

FROM CULTURAL TOURISM TO CREATIVE TOURISM

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Abstract: *This paper is an attempt at popularising a new sub-type of cultural tourism – creative tourism – whose name was coined only 23 years ago. The paper presents a few definitions of creative tourism, its roots, and its evolution stages from 2000 to 2023. The material consisted in scientific papers from the last decade – most of which belong to Greg Richards, the “father” of creative tourism. The research method used is documentation. Documentation results show that creative tourism has different forms and roles, a few potential advantages over the traditional forms of cultural / heritage tourism, a wide range of locations where it can be practiced, as well as many models of development. Creative tourism could be a potentially-enriching sub-type of cultural tourism in the context of Romanian tourism.*

Key words: *culture, creativity, tourism, cultural tourism, creative tourism*

INTRODUCTION

The term **creative tourism** was coined by Richards & Raymond [18] and it has been defined as:

- tourism through which you can develop your creativity, continuous learning in courses, seminars and workshops in a vacation destination;
- trips with a special character that include an authentic learning experience with the help of which a bond is created between tourist and resident [29];
- the relationship between producers and consumers and the generation of value through this form of tourism [17];
- exploring and expressing one's creative potential whilst on holiday [10].

Creative tourism is the result of:

- the evolution from a field of cultural tourism to one of the philosophy of tourism[21];
- the massification of cultural tourism [12];
- the people's increasing need to distinguish themselves in a homogenised culture [18], hence their motivation to learn new things in creative outlets (for instance, craft skills);
- the replacement of recreation leisure by creative leisure passive and of passive leisure by serious leisure [18, 26];
- the shift from the development of creative tourism by offering culture as an object of consumption, which started with the “festivalisation” of the city (i.e., the development of the city as a stage for cultural performance – cf. [4]) in response to the McDonaldisation of cultural consumption;
- the trend towards skilled consumption.

According to Baixinho *et al.* [2] and to Richards [20], there are **four “stages in the development of creative tourism** (Table 1).

Table 1.

Development stages of creative tourism [2]			
Stage	Approximate start date	Forms	Focus
<i>Creative tourism 1.0</i>	2000	Learning activities and learning workshops	Focused on production
<i>Creative tourism 2.0</i>	2005	(a) Destination based creative experiences	Perspectives related to macro consumption
		(b) Community based tourism	Community development thinking
<i>Creative tourism 3.0</i>	2010	Links to the creative economy	Passive forms of creative consumption
<i>Creative tourism 4.0</i>	2015	Relational networks and co-creation of experiences	Perspectives on micro-consumption that merge with prosumer

MATERIALS AND METHODS

The material consisted in scientific papers – most of which belong to Greg Richards, the “father” of creative tourism. The research method used is documentation.

RESEARCH RESULTS

Creative tourism has *different forms* and plays *different roles*. Thus, it can be [17]: (Figure 1)

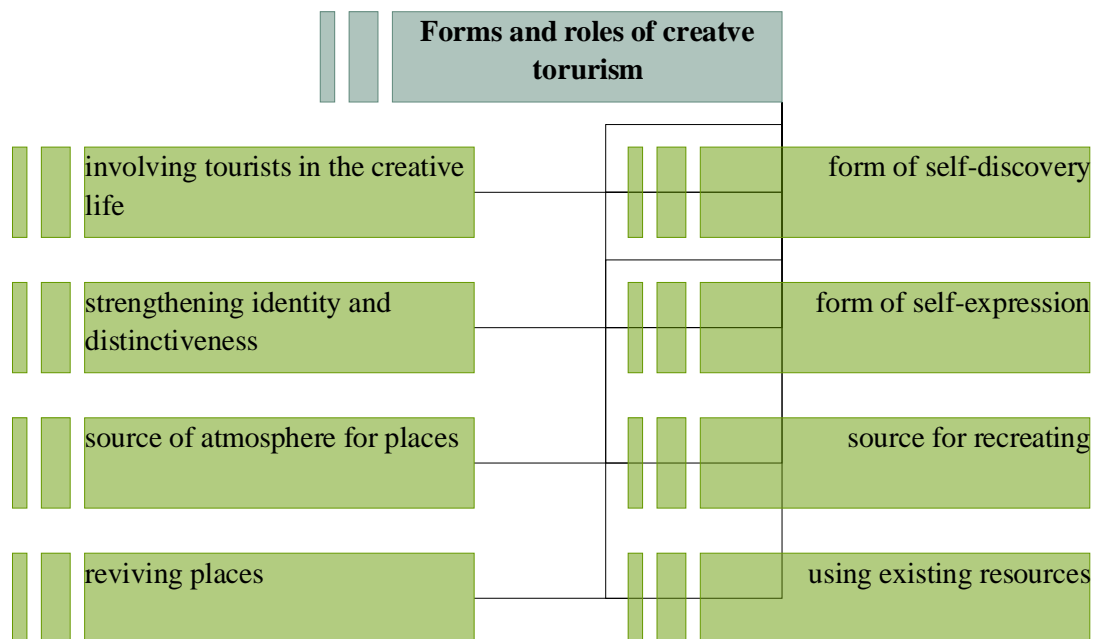


Figure 1. Forms and roles of creative tourism [17]

Richards [21] identified the *potential advantages of creative tourism over traditional forms of cultural or heritage tourism*. Thus: it allows more equitable participation; it can be more sustainable; it promotes interaction between locals and visitors; its actors have “more equitable roles (the skills and know-how sought by tourists reside in the local population, who can, therefore, adopt the role of teacher rather than that of mere service provider)”; its infrastructure investment needs are often lower.


Creativity in creative tourism refers to both *activity* and *background*[20] (Table 2).

According to Hall [12], culture has three components – *high culture, folk and popular culture*, and *multiculturalism* – and each of these components has two sets of

specific elements, and **creative tourism** draws on culture-related local expertise, skills, and traditions of interest for the tourists. In fact, it can improve on cultural tourism because [19]:

- can create value;
- can innovate products quickly;
- it has sustainable creative resources due to the fact that it is a process;
- it is mobile.

Table 2.

Creativity in creative tourism [20]	
Creativity	
Activity	Background
<i>Experiences / products</i>	
<i>Learning at seminars, courses and workshops</i>	<i>Seeing routes, itineraries, creative resources</i>
<i>Tasting of local products</i>	<i>Buying products through shop window</i>
<i>Increasing engagement</i>	
	
<i> Holders of creativity</i>	
<i>Environment</i>	<i>Processes</i>
<i>People</i>	<i>Products</i>

Creative tourism can be practiced:

- In conurbations – Nordrhein-Westfalen (Germany) [23];
- In creative regions – Nordrhein-Westfalen (Germany), Țara Oașului [23,25];
- In extra-metropolitan areas [9];
- In rural areas – Munții Apuseni (Romania), Thailand [22,23,25];
- In small (Den Bosch) / large (Recife) cities [13,28,33];
- In ultra-peripheral regions / territories [6,7,24];
- In villages – Horezu (Romania) [8,25];
- On islands – Africa, Asia, Europe (Azores), North America, Oceania, [3,6,7].

Mkhize & Ivanovic [13] support the concept of **cultural creatives**, defined as “transmodern consumers” (the term *transmodernism* points to a development in thought following *postmodernism*, as well as to a new world order). **Cultural creatives** create a system of modern values that is embedded in a system of new values and a wiser culture. (idem, 993-994) They not only uphold life values everyday (*altruism, concern for job prospects, concern over global warming, desire for authenticity, desire for spirituality, eco-sustainability, financial materialism, idealistic social contribution, mass media tolerance, minimalism, nature as sacred, pro-feminism, rejection of neo-liberal economies, self-actualisation, social activism / concern, xenophilism*), they also do it in travel, which they expect to be an *authentic* and *educational* which aims at personal growth through discovery and learning (ibidem).

Researchers have advanced a few **models of creative tourism development**:

- **Creative accommodations** such as *art valleys, schist villages* [9,16];
- **Creative activities** such as *augmented reality, dying and cloth-making workshops, food and cultural tours, harvest and walk tours* [9,31];
- **Creative arts** (design, drawing, painting, photography, sculpture, stone / wood carving) [16,27];
- **Creative spectacles** in *cities of folk art and crafts, design, film, gastronomy, literature and media arts*” [11];
- **Creative cookery / gastronomy – snack culture creative tourism** ([14,32];
- **Creative personal space** [16];

- *Creative platforms* ;
- *Creative work on the road*;
- *Holidays for the creative class*;
- *Living like a (creative) local* ; [15]
- *Localized networks for creative tourism* such as *traditional crafts and techniques* [9];
- *Mini-apprenticeships*;
- *Small-scale festivals that include creative tourism activities* such as *artistic residencies*;
- *Stand-alone offers* such as *creative routes*;
- *Surfing* [5];
- *Transformative travel*;
- *Walking around the township* [13] is, of all tourist activities related to authenticity of experience in Soweto (a suburb of Johannesburg, the capital city of South Africa), the cultural creatives' most authentic experience (followed by Mandela House Museum, volunteering, cycle tour, Vilakazi Street tour, visiting a crafts market, Orlando Towers Bungee, Hector Pieterse Museum, and eating in local restaurants). (idem, 1003)

CONCLUSIONS

Creative tourism has already made fortune among tourism researchers. The following conclusions can be drawn from the documents studied:

- It is the result of the changes and challenges in tourism – homogenisation, massification, passive consumption, passive recreation;
- It has evolved extremely quickly (over a period of merely twenty years);
- It has a wide range of forms and roles;
- It has potential advantages over the traditional forms of cultural / heritage tourism;
- As a sub-type of cultural tourism, it has close ties with cultural components;
- Unlike other forms of tourism, it can be practiced in a wide range of locations;
- It already has its own tourists – cultural creatives;
- It has a wide range of models of creative tourism development.

These are also reasons for the implementation of creative tourism in Romania.

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