

1 Cultural Tourism in Mauritius: From Rhetoric to Reality

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5

6 **Abstract**

7 This conceptual paper builds on the assertion that, though there is a dire need to revisit the
8 traditional tourist attractions of Mauritius in order to increase earnings, offset seasonality of
9 beach tourism and boost up competitiveness and attractiveness of the destination, not much
10 headway has been made to diversify the country's tourism sector through the development of
11 cultural tourism. It is proven that this type of tourism not only attracts high-spending visitors
12 to a host country, but also helps consolidate its arts and culture sector. Albeit the fact that
13 there has been a rich rhetoric as regards the necessity for a convergence of arts and culture
14 and tourism in Mauritius, very few concrete actions have been undertaken so far. Based on a
15 combination of theories of marketing and psychology, the author under takes a review of the
16 relevant literature, enumerates the main rhetoric pertaining to cultural tourism in Mauritius,
17 as stated in the official documents of the country, and, through critical thinking and reflective
18 analysis, puts forth a conceptual model and some action-oriented proposals on how cultural
19 tourism could be realised concretely in this country together with their justifications. The
20 author also brushes over the main obstacles that could be impeding this kind of tourism

21

22 **Index terms**— culture, cultural tourism, cultural tourist, tourist motivation, rhetoric, reality

23 **1 Introduction**

24 tourism industry has been and willremain a vital economic sector of development in Mauritius. Though Foreign
25 Tourists Arrivals (FTA) 1 reached 1,151,723, Gross Earnings, 49.5 billion, and direct employment, 29,107 in 2015,
26 one cannot afford to remain complacent. The lethal combination of the aftermath of the 2008 economic recession
27 and eurozone crisis, tough competition from other regional countries (Lallch and, 2013: 1-4),and persistent
28 sluggish world economic growth (OECD Report, 2015) 2 , despite lower oil prices and the country's shifting
29 strategy from EURO to BRIC markets, must have triggered concern among stakeholders in this industry. Since
30 2011, it must have been realised that the traditional 3Ss, 'sun, sand and sea' (even if we add a 4 th and a 5 th
31 'S'-smile and sex) and other conventional and predictable attractions would no longer work to bring the sector
32 to greater heights. A convergence of the cultural heterogeneity of the country and tourism was, thus, placed in
33 the centre stage, and a rich rhetorical delivery, both verbal and written, ensued 3 This conceptual paper will
34 attempt to she dlight on some of the rhetoric pertaining to the development of cultural tourism and the possible
35 stumbling blocks in its realisation, and put forth a few action-oriented proposals based on a conceptual and
36 theoretical framework built up from relevant literature on psychological and marketing theories. There is need
37 to 'walk the talk' now.

38 .Admittedly, rhetoric is important, for the rhetor/s could construct and put forth solid arguments, be persuasive
39 and thus, present a vision, which could galvanize an audience. However, the present author opines that no real
40 change could be brought about with rhetoric only and, as of date, very few concrete and significant steps have
41 been taken, if at all, by the different actors to make of cultural tourism a source of earnings and job creation, let
42 alone a means for consolidating the arts and culture sector.

43 **2 II.**

44 **3 Purpose of Inquiry and Inquiry Questions**

45 In this submission, the author presents the main rhetoric on cultural tourism publicised in the last five years,
46 discusses the main impediments and folds a plausible way forward for making cultural tourism industry yet
47 another major pillar of economic development in Mauritius. Therefore, the two questions put forth for this paper
48 are:

49 1. To what extent is cultural tourism mostly rhetorical? 2. What could be done to make of cultural tourism
50 a reality and, consequently, a major contributor to the country's sustainable development?

51 III.

52 **4 Importance of the Submission**

53 This paper is significant and timely, as the country is presently undertaking a major revamping exercise of its
54 socio-economic development agenda. The proposals put forth herein will, hopefully, trigger further intellectual
55 ramifications on the part of researchers and fructification of ideas and actions from policy-makers.

56 **5 IV. Outline of Theoretical Framework**

57 The fact that the materialisation, and success of cultural tourism are determined, largely, by the satisfaction of
58 the inward tourists' needs, values and expectations, which, in turn, shape their travel motivations, choices and
59 behaviours, and experiences, the discussion herein focuses on two most important components of cultural tourism,
60 namely; tourists and their motivations, and the attractions and their experiences. It is based on an overarching
61 theoretical framework combining Maslow's (1943 ??aslow's (:2-20, 1970)) Theory of Hierarchical Needs, Pine
62 and Gilbert's (1999: According to ??aslow's (1943:2-20) Theory of Hierarchical Needs, there is a hierarchy of
63 five basic human needs, namely; Physiological; Safety; Belongingness or Love; Esteem and Self-actualization.
64 People's desires to satisfy these needs act as motivations for them to make choices, take decisions and behave
65 accordingly.

66 These motivations also influence their expectations, and the meeting of which determine their lasting
67 experiences. In 1970, Maslow came up with two more needs, namely; Aesthetic Need and Need to Know and
68 Understand, which are also very relevant to cultural tourism.

69 Pine and Gilbert's (1999:97-105) Theory of Progression of Value for more competitiveness and attractiveness,
70 and the Concept of 4Es, namely; Educational, Esthetic, Escapist, and Entertainment are used to explain the
71 kinds of attractions, goods and services stakeholders in the cultural tourism sector could offer, and the kinds of
72 experiences the tourist is expected to have for everlasting impressions and repeat visits.

73 McKercher and Du Cros' (2003: 46-58) Typology of a Cultural Tourist is used to give a picture of the types
74 of cultural tourists the country can expect to receive, and the marketing strategies to be implemented.

75 **6 V.**

76 **7 Definition of Terms a) Culture**

77 Williams (1976) is quoted by Throsby (2001: 4-5) as saying that culture is "one of the two or three most
78 complicated words in the English language." There is, at least, unanimity on the view that 'culture' is one among
79 the most slippery words to define. Having said this, it is made clear at the very outset that it is neither within the
80 purview, nor purpose of this paper to embark on an in-depth discussion on the definitions of the terms 'culture'
81 and 'cultural tourism'. However, with a view to giving a direction to the ensuing discussion, some working
82 definitions of 'culture' and 'cultural tourism' are given below.

83 The author subscribes to a definition of culture from an anthropological perspective, as a system of shared
84 attitudes, values, beliefs, practices, customs, and traditions that give identity to a community or group of people,
85 and bind them together. Culture is also understood from a more pragmatic viewpoint, as an activity involving
86 the creation and practice of the arts, which can include, but not restricted to, music, dance, drama, painting,
87 sculpture, literature, poetry, and films ??Throsby, 2001:4-5).

88 **8 b) Cultural Tourism**

89 When asked to define cultural tourism, McKercher and Du Cros (2002) states, "?this seemingly simple question
90 is actually very difficult to answer because there are almost as many definitions?of cultural tourism as there are
91 cultural tourists". The reason for this difficulty is that even the word 'culture' itself is difficult to define.

92 For the purpose of this paper, three definitions of cultural tourism have been retained, namely; the conceptual
93 definition as put forth by ??ichards (1996)which defines the nature of the phenomenon of tourists consuming
94 culture; the WTO's (1985) definition of Cultural tourism which distinguishes the purpose of the cultural tourist
95 (tourist-based) from that of a noncultural tourist; and the CACN's (1994)definition of cultural tourism 4
96 Conceptual Definition of Cultural tourism ??Richards, 1996) , which is all-encompassing in nature. All three
97 are, however, based on the above definition of culture.

98 "The movement of persons to cultural attractions away from their normal place of residence, with the intention
99 to gather new information and experiences to satisfy their cultural needs".

100 **9 World Tourism Organisation's (1985) Definition**

101 WTO defines Cultural tourism as '(M) ovements of persons for essential cultural motivations, such as study
102 tours, performing arts, cultural tours, travel to festivals and other events, visits to sites and monuments, travel
103 to study nature, folklore or art, and pilgrimages.'

104 **10 Commonwealth of Australia Creative Nation's (CACN's), 105 (1994) Definition**

106 'Cultural Tourism embraces the full range of experiences visitors can undertake to learn what makes a destination
107 distinctive -its lifestyle, its heritage, its arts, its people -and the business of providing and interpreting that culture
108 to visitors.'

109 **11 c) Cultural Tourist**

110 A thorough examination of the literature would give us a clue as to who a cultural tourist could be, though it is
111 very difficult to pin down such a tourist to one definition. However, an indication of what the author understands,
112 though partially, by a cultural tourist is given hereunder:

113 "A cultural tourist is aculture-oriented tourist who is, exclusively, partly, or incidentally, involved in cultural
114 activities and/or attracted by the cultural resources of a host community with a view to acquiring more knowledge
115 and experiences, besides spending a pleasant time experiencing them" (Pudaruth, 2012).

116 **12 d) Tourist Motivation**

117 Need and motivation are interconnected according to consumer behaviour literature(Witt &

118 **13 (C)**

119 Wright, 1992:44).Tourist motivation is explained through the dynamic process of certain needs creating tension
120 or disequilibrium within the tourists, resulting in performance of certain actions to satisfy those needs and thus,
121 restoring that equilibrium ??Crompton, 1979: 408-424).Here, it is important to underscore that need is different
122 from desire. When a tourist satisfies her/his need, it is her/his 'recognized need', also termed as 'desire', which
123 is referred to in psychology. Tourist motivation is the driving force behind any behaviour, including travel.

124 **14 e) Rhetoric**

125 The word 'rhetoric'used in this paper refers to discourses that are persuasive and effective, and not in a pejorative
126 sense to mean 'empty words', or 'empty language'. On the contrary, this word is mentioned to confirm that the
127 different rhetors, over a fairly long period of time, have been able to put forth solid claims and arguments in
128 favour of cultural tourism, and the audience, the general public, is now fully convinced of its necessity for further
129 development in the country. The next step is to translate rhetoric into reality.

130 **15 f) Reality**

131 Reality can be defined as that which "exists independently of ideas concerning it", or "Whatever is accepted
132 as having objective existence, independent of thought or language" (Webster's College Dictionary, 2010, &
133 Dictionary of Unfamiliar Words by Diagram Group, 2008).

134 **16 VI.**

135 **17 Literature Review**

136 Cultural tourism is not a new concept in the world. Since ancient times, people have been travelling with the
137 motivation to discover and experience new civilisations, new cultures, and new ways of living of people. However,
138 it is only since the early 1980s that cultural tourism has been regarded as a form of tourism different from
139 recreational tourism and "viewed as a major source of economic development for many destinations" ??OECD,
140 2009: 19).The key motivators for cultural tourism are to get involved in and learn and understand about new
141 cultures, places, peoples, and practices for self-enrichment and self-development.

142 According to the World Tourism Organization, domestic and inbound/in ward cultural tourism (Internal
143 Tourism) are regarded as an important industry having the capacity to generate jobs and earnings directly,
144 and, indirectly, through externalities or spill-overs, and multipliers effects. Cultural tourism is now increasingly
145 becoming one of the largest and rapidly-growing tourism markets worldwide ??OECD, 2009:9-22). This is mainly
146 due to the fact that culture is leveraged as the main attraction to increase competitiveness and appeal of tourist
147 destinations. Conversely, cultural tourism can also provide an important means for enhancing culture of the
148 host country by creating income "which can support and strengthen cultural heritage, cultural production and

17 LITERATURE REVIEW

149 creativity" (OECD, 2009:17). In the 1980s, cultural tourism was more motivated by curiosity and the desire to
150 merely discover new cultures and their cultural, historical and archaeological assets. Whereas in the 1990s, the
151 key motivator for cultural tourism was to understand and learn about new cultures, places, peoples, and practices
152 for self-enrichment and selfdevelopment.

153 Many developing and developed countries have realized that cultural tourism is worth pursuing, because it is
154 a high-spending kind of tourism involving highly educated individuals (Richards, 2014) Each culture has its own
155 cultural expressions and artefacts, or, simply put, symbols, through which certain meanings are conveyed and
156 certain realities are represented.

157 artifacts and cultural spaces associated therewith -that communities, groups and, in some cases, individuals
158 recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to
159 generation, is constantly recreated by communities and groups in response to their environment, their interaction
160 with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect
161 for cultural diversity and human creativity.⁵ In short, it can refer to the behaviours, values, traditions,
162 customs/convention (a set of agreed, stipulated and accepted standards, norms, rules and criteria), practices,
163 beliefs, artistic expressions and language of a group of people or people in a particular society. ⁶ The Indira
164 Gandhi National Centre for the Arts (IGNCA) classifies broadly the cultural heritage as follows:

165 -Literature -Architectures and Sculptures -Photographs-Music -Dance -Lifestyles -Myths -Rituals -Festivals
166 -Legendary figures/artistes

167 From the above, it is understood that cultural heritage, whether tangible or intangible, is inherited from
168 the past, and is unique and worthy of preserving and maintaining in the present, and bestowing to posterity.
169 Heritage can include not only the traditional, but also the contemporary things, expressions and practices of
170 the people, the popular culture ??Richard, 2014 ??3,Csapo, 2012 ?? 201-231, OECD, 2009:25). Some cultural
171 heritage resources can have transnational dimension as well ??Rizzo, 2015: 2), for their being declared as World
172 Heritage by UNESCO. Aapravasi Ghatat Trou Fanfaron and Le Morne Cultural Landscape in Mauritius are cases
173 in point. ??ichards (2003:7), quoting the European Centre for Traditional and Regional Cultures (ECTARC,
174 1989), Wales, puts forth a typology of cultural resources/ attractions as follows: a) Archaeological Sites and
175 Museums b) Architecture (ruins, famous buildings, whole towns) c) Art, Sculpture, Crafts, Galleries, Festivals,
176 Events d) Music and Dance (classical, folk, contemporary) e) Drama (theatre, films, dramatists) f) Language
177 and Literature Study, Tours & Events g) Religious Festivals, Pilgrimage Sites h) Complete (folk or primitive)
178 Cultures and Subcultures

179 Here, it is worth noting that the number and nature of the cultural attractions are not fixed and static. These
180 are and will be subject to change. This is due to the fact that the concept of culture itself is undergoing change.
181 What was considered as culture to mean only high culture and ancestral culture (classical music and dance,
182 traditions and customs, literature, fine arts, museums, etc) is now sharing space with culture which encompasses
183 the popular culture and contemporary culture. The above-stated typology of cultural attractions depict this
184 wider spectrum of the definition of culture.

185 Dwyer and Kim (2003:378-381) mention cultural heritage and the activities related thereto as important factors
186 of competitiveness and attractiveness of a tourist destination. It is argued, however, that only the inherited factors
187 might not bring in the competitive edge. It is how the inherited assets are worked upon without losing any
188 of its symbolic value and deployed which make the difference. In an OECD Report (2005, pp 83-84), Xavier
189 Greffe et al mention, among others, permanence of cultural attractions and activities and participation of local
190 people therein, and capacity of the host country to provide the goods and services on a constant and consistent
191 basis, as three main determinants for a successful, competitive and attractive cultural tourism. According to
192 ??orter (1990, pp. 77-79), out of the main 'drivers' of competitiveness, factor conditions, which are twofold,
193 namely; inherited and created factors, are relevant to tourism, in general, and cultural tourism, in particular.
194 Thus, a country has to leverage all its factor conditions creatively, effectively, and efficiently in order to be more
195 competitive and attractive. In their Experience Economy Framework, Pine and Gilmore (1999:97-105) argue that
196 today's customers' value comes from 'positive, engaging, memorable, lasting experiences', termed as 'experiential
197 value', in addition to high quality products. Experiential value refers to the experience of benefits the customers
198 get from not only high quality goods and services, but also from interactions with people, things, and places. In
199 the case of a cultural attraction, say an Indian music recital, the venue, the décor, the smiling and welcoming
200 hostesses, the anchor, the high quality performances, the merchandise (free or against payment musical artifacts
201 or 'musicabilia' (Pudaruth, 2012)), the culture-based food products available, interaction with the performers
202 after the recital, and the personalized hands-on, on-site experiences with the music/musical instruments are some
203 of the positive elements that will go a long way in making the tourist's experience a memorable, lasting one. The
204 creation of experiential value requires a new vision, and a good amount of opportunity detection, innovation, and
205 creativity on the part of the provider.

206 According to OECD (2009:19-22),the following are some justifications for developing cultural tourism: From
207 the above table, one can easily make out that the demand of the first three is quite strong, whereas that of the
208 4 th and 5 th is weak, if not, downright, nil. It is precisely for these categories that there should be greater
209 resource mobilization and deployment.

210 Data collected by different tourism agencies on the profile of the cultural tourist have given the following
211 indications:

212 i. Considered as high-spending tourist; ii. comes mostly from the more developed countries in the northern
213 hemisphere, 'western world'; iii. earns more money and likes to spend more to acquire experiences; iv. spends
214 more time in one place; v. is very much interested in doing shopping; vi. is more educated and culturally-inclined;
215 vii. belongs to the senior citizens' category; viii. belongs more to the female gender; ix. gives more importance
216 to quality time which cultural activities can offer; x. follows the 'travel, trek, relax and unwind'mantra (Bhatia,
217 2011); xi. is more apt to search for meaning in life which she/he finds in culture, heritage and nature (Richards,
218 2014:13); xii. is free from active life and filial responsibilities.

219 Several research studies on the ground have evinced that in order to understand the reasons why tourists
220 travel and look forward to have a good time in a host country, one has to start with the variable called 'tourist
221 motivation', among other variables. Motivation explains everything from satisfying needs, making choices, taking
222 decisions and performing actions to reach certain goals. Below is an indication on how the needs-based of Maslow
223 (1943) Kay, 2003; ??tphens, 2000). As mentioned earlier, according to Maslow's Hierarchy of Needs, there are
224 five needs or goals, namely; Physiological, Safety, Love, Esteem, and Self-actualization. Later, he came up with
225 two more, namely; Aesthetic Need and Need to Know and Understand.

226 **18 Satisfaction of Physiological Needs as Motivation**

227 The satisfaction of hunger, thirst and other basic physiological needs is important not just for the cultural tourist,
228 but for any tourist for that matter. However, for the cultural tourist, the experience of some exotic food and
229 beverage, in short, the culinary and gastronomic experiences offered by the host country could be a motivation for
230 travel and a significant cultural attraction because these form part of the local culture. Moreover, consumption
231 as an attraction can also be linked with production.

232 Tours in the fields/plantations/farms, products picking and/or tasting, and sale of foodstuff as souvenir can
233 also be included in the attractive packages. Thus, besides quality, healthy and excellent meals, a suitable and
234 comfortable place to put up, and food and beverage projecting the cultural identity of the host country could be
235 great motivations for travel.

236 **19 Satisfaction of Safety Needs as Motivation**

237 Like other general tourists, cultural tourists also are motivated to travel and visit a destination with the
238 expectation that there is safety all around and at all levels and thus, she/he is free of danger of all sorts. Food,
239 shelter and travel safety and security are important determining factors in tourism, in general. The tourists
240 expect protection from both psychological as well as physical harm. Is 'culture shock' a harmful or an enriching
241 experience for the tourist? This is an area worthy of further probing.

242 **20 Satisfaction of Belongingness or Love Needs as Motivation**

243 Satisfaction of these needs is crucial in cultural tourism. It implies giving a fair treatment to and expecting a
244 similar one from others. Giving and receiving of friendship, brotherhood, affection, and respect, and showing
245 mutual tolerance and understanding among peoples are needs that ought to be satisfied for cultural tourism to
246 develop and progress. Satisfaction of these needs fosters and enhances social interaction with one another, a 'sine
247 qua non' for the advancement of cultural tourism. A warm and friendly welcome and hospitality and a congenial
248 and rejuvenating environment are the key words for satisfying such needs. Different kinds of social and cultural
249 activities should be organized to bring about interaction and integration among locals and visitors.

250 **21 Satisfaction of Self-esteem Needs as Motivation**

251 These needs of the tourists could be satisfied by others by providing all kinds of information, support and advice
252 required to make of their stay a comfortable one. In the process, the self-esteem needs of the tourists are satisfied.
253 The tourists themselves can contribute to satisfy these needs by traveling, learning, and understanding others
254 and their cultures, and the whole world. Satisfaction of these needs leads to the feeling of self-confidence and
255 adequacy.

256 **22 Satisfaction of Aesthetic Need and Need to Know and 257 Understand as Motivation**

258 The satisfaction of these two needs are of paramount importance to cultural tourism, for they denote appreciation
259 of beauty and acquisition of knowledge and skills. We can even go to the extent of saying that unless these needs
260 are satisfied, the selfactualization needs cannot be met. Aesthetic need and need to know and understand could
261 be satisfied by organizing festivals, exhibitions, concerts, tours and visits to specific sites, treasure-hunt kinds of
262 activities, bottom-sea exploration, mountaineering, and by offering short-term courses to acquire specific skills,
263 and so on and so forth. Opportunities must be provided so as to enable the tourists to inquire, question, express,
264 experiment and appreciate.

265 **23 Satisfaction of Self-actualization Needs as Motivation**

266 Maslow argues that even if all the above-stated needs are satisfied, there is the possibility that a person develops
267 "a new discontent and restlessness" (Maslow, 1943), unless she/he does something what she/he is fitted for.
268 These needs can be satisfied by enabling the tourists to satisfy their other needs at a more professional level with
269 the help of experts, or to do good to others as an expression of their altruism, or to create something new, or to
270 settle down in a new environment. Hence, the satisfaction of these needs varies from individual to individual.

271 There are three main reasons why these needs ought to be satisfied. Firstly, a fully satisfied tourist will, most
272 probably, recommend the same destination and products (goods and services) to his friends, acquaintances and
273 relatives; secondly, she/he will not think twice and be tempted to repeat the experience, and thirdly, it is neither
274 desirable, nor advisable to let the tourists go unsatisfied, for it is detrimental to the reputation of the organization
275 and the host country, at large.

276 **24 VII.**

277 **25 From Rhetoric**

278 Mauritius can, undoubtedly, boast around, for it has not only beautiful beaches, welcoming and friendly citizens,
279 world-class services, and up market hotels, but is also the abode of the four great cultures and religions of the
280 world, and a remarkable instance of peaceful coexistence. Therefore, the rhetoric on the creation of Hereunder
281 are given briefly some possible hindrances which might have impeded the realization of the above submission.

282 **26 a) Policy Deficit**

283 The convergence of culture and tourism is bound to receive little beyond lip-service in the absence of an informed,
284 holistic, multi-sect oral, and evidencebased National Cultural Policy, which is, presently, nonexistent. The author
285 argues that it is only through the most appropriate, efficient, and effective tools that any government can bring
286 about a paradigm shift, and expedite development through the building up of a synergy between arts and culture
287 and tourism. And these tools are cultural policies which should be formulated in such a way as to cover a
288 wider spectrum of ideas and actions (e.g. consolidation of cultural identity and diversity, creation of cultural and
289 economic values, among others) and, at the same time, to use the multi-artistic and multi-cultural richness of
290 the country and its people as the main resources for promoting quality, sustainable tourism.

291 **27 b) Abuse of All-inclusive Package**

292 The all-inclusive packages offered by most hotels is a major stumbling block. Tourists are given very little
293 freedom, if at all, to move around and interact with the different cultural facets of the country and locals.

294 **28 c) Lack of Security and Law and Order**

295 Lack of security and safety for tourists has been considered a major hurdle in the development of tourism. Issues
296 related to the security and safety of tourists have been and are still considered as significant causes for concern
297 by the authorities. Cultural tourism implies free movements of tourists in a new destination with a view to
298 knowing, understanding and experiencing others and their cultures. If they do not feel secured and safe in such
299 an environment, there is no motivation to engage in any tourist activities at all, let alone culturerelated ones.

300 **29 d) Absence of 24x7 Culture**

301 It is to be conceded that there is no night life in Mauritius, as it is the case in India and other big metropolises
302 elsewhere.

303 All important social and economic activities come to a dead end by 6.00 pm. There have been timid efforts
304 on the part of the concerned authorities to implement the '24x7' concept whereby economic and social activities
305 could be carried out throughout the night (at least, late in the night) on all seven days. But this has not had many
306 takers for want of proper planning, monitoring, and awareness campaigns. Unfortunately, workers' federations
307 and associations have taken it as a threat to their employment conditions and rights.

308 **30 e) Lack of Expert Guidance**

309 The development of cultural tourism not only ramifies upon other ministries of the government, thus soliciting
310 a 'whole of government approach' 7 , but also requires inputs from diverse sources, including researchers,
311 professional practitioners, venue providers, corporate funders, cultural journalists and cultural entrepreneurs,
312 to name a few, with a view to following the principle of 'making sense together' 8 The oft-quoted proposition
313 for the materialization and growth of cultural tourism should cease to be the sole concern of only one ministry
314 or one individual. The development of cultural tourism not only ramifies upon other sectors/ministries of the
315 government, thus soliciting a 'whole of government approach' . 9 , but also requires inputs from diverse sources,
316 including researchers, professional practitioners, artists, curators, conservators, venue providers, corporate
317 funders, events managers, web designers, cultural journalists and cultural entrepreneurs, to name a few, with a

318 view to following the principle of 'making sense together' 10 f) Homogenization of Culture . The expertise and
319 contribution of each and every one of these agents must be taken on board.

320 Globalization, which can be understood as an 'acceleration and intensification of economic interaction among
321 people, companies, and governments of different nations' 11 and thus, should have been more of a boon than
322 a bane to developing countries, has, unfortunately, intensified not only economic, but also cultural corrosion.
323 Admittedly, globalization has contributed, in one way or the other, to the socioeconomic development of some
324 countries, but on zooming in it is seen that some poor countries are still lagging behind in all respects, and
325 the economically powerful ones are leading the show. Furthermore, the apparently attractive concept of 'global
326 village', is, unfortunately, boiling down to a 'uni-cultural' global village. This unregulated, unchecked globalized
327 economic process is rolling over undermining local cultures and products, cultural diversity and cultural identity.
328 The world is becoming the abode of a homogenous culture. Rightly enough, the sociologist George Ritzer, in his
329 book, 'The Mc Donaldization of the Society' mentioned the term 'Mc Donaldization' to explain this phenomenon.
330 12

331 **31 g) Lack of Support to Cultural Entrepreneurs**

332 A global culture or cultural globalization should be founded on diversity, tolerance and respect, rather than mere
333 uniformity.

334 The role of the private enterprises, basically MSMEs, involved in the production of creative, artistic and cultural
335 products, whether for consolidation of cultural identity and for commercial purposes cannot be underrated in this
336 scheme of things. The more developed and structured the enterprises are, the more state-of-the-art knowledge
337 and skills the entrepreneurs possess and the more sophisticated their equipment and technologies are, the better
338 and more specialized the final products will be. Forming part of the initial and most important stage of the
339 value chain for providing cultural attractions, the contribution of these specialists is crucial since it determines
340 the quality of the final products downstream and their economic value and success among the tourists.

341 **32 h) Scarcity of Robust Data**

342 As stated above, given the multi-sect oral nature of cultural tourism, on the one hand, and the nebulous and
343 intangible character of cultural value, as distinguished from economic value, on the other, very little amount of
344 robust data, if at all, is available for informed decision-taking action, thus impeding any concrete advancement
345 in this sphere of activities.

346 Therefore, It is thus imperative that the Government sets up specialized institutions and put in place
347 mechanisms, processes and strategies for collecting reliable and accurate data on this newly proposed area of
348 operation and making them easily available to interested parties to have a clear picture of its performance and
349 their impact on people, society and economy and to facilitate further studies on the sector for future actions.
350 Availability of these data will also help in making analyses and identifying gaps, as and when needed, and better
351 allocating resources.

352 **33 IX.**

353 **34 To Reality**

354 Having said this, the author argues that only a very small percentage of what has been enumerated in various
355 discourses has been realized so far, and the time is now ripe to translate those words into actions. Several threats
356 to this sector are looming on the horizon. Cultural tourism is an avenue worth exploring to ensure quality 'niche
357 markets'. The main reasons for focusing on the creation and development of these markets in the tourism sector
358 are, firstly, to preserve the Mauritian environment of flora and fauna since "? tourism can be a deadly foe as
359 much as a firm friend in the matter of development" (UNESCO, 2007), thus the greater the number of tourists,
360 the worse the effects will be on the fragile eco-system of the country, secondly, to sustain the development of
361 the vulnerable arts and culture sector, because it is the first to feel the axe when budgets are restrained, and,
362 thirdly, to attract and stimulate interest in high-class, high-spending, sustainable tourism worldwide. It is wiser
363 to increase visitors' spend rather than visitors' numbers.

364 Several research studies have evinced that in order to understand the reasons why tourists travel and look
365 forward to having a good time in a host country, one has to start with the variable called 'tourist motivation'.

366 Motivation explains everything from satisfying needs, making choices, taking decisions and performing actions
367 to reaching certain goals. As stated earlier, the needs-based theory of ??aslow (1943:2-20) is applied to explain the
368 cultural tourists' motivations and behaviours. Many research studies have, by and large, assumed that a tourist
369 chooses a destination in order to satisfy her/his needs for self-actualisation (Maslow, 1943 ??Maslow, :2-20&
370 1970;; ??hoemaker, 1994 ?? Yuan & McDonald, 1990, &Witt & Wright 1992, as cited in (Kay, 2003:600-610);
371 Stephens, 2000).

372 **35 a) Satisfaction of Physiological Needs as Motivation**

373 The satisfaction of hunger, thirst and other basic physiological needs is important not just for the cultural
374 tourist, but for any tourist. However, for the cultural tourist, the need for experiencing the exotic culinary and

375 gastronomic assets of a host country could be a major motivation for travel. Moreover, consumption of these⁸ (376 C)
377 as an attraction can also be linked with their production. Tours in the fields/plantations/farms, products
378 picking and/or tasting, and sale of foodstuff as souvenir can also form part of these cultural attractions.

379 **36 b) Satisfaction of Safety Needs as Motivation**

380 Like other general tourists, cultural tourists also are motivated to travel and visit a destination with the
381 expectation that there is safety all around and at all levels.
382 The tourists expect protection from both psychological as well as physical harm.

383 **37 c) Satisfaction of Belongingness or Love Needs as Motivation**

384 Satisfaction of these needs implies giving and expecting a fair treatment while traveling. Giving and receiving of
385 friendship, affection, and respect, and showing mutual tolerance and understanding are some of the basic needs
386 that ought to be satisfied for cultural tourism to develop and progress. Giving a warm and friendly welcome
387 and hospitality, organizing enriching social and cultural activities and providing a congenial and rejuvenating
388 environment could be some strategies for satisfying these needs.

389 **38 d) Satisfaction of Self-esteem Needs as Motivation**

390 These needs could be satisfied by providing the tourists with all kinds of information, support and advice required
391 to make of their visits comfortable ones. Moreover, the tourists themselves can contribute to satisfy these needs
392 by traveling, learning, and understanding others and their cultures, and the whole world.

393 **39 e) Satisfaction of Aesthetic Need and Need to Know and 394 Understand as Motivation**

395 The satisfaction of these two needs is of paramount importance to cultural tourism. One can even go to the extent
396 of saying that unless these needs are satisfied, the self-actualization needs cannot be met. Aesthetic need and
397 need to know and understand could be satisfied through different creative ways. Opportunities must be provided
398 so as to enable the tourists to appreciate, inquire, express, and experiment. Culture tourism is thus evolving into
399 'creative tourism' (Richards, 2015a f) Satisfaction of Self-actualization Needs as Motivation ??aslow (1943:2-20)
400 argues that even if all the above-stated needs are satisfied, there is the possibility that a person develops "a new
401 discontent and restlessness", unless she/he does something what she/he is fitted for. These needs can be satisfied
402 by enabling the tourists either to satisfy their other prepotent needs at a more professional level with the help
403 of experts, or to do good to others as an expression of their altruism, or to create something new to give vent to
404 their creativity, or to settle down in a new environment. Hence, the satisfaction of these needs varies from one
405 activity to another and from one individual to another.

406 **40 g) Reasons for Satisfying the above-stated Needs**

407 There are three main reasons why the host country should help the tourists satisfy Maslow's Needs; firstly, a
408 fully satisfied cultural tourist will, most probably, recommend the same destination and products to his friends,
409 acquaintances and relatives; secondly, she/he will not think twice to repeat the experiences, and thirdly, it is not
410 desirable to let the tourists go unsatisfied, for it is detrimental to the reputation of the organization and the host
411 country/community.

412 Maslow's Theory is applicable to employees' motivation and organizational culture as well, but reflection in
413 these areas have not been taken up in this paper for want of space.

414 **41 XI. Need to Revisit Cultural Attractions**

415 In Pine and Gilmore's (1999:97-105) Theory, commodities can be processed to make them into goods. These
416 goods can then be processed into services and ultimately into 'positive, engaging memorable experiences', called
417 'experiential value'.

418 In the case of a cultural attraction, say an Indian music recital, the merchandise (free or against payment
419 musical art efacts, or 'musicabilia' (Pudaruth, 2012), or DVDs), the venue, the décor, the smiling and welcoming
420 hostesses, the anchor, the high quality performances, interaction with the performers after the recital, and the
421 personalized hands-on, on-site experiences with the music/musical instruments are some of the positive elements
422 that go a long way in making the tourist's experience of that specific attraction a memorable, lasting one. The
423 creation of experiential value requires a new vision, and a good amount of opportunity detection, innovation, and
424 creativity on the part of the providers. Fig. ?? below shows how a commodity such as music, for example, can
425 be 'processed' into an experience value.

426 **42 Fig. 2: Application of Pine and Gilmore's Progression of**
427 **Value in Music**

428 From the above, one can have an idea how providers of attractions could add value to their commodities by
429 taking recourse to a progression of value, and how they could offer a business activity comprising the 4Es for
430 enhancing their competitiveness and attractiveness.

431 Pine and Gilmore state that the experiential value comprises four dimensions to it, termed as the 4Es, and
432 these are Educational, Escapist, Esthetic and Entertainment.

433 These four experiences vary in accordance with the customer's active or passive involvement and absorption
434 or immersion in it. Any cultural attraction can have any one, two, three or all four experiences in it. Pine and
435 Gilmore argue that a customer passively participates in the Entertainment and Esthetic dimensions, whereas the
436 Escapist and Educational dimensions require her/his active participation. Conversely, the customer is 'absorbed'
437 in the Entertainment and Educational experiences and is 'immersed' in the Escapist and Esthetic dimensions.
438 Absorption occurs when the customer's attention is occupied by the experience received at the mental level and
439 immersion happens when the customer becomes physically a part of the experience itself. Listening to a live music
440 recital is a case of passive absorption in an Entertainment experience, sitting in a well-decorated, traditionally
441 inspired interior of an auditorium is an instance of passive immersion of an Esthetic experience, taking part in
442 a hands-on musical activity, for example, learning how to handle and play the seven notes on a Sitar, is a case
443 of active absorption in an Educational experience, and enacting a character in a real or virtual mystery solving
444 activity or role in a drama is a typical example of an active immersion in the Escapist experience.

445 After the 'experience' value, Pine and Gilmore (1999:97-105) have hinted at the creation of a fifth value which
446 is in the sphere of 'transformation'. This refers to an experience which can impact, directly, on the experiencer
447 and bring about changes in her/his psyche and behaviour.

448 **43 XII. The Way**

449 **44 h) Final Remarks**

450 Given that the cultural, socio-economic and political environments of the country are, presently, conducive for
451 stakeholders in the different sectors to take on the extra mile for bringing in more prosperity and well-being in
452 the country, it is more a matter of necessity than anything else to put into practice what has been said for quite
453 some time now. The convergence of culture and tourism should be the order of the day. If the above submission
454 regarding the materialization of cultural tourism could trigger an intellectual catalysis among well-wishers and
455 proponents of cultural tourism, this attempt is well rewarded. Any effort to shy away from taking concrete
456 actions to develop cultural tourism in Mauritius will be detrimental to not only the socio-economic development,
but also the cultural environment of the country in the future.

1

Type of Cultural Tourist	Motive for Travel/Visiting a destination	Interest	Experience
		Obtained	
Purposeful cultural tourist	Primary motive -Cultural tourism (Ct)	High	Deep
Sight-seeing cultural tourist	Primary motive -Cultural tourism (Ct)	High	Shallow
Serendipitous cultural tourist	Primary motive -General, and not Ct	Low	Deep
Casual cultural tourist	Weak motive -Ct	Mixed	Shallow
Incidental cultural tourist	Ct is no motive at all	Low	Shallow

Figure 1: Table 1 :

Cultural Tourism in Mauritius: From Rhetoric to Reality
Needs-based Theory

Deep Shallow Low Experience Expected/ Incidental Cultural
Tourist Casual Cultural Tourist Sight-seeing Cultural Tourist
Serendipitous Cultural Tourist Purposeful Cultural Tourist
High Sought

Year 2018
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Volume XVIII Issue III Version I

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Figure 2:

		v. Encourage	Pu Pri Pa
V al ue	Mer 'Mu- si- ca- bilia'), DVDs	Entertainments followed by Interactions with the initiatives to further develop with specific needs and requirements with diverse cultural products and experiences;	
Year 2018	Commodities 10	Goods Services	iii. Mobilize and deploy greater resources on Experiences serendipitous
Volume XVIII		a) Cultural Attractions i. Devise ways and means to apply Pine and Gilmore's	
Is- sue III Ver- sion I (C) Global Jour- nal of Hu- man So- cial Sci- ence -		products and experiences; iv. Identify historical and cultural sites for conversion into cultural venues; v. Set up and develop a 'Mauritian Multicultural Resort'	
		iii. Increase visibility and accessibility of Mauritius; iv. Host major international events through regional co-operation initiatives.	
		c) Training & Skills Development i. Identify and address gaps in training and skills development; ii. Develop new ways and means to professionalise creation and delivery of cultural products;	

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[Note: *iii*]

Figure 3:

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