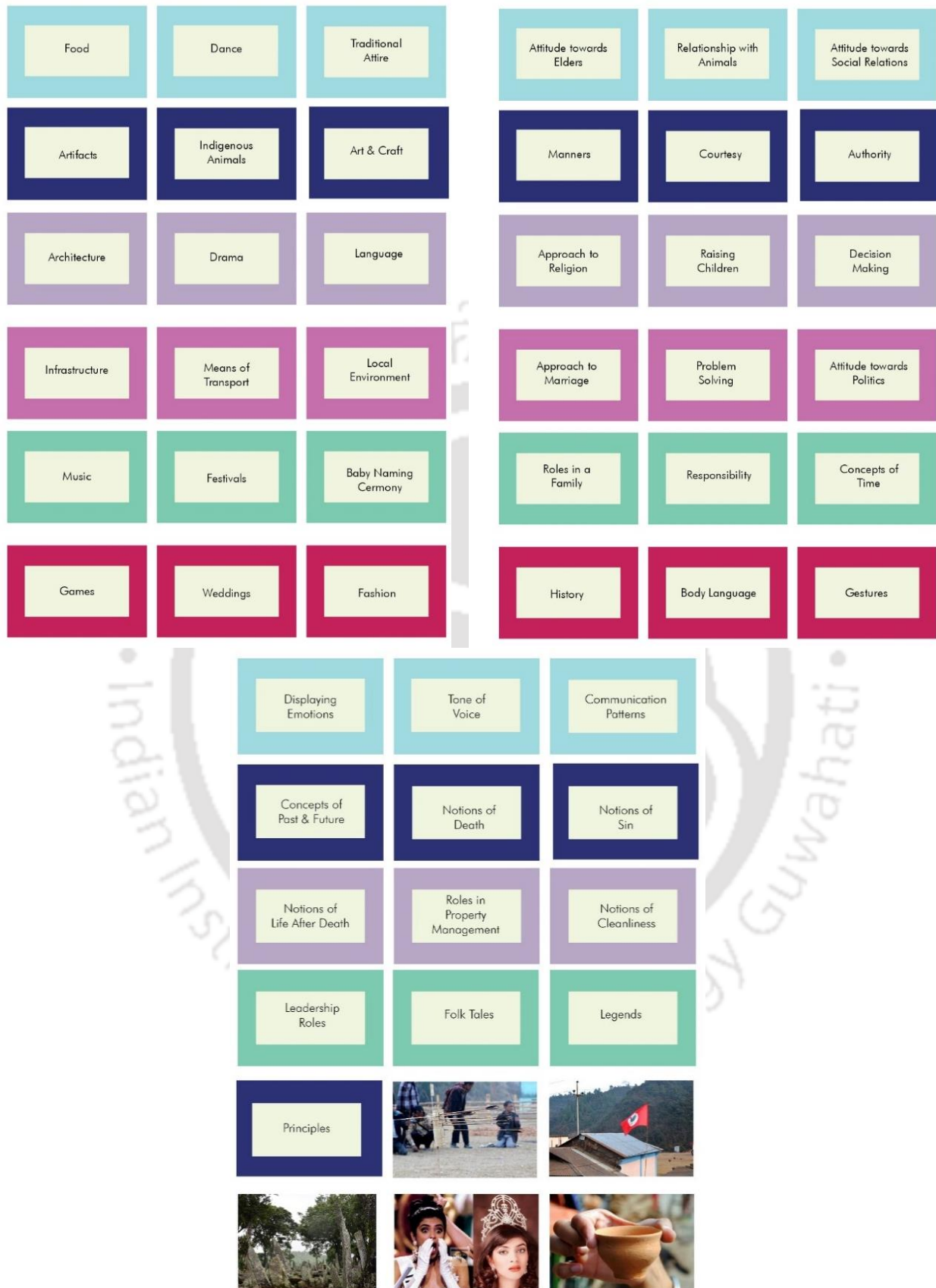


Figure 3. 21. Cultural Elements (Textual Form) used for the Card Sorting method

Source: (Edward T. Hall, 2010; Alan A, 1987)

Images Source: Obtained from electronic sources on the internet and direct shots

3.4.2 Card Sorting Exercise of Cultural Elements into Cultural Layers and Cultural Representations

The card sorting for this exercise involves a physical, spatial nature of the activity of spreading cards out on a table, putting things that are related near one another, and gradually putting them in piles is a very natural way to work. This makes the activity intuitive for a wide range of participants. The first part of the card sorting exercise was to categorise the Cultural Elements into the four categories defined as Symbols, Myths, Rituals and Norms and Myths and the second part was to categorise into Common Elements, Emerging Elements and Unconventional Elements. The space set up for card sorting method is given in Figure 3. 22.

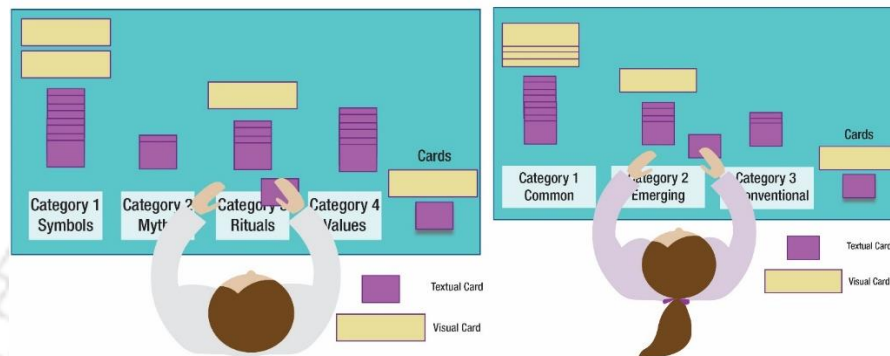


Figure 3. 22. Space set up for card sorting method

Methodology:

The participants were called individually to perform the exercise. They are not informed of the cultural elements or categories that are a part of the exercise to avoid biased results. The following steps were followed for the exercise.

Step 1:

The participants were seated on the table with the categories laid down.

Step 2:

The researcher explains each category to the participant

Step 3:

The participants are given cards both in the textual and visual form indicated by pink and yellow in Figure 3.22.

Step 4:

The participants read each card and stack them in each category according to their understanding and choice

Step 5:

After categorising all the cards into the categories, the participants were interviewed to understand their mental model and logical reasoning for categorising the cultural elements. The interviews were recorded in a video and audio file.

Step 6:

The researcher tabulates the elements arranged by the participants and documents the interview transcripts for content analysis.

The participants were free to perform the exercise in the setup space or on their workspace as the cards were portable. The following Figure 3.23 shows the participants during the exercise.



Figure 3. 23. Participants during the Card Sorting method

3.4.3 Results and Discussions of Phase 1

Ranking of Symbols

The results obtained from the card sorting of cultural elements in Symbols based on the ranking is given in APPENDIX-VII. A plot of the top 10 Ranks of Symbols is also shown in the bar plot in Figure 3.24.

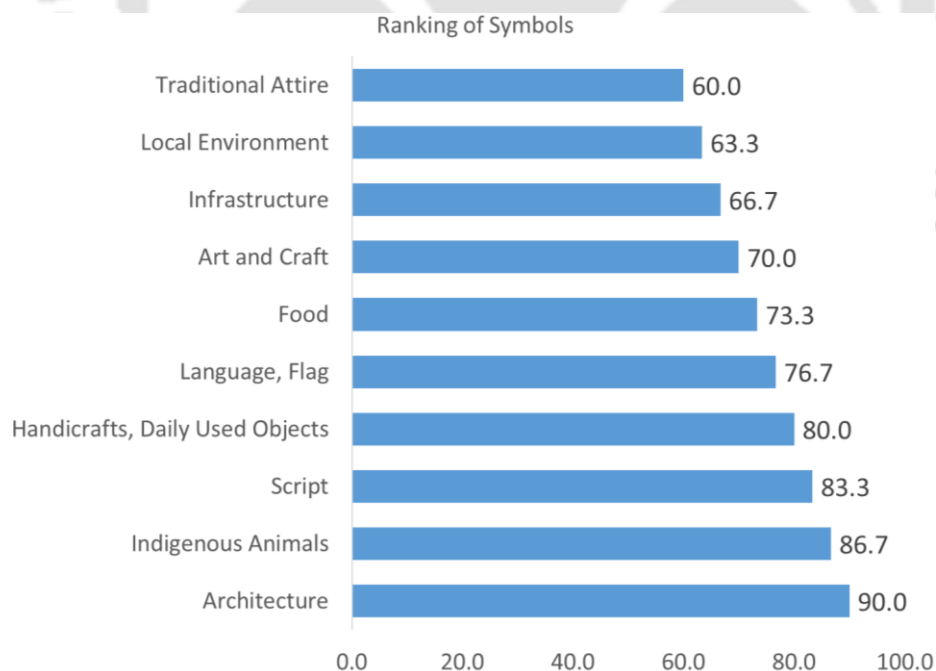


Figure 3. 24. Percentage Ranking of Symbols obtained from the card sorting method

Symbols reflect the individuality of the place. The research places its primary focus on the symbols of culture that people can identify. During the card sorting exercise, the participants have grouped them according to their understanding of viewing those elements which give a direct communication of

culture to tourists or someone living outside a community. Vernacular Architecture, as well as the infrastructure of towns and cities, can be symbols of both the culture and the era of it being built in any place. These symbols give an idea of the historical facets and heritage of civilisations.

Indigenous animals can be considered as symbols of community. Based on the climate and geographical terrain, different species of animals and birds are found. For example, the Bengal Tiger can be associated with West Bengal. The Bengal Tiger is a symbol of strength, agility and grace. These aspects of the tiger qualify it to be considered as the National Animal of India.

The tiger is known as the lord of the jungle and displays India's wildlife wealth. The Bengal Tiger was declared as the national animal of India in April 1973, with the initiation of Project Tiger, to protect tigers in India (India Today, 2018).

Script and language can also act as symbols of culture. The letterforms of the vowels and consonants are precisely fashioned to fit the script. The grammatical patterns and pronunciation of words would also differ from one society to the other.

Language apart from providing the necessary means of communication can also be used for articulating cultural norms and practices such that it becomes apparent and defined in terms of familiarity among people of the same culture and very distinct for outsiders to identify.

Food, as explained in earlier sections, is very much linked with the culture of a place. The same dish can be prepared differently from one place to the other, giving it a variety of taste. Every culture will have cuisines which reflect the identity of the place. For this reason, food can be considered as a symbol of culture.

Traditional art and crafts have taken inspiration from the local environment (flora and fauna, landscape), architecture, societal principles, rituals and folk tales of a place. These are then articulated into art and craft objects depending on the resources and materials available. These can be expressed as sculpture and installations, paintings, textiles, furniture, daily used objects, jewellery and other products of woodwork, leatherwork and metalwork.

The Arts and Crafts movement initially developed in England during the latter half of the 19th century was inspired by the social reform concerns and not defined by a particular style but by a set of principles³⁰ and attitudes (Sushma, 2017).

Local environment is also a symbol of Culture as the rituals norms, myths and values are passed down from myths which are also influenced by the stories and folk tales around the local environment.

Traditional Attire

Different cultures have different costumes and fashion history that identifies them, from the most primitive to the most sophisticated, using clothes and adornments as a means of communicating their social and personal status. Though perception through clothes as objects of ethnic identity may sometimes be misleading, clothes remain as vital tool for non-verbal communication mode of the language of fashion, indicating the signs that accompany the motifs and symbols expressed in them. Clothing is an integrated part of a culture, and most nations developed because they paid attention to their cultures which comprises local languages, beliefs, religious customs as well as costumes amid modernisation (Bernard, Edem, Dzamedo; Robert, Ahiabor & Richard, 2013).

³⁰ Source: <http://www.leith.edin.sch.uk/arts/resources/pdf/er/ArtsAndCraftsER.pdf>

People in society can use their traditional dresses to express who they are. The fashion used by each individual affects their appearance that can express factors of identity such as gender, ethnicity, lifestyle, social class. Ethnic dress is used to portray these cultural concepts and mark one's ethnic identity (Eicher, 1995). The *Bindi* is used as a cultural symbol to represent the third eye of spiritual sight. Specifically, if a woman wears a red *Bindi*, it signifies that she is married. In Indian culture, it is believed that showing respect and modesty when in a sacred place is done by wearing a scarf covering one's head (Arora, 2015).

Costumes generally are expressive and form an essential part of civilisation, just like other forms of arts. It affects every individual and reflects the culture of the past. Contemporary textiles and costumes reflect our spirit, our consciousness and the vibrancy of the society in which we live in (Bhatnagar, 2014).

Ranking of Myths

The results obtained from the card sorting of cultural elements in Myths based on the ranking is given in APPENDIX-VII. A plot of the top 10 Ranks of Myths is also shown in the bar plot in Figure 3.25 below:

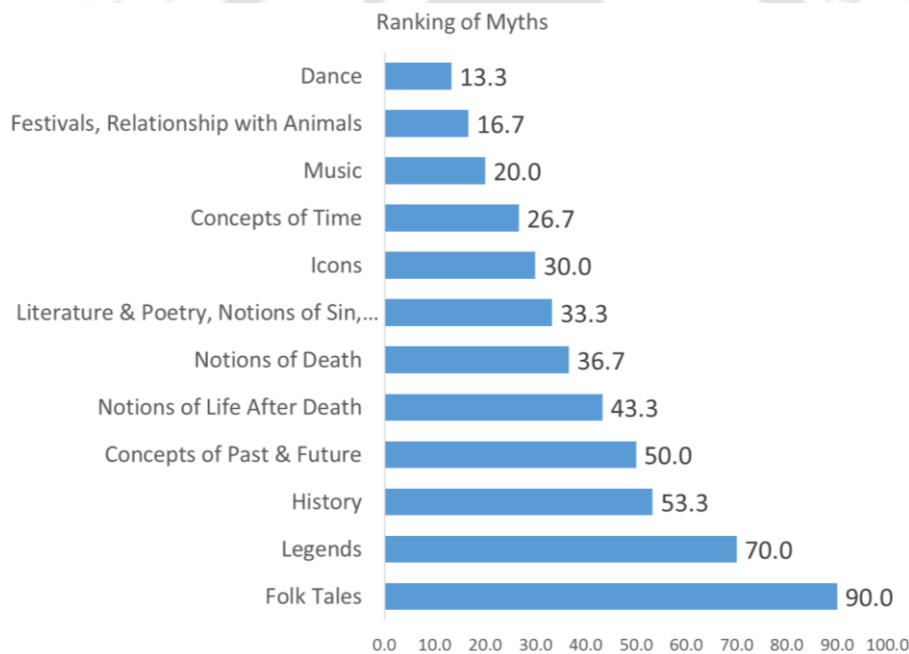


Figure 3. 25. Percentage Ranking of Myths obtained from the card sorting method

Ranking of Rituals and Norms

The results obtained from the card sorting of cultural elements in Rituals and Norms based on the ranking is given in APPENDIX-VII. A plot of the top 10 Ranks of Rituals and Norms is also shown in the bar plot in Figure 3.26 below:

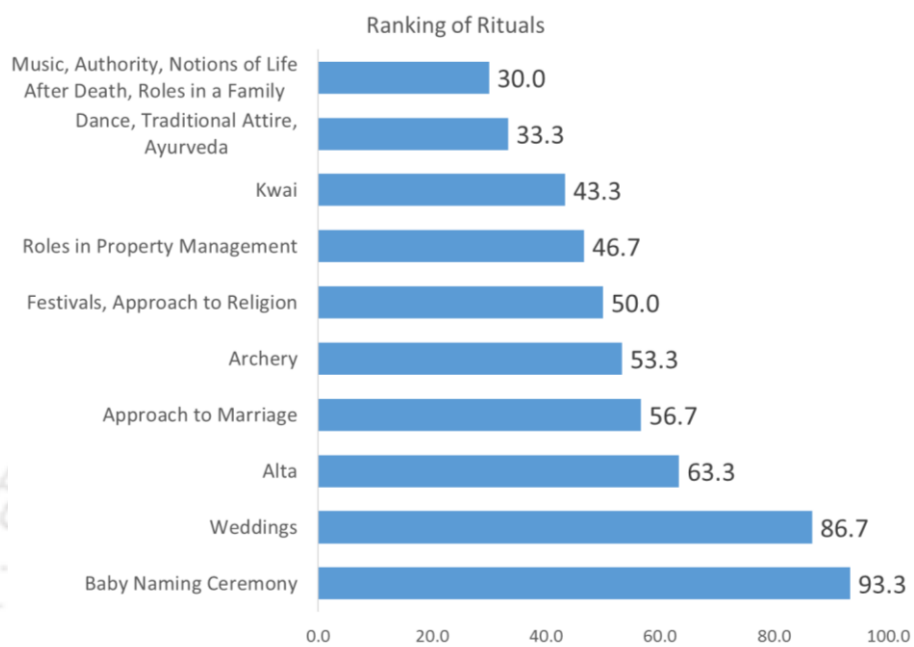


Figure 3. 26. Percentage Ranking of Rituals and Norms obtained from the card sorting method

Ranking of Values

The results obtained from the card sorting of cultural elements in Values based on the ranking is given in APPENDIX-VII .A plot of the top 10 Ranks of Values is also shown in the bar plot in Figure 3.27 below:

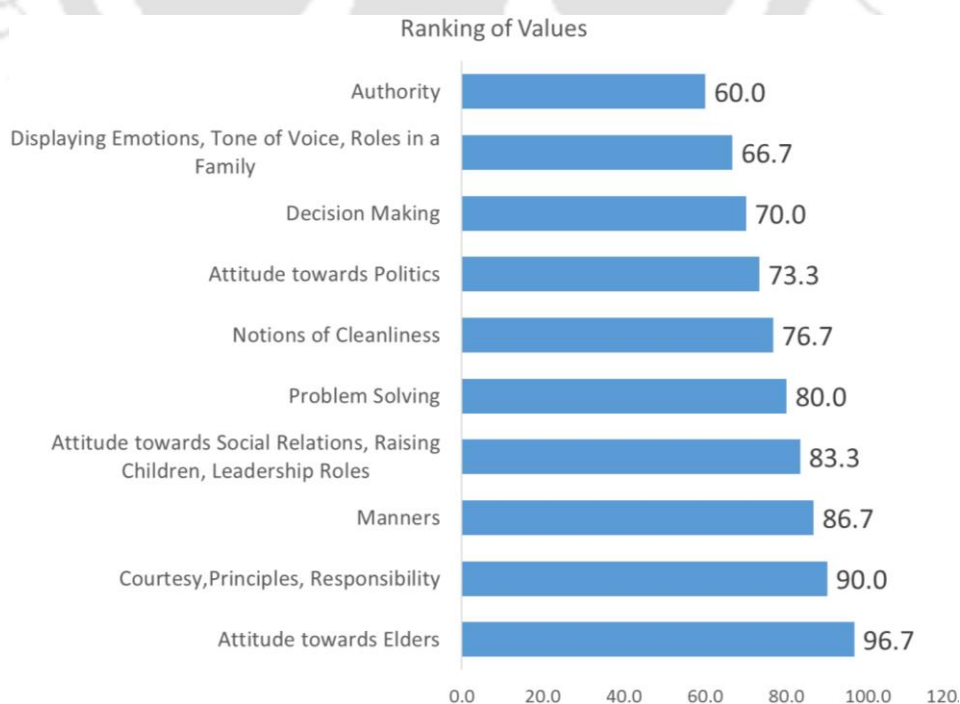


Figure 3. 27. Percentage Ranking of Values obtained from the card sorting method

The above results showed how the participants had ranked the cultural elements into the four categories, i.e. Symbols, Myths, Rituals and Norms and Values.

This study also tries to find out the link between these cultural layers. In order to achieve this, Cluster analysis using Dendrogram of Ward's Linkage and Content Analysis of the interviews was done.

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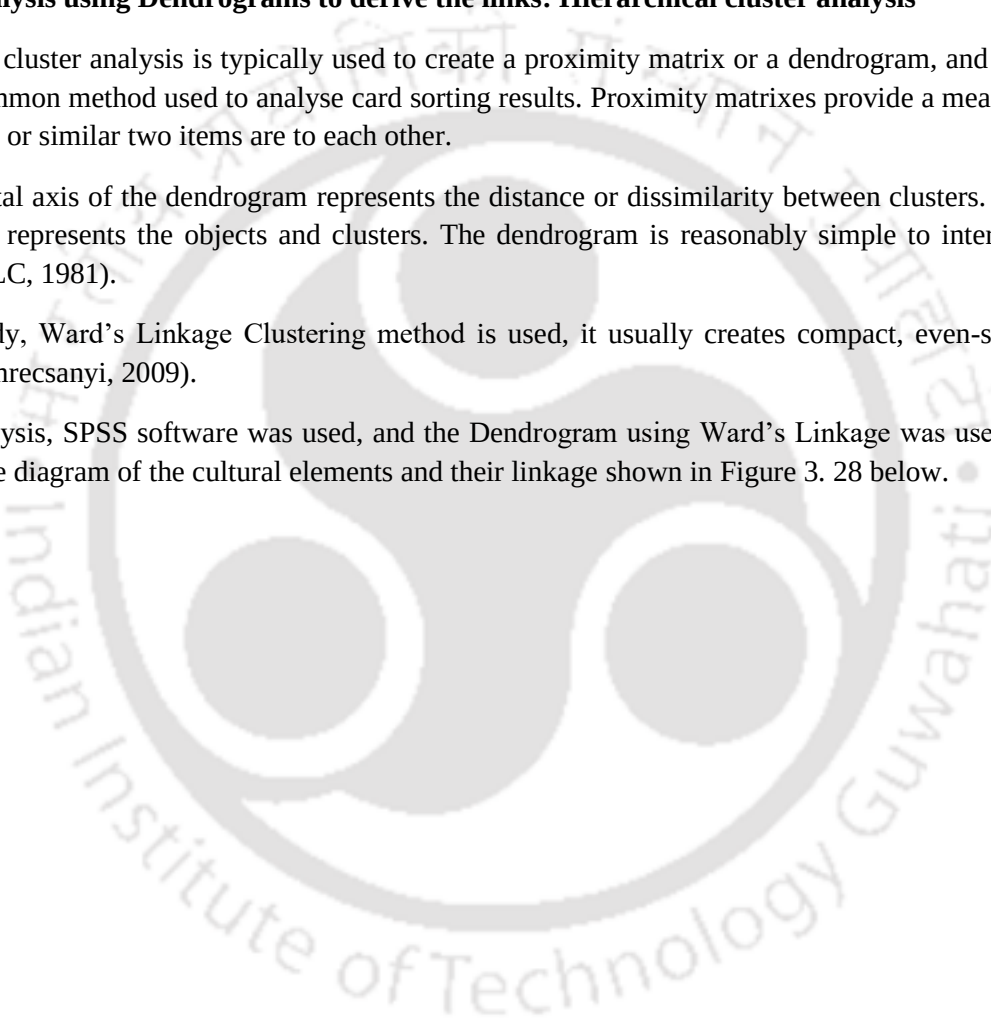
Cluster Analysis using Dendrograms to derive the links: Hierarchical cluster analysis

Hierarchical cluster analysis is typically used to create a proximity matrix or a dendrogram, and it is the most common method used to analyse card sorting results. Proximity matrixes provide a measure of how close or similar two items are to each other.

The horizontal axis of the dendrogram represents the distance or dissimilarity between clusters. The vertical axis represents the objects and clusters. The dendrogram is reasonably simple to interpret (NCSS & LLC, 1981).

For this study, Ward's Linkage Clustering method is used, it usually creates compact, even-sized clusters (Szmrecsanyi, 2009).

For this analysis, SPSS software was used, and the Dendrogram using Ward's Linkage was used to display a tree diagram of the cultural elements and their linkage shown in Figure 3. 28 below.



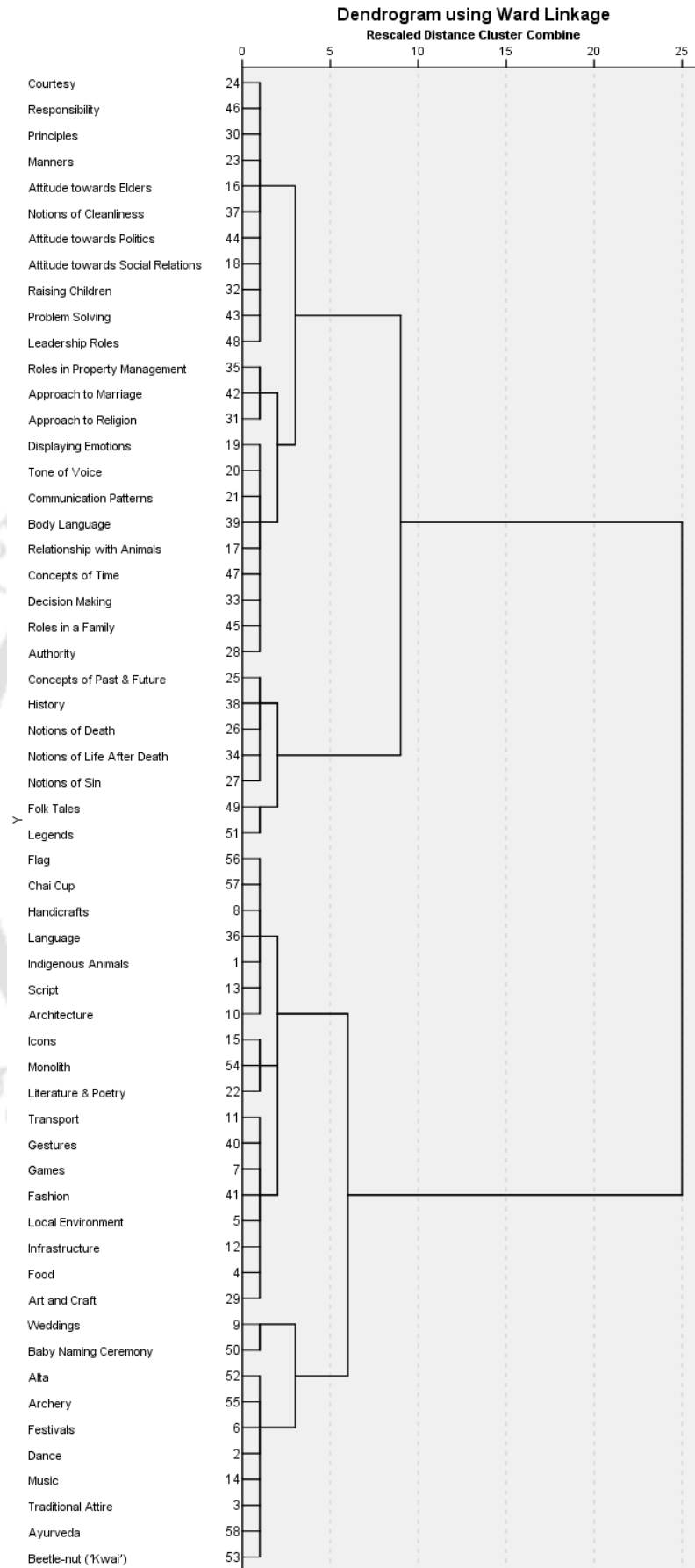


Figure 3. 28. Dendrograms using Ward Linkage for Cultural Layers

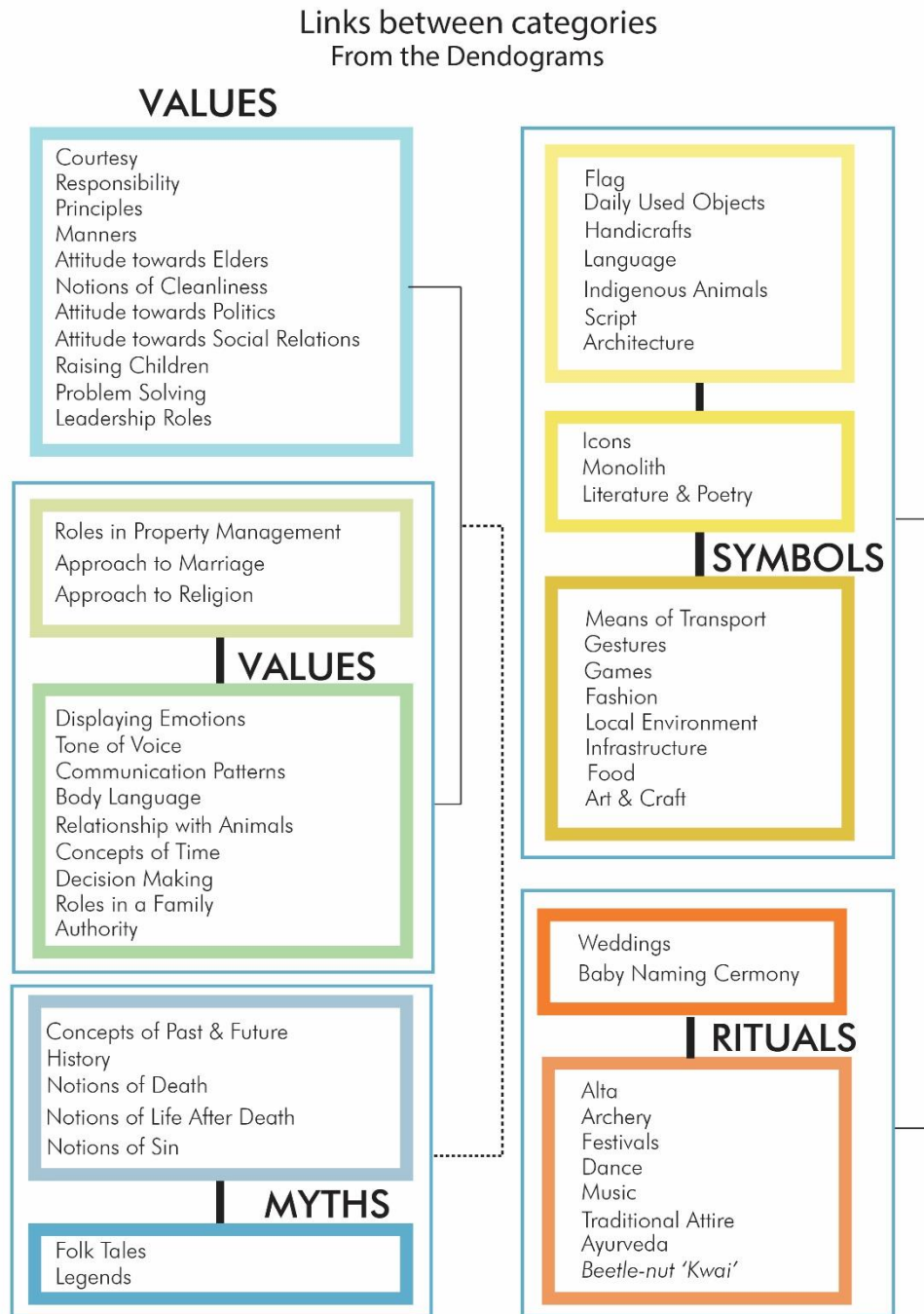


Figure 3. 29. Dendograms of the Cultural Elements as Cultural Layers

From the above analysis (Cluster Analysis and content Analysis), the following conclusions were made:

Figure 3.29 gives the categorisation of the cultural elements into the categories and also shows the links between the categories. This chart was derived from the dendrograms using Ward's linkages from the dendrogram using Ward's Linkage the following inference and is derived as presented in the chart (Figure 3.29). The colour coding of this chart shows the relations between the elements. Elements which have a close relationship which is of the first level are represented in the same shades of a colour. For example, Values are shown in green, another category of values are shown in bluish-green, Myths are shown in blue shades of colour, the Symbols are shown in yellow shades and the Rituals in

orange shades. These colour codes show the degree of closeness and relation that were obtained in the clustering of the cultural elements. These indicate the first level of relation.

The black and thick bar in between the two similar shades of colours show the next level of relations between each of the categories. In Figure 3.29, this bar is seen to be connecting the two green categories, which are named as Values. It is also seen in connecting the blue shade categories which are named as the Myths, it connects the three yellow shade categories termed as the Symbols and finally the two orange shade categories together which are Rituals. This is the second level of relationship which is not a strong relationship as that of the first level.

The thin line shows the link between the green and the bluish categories and the yellow and orange categories. This is the third level of relationship which is not a strong relationship as the first two levels. The dotted line shows the link between the green and the blue categories. This relation is the weakest and is the fourth level of relationship which is not a strong relationship as the first three levels.

After the participants have sorted the cards into the categories, an interview was conducted.

3.4.4 Content Analysis of Interviews of Phase 1

The interview was conducted not only to understand the mental models of the participants but to get an idea of how cultural layers are linked together and their influences on one another. The interview for the second part of the exercise was done to understand the elements used for branding of culture and extend of displaying them from extensive use to limited use. The interview also addresses designers and artists to find out innovative ways to explore the cultural elements and integrate them into the design of cultural products.

A sample of the questions asked in the interview for the first part of sorting cultural elements into cultural layers is presented as follows:

General Questions

- Q.1 When you were arranging these cultural elements into the groups, did you find any similarity/links in between the groups?
- Q.2 While you were categorising these elements into these categories, what was your understanding?
- Q.3 How would you describe each group?
- Q.4 What about symbols, what was in your mind when you were categorising the cultural elements into symbols?
- Q.5 What is your understanding when you choose these cards for Values?
- Q.6 What about Rituals and Norms, what was your understanding?

Selective Questions

- Q.1 You have kept indigenous animals in myths, can you explain why?
- Q.2 Why have you placed 'Betel Nut' in Myths?
- Q.3 Can you tell me why you have kept relationship with animals in myths?

A sample of the questions asked in the interview for the second part of sorting cultural elements into cultural representation is presented as follows:

General Questions

- Q.1 What was your logic in placing elements in Common, Emerging and Unconventional categories?
- Q.2 Can you pick 5 cards from the Emerging elements and explain their importance?
- Q.3 Can you tell me why you have categorised these elements into the emerging elements category, why are these important to you?
- Q.4 Why have you placed some of these elements in Unconventional?
- Q.5 From the Emerging or Unconventional elements can you pick a few things that you feel are important?

Selective Questions

- Q.1 As a designer if you were to represent these elements how would you do it? Or Q.1 From a Designer's point of view if you were to project some of these Emerging elements to tourists, how would you do it?
- Q.2 Why do you think that Relationship to animals is important?
- Q.3 Why do you think 'Fashion' is unconventional?

The data document of the interview which includes all the questions asked and the data recorded is given in Appendix-VIII. The data was subject to a detailed analysis to extract meaningful findings using the content analysis.

Content analysis is a highly flexible research method that has been widely used in library and information science (LIS) studies with different research goals and objectives of human recorded communications. The research method is applied in qualitative, quantitative, and sometimes mixed modes of research frameworks and employs a wide range of analytical techniques to generate findings and put them into context (White & Marsh, 2006).

It is the study of the content concerning the meanings, contexts and intentions contained in messages. Content denotes what is contained, and content analysis is the analysis of what is contained in a message. Broadly content analysis may be seen as a method where the content of the message forms the basis for drawing inferences and conclusions about the content.

There are two types (Prasad, 2008): Conceptual Analysis and Relational Analysis: Conceptual Analysis also known as thematic analysis involves a concept is chosen for examination, and the analysis involves quantifying and tallying its presence. It looks at the occurrence of selected terms within a text or texts. Relational analysis, also known as semantic analysis begins with the act of identifying concepts present in a given text and aims to look for semantic, or meaningful, relationships. However, relational analysis seeks to explore the relationships between the concepts identified (Carley, 1997). For this study, the relational analysis was adopted.

Coding Scheme

For this method, a two-process coding scheme was adopted to highlight the elements which have a significant contribution to the subject to be studied. The colour codes the coding process is given below in Table 3.5:

Table 3. 5. Colour coding used in the analysis

Link between Categories	Orange	
Symbols	Purple	
Myths	Green	
Rituals	Maroon	
Values	Blue	
New Insights	Teal	

Sample of the data document of the Interview conducted

Participant 1 (AW)

Q. When you were categorising, do you feel that some of the groups are linked to each other?

A. For the picture ‘Environment’ - I don’t know whether it’s the Value that plays a factor or whether it is the Rituals. For example, we the Khasi tradition, believe in cleanliness, which I believe it’s more of a Value but it can also be a Ritual For the picture ‘Music’ – It can either be a symbol or a ritual. For the picture ‘Traditional attire’ – It can represent both symbol and ritual.

Q. Can you tell why you’ve placed ‘Architecture’ as a Myth?

Different states have different culture; their architecture is based on their history or myths that they had in their particular region.

Q. When you were placing these symbols, what intrigues your mind?

A. I felt these are the little things which gave a clear picture of the culture one follows. For example, the betel nut and the flag are common symbols which symbolizes the Khasi culture. I feel all these symbols also should interrelate with each other.

Q. What is your understanding when you choose these cards for Values?

A. Culture imbibed many values to society, especially for the younger generations. Values have always been there since the beginning of time and it is passed on from one generation to another. Different culture may have their own approach to various values.

Second Coding Process

Second Coding Process: Extracting the meanings and topics from the highlighted statements. Here the Symbols, Myths, Rituals and Norms and Values are defined and the links between these layers are also analyzed and tabulated. A sample of the coded data is given below in Table. The entire data is given in the Appendix-VIII. After the second coding process was done, the data highlighted with the same colour are grouped together and tabulated in the following table (Table 3.6). The definition of each layer is given in Table 3.7, Table 3.8, Table 3.9 and Table 3.10.

Table 3. 6. Sample of Second Coding Process

Participant 1(AW)	Participant 2(AB)	Participant 3(AP)	Participant 4 (AD)	Participant 5(EK)
	Values of any culture I think it is based on the Mythology the stories If I am giving respect to elderly people so maybe from my childhood mythology, stories and folk tales, they have focused on respect Symbols represent the rituals or vice versa.	Obviously the categories are very much interlinked. from one category to another the distinction is very fine symbols generally have an in-depth meaning I have thought those which are used mostly in an outside approach suppose gestures it's in symbols Myths I have chosen those which have an ancient origin like folk tales and monoliths.	Symbols, Myths, Rituals can all be clubbed under one heading. “Roles in Family” can either be a Ritual/Norm or Values.	‘History’ can influence people to follow certain rituals ‘Ayurvedic’ - promotion of these medicinal practice can be another way to learn about a certain culture (medical tourism) A culture must have certain values like protecting and maintaining a clean environment

Interpretation of Cultural Layers:

Defining Symbols: The definition of symbols by the participant is given in Table 3.7

Table 3. 7. Definitions of Symbols

Symbol as an identity	• Symbols are something related to how you identify things to a culture • Symbols are those elements that I can easily identify its relation to a particular Culture • Those elements which can directly identify some culture? • Be symbolic of the culture and also is an identity that can identify the culture. • It is the identity that differentiates cultures • In symbols: identity or our first glance comes
Symbol as an element of belonging	• Looking at symbols we can say right away that this belongs to this culture
Symbol as a Representation	• Symbols are the little things which gave a clear picture of the culture those which are used mostly in an outside approach • Symbols, it's a kind of an act that represents the culture. • Traditional attire and Fashion represents the culture • Symbols can be something that resembles a culture • Symbols are a depiction of a place • Symbolic is basically something that represents what a culture should be. • Symbols represent something • Represent things of a culture I kept them in symbols.
Symbols as observations of Culture	• Symbols are those elements when I see with my eyes like in the picture • It's mostly what I observe in a culture. • Symbols are more factual and things that we can see. • Those elements when somebody sees or observe
Examples of Symbols	• E.g.: art and craft, literature, traditional dresses, environment and transportation • If we see <i>tungrymbai</i> we can say it belongs to the Khasi culture • Their dress we can say from which place they belong • This traditional dress represents dignity. • Like language every tribe and place has different language. • Art and craft: Looking at it we can be able to make out from where the art and craft originates

Defining Myths

Table 3. 8. Definitions of Myths

Definition	• Architecture is based on their history or myths • Myths I have chosen those which have an ancient origin like folk tales and monoliths. • Myths, it's a story or history there is a story or a theory behind it • Myths basically they are the folklore that our ancestors have passed on through the generations. • Concepts of Myths have both imaginary and real. It passes from one generation to another.
Examples	• Dance Form Festivals Folk tales and all arise from Myths. • The Betel Nut from a mythical story. • Music when you look into the lyrics of traditional folk music you will have stories or theories attached • Baul Geet, the intent is to bring back something from the past so also with Festivals. • Myths are influenced by the environment; the mythical tales would have not been so enchanting without the play of the environment. • Kept fashion in myths: probably there might be some story that was told in the past that reflects on what we wear today • In India basically we consider animals as idols and also there are particular Gods that carry an animal so it's a myth, that there is a relationship with animals. • Folk tales, we have heard from our grandmothers. We place ourselves in these stories.

Defining Rituals:

Table 3. 9. Definitions of Rituals

Definition	• Rituals is an activity that is being practiced within a culture • Baby Naming Ceremony, approach to marriage or approach to religion, for example in Christianity also there are certain Rituals and norms. • Rituals is more of a societal thing or a group activity • In rituals I feel it's more of an activity • Rituals tend to collaborate or collect people together. • Rituals are basically activities that a culture should perform • Rituals I feel it's more of an activity • Rituals and Norms is how things should be done • Rituals and Norms, is more on the religious side like the 10 Commandments in Christianity, it lays down the social norms, what should be done on this particular day. What to eat and not to eat
Examples	• History can influence people to follow certain rituals • How we treat animals comes from rituals like in some places there are ritualistic sacrifices • Weddings: It's a part of celebration in a culture. Dance also is a form of rituals. • Baby naming and relationship with animals also can fall in rituals, the rooster in the Khasi religion or culture is worshipped • The decision making is formal then the Rituals and Norms will govern it. But if we have to take decisions based on our personal lives then it will come from our values. • Communication Patterns is our choice but we have to follow some norms

Defining Values:

Table 3. 10. Definition of Values

Definition	• Culture impart many values to a society • Values have always been there since the beginning of time and it is passed on from one generation to another • I think culture does influence things like problem-solving and decision making in the individual • Values I associate it with acts that you do in your day to day life or the kind of dialogue one has within a society or a community • Values here I am taking to more of a personal account • Values, I think these are the ideas that shape a particular group of people • I thought value is more like principles and manners • Values are a pattern of people's life. A community has to follow this as a set of rules • Basic understanding of values is what we've been taught in childhood • Values are something that an individual chooses for himself or a group of people that can differentiate one person to another • Values depict how people belonging to a certain place behave and react to certain things differently • they govern how good people are or how people react to certain situations • Values shape certain personalities and traits of the individuals in the society. • These are the things that humans should consider in order to live in peace and harmony with each other. So I think these are very essential. • Also one can follow all these elements in values because he or she is taught • It is very much influenced by culture • Values is basically the personality of a person
Examples	• Values, Attitudes towards politics, Attitude towards social Relations then cleanliness which are the principles in life • Problem Solving/ Decision Making- under values because it is something that one learns from teachers, family members, community as well as experiences • Gestures: there are rules and regulations like for women they cannot raise their hands very high • Body language, manners • Tone of voice, we can see the difference between girls and boy • Indian context girls are always taught not to raise their voice or shout • Gestures, manner and communication patterns.

Links between Categories

In this section, the links between the Cultural Layers are analysed and tabulated as shown below (Table 3.11):

Table 3. 11. Extracting Relationships among the layers of culture

Between Symbols and Myths	1. Can also fall in myths because it has a story behind it Handicrafts which can also be symbols of a culture 2. I feel symbols could have been inspired by Myths 3. Yes, like for example artifacts and traditional attire, these are kept in symbols but they can also be related to myths.
Between Symbols and Rituals	1. Symbols represent the rituals or vice versa. Any kind of rituals and norms slowly becomes symbols of the culture 2. One category to another the distinction is very fine. Gestures are kept in symbols; we can also put it in rituals. Rituals and Symbols are very much overlapping with each other 3. 'Dance' is a symbol and can also be a ritual 4. Like music and dance can become a symbol of culture but in the Indian context it's more based on the rituals and norms 5. There is a link between Symbols and Rituals 6. Sometimes the elements in symbols fall with the rituals 7. Similarities between rituals and symbols. Beetle-nut is a form of a ritual of eating and giving people but it can also be a symbol. Festivals: Like Diwali or Holi is not celebrated everywhere, it is a ritual and it can also be a symbol 8. Rituals and symbols are linked 9. Like 'Kwai' or Beetle-nut in the Khasi culture is given to guests as a welcoming gesture; hence I have placed in Rituals, but it can also be symbolic 10. Alta which I have put in Rituals can also be a symbol. 11. 'Tamul Pan' Beetle-nut, kept in Symbols can also be in rituals. Fashion also can be both in symbols and rituals. 12. Games kept in rituals can also be placed in symbols as you can see the marble game or <i>maw point</i> it shows that people play in 13. Festivals though I put in symbols, but at some point, I felt that it could also fit in ritual and norms
Between Symbols and Values	1. 'Infrastructure' is a symbol can also be a Value. 2. Fashion can be both in symbols and it can also be in Values. 3. Symbols and values can be combined
Between Rituals and Myths	1. Myths and rituals are also very much linked because everything develops on myths of a culture 2. Myths and Rituals are also interlinked. Like Rituals comes from Myths. It's like a layer 3. Like history which I placed in Rituals can also be related to myths 4. Notions of Life after death: whether I should put it in myths or rituals

	5. I think Myths, Rituals and Norms are very similar to each other because myths give rise to Rituals and norms and rituals and Norms also dictates Myths.
Between Rituals and Values	1. Whether it's the Value that plays a factor or whether it's the Rituals. We the Khasi tradition, believe in cleanliness, which I believe it's more of a Value but it can also be a Ritual 2. Weddings are sometimes based on a cultural norm and it can also be a value 3. There are similarities between rituals and values
Between Myths and Values	1. Values of any culture I think it is based on the Mythology of the stories. If I am giving respect to elderly people so maybe from my childhood mythology, stories and folk tales, they have focused on respect 2. Life after death: This can also be a myth or a value.
Other links	1. Symbols, Myths, Rituals can all be clubbed under one heading. 2. Obviously the categories are very much interlinked, from one category to another the distinction is very fine. It's like a layer from Values there comes the myths, then Rituals and Rituals is generalized and use daily as symbols 3. An interlinking between symbols myths and rituals 4. Symbols, rituals and values are somewhat related

3.4.5 Establishing the relationship between Cultural Layers

An understanding of the participant's mental model that helps to explain the clustering of the cultural elements into the defined categories. The percentage distribution of the links between Cultural Layers is shown in Figure 3.30.

- 40% of the Data states that there is a link between Symbols and Rituals
- 15% of the Data shows the Links between Rituals and Myths
- 12% of the Data showed other linkages between multiple categories

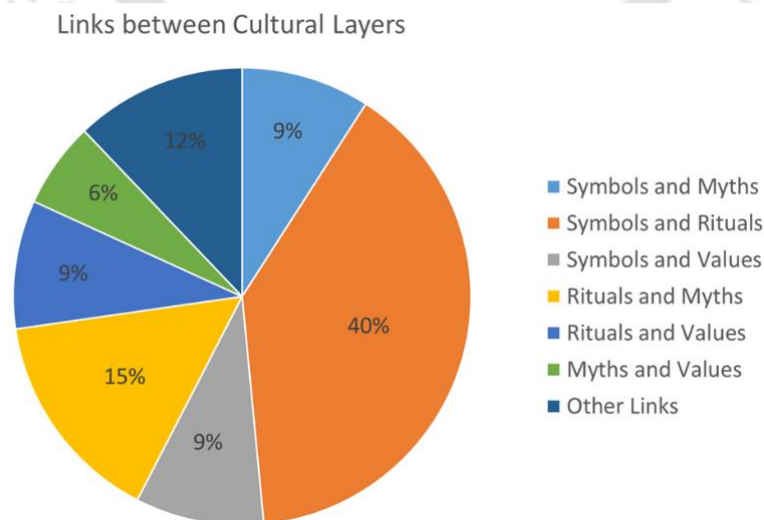


Figure 3. 30. Percentage distribution of the links between Cultural Layers

A visual display of the analysis of the Card Sort method and content analysis is shown in Figure 3.31. The colours chosen for each category of the cultural layer has no specific meaning or link, they are used only for representation of the data analysed.

- The following chart is presented to show the cultural elements categorised into the cultural layers. It also displays the links between Symbols and Rituals
- The chart also displays the links between Rituals and Myths
- Symbols and Rituals and Norms are placed closely in the chart to show their connection
- Rituals and Myths are also placed next to each other to show the linkage between the two categories

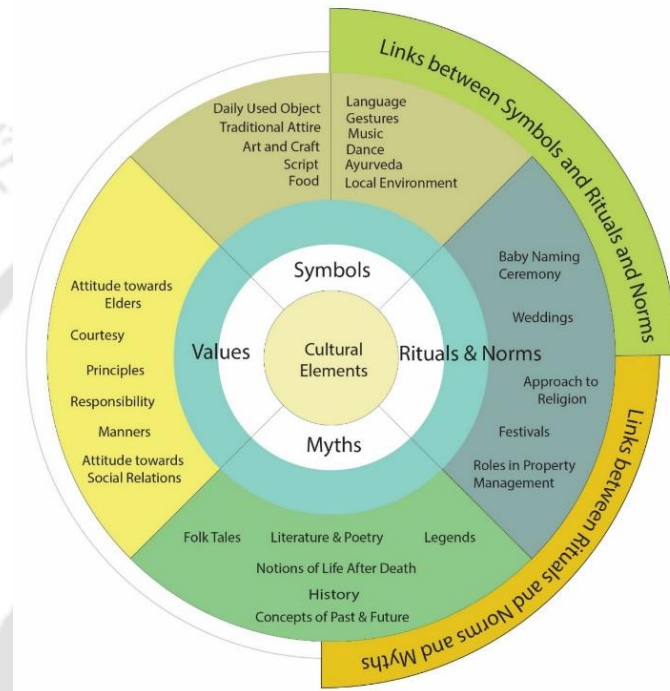


Figure 3. 31. Chart representing Cultural Elements and the links between Cultural Layers

The chart can be used in the design a cultural space or products where designers can select appropriate cultural elements and categorise layers which are link together to build up the aspects of culture in any society.

3.4.6 Phase 2: Card Sorting of Cultural Elements as Representations of Culture

The second part of the card sorting exercise was to categorise the Cultural Elements into the four categories defined as Common Elements, Emerging Elements and Unconventional Elements. These categories were defined based on the level of their cultural representation of a destination or place by the designers. Through this card sorting it is expected to see 1) Elements which are frequently used, 2) Those that have the potential to describe the culture but are not used as much and 3) Elements which are unconventional and not seen at all as representations of a culture. The figures below showed the ranking of the cultural elements in the different categories.

3.4.7 Results and Discussions of Phase 1

Ranking of Cultural Elements in the Common Category

The results obtained from the card sorting of cultural elements in Common Category based on the ranking is given in APPENDIX-IX. A plot of the top 10 Ranks of Common Elements is also shown in the bar plot (Figure 3.32).

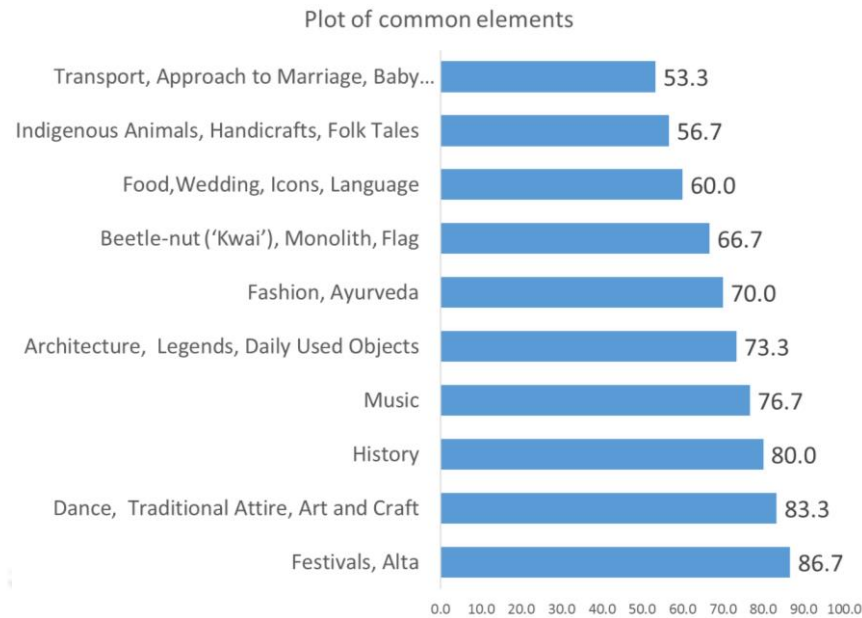


Figure 3. 32. Plot of the top 10 most commonly used representations of culture in design

Ranking of Cultural Elements in the Emerging Category

The results obtained from the card sorting of cultural elements in Emerging Category based on the ranking is given in APPENDIX-IX. A plot of the top 10 Ranks of Emerging Elements is also shown in the bar plot (Figure 3.33).

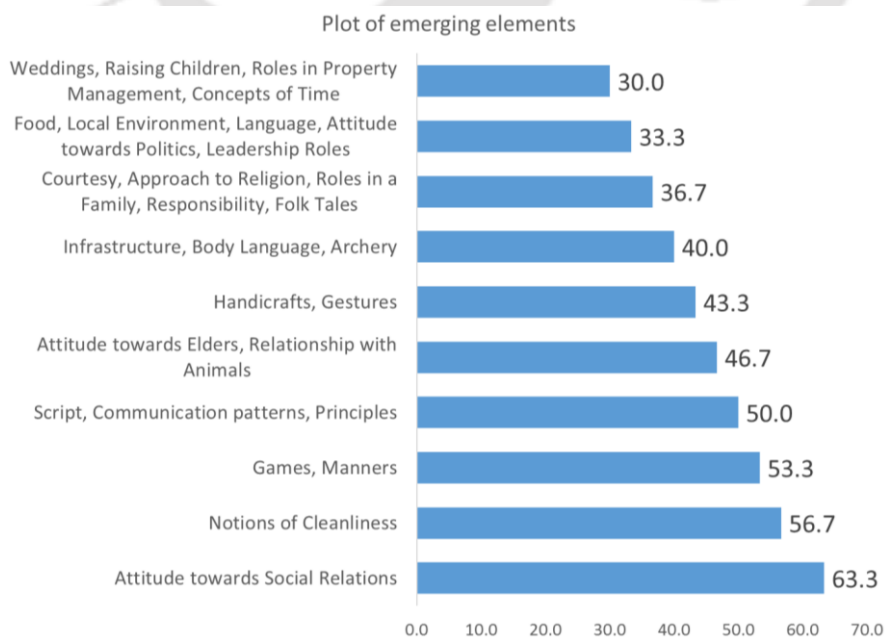


Figure 3. 33. Plot of the top 10 emerging elements of culture in design

Ranking of Cultural Elements in the Unconventional Category

The results obtained from the card sorting of cultural elements in Unconventional Category based on the ranking is given in APPENDIX-IX. A plot of the top 10 Ranks of Unconventional Elements is also shown in the bar plot (Figure3.34).

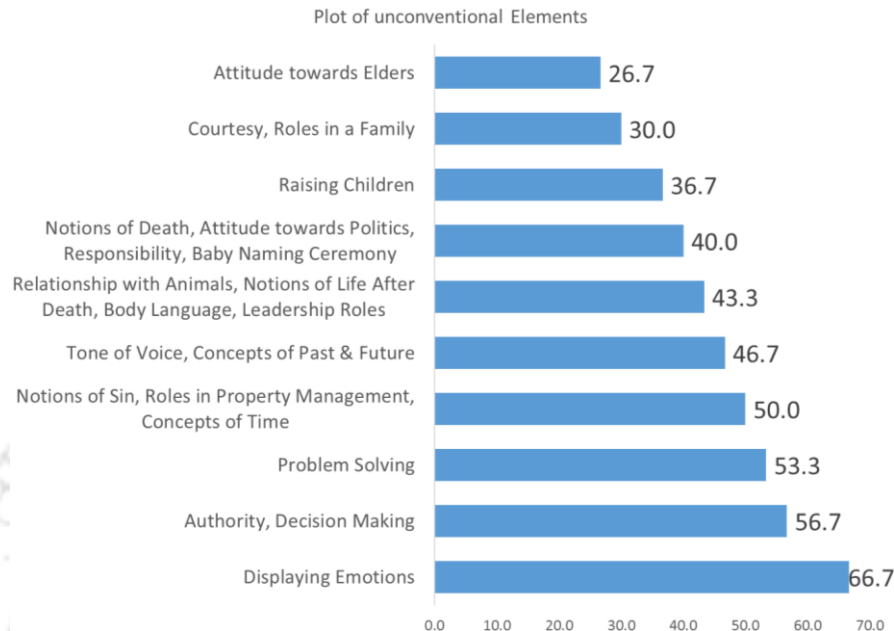


Figure 3. 34. Plot of the top 10 most unconventional representations of culture in design

The results plotted above showed how the participants had ranked the cultural elements into the three categories, i.e. Common, Emerging and Unconventional elements.

This study also tries to find out the link between these categories and also understand the mental model of the participants while they cluster the cultural elements. In order to achieve this, cluster analysis using dendrograms of Ward's Linkage and Content Analysis of the interviews described in the previous sections was done.

Cluster Analysis using Dendrograms for analysing the Card Sorting exercise

The tree diagram or clustering of the cultural elements that are clustered based on their level of cultural representation is shown in the dendrogram below (Figure 3.35).

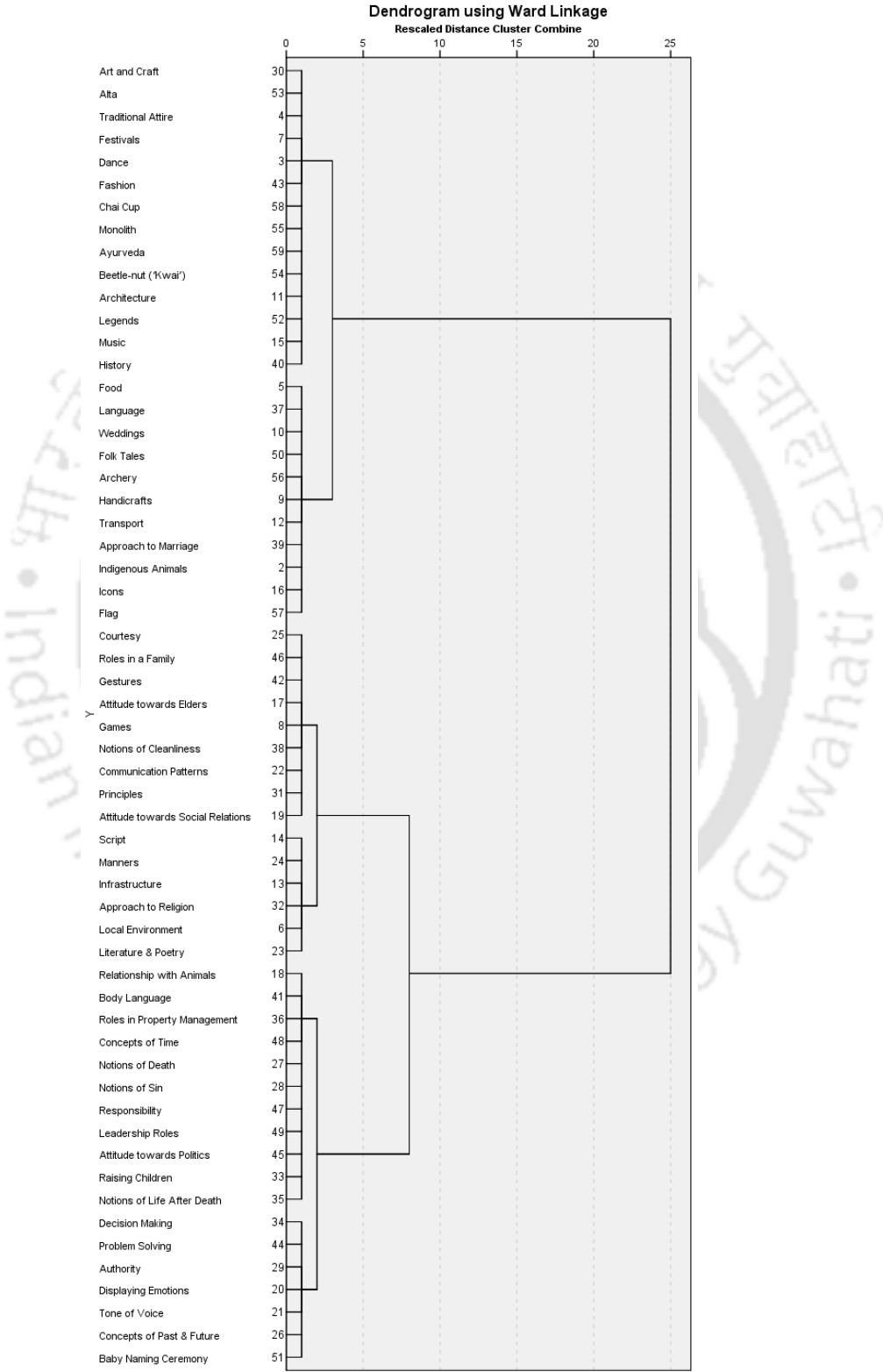


Figure 3. 35. Dendrograms of the Cultural Elements as Cultural Representations

From the dendrogram using Ward's Linkage, the following inference was derived as presented in the chart below. The colour coding of this Chart (Figure 3.36) shows the relations between the elements. Elements which have a close relationship which is of the first level are represented in the same shades of a colour. For example, Common elements are shown in green, emerging elements are shown in blue, and the Unconventional elements are shown in yellow.

The black and thick bar in between the two similar shades of colours show the next level of relations between each of the categories. In the figure below this bar is seen to be connecting the two green categories, which are named as common elements. It is also seen in connecting the blue categories which are named as the emerging elements, and finally, it connects the two yellow categories termed as the unconventional elements

The thin line between the blue shows the link between the two categories. In this case, Emerging elements in blue are linked to the unconventional elements in yellow.



Links between categories From the Dendograms



Figure 3. 36. Dendograms of the Cultural Elements as Cultural Representations

3.4.8 Content Analysis of Interviews of Phase 2: Cultural Representations

Coding Scheme

For this method, a two-process coding scheme was adopted to highlight the elements which have a significant contribution to the subject to be studied. The colour codes for the coding process is given in Table 3.12 below:

Table 3. 12. Colour codes for coding process of cultural representation

Common	 Teal	Unconventional-Irrelevant	 Red
Emerging	 Purple	New Insights	 Orange
Unconventional-Rare	 Blue	Representation	 Green

A sample of the data document of the Interview conducted is presented below. The complete data document is given in APPENDIX-X.

Participant 1(AS)

Q. How would you represent the way people deal with emotions in a community?

A. It is very much linked with the **habitat** they are living. Suppose a person is from Rajasthan, they have a different attitude **towards nature and the surrounding**. They have specific dance which takes place only at night since the day time's temperature is very hot. They expressed their **emotions** whether they are happy or sad. Also, we have more than ten festivals which are related to the harvesting season which is a very happy moment. The family reaps the benefits from the entire year's hard work. **Certain festivals which represent the emotions of the entire community are Holi, Diwali, etc.**

Q. Why do you think that Relationship to animals is important?

A. Being a very important part of our life. **My ancestral family** was from an agriculture background. We had cows, buffalo, rabbits, ducks, which are also an integral part of the family. How we represent them, how we keep them in our residential areas also portray our culture. People used to visit us and enjoy the sight of these animals. We keep these animals in sheds which are adjacent to our house. Feeding these animals gives us a sense of happiness. It is the same experience of raising pets. We (Hindu people) also worship cows. Similarly, in South India bullfights are a common sight that displays the traditional practices of the people. The second coding method is shown and tabulated below (Table 3.13):

Table 3. 13. Second Coding Process

Participant 1(AS)	Participant 2(AW)	Participant 3(AB)	Participant 4 (AP)	Participant 5 (AD)
Relationship to animals is an important part of our life. My ancestral family was from an agriculture background. We had cows, buffalo, rabbits, ducks How we represent them, how we keep them in our residential areas also portray our culture	‘Manners’ – Different culture teaches different kinds of manners. With help of pictorial representation or videos, this is a potential element that can educate one’s culture.	I have placed these elements in emerging elements because as a tourist when we visit any place so this kind of things we expect like courtesy gestures communication patterns. It should be communicative	when I was doing this method the main thing on my mind was the representation of culture. that there is more of cultural stereotyping. Whenever we say Rajasthan there is a picture in our mind with those Ghagra and everything. But Rajasthan is not only just that.	. ‘Games’ – Games are now gaining more importance in Indian society. Traditional games can be a potential element for us to learn about a particular culture. ‘Infrastructure’ From the tourism perspective, developing the infrastructure of a certain region can promote awareness

Before explaining the second process of the coding method, a brief discussion on how the attributes of products affects the human cognition is explained.

The three levels of Human Cognition when interacting with the product

Emotion is a kind of human physiological reaction caused by the outside world, which is determined by people’s needs and expectations. When the needs and expectations are met, a pleasant emotion will arise. On the contrary, an afflictive emotion will emerge. In EDC (Emotional Design Classification and Requirements) the human cognition process is divided into visceral, behavioural, and reflective levels (Norman, 2004).

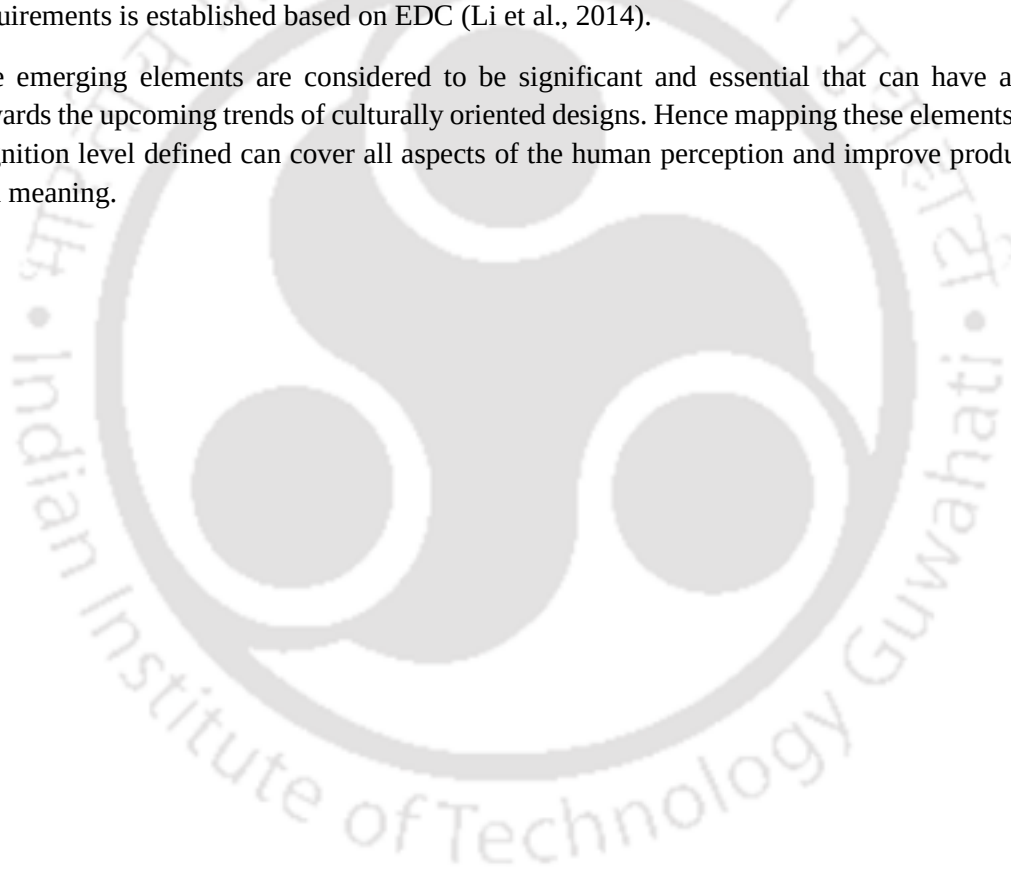
Every cognitive level works differently. Therefore, each cognitive level has its corresponding requirements in the process of product design. The visceral cognition is the feeling one gets when first encountering a product, which mainly comes from the sensory organs. The visceral cognition impacts emotion directly rather than through consciousness, so it reacts quickly and does not differ due to acquired factors such as education and culture. The behavioural cognition is the feeling one gets when using a product, which mainly comes from the motor organs. The behavioural cognition has few dependencies on consciousness. For example, most people can ride a bike while thinking about other things. The reflective cognition is the highest level of cognitive process, which is the brain’s introspection of the visceral and behavioural cognition. The reflective cognition is concerned with the information and other factors such as the meaning of products, which is quite different due to cultural diversity (Norman, 2004).

These three levels of cognition are interdependent. The visceral cognition can quickly capture some information of products and pass this information to the motor organs directly without the processing of the brain. For instance, in an emergency case, humans can avoid danger instinctively rather than taking action after thinking it over. In turn, the behavioural cognition will also impact on visceral cognition. While there is no connection channel between the reflective cognition and the outside world, reflective cognition receives information from the visceral and behavioural cognition and adversely affects the visceral and behavioural cognition after processing this information (Li, Zhao, Zheng, Wang, & Wang, 2014).

The visceral requirements refer primarily to the appearance design of products, which also include auditory, somatosensory, and some other factors. Since the response speed of visceral cognition is very rapid, it can largely influence users' buying decision. The behavioural requirements are an overarching concerning traditional design. However, the behavioural requirements are endowed with some higher demands in the new design process. In the first place, the product should perform its function effectively. On the other hand, the customer's feeling also needs to be considered. Learnability and usability are important criteria to measure the quality of products in the behaviour level. The reflective requirements are related to the meanings of the products, which are affected by the environment, culture, identity, and so on. In order to improve customer loyalty, reflective requirements should be satisfied based on the analysis of the customers and their social groups (Norman, 2004).

Accurate product positioning is the key to solve this complex and volatile problem. In order to make products get consumers' recognition, it is necessary to try to meet the consumer requirements in all levels of the design process. In an actual situation, however, due to the boundaries between disciplines, it is difficult to take all aspects into account. Aiming at this problem, a topology structure of customer requirements is established based on EDC (Li et al., 2014).

The emerging elements are considered to be significant and essential that can have an influence towards the upcoming trends of culturally oriented designs. Hence mapping these elements to the three cognition level defined can cover all aspects of the human perception and improve product usability and meaning.



Second Coding Process of the Content Analysis

Analysis of the importance of Emerging elements is given in Table 3.14.

Table 3. 14. Defining the Emerging Elements

Emerging Elements	Important Elements	Memory and Meaning	Design Intervention
Visceral Cognition	Body Language	How we behave people judge easily; it reflects on the culture.	
	Notions of Cleanliness	It can be something that can attract others to our culture and can be passed on Mawlynnong, the cleanest village of Asia, is attracting many tourists. These things should be practised more in The society that comes together and decides for it to be clean; which will be a tourist attraction. NE India here people are very concerned about the cleanliness. This place is clean because people want it to be clean	
Behavioural Cognition	Relationship to animals is an important part of our life	Feeding these animals gives us a sense of happiness. It is the same experience of raising pets. we represent them, how we keep them in our residential areas also portray our culture we are very much incline to saving the earth and keeping them in our proximity and the way we are interacting with them matters Animals are important how they treat animals how we treat animals is different in different cultures It is a symbol of culture like in south India there are Elephants they have used it everywhere to welcome people or tourists conservation of Rhino and Tiger so that the next generation will also be able to see them	Display the traditional practice of the people. Take help from the culture's folk tales, and as a visual designer, I will try to show them through the narrative way
Reflective Cognition	Responsibility and leadership roles	The promptness or punctuality of a cab driver can attract tourist and speak about that place initiatives in promoting any local recourse so that people or tourists will be more attracted to visit a place.	
	Roles in a Family	the Khasi Culture which is matrilineal	A documentary can be made on that.
	Drama, Folk Tales	we think it is of an individual alone, but in the long run as a whole it affects the society	
	Raising Children and Attitude towards social relation	they can present the story belonging to a culture, the background and history of how values of the people of that culture are formed - How a culture thinks about their responsibility towards nature	

The cultural mapping of the elements with the three levels of cognition is shown in Figure 3.37 and Figure 3. 38 describes emerging elements.

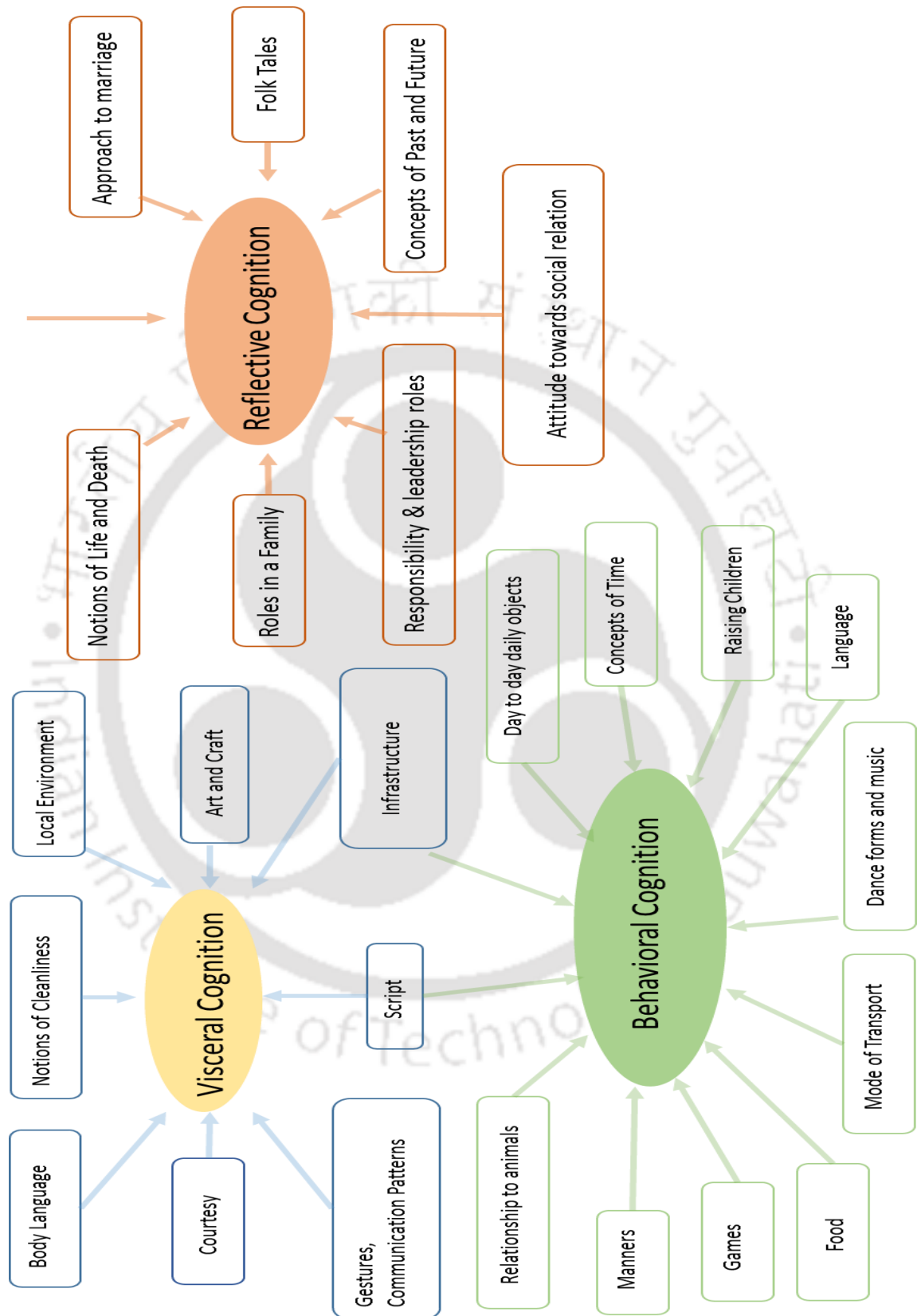


Figure 3. 37. Mapping of the Cultural Elements with the three cognition levels

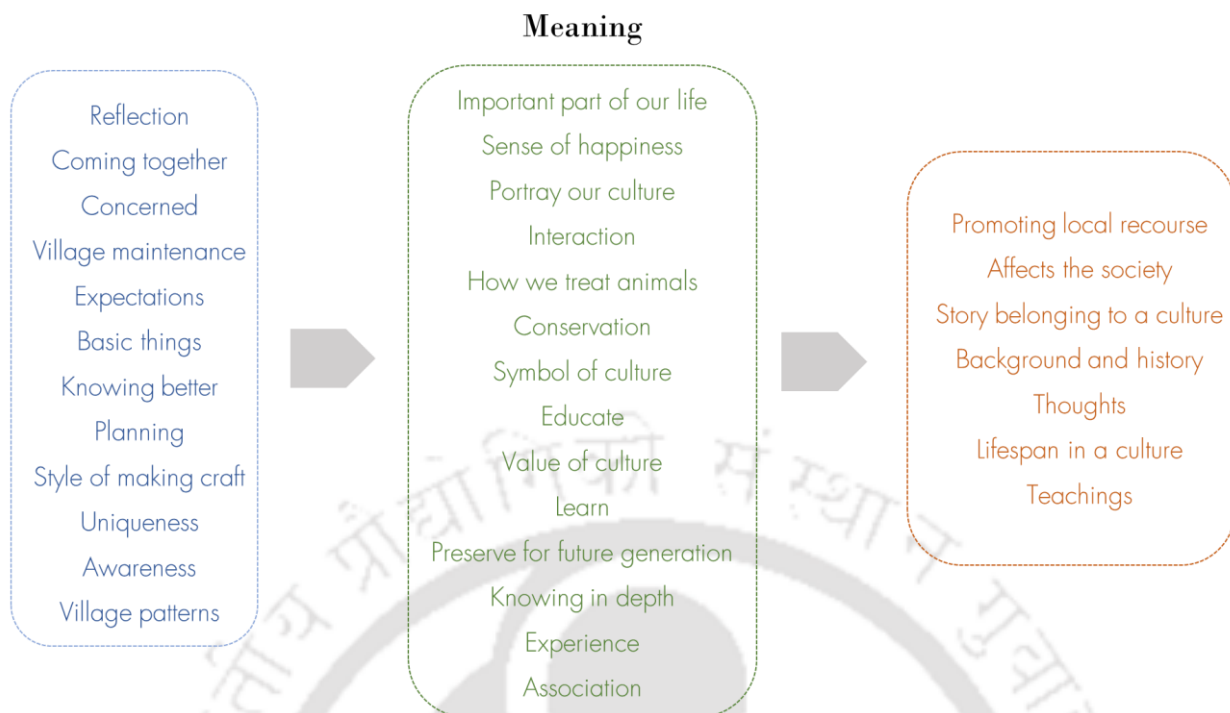


Figure 3. 38. Description of Emerging Elements

Defining the Unconventional Elements

The table below shows the coding process for the Unconventional Elements. There are two types of statements extracted from the data document. One defines Unconventional elements as unique elements, and the other defines them as irrelevant elements for presenting a culture. These definitions are presented in Table 3.15.

Table 3. 15. Defining the Emerging Elements

Unique elements	Because I have never seen anyone thinking of these things, like concepts of time, I think this is very important and I haven't seen anywhere. Also responsibility and notions of sin These are the things that I haven't seen in my environment like in any product, or interaction or any cultural space. I have placed them in Unconventional. These are things I have never heard people talking about or there are many things that happen in the background but are really never spoken about like for example gesture, The kind of body language or the tone of voice, the communication patterns. It's not really discussed as such These are very interesting things but people have not started talking about it yet. Displaying Emotions: People do not really think of it consciously but it gets registered sub-consciously. That is something that designers or tourism has not explored yet. They have the potential but they are not explored. not heard much of people working on these things games these are somewhat dying down someone should do something and revive it in the modern way

	icons also there are scopes because they have stories associated with them as they are legends in some cultures. Gestures/ Communication Patterns/Body Language: These are very unique to find out what certain gestures could mean to a particular culture. Relationship with Animals: Every culture treats animals differently. Different caste and tribe and religion have their own folk tales on the significance of animals in culture. The meaning of the colours to a different set of people. Notions of Death like Banaras, there is a mythical thing Courtesy: This is also something interesting as to how each community or set of people treat one another. Displaying emotions: We can bring these things out as well this is not in particular with any culture; it can be around any culture. definitely, if games are belonging to a particular culture then it would definitely attract the tourists to learn or play the games.
Elements that are irrelevant representations of Culture	Infrastructure is not relating to culture it is like a must to have for developing a nation. Transport. These are more general. Problem-solving and decision-making tone of voice is attributed to a person alone and not something related to a culture Problem Solving and Decision Making. These are more general. Like the tone of voice- Can be speaking softly or speaking harshly, these are more personal. I have chosen food because it is difficult to represent Tone of Voice very unusual, it can be used as representation but it's very difficult Not everyone will be interested to know about Authority, attitude towards politics and afterlife. That is something very deep. Emotions are very subjective. Approach to Religion-We don't need to display the religion, we need to display humanity Role in a family-like it is a form of responsibility but in terms of displaying it in a culture I do not think it is required attitudes towards politics, this is also not required I do not think Roles of Property Management are important to be portrayed as symbols of a particular culture Decision making and emotions depend on an individual there is no relation with culture.

	Notions of Death and notions of sin might be somewhat negative instead Notions of after death and Notions of sin, concepts of Time are not so relevant. These serious issues or topics. Baby naming, people from outside may not be interested Decision Making and Tone of voice has to do with an individual. It's the person's choice to react or not to react. Baby Naming Ceremony: I just find it a bit extra.

3.5 An in Depth Study on the Symbols of a culture

A detailed study of the attributes of Symbols was done. A semantic differential method was used to define the symbol's attributes.

The semantic differential scale (SDS) is a scaling tool which has been used frequently for measuring social attitudes, particularly in the fields of linguistics and social psychology (Al-hindawe, 1996).

It is a known fact that if several people assess a single object, each of them will see the object differently. This method is focused on establishing how people perceive concepts, where each such concept has a connotative as well as denotative meaning (Divilová, 2016). Charles E. Osgood developed a method of measuring the emotional content of a word more objectively, called 'semantic differential technique' (Schütte, Eklund, Axelsson, & Nagamachi, 2004).

Semantic differential is among psycho-semantic methods, which strive to understand the individual meanings of words, and thus penetrate deeper layers of thinking and the feelings of the respondent, especially where the communication has an emotional as well as factual aspect. Understanding the meaning which the respondent assigns to certain words means understanding the respondent's world (Divilová, 2016).

A feature such as honesty, for example, would be represented by the semantic differential scale in the following form:

Honest 1 2 3 4 5 6 7 Dishonest

Respondents record their opinions of the assessed objects by choosing specific points on the scales, where both ends of the scales constitute a pair of opposing adjectives. By choosing a point on the scales, respondents convey the degree of the trait or characteristics expressed by the respective pair of adjectives. Numerical values are then assigned to the points on the scales (Divilová, 2016).

This scale has the advantage that the subjects can indicate whether they judge the speaker to be extremely honest or dishonest by marking the extremities (1 or 7, respectively), or whether they have not formed an opinion of the speaker's honesty by marking position 4, a neutral position halfway between the two extremes. One advantage of this technique is that it forces subjects to focus on the expected dimensions since the categories are already provided (Al-hindawe, 1996).

3.6 Assessment of the attributes of Symbols of Culture

3.6.1 Methodology

The top 12 Symbols that were ranked by the participants in the Card Sorting Method were used for this study which was also shown in Figure 3.24. These include Architecture, Indigenous Animals, Script, Handicrafts and Daily used objects, Language and Flag, food, Art and craft, Infrastructure, Local environment, and Traditional attire.

The questionnaire is designed to carry out some descriptive exploratory research that deals with the analyses of the categorisation of cultural elements that can be used for establishing a framework for designers. A sample size of 30 was used for this study. These were the same participants who participated in the card sorting method.

In the questionnaire, the symbols of culture are presented. According to the participants' understanding of the symbolic representation of the cultural elements, the elements were rated based on the attribute that describes them, using semantic words. The scale used for evaluation was a five-degree Likert scale (1 to 5). The Semantic Differential adjective pairs of words are given below (Kongprasert & Virutamasen, 2015); Coelho, Silva, & Simão, 2011):

1. Common-Unique
2. Complicated-Simple
3. Surface Level-Deeper
4. Decorative-Functional
5. Traditional-Modern
6. Daily-Usage-Occasional

The Symbols from the results of the card sorting exercise that have been extracted for the study are given as follows Table 3.16:

Table 3. 16. Symbols that are taken for the Study

Art and Craft	Food	Ayurveda
Architecture	Local Environment	Games
Script	Traditional Attire	Icons
Language	Dance	Music
Daily Used Objects	Gestures	

The questionnaire for determining attributes of Symbols of Culture is given in APPENDIX-XI. A sample of the questionnaire is given as follows Figure 3. 39:

Kindly rate the pictures based on the attribute that describes them on a scale of 1 to 5



Dance

Kindly rate the pictures based on the attribute that describes them on a scale of 1 to 5 *



Traditional Attire

Common-Unique	☐	☐	☐	☐	☐
Complicated-Simple	☐	☐	☐	☐	☐
Surface Level-Deeper	☐	☐	☐	☐	☐
Decorative-Functional	☐	☐	☐	☐	☐
Traditional-Modern	☐	☐	☐	☐	☐
Daily-usage-Occasional	☐	☐	☐	☐	☐

Common-Unique	☐	☐	☐	☐	☐
Complicated-Simple	☐	☐	☐	☐	☐
Surface Level-Deeper	☐	☐	☐	☐	☐
Decorative-Functional	☐	☐	☐	☐	☐
Traditional-Modern	☐	☐	☐	☐	☐
Daily-usage-Occasional	☐	☐	☐	☐	☐

Figure 3. 39. A sample of the Questionnaire used for the Symbolic Assessment

3.6.2 Analysis of Symbolic Assessment

The data derived from the participants was analysed using Principal Component Analysis (PCA). This technique is used to emphasise variation and bring out strong patterns in the dataset. PCA has helped in making the data easy to explore and visualise. PCA is a dimensionality reduction or data compression method to transforms several possibly correlated variables into a smaller number of variables called principal component (Richardson, 2009).

Second, the clustering of visuals based on the tourist' perceptions is done with the principal component analysis (PCA) technique. PCA is mostly used as a tool in exploratory data analysis, and for making predictive models.

Principal component analysis concerns only with establishing which linear components exist within the data and how a particular variable might contribute to that component (Field, 2009). This study used R as a statistical tool that enables to process a statistical analysis with PCA tools. The result from R enables to visualise through a PCA mapping. (Kongprasert & Virutamasen, 2015) The main goal is to cluster the symbols and map where the cultural elements around the components extracted. The PCA analysis was run in the software R and the bi-plots and individual plots of the elements and the components are shown in the results.

The Average Semantic Value of each the symbols was derived as follows. Shown in Equation 1 (Kongprasert & Virutamasen, 2015)

$$S_{avr} = \frac{\sum_{i=1}^n S_i}{n} \quad (1)$$

S_{avr} = the average semantic value of the symbol

S_i = the semantic value of the photo for participant i

n = number of data (number of participants)

3.6.3 PCA Analysis of Data

The Average Semantic Value of each the symbols was derived from the responses and tabulated as follows in Table 3.17.

Table 3. 17. The Semantic Value of each Symbol

Sl. No.	Symbols	Common-Unique	Complicated-Simple	Surface Level-More Deeper	Decorative-Functional	Traditional-Modern	Multi-usage-Occasional
1	Art and Craft	3.433	3.300	3.833	3.000	1.833	3.000
2	Architecture	3.467	2.567	3.733	3.200	2.667	2.467
3	Script	3.833	2.567	4.133	4.133	2.067	2.667
4	Language	3.367	2.800	4.167	4.100	2.300	2.033
5	Daily Used Objects	2.533	3.633	2.933	3.767	2.800	1.833
6	Food	3.600	3.533	3.700	3.633	2.200	2.333
7	Local Environment	3.867	3.233	3.633	3.500	2.667	2.467
8	Traditional Attire	4.000	3.367	3.967	3.033	1.500	3.233
9	Dance	3.700	2.667	3.867	2.667	1.700	3.667
10	Gestures	3.267	3.433	3.633	3.867	2.333	2.167
11	Ayurveda	3.567	3.033	3.767	4.033	1.633	2.067
12	Games	3.333	3.233	3.433	3.467	2.700	3.100
13	Icons	4.067	3.233	3.733	3.200	2.500	3.167
14	Music	3.533	3.200	4.300	3.433	2.333	2.400

The PCA analysis was done in the SPSS software and R Software. The results obtained showed the following extracted components. Two components have been extracted which are given below (Table 3.18):

Table 3. 18. Component Matrix derived from PCA analysis

	Component	
	1	2
Unique	.827	.098
Simple	-.503	-.521
More Deeper	.697	.592
Functional	-.573	.740
Modern	-.663	-.124
Occasional	.794	-.521

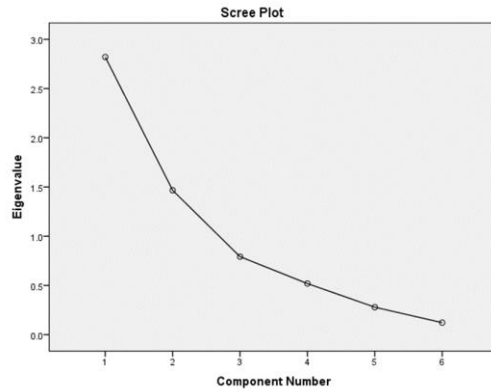


Figure 3. 40. Scree Plot of the Extracted Components

The PCA plots of the extracted components which were obtained from R is given as shown below Figure 3. 40. The contribution of variables to the extracted components is presented in Figure 3.41 and Figure 3. 42.

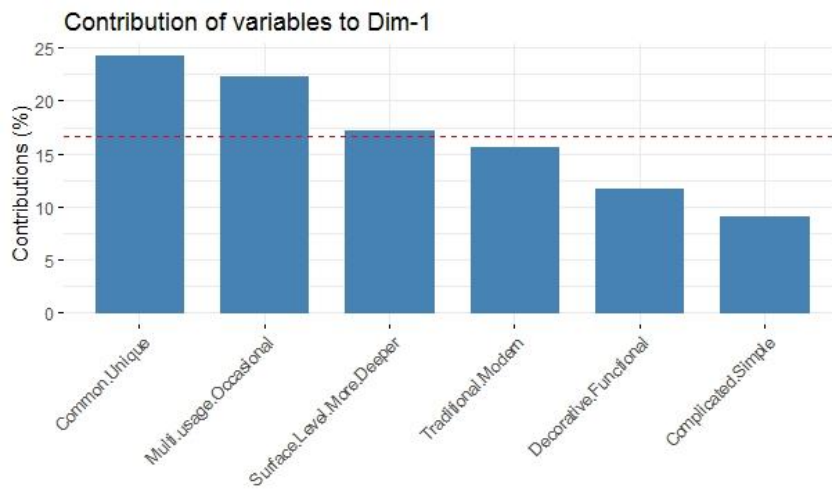


Figure 3. 41. Contribution of variables to Component 1

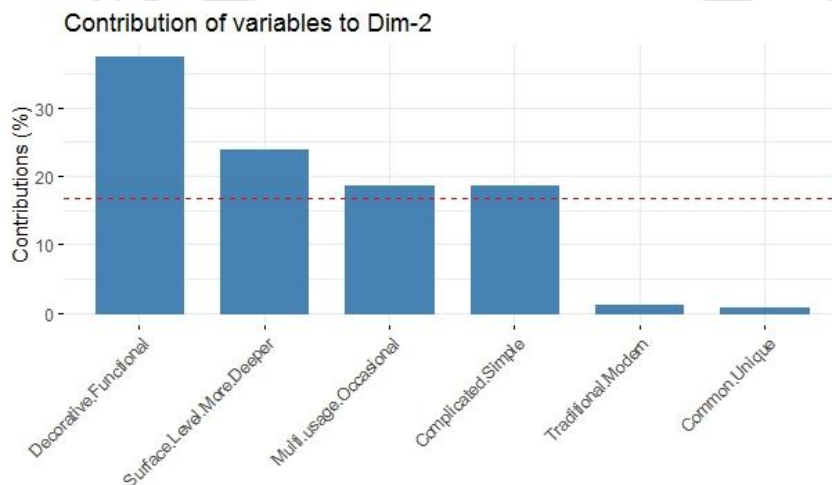


Figure 3. 42. Contribution of variables to Component 2

The following plot Figure 3. 43, in R shows the distribution of the variables in the 2D space.

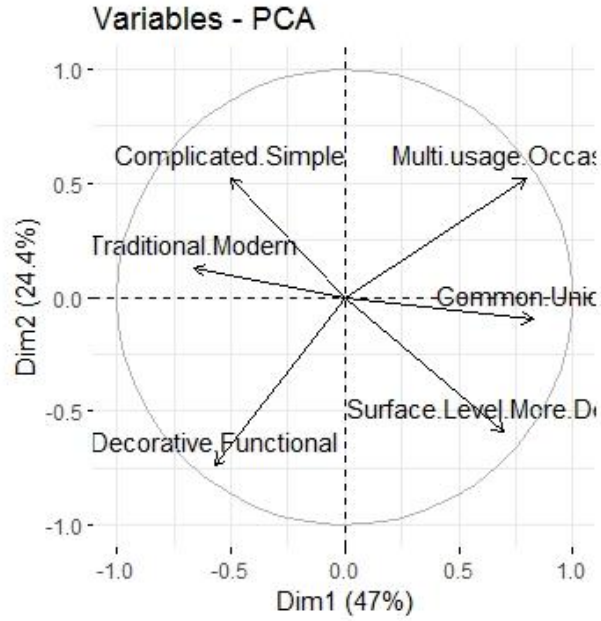


Figure 3. 43. Variables in the 2D space

The values of the contribution of the variables to the components extracted is given in Table 3. 19.

Table 3. 19. Contribution of Variables to the Components Extracted

Extracted Components	Variables Contribution	Variables Contribution
Component 1	Uniqueness= .827	Usability= .794
Component 2	Functionality= .740	Cultural Meaning= .592

It is seen that Uniqueness has a high contribution to Component 1 and Functionality has a high contribution to Component 2. The plot in Figure 3. 44 shows the distribution of the cultural elements in the 2D space.

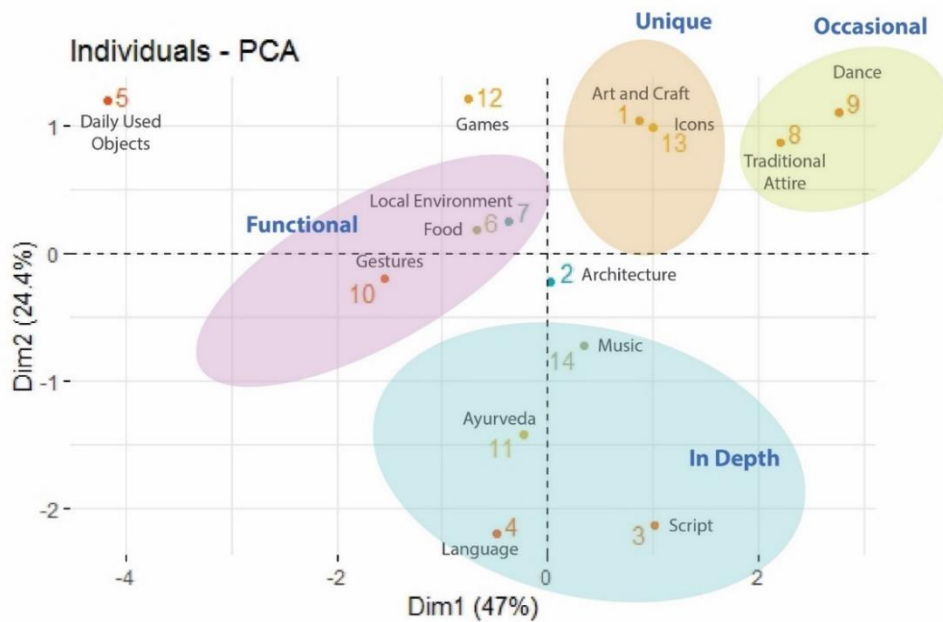


Figure 3. 44. Individuals PCA plot

The individuals PCA plot in R shows the variables in the space and the symbols are also plotted in the same space. This plot helps in visualising the symbols as clusters. The PCA Analysis can help in defining symbols into the variables that have high contributions to the two components extracted. The following figure shows the arrangement of the symbols into the variables.

3.6.4 Symbols Representation

The figure below Figure 3. 45, gives the grouping of Symbols. When designing a space or product, the symbols can be understood to have these four attributes related to them. The PCA is done using only the top 12 symbols derived; an in-depth study can be done by using more number of symbols.

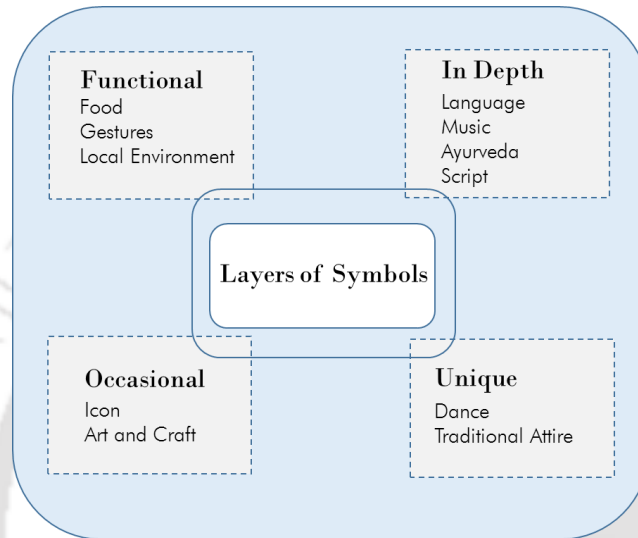


Figure 3. 45. Grouping of Symbols

From the content analysis, the definition of Symbols was extracted to describe symbols. These include the following:

1. Symbols as an identity
2. Symbols as a representation of Culture
3. Symbols as a sense of belongingness
4. Symbols as observations of Culture

The following chart (Figure 3.46) shows the links of the 12 Elements Symbols to the definition and attributes of Symbols derived from PCA.

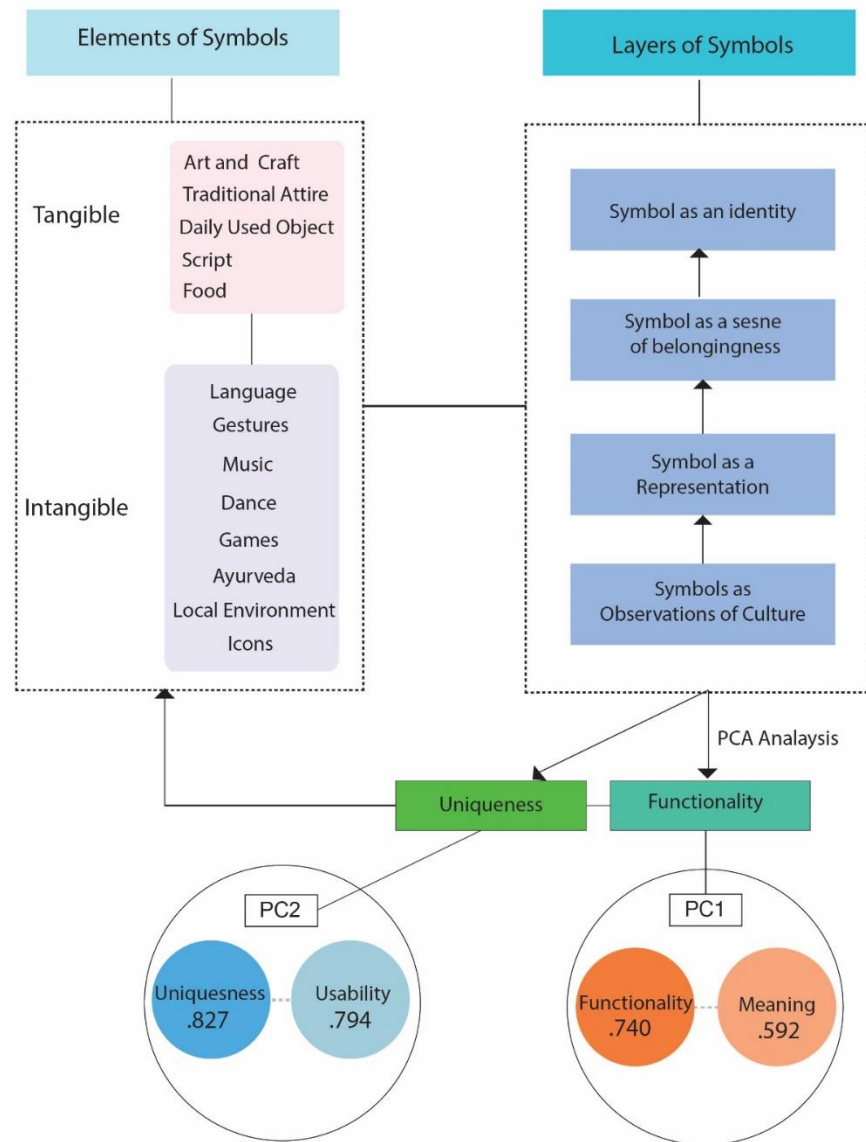


Figure 3. 46. Symbols and meaning association

The above Figure 3. 46 shows the Symbols and the meanings and association attached to it. To find out the correlation between the variables Spearman rank correlation test was done.

3.7 Discussions and Findings

The Case study on the Heritage Village at Meghalaya sets forth the need to improve the design intervention by creating spaces that are dynamic with activities that can engage the native participation such that there is a substantial influence in evoking the interests of the tourists. The structures and huts put together at the village require a considerable amount of maintenance and can perhaps be used to host people for a complete and absolute authentic experience one can ever imagine from the kitchen interiors, the living room to the porch. As stated earlier tourists are on the go for new experiences and ventures than just mere sightseeing. The effort put in to take the tourists in the journey of getting

immersed in unfamiliarity such that it breaks their customary routine will undoubtedly bring a great deal of satisfaction at their end.

The case study on Rabindra Sedan in West Bengal portrays a dynamic and exuberant centre of arts, culture and cinema which is successfully running for years. As pointed out earlier a space as such can also be open to others apart from targeting those living within the Bengal community. This can reform and create an inclusive environment which can mitigate any form of indifference and trade it with experience. The distinct elements obtained from the participants has aided in pinpointing the notable marks of identity distinguished by tourists for the three areas of study, i.e. Kerala, Meghalaya and West Bengal. However, there are deeper unfamiliar cultural aspects that should not be ignored in designing a space to display the culture of a place efficaciously. These distinct elements have also been used for the successive card sorting exercise. The analysis of the results procured from the card sorting exercise has helped in devising new relationships between layers of culture and in discovering the potential cultural elements that can be incorporated by designer into products and services. These findings along with those obtained from the assessment of symbols has led to the framing of two frameworks that will be discussed in the next chapter, which can be used as a guideline and an approach to encapsulate the rudiments of culture in a space.



CHAPTER 4: Design Intervention for Inclusion of Cultural Elements

As part of the thesis aims to enhance the journey to the destination, a pilot study on travellers who take the Guwahati Shillong road was done to capture their perceptions and needs as they travel. The results obtained from the card sorting were analysed, leading to the development of two frameworks the SRMV and DEE framework. The application process of the frameworks was carried out with a few designers and architects, which resulted in a few concepts depicted in this chapter. Finally, using these concepts feedback on the impact of the framework is done with the tourists who visit Meghalaya as well as the natives of the state which eventually leads to the testing of the hypothesis.



4.1 Introduction

The chapter opens with a pilot study on travellers who take the Guwahati Shillong road. As Meghalaya still lacks a full functioning airport and a railway system, tourists travel to Guwahati which is 2hrs 40mins away from Shillong, the state's capital. This study is carried out to assimilate each traveller's journey from the start of the journey to the end. A semi-structured questionnaire was given to 30 participants, and the results were analysed.

The analysis of the card sorting exercise and assessments of symbols lead to the development of two frameworks the SRMV and DEE framework. The SRMV (Symbolic Rituals Myths and Values) framework is derived from the cluster analysis of the cultural elements into Symbols, Rituals and Norms, Myths and Values. The framework can be implemented and used as a guideline when designing a cultural space.

In order to test the flow of the process for designing the space, the framework was given to an architect to prepare a schematic diagram of the floor plan.

The DEE framework was devised from the hierarchal cluster analysis and content analysis. The framework connects with the SRMV framework as it can be used for designing installations and products associated with it. This framework aims to assist designers in identifying notable cultural elements and incorporate in the designing of products and services that require an essence of culture. The framework was given to a few product and visual designers to interpret and correlate the cultural elements and use them as inspiration to conceptualise their design. An interview on a few design experts at NIFT Shillong was also done to obtain critical assessments and analysis of the framework.

Feedback on the impact of the framework is done with the tourists who visit Meghalaya as well as the natives of the state. The responses were recorded and analysed, and the testing of the hypothesis was done.

4.2 Understanding the Tourists' Journey to Meghalaya

4.2.1 Methodology

Pilot Study on the journey en-route Guwahati to Shillong

The research gap pointed out at the beginning states that there has been less work that focuses on the journey. Most travellers who want to visit the state of Meghalaya would have to take the Guwahati-Shillong road, which is approximately 100 km. For attaining an understanding of the journey, a pilot study was done on a few of the tourists and locals who travel the Guwahati-Shillong road and the feedback collected was studied. A semi-structured questionnaire was sent to 30 participants both male and female of the age group ranging in between 20 to 55 years. The roads and the infrastructure were also studied, and pictures were taken.

An interview was done on a few of the tourists and shopkeepers of the en-route mini-halts were studied. The roads and infrastructure were also studied. The pictures of the Shillong-Guwahati road are shown below Figure 4. 1:



Figure 4. 1. Pictures of the Shillong-Guwahati Road

Sample Size: N=32, Inclusion Criteria: Tourists travelling the Shillong Guwahati Road, age group 18 years to 55 years. A semi-structured questionnaire was given to the participants. Since the study was a pilot study, there were only a few questions that were asked.

It is to be noted that there is only one small airport in the state's capital with aircraft that take off only to a few destinations and also there is no railway connection with the other states of the country. Hence, tourists and travellers travel to Guwahati through air or rail and take the road which is about 3hrs to 4hrs to the capital, i.e. Shillong. Since Meghalaya is a hill station, the roads are not straight or level. The higher percentage of travellers stopping in between the journey indicates that the journey is lengthy and tiring, that there is a need to halt. It can also indicate that travellers love to view the landscape and get soaked in the fresh air of nature after a tiresome journey. The first question asked was how many travellers stop during their journey, 87% of the travellers have answered that they halt in between the journey from Guwahati to Shillong and 13% do not. These stopping stations are usually in a village named Nongpoh which is situated mid-way between Guwahati and Shillong.



Figure 4. 2. Nongpoh, Meghalaya-Stopping stations

The picture in Figure 4.2 is taken at Nongpoh. Multi-cuisine Restaurants and local food stalls are set up this place. The stalls sell a variety of food range from local fruits and vegetables to local eatables.

In figure 4 .2 the last picture depicts one of the traditions of the people in Meghalaya where they offer *kwai* which is areca nut as a token of love or welcoming. These are some of the examples that the tourists can see or focus as they are halting at the places for eating and resting. There were also some interactions with the shopkeepers and the tourists. Such observations led to an idea of what the tourists want and prefer. The shopkeepers mention about how the tourists spend their time in the shops, which time of the year the number of tourists is high and the facilities they offer.

1. Can you rate your journey from Guwahati to Shillong on a scale of 1 to 5, “Very bad to Very good”
2. Which of the following do you feel needs improvement?

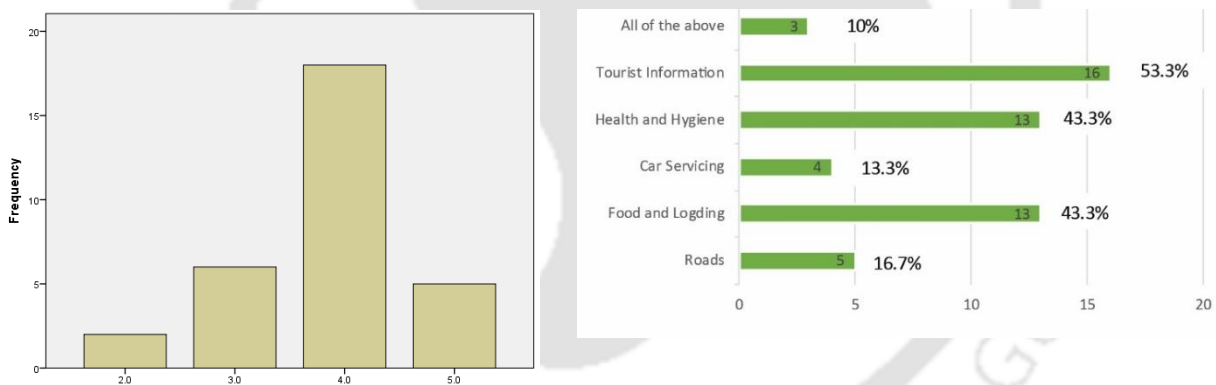


Figure 4. 3. Left to Right: Frequency rating of the journey to Meghalaya, Percentage plot for the need for improvement

The bar plot in Figure 4.3 shows that the travellers have a pleasant experience while travelling the Guwahati-Shillong Road. Although a few have disagreed about having a smooth journey.

A few of the data collected from the questionnaire are shown below.

Tourist Information was still lacking. Many of the tourists observed that it is difficult to find directions to places or information about the villages on the journey. Health and hygiene is lacking, though the locals have a fairly good sense of cleanliness more efforts are needed to employ workers to maintain health and hygiene on the journey.

Food and hygiene: 43.3% have selected food and lodging in the stopping stations. As stated earlier, the food stalls have not been upgraded to serve all kinds of food that the tourists need. There is also a problem for travellers who are vegan as there are few stalls that serve purely vegetarian food. An open-

ended question was asked to the tourists to get an understanding of their needs and suggestion for improvement while travelling to Meghalaya. These responses were tabulated in Table 4.1.

Table 4. 1. Feedback from the Participants about the journey

Responses of participants
(1) (a) Many accidents have to lead to some solution for their prevention. (b) Landslides need to be prevented if possible (c) Information on places to eat, sometimes the cab drivers stop at places they've been asked to (d) No information of Meghalaya when people go there to travel. Usually, it falls above to the cab drivers who usually do not do a good job
(2) Hangouts; (3) Highways are not well-lit at night; (4) Roads signs (About places, vehicles)
(5) A small stretch of the road passing through a town close to Shillong need to improve, Better lighting in some areas where it is too dark, like at hairpin curves and more importantly at pedestrian crossing, Free line for Bikers at toll gate, more number of parking Bays for heavy vehicles, definitely need to improve the hotels, food quality, at least at the midway; (6) The area which has only two-lane road needs improvement;
(7) Washroom Facility; (8) Directions to destination; (9) Veg Restaurants should be there, prevention from dizziness; (10) Toilets; (11) Proper guidance to reach the destination
(12) Pollution level from vehicles; (13) Lodging; (14) Prevention from dizziness

1. Do you feel that an overview of Meghalaya in terms of culture, language and gesture, cuisine, festivals can be helpful to the tourist before they reach Meghalaya?

Yes-70%, Maybe-23%, No-7%

The response of participants indicates that 70% have agreed that they would like to have a glance of Meghalaya in terms of its culture and lifestyle of the people as they are travelling to the destination, while 7% do not show any interest. Though the respondents have not mentioned through which medium of information they would prefer, a majority have indeed showed an interest in learning and knowing more of the culture. The feedback mentioned earlier gives a considerable scope of improvement of the infrastructure of the journey especially in a hill station as such. It should be noted however that more importance should be focused on providing a memorable, notable and comfortable experience for the travellers. This will add favourable scope of opportunity for researchers working on the journey that leads to a destination.

This leads the thesis to integrate the cultural elements discussed in chapter three into a framework that focuses on the journey that leads to a destination. This framework is discussed in the next section.

4.3 Framework Design

Travellers these days are in search of destinations whose authenticity can captivate them, leaving a feeling of belongingness to the place. Tourism is a cultural phenomenon. It affects cultures and society and is shaped by cultures and society (Alan A, 1987). As stated earlier, cultural tourism is one of the many forms of tourism that has made its way to give travellers the best experience and attachment with the destination. In this regard, there are un-explored tourist destinations that have a rich culture

but cannot portray and display their culture to the tourists. In many cases, travellers have created a mental model of stereotyping a place based on what they hear or feel.

Culture of society has become a tourist attraction that draws tourists to participate in new and deep cultural experiences, whether it is on the aesthetics, intellectual, emotional, or psychological level (Stebbins, 1996). In the early 1980s, a rising awareness of a connection between aspects of the urban cultural environment and local economic development began to make its appearance (Scott, 2004). Imagination, myths, and rituals (being the language of emotion) will have an effect on our behaviours, ranging from our buying decisions to our communication with others (Jensen, 1999). Souvenirs, for example, communicates the culture of a place to travellers. For a better cultural exposure through products and services, there is a need to find out methods that can incorporate deeper meanings of culture into such products designed to give travellers the much-needed exposure to culture and in a way enabling the locals in preserving it.

There is a tough competition in the marketing of the products, which speaks out the cultural identity of a place. In modern production, functions and technology are essential features, so companies and design studios are looking for ways to use symbolic values in product design to achieve an excellent competitive position among markets (Wang et al., 2013).

The selected cultural meaning, which is infused into products, has to be proper and have a pleasing combination with products per a systematic cultural knowledge and context. The consumers derive value not only from what products can perform, i.e. the functional value but also from what they signify in a given social group, i.e. symbolic value. By doing this, the products will differentiate themselves from others and have their value and worth (Ravasi et al., 2012).

Functionality, attractiveness, ease-in-use, affordability, recyclability, and safety are all attributes that are expected to exist in a product. Users these days are expecting more from everyday products (Demirbilek & Sener, 2003). While functionality and usability have been regarded as the primary attributes of a product, the intangible emotion or value of a product can even lead to the faith of customers to a company (Celaschi et al., 2011).

There is a lack of in-depth research and appropriate methods to assist designers in how culture can be consciously integrated into product design.

This is supported by evidence from the literature, which indicate that there is no solid theoretical framework, which can assist designers to consciously integrate users' culture in designing products in some cultural context. This challenges designers to gain a deeper understanding of users' culture and find strategies on how they can use culture as a resource in product development and promote culture-orientated product innovation (Moalosi et al., 2005).

In order to understand the unobserved cultural elements as defined by Hall and devising a method or guideline to foster more cultural meaning into products, this study aims to understand the representation of culture by designers in the Indian context and to provide a set of methods to incorporate cultural elements into the products.

It is important for designers to audit existing information types and sources used as design inputs and to test the effect of different types of information on creative inspiration at different phases of the design process (Luo & Dong, 2017).

Inspiration can facilitate design thinking and function as it 'triggers for idea generation, and as anchors for structuring designers' mental representations of designs. Any perceptual experience or memory can give a designer an idea (Eckert & Stacey, 2000). Through this study, a framework is designed to

evoke memories in the designers of their culture linked with Myths, Rituals and Symbols that can assist them in deeper thinking while designing the cultural products.

4.3.1 SRMV Framework Designed for Cultural Space

The SRMV (Symbolic Rituals Myths and Values) framework is derived from the cluster analysis of the cultural elements into Symbols, Rituals and Norms, Myths and Values. The framework shown in Figure 4.4 can be used when designing the cultural space. This framework tries to incorporate the same process of how culture in a community is manifested into the designing of the cultural space for the tourists. The spiral below (Figure 4.4) begins with the Symbols followed by the Rituals and Norms, then by the Myths and finally by the Values. It attempts to introduce the symbols to the tourists starting from the journey that takes them to the cultural space. Hofstede 2004, states that Symbols are those features of the culture in a community that can be quickly apprehended and grasp by observers who do not belong to that particular culture. For this reason, the space has kept Symbols as the first phase while introducing the culture to the tourists as they can be easily picked up and understood by the tourists.

The framework provides a detailed flow of how the Values, Myths, Rituals and Norms are reflected in the Symbols of a culture. From the designer's perspective, Symbols is a representation of the Culture whose composition needs to be clearly defined.

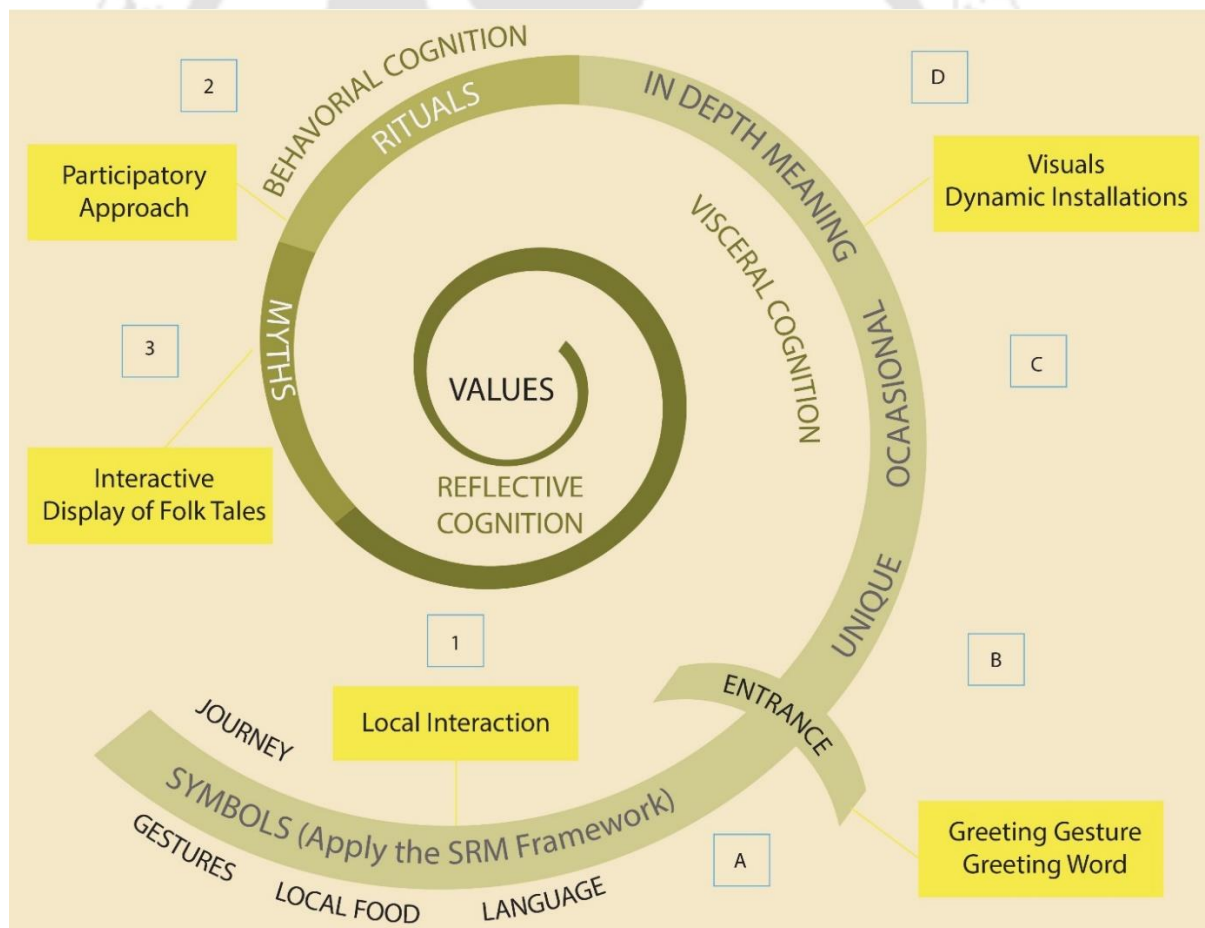


Figure 4. 4. SRMV Framework for the Cultural Space derived from the analysis and study

Detailed features of the framework:

From the content analysis and dendrograms, it is observed that Rituals and Norms and Symbols are linked and certain elements that fall in Symbols can also fall in Rituals and Norms. As a result, these two modules are placed next to each other to give a gradual transition from one phase to the other in the space. Furthermore, Rituals and Norms and the Myths of the culture are also linked to each other; hence Rituals and Norms is placed in between the two.

The tourists are first introduced to the culture of a place in the journey using the symbols which are in the form of gestures, local food, jargons and language. These symbols are displayed or presented by the locals or by interactive signage. The tourists are expected to learn and grasp a few simple symbols in the journey. As they approach and reach the cultural space, there is an interactive session as the natives welcome the tourists. Here the tourists can open a conversation by using the symbols that they have learned while travelling to the cultural space. The framework is given in a spiral form as it embodies the symbols, rituals and myths and ends in the core module, i.e. values. On reaching the core of space, i.e. values, the tourists can reflect on the other three modules and understand how these can influence the culture of the place that makes it distinct. These modules are explained further as follows.

Symbols Module

As they enter the space, they will first enter the Symbols module and get exposed to the four components of Symbols viz. Functionality, Unique, Occasional and In-Depth Symbols. In this first module, the elements of culture are represented in the form of visuals and dynamic installations. This module will affect the visceral cognition of the tourists as they are viewing or encountering the Symbols. The Symbols can be expounded further whereby the four components will be defined and described by the cultural connotation. The meanings, usability, uniqueness of each symbol should be described in the Symbols module. These are given in Figure 4.5 below:

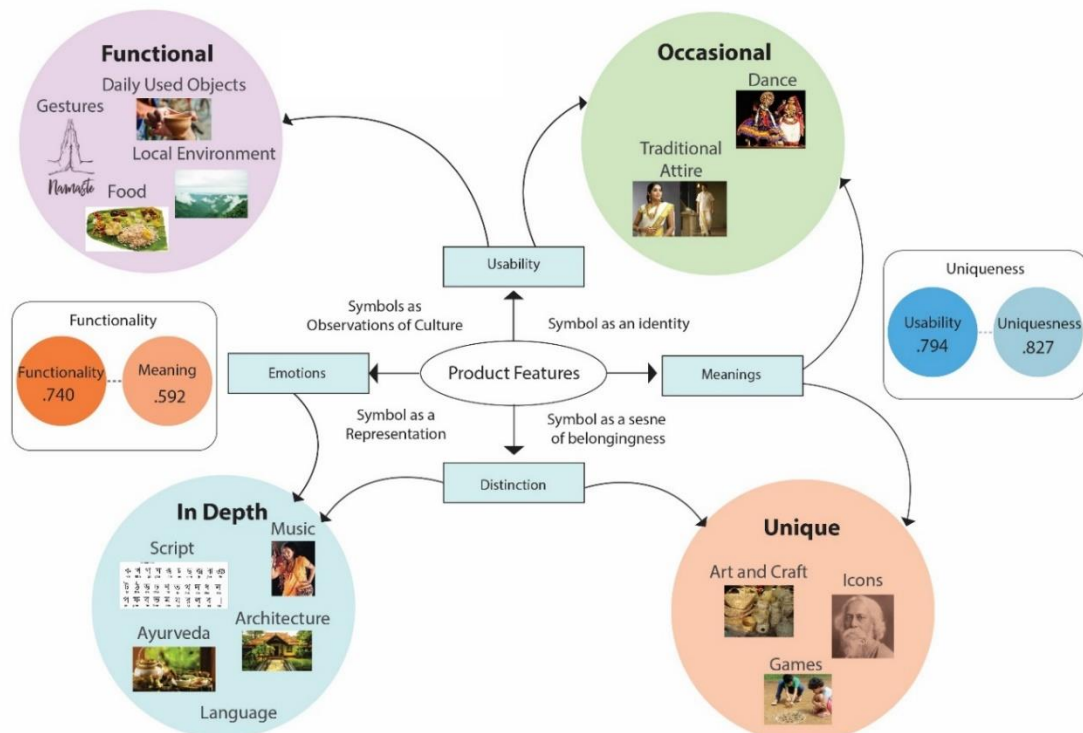


Figure 4. 5. Detailed outline of Symbols derived from the PCA analysis and Content Analysis

Rituals and Norms Module

After the detailed exposure to the symbols, the tourists are expected to move to the next module, i.e. the Rituals and Norms. Here the space is created in such a way that there is a participatory approach towards learning the culture. This space will include an auditorium an open space and workshops. The auditorium is a place where cultural performances like dance, music and drama are arranged for the tourists to see. These happen within a set time. The open space is a form of recreational space. Festivals like the famous wine festival of Meghalaya, food festivals and music festivals can be organized. Here the tourists can have a real-life experience with the local produce in the form of food. The open space can also be used for playing games especially rural games. Games are activities that can engage both the tourists and natives in the same platform. These games can be taught to small children as well. The auditorium and space can be used for other community purpose in cases where shows and events are not happening.

The workshops in the space will be managed by the natives. Here the tourists and the natives as well can register and sign up for learning the local cuisine and get an exposure on the local ingredients and ethnic methods of cooking. The workshops will also include a musical demo of showcasing the musical instruments and teaching the beats and rhythms of the folk music to those who are interested. There will also be a workshop to teach the local and rural games played by the natives. The last workshop will be about traditional dance. Dances depict the in-depth features of the culture. They are not only Rituals but like music, they have myths associated with them. Every dance form is related to the expressions and emotions displayed by the natives. Since the tourists are allowed to participate in order to understand the culture more, it can affect their behavioural cognition.

Myths Module

In the space, once the tourists have entered and learned or adapt themselves to Symbols and Rituals and norms, they move to the next module which is myths.

A myth is a traditional story that explains the beliefs of people about the natural and human world. The main characters in myths are usually gods or supernatural powers. The stories are set in the distant past. The people who told these stories believed that they were real. A legend is a traditional story about the past. The main characters are usually kings or heroes. Heroes are persons, alive or dead, real or imaginary, who possess characteristics that are highly prized in culture and thus serve as models for behaviour. Mythology is a body of myths and legends from a particular region and culture. Some examples are Greek Mythology, Roman Mythology, Norse Mythology, Celtic Mythology and Chinese Mythology. Many cultures have creation myths, which explain how the world came to be (Collins, 1897; G. Hofstede et al., 2010).

For introducing Myths to the tourists, the space is designed in such a way that the following component can be included:

1. Mini Theatre- Folk Drama
2. Audio Books- Folk Tales
3. Narrative Space-Children
4. Paintings and Sculptures

The Myths that are associated with the culture will explain the theories or influences on the Rituals and Norms and also the Symbols reflected in the Culture. A deeper understanding of the Culture by the tourists is expected once they cross this phase and enter the next phase.

Values Module

Values form the core of culture. Values are strong emotions with an arrow to it: a minus and a plus pole, such as evil versus good, abnormal versus normal, ugly versus beautiful, dangerous versus safe, immoral versus moral, indecent versus decent, unnatural versus natural, dirty versus clean, paradoxical versus logical, irrational versus rational. Values are among the first things children learn—not consciously, but implicitly. Because they were acquired so early in our lives, many values remain unconscious to those who hold them. Therefore, they can only rarely be discussed, or directly observed by outsiders. They can only be inferred from the way people act under various circumstances (Geert Hofstede, 2011).

The values module is the last but the most critical module in the Cultural Space, whereby the tourists are expected to have garnered enough information, authentic and physical experience of the culture of the place. The tourists are expected to assimilate and reflect upon each experience of the cultural elements throughout their journey in the space at this point. In this space, tourists will learn more about the core principles and beliefs of the natives. Their social relations, their way of upbringing, their characteristic behaviour and lifestyle which are all influenced by the rituals and myths and symbols that the natives have been raised in the culture. This space will include the following components:

1. **Discussion Space:** In the space, a panel of Cultural experts will discuss and give more information about the culture of the place to the tourists who are interested to learn more
2. **Book Store:** A book store that sells books, articles and documentaries of the cultural aspects of the destination
3. **Memento Store:** This is a place where tourists can pick a product or memento that reminds them of the culture of the place. The mementoes present here are designed based on the DEE framework explained later, which adds a deep cultural meaning to the products. The tourists can buy and take a cultural product with them, something that they cherish even after they leave the place
4. **Café:** There will also be a café where people can sit and relax.

The framework was given to the architects for their understanding. The following process flowchart (Figure 4. 6) was given as a demo for the architects when designing the cultural space.

4.3.2 Process flowchart of the framework

The following flowchart (Figure 4. 6) gives the stepwise methodological guide for designing a cultural space using the SRMV framework

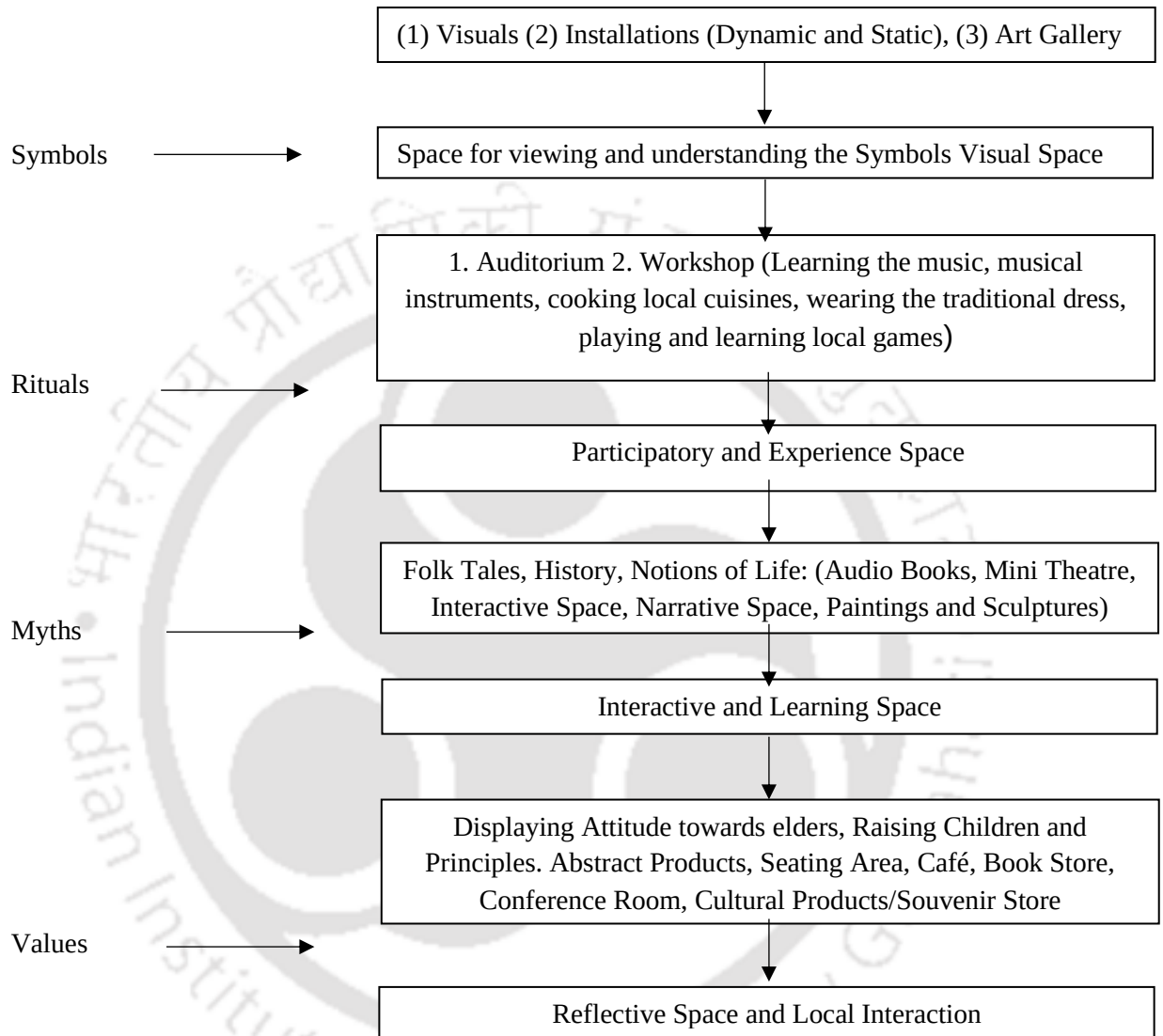
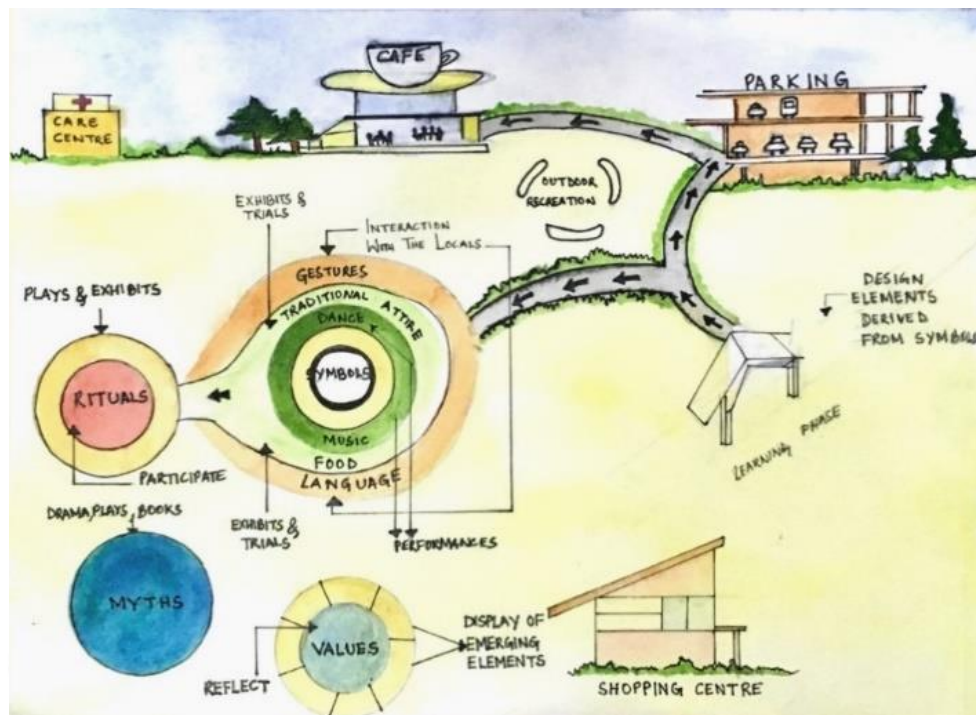


Figure 4. 6. Flowchart of Process flow for designing the Space

4.3.3 Expert's and User's Collection of the Cultural Framework

Some of the rough explorations of the space is given below Figure 4. 7:

Explorations: Concepts 1



(a)



(b)

Figure 4. 7. Initial Concepts using the SRMV framework

The SRMV framework was also given to an architect to analyse their understanding of the framework. The concept created by the architect is given in Figure 4. 8.

Participant 1: M. Arch SPA

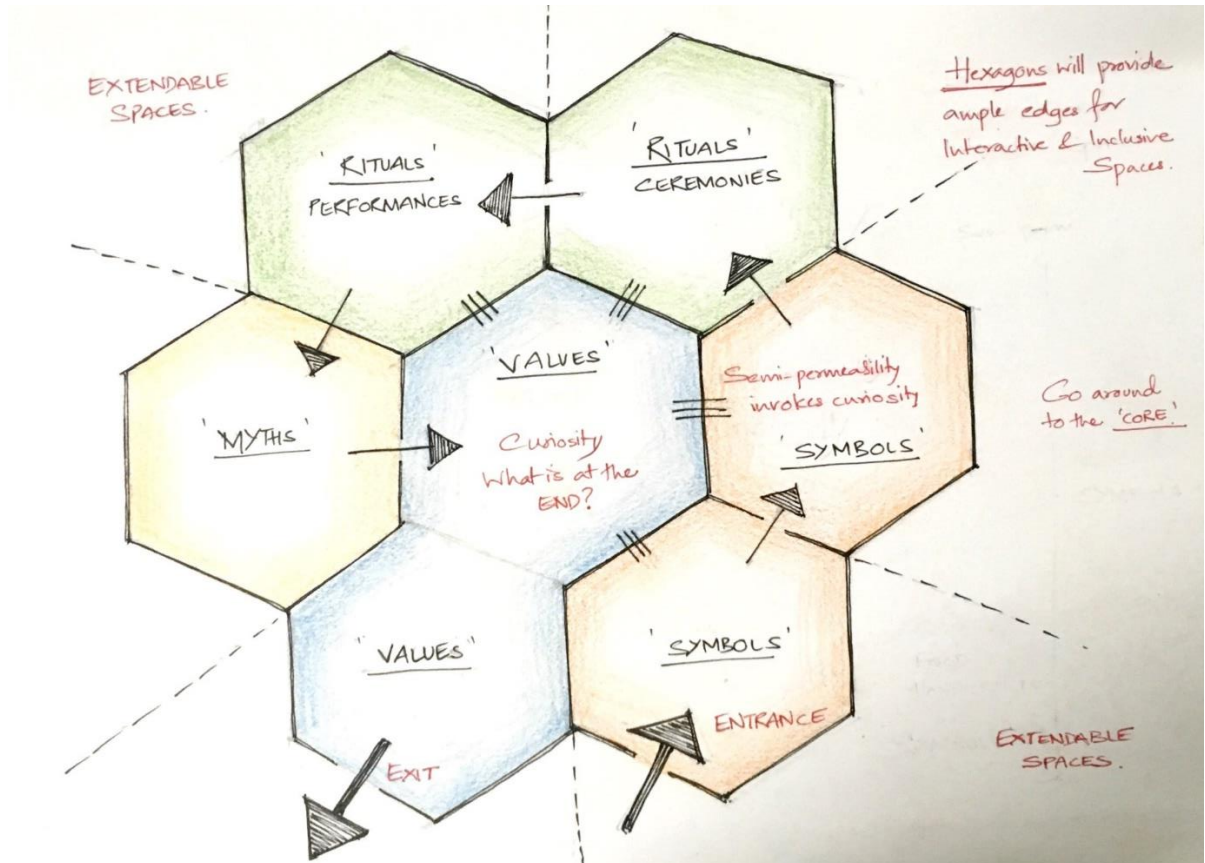


Figure 4. 8. Space design concept by participant

The Blueprint of the Space designed by an architect following the process defined in the framework is given in Figure 4. 9.

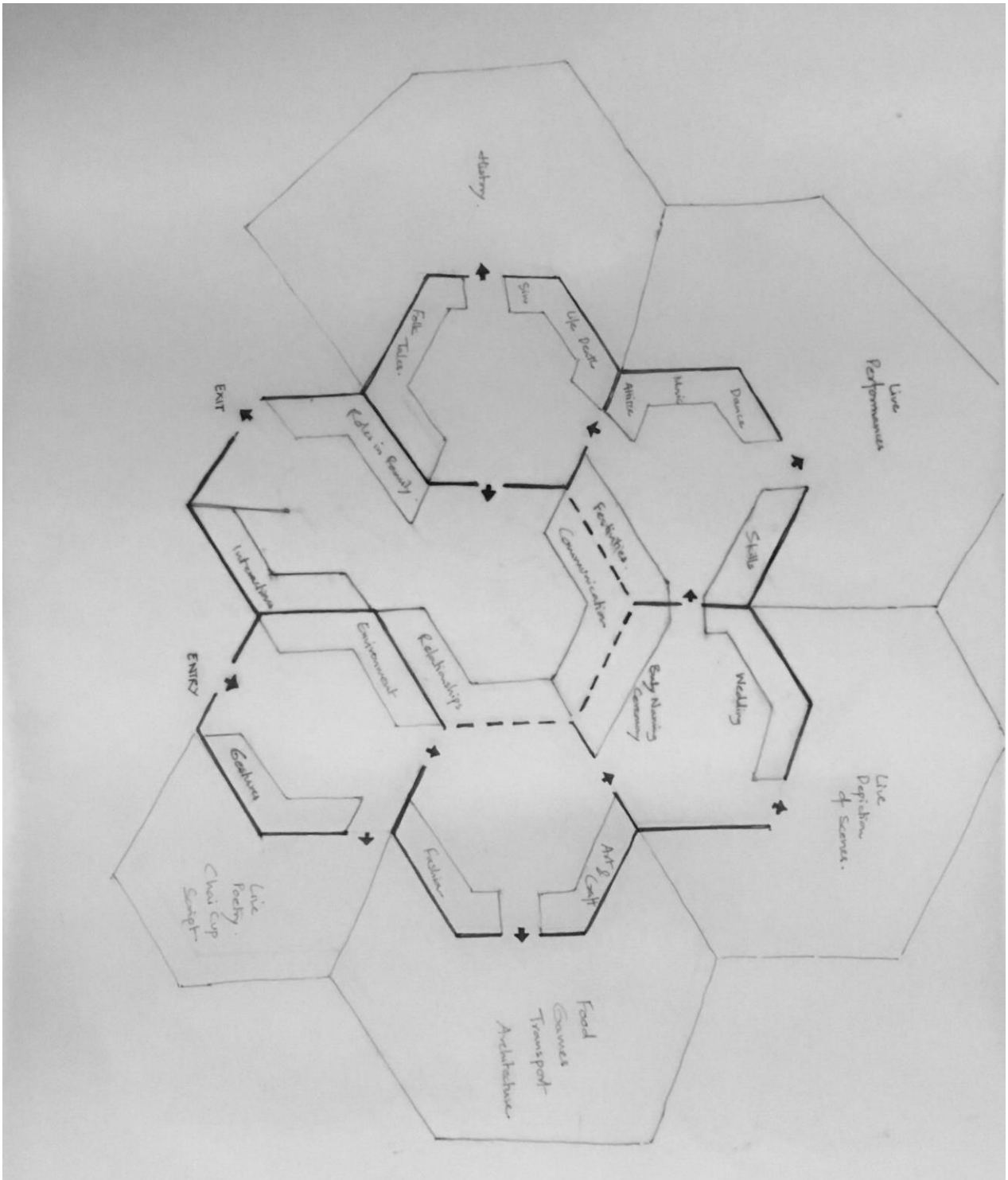


Figure 4. 9. Floor Plan of the Cultural Space by participant

4.3.4 DEE Framework Designed For Cultural Products

The categories derived from the cluster analysis and the interpretation of results from the content analysis leads to the categorisation of cultural elements into common, emerging and unconventional based on their usage for representation of culture by designers. These are depicted in the Cultural Representations Mapping shown in Figure 4.10.

Cultural Representations Mapping

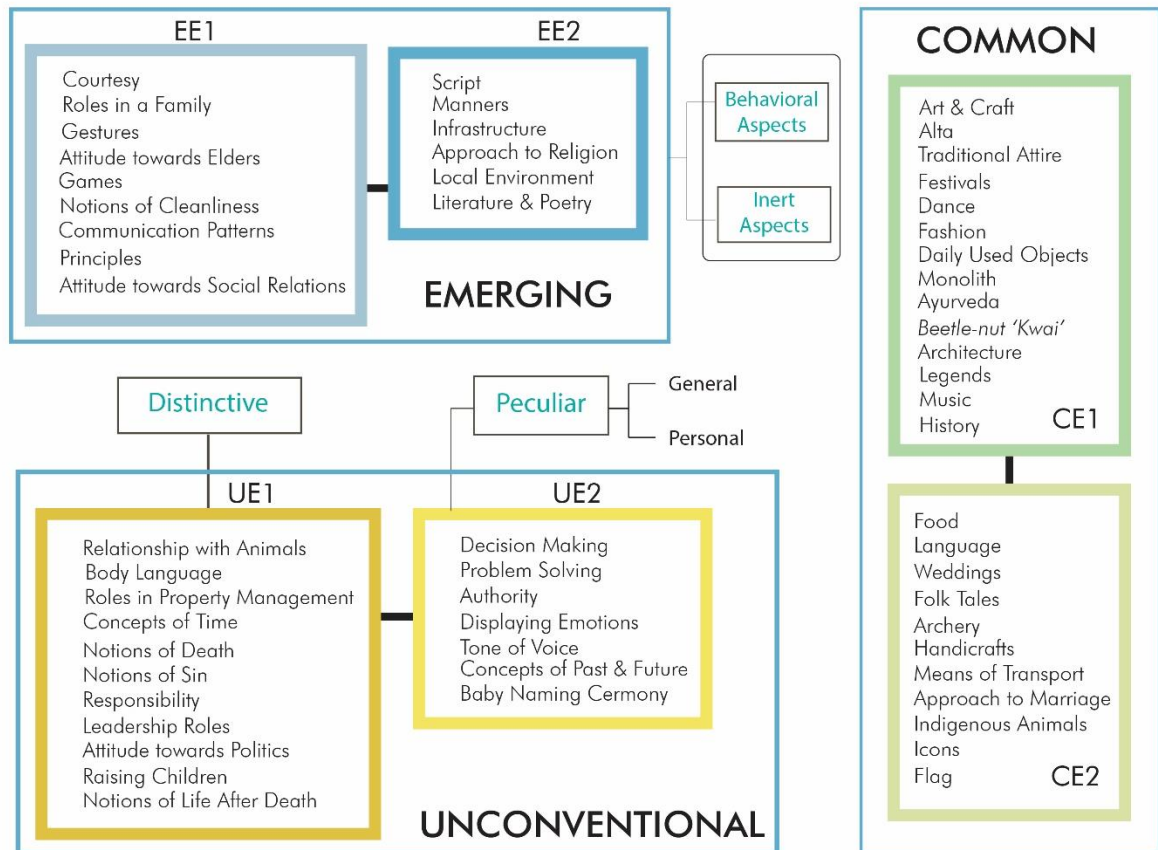


Figure 4. 10. Cultural Representations Mapping obtained from the Dendrograms

Categories derived from Phase III: Card Sorting of Cultural Representations and Interview (Cluster Analysis- Dendrograms using Ward Linkage)

1. **CE1-** Common Elements 1
2. **CE2-** Common Elements 2
3. **EE1-** Emerging Elements 1
4. **EE2-** Emerging Elements 2
5. **UE1-** Unconventional Elements 1
6. **UE2-** Unconventional Elements 2

The common elements are clustered together in green colour. The emerging elements are depicted in blue colour. According to the analysis, emerging elements are categorised as Behavioural and Non-behavioural aspects. Examples of behavioural aspects include notions of cleanliness, attitude towards elders, attitude towards Social Relations, communication patterns. The examples of Non-behavioural aspects include script, infrastructure, local environment and literature and poetry. The emerging elements provide a base where designers can construct and take inspiration from in designing a more

in-depth and profound elucidation of culture. The unconventional elements are clustered together in yellow colour. These are elements that peculiar and distinctive. These two terms were derived from the content analysis of unconventional elements.

DEE Framework

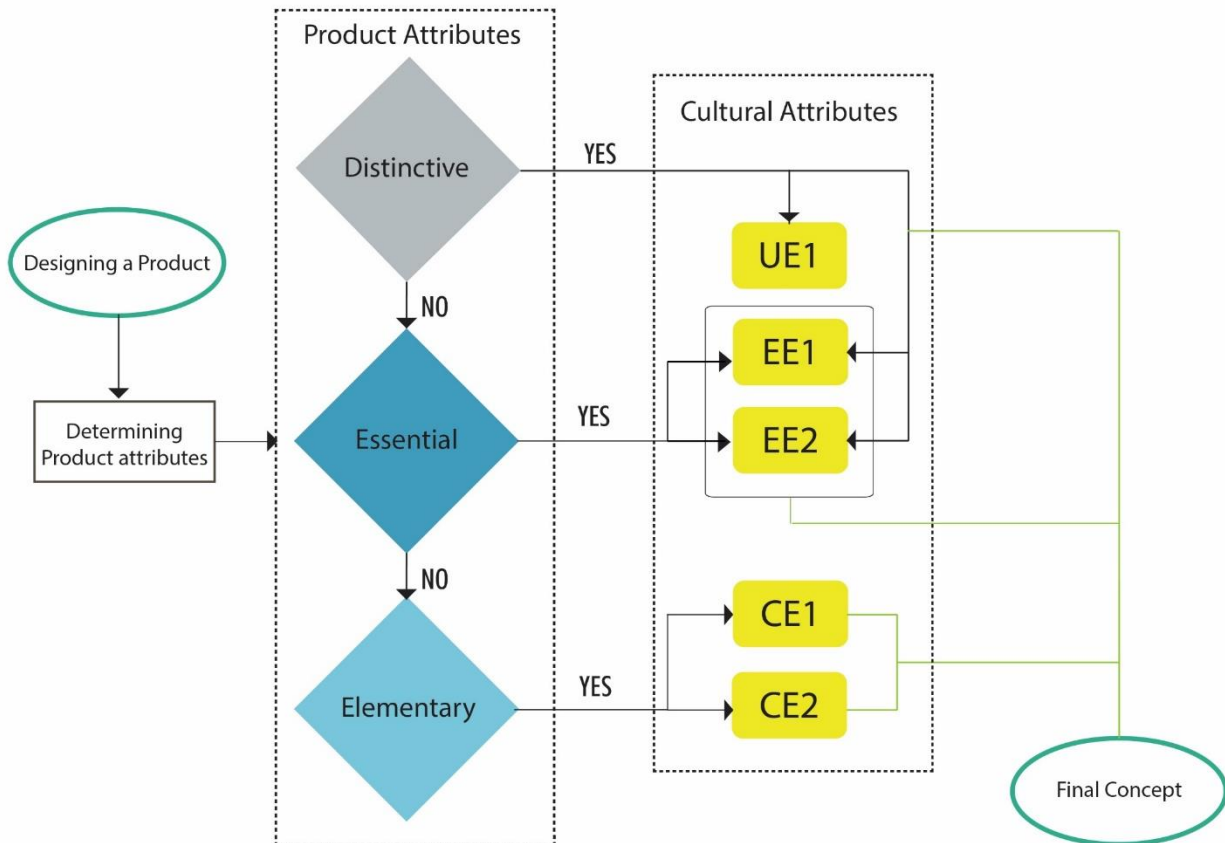


Figure 4. 11. DEE Guideline (Proposed Framework)

A framework in Figure 4.11 is devised from the hierarchal cluster analysis and content analysis that can help product designers to identify notable cultural elements to incorporate in the products.

This framework is linked to Cultural Representations Mapping. This framework can be applied to the design of cultural products at the souvenir centre of the cultural space. It is the role of a designer; however, to form an abstract and express their ideas into their designs. This way the framework does not restrict the designer but to assist them.

An explanation of the working and dimensions of the framework is given below:

Product Attributes: DEE derived from Content Analysis

The product attribute viz. Distinctive, Essential and Elementary were derived from the content analysis. The designer can use one or combine more of these attributes into their products.

Cultural Attributes: The Cultural Attributes are derived from the cluster analysis

After deciding the product attributes the designers can choose the cultural elements from Cultural Representations Mapping. The process consists of three steps 1. Deciding the Product Attributes 2. Deciding the Cultural Attributes (Extraction of Cultural Elements) 3. Extraction of Design Elements (Interpretation) 4. Concept Ideation

4.3.5 Process flowchart of the DEE framework

The following flowchart Figure 4. 12 gives the stepwise methodological guide for designing culturally inspired designs using the DEE framework

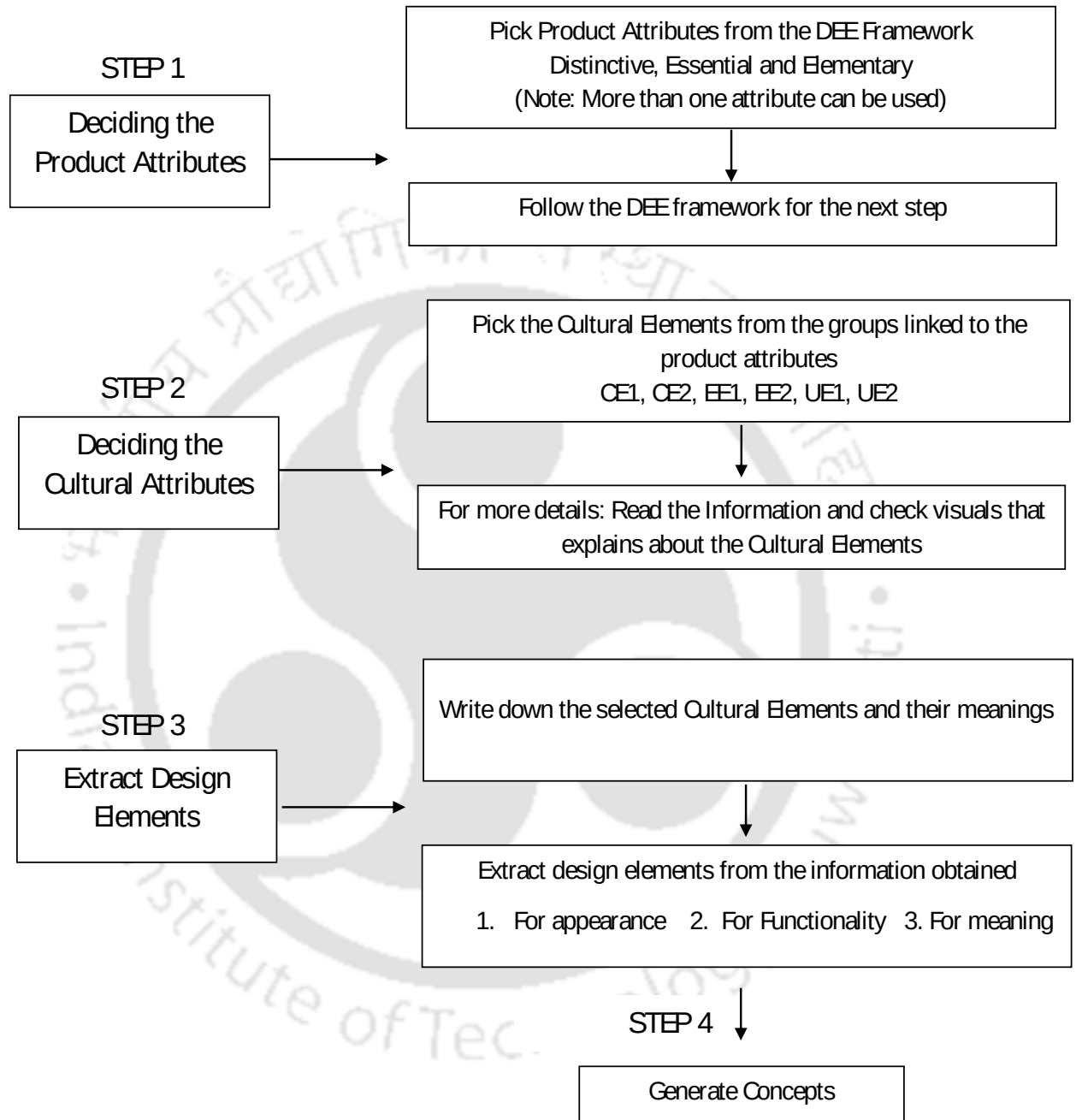


Figure 4. 12. Flowchart of the process when using Guideline (Proposed Framework)

4.3.6 Application of the DEE Framework- User Study

Expert 1: Profession: Associate Professor at NIFT Shillong- Product Design

Cultural Products

Concept 1 presented in Figure 4. 13

- Elementary- CE1- *Kwai* or the Beetle-nut and Beetle-nut leaf
- Elementary- CE1- Daily Used Objects- *Knup*
- The beetle nut story
- There is an interesting story behind the beetle nut and incorporating that story into the product will be interesting
- Add the Khasi *Knup* as a packaging and outer covering of the kwai so that the tourists can take it as a memento.
- The material used for the Khasi *Knup* can be made of Rexine and the *Kwai* or Beetle-nut and Beetle-nut leaf can be cast inside.
- This souvenir can add meaning and attachment of the people in the Place

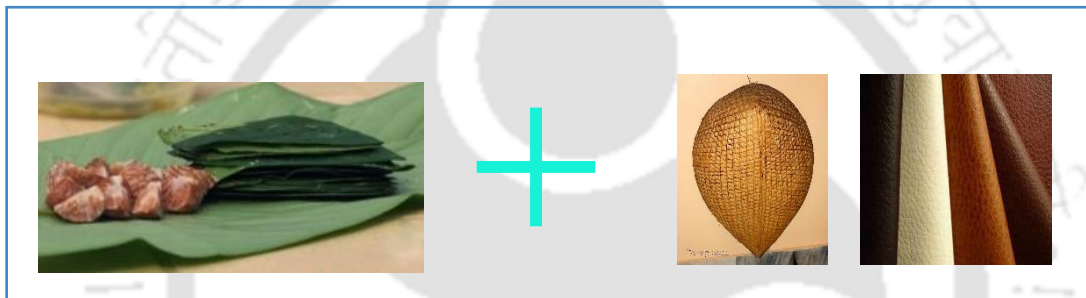


Figure 4. 13. Concepts proposed by faculty at NIFT Shillong

Suggestions for the Cultural Space:

- A space for children can be included where folk tales in the form of visuals, as well as interactive methods, can be used to instil the cultural stories and myths to the kids.
- Focusing on children can promote the culture because once children find something interesting they are quick to share it with their friends and parents
- Also, the tools and handicrafts of a culture can be represented through visuals

Expert 2: Profession: Assistant Professor at NIFT Shillong - Product Design

Cultural Space

- Distinctive-Unconventional- UE2- Tone of Voice
- This can be incorporated in the cultural space because it is the first thing that people will pick whenever they visit a place
- Tone makes a difference and can affect the motivation of the tourists
- Elementary-Common- CE2-Food
- Can be connected in the form of experience through the learning the cooking methods and acquiring knowledge of the ethnic ingredients used and certain foods in the culture that are linked to the folk tale. Example: The beetle-nut.
- Information on the local methods of how to pick or choose the best beetle-nut can also be included
- Elementary-Common- CE1- Daily Used objects
- The types of knives and cutting tools that are used by the natives can be displayed

- The *shangkawai* or basket where the beetle-nut is kept has a socio-economic aspect which can be shown

Suggestions for the Cultural Space:

- UE1 – These can be represented as Installations
- Sometimes the cultural background of the students can be reflected in the products

Statement made by the expert:

“The framework will be helpful for the bachelor students who work with craft-based products and craft clusters as they can link these elements with the local culture.”

Product Designer Students from Meghalaya

Sample Explorations: Concept 1 presented in Figure 4. 14.a

This inspiration was taken from EE2: Local Environment- Pitcher Plants, the pitcher plants has a covering that opens when insects come around it, traps in inside and closes the covering. Using this mechanism, the lampshades were designed that closes when not in use and opens when they are in use.

Concept 2 presented in Figure 4. 14.b is a water bottle holder inspired from the form of the pitcher plant.

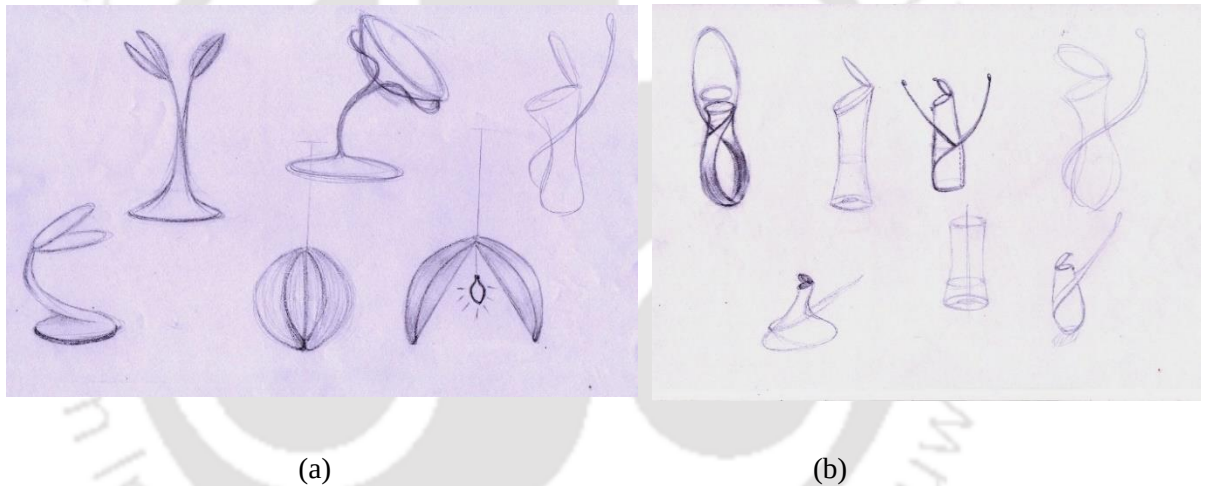


Figure 4. 14. (a) Concept 1 and (b) Concept 2

Concept 3 presented in Figure 4. 15:

The Distinctive Elements taken for this concept, from EE1: Roles in a Family and CE1: Architecture. In the culture of Meghalaya, the last daughter is the one who takes the responsibility to manage the property and care for siblings who are not married. By employing this cultural aspect, the following concept three was explored. It is a wall-mounted lighting product. The huts are made in different sizes using the vernacular architecture to represent the siblings in a family from the eldest to the youngest. The switch is placed at the smallest hut to show the responsibility of the “Khun Khatduh”. The switch controls the lighting of the other lamps.

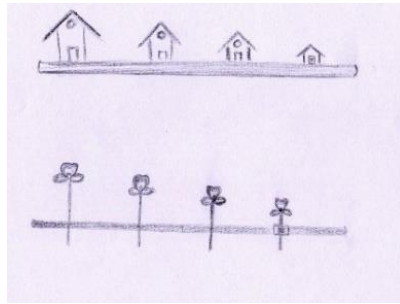


Figure 4.15. Concept 3: Distinctive- EE1- Roles of Family- “Responsibility of the last daughter (“Khun Khatduh”)

Participant 1: MDes: IDC Bombay (Figure 4.16)



Figure 4.16. Participant using the framework

Concept 1: Planter (Figure 4.17)

Distinctive: EE1: Roles in a Family
Farming and providing for the family

Elementary: CE1: Traditional Attire
Shella, “Tapmohkhlieh”

Concept 2: Wall Shelf (Figure 4.17)

Elementary: CE1: Dance
“Jaintia Plate Dance”

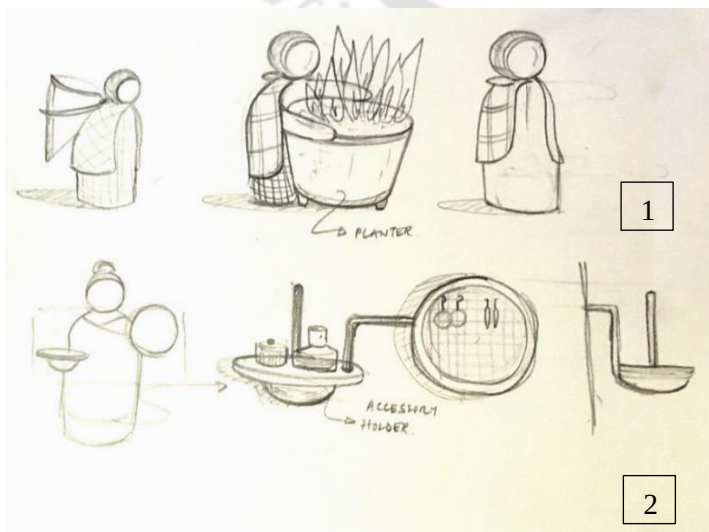


Figure 4.17. Concept 1 and Concept 2, Inspiration for Concept 1

Concept 3: Desk organiser with lamp, Wall-mounted light (Figure 4.18)

Distinctive: EE2: Local Environment: “Tiew-dohmaw”

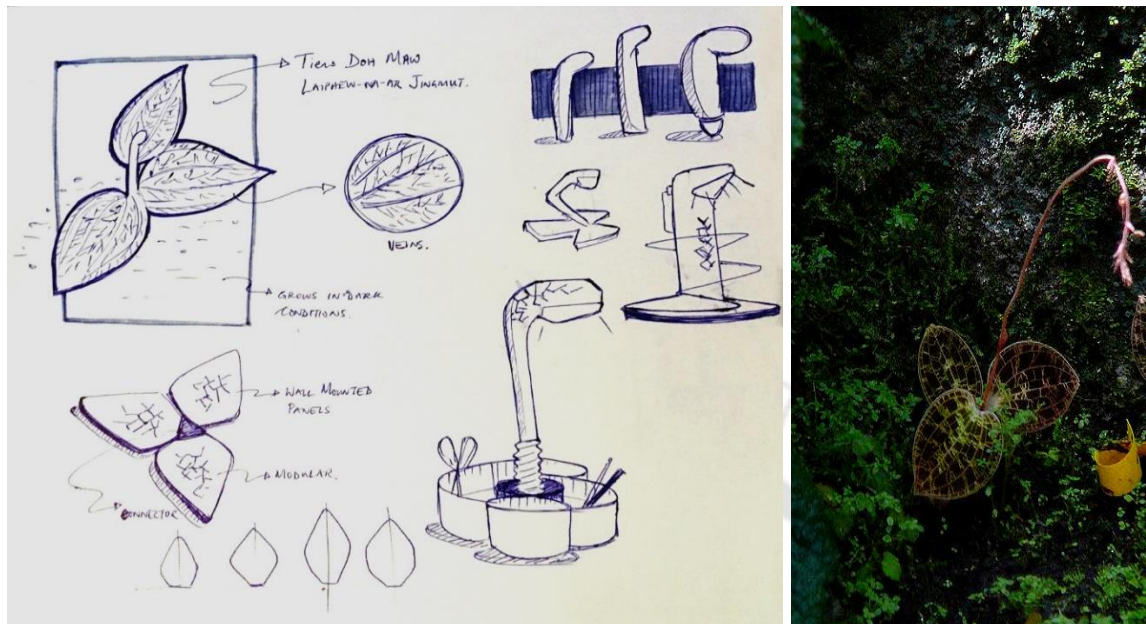


Figure 4. 18. Concept 3: Distinctive: EE2: Local Environment

Tiew- dohmaw is a small plant whose leaves are dark violet interspersed with golden streaks and used by women to deck their hair (Singh, 2004). It grows on a shabby environment and stands out from the rest of the plants. This plant is believed to be a symbol of the intellects in a society that brings knowledge. It has a stalk growing outwards in between the leaves. The stalk growing from the leaves is used as a lighting element, and the leaves are made as compartments for organising stationary. The patterns of the veins of the leaves are also used as a wall-mounted light to show the beautiful arrangement of the golden streaks.

Concept 4: Interactive Space (Figure 4.19)

Essential: EE1: Gestures

Bowing down when passing in between two people. This can be used in a space by applying the gestures in an interactive space, e.g., the door opens when a person gives a gesture of bowing down

Distinctive: EE1: Communication Patterns

Using the Jargon *Hoi Kiw* in an interactive space. These will be used as a code word in a space.

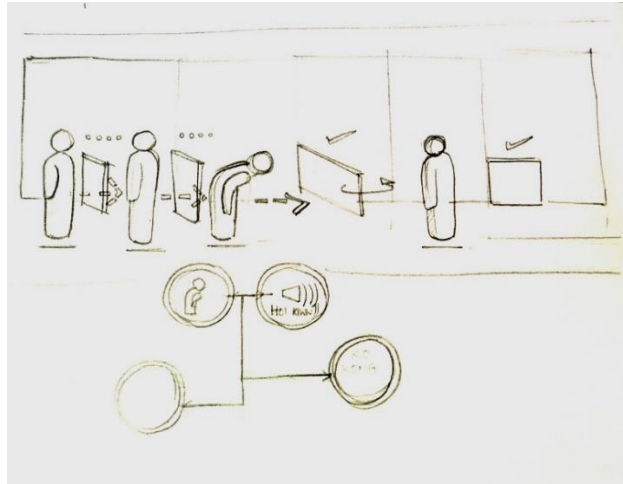


Figure 4. 19. Concept 4 interactive space

Concept 5: Traditional Kettle (Figure 4.20)

Elementary: CE1: Daily Used Objects

Local Aluminum Kettle. Applying traditional forms in contemporary products. Using the form of the traditional kettle and designing an electrical with an attached bamboo weave on the carrier.

Concept 6: Traditional cup (Figure 4.20)

Elementary: CE1: Daily Used Objects

Adding visuals on the traditional cup

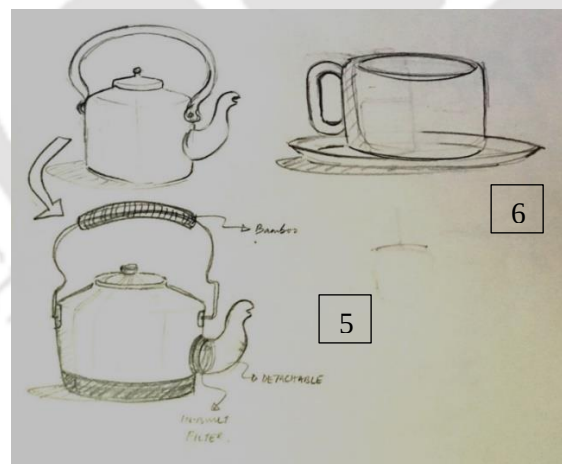


Figure 4. 20. Concept 6 and Concept 7

Participant 2: BDes: IIIT Jabalpur (Figure 4.21)

Concept 1: Lamp

Distinctive: UE1: Relationship with Animals, Elementary: CE1: Folk Tales

It is said that the Peacock and the Sun lived together in heaven as husband and wife. They love each other so much, and they were so happy until one day, as the sun was busy giving light and warm to the earth the peacock was strolling in the celestial garden. At that moment his eyes turned to the earth; there he saw, dancing on the plain what seems to him was a beautiful damsel displaying her yellow

and green robe in the morning light. The peacock has been daydreaming of this beautiful human living on earth and thought she must be the loveliest of them all.

And he was head over heel in love with what he saw; he thought that she must be more exciting than his wife, who never seem to have time to sit back and enjoy life with him. As he gazed at her, madness grip over him with a strange emotion that he thought “Such beauty I must go to her”. Without so much explanation to his wife, he announced his plan to go to earth to be with that beautiful girl. The sun wept and tried to hold him back; she could not understand and kept on trying to hold onto him, crying her heart out. As she cried, her golden tears fall on his tail, making the spotted pattern all over it.

Finally, he sets himself free from her embrace and descends to earth, but instead of encountering the dream of his life he had seemed to promise himself, he only found a vast rolling field of mustard plants. Sadly he could not return to the Sun (Rafy, 1920; Khasi *Pnar* Legends, 2018). By using this folk tale, a lamp was designed (Figure 4.21). The lighting element is a warm yellow light that depicts the sun and when the light is switched on the light falls and reflect colours and patterns of an abstract of the peacock feathers from the lampshade.

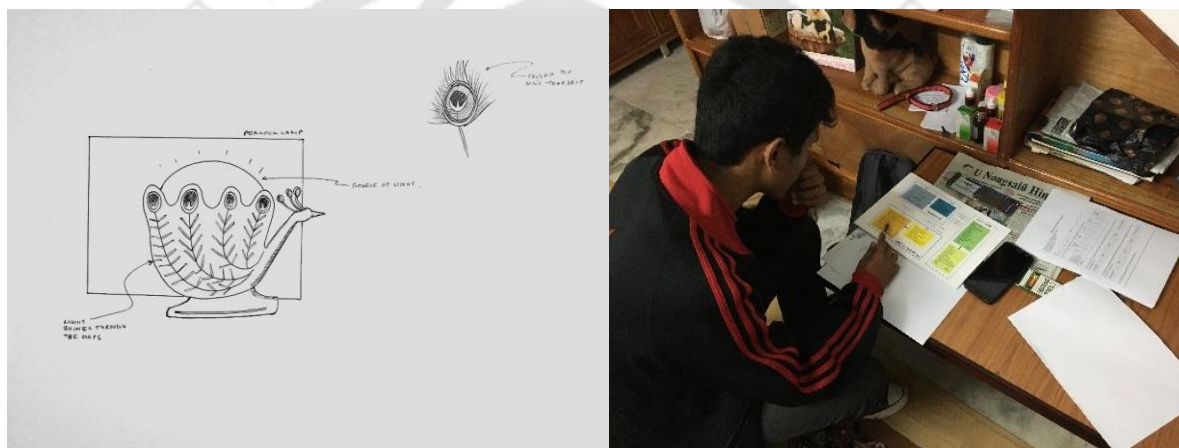


Figure 4. 21. Left to Right- Lamp, Participant using the DEE framework

Participant 3: PhD in Design: IIT Guwahati

Concept 1: Calendar Design (Figure 4. 22)

Essential: EE1: Gestures, Essential:EE2: Manners, Elementary: CE2: Wheat in Bihar

In Bihar, there is a ritual which is followed when giving somethings to others with the use of hands. Overlapping of the right hand on top of left while giving something to others is considered as good manners. This concept has used the Essential Elements from the framework, i.e. Gestures and Manners and also the wheat in the bowl is a local food of the people in Bihar.

Concept 2: Keychain (Figure 4. 22)

Distinctive: UE1: Notions of Life After Death

In the culture of Bihar, it is believed that when a person dies, it can be predicted what he will become in his or her next life.

Sand is collected in a place and left overnight. It is believed that the footprints depicted on the sand the next day will tell what the person will live in their next life. It can be the footprints of a bird, mammal or even that of a human's.

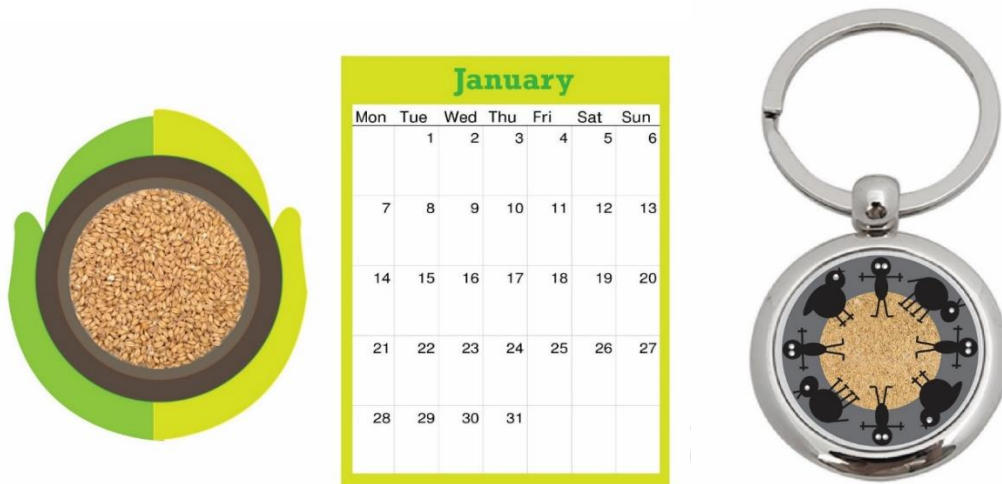


Figure 4.22. Concept 1-Calendar and Concept 2-Keychain

Participant 4: PhD in Design: IIT Guwahati

Concept 1: Lighting Product (Figure 4.23)

Distinctive: UE1: Raising Children

In the culture of Bengal, when a child is studying the mother comes and sits beside him or her. This is how mothers raised their children by giving them support during their studies.

The concept is a lighting element which glows inside the figurines.

Concept 2: Cup (Figure 4.23)

Elementary: CE1: Daily Used Objects

Distinctive: UE1: Attitude towards Politics

The cup takes the form of the famous Bengal terracotta cup and the visuals depict the freedom movement or any other political movement in the society.

Concept 3: Water Vase (Figure 4.23)

Distinctive:EE2: Local environment

The vase takes the form of the bends and curves of the river that forms a delta at the junction of two rivers. The vase can be used for containing water or used as a flower vase



Figure 4.23. Concept 1-Showpiecer Concept 2-Terracota Cup Concept 3-Vase

The designs above have been extracted from the frameworks. The designers have pointed out that the frameworks have evoked the memory of the traditions and culture, some of which are slowly fading. To establish the effectiveness of the SRMV and DEE framework on the cultural space and on the cultural products respectively, a survey was conducted on the tourists visiting Meghalaya and the natives of Meghalaya.

4.3.7 Feedback on the Implications of the Designed Framework

To understand the effectiveness of the framework, a survey was conducted on 30 tourists visiting Meghalaya and 30 Natives of Meghalaya. A survey was also done to get feedback from experts regarding the SRMV framework. The participants' demographics are given in Table 4.2 and Table 4.3.

Table 4. 2. Gender Description

Gender	Sample Size (N)	Tourists	Natives
Female	30	43%	80%
Male	30	57%	20%

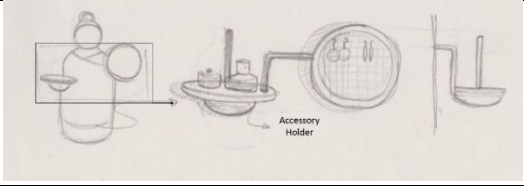
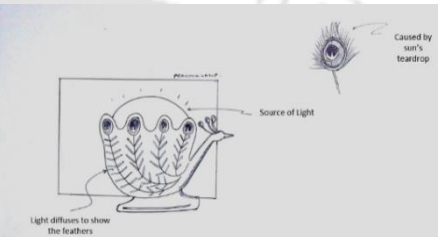
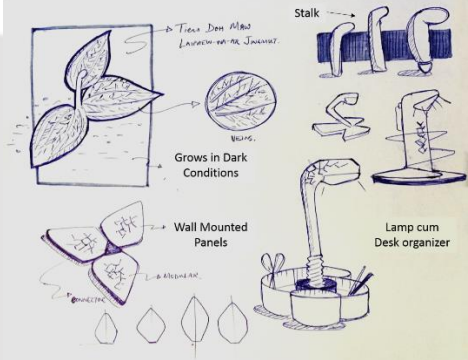
Table 4. 3. Age Description

Age	Sample Size (N)	Mean	SD
Tourists	30	27.20	5.50
Natives	30	32.60	11.76

Two semi-structured questionnaires were designed; for the tourists and the natives. The survey aims to gather feedback on how the tourists understand the culture of a destination through the products and space design. The questionnaire consists of two sections; the first section is a photo-elicitation method using images of the concepts designed by designers who have used the DEE framework followed by questions on a semantic scale of 1 to 5. This section aims to elicit comments and views from the tourists and the natives as they are analysing the cultural space and products. The second section consists of a series of questions using a Likert scale of 1 to 5 with 1- strongly disagree to 5-strongly agree. The questions aim to understand how effective the frameworks are in displaying the culture to the tourists and in helping the natives recall their traditions and culture and also in preserving them. The questionnaires are given in APPENDIX-XII and APPENDIX-XIII.

The first section provides four concepts designed by the designers these include the following (Table 4.4):

Table 4. 4. Concepts used in the survey

Concept Description	Concept Images
Concept 1: Wall Shelf - Inspiration: Dance: Jaintia Plate Dance	
Concept 2: Planter Inspiration 1: Roles in a Family: Women in villages of Meghalaya farming and providing for the family. Inspiration 2: Traditional Attire: The natives use Tapmohkhlieh (Shawl wrapped around the neck)	
• Concept 3: Lamp/Conversation Piece • Inspiration: Relationship with Animals and Folk Tales	
• Concept 4: Desk organiser with lamp Inspiration: Local Environment “Tiew-Dohmaw” - Legendary Flower of the Khasi Tribe The concept took inspiration from the plant called <i>Tiew-dohmaw</i>. The flower grows in shabby places and stands out from the rest of the plants. It is associated with intelligence and brightness. The lamp is designed using this association	

For each of these concepts, a semantic scale was used. The following adjectives were used in the scale:

- Dislike-Like
- Superficial Cultural Meaning- Deep Cultural Meaning
- Common-Unique
- No Cultural Association- Strong Cultural Association
- Inauthentic-Authentic³¹

4.3.8 Results obtained from the tourists

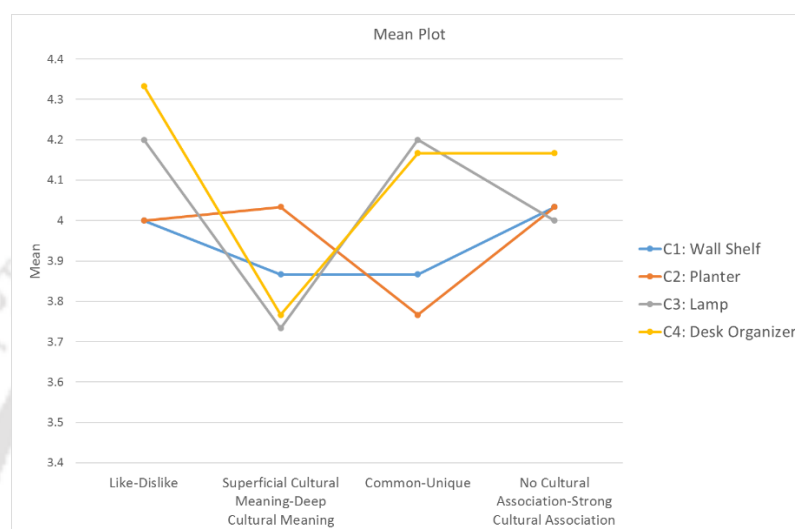
Section I

Table 4.5 below gives the mean and standard deviations tabulated from the data obtained from the tourists.

³¹ Only for the natives

Table 4. 5. Mean and SD for each concept

	C1: Wall Shelf	C2: Planter	C3: Lamp	C4: Desk Organizer
Likeness	4.000 ± 0.870	4.000 ± 0.983	4.200 ± 0.761	4.333 ± 0.884
Cultural Meaning	3.867 ± 0.860	4.033 ± 0.718	3.733 ± 0.907	3.767 ± 1.006
Uniqueness	3.867 ± 1.042	3.767 ± 0.817	4.200 ± 0.714	4.166 ± 0.874
Cultural Association	4.033 ± 0.718	4.033 ± 0.850	4.000 ± 0.830	4.167 ± 0.913

**Figure 4. 24.** Mean plots for each concepts

The mean plot for each concept is given in Figure 4.24 with Concept 1: Wall shelf shown in blue, Concept 2: Planter shown in orange, Concept 3: Lamp in grey and Concept 4: Desk Organizer in yellow. A correlation analysis was also done using the Spearman's rank correlation test. The results are shown in Table 4.6 below. (**. Correlation is significant at the 0.01 level (2-tailed), N=4)

Table 4. 6. Spearman's rho correlations

			Likeness	Deep Cultural Meaning	Uniqueness	Strong Cultural Association
Spearman's rho	Likeness	Correlation Coefficient	1.000	-.738	.738	.333
		Sig. (2-tailed)	.	.262	.262	.667
	Deep Cultural Meaning	Correlation Coefficient	-.738	1.000	-1.000**	.316
		Sig. (2-tailed)	.262	.	.	.684
	Uniqueness	Correlation Coefficient	.738	-1.000**	1.000	-.316
		Sig. (2-tailed)	.262	.	.	.684
	Strong Cultural Association	Correlation Coefficient	.333	.316	-.316	1.000
		Sig. (2-tailed)	.667	.684	.684	.

The Spearman's rank correlation showed a significant correlation between uniqueness and deep cultural meaning as shown in Table 4.6. It can be therefore stated that cultural meanings of the products, can determine the uniqueness of the products.

Section II

This section aims to understand if the products and space designed using the frameworks is efficacious in drawing the attention of the tourists to understand the culture of the place. It also finds out if the implementation of the framework can improve interactions between tourists and natives in the destinations. The Mean and SD of the responses obtained from the tourists from section II are given in Table 4.7.

Table 4. 7. Tabulation of Mean and SD of section II

Questions	Mean $\pm$ SD
Q.1a. Do you feel such products can introduce you to the culture of a place?	4.07 $\pm$ 0.69
Q.1b. Do you feel that such a space can introduce you to the culture of a place?	4.23 $\pm$ 0.43
Q.2 Would you be interested to visit a cultural space that allows you to experience culture instead of just viewing it?	4.57 $\pm$ 0.57
Q.3 Introducing Culture from Symbols, rituals, myths and values can give a gradual exposure to the culture of the place you visit?	4.33 $\pm$ 0.60
Q.4 Do you feel culture can be preserved through such a space?	4.07 $\pm$ 0.83
Q.5 Do you feel that such a space can improve interactions between the tourists and natives?	4.40 $\pm$ 0.67

Table 4.7 gives the mean and standard deviation of the responses collected from the tourists. The mean score indicated to be “4.07” which shows a high degree of agreement that the framework does introduce the culture gradually using the Symbols, Rituals, Myths and Values. It also indicates that the cultural elements introduced in the framework can improve interactions between the tourists and the natives and eventually allow authentic hands-on experience than just merely viewing it.

Prior to choosing the statistical test for testing of the hypothesis I and evaluating performance of the frameworks proposed, a normality test was done on the data values. It is seen in Table 4.8, that the data are significantly not similar to a normally distributed data.

Table 4. 8. Tests of Normality for the level of interaction between tourists and natives

	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
Level of interaction pre-intervention	.236	30	.000	.868	30	.001
Level of interaction post-intervention	.313	30	.000	.754	30	.000
a. Lilliefors Significance Correction						

Since the results of the normality tests indicate that the data is not normally distributed, a non-parametric test is chosen for testing the hypothesis. Hence the statistical test used is the Wilcoxon Signed Rank test, through the SPSS software regarding the interaction level the tourists had with the natives and their view on the improvement of interactions using the SRMV framework. In chapter 2, the survey done on the tourists visiting Meghalaya, where they were asked to rate their level of interaction with the natives of Meghalaya. A random sampling was done and 30 samples were selected from the population. The results were compared with the 30 samples which were provided with the framework designed. These participants were asked if such a space can improve interactions between the tourists and natives. The results of the Wilcoxon Signed rank test is given in Table 4.9. The ranks of the test are also shown in Table 4.10. It is observed that the results are highly significant with $Z = -3.847^b$ and significance value or p-value of 0.00. Hence the null hypothesis is rejected.

- Rejected** **H0:** Developing a framework that identifies cultural elements cannot improve the interaction between the local community and tourists
- Accepted** **H1:** Developing a framework that identifies cultural elements can improve the interaction between the local community and tourists

Table 4. 9. Wilcoxon Signed-Rank Test of Significance

	Level of interaction post-intervention and Level of interaction pre-intervention
Z	-3.847 ^b
Asymp. Sig. (2-tailed)	.000

b. Based on negative ranks.

Table 4. 10. Wilcoxon Rank Values

		N	Mean Rank	Sum of Ranks
Level of Interaction post-intervention Level of Interaction pre-intervention	Negative Ranks	3 ^a	8.00	24.00
	Positive Ranks	22 ^b	13.68	301.00
	Ties	5 ^c		
	Total	30		

a. Level of interaction post-intervention < Level of interaction pre-intervention

b. Level of interaction post-intervention > Level of interaction pre-intervention

c. Level of interaction post-intervention = Level of interaction pre-intervention

4.3.9 Results obtained from the natives

The Mean and SD of the responses obtained from the natives from section I is given in Table 4.11.

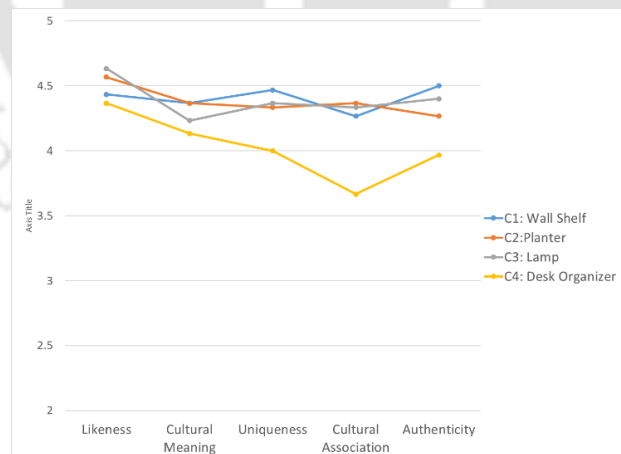
Table 4. 11. Tabulation of Mean and SD for each concept of Section I

Attributes		C1: Wall Shelf	C2: Planter	C3: Lamp	C4: Desk Organizer
Likeness	Mean	4.433 ± 0.626	4.567 ± 0.626	4.633 ± 0.668	4.367 ± 0.669
Cultural Meaning	Mean	4.367 ± 0.718	4.367 ± 0.850	4.233 ± 0.897	4.133 ± 0.776
Uniqueness	Mean	4.467 ± 0.819	4.333 ± 0.922	4.366 ± 0.850	4.000 ± 0.909
Cultural Association	Mean	4.267 ± 0.739	4.367 ± 0.765	4.333 ± 0.660	3.667 ± 1.093
Authenticity	Mean	4.500 ± 0.682	4.267 ± 0.739	4.400 ± 0.674	3.967 ± 0.850

Table 4. 12. Spearman's rho Correlation

		Likeness	Cultural Meaning	Uniqueness	Cultural Association	Authenticity
Likeness	Correlation Coefficient	1.000	.316	.400	.800	.400
	Sig. (2-tailed)	.	.684	.600	.200	.600
Cultural Meaning	Correlation Coefficient	.316	1.000	.632	.632	.632
	Sig. (2-tailed)	.684	.	.368	.368	.368
Uniqueness	Correlation Coefficient	.400	.632	1.000	.200	1.000**
	Sig. (2-tailed)	.600	.368	.	.800	.
Cultural Association	Correlation Coefficient	.800	.632	.200	1.000	.200
	Sig. (2-tailed)	.200	.368	.800	.	.800
Authenticity	Correlation Coefficient	.400	.632	1.000**	.200	1.000
	Sig. (2-tailed)	.600	.368	.	.800	.

The Spearman's rank correlation (Table 4.12) showed a significant correlation between Authenticity and Uniqueness indicated by the correlation value of 1.000 measured at the 0.01 level (2-tailed). Through the analysis, it can be stated that authenticity can be a significant factor in designing culturally associated products.

**Figure 4. 25.** Mean plot for each concept

The mean plots for each concept are given in Figure 4.25 with Concept 1: Wall shelf shown in blue, Concept 2: Planter is shown in orange, Concept 3: Lamp in grey and Concept 4: Desk Organizer in yellow.

Section II

This section aims to understand if the products and space designed using the frameworks can improve the display, sharing and introducing the cultural aspects of a destination to the visitors. It also finds

out if the implementation of the framework can aid the natives in recalling their traditions and culture and eventually preserving it.

Table 4.13 gives the mean and standard deviation of the responses collected from the natives. The mean score indicated to be approximately “4.40” which shows a high degree of agreement that the framework does introduce the culture and the natives do agree that the products remind them of the Symbols, Rituals, Myths and Values of their culture. The mean score of “4.17” when asked if the products can possibly preserve the culture indicate the cultural association that the products have that can perhaps be passed down to future generations.

Table 4. 13. Tabulation of Mean and SD of section II

Questions	Mean $\pm$ SD
Q.3 Do you feel that such products can introduce or display your culture to others?	4.40 $\pm$ 0.77
Q.4 Do the products help you recall your traditions and culture (Symbols, Rituals, Myths and Values)?	4.13 $\pm$ 0.73
Q.5 Do you feel culture can be preserved through such products?	4.17 $\pm$ 0.79

Prior to choosing the statistical test for testing of hypothesis II and evaluating performance of the frameworks proposed, a normality test was done on the data values. It is seen in Table 4.14 that the data are significantly not similar to normally distributed data.

Table 4. 14. Tests of Normality for the extent of cultural sharing of the natives to the tourists

	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
Extent of cultural-sharing pre intervention	.207	30	.002	.912	30	.016
Extent of cultural-sharing post-intervention	.315	30	.000	.739	30	.000

Since the results of the normality tests indicate that the data is not normally distributed a non-parametric test is chosen for testing the hypothesis. Hence the statistical test used is the Wilcoxon Signed Rank test, using the SPSS software regarding the amount of cultural display and exposure through such products and spaces using the SRMV and DEE frameworks. In chapter 2, the survey was done on the natives of Meghalaya where they were asked to rate their opportunities to share their culture to the tourists. The same samples which were included in the survey were asked after describing and displaying the implementation of the DEE and SRMV frameworks. The results were compared with the 30 samples. These participants were asked if such products can introduce or display their culture to others.

The results of the Wilcoxon Signed-Rank test are given in Table 4.15. The ranks of the test are also shown in Table 4.16. It is observed that the results are highly significant with a Significance value or p-value of 0.00. Hence the null hypothesis is rejected.

Rejected **H0:** Developing a framework that identifies cultural elements of unexplored places cannot improve socio-cultural exposure

Accepted **H2:** Developing a framework that identifies cultural elements of unexplored places can improve socio-cultural exposure

Table 4. 15. Wilcoxon Signed Rank Test of Significance

	Extent of cultural sharing post-intervention Extent of cultural sharing pre-intervention
Z	-3.987 ^b
Asymp. Sig. (2-tailed)	.000

b. Based on negative ranks.

Table 4. 16. Wilcoxon Rank Values

		N	Mean Rank	Sum of Ranks
Extent of cultural sharing post-intervention	Negative Ranks	3 ^a	7.50	22.50
	Positive Ranks	23 ^b	14.28	328.50
Extent of cultural sharing pre-intervention	Ties	4 ^c		
	Total	30		

a. Extent of cultural sharing post-intervention < Extent of cultural sharing pre-intervention

b. Extent of cultural sharing post-intervention > Extent of cultural sharing pre-intervention

c. Extent of cultural sharing post-intervention = Extent of cultural sharing pre-intervention

4.4 Discussions and Findings

The implications obtained from the results demonstrate how the journey of introducing the culture to the tourists is essential in drawing the attention and provoking an interest to know more about the culture of a place. It also indicates that involving the natives in the process of displaying their roots and lifestyles which are not openly presented in public spaces will contribute towards providing authentic experiences and appreciation of other cultures. One needs to understand that organising the cultural elements from those which are effortlessly learned or observed like the symbols to Rituals and finally the deeper elements related to mythical stories and principles can change or improve the socio-cultural exposure in a space and ultimately preserving the culture.

CHAPTER 5: Conclusion and Future Prospects

The chapter discusses the design implications and salient features of the research. It also states the fulfilment of the research objectives, the discussion, conclusion and ends with the research limitations as well as recommendations and future scope.



5.1 Overview of the study

The study aims to improve the socio-cultural exposure and interaction between the host community and the tourists, especially in unexplored places. It provides a base for finding out the travel motivations using the Push-Pull method that can help one identify the strengths and potential of a destination and the tourists' desire to travel. The thesis is able to identify the cultural elements that are not easily identified by the tourists while visiting a destination by carefully mapping those elements with the layers of culture for all the three states viz. Kerala, Meghalaya and West Bengal which can also be applied to various contexts. As stated earlier, this gradual display of the culture of a place can take the tourists into a step by step process of comprehending the whole picture of the lifestyles and traditions of a place.

The activities involved in the space from the Symbols module to the Values module will encourage not only the tourists to participate but the natives to be engaged and associated with their handicrafts, music and food thereby helping them to conserve their roots which perhaps might be forgotten or cease to appear in future. Eventually, this might promote local employment opportunities and broaden the knowledge of the history and cultural attributes that have been passed on from the older generations.

The validation study indicates the importance of cultural association and authenticity while designing cultural products or spaces. As stated earlier people's memories and attachment to a product are linked with the emotion and stories build-up that connects with the products. A product can stay with a person as long as the person feels it adds value and serves a purpose. The purpose here is to imprint meaning and reminiscence of a place or experiences in it, through the products so that the traveller has an attachment and memory of the place they have visited. The thesis presents two frameworks the SRMV framework that can be implemented in a cultural space and the DEE framework which can be used as a source of inspiration for designing culturally oriented products. These frameworks are being applied in designing concepts and tested for their validity which proves the two hypothesis outlined in the thesis.

The two hypothesis given below were proved using the Wilcoxon Sign Rank test.

H1: Developing a framework that identifies cultural elements can improve the interaction between the local community and tourists

H2: Developing a framework that identifies cultural elements of unexplored places can improve socio-cultural exposure

The salient findings of the two frameworks are given in the next section. The findings and results provides further research implications on other factors that attribute to the overall success in conceptualising a cultural space and designing it.

Objectives and findings fulfilled

Objective 1: To find out what the tourist needs and expects while they are going to a place.

Findings: Data collection on the three States: Meghalaya, Bengal and Kerala.

Objective 2: To study and find out activities that involve participation/interaction.

Findings: SRMV Framework.

Objective 3: To provide activities that contribute to socio-economic development.

Findings: Concepts generated and hands-on experience of Cultural Elements.

Objective 4: To find out the elements of the local community in terms of culture/lifestyle.

Findings: Achieved through the Card Sorting Method.

Objective 5: To incorporate these elements as strategies to build the activities.

Findings: DEE and SRMV Framework.

Objective 6: To find out the impact or influence of the framed strategy in terms of socio-cultural exposure and interaction between tourists and natives.

Findings: Validation Test.

5.1.1 Discussion of the findings

Salient Features and Findings of the DEE Framework

- Application of the DEE Framework for designing the mementoes at the Values Module of the cultural space has helped designers add a deeper cultural meaning
- The DEE framework can also be used for designing installations in a space
- It is observed that the framework can assist designers in thinking more in-depth about the culture of a place
- The framework also evokes memory on the part of the designer of the myths and rituals of the culture
- The framework is easy to use and the cultural elements are classified into themes of cultural attributes

Salient Features and Findings of the SRMV Framework

- Application of cultural layers' linkage in designing of a cultural space will deliver a gradual exposure of the culture of a tourist destination to the tourists
- Application of the SRMV Framework starting from the journey will enhance tourist motivation as they are approaching the destination
- The cultural space will encompass the deeper elements that constitute the cultural anthropology starting from Symbols being represented as an identity and belongingness of culture to Rituals and Norms that are governed by the Myths of culture and finally goes to Values that govern the principles of an individual. This gradual process of how culture is manifested in a place when displayed to the tourists can bring about an interest in knowing and appreciating each other's culture
- There is a scope of conservation and preservation of the indigenous practices and lifestyle in the modern world that we live in
- There are employment opportunities for the local people who are ready to share their culture to the tourists
- The space will enhance interaction and bonding between people of different communities
- The space is also dynamic, events and performances are happening that can attract not only the tourists but the natives as well. The auditorium and open space can be used for other community events
- The space takes the tourists on a journey of how culture influences the behaviour and principles of the natives that make them distinct from other cultures

Thesis Key Contribution:

1. Contribution to the knowledge base:

The thesis provides knowledge and information on tourists' motivations to travel and perceptions on tourism in the three states viz. Kerala, Meghalaya and West Bengal as well as the information of Natives' perceptions and impacts on tourism in the three states Kerala, Meghalaya and West Bengal which can be used in further studies by researchers in future. A documentation of the textual and visual elements of distinct cultural features of the three states can be used and applied in other contexts as well for future study.

2. Methodological Approach:

The thesis can also provide the process or methodology for mapping cultural elements and categorising them. Application of such methods to various cultural elements or categories defined by researchers can be done.

3. Design Intervention and strategy

The frameworks derived can help designers and architects draw inspiration to design culturally oriented products or spaces, respectively. The frameworks also include activities that will improve the socio-cultural exposure to tourists and economic development of destinations. It underlines the cultural aspects which are un-observed yet essential and highlights them for protection and preservation.

5.2 Conclusion

The study begins with comprehending the perceptions and satisfaction levels of people towards tourism. The responses given by tourists who genuinely stated their concerns and views on the tourism industry in the three areas of study viz. Kerala, Meghalaya and West Bengal has provided a record and sufficient data for future research studies on tourism and entrepreneurs in the tourism circuit. There are specific inadequacies observed that can be addressed to improve tourists' experience and safety. The comparative study among the three states shows the diversity in tourism products and services offered by them. One state can benefit or learn of methods to promote tourism by viewing the overall tourism services of another state. As stated earlier, the study is able to determine the travel motivations using the Push-Pull method that can help one identify the strengths and potential of a destination and the tourists' desire to travel. A knowledge of the Push factors of the tourists can assist tourism industries and organisations in improving the destinations, tourism packages, branding and advertising of potential tourist attractions. These factors also can allow the identification of how much a tourist knows about a place and why they choose a place. The push and pull factors will not only indicate travel motivations but give information about what the tourists do not know about a place. For unexplored destinations, the push-pull factor can be used as a tool to grasp how much of the destination is portrayed or endorsed by visitors. This Push-Pull method can be applied to other destinations as well.

The study progressed to the second phase of categorising cultural elements that have not been explored primarily in the design field. Edward T. Hall (2010) provides the non-observed elements which has immensely contributed to the advancement of the research. The results from the study showed how each cultural element defined by Hall can be categorised into the four modules of Symbols, Rituals and Norms, Myths and Values that explains the influences that they have on society. The research also provides the relationships between these cultural layers and how one might influence the other. When designing a space or a service that are culturally oriented, knowledge of such relations can give a more in-depth and interesting concept of culture integrated with the design.

The pilot study on the journey that connects Guwahati to Shillong depicts a routine drive with no interactions, exposure or introduction of what lies ahead. It may be observed in other journeys taken by a traveller especially when travelling to less explored destinations. The journey itself can be as fascinating as the destination if travellers are engaged with a whole range of recreational or leisure pursuits or activities. The SRMV framework devised gives a structured yet exploratory display of culture to the tourists in a space. The purpose of the framework is to introduce the culture in a gradual flow from the journey itself which can evoke interest and motivation in the tourist before they reach their destination and also to improve the socio-cultural exposure and interaction between the tourists and natives. The study also identifies the perceptions of each of the groups, i.e. the tourists and natives towards each other. This study has indicated that tourists want to know more about the lifestyles and culture of the natives. Specific destinations like Meghalaya where language is a barrier, exchange of feelings and lifestyles require more effort. Crowded cities like Kolkata in West Bengal accompanied by the hustle and bustle of city life might not leave room for cultural exposure or adequate information about the natives as well as their traditions and beliefs. However, with the introduction of such spaces through the visual depiction and experiential activities to the total reflection of values, one may experience the culture of a place at a distinct level.

The space also aims to provide local employment and preservations of dying art and craft as well as practices and beliefs of a place. The memento provided to the tourists at the end of their journey in the cultural space hopes to add emotion and attachment that the tourists can have with the place. It is expected that each memento would have a story that the tourists can connect themselves with during their journey. For the design of such mementoes, the DEE framework was devised from the second phase of card sorting.

From the analysis of the second phase card sorting method, designers can learn about cultural elements which are commonly used in the branding and advertising of any destination. These may have perhaps been overused and can be avoided if the designer wants to add a unique or more distinct design. The emerging elements and the suggestions of how to display them by designers can contribute to improving design thinking while brainstorming on ideas and inspirations for aspiring designers to improve the design concepts that integrate culture in them.

Cheng et al. (2014) states that inspiration plays an essential role in design activities and design education. Previous research has shown that presenting inspiration with various forms to designers is more helpful for them to enhance creativity than in environments lacking supplementary sources of inspiration (Luo & Dong, 2017). The unconventional elements can also be used by designers who seek to add an in-depth cultural aspect to any product. To summarise, the DEE framework hopes to assist the designers in designing cultural products and spaces for the tourists that will add meaning and value to their overall journey towards the destination. The study also projects symbols to be of varied forms. The classification of symbolic elements into functional, unique, occasional and in-depth deeper cultural meaning can allow designers who want to achieve and create design themes for spaces, products or services.

Through this study, cultural elements that play a significant role in culture were identified. The study pursues to eliminate any stereotyping or distorted imagery that may be associated with a destination's culture in the eyes of the beholder (tourists). The identity of a destination will be encapsulated in a story-telling episode from the journey up to the point where the tourists can reflect the culture of the place and introspect what they can learn. The framework comprising of cultural elements that have a deeper meaning in a culture can be reflected in the space and the products. There is also an additional aspect where certain cultural aspects in a local community which are at the brink of losing existence

can be preserved. Through such efforts, there is a possibility of having improved socio-cultural relations and an understanding and appreciation of one another's culture.

5.3 Limitations and Recommendations for Further Study and Implications for Research

The frameworks have their pros and cons. A few of the limitations and also the future scope that can be worked upon are listed below:

Limitations:

While using the framework, it is easier for a designer belonging to a place to design cultural products using the cultural elements of their native place, but it becomes difficult when designing products for other cultures unless a detail explanation of the culture is outlined.

Recommendations and Future Scope:

In terms of clarity, the framework can be re-worked by adding the meaning of each of the cultural elements for any chosen culture to foster designing of the cultural space or products more efficiently.

More application based concepts can be generated using the frameworks and testing of the same with more number of tourists can be achieved in the future.



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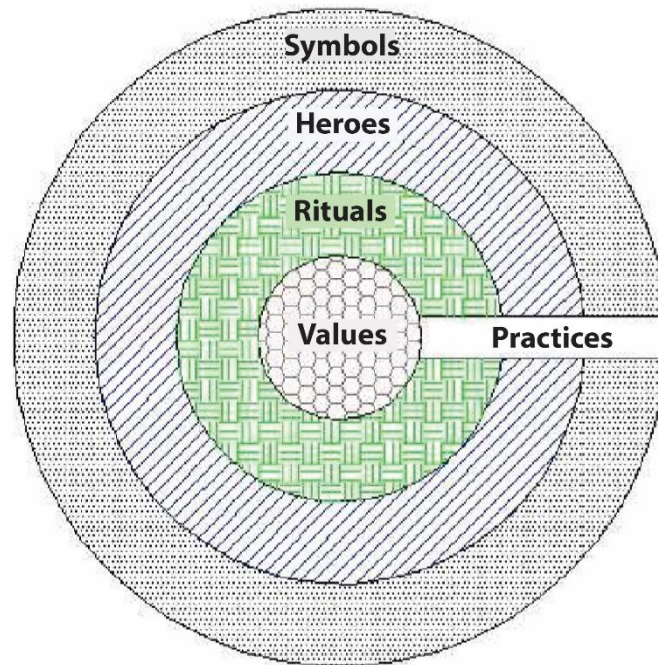
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APPENDICES

APPENDIX-I

Hofstede's "Manifestations of culture at different levels of depth" into layers in his model called the Onion Diagram given below:



APPENDIX-II

INFORMED CONSENT OF THE PARTICIPANT

Project Title:

"A study on indigenous cultural exposition and interaction at touristic destinations: Reference Meghalaya Northeast India"

Researcher: Wanrisa Bok Kharkongor

Supervisor: Prof. Debkumar Chakrabarti

DECLARATION BY THE PARTICIPANT

I hereby declare that

- ⊙ I have received information about this research project.
- ⊙ I understand the purpose of the research project and my involvement in it.
- ⊙ I understand that I may withdraw from the research project at any stage.
- ⊙ I understand that whatever information gained during the study may be published, I will not be identified and my personal results will remain confidential.

Participants under the age of 18 yrs. require parental consent to be involved in research. The consent form should allow for those under the age of 18 yrs. to agree to their involvement and for a parent to give consent.

Name: _____ **Signed:** _____ **Date:** ____/____/201

Education: _____ **Age** _____ **yrs** **Sex:** _____ **Residence:** _____

DECLARATION BY THE RESEARCHER

I hereby declare that I have provided requisite information about the research participant; and confirmed that s/he has understood the experimental details and his / her role therein.

Researcher: Wanrisa Bok Kharkongor **Signed:** _____ **Date:** ____/____/201

APPENDIX-III

Questionnaire for Tourists (Meghalaya)

Introduction

The questionnaire is designed with the intention of carrying out some descriptive exploratory research that deals with the analyses of the tourists' behaviour, their motivations and interaction with the natives as they visit Meghalaya. The survey is short; it should not take more than a few minutes of your time. I request you to kindly complete the entire questionnaire. Your answers as well as your identity will be kept confidentially and will only be received and analysed by the researcher.

Thank you for your valuable time

If you have any doubts on any question kindly clarify with:

Ms. Wanrisa Bok Kharkongor, PhD scholar

Department of Design, IIT Guwahati

wanrisa89@gmail.com

Basic Information

A. Have you visited Meghalaya before?

- (i) Never (ii) Once (iii) Twice (iv) 3 times or more

B. With whom did you travel?

- (i) Family (ii) Friends (iii) Both Family and Friends (iv) Other

C. Type of Accommodation:

- (i) Hotel (ii) Resort (iii) Homestay (iv) Other

D. Before starting the trip, did you attempt to obtain any information about the place?

- (i) Yes (ii) No

E. If yes, what were your sources of Information?

a. Print

- 1) Newspaper
2) Magazine
3) Travel Guide books

b. Web

- i. Meghalaya Tourism Website
ii. Travel Agency
iii. Social Media

c. Person

- i. Friends
ii. Family
iii. Colleagues

F. How much information (related to tourism / destinations) has been provided by the above sources, please mark below:

- (i) Full Information (ii) Required Information (iii) Some information (iv) No Information

G. After visiting the place, do you feel the information that you get matches your prior information about the place?

- i. Not at all
ii. To some extent
iii. To a considerable extent with minor mismatches
iv. Completely Yes

Section I: Tourists' Choices and Attitudes

- 1) How important were each of the following factors, in your opinion to take a trip. Kindly read over the list of statements and rate those factors that influenced you on a scale of 1 to 5.
(1)-Strongly Disagree, (2)-Disagree, (3)-Neutral, (4) -Agree, (5)-Strongly Agree

i. Leisure

- a. Spending time away from home
- b. Spending time together as a family
- c. Rediscovering myself
- d. Visiting friends and relatives

ii. Pleasure

- a. Entertainment, thrill and excitement
- b. Seeing as much as possible during the time of visit
- c. Getting a break from a busy life
- d. Being daring and adventurous

iii. New Experiences

- a. Experiencing new and different culture/lifestyles
- b. Trying new food
- c. Experiencing a simple lifestyle

iv. Purpose

- a. Business Reasons
- b. Conference, seminar and educational purposes
- c. Sports
- d. Health
- e. Religious reasons

v. Others

- a. Visiting historical places
- b. Travelling to places where I feel safe and secure
- c. Visiting my ancestral place
- d. Taking advantage of reduced fares or packages
- e. Good feedback from people who already visited the

- 2) The following is a list of the things that attract people to choose a particular vacation. Kindly rate the ones that are important to you while you were planning to visit Meghalaya on a scale of 1 to 5.

(1) Strongly Disagree, (2) Disagree, (3) Neutral, (4) Agree, (5) Strongly Agree

i. Landscape/Environment

- a. Unexplored places/Wilderness
- b. Lakes/Waterfalls
- c. Mountains
- d. Caves

ii. Architecture

- a. Small Towns
- b. Rural Areas
- c. Resorts/Hotels/Restaurants
- d. Historic sites/Monuments

iii. Indoor Recreation

- a. Museums & Art Galleries
- b. Indoor Sports
- c. Live theatres and musicals
- d. Workshop/Exhibitions

iv. Outdoor Recreation

- a. Parks
- b. Outdoor Sports
- c. Shopping
- d. Outdoor Activities
(Camping/Trekking/Kayaking/Paragliding)

v. Ethnic Aspects/Exposure

- a. Exotic Meals
- b. Local festival and events
- c. Local crafts
- d. Cultural activities

- 3) Do you feel that local residents take full advantage of the areas' economic potential related to tourism?

(1) Definitely No (2) No (3) Maybe (4) Yes (5) Definitely Yes

Section II: Tourists' Interaction with the natives of Meghalaya

- 1) Rate your overall experience with the natives of Meghalaya

(1) Very Poor (2) Poor (3) Satisfactory (4) Good (5) Very Good

- 2) How much interaction have you had with the natives on your trip so far?

(1) No interaction (2) Low Level of Interaction (3) Moderate Level of Interaction (4) High Level of Interaction (5) Intimate Level of Interaction

3) Have your experiences with the natives on your trip so far made you feel positive, neutral, or negative about Meghalaya

(1) Very Negative (2) Negative (3) Neutral (stayed the same) (4) Positive
(5) Very Positive

4) From your experience with the local people so far on your trip, kindly mark on the scale to indicate the extent to which you would describe them:

	1	2	3	4	5	
a. Unfriendly/Aloof						Friendly
b. Disrespectful						Respectful
c. Dishonest						Honest
d. Impolite						Polite
e. Annoying						Pleasant
f. Unhelpful						Helpful
g. Uncommunicative						Communicative
h. Threatening						Protective
i. Inhospitable						Hospitable
j. Boring						Interesting

5) So far, your experience with the local people has created (Please rate on the scale of 1 to 5 as given below)

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
a. Content	1	2	3	4	5
b. Discomfort	1	2	3	4	5
c. Insecurity	1	2	3	4	5
d. Interest	1	2	3	4	5
e. Awkwardness	1	2	3	4	5
f. Pleasant feeling	1	2	3	4	5
g. Awareness of the place	1	2	3	4	5

Section III: Tourists' perception of the place

6) Kindly rate on a scale of 1 (Very Dissatisfied) to 5 (Very Satisfied), the facilities of the destination

- Personal safety and security
- Accommodation (Hotel, resort etc.)
- Climate conditions
- Shopping Facilities
- Natural Beauty
- Tourist attractions
- Local cuisine
- Transportation Services
- Overall Cleanliness
- Emergency Services
- Sports and Recreational Activities
- Opportunity of Interaction with the locals
- Opportunity to learn/experience culture
- Diversity of cultural/historical attractions (architecture, tradition and customs...)
- Overall Tourist Services

- 7) Before visiting Meghalaya, you expected to... (rate on a scale of 1 (Strongly Disagree to 5 (Strongly Agree)
- a. Experience Adventure b. Experience the Culture
 - c. Be entertained d. Interact with the Locals
 - e. Learn the History of the place f. Adore the Landscape
- 8) After visiting how do you feel
(1) Do not want to visit again **(2)** Still looking out for more experiences **(3)** Still feel the same **(4)** Satisfied **(5)** Very Satisfied
- 9) Would you like to have more cultural interactions with the locals?
(1) Not at all **(2)** No **(3)** Maybe **(4)** Yes **(5)** Certainly/Obviously
- 10) If there are provisions for entertainment-oriented activities for you as a tourist, which can also serve, as a common platform for interaction with the natives (to know their culture) shall you be interested to participate?
(1) Definitely No **(2)** No **(3)** Maybe **(4)** Yes **(5)** Definitely Yes
- 11) If your participation (in the form of activities) would contribute to the overall development of the place/location shall you intend to participate in such events?
(1) Definitely No **(2)** No **(3)** Maybe **(4)** Yes **(5)** Definitely Yes
- 12) Regarding your overall experience and comprehension of the value of your stay at this tourist destination, please indicate the extent to which you agree with or disagree for each of the following statements. **(1)** - Indicates that you completely disagree and **(5)** - that you completely agree with the statement.
- a. Overall, staying in this tourist destination has been very valuable to me.
 - b. This tourist destination has a unique image.
 - c. This tourist destination displays their culture and ethics very well
 - d. I have gained a lot of new knowledge and experiences in this tourist destination
 - e. I am pleased that I visited this tourist Destination.
 - f. I will return to this tourist destination

Section IV: General Information

- 13) What can be the possible changes in the destination, to improve the overall tourism experience of the place? Please mention in points.
- a. Accessibility
 - b. Information
 - c. Interaction between locals and the tourists
 - d. Food and Lodging
 - e. Emergency Services
 - f. Utilities (Mobile networks, electricity, water supply)
 - g. Others (Please Specify)
- 1) Write four or more things that come to your mind when you think of Meghalaya?

APPENDIX-IV

Questionnaire for Natives (Meghalaya)

Introduction

The questionnaire is designed with the intention of carrying out some descriptive exploratory research that deals with the analyses of the tourists' behavior, their motivations and interaction with the natives as they visit Meghalaya.

The survey is short; it should not take more than a few minutes of your time. I request you to kindly complete the entire questionnaire. Your answers as well as your identity will be kept confidentially and will only be received and analyzed by the researcher.

Thank you for your valuable time

If you have any doubts or need any clarification kindly contact:

Ms. Wannisa Bok Kharkongor, PhD scholar,
Department of Design, IIT Guwahati

✉ wannisa89@gmail.com

Section I: Native's attitudes and perception

1. Kindly rate tourism in Meghalaya on a scale of 1 to 5.
(1) Very poor (2) Poor (3) Neutral (4) Good (5) Very good
 - a. Interaction with the natives of Meghalaya
 - b. Support from the local community
 - c. Contributions towards the society
 - d. Facilitations from the Government/NGOs
2. Are you interested in cultural exchange/in sharing about your culture with others?
(1) Definitely No (2) No (3) Maybe (4) Yes (5) Definitely Yes
3. If yes, how would you prefer to share/exchange your culture? You can choose multiple options.
 1. Through personal relations (Marriage)
 2. Through Friendship
 3. Through Cultural Tourism (Art and Music/Food/Traditions)
 4. Through Social Media
 5. Others (Please Specify)
4. The following is a list of the things that attract tourists to visit Meghalaya. Kindly mark on a scale of 1 to 5 how much value of impact on tourism each has according to you?

(1)-Strongly Disagree, (2)-Disagree, (3)-Neutral, (4) -Agree, (5)-Strongly Agree

i. Landscape/Environment

- a. Unexplored places/Wilderness
- b. Lakes/Waterfalls
- c. Mountains
- d. Caves
- e. Weather

ii. Architecture

- a. Small Towns
- b. Rural Areas
- c. Resorts/Hotels/Restaurants
- d. Historic sites/Monuments

iii. Indoor Recreation

- a. Museums & Art Galleries
- b. Indoor Sports
- c. Live theatres and musicals
- d. Workshop/Exhibitions

iv. Outdoor Recreation

- a. Parks
- b. Outdoor Sports
- c. Shopping
- d. Outdoor Activities
(Camping/Trekking/Kayaking/Paragliding/
Cycling)

v. Ethnic Aspects/Exposure

- a. Exotic Meals
- b. Local festival and events
- c. Local crafts
- d. Cultural activities

5. Do you experience a change in your life or your family's life with the increase of visitors?
(1) Yes (2) No
6. What is your view upon a sharp increase of tourists in the future, if the development would head in this direction?
(1) Worse (2) Neutral (3) Both good and bad (4) Better

Section II: Impacts of Tourism

7. Do you experience that your life is temporarily affected in any way during the peak season? Kindly rate the following in a scale of 1 to 5,
(1) Strong Effect, (2) Moderate Effect, (3) Neutral/Not sure, (4) No, mild effect, (5) No effect at all
- (a) Time with family (b) Time with friends (c) Time in the nature
(d) Time for relaxation
8. Do your sense of safety and/or security change during the peak season?
(1) Definitely Yes (2) Yes (3) Maybe (4) No (5) Definitely No
9. Has the local community been affected in any way by the tourist development?
(1) Definitely Yes (2) Yes (3) Maybe (4) No (5) Definitely No
10. Do you feel that tourism can improve job opportunities and employment?
(1) Definitely No (2) No (3) Maybe (4) Yes (5) Definitely Yes
11. Do you feel that the local community development is perceived to serve tourists' needs more than to locals' needs?
(1) Definitely Yes (2) Yes (3) Maybe (4) No (5) Definitely No
12. Do you believe that nature/the environment has been affected in any way by tourism development/ by the tourists?
(1) Definitely Yes (2) Yes (3) Maybe (4) No (5) Definitely No
13. Are there positive encounters/relations created in the local community as a result of Tourism Development?
(1) Definitely No (2) No (3) Maybe (4) Yes (5) Definitely Yes
14. Are there any resentments or tension in the native community regarding tourism development?
(1) Definitely Yes (2) Yes (3) Maybe (4) No (5) Definitely No

Section III: Tourists' Interaction with the natives

15. Do you feel that local residents change their behavior imitating visitors' behavior?
(1) Definitely No (2) No (3) Maybe (4) Yes (5) Definitely Yes
16. How can you describe the relationship between tourists and the natives in general?
(1) Very Poor (2) Poor (3) Neutral (4) Good (5) Very Good
17. What level of interaction have you had with the tourists so far?
(1) No Interaction (2) Low Level (3) Moderate Level (4) High Level (5) Very High Level
18. Rate your overall experience with the tourists
(1) Worst (2) Poor (3) Neutral (4) Nice (5) Excellent
19. During your interaction, are you able to share your culture or lifestyle with visitors?
(1) Completely reserved from sharing (2) Restricted Sharing
(3) Moderate Sharing (4) Lenient Sharing (5) Complete Sharing of Cultural prospects
20. If there are provisions for entertainment-oriented activities at any tourist spot which can also serve, as a common platform for interaction with the tourists (so that they know your culture) shall you be interested to participate?
(1) Definitely No (2) No (3) Maybe (4) Yes (5) Definitely Yes
21. If your participation in these activities would contribute to the overall development of the place/location, shall you intend to participate in such events?
(1) Definitely No (2) No (3) Maybe (4) Yes (5) Definitely Yes
22. What could be the possible changes in the destination, to improve the overall tourism experience of the place? Please mention in points.
- a. Accessibility
 - b. Information
 - c. Interaction between the natives and the tourists
 - d. Food and Lodging
 - e. Emergency Services
 - f. Utilities (Mobile networks, Electricity)
 - g. Others

APPENDIX-V

Questionnaire for Tourists (Kerala). The same set of questions were given to the tourists visiting West Bengal

INFORMED CONSENT OF THE PARTICIPANT

Research Title:

“A study on indigenous cultural exposition and interaction at touristic destinations: Reference Meghalaya Northeast India”

Researcher: Wanrisa Bok Kharkongor

Supervisor: Prof. Debkumar Chakrabarti

Introduction

The questionnaire is designed with the intention of carrying out some descriptive exploratory research that deals with the analyses of the tourists' behavior, their motivations and interaction with the natives as they visit Kerala. The survey is short; it should not take more than a few minutes of your time. I request you to kindly complete the entire questionnaire. Your answers as well as your identity will be kept confidentially and will only be received and analyzed by the researcher.

Name: _____ Signature: _____ Date: ____/____/2018

Education: [] Undergraduate [] Graduate [] Post-Graduate Age: ____ yrs Sex: ____ Residence: _____

Annual Family Income / Source: ☐ < 1 lakh ☐ 5 lakhs to 10 lakhs ☐ 1 lakh to 5 lakhs
☐ 10 lakhs to 15 lakhs ☐ Above 15 lakhs

General Information

How many times have you visited Kerala?

(i) Never [] (ii) Once [] (iii) Twice [] (iv) 3 times or more []

H. Before starting the trip, did you attempt to obtain any information about the place from any of the sources given below?

- i. Print (*Magazine, Newspaper, Travel Guide Books*)
- ii. Web (*Tourism Website, Social Media, Travel Agency*)
- iii. Person (*Friends, Family, Colleagues*)
- iv. None (*Did not search for information*)

I. How much information (related to tourism / destinations) has been provided by the above sources, please mark below:

- (i) No Information [] (ii) Some Information [] (iii) Required Information []
(iv) Full Information []

Thank you for your valuable time

If you have any doubts on any question kindly clarify with:

Ms. Wanrisa Bok Kharkongor, PhD scholar

Section I: Tourists' Choices and Attitudes

- 2) How important were each of the following factors, in your opinion to take a trip. Kindly read over the list of statements and rate those factors that influenced you on a scale of 1 to 5.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Leisure (<i>Rediscovering myself; Visiting friends and relatives, Break from a busy life</i>)					
Pleasure (<i>Entertainment, excitement; Being daring and adventurous</i>)					
New Experiences (<i>experiencing new and different culture/lifestyles; Trying new food</i>)					
Purpose (<i>Business Reasons; Conference, seminar, health, sports and religious events</i>)					
Others (<i>Visiting historical places or ancestral places, Taking advantage of reduced fares or packages; Good feedback from people</i>)					

- 3) What among the following things in Kerala, attract you the most ... (rate on a scale of 1 (Strongly Disagree to 5 (Strongly Agree)

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Experience Adventure (<i>Camping, Trekking, Boating, River rafting</i>)					
Experience the Culture (<i>Cuisine, Fairs & Festivals, Arts and Craft, Dance</i>)					
Pilgrimage (<i>Religious Places</i>)					
Healthcare Benefits (<i>Ayurveda, Yoga, Spa</i>)					
Be entertained (<i>Theatres, Concerts, Indoor and Outdoor Sports</i>)					
Interact with the Locals (<i>Learn the Language, Lifestyle of the Natives</i>)					
Learn the History of the place (<i>Museums, Exhibitions, Monuments</i>)					
Explore Nature (<i>Beaches, Wildlife, Backwaters, Hill Stations</i>)					
Shopping					
Architecture and Infrastructure					

Section II: Destination's Projection and Display of Culture

- 4) Write down four (minimum) or more things that come to your mind when you think of Kerala.

- i. _____
-
- ii. _____
-
- iii. _____
-

iv. _____

v. _____

5) Does the tourist destination (Kerala) have a unique image?

[1] Not at all [] [2] No [] [3] Maybe [] [4] Yes [] [5] Certainly/Obviously []

6) Do the natives of Kerala preserve their culture and heritage?

[1] Not at all [] [2] No [] [3] Maybe [] [4] Yes [] [5] Certainly/Obviously []

7) This tourist destination display their culture and ethics very well

[1] Strongly Disagree [] [2] Disagree [] [3] Neutral [] [4] Agree [] [5] Strongly Agree []

8) Would you like to have more cultural interactions with the locals?

[1] Not at all [] [2] No [] [3] Maybe [] [4] Yes [] [5] Certainly/Obviously []

9) Kindly mark the cultural platforms available in Kerala, you can select more than one choice Museums (Fine Art, Historical)

a. Museums (Fine Art, Historical)

b. Cultural Hub/Space

c. Festivals or Fairs

d. Workshops

e. Food Festivals

f. Handicraft and Handloom Exhibitions

g. Others- (Please Specify) -

.....

10) To what extent, have these platforms displayed the Culture of Kerala effectively?

[1] Very Poor [] [2] Poor [] [3] Satisfactory [] [4] Good [] [5] Very Good []

11) Do you feel there is a need to improve the design of cultural spaces for a more dynamic and user-friendly ambience?

(1) Definitely No [] (2) No [] (3) Maybe [] (4) Yes [] (5) Definitely Yes []

Section III: Tourists' Interaction with the natives of Kerala

12) Rate your overall experience with the natives of Kerala

[1] Very Poor [] [2] Poor [] [3] Satisfactory [] [4] Good [] [5] Very Good []

13) How much interaction have you had with the natives on your trip so far?

[1] No Interaction [] [2] Low Level of Interaction [] [3] Moderate Level of Interaction []

[4] High Level of Interaction [] [5] Intimate Level of Interaction []

14) Have your experiences with the natives on your trip so far made you feel positive, neutral, or negative about Kerala

[1] Very Negative [] [2] Negative [] [3] Neutral (stayed the same) [] [4] Positive []

[5] Very Positive []

- 15) From your experience with the local people so far on your trip, kindly mark on the scale to indicate the extent to which you would describe them:

	[1]	[2]	[3]	[4]	[5]	
a. Unfriendly/Aloof						Friendly
b. Disrespectful						Respectful
c. Dishonest						Honest
d. Annoying						Pleasant
e. Unhelpful						Helpful
f. Uncommunicative						Communicative
g. Threatening						Protective
h. Inhospitable						Hospitable
i. Boring						Interesting

- 16) If there are provisions for entertainment-oriented activities at any tourist spot, which can also serve, as a common platform for interaction with the locals (so that you know their culture) shall you be interested to participate?

(1) Definitely No [] (2) No [] (3) Maybe [] (4) Yes [] (5) Definitely Yes []

Section IV: Tourists' perception of the place

- 17) Kindly rate on a scale of 1 (Very Dissatisfied) to 5 (Very Satisfied), the facilities of the destination

	Very Dissatisfied	Dissatisfied	Neutral	Satisfied	Very Satisfied
a. Personal safety and security	1	2	3	4	5
b. Accommodation (Hotel, resort etc.)	1	2	3	4	5
c. Climate conditions	1	2	3	4	5
d. Shopping Facilities	1	2	3	4	5
e. Natural Beauty	1	2	3	4	5
f. Tourist attractions	1	2	3	4	5
g. Local cuisine	1	2	3	4	5
h. Transportation Services	1	2	3	4	5
i. Overall Cleanliness	1	2	3	4	5
j. Emergency Services	1	2	3	4	5
k. Journey to the Destination	1	2	3	4	5
l. Sports and Recreational Activities	1	2	3	4	5
m. Opportunity of Interaction with the locals	1	2	3	4	5
n. Opportunity to learn/experience culture	1	2	3	4	5
o. Diversity of cultural/historical attractions (architecture, tradition and customs...)	1	2	3	4	5
p. Overall Tourist Services	1	2	3	4	5

18) Regarding your overall experience and comprehension of the value of your stay at this tourist destination, please indicate the extent to which you agree with or disagree for each of the following statements.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Overall, staying in this tourist destination has been very valuable to me.					
I have gained a lot of new knowledge and experiences in this tourist destination					
I am pleased that I visited this tourist Destination.					
I will return to this tourist destination					



APPENDIX-VI

Questionnaire for Natives (West Bengal). The same set of questions were given to the natives of Kerala.

INFORMED CONSENT OF THE PARTICIPANT

Research Title:

“A study on indigenous cultural exposition and interaction at touristic destinations: Reference Meghalaya Northeast India”

Researcher: Wanrisa Bok Kharkongor

Supervisor: Prof. Debkumar Chakrabarti

Introduction

The questionnaire is designed with the intention of carrying out some descriptive exploratory research that deals with the analyses of the tourists' behavior, their motivations and interaction with the natives as they visit West Bengal.

The survey is short; it should not take more than a few minutes of your time. I request you to kindly complete the entire questionnaire. Your answers as well as your identity will be kept confidentially and will only be received and analyzed by the researcher.

Information of Respondents:

Name: _____ Signature: _____ Date: ____/____/2018

Education: ☐ Undergraduate ☐ Graduate ☐ Post-Graduate Age: ____ yrs Sex: ____ Residence: _____

Place of Birth: _____

Annual Income: ☐ < 1 lakh ☐ 1 lakh to 5 lakhs ☐ 5 lakhs to 10 lakhs ☐ 10 lakhs to 15 lakhs ☐ Above 15 lakhs

Thank you for your valuable time

If you have any doubts on any question kindly clarify with:

Ms. Wanrisa Bok Kharkongor, PhD scholar

Department of Design, IIT Guwahati

✉ wanrisa89@gmail.com

Section I: Native's attitudes and perception

1. Kindly rate tourism in West Bengal on a scale of 1 to 5. [1]- Very Poor, [2]-Poor, [3]-Neutral, [4]-Good, [5]-Very Good

	Very Poor	Poor	Neutral	Good	Very Good
a. Interaction with the natives of West Bengal					
b. Support from the local community					
c. Contributions towards the society					
d. Facilitations from the Government/NGOs					

2. Are you interested in cultural exchange/sharing your culture with others?

(1) Definitely No [] (2) No [] (3) Maybe [] (4) Yes [] (5) Definitely Yes []

3. If yes, how would you prefer to share/exchange your culture?

1. Through personal relations (Marriage) []
2. Through Friendship []
3. Through Cultural Tourism (Art and Music/Food/Traditions) []
4. Through Social Media []
5. Others []

4. The following is a list of the things that attract tourists to visit West Bengal. Kindly mark on a scale of 1 to 5 how much value of impact on tourism each has according to you?

(1)-Strongly Disagree, (2)-Disagree, (3)-Neutral, (4) -Agree, (5)-Strongly Agree

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Experience Adventure (<i>Camping, Trekking, Boating, River rafting, Paragliding, Parks</i>)					
Experience the Culture (<i>Cuisine, Fairs & Festivals, Arts and Craft, Dance</i>)					
Pilgrimage (<i>Religious Places</i>)					
Obtain Healthcare Benefits					
Be entertained (<i>Theatres, Concerts, Indoor and Outdoor Sports</i>)					
Interact with the Locals (<i>Learn the Language, Lifestyle of the Natives</i>)					
Learn the History of the place (<i>Museums, Exhibitions, Monuments</i>)					
Explore Nature (<i>Beaches, Sanctuaries, Wildlife, Hill Stations, River Side</i>)					
Shopping					
Architecture and Infrastructure (<i>Historical Places, Planned Cities, Heritage Buildings</i>)					

5. Do you experience a change in your life or your family's life with the increase of visitors?

1. Yes [] 2.No []

6. What is your view upon a sharp increase of tourists in the future?

(1) Worse [] (2) Neutral [] (3) Both good and bad [] (4) Better []

Section II: Destination's Projection and Display of Culture

7. Are the natives of West Bengal interested to preserve their culture and heritage?

[1] Not at all [] [2] No [] [3] Maybe [] [4] Yes [] [5] Certainly/Obviously []

8. This tourist destination (West Bengal) display their culture and ethics very well to the tourists

[1] Strongly Disagree [] [2] Disagree [] [3] Neutral [] [4] Agree [] [5] Strongly Agree []

9. Would you like to have more cultural interactions with the tourists?

[1] Not at all [] [2] No [] [3] Maybe [] [4] Yes [] [5] Certainly/Obviously []

10. Has the West Bengal Government taken initiatives to represent the culture to the tourists?

[1] Not at all [] [2] No [] [3] Maybe [] [4] Yes [] [5] Certainly/Obviously []

11. If yes, kindly mark the following cultural platforms.

1. Museums (Fine Art, Historical)
2. Cultural Hub/Space
3. Festivals or Fairs
4. Workshops
5. Food Festivals
6. Handicraft and Handloom Exhibitions
7. Others-

Please Specify-

12. To what extent, have these platforms displayed the Culture of West Bengal effectively?

[1] Very Poor [] [2] Poor [] [3] Satisfactory [] [4] Good [] [5] Very Good []

13. Do you feel there is a need to improve the design of cultural spaces for a more dynamic and user-friendly ambience?

(1) Definitely No [] (2) No [] (3) Maybe [] (4) Yes [] (5) Definitely Yes []

Section III: Impacts of Tourism

14. Has the local community been affected in any way by the tourist development?

(1) Definitely Yes [] (2) Yes [] (3) Maybe [] (4) No [] (5) Definitely No []

15. What is the Impact of Tourism on West Bengal and the natives? Kindly rate on a scale of 1 to 5.

	Definitely Yes	Yes	Maybe	No	Definitely No
Job opportunities	5	4	3	2	1
Sense of safety/security of the place	1	2	3	4	5
Nature and the environment	1	2	3	4	5
Tension or resentments on the local community because of Tourism	1	2	3	4	5

16. Do you feel that the local community development is perceived to serve tourists' needs more than to locals' needs?

(1) Definitely Yes [] (2) Yes [] (3) Maybe [] (4) No [] (5) Definitely No []

Section IV: Tourists' Interaction with the natives

17. Do you feel that local residents change their behavior imitating visitors' behavior?

(1) Definitely No [] (2) No [] (3) Maybe [] (4) Yes [] (5) Definitely Yes []

18. How can you describe the relationship between tourists and the natives in general?

(1) Very Poor [] (2) Poor [] (3) Neutral [] (4) Good [] (5) Very Good []

19. What level of interaction have you had with the tourists so far?

(1) No Interaction [] (2) Low Level [] (3) Moderate Level [] (4) High Level [] (5) Very High Level []

20. Rate your overall experience with the tourists

(1) Worst [] (2) Poor [] (3) Neutral [] (4) Nice [] (5) Excellent []

21. During your interaction, are you able to share your culture or lifestyle with visitors?

(1) Completely reserved from sharing [] (2) Restricted Sharing []
(3) Moderate Sharing [] (4) Lenient Sharing [] (5) Complete Sharing of Cultural prospects []

22. If there are provisions for entertainment-oriented activities at any tourist spot which can also serve, as a common platform for interaction with the tourists (so that they know your culture) shall you be interested to participate?

(1) Definitely No [] (2) No [] (3) Maybe [] (4) Yes [] (5) Definitely Yes []

23. What could be the possible changes in the destination, to improve the overall tourism experience of the place? Please mention in points in the following boxes.

a. Accessibility	
b. Information	
c. Interaction (locals & Tourists)	
d. Food & Lodging	
e. Emergency Services	
f. Utilities (Electricity/water supply, network etc.)	
g. Others (Please Specify)	

Thank You for your valuable time

APPENDIX-VII

Ranking of Cultural Elements into the Cultural Layers (SMRV)

Table: Rank of Symbols and Myths

Sl. No	Ranking of Elements (Symbols) (In order of Preference)	Frequency Percentage	Ranking of elements (Myths) (In order of Preference)	Frequency Percentage
1	Architecture	90.0	Folk Tales	90.0
2	Indigenous Animals	86.7	Legends	70.0
3	Script	83.3	History	53.3
4	Handicrafts	80.0	Concepts of Past & Future	50.0
5	Daily Used Objects	80.0	Notions of Life After Death	43.3
6	Language	76.7	Notions of Death	36.7
7	Flag	76.7	Literature & Poetry	33.3
8	Food	73.3	Notions of Sin	33.3
9	Art and Craft	70.0	Monolith	33.3
10	Infrastructure	66.7	Icons	30.0
11	Local Environment	63.3	Concepts of Time	26.7
12	Traditional Attire	60.0	Music	20.0
13	Dance	53.3	Festivals	16.7
14	Transport	53.3	Relationship with Animals	16.7
15	Fashion	53.3	Dance	13.3
16	Ayurveda	53.3	Art and Craft	13.3
17	Icons	50.0	Architecture	10.0
18	Gestures	50.0	Approach to Religion	10.0
19	Beetle- nut ('Kwai')	50.0	Local Environment	6.7
20	Games	46.7	Handicrafts	6.7
21	Music	46.7	Infrastructure	6.7
22	Monolith	43.3	Script	6.7
23	Alta	36.7	Communication Patterns	6.7
24	Archery	36.7	Problem Solving	6.7
25	Festivals	33.3	Leadership Roles	6.7
26	Body Language	33.3	Indigenous Animals	3.3
27	Communication Patterns	30.0	Traditional Attire	3.3
28	Literature & Poetry	30.0	Games	3.3
29	Tone of Voice	23.3	Transport	3.3
30	Legends	20.0	Attitude towards Social Relations	3.3
31	Displaying Emotions	16.7	Displaying Emotions	3.3
32	History	13.3	Tone of Voice	3.3
33	Weddings	6.7	Manners	3.3
34	Relationship with Animals	6.7	Courtesy	3.3
35	Notions of Death	6.7	Authority	3.3
36	Authority	6.7	Raising Children	3.3
37	Approach to Religion	6.7	Decision Making	3.3
38	Attitude towards Politics	6.7	Roles in Property Management	3.3
39	Attitude towards Elders	3.3	Language	3.3

40	Manners	3.3	Notions of Cleanliness	3.3
41	Concepts of Past & Future	3.3	Attitude towards Politics	3.3
42	Decision Making	3.3	Roles in a Family	3.3
43	Notions of Cleanliness	3.3	Responsibility	3.3
44	Concepts of Time	3.3	Kwai	3.3
45	Baby Naming Ceremony	3.3	Archery	3.3
46	Attitude towards Social Relations	0.0	Flag	3.3
47	Courtesy	0.0	Ayurveda	3.3
48	Notions of Sin	0.0	Food	0.0
49	Principles	0.0	Weddings	0.0
50	Raising Children	0.0	Attitude towards Elders	0.0
51	Notions of Life After Death	0.0	Principles	0.0
52	Roles in Property Management	0.0	Body Language	0.0
53	Approach to Marriage	0.0	Gestures	0.0
54	Problem Solving	0.0	Fashion	0.0
55	Roles in a Family	0.0	Approach to Marriage	0.0
56	Responsibility	0.0	Baby Naming Ceremony	0.0
57	Leadership Roles	0.0	Alta	0.0
58	Folk Tales	0.0	Daily Used Objects	0.0

Table: Ranking of Cultural Elements in Rituals and Norms and Values

Sl. No	Ranking of Elements (Rituals) (In order of Preference)	Frequency Percentage	Ranking of Elements (Values) (In order of Preference)	Frequency Percentage
1	Baby Naming Ceremony	93.3	Attitude towards Elders	96.7
2	Weddings	86.7	Courtesy	90.0
3	Alta	63.3	Principles	90.0
4	Approach to Marriage	56.7	Responsibility	90.0
5	Archery	53.3	Manners	86.7
6	Festivals	50.0	Attitude towards Social Relations	83.3
7	Approach to Religion	50.0	Raising Children	83.3
8	Roles in Property Management	46.7	Leadership Roles	83.3
9	Kwai	43.3	Problem Solving	80.0
10	Dance	33.3	Notions of Cleanliness	76.7
11	Traditional Attire	33.3	Attitude towards Politics	73.3
12	Ayurveda	33.3	Decision Making	70.0
13	Music	30.0	Displaying Emotions	66.7
14	Authority	30.0	Tone of Voice	66.7
15	Notions of Life After Death	30.0	Roles in a Family	66.7
16	Roles in a Family	30.0	Authority	60.0
17	Relationship with Animals	23.3	Body Language	56.7
18	Notions of Sin	23.3	Relationship with Animals	53.3
19	Decision Making	23.3	Roles in Property Management	50.0
20	Fashion	23.3	Concepts of Time	50.0
21	Games	20.0	Communication Patterns	46.7
22	Notions of Death	20.0	Approach to Marriage	43.3
23	Concepts of Time	20.0	Notions of Sin	40.0
24	Monolith	20.0	Concepts of Past & Future	33.3

25	Flag	20.0	Approach to Religion	33.3
26	Communication Patterns	16.7	Gestures	33.3
27	Notions of Cleanliness	16.7	Local Environment	30.0
28	Gestures	16.7	Games	30.0
29	Attitude towards Politics	16.7	Transport	30.0
30	Daily Used Objects	16.7	Notions of Death	26.7
31	Transport	13.3	Infrastructure	23.3
32	Attitude towards Social Relations	13.3	Notions of Life After Death	23.3
33	Displaying Emotions	13.3	Fashion	23.3
34	Raising Children	13.3	History	20.0
35	Language	13.3	Food	16.7
36	History	13.3	Icons	16.7
37	Problem Solving	13.3	Art and Craft	10.0
38	Food	10.0	Legends	10.0
39	Handicrafts	10.0	Ayurveda	10.0
40	Concepts of Past & Future	10.0	Indigenous Animals	6.7
41	Principles	10.0	Weddings	6.7
42	Body Language	10.0	Script	6.7
43	Leadership Roles	10.0	Literature & Poetry	6.7
44	Tone of Voice	6.7	Language	6.7
45	Manners	6.7	Archery	6.7
46	Courtesy	6.7	Traditional Attire	3.3
47	Responsibility	6.7	Handicrafts	3.3
48	Folk Tales	6.7	Music	3.3
49	Indigenous Animals	3.3	Folk Tales	3.3
50	Infrastructure	3.3	Baby Naming Ceremony	3.3
51	Script	3.3	Monolith	3.3
52	Icons	3.3	Daily Used Objects	3.3
53	Art and Craft	3.3	Dance	0.0
54	Local Environment	0.0	Festivals	0.0
55	Architecture	0.0	Architecture	0.0
56	Attitude towards Elders	0.0	Alta	0.0
57	Literature & Poetry	0.0	Kwai	0.0
58	Legends	0.0	Flag	0.0

APPENDIX-VIII

Content Analysis of the Interview Responses for Cultural Layers

Data Document of the Interview conducted

Link between Categories	Orange	
Symbols	Purple	
Myths	Green	
Rituals	Maroon	
Values	Blue	
New Insights	Teal	

Participant 1 (AW)

Q. When you were categorizing, do you feel that some of the groups are linked to each other?

A. For the picture 'Environment' - I don't know whether it's the Value that plays a factor or whether it's the Rituals. For example, we the Khasi tradition, believe in cleanliness, which I believe it's more of a Value but it can also be a Ritual

For the picture 'Music' – It can either be a symbol or a ritual.

For the picture 'Traditional attire' – It can represent both symbol or ritual.

Q. Can you tell me why you've placed 'Architecture' as a Myth?

Different states have different culture; their architecture is based on their history or myths that they had in their particular region.

Q. When you were placing these symbols, what intrigues your mind?

A. I felt these are the little things which gave a clear picture of the culture one follows. For example, the betel nut and the flag are common symbols which symbolizes the Khasi culture. I feel all these symbols also should inter relate with each other.

Q. What is your understanding when you choose these cards for Values?

A. Culture imbibed many values to a society especially for the younger generations. Values have always been there since the beginning of time and it is passed on from one generation to another. Different culture may have their own approach to various values.

Participant 2 (AB)

Comments

I feel that most of the Symbols and Values cards can be in a common category. Similarly, for Myths and Rituals cards.

Q1. Why do you think these categories are influencing each other? Can you give examples..

For example, values, Values of any culture I think it is based on the Mythology the stories, like ethics these kind of things develop depending on that. If I am giving respect to elderly people so maybe from my childhood mythology, stories and folk tales, they have focused on respect that you should respect elderly people.

Symbols represent the rituals or vice versa.

Q. 2 You have placed chai cup in rituals, so what is the thing that made you decide certain things should be in rituals and not symbols though they are linked?

I have kept chai cup as norms, so even if you think internationally also this chai cup you can say this I linked with India. So this is kind of norms that we are having this. And any kind of rituals and norms slowly becomes symbols of the culture.

Q.3 Do you feel there is any other links?

Myths and rituals are also very much linked. Again because everything develops on myths of a culture. Even a culture develops depending on the myths. Read the memes. Myths spreads the memes and those memes create everything in a culture.

Q.4 What about values do you think it is more related to a person or does culture have a role on influencing the values?

Culture has a big role in influencing but it depends on individual person also. Like looking at individual person we cannot comment on the values of the whole community but yes culture lays a big role. In Bengal there is a culture of protesting, anything happens protest rally, this is culturally influenced.

Participant 3 (AP)

Q1. While you were categorizing these elements into these categories, what was your understanding and did you find any links between the categories?

Obviously the categories are very much interlinked. I mean from one category to another the distinction is very fine. You have to think deeply to put one thing into a category. Like for symbols what I have thought that symbols generally have an in depth meaning, you can put in the Myth, Rituals and Norms if you want, but I have thought those which are used mostly in an outside approach suppose gestures it's in symbols. Gestures you can also put it in rituals and norms, because according to the race and the place, the gestures are different. Supposed yes and No here and yes and no in south India is different. So we can keep it in Rituals but as we are using it in a day to day basis it's a very much used thing that implies something deep so that's why I didn't put it in Rituals.

For Myths I have chosen those which have an ancient origin like folk tales and monoliths. Monoliths definitely comes under myths, some people might put it in symbols also but I didn't put it in symbols because we are not using it daily to interact with others but it implies some deeper story origin of our race and culture hence I kept in myths

Rituals and Symbols are very much overlapping with each other. But for Rituals I have chosen those which we consider as rituals like alta we don't use it daily only when we are celebrating some heritage or something.

Myths and Rituals are also interlinked. Like Rituals comes from Myths. Everything is linked in a way. It's like a layer from Values there comes the myths, then Rituals and Rituals is generalized and use daily as symbols. So it's like layers.

Q.1 Do you think Culture does influence the elements that you have placed in values or is it more related to an individual?

Yes, I think culture does influence things like problem solving and decision making in the individual. If you see two people who belong to a different culture and their approach to a problem, you will find a generalized concept of the culture and norms. Supposed if we think about our women rights related issues and you face some of these things in your workplace or anywhere the way the woman is responding you will understand that her bringing up and cultural environment has an influence. Those who are more freely brought up they will be more protesting they will be more concerned about their rights and stand up for themselves but the others might stand up but it will take more courage and more time for them to raise their voice.

Participant 4 (AD)

Q. While you were categorizing, did you find any links between the categories?

A. Symbols, Myths, Rituals can all be clubbed under one heading. I feel they are inter linked with each other.

The card “Roles in Family” can either be a Ritual/Norm or Values.

Participant 5 (EK)

Comments

‘History’ can influence people to follow certain rituals which can portray their culture

‘Ayurvedic’ - promotion of these medicinal practice can be another way to learn about a certain culture (medical tourism)

Q. Why do you think ‘Environment’ falls in Values?

A. A culture must have certain values like protecting and maintaining a clean environment.

Participant 6 (EBK)

Comment

‘Dance’ is a symbol and can also be a ritual

‘Infrastructure’ is a symbol can also be a Value. For instance an Assam type house can have more value than a bungalow

Participant 7 (HM)

Q.1 While you were categorizing, did you find any links between the categories? What was your understanding?

A. I feel there is an interlinking between symbols myths and rituals, they play side by side. Categorizing them separately for eg: Symbols, It’s a kind of an act that represents the culture. Traditional attire also is a symbol. Like Fashion it falls in symbols

Coming to Myths, it’s a story or history like whatever happens in the past. Like Dance Form Festivals Folk tales and all arise from Myths.

Q.2 Why have you placed ‘Betel Nut’ in Myths?

A. The Khasi community based the Betel Nut from a mythical story.

Q.3 Could you narrate the story?

A. There were three best friends, of which two were a couple (husband and wife) who were from a poor background and the other one is a lavishly rich man. The rich man often invites the couple over to dine at his place. So, one day, the couple wanted to return the favor, invited the rich man over for lunch. The husband then went out to borrow raw food materials from the neighbors to prepare lunch for his best friend but failed to get any. So he returned home feeling ashamed and deeply sad about situation that he took his own life by driving a dagger into his heart. When his wife found out, even she fell for the same fate.

When the his arrived at their place he was stunted to find out that his best friends were dead. Assessing the situation, he realized that they took their own lives because they could not give anything for him but their own lives. The rich man was heartbroken that he too with that same dagger pierced his heart.

In this story the betel nut represents the rich man, the betel leaf and the lime represents the husband and the wife. So this myth it is believed that whoever it is be a rich or a poor person, if the y come over the house if there is nothing to offer also by giving just the betel nut and the leaf it has a lot of meaning and value.

Q.4 What about Rituals and Norms, what was your understanding?

It is an activity that is being practiced within a culture. Example: Baby Naming Ceremony: Each and every person requires a name. The Khasi Tradition also we have the baby naming ceremony so it is a Ritual. Coming

to religion also approach to marriage or Approach to Religion, for example in Christianity also there are certain Rituals and norms. We have to fulfil it in church. Even weddings, archery also the different activities.

Q.5 What about Values?

Values, Attitudes towards politics, Attitude towards social Relations all these will fall under values of a particular community. We have the responsibility, then cleanliness which are the principles in life.

Participant 8 (JS)

Cultural Layers

Q.1 When you were arranging these cultural elements into the groups, did you find any similarity/links in between the groups?

Yes, there are. Like some of the things like music and dance can become a symbol of a culture but in the Indian context it's more based on the rituals and norms, because it started with ritualistic dance and ritualistic Music. Even things like weddings which is sometimes based on a cultural norm and sometimes it can also be a value

Q.2 How would you describe each group?

I think values here I am taking to more of a personal account and rituals is more of a societal thing or a group activity.

Symbols how I look at it is as something that represents the culture maybe by just looking at them we can tell which culture they belong to.

Q.3 You have kept indigenous animals in myths, can you explain why?

Usually in myths of a culture, they make stories based on animals found in that place (Indigenous animals)

Participant 9 (MO)

Cultural Layers

Q.1 When you were arranging these cultural elements into the groups, did you find any similarity/links in between the groups?

Yes, what I placed in the category typically the kind of act that was related to these four. Specifically, Myths, Rituals and values. Values I associate it with acts that you do in your day to day life or the kind of dialogue that you have within a society or a community, which the person what he is at the end of it.

Rituals which was giving them an identity was not necessarily related to some kind of a theory. It was basically something that was happening. Like Dance the intention is to have a collaboration or collect people together.

Like when I compare it to Myths basically I have put Festivals and Music and what was happening with all of this is that there is a story or a theory behind it. For example, if we have a festival Onam, there is always a theory behind why this festival is happening. I have put music here because music when you look into the lyrics of traditional folk music you will have stories or theories attached. Like if we consider Baul Geet, the intent is to bring back something from the past so also with Festivals. Also a little intangible approaches like how do you see religion or how do you see time or folk tales. Again theory of life and death, things which cannot basically be related to something very factual.

Symbols is something related to how you identify. If there was any picture that I took up and if there was anything that I can identify with this picture, I put here. That also include Icons and legends.

Participant 10 (NA)

Cultural Layers

Q.1 When you were arranging these cultural elements into the groups, did you find any similarity/links in between the groups?

Yes, like history which I placed in Rituals can also be related to myths. For Eg: folk tales which are a part of history and history also can be in Rituals because it tells how things get propagated with time.

Example: Gestures it can be placed in rituals and norms because there are certain gestures which are particular to a certain puja. There is a link between Symbols and Rituals that is how I can understand. Notions of Life after death, we have a lot of stories regarding this, so I was confused whether I should put it in myths or rituals. Like in certain Cultures there are certain things that are associated with the death bodies where they say that after death the bodies can utilize it. Like in the Hindu Culture, when some elderly person dies we put tulsi leaf and a small gold piece in the mouth so that the person leaves peacefully.

Q.2 According to you what are values?

Values, I think these are the ideas that shape a particular group of people. Like Roles in a Family how the head of the family should be how they take control of it like the father or grandfather. They may have certain different viewpoints but when it comes to a family there is some connection like going to a particular function like you guys get ready by this time. (Concepts of Time)

Problem Solving/ Decision Making-This is also under values because it is something that one learns from teachers, senior, family members, community as well as experiences.

Participant 11 (PK)

Cultural Layers

Q.1 While you were choosing elements and placing them in values, what did you understand?

I thought value is more like principles and manners, for example gestures: For particular communities, there are rules and regulations like for women they cannot raise their hands very high, this is one kind of gestures which comes under values. Values are pattern of people's life. A community has to follow this as a set of rules.

In terms of attire (Fashion) how they are supposed to dress up. And whether a girl child should pursue education or when are children getting married.

Q.2 What about symbols, what was in your mind when you were categorizing the cultural elements into symbols?

Symbols are those elements when I see with my eyes like in picture, I can easily identify its relation to a particular Culture (Person, Place) like art and craft, literature, traditional dresses, environment and transportation

Q.3 Do you think there's any link between the categories?

Yes, most of the time I was confused because sometimes the symbols fall with the rituals. So it was a little difficult for me as to where I should place the elements. So I decided to choose which is more related.

Q.4 What did you decide as to where an element should go when you faced this confusion?

Here in symbols identity or our first glance comes, whereas in rituals I feel it's more of an activity

Participant 12 (PA)

Cultural Layers

Q.1. Do you think there's any link between the categories?

I feel symbols, rituals and values are somewhat related. But myths are a little separated because they tell the stories of the culture.

Like attitudes towards politics can be symbolic. Language and tone of voice can also be a symbol

Participant 13 (AM)

Cultural Layers

Q.1 When you were arranging these cultural elements into the groups, did you find any similarity/links in between the groups?

Raising Children (Myths), Attitudes towards social relations(Values) and principles(Rituals)

Art and Craft, Approach to religion, Roles in a family (Rituals) (These are the things that fall in Rituals, Norms and Values)

Q.2. Can you tell me what according to you should fall under symbols?

Symbols can be something that resembles a culture for example script, festivals and the tea which is a symbol of Assam. Symbols can be tangible and intangible.

Participant 14 (PN)

Cultural Layers

Q.1 When you were arranging these cultural elements into the groups, did you find any similarity/links in between the categories?

Yes I did, I feel there are some similarities between rituals and values as well as rituals and symbols.

For example: Beetle-nut is a form of a ritual of eating and giving people but it can also be a symbol. Festivals: Like Diwali or Holi is not celebrated everywhere, it is a ritual and it can also be a symbol or it can also fall in myths because it has a story behind it

Handicrafts: I have placed them in rituals but for example in NE some bamboo handicrafts can also be symbols of the NE culture.

Q.2.What was your understanding of Symbols?

When I choose and place in the category I thought like what if someone from outside, how do they relate. Do they relate it to India or is it a direct representation of the culture in our country or belonging to some parts of the country? Do they directly identify some culture? If they do then I have placed them in Symbols.

Q.2.What was your understanding of Values?

Values are something that an individual chooses for himself or a group of people that can differentiate on person to another. Like body language, manners they are not the same in every place. Leadership roles are very individualistic. Icons are unique in their own way they don't represent the entire culture

Participant 15 (PR)

Cultural Layers

Q.1 When you were arranging these cultural elements into the groups, did you find any similarity/links in between the categories?

I think Myths, Rituals and Norms are very similar to each other because myths gives rise to Rituals and norms and rituals and Norms also dictates Myths.

Q.2 What made you decide to class the Cultural Elements under symbols?

When I think of symbols I try to think of the all things that influence me when I go to a different place and anything that influences my judgement of that place elsewhere. Like if I'm somewhere else and I see something that reminds me of the place that I have visited, I take that as a symbol of that place or culture. This how I categorized elements into symbols.

Q.3.What was your understanding of Values?

Regarding values, well the basic understanding of values is what we've been taught in childhood like in school, moral education classes.

Q.4.What was your understanding of Rituals and why have you placed certain elements in them?

Rituals are basically activities that a culture should perform. I have placed relationship with animals in Rituals because most of the time how we treat animals comes from rituals like in some places there are ritualistic sacrifices. Some places the same animals are protected so it differs from one community to another.

Q.3. Why have you placed environment in myths?

Because myths are influenced by the environment that they are in and most of the mythical tales that we have read they would have not been so enchanting I would say without the play of the environment.

Participant 16 (RM)

Cultural Layers

Q.1 When you were arranging these cultural elements into the groups, did you find any similarity/links in between the categories?

I feel rituals and symbols are linked. Like 'Kwai' or Beetle-nut in the Khasi culture is given to guests as a welcoming gesture, hence I have placed in Rituals but it can also be symbolic to the culture and also is an identity that can identify the culture.

Q.2.What was your understanding of Rituals and why have you placed certain elements in them?

Ok. We'll start with weddings. It's a part of celebrations in a culture. Dance also is a form of rituals. Baby naming and relationship with animals also can fall in rituals, like for example the cock in the Khasi religion or culture is worshipped. How the other religion view animals as their idols of worship? Like the cow in Hinduism.

Participant 17 (SI)

Cultural Layers

Q.1 When you were arranging these cultural elements into the groups, did you find any similarity/links in between the categories?

Ok. According to me I feel fashion, can be both in symbols and it can also be in Values.

Q.2 What made you decide to class the Cultural Elements under symbols?

The way I'm thinking is like, supposed if we talk about symbols and all like for example food, then if we see 'tungrymbai' we can say it belongs to the Khasi culture. So it's mostly what I observe in a culture.

Q.3.What is your understanding of Values?

Every Culture has their own principles which they follow, so these principles are the Culture's values

Participant 18 (SH)

Cultural Layers

Q.1 When you were arranging these cultural elements into the groups, did you find any similarity/links in between the categories?

Yes, for example alta which I have put in Rituals can also be a symbol. And there are some things life after death The can also be a myth or a value.

Q.2 What was your understanding of each category?

Symbols are a depiction of a place so most of the times when we think of a place we try to associate them with some art form that's what I've looked at symbols. Myths basically they are the folklore that our ancestors have passed on through the generations. I have kept fashion in myths because probably there might be some story that was told in the past that reflects on what we wear today for example, the tribal community in the place that I belong to. They still do not wear a blouse when they wear a saree. They still follow that because that is what they were told.

Rituals and norms are those practices that different cultures or places follow. Like for example if you have to solve a problem then you go to a Panchayat or you go to a head of a family. SO there are some norms for that.

Values depict how people belonging to a certain place behave and react to different stimuli's. Most of the time they govern how good people are or how people react to certain situations.

Participant 19 (SU)

Cultural Layers

Q.1. Can you tell me what according to you falls in symbols?

Symbolic is basically something that represents what a culture should be. Suppose if you see something you can say right way that this belongs to this culture

Q.2 When you were arranging these cultural elements into the groups, did you find any similarity/links in between the categories?

Oh yes. Like some elements like gestures and body language which are in symbols we can say they are also values because how basic things should be. I feel symbolic and values can be combine. Rituals and Norms is how things should be done and different cultures have different rituals.

Q.3 Can you tell me why you have kept relationship with animals in myths?

Here the thing that strike my mind was, in India basically we consider animals as idols and also there are particular Gods that carry an animal so it's a myth, that there is a relationship with animals.

Participant 20 (TH)

Cultural Layers

Q.1 When you were arranging these cultural elements into the groups, did you find any similarity/links in between the categories?

Yes, I have placed some elements in the spaces between categories in some cases like for example art and craft. They are very much symbolic to a certain culture or a certain set of patterns of behavior. But at the same time I feel they could have been inspired by some sort of Myth like some story. Even dress code also can be inspired by Myth.

Q.3.What is your understanding of Values and Rituals?

When we talk about Rituals and Norms, my understanding about them is more on the religious side. For example, if we take the 10 Commandments in Christianity, it lays down the social norms, what should be done on this particular day. What to eat and not to eat. It's encompassing from physical lifestyle to spiritual life including the civic engagement is encompassed in Rituals that comes under religion.

About the values I have kept some elements here based on the basic conception that people have about things how things should be that shape certain personalities and traits of the individuals in the society.

About the things that are in between categories, every religion focusses more on family. Like Christianity, the role of a father is just not as a husband or a male counterpart but also a person to take the role of a priest in the family. Similarly, is the elder son. Here the roles of a family come in which is placed in the values but it's also ritualistic. Without religion also we can have our own set of values for the family.

Symbols are more factual and things that we can see.

Participant 21 (TR)

Cultural Layers

Q.1 When you were arranging these cultural elements into the groups, did you find any similarity/links in between the categories?

Yes for example 'Tamul Pan' Beetle-nut, kept in Symbols can also be in rituals also. In Assam we used in most events like pujas also.

Fashion also can be both in symbols and rituals.

Q.2 What was your understanding of each of these categories?

When we talk about symbols it represents something. It is the identity of that particular community or place supposed we meet someone according to their dress we can say from which place they belong. Symbols differentiates cultures like how are they different from one another.

Concepts of Myths have both imaginary and real. Like certain things are there which we can believe but we don't exactly know if it exists or not. It is more culture specific it passes from one generation to another. It is not in written form. Folk tales, we have heard from our grandmothers. We place ourselves in these stories. When we hear these folk tales we create an imaginary story in our minds that we can relate ourselves. Without these things we cannot survive

When it comes to Rituals and Norms, like decision making which can also come in values. But if the decision making is formal then the Rituals and Norms will govern it. But if we have to take decisions based on our personal lives then it will come from our values. Communication Patterns is our choice but we have to follow some norms which may not be in written form. Same is in raising children there are rules to do so but again it's my choice of how I would raise my Children.

Values: A person who is not literate also can follow all these elements in values because he or she is taught. After his birth he socializes in such a way that he has to follow these things. It is very much influenced by culture. In case of Tone of voice, we can see the difference between girls and boys, in the Indian context girls are always taught not to raise their voice or shout. Our families have always taught us to think of what other people will think about us.

Q.3 Can you tell me why you have kept Means of Transport in Rituals and Norms?

When we talk about Rituals and Norms these are kind of legal things so we have some laws according to our society so we can have different types of means of transport but we have to follow what the society or the government decides.

Participant 22 (TS)

Cultural Layers

Q.1 When you were arranging these cultural elements into the groups, did you find any similarity/links in between the categories?

Yes, like for example artifacts and traditional attire, these are kept in symbols but they can also be related to myths. Like in certain handicrafts there are some features that are influenced or inspired from myths. And also the 'kriah' in Meghalaya are used in some ceremonies. But since they represent things of a culture I kept them in symbols.

The Khasi Traditional Dress symbolizes something. As you can see in the first picture, according to some myths wearing this traditional dress represents dignity. It is believed that a girl should cover from the neck to the foot as she is believed to be having value and respect. She is believed as someone who takes care of the family.

When it comes to the male traditional dress it represents warriors as in the olden days all the warriors and kings wear this traditional dress. They dance on the periphery of the ground because they are supposed to guard the girls. That's why they carry swords. Also it represents that they fight for the family and protects them. The 'painsngiat' or crown which the girls wear also has a mythical story linked to it and it symbolize something. The necklace and all also has a story.

Dance and even games which I have kept in rituals, most of the times some dance form comes from myths, like the 'Wangala' dance like long time back this was a dance performed by the farmers during the harvesting time it's a ritual it symbolizes something and also there is some myths. It's like an acknowledgement to mother nature for good yield and good crops.

Games can also be placed in symbols as you can see the marble game or maw point it shows that people play in different ways and forms and rules in different places.

Q.2 What was your understanding of symbols?

Symbols are those elements when somebody sees or observe it they can say it is from that community or culture. Like language every tribe and place has different language. Like in India where it is multi-lingual through the language we will be able to know from, which place it is.

Even art and craft: Looking at it we can be able to make out from where the art and craft originates.

Q.3 What was your understanding of symbols?

Values is basically the personality of a person, like leadership roles implies some values. Like concepts of time how a person thinks of it. Gestures, manner and communication patterns.

Participant 23 (WN)

Q.1 When you were arranging these cultural elements into the groups, did you find any similarity/links in between the categories?

Yes, like for festivals though I put in symbols but at some point I felt that it could also fit in ritual and norms because every religion is on festivals.

Q.2 What was your understanding of symbols?

I would say they are like the cultural activities like dance.

Q.3. How are rituals different from symbols?

They are strict not everyone follows the same rituals and norms. Like symbols are more liberal.

Q.4 What was your understanding of values?

These are the things that humans should consider in order to live in peace and harmony with each other. So I think these are very essential.

After preparing the data document and highlighting the significant statements given by the participants, a second coding process was followed where these highlighted statements were extracted and tabulated. The meanings captured from these highlighted statement is then derived. The second coding process is given below.

Second Coding Process (Sample for five participants)

Participant 1(AW)	Participant 2(AB)	Participant 3(AP)	Participant 4 (AD)	Participant 5(EK)
‘Environment’ - I don’t know whether it’s the Value that plays a factor or whether it’s the Rituals. For example, we the Khasi tradition, believe in cleanliness, which I believe it’s more of a Value but it can also be a Ritual Architecture is based on their history or myths Symbols are the little things which gave a clear picture of the culture the betel nut and the flag are common symbols which symbolizes the Khasi culture these symbols also should inter relate with each other. Culture impart many values to a society Values have always been there since the beginning of time and it is passed on from one generation to another	Values of any culture I think it is based on the Mythology the stories If I am giving respect to elderly people so maybe from my childhood mythology, stories and folk tales, they have focused on respect Symbols represent the rituals or vice versa. I have kept chai cup as norms, so even if you think internationally also this chai cup Any kind of rituals and norms slowly becomes symbols of the culture. Myths and rituals are also very much linked because everything develops on myths of a culture Culture has a big role in influencing but it depends on individual Culture plays a big role in influencing the values. In Bengal there is a culture of protesting, anything happens protest rally, this is culturally influenced.	Obviously the categories are very much interlinked. from one category to another the distinction is very fine symbols generally have an in depth meaning I have thought those which are used mostly in an outside approach suppose gestures it’s in symbols Gestures you can also put it in rituals Myths I have chosen those which have an ancient origin like folk tales and monoliths. Rituals and Symbols are very much overlapping with each other Rituals like alta are things we don’t use daily but only when we are celebrating some heritage or something. Myths and Rituals are also interlinked. Like Rituals comes from Myths. Everything is linked in a way. It’s like a layer from Values there comes the myths, then Rituals and Rituals is generalized and use daily as symbols. So it’s like layers.	Symbols, Myths, Rituals can all be clubbed under one heading. “Roles in Family” can either be a Ritual/Norm or Values.	‘History’ can influence people to follow certain rituals ‘Ayurvedic’ - promotion of these medicinal practice can be another way to learn about a certain culture (medical tourism) A culture must have certain values like protecting and maintaining a clean environment.

APPENDIX-IX

Ranking of Cultural Elements into the Cultural Representation

Table: Cultural Elements that are commonly represented

Sl. No	Ranking of Common Elements (In order of Preference)	Frequency Percentage	Ranking of Emerging Elements (In order of Preference)	Frequency Percentage	Ranking of Unconventional Elements (In order of Preference)	Frequency Percentage
	Festivals	86.7	Attitude towards Social Relations	63.3	Displaying Emotions	66.7
	Alta	86.7	Notions of Cleanliness	56.7	Authority	56.7
	Dance	83.3	Games	53.3	Decision Making	56.7
	Traditional Attire	83.3	Manners	53.3	Problem Solving	53.3
	Art and Craft	83.3	Script	50.0	Notions of Sin	50.0
	History	80.0	Communication Patterns	50.0	Roles in Property Management	50.0
	Music	76.7	Principles	50.0	Concepts of Time	50.0
	Architecture	73.3	Attitude towards Elders	46.7	Tone of Voice	46.7
	Legends	73.3	Relationship with Animals	46.7	Concepts of Past & Future	46.7
	Daily Used Objects	73.3	Handicrafts	43.3	Relationship with Animals	43.3
	Fashion	70.0	Gestures	43.3	Notions of Life After Death	43.3
	Ayurveda	70.0	Infrastructure	40.0	Body Language	43.3
	Beetle-nut ('Kwai')	66.7	Body Language	40.0	Leadership Roles	43.3
	Monolith	66.7	Archery	40.0	Notions of Death	40.0
	Flag	66.7	Courtesy	36.7	Attitude towards Politics	40.0
	Food	60.0	Approach to Religion	36.7	Responsibility	40.0
	Weddings	60.0	Roles in a Family	36.7	Baby Naming Ceremony	40.0
	Icons	60.0	Responsibility	36.7	Raising Children	36.7
	Language	60.0	Folk Tales	36.7	Courtesy	30.0
	Indigenous Animals	56.7	Food	33.3	Roles in a Family	30.0
	Handicrafts	56.7	Local Environment	33.3	Attitude towards Elders	26.7
	Folk Tales	56.7	Language	33.3	Attitude towards Social Relations	23.3
	Transport	53.3	Attitude towards Politics	33.3	Gestures	23.3
	Approach to Marriage	53.3	Leadership Roles	33.3	Indigenous Animals	20.0
	Baby Naming Ceremony	53.3	Weddings	30.0	Local Environment	20.0
	Archery	53.3	Raising Children	30.0	Games	20.0

	Local Environment	46.7	Roles in Property Management	30.0	Transport	20.0
	Approach to Religion	46.7	Concepts of Time	30.0	Icons	20.0
	Infrastructure	43.3	Transport	26.7	Communication Patterns	20.0
	Script	40.0	Notions of Death	26.7	Notions of Cleanliness	20.0
	Tone of Voice	40.0	Notions of Sin	26.7	Approach to Marriage	20.0
	Manners	36.7	Approach to Marriage	26.7	Infrastructure	16.7
	Concepts of Past & Future	36.7	Fashion	26.7	Principles	16.7
	Courtesy	33.3	Beetle-nut ('Kwai')	26.7	Approach to Religion	16.7
	Raising Children	33.3	'Chai' Cup	26.7	Flag	13.3
	Notions of Life After Death	33.3	Indigenous Animals	23.3	Weddings	10.0
	Gestures	33.3	Notions of Life After Death	23.3	Architecture	10.0
	Roles in a Family	33.3	Problem Solving	23.3	Script	10.0
	Communication Patterns	30.0	Monolith	23.3	Manners	10.0
	Literature & Poetry	30.0	Ayurveda	23.3	Legends	10.0
	Authority	30.0	Music	20.0	Monolith	10.0
	Principles	30.0	Decision Making	20.0	Dance	6.7
	Games	26.7	Drama	20.0	Food	6.7
	Attitude towards Politics	26.7	History	20.0	Drama	6.7
	Attitude towards Elders	23.3	Flag	20.0	Folk Tales	6.7
	Displaying Emotions	23.3	Architecture	16.7	Beetle-nut ('Kwai')	6.7
	Notions of Death	23.3	Icons	16.7	Archery	6.7
	Notions of Sin	23.3	Literature & Poetry	16.7	Ayurveda	6.7
	Decision Making	23.3	Concepts of Past & Future	16.7	Traditional Attire	3.3
	Notions of Cleanliness	23.3	Legends	16.7	Music	3.3
	Problem Solving	23.3	Traditional Attire	13.3	Literature & Poetry	3.3
	Responsibility	23.3	Authority	13.3	Language	3.3
	Leadership Roles	23.3	Art and Craft	13.3	Fashion	3.3
	Roles in Property Management	20.0	Alta	13.3	Festivals	0.0
	Drama	20.0	Dance	10.0	Handicrafts	0.0
	Concepts of Time	20.0	Festivals	10.0	Art and Craft	0.0
	Body Language	16.7	Displaying Emotions	10.0	History	0.0

	Attitude towards Social Relations	13.3	Tone of Voice	10.0	Alta	0.0
	Relationship with Animals	10.0	Baby Naming Ceremony	6.7	Chai Cup	0.0



APPENDIX-X

Content Analysis of the Interview Responses for Cultural Representation

Colour codes for coding process of cultural representation

Common	 Teal	Unconventional-Irrelevant	 Red
Emerging	 Purple	New Insights	 Orange
Unconventional-Rare	 Blue	Representation	 Green

Data Document of the Interview conducted

Participant 1(AS)

Cultural Representations

Q. How would you represent the way people deal with emotions in a community?

A. It is very much linked with the habitat they are living. Suppose a person is from Rajasthan, they have different attitude towards nature and the surrounding. They have specific dance which takes place only at night since the day time's temperature is very hot. They expressed their emotions whether they are happy or sad. Also, we have more than ten festivals which are related to the harvesting season which is a very happy moment. The family reaps the benefits from the entire year's hard work. Certain festivals which represents the emotions of the entire community are Holi, Diwali, etc.

Q. Why do you think that Relationship to animals is important?

A. Being a very important part of our life. My ancestral family was from the agriculture background. We had cows, buffalo, rabbits, ducks, which are also integral part of the family. How we represent them, how we keep them in our residential areas also portray our culture. People used to visit us and enjoy the sight of these animals. We keep these animals in sheds which are adjacent to our house. Feeding these animals gives us a sense of happiness. It is same experience of raising pets.

We (Hindu people) also worship cows. Similarly, in South India bull fights are common sight which the display the traditional practice of the people.

Participant 2 (AD)

Cultural Representations

Q. Can you pick 5 cards from the Emerging elements and explain their importance?

'Manners' – Different culture teaches different kinds of manners. With help of a pictorial representation or videos, this is a potential element that can educate one's culture.

'Body Language' – This is a rare one in which I think people belonging to a certain culture would have a certain body language.

'Concepts of Time' – This is another rare...

'Notions of Cleanliness' – Different teachings about cleanliness...

Participant 3 (AB)

Cultural Representations

Q.1 Can you tell me why you have categorized these elements into the emerging elements category, why are these important to you?

Because as a tourist when we visit any place so this kind of things we expect like courtesy, gestures communication patterns. It should be communicative, means if we are visiting some place and we cannot understand anything then it's very tough. Like manners and courtesy values and principles as a tourist we expect from that place.

Infrastructure I have kept in emerging elements because with respect to India slowly2 designers are focusing on this point. So I have kept them in merging elements.

Q.2 As a designer if you were to represent these elements how would you do it?

Like in incredible India if you see manners gestures they are showing in some videos like in the advertisement.

In Bengal there are very famous paintings which are showing the relationship between tiger and human. First show those paintings then go to our Sunderban area

Q.3 Why have you placed some of these elements in **unconventional?**

Because I have never seen anyone thinking of these things, like concepts of time, I think this is very important but it is very unconventional I haven't seen anywhere.

Some I feel are out of the context not all.

Like concepts of time and attitude towards politics these are important then responsibility notions of sin. These are important. These things I haven't seen when I visit a place.

Responsibility: Maybe a tourist left his or her bag in a cab and the tourist driver returns it, this is responsibility in this way you can show.

Concepts of Past and future will come in myths so we don't have to show it if anyone is interested they can try to focus on the myths. It's too deep not all the tourists will want to know too much in depth.

Participant 4 (AP)

Cultural Representations

Q.2 What was your logic in placing elements in emerging and unconventional?

So yeah when I was doing this method the main thing on my mind was the representation of culture. For many days there were efforts to make the cultures more known to others but what we can see is that there is more of culture stereotyping. Whenever we say Rajasthan there is a picture in our mind with those 'Ghagra' and everything. But Rajasthan is not only just that. For example: Bengal, whenever we see Bengal is Rabindranath and some red and white sarees and those things. But Bengal is not only about that Bengal about many other things, sarees also we have different kinds of sarees. So when I was thinking of emerging and unconventional, I was thinking of like nowadays these people have tried to overcome this stereo typing. Like when I think of Cultural elements around me I can see some new elements are coming up. So I tried to put these things in emerging but there is also a huge amount of variables that I haven't seen in my environment like in any product, or interaction or any cultural space that they are trying to implement or display these things. So for these variables which I did not see I have placed them in Unconventional. And whichever I have seen that they are slowly emerging, like terracotta chai cup. Previously it was a very simple day to day thing nobody used to care but nowadays it is like an identity to Kolkata and Bengal.

Q.3 From the emerging or unconventional elements can you pick a few things that you feel are important?

Like for emerging elements, I just said about day to day daily objects these are very important because previously we don't really give much importance to these things but nowadays we can see the value of culture is reflected in these day to day elements too much, so to understand culture better whether it's tourism or other research purpose we need to look at these daily objects closely. So representing them is very important. And another thing is that nowadays we are going for sustainable design, we can see the use of these tea cups. So when we think of

an alternative to plastic cups then we remember that we already have the solution. So this is slowly emerging and I like to think that it will be more emphasize and we will have a holistic sustainable environment.

From unconventional I can say about this group which I have placed from values. This is very important to a culture. Values are the things that differentiate two culture like have stated earlier also. So in an abstract manner if I can represent the cultural values then we can understand each other better. If we see the core values like love thy neighbor or something, then there is less discrimination among us also. To know the culture and make cultural differences more harmonious we need to represent those cultural values among us

Q.4. As a Designer if you were to represent this to a tourist how would you do it?

Those values, I think we can represent them in a cultural space with the help of interaction and also I feel that should be more products that the tourists can use there and bring back to their homes. Which will represent this kind of like emerging and unconventional elements. So products are also a good way of representing a culture. These products can also be a form of gifts for guests.

Participant 5 (AD)

Cultural Representations

Q. Can you pick 5 cards from the Emerging elements and explain their importance?

A. 'Games' – Games are now gaining more importance in Indian society but we don't know much about the traditional games of a particular culture. Traditional games can be a potential element for us to learn about a particular culture.

'Infrastructure' – From the tourism perspective, developing the infrastructure of a certain region can promote awareness about the culture of that particular region.

Participant 6 (EK)

Q. Why do you think 'Fashion' is unconventional?

A. I feel fashion cannot determine the culture of a particular place.

Q. How do you represent 'Games' as an Emerging Element?

A. If local or rural games are promoted it can be a way attracting people to learn about a culture.

'Concept of Time' as an Emerging Element can be for example, the promptness or punctuality of a cab driver can attract tourist to testify about that particular place to their community.

Participant 7 (HM)

Cultural Representations

Q.1 Where have you seen these common elements?

Architecture I have seen in museums, like in the Don-Bosco Museum of Shillong. Architecture represents the different culture of the North-Eastern states, also the history and traditional attire are present there. Kwai tympew and also archery these are represented as the culture of the Khasis.

Q.2 Can you tell me why you have picked these elements in the emerging elements category?

First of all, notions of cleanliness, people just raise awareness and do it for a day but don't really practice it daily. I have seen people throwing their wrappers on the roads after they have eaten something without thinking. It can be something that can attract others to our culture if we start first by practicing and it will definitely go on from one generation to the other.

Games we look at it as an entertainment but they can also be portrayed as a part of culture so that in each community we can find some ethnic. In this way we can preserve the games for the future generation. Earlier we used to play many games but the kids these days don't even know those games exist.

Gesture and Body Language. Sometimes we unintentionally we behave and show something and people judge easily. Keeping that in mind if we are careful and present ourselves on how we behave or sit or talk so that it reflects on the culture.

Responsibility and leadership roles: These things we think it is of an individual alone but in the long run as a whole it kind of affects the society. The more responsible the people in a society the better it is. It can be an important part of culture.

Q.2 Can you tell me why you have picked these elements in the Unconventional elements category?

Infrastructure is there but I feel it's not relating to a culture it's more or less like a must to have for developing a nation. Same with Transport. These are more general.

Problem solving and decision making is related to a person alone and not something related to a culture. Tone of Voice it depends on our nature it is nothing related by culture.

Participant 8 (JS)

Cultural Representation

Q.1 You have chosen these cultural elements as emerging elements. Since you are a designer, if you were supposed to present some of these emerging elements to a tourist, how would you go about?

Drama, Folk Tales, Principles- I would choose these because they can present the story belonging to a culture, the background and history of how values and principles of the people of that culture are formed and how they are different from other cultures.

I would make it experience based like something new of that place like a play/drama.

Q.2. If you have to portray Notions of Cleanliness or manners, how would you do it?

I was thinking like Mawlynnong the cleanest village of Asia is attracting many tourists because of its cleanliness. So these things should be practiced more.

Q.3. You have placed some of the elements in the Unconventional Category. Why have you placed them here?

When you think of why I should visit a place, these are very fundamental things that are present in almost all cultures. Problem Solving and Decision Making. These are more general.

Like tone of voice- Can be speaking softly or speaking harshly, these are more personal.

Roles in a Family- I think to use that as a representation of a culture is fine but to focus on on that is not necessary

Q.3. Is there anything else that you would want to share or say?

I think most of the things that are focused on in tourism are the superficial things that people can see at first hand and they can easily find but nothing is actually known in depth.

Participant 9 (MO)

Cultural Representations

Q.1 Why do you think the elements you placed in the emerging category are important? You can pick a few

There's a perspective of a millennial and there are a group of people who are trying to explore and question conventions.

What I have seen, what I have not seen and what I have always seen. So these are things which are coming up.

I would pick the approach to religion, if we consider millennials, basically as in late 80's and early 90's to the present time. So the idea of Religion, I don't think there is any definite idea of religion as such people are becoming more and more liberal towards the diversity. There is more of a unified approach probably and people are more into problem solving and the approach to marriage which is a rising concern currently, the idea of relationship with animals because we are very much incline to saving the earth and keeping them in our proximity and the way we are interacting with them. Attitude towards politics the whole idea of the way they do their activities including taking small decisions which includes attitudes towards social relations because nowadays society is very virtual so how do you act and behave.

Raising Children and Attitude towards social relation. So these are things that are affecting the current millennial

What I would like to see when I am trying to decipher a culture, conventionally I see a lot of history and a lot of legends but I would like to understand you know what is the crux of the culture like weddings and what are the small rituals and why they are the way they are and what brought them there. Similarly, with music there is a different taste to it, the whole idea of an experience. Dance, Food obviously, handicrafts and the environment. These are things which basically if we probably go through these then we would get the crux of how the culture.

Q. 2 From a Designer's point of view if you were to project some of these emerging elements to tourists, how would you do it?

Yes, I would definitely make a space that is experiential. Because it's all about the five senses you know, the more you involve a person the sensual exploratory vibe is pretty important. Architecture can create a space parse but to understand something in particular I think a one to one interaction is important. Suppose I give you a picture of a food I don't know how much you would understand how the food would taste like but if I give you a plate of food you would understand. The same thing goes with live music and recorded music. Seeing people doing it gives a different feel because it is related to muscle movement and collaborative working. A picture can never do justice to experiencing it. Dance as well as music experiencing it live will make it amazing.

Q.3 You have placed some of the unconventional things here, what was in your mind when you placed them?

These are things I have never heard people talking about or there are many things that happen in the background but are really never spoken about like for example gesture, a teacher walks into a room or a maid at home there are different gestures you would do. The kind of body language or the tone of voice, the communication patterns. It's not really discussed as such. Then again roles in property management how things are between siblings or friend. Values and principles also you are born and brought up, authority roles in a family. These are very interesting things but people have not started talking about it yet.

There is a possibility that these can be incorporated in a space but people have to be read for it. People are ready for emerging elements but Unconventional would come next.

Participant 10 (NA)

Cultural Representations

Q.1 From a Designer's point of view if you were to project some of these emerging elements to tourists, how would you do it? You can pick a few

Since I am a visual artist, first of all notions of Life and Death is something that intrigues me. If I have to put up a print, I would like to do it in more of an installation like how a baby grows up, not just humans but let's say animals like a puppy and how it ends up so I'll take up some sort of a documentation and put it up in some sort of animation or static installation

Secondly I would take script since I've never worked on that I would do a literature survey on it, if I have to talk about Hindi or Devanagari script. I can play up with the particular alphabets and put it up in terms of installations or some kinds of paintings

In terms of artifacts because this signifies a lot about culture. I would like to talk about who makes them because what comes into a physical form is something that we all see even in the markets. But what efforts or what planning is taken up in making the artifacts that is something that needs to be processed like the mental process of why this and why that. What kind of process or are they following a certain set of rules so that this can be preserved for the future generations?

Q.2 Why have you chosen food as the unconventional element?

I have chosen food because it is difficult to represent it like if you talk about chutneys, it can belong to a particular region not a particular section or culture like depending on the availability and use of the food element in the region. For example, fish is not common only in Bengal but in Assam and Andhra Pradesh also.

But there are some food items which are part of a particular section like certain communities eat silk worm that will tell this is one place that people eat this. So that is something that is new and quite interesting to me so people eat silk worm and frogs also because that is something strange to me. It can be used in terms of marketing as well.

I find Tone of Voice very unusual, it can be used as representation but it's very difficult that's why people don't go deeper into these kind of things. Some of the artist have used it in the video art format, so does this express anything.

Participant 11 (PK)

Cultural Representation

Q.1 Why do you think these emerging elements that you have chosen are important to be represented in a culture?

I have chosen these because they will give an overview of the particular culture

Q.2 From a Designer's point of view if you were supposed to present some of these emerging elements, how would you go about? Pick any 4

For Eg.: Folk Tales- How a culture thinks about their responsibility towards nature like their relationship with animals

If I get any opportunity to display the things then, like for example relationship with animals- I can take help from the culture's folk tales and as a visual designer, I will try to show them through the narrative way.

Some Cultures have represented their Culture with handicrafts but some are still left. People should come to know through a Culture's art and craft of what is happening in their daily lives, it's not for commercial purpose but it's more about their daily activities. So as a tourist we can get to know these things not only the outer things. Like knowing their games as well. In terms of Infrastructure as well, how their village patterns are, how many rooms are in their houses, how far are the villages are from the forest. If all these things are considered, then it will be very good for the tourists.

Q.3 Why have you chosen these elements as unconventional representations of Culture?

I don't think these are general like emotions are very subjective. Approach to Religion-We don't need to display the religion, we need to display humanity. Marriage is also like approach to religion. Raising Children is a value but it is more of a practice. Role in a family like it a form of responsibility but in terms of displaying it in a culture I don't think it is required. Also attitudes towards politics, this is also not required. Icons- (Maybe their thinking process can be displayed)

Participant 12 (PA)

Cultural Representations

Q.2. Can you pick a few of the emerging elements that are important to represent a culture and how would you represent them?

I think animals are important, even script and handicraft. Handicrafts- The materials used for making the handicrafts at different places and the style of making them. I would represent scripts as visuals.

Participant 13 (AM)

Cultural Representations

Q.3. Can you pick a few of the emerging elements that are important to represent a culture?

I would pick communication patterns, fashion, gestures, food, script and music. If we talk about food, music and script these are the most basic things of a culture. Representing these elements can make tourists know better and deeper about a culture.

Q.2 From a Designer's point of view if you were supposed to present some of these emerging elements, how would you go about? Pick any 4

I would definitely represent them through visual design. Nobody knows what each culture plays as their games but there can be games and players.

Q.3 What was in your mind when you chose unconventional elements?

These are the elements that are not that effective to express the culture. Not everyone will be interested to know about Authority, attitude towards politics and after life. That is something very deep.

Participant 14 (PN)

Cultural Representations.

Q.1. Can you pick a few of the emerging elements that are important to represent a culture and how would you represent them?

What I thought is these elements which I have placed in emerging elements have so much of uniqueness in them. Every culture has associated with them in the form of mythical elements like for example the dance forms and music they have some story/folk tales behind them and literature us associated with them. By these few things a lot of the culture can be represented.

As a designer we can go about in many directions, like for example music. Like from the background of the music we can extract stories or the values of the culture. Dance forms can tell many mythical elements. We can explore in different mediums. Even script has a lot of scope, I haven't much being explored but a lot can be done with this through typography, it's limitless.

Food: Every Culture has their own food, but I haven't seen anything distinctive in design associated with food in India. Obviously everyone would want to taste different food but as a designer I would like to see if there anything that can be extracted as inspiration from food.

I did not look at 'Alta' as particularly something associated with a wedding, but as a certain sets of customs and traditions of different cultures. This uniqueness can be projected which can tell a lot of different stories.

Language and script can somewhat be explored because these are kind of linked with each other.

Cleanliness is also a trending thing in India like the 'Swachh Bharat' Campaign, so there is a lot of scope on this.

But more than the emerging elements I am more interested in the unconventional elements as they have not been explored much.. I have not heard much of people working on these things. Architecture might be common but design has not project it much. Even games these are somewhat dying down someone should do something and revive it in the modern way. And these icons also there are scopes because they have stories associated with them as they are legends in some cultures. Gestures/ Communication Patterns/Body Language: These are very unique and something that I haven't seen. There are scopes for this because it to find out what certain gestures could mean to a particular culture. Relationship with Animals: Every culture treats animals differently. Different caste and tribe and religion have their own folk tales on the significance of animals in a culture.

Symbolic the flag also serves some meaning of the animal printed on it. The meaning of the colors to a different set of people. Notions of Death like Banaras, there is a mythical thing. So different cultures have different ways of thinking of Death and life after death. So there are a lot of scope for that as well. Even notions of sin.

Courtesy: This is also something interesting as to how each community or set of people treat one another. I haven't seen these things in design. Displaying emotions: We can bring these things out as well. More than the emerging elements I am more interested in the Unconventional elements as they have not been explored much.

Participant 15 (PR)

Cultural Representations.

Q.1. Can you pick a few of the emerging elements that are important to represent a culture and why have you chosen them to be emerging elements?

Let's say Concepts of Past and Future: When we think of the Concepts of Past and Future while visiting a place, we don't really get to know what that culture or community thinks of it. There are some cultures that think that there are parallel universes, something that is just like an infinite loop that goes on. So including that in a space would be very interesting. There is one place in Bali which has tried to incorporate their version of time into a space.

Communication Patterns: Also how people communicate with each other is also pretty curious thing to know about a place. I'm not sure if Tourism has incorporated these things in the Tourism guides or in general into their design. I think it has a lot of potential in changing the way we perceive things.

Q.2 As a Designer if you were supposed to present some of these emerging elements, how would you do it?

I think I would design an experience around it instead of visuals or some auditory space. I would rather present a skit showing how things are.

Q.3 Regarding the Unconventional Elements, how have you placed them?

Displaying Emotions: Like people don't think of the community's attitudes towards people displaying emotions or language. People don't really think of it consciously but it gets registered sub-consciously. Only when they come out of that place do they realize alright this place was like that. That is something that designers or tourism hasn't explored yet. They have the potential but they are not explored.

Participant 16 (RM)

Cultural Representations

Q.3 Can you pick a few of the emerging elements that are important to represent a culture and why have you chosen them to be emerging elements?

I have picked local environment as an emerging element because who would have thought that Mawlynnong the cleanest village of Asia can be a tourist attraction because of how the villages maintain the cleanliness of the environment.

Even mode of Transport let's say a cable system or cable car it will definitely attract more tourist to visit a place which is not easily accessible.

Roles in a Family: If we project the roles in a family especially of the Khasi Culture which is matrilineal, people around the world are interested to know because this type of culture is not practiced everywhere. A documentary can be made on that.

Q.4 Why have you placed certain elements in the Unconventional Category?

I have placed games here because there are some cultures don't have their own games. For example, football: Just because our culture is passionate about football it doesn't mean it belongs to our culture. Same is with

cricket. But definitely if there are games belonging to a particular culture then it would definitely attract the tourists to learn or play the games.

Participant 17 (SI)

Cultural Representations

Q.1 Can you pick a few of the emerging elements that are important to represent a culture and why have you chosen them to be emerging elements?

Language is always important because once the language is lost then also the culture is lost.

Even Literature and Poetry also comes under Language. Attitudes towards elders: I think this is very important, for example in the Mizo community in church or society they always emphasize and teach us to respect our elders. Also manners are important. I also feel history is important in a culture.

Q.4 Why have you placed certain elements in the Unconventional Category?

Because this is not in particular with any culture it can be around any culture.

Participant 18 (SH)

Cultural Representations

Q.1 Can you pick a few of the emerging elements that are important to represent a culture and why have you chosen them to be emerging elements?

Ok I think just recently I go to know about approach to marriage in Meghalaya where there is love marriage and the last daughter of the house stay with her parents along with the husband and takes care of the parents and the property and I think it is important that people from other states also get to know about it. Apart from that maybe Relationship with Animals, how they treat animals and probably the different traditional attires and the games that they play. Notions of Cleanliness because some of the places are really kept clean and there's this society that comes together and decides for it to be clean. If people also know about the clean environment, then they'll learn and that will make it a tourist attraction.

Q.4 Why have you placed certain elements in the Unconventional Category?

Yeah I don't think Roles of Property Management of Courtesy or man of the rituals and values are important to be portrayed as symbols of a particular culture. Because their things like Roles in a Family so there are some places which have a patriarchal role in a family I don't think people need to learn about that.

Participant 19 (SU)

Cultural Representations

Q.1 Can you pick a few of the emerging elements that are important to represent a culture and why have you chosen them to be emerging elements?

I love this notion of cleanliness because if you go to North India or some part of south India this notion of cleanliness is still lacking. If I see in NE India here people are very concerned about the cleanliness. If we visit we can say oh yeah this is a clean place. This place is clean because people want it to be clean. So I think notion of cleanliness maybe in example we can describe this is Shillong. So when I think of Shillong the one thing that comes to my mind is cleanliness.

Tone of Voice: We can learn something from the other culture like if I am in this kind of a situation or something how can I react. Relationship with animals I can say an emerging element because how we treat animals is different in different cultures. I'm not talking about India but if you see outside India you cannot see may stray dogs or cows wandering. So there they care and protect animals.

Raising Children is actually one important thing because culture plays a very important role when it comes to raising children. Last summer I went to Japan, in Tokyo especially if you see people they are so disciplined and

very simple and sincere. People there don't harm anybody for doing wrong so I think the way a person is raised is very important. Can we learn from other cultures as to how they are raising children?

Q.2 As a Designer if you were supposed to present some of these emerging elements, how would you do it?

If I have to say something in robotics, currently robotics is something new in media, people are saying that robotics are the next generation. So can we use these elements to use them in robotics so I can make a robot and add these cultural elements as the cognitive part.

Q.3 Why have you placed certain elements in the Unconventional Category?

Well decision making and emotions you can say they totally depends on an individual there is no relation with culture. Notions of Death and notions of sin might be somewhat negative instead of learning from them they can be offensive to outsiders. Concepts of time is a myth so what another person is saying I cannot believe that of how true it is.

Environment: It can be common but you cannot use it to represent culture in some sense because you can find few similar environments in different parts of India. It depends on the region and weather.

Participant 20 (TH)

Cultural Representations

Q.1 Can you pick a few of the emerging elements that are important to represent a culture and why have you chosen them to be emerging elements?

I think food has always been an important part in Tourism.

Q.2. In the common elements where have you seen authority and problem solving?

In the statues and in the portraits of the historical leaders, they stand for certain values of the culture. In that sense if we see a statue who are raging war, shows that their ancestors have a mark of bravery, courage and in that sense leadership role. Also they are related with legends and how they make their decisions and overcome war.

Q.3 In the common elements what can you say about relationship with animals and attitude towards elders?

Like every nation and culture have their own particular animal representing that area for example the Tiger is a national animal of India. For Manipur the state animal is Sangai. In our flags also we represent them. And since they are a part of the environment they also show how the wildlife are in the environment.

Q.3 Why have you placed certain elements in the Unconventional Category?

I feel Notions of after death and Notions of sin, concepts of Time are not so relevant. I guess nobody would like to talk about them even if they are familiar. Nobody would like to bring up serious issues or topics.

Q.4. If you were supposed to present some of these emerging elements, how would you do it?

I would definitely ask them to participate in the games I mean that's the best way to make them learn the game.

Participant 21 (TR)

Cultural Representations

Q.1 Can you pick a few of the emerging elements that are important to represent a culture and why have you chosen them to be emerging elements?

Artifacts: People nowadays are more concerned about the uniqueness of their culture. They want to introduce these things in front of others.

Music we can describe it in an in depth way. Nowadays music has become like a fusion, where they have mixed folk music with the modern music. Food also, these are becoming more popular.

Responsibility: The government is also trying to take initiatives in promoting any local recourse so that people or tourists will be more attracted to visit a place.

Relationship with animals: It is a symbol of culture, like in south India there are Elephants they have used it everywhere to welcome people or tourists. Concentration is given more to the conservation of Rhino and Tiger so that the next generation will also be able to see them. So this is an emergent element. If we are not able to give importance to these animals, then someday they will become extinct.

Q.3 Why have you placed certain elements in the Unconventional Category?

These elements we can use to depict our culture. For example, baby naming, here in Assam if we project it people from outside may not be interested or follow it. So it's not necessary.

Participant 22 (WN)

Cultural Representations

Q.1 Can you pick a few of the emerging elements that are important to represent a culture and why have you chosen them to be emerging elements?

I think manners, principles, relationship with animals, responsibility, language, raising children.

Q.3 Why have you placed certain elements in the Unconventional Category?

Keeping baby naming aside I feel the other two i.e. Decision Making and Tone of voice has to do with an individual. Like Tone of voice it's the person's choice to react or not to react. So it's kind of a personal thing.

Baby Naming Ceremony: I just find it a bit extra.

The Second Coding method is shown and tabulated below:(A sample for five participants)

Table 18: Second Coding Process

Participant 1(AS)	Participant 2(AW)	Participant 3(AB)	Participant 4 (AP)	Participant 5 (AD)
Relationship to animals is an important part of our life. My ancestral family was from the agriculture background. We had cows, buffalo, rabbits, ducks	'Manners' – Different culture teaches different kinds of manners. With help of a pictorial representation or videos, this is a potential element that can educate one's culture.	I have placed these elements in emerging elements because as a tourist when we visit any place so this kind of things we expect like courtesy, gestures communication patterns. It should be communicative	when I was doing this method the main thing on my mind was the representation of culture, that there is more of culture stereotyping. Whenever we say Rajasthan there is a picture in our mind with those 'Ghagra' and everything. But Rajasthan is not only just that.	. 'Games' – Games are now gaining more importance in Indian society. Traditional games can be a potential element for us to learn about a particular culture.
How we represent them, how we keep them in our residential areas also portray our culture . Feeding these animals gives us a sense of happiness. It is same	'Body Language' – This is a rare one in which I think people belonging to a certain culture would have a certain body language.	Like manners and courtesy values and principles a s a tourist we expect from that place.	, I was thinking of like nowadays these people have tried to overcome this stereo typing	'Infrastructure' – From the tourism perspective, developing the infrastructure of a certain region can promote awareness about the culture of that particular region.
		Infrastructure I have kept in		

experience of raising pets. We (Hindu people) also worship cows. Similarly, in South India bull fights are common sight which the display the traditional practice of the people.	‘Concepts of Time’ – This is also important ‘Notions of Cleanliness’ – Different teachings about cleanliness...	emerging elements because with respect to India slowly2 designers are focusing on this point Like in incredible India if you see manners gestures they are showing in some videos like in the advertisement. In Bengal there are very famous paintings which are showing the relationship between tiger and human. First show those paintings then go to our Sunderban area Because I have never seen anyone thinking of these things, like concepts of time, I think this is very important but it is very unconventional I haven’t seen anywhere. Some I feel are out of the context not all. Like concepts of time and attitude towards politics these are important then responsibility notions of sin. These are important. These things I haven’t seen when I visit a place. Responsibility: Maybe a tourist left his or her bag in a cab and the tourist driver returns it, this is	Cultural elements around me I can see some new elements are coming up. So I tried to put these things in emerging there is also a huge amount of variables that I haven’t seen in my environment like in any product, or interaction or any cultural space. I have placed them in Unconventional. whichever I have seen that they are slowly emerging, like terracotta chai cup an identity to Kolkata and Bengal. for emerging elements, I just said about day to day daily objects these are very important because previously we don’t really give much importance to these things but nowadays we can see the value of culture is reflected tin these day to day elements so to understand culture better whether it’s tourism or other research purpose we need to look at these daily objects closely. From unconventional I can say about this group which I have placed from values. This is very important to a	

		responsibility in this way you can show.	culture. Values are the things that differentiate two culture So in an abstract manner if I can represent the cultural values then we can understand each other better	



APPENDIX-XI

Questionnaire for Symbolic Assessment

Section 3 of 3

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Brief Explanation of the Survey

In the following section, the symbols of a culture are presented. According to your understanding of the symbolic representation of the cultural elements, I request you to kindly rate them based on the attribute that describes them on a scale of 1 to 5.

Example:
 Handicrafts (Art & Craft)
 The first attribute on the first row is Common-Unique
 If you feel that handicrafts are very common tick 1, common=2, In between/neutral=3, unique=4, very unique=5
 Eg.2: Very Complicated=1, Complicated=2, In between=3, Simple=4, Very Simple=5
 Note: Some questions are represented in pictures and some in words.

Below are given symbols of a culture. According to your understanding of the symbolic representation of the cultural elements, kindly rate the, based on the attribute that describes them on a scale of 1 to 5. *



Handicrafts

This includes art and craft belonging to a particular culture

	1	2	3	4	5
Common-Unique	☐	☐	☐	☐	☐
Complicated-Si...	☐	☐	☐	☐	☐
Surface Level- ...	☐	☐	☐	☐	☐
Decorative-Fun...	☐	☐	☐	☐	☐
Traditional-Mod...	☐	☐	☐	☐	☐
Multiusage-Occ...	☐	☐	☐	☐	☐

APPENDIX-XII

Questionnaires for the tourists for validating the frameworks

Research Title: A study on exploring cultural manifestation on potential touristic destinations that can enhance aboriginal cultural exposure and interaction

Respondents Demographic Data

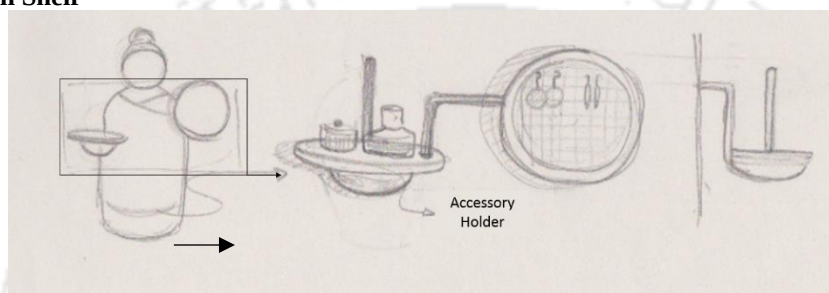
Name: _____ Signature: _____

Age: _____ Gender: Male ☐ Female ☐ Others ☐

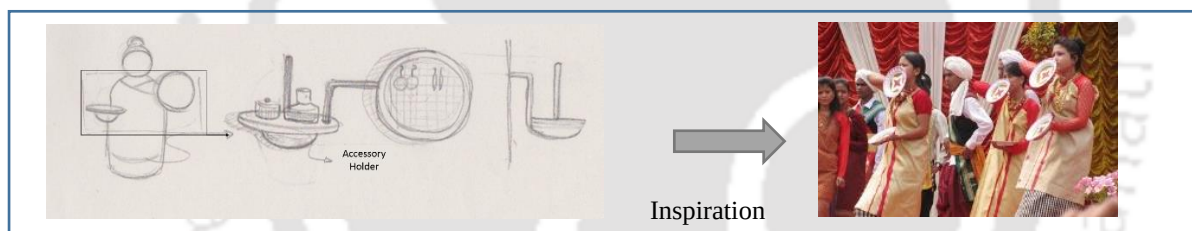
Place: _____

Part A: Given below are products designed in an abstract form to communicate the cultural attributes of a place. The four concepts given below have taken inspiration from the culture of Meghalaya. You are requested to carefully analyze the products and answer the questions that follow:

Concept 1: Wall Shelf



Inspiration: Dance: Jaintia Plate Dance



Concept 2: Planter (For planting plants/flowers)



Inspiration 1: Roles in a Family: Women in villages of Meghalaya farming and providing for the family.

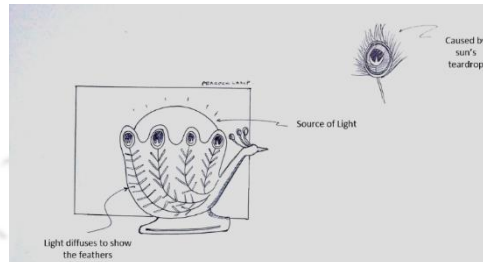
Inspiration 2: Traditional Attire: The natives use 'Tapmohkhlieh' (Shawl wrapped around the neck)

On a scale of 1 to 5, rate your overall perception of the concepts?

Concept 1: Wall Shelf						
a. Dislike	1	2	3	4	5	Like
b. Superficial Cultural Meaning	1	2	3	4	5	Deep Cultural Meaning
c. Common	1	2	3	4	5	Unique
d. No Cultural Association	1	2	3	4	5	Strong Cultural Association

Concept 2: Planter						
a. Dislike	1	2	3	4	5	Like
b. Superficial Meaning Cultural	1	2	3	4	5	Deep Cultural Meaning
c. Common	1	2	3	4	5	Unique
d. No Cultural Association	1	2	3	4	5	Strong Cultural Association

Concept 3: Lamp/Conversation Piece



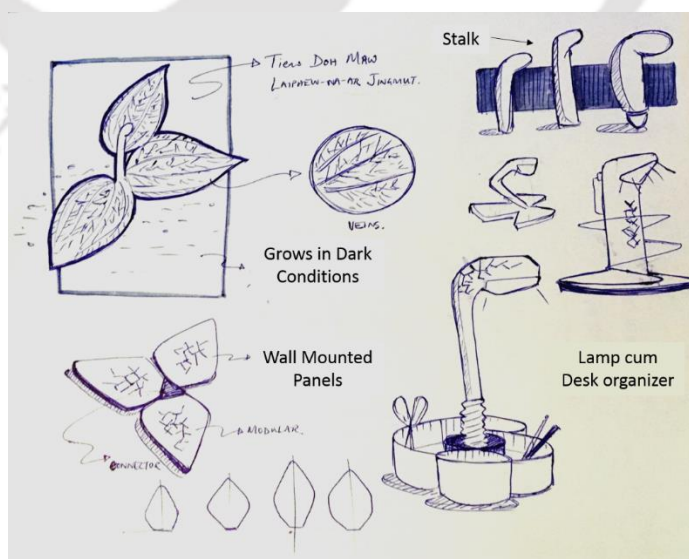
Inspiration:

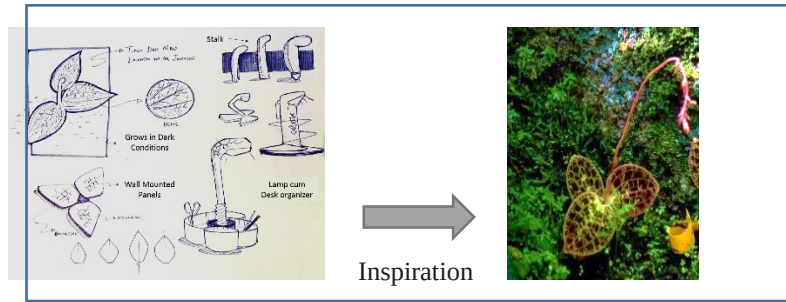
- **Relationship with Animals**
- **Folk Tales**

Folk Tale:

The tale says that the peacock and the sun lived in the heavens as a married couple. They were very happy until one day the peacock looked down to the earth and saw a beautiful woman displaying her yellow and green robe in the morning light. He decided to go and see who she is. The sun pleaded him not to leave but he left nevertheless. When he reached the earth, in despair he found out that the beautiful thing he saw was just yellow mustard flowers playing with the wind in the meadows. The sun looked down at him with tears in her eyes. The teardrops fell into the peacock's wings and it is believed that this was how he got the beautiful colours. The lamp is designed using this concept where the light (sun) is on and is reflected on the feathers.

Concept 4: Desk organizer with lamp





Inspiration: Local Environment

“Tiew-Dohmaw” - Legendary Flower of the Khasi Tribe

The concept took inspiration from the plant called “Tiew-dohmaw”. The flower grows in shabby places and stands out from the rest of the plants. It is associated with intelligence and brightness. The lamp is designed using this association.

Concept 3: Table lamp/Conversation Piece						
a. Dislike	1	2	3	4	5	Like
b. Superficial Cultural Meaning	1	2	3	4	5	Deep Cultural Meaning
c. Common	1	2	3	4	5	Unique
d. No Cultural Association	1	2	3	4	5	Strong Cultural Association
Concept 4: Desk organizer with lamp						
a. Dislike	1	2	3	4	5	Like
b. Superficial Cultural Meaning	1	2	3	4	5	Deep Cultural Meaning
c. Common	1	2	3	4	5	Unique
d. No Cultural Association	1	2	3	4	5	Strong Cultural Association

Q.2 Do you feel such products can introduce you to the culture of a place?

☐ Definitely No ☐ No ☐ Maybe ☐ Yes ☐ Definitely Yes

Part B: Cultural Space

Q.1 Do you feel that such a space can introduce you to the culture of a place?

☐ Definitely No ☐ No ☐ Maybe ☐ Yes ☐ Definitely Yes

Q.2 Would you be interested to visit a cultural space that allows you to experience culture instead of just viewing it?

☐ Definitely No ☐ No ☐ Maybe ☐ Yes ☐ Definitely Yes

Q.3 Introducing Culture from Symbols, rituals, myths and values can give a gradual exposure of the culture of the place you visit?

☐ Definitely No ☐ No ☐ Maybe ☐ Yes ☐ Definitely Yes

Q.4 Do you feel culture can be preserved through such a space?

☐ Definitely No ☐ No ☐ Maybe ☐ Yes ☐ Definitely Yes

Q.5 Do you feel that such a space can improve interactions between the tourists and natives?

☐ Definitely No ☐ No ☐ Maybe ☐ Yes ☐ Definitely Yes

APPENDIX-XIII

Questionnaires for the natives for validating the frameworks

Research Title: A study on exploring cultural manifestation on potential touristic destinations that can enhance aboriginal cultural exposure and interaction

Respondents Demographic Data

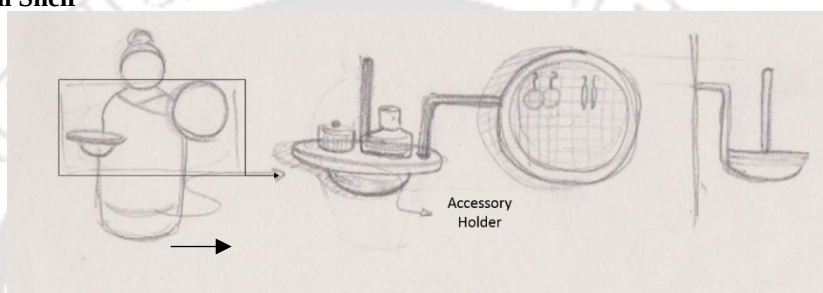
Name: _____ Signature: _____

Age: _____ Gender: Male ☐ Female ☐ Others ☐

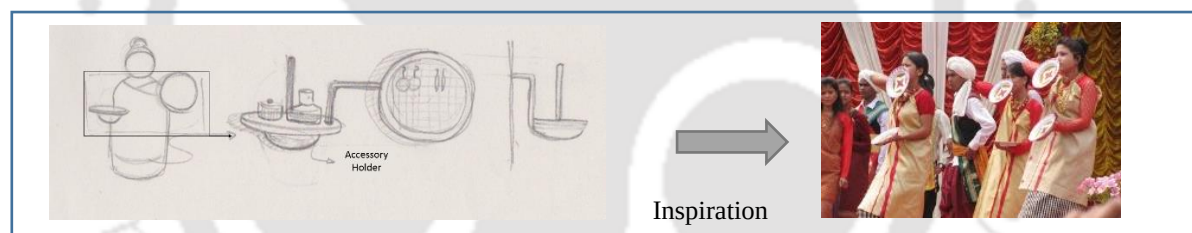
Tribe: Garo ☐ Jaintia ☐ Khasi ☐

Part A: Cultural Products: Given below are products designed in an abstract form to communicate the cultural attributes of a place. The four concepts given below have taken inspiration from the culture of Meghalaya. You are requested to carefully analyze the products and answer the questions that follow:

Concept 1: Wall Shelf



Inspiration: Dance: Jaintia Plate Dance



Concept 2: Planter (For planting plants/flowers)



Inspiration 1: Roles in a Family: Women in villages of Meghalaya farming and providing for the family.

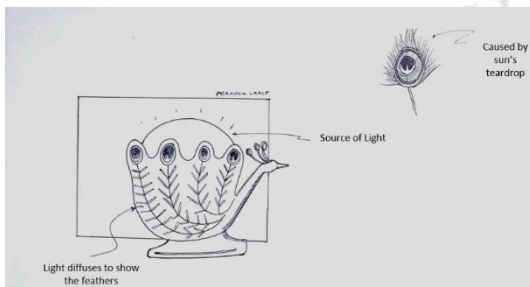
Inspiration 2: Traditional Attire: The natives use 'Tapmohkhlieh' (Shawl wrapped around the neck)

Q.1 On a scale of 1 to 5, rate your overall perception of the concepts?

Concept 1: Planter						
e. Dislike	1	2	3	4	5	Like
f. Superficial Cultural Meaning	1	2	3	4	5	Deep Cultural Meaning
g. Common	1	2	3	4	5	Unique
h. No Cultural Association	1	2	3	4	5	Strong Cultural Association

i. Inauthentic	1	2	3	4	5	Authentic
Concept 2: Wall Shelf						
e. Dislike	1	2	3	4	5	Like
f. Superficial Cultural Meaning	1	2	3	4	5	Deep Cultural Meaning
g. Common	1	2	3	4	5	Unique
h. No Cultural Association	1	2	3	4	5	Strong Cultural Association
i. Inauthentic	1	2	3	4	5	Authentic

Concept 3: Lamp/Conversation Piece



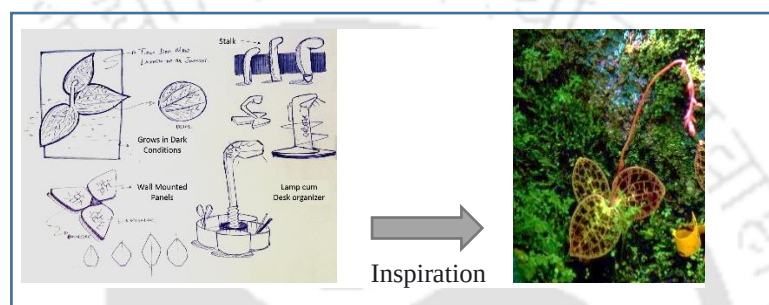
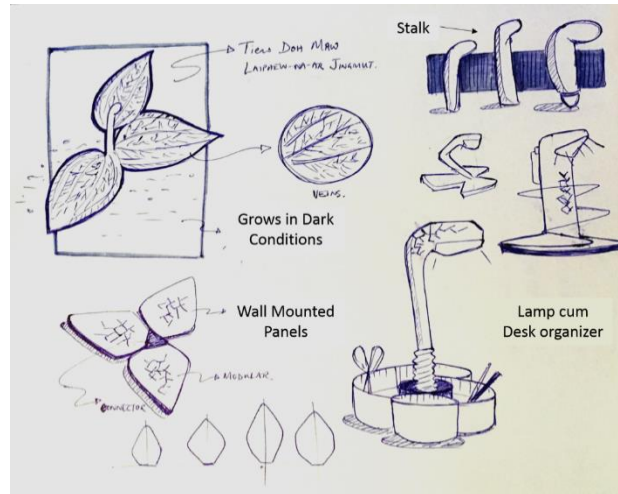
Inspiration:

- **Relationship with Animals**
- **Folk Tales**

Folk Tale:

The tale says that the peacock and the sun lived in the heavens as a married couple. They were very happy until one day the peacock looked down to the earth and saw a beautiful woman displaying her yellow and green robe in the morning light. He decided to go and see who she is. The sun pleaded him not to leave but he left nevertheless. When he reached the earth, in despair he found out that the beautiful thing he saw was just yellow mustard flowers playing with the wind in the meadows. The sun looked down at him with tears in her eyes. The teardrops fell into the peacock's wings and it is believed that this was how he got the beautiful colours. The lamp is designed using this concept where the light (sun) is on and is reflected on the feathers.

Concept 4: Desk organizer with lamp



Inspiration: Local Environment

“Tiew-Dohmaw” - Legendary Flower of the Khasi Tribe

The concept took inspiration from the plant called “Tiew-dohmaw”. The flower grows in shabby places and stands out from the rest of the plants. It is associated with intelligence and brightness. The lamp is designed using this association.

Q.2. On a scale of 1 to 5, rate your overall perception of the concepts?

Concept 3: Table lamp/Conversation Piece						
e. Dislike	1	2	3	4	5	Like
f. Superficial Cultural Meaning	1	2	3	4	5	Deep Cultural Meaning
g. Common	1	2	3	4	5	Unique
h. No Cultural Association	1	2	3	4	5	Strong Cultural Association
i. Inauthentic	1	2	3	4	5	Authentic
Concept 4: Desk organizer with lamp						
e. Dislike	1	2	3	4	5	Like
f. Superficial Cultural Meaning	1	2	3	4	5	Deep Cultural Meaning
g. Common	1	2	3	4	5	Unique
h. No Cultural Association	1	2	3	4	5	Strong Cultural Association
i. Inauthentic	1	2	3	4	5	Authentic

Q.3 Do you feel that such products can introduce or display your culture to others?

☐ Definitely No ☐ No ☐ Maybe ☐ Yes ☐ Definitely Yes

Q.4 Do the products help you recall your traditions and culture (Symbols, Rituals, Myths and Values)?

☐ Definitely No ☐ No ☐ Maybe ☐ Yes ☐ Definitely Yes

Q.5 Do you feel culture can be preserved through such products?

☐ Definitely No ☐ No ☐ Maybe ☐ Yes ☐ Definitely Yes



APPENDIX-XIV

LIST OF PUBLICATIONS

1. Kharkongor, W.B., Chakrabarti, D., (2016), Meghalaya Tourism: Improving Traveler's Experience through inter-community interactions, National Conference on Interdisciplinarity: Theory & Practice, COIN
2. Kharkongor, W.B., Paul, A., Bora, S., & Chakrabarti, D., (2017), Meghalaya Tourism: Inculcating Cultural Image in Developing Enroute Mini Halts, Research into Design for Communities, Volume 2. ICoRD 2017. Smart Innovation, Systems and Technologies, vol 66. Springer, Singapore, pp 255-265
3. Kharkongor, W.B., Chatterjee, A., Chakrabarti, D., (2017), Cultural Exposure through an interactive space that enhances tourists' experience and improve locals' wel-fare, 15th International Conference on Humanizing Work and Work Environment
4. Kharkongor, W.B., Chatterjee, A., Chakrabarti, D., (2018), A study on women's attitudes and perceptions towards the cultural exposure and interaction in the context of Meghalaya Tourism, Proceedings of the 20th Congress of the International Ergonomics Association (IEA 2018). IEA 2018. Advances in Intelligent Systems and Computing, vol 826. Springer, Cham, pp 313-326
5. Kharkongor, W.B., Chatterjee, A., Chakrabarti, D., (2019), Application of existing cultural frameworks in the design of a cultural place: A case study of Meghalaya, Research into Design for a Connected World. Smart Innovation, Systems and Technologies, vol 134. ICoRD 2019, Springer, Singapore, pp 793-805
6. Kharkongor, W.B., Chakrabarti, D., (2019), Developing a framework that can assist designers to identify and incorporate notable cultural elements into products designed for tourists, In: Rebelo F., Soares M. (eds) Advances in Ergonomics in Design. AHFE 2019. Advances in Intelligent Systems and Computing, vol 955. Springer, Cham, pp 794-804

Not related to Thesis

7. Kharkongor, W.B., Chakrabarti, D., (2016), Assistive Measures for Motivating Uphill Climbing, PHYSIOCON 2016, XXVIIIth Annual Conference of the Physiological Society of India, pp 18- 20

Meghalaya Tourism: Improving Traveler's Experience through inter-community interactions

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Abstract. Over the years, tourism has brought infrastructural change in the tourist spots and provided employment. It also tries to develop harmonious inter-community interaction between guest population and local host. Literature however, seems to throw its focus on the popular tourist destination alone. Very little effort is made in adding value to the journey that leads to the particular place of interest. This project tries to find a new way to inculcate a promising, encouraging and positive image that affects both the behavioral and physical aspect of the tourist before they even reach their destination. It studies the possibility of engaging the tourists in activities so as to create a positive travel experience. The project touches three areas viz. Economic viability, Social impact and Environmental sustainability. Literature review on Tourism and Case studies on places that focus on Cultural Tourism was done. Based on this a pilot investigation on some tourists visiting Meghalaya have been carried out. Hofstede Models of Culture and Hofstede's Onion diagram are studied. In relation to these models a new model is proposed and the cultural elements of the State are derived to be incorporated while planning the mini halts

Keywords: Meghalaya Tourism, en-route mini-halts, journey, cultural elements, travel experience

Introduction

There has been quite a number of research into finding out the needs and wants of a Tourist visiting a particular place of interest. But there seems to be a paucity of research into finding the impact a journey has on the travelers. It is observed that air and road connectivity, infrastructural facilities at tourist sites in terms of accommodation, transport, banking including credit card use, drinking water, sanitation, health care, etc. is either lacking or not developed or deplorable ^[1]. Regarding the information and tourist service it is observed that there are no proper sign-age and the tourist find it really difficult to go around the place. One big hindrance is communication between the tourist and the local people. Most people in the outskirts of the city are not fluent in English or Hindi so it's quite inviable for the Tourist to enquire about places or how to reach them. Relating to this, Guide maps are also not available or even if they are available, elaborate and detailed information is not provided. Directions of places and roads are not clear.

Tourism is an experience-intensive sector in which customers seek and pay for experiences above everything else. ^[2]

Meghalaya Tourism: Inculcating Cultural Image in Developing Enroute Mini Halts

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Abstract. Tourism has become a core interest in developing inter-community interaction and harmony between guest population and local host; it shares a lot about the place, the people, their culture and their lifestyle. Meghalaya Tourism fails to focus on the lesser known locations that have the potential to be used for tourism purpose. Literature seems to throw its focus on the popular final destination or tourists spots alone but very less focus is given to the Journey that leads to these spots. This project studied the possibility of introducing mini-halts or stopping stations on the way that connects Guwahati and Shillong to create a travelers' companion experience and provide them with a positive vibe as per their expectations. A pilot investigation on some tourists visiting Meghalaya to gather information on their opinion and suggestions of such enroute mini halts is done. Hofstede Models of Culture and Hofstede's Onion diagram are studied.

Keywords: Meghalaya Tourism, enroute mini-halts, journey

Introduction

Meghalaya also known as "The abode of clouds" is famous for being the wettest place on earth receiving the highest amount of rainfall. The state is blessed with the beauty that nature can ever offer be it in terms of the moderate weather conditions, the beautiful landscape comprising of hills and deep valleys and not to forget the cheerful and amiable people. The state has a very rich and unique culture and heritage which makes it all the more admirable.

The state government though has taken a number of steps to improve the tourism sector yet it is at the nascent stage and has a long way to develop. It is observed that air and road connectivity, infrastructural facilities at tourists' sites in terms of accommodation, transport, banking including credit card use, drinking water, sanitation, health care, etc. is either lacking or not developed or deplorable ^[1]. Regarding the information and tourists' servicing it is observed that there are no proper sign-age or guide maps.

Even so tourism strives towards providing the best facilities for its tourists and in doing so it helps in the development of the infrastructure of a place, brings productivity in its economy and has an overall impact on the place's progress and civilization. It is seen that the traveler's anticipation to reach his or her destination can sometimes be

Cultural Exposure: Through an interactive space that enhances tourists' experience and improve locals' welfare

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Abstract. Cultural Tourism is one of the many forms of Tourism that has made great strides in drawing tourists to a particular destination. Culture can be a bridge that connects people with diverse backgrounds and is one of the most important aspect in a field like tourism where new experiences is an imperative factor to engage the tourists in the destinations. Tourism in Meghalaya has cater to different needs of the tourists in terms of comfort, entertainment, safety, experience and as a whole the entire tourism system has also brought about local employment, infrastructural development and exposure. However, there can be ways that involve tourists to interact with the local environment and imbibe new knowledge about the place through activities that can in turn be harness for developing the local community. In this way, the tourists have a personal connection with the place knowing that their bit of activity and involvement can contribute to the destination. An interactive space will be ergonomically designed to involve participation of the tourist through activities that can help them acquire and experience the culture of the place and concurrently the energy spent on the activities can be harvested and utilized in another form.

A thorough literature has been done on cultural tourism and a few case studies were done on places in India that focus on Cultural Tourism. A study on the different types of energy harvesting devices have also been done through literature. Data collection on a sample size of 60 which includes 30 inhabitants of Meghalaya (for all the three tribes of Meghalaya viz. Khasi, Jaintia and Garo) and 30 Tourists who have visited the place has been done

Results: The results showed the expectations of the tourist and their perception of the place and it showed that there is a need of cultural exchange through interaction.

Conclusion: Through this research, there is a possibility to improve cultural exchange between the locals and the Tourists and encourage the tourist to participate knowing that their activities can contribute to the welfare of the local community.

Keywords: Cultural tourism, Tourists' experience, Community Welfare, Interactive space

A study on women's attitudes and perceptions towards the cultural exposure and interaction in the context of Meghalaya Tourism

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Abstract. In a matriarchal society like Meghalaya where women are given high value of importance and independence it is seen that their involvement and exposure to work in various spheres is increasing over the years. The matriarchal way of thinking and upbringing has made the women in Meghalaya to inherit a confident, amiable and open-minded persona, which makes them more likely to interact effortlessly with people. There is very less research done on women in a matriarchal society in the field of tourism. There is need to understand and interpret their behavioural patterns and extent of willingness to share their culture with the tourists. Data Collection on 120 indigenous men and women of Meghalaya was done to find out their views on the context of Meghalaya Tourism and the extent of how culture is shared as well as how the level of interaction between the natives and tourists is achieved through tourism was done.

The Results showed that the women natives of Meghalaya have a positive approach to interact and share their culture with the tourists but have no platform to do so. This shows that there is a need to design an interactive platform where culture which is the essence of a place can be shared to the tourists and provide them with a fulfilling and excellent authentic experience that they can carry when they leave the place..

Keywords: Meghalaya Tourism, Women behavioural patterns, Cultural Exposure, Interaction

1 Introduction

Tourism is one of the world's largest and fastest growing industries. In many countries, it acts as an engine for development through foreign exchange earnings and the creation of direct and indirect employment. Tourism contributes 5% of the world's GDP and 7% of jobs worldwide. It accounts for 6% of the world's exports and 30% of the world's exports in services. Research shows the different ways in which tourism can contribute to economic growth, poverty reduction and community development. However, less attention has been paid to the unequal ways in which the benefits of tourism are distributed between men and women, particularly in the developing world.

Application of existing cultural frameworks in the design of a cultural place: A case study of Meghalaya

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Abstract. Travelers are always in search of destinations whose charm can enthrall them leaving a feeling of belongingness to the place. Cultural Tourism is one of the many forms of Tourism that has made its way to give travelers a sense of attachment towards the destination. In this regard, a few tourist destinations lack the ability to portray and display their culture. The subject matter is to find out what could be the best way to deliver information about the place, its culture and lifestyle in a space. A case study has been done on the state of Meghalaya to find out how the tourists visiting the place and natives relate with each other and how the tourists perceive the place. From the data collected, the results showed that cultural exposure is still lacking in the state and the tourists are interested to learn and acquire knowledge about the natives' lifestyle and tradition

Keywords: Cultural space, Tourists' experience, Natives' Perception

Introduction

Today tourism is one of the largest and dynamically developing sectors of external economic activities with an enormous rise in the number of people traveling [1], [2] Tourism is a cultural phenomenon. It both impacts cultures and society, and is shaped by cultures and society. [3]. The term "culture" has no commonly accepted, universal definition. According to the scientific definition by cultural anthropology, culture is the totality of a society's knowledge, ensuring the cohesion and survival of that human community. It provides a guideline about the general standards and values of everyday life. [4]. Culture is the learned behavior of a group of people that is generally considered to be their tradition and are transmitted from generation to generation. Culture is a collective programming of the mind that distinguishes the members of one group or category of people from another. [5]

According to TYLOR culture is "that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society" [6]. "Based on this broad definition, culture includes all social

Developing a framework that can assist designers to identify and incorporate notable cultural elements into products designed for tourists

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Abstract. In the ever-changing lifestyles and trends of today, preserving culture and tradition and projecting them to tourists can give a boost to the Tourism Industry. In many cases, travelers have created a mental model of stereotyping a place based on what they hear or feel. There is a need to find out methods that can incorporate deeper meanings of a culture into the products and services designed to give travelers the much-needed exposure to culture and in a way preserving it. A case study has been done on three states of India. These include Bengal, Kerala and Meghalaya to find out the notable and identifiable cultural elements and categorize them based on their projection in the field of tourism by designers. For this study card-sorting method was used to cluster and categorize cultural elements. A framework is devised to assist the designers in designing cultural products to be presented to the tourists.

Keywords: Cultural Design Framework · Cultural Elements Preservation · Tourists' experience

2 Introduction

Travelers these days are in search of destinations whose authenticity can captivate them, leaving a feeling of belongingness to the place. Tourism is a cultural phenomenon. It affects cultures and society, and is shaped by cultures and society [1]. Cultural Tourism is one of the many forms of Tourism that has made its way to give travelers the best experience and attachment with the destination. In this regard, there are unexplored tourist destinations that have a rich culture but lack the ability to portray and display their culture to the tourists. In many cases, travelers have created a mental model of stereotyping a place based on what they hear or feel. Hall in his Iceberg model of Culture has used the analogy of an iceberg when explaining about culture. He states that culture is made up of three parts; 70% Internal/subconscious – below the water/wave line, 20% External/conscious – above the water/wave line, 10% +/- the grey area/the wave line - exposed/hidden by the wave action. The “tip of the iceberg” which is just a small portion of the iceberg, symbolizes the observable behaviours in a culture both tangible and intangible such as dress,